Checklist for Submissions

Welcome to the process of submitting/editing a submission to *World History Connected*. The journal expects a prospective author to consult the Submission and Style Guide on the homepage or by writing to obtain it from the Editor, Cynthia Ross at cynthia.ross@tamuc.edu, with the subject line "WHC Submission."

Consulting the Submission Guidelines informs an author as to the nature and purpose of the journal and the respect afforded all submissions throughout the review process.

This Check List is a digest of that material intended to be kept at hand, and may be updated more regularly than the Submission and Style Guide.

The journal also expects authors to review one or two recent published WHC articles to develop a sense of the preferred tone and style. **If the editor of your issue sees that you have done not so,** expect it to **be returned to you for revision.** Much of what follows will be no mystery or drudgery if you first view recent articles.

This direction is intended to speed the consideration of the submission and secure its earliest appearance.

Waiver: All submissions to an academic journal are accompanied by a waiver statement. Please add you name and title of your submission to following and send to the Editor, Cynthia Ross at cynthia.ross@tamuc.edu.

> ...I declare that I am wholly responsible for the content of any submitted materials. I accept all responsibility for its content and also guarantee that all material contained within it is original, never before published, not plagiarized, and follows accepted standards for fair use.

THE CHECKLIST

Communications

All correspondence is conducted via email.

Emails carry a subject line beginning with WHC, name, and short subject (title of article, query).

Initial inquiries on prospective articles have the subject line "WHC Submission" and the author's last name and short title of the article. Completed articles are submitted to the journal web portal by clicking the Make a Submission button and following the steps indicated to submit an article or book review.

Once a submission enters the review process, the editor and you will refer to the next issue in which it might appear if accepted, along with a very short title:

"WHC 20.1 Indiv Article Dutch Ships Smith"

or

"WHC 20.1 Forum Article Smith Dutch Ships"

All email to the journal email should include the subject line "WHC Submission."

Text of Submission

General: The Submission and Style Guide specifies that manuscripts should be prepared double-spaced, with one-inch margins and subheads at the left-hand margins in bold, with endnotes (no bibliography), a short biography (250 words) similar to that found at the end of published WHC articles, and include a mailing address and phone number. Submitted articles should be more than 3,000 words, with the upper limit as appropriate (usually not more than 10,000 words). All submissions are subject to double-blind peer review. *World History Connected* reserves the right to decline to publish any submission. Copyright free images are encouraged; MP3 and audio files are also welcome.

Acknowledgements

Acknowledgements may be added, but should appear in the short biography before its last sentence, which includes your contact email address.

Brief Author Biography

Please be sure that you have provided a short biography that appears at the end of the body of the text as in all WHC articles. Your biography should be written in third person and be no more than 250 words, although around 150 words is the preferred length. Your biography should appear at the end of the body of the article text and above the "Notes" subhead of the endnotes. You must include an email address, unless you require an alternative means of contacting you. With experienced faculty, it is preferable to elide statements regarding undergraduate or graduate degrees. See any recent issue this year, and examples below [slightly edited], as all biographical entries may be at the discretion of the editor, with the author's permission.

Ian Morley is Associate Professor of Urban History at the Chinese University of Hong Kong. His research focuses upon the design of the built fabric in the Philippines during the American colonial era. His publications include *Cities and Nationhood: American Imperialism and Urban Design, 1898–1916* (University of Hawai'i Press, 2018) and *American Colonization and the City Beautiful: Filipinos and Planning in the Philippines, 1916–35* (Routledge, 2019), the latter being awarded the 2020 International Planning History Society Koos Bosma Prize in Planning History Innovation. He currently serves as a member of the editorial board for the journal Planning Perspectives. He is a Fellow of the Royal Historical Society, a Fellow of the Royal Society of Arts, and has a Senior Fellowship from Advance HE. Prof. Morley wishes to offer sincerest thanks to Prof. Joseph Snyder for the opportunity to contribute to this edition of *World History Connected,* to the journal's editorial staff, and to the two anonymous referees for their constructive comments. He can be contacted at ianmorley@cuhk.edu.hk. [169 words]

Alyssa J. Sperry's research interests include food studies, identity formation, the African diaspora, Jamaican culture, cultural belonging, gendering of food, sexuality, and women studies. Ms. Sperry has received numerous awards and grants for her research including the Oregon International Research Grant, Folger Shakespeare Library Scholarship, and Library Research Excellence Award at Washington State University. Conference presentations include the plenary speech at the Second International Congress on the Anthropology of Salt, Los Cabos, Mexico. Alyssa is also a contributor to Ashley Dumas and Paul Eubanks, editors, *Salt in Eastern North America and the Caribbean* (University of Alabama Press, 2021) and Candice Goucher, editor, *Women Who Changed the World* (ABC-CLIO, 2021). She can be contacted at sperry.a@outlook.com. [117 words]

Formatting/Style

File Format:

- Article submissions are accepted only in Word.doc or Word.docx format. Images are preferred in .jpg.
- **Everything in a submission needs to be doubled-spaced. Including indented or "block" notations.**

CMS 17th Edition:

- The journal follows the Chicago Manual of Style 17th Edition. Formerly, WHC used a style sheet very close to it. There are quick free guides to Chicago Manual of Style endnotes that can be found online by searching, "Chicago Manual of Style 17th Edition endnotes."
- Explicit examples of the application of CMS 17 edition for common text and notes style can be found in the Submission and Style pages 5-7.
- **The journal uses endnotes, not footnotes.**
- For example, in a journal reference CMS 17th usage is *Journal of World History* (no comma) 2, no. 3 (March 2017): 45-56. Note for journal articles, the page numbers are set off with full colon :45-56. For books, page numbers are set off with a comma: (March 2017), 300-435.
- Double-space the endnotes internal lines, not just the space between each note.
- A "**Notes**" in bold 12 pt. subhead should appear above the endnotes.

Paragraphs:

- Every paragraph should begin with a five-space indent. Hitting the keyboard "tab" key once is also acceptable.

Spelling:

- Spellcheck your submission. However, the most effective way to fully proof your manuscript is to read your article aloud to someone else). This according to studies will prevent any omissions or errors that you might otherwise read over when proofing it yourself (or mumbling out aloud as having lived with and worked on your article for some time, there is a tendency to overread your text with what you thought you wrote, thus missing many errors or poor word choices (see also, below about galley proofs).
- All subheads in the text which are encouraged, are in bold and against the left-hand margin. **This is the most disregarded style requirement that marks your submission as one to return to the author for revision prior to peer review, slowing the consideration of your work.**

Footers/Headers:

- Your submission should have page numbers. You may suggest a possible short running header for the article, but this will be used only at the Press' discretion.

Font:

- Articles are to be written only in 12 pt. Times New Roman. Endnotes are also to be in Times New Roman, 12 pt. *All double-space internally* as well as between each note.

Spacing:

- The text should be double-spaced. Be careful not to accidentally create 4 spaces between paragraphs when shifting from single space.

Abstracts and Introductions:

- Abstracts are not required, but are welcome. Please remember that good abstract language is a good foundation for a WHC article introduction. WHC likes to tell the reader why a world historian should read it. That is why changes may be suggested by the editors to your introduction, so that the article can be made more accessible to the WHC's readership, which is very diverse. This will be discussed during the peer review process. If you have any concerns, please contact the Editor, Cynthia Ross at cynthia.ross@tamuc.edu.
- **There should be no "Introduction" subhead**. It should be clear that it is one. Consider beginning with a dramatic hook "hook" perhaps from a primary source. However, the important thing is to tell the reader upfront what your subject is, its significance to a world history reader. Do not reserve your "This study will" lines for page 6. Here is an example without the "hook" of a very detailed article on law and piracy, yet it is linked to wider world history themes. It is followed by an example that is oriented towards classroom teaching.

Example 1

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Maritime Law as Propaganda: The Case of Piracy Suppression in the British Atlantic

World histories do not seek to expand the geographic scope of traditional national histories simply to provide greater geographic and demographic coverage. Their aim is to produce narratives that challenge the framework of the nation-state, national history, and national identity. This methodology is particularly apt in the field of imperial studies because it directs one's attention to the tensions and dissonance between centers and peripheries, something to which contemporary writers—both in

metropoles and over-seas—were more attuned than modern historians have been. Studies of maritime trade shed light on the intricate dynamics between centers and peripheries. This is particularly true for the study of maritime crime, which underscores the contrasting circumstances, challenges, economic interests, and legal beliefs of metropolitan governments and local populations. The following examination of British piracy law suggests that it was a central component of a broad public-relations campaign by the imperial government against the commercial habits and legal beliefs of maritime communities around the British Atlantic. It aimed to transform the public's supportive attitude toward piracy and secure support for the Crown's piracy-suppression campaign. A list of online resources is provided in an appendix.

Example 2

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Models for Scholars for the Purpose of Adding Effective Teaching/Learning Activities to Their Content-Based Articles

Teachers of world history at any level of instruction know how problematic it can be to teach the central world history concepts of periodization and polycentrism (multiple origins or sources of events and ideas). Yet, these concepts can not only assist students to gain a command of the discipline of world history, but aid in their development of critical thinking skills. This article offers a means to develop both by offering specific learning activities associated with the local history of Jesuit missionary activity in 16th century CE Oaxaca, Mexico. In the process, parallel core disciplinary concepts such as cultural diffusion, technological diffusion, imperialism, macro-change, colonialism, secularization, and self-determination can be addressed insofar as the teacher desires, and offers the means do so. Further, the learning activities that follow will offer the means to develop the important disciplinary thinking skills of continuity and change and relationship of events over time and place will be addressed. If this sounds over-ambitious, teachers will find immediately below that these activities can be calibrated for their classroom audience. Descriptions for educators on the history of the Church at the center of this and eighteen terms employed in the learning activities can be found in the Appendix. Moreover, a very accessible study of the place of Oaxaca in early modern world history by this author can be found in Volume 13, number 2 (2016) of this journal.

The Use of Images

WHC encourages the use of images in .jpg, the preferred format. A limited number of images may be selected to be placed on the right-hand side of the Homepage, with a

direct link to the articles in a dramatic way, thus drawing attention to those articles. As space is limited, not all articles will receive such treatment, but none will have more than one image so displayed.

Note that images must be copyright-free. That is, they must be in the Public Domain in the United States as well as internationally unless, of course, they are your own personal images, which are referred to as "Photograph by the author."

The term "Public Domain" is insufficient. It must supply a source giving its conditions for use.

Your best source for Public Domain images is Wikipedia or Wikimedia Commons/Creative Commons (when you find an image you wish to use from such sources, select it and THEN go to the Details button on the right and read the "Licensing" section beneath it to determine whether it is in the Public Domain or not. Images requiring attribution (CCBY, etc.) can be used, but must be properly cited. The link is to that site, not just to the picture.

Captions: Some examples.

Image 1: "In the Rubber Coils." *Punch*, 1906. Source: In the Public Domain, see https://commons.wikimedia.org/wiki/File:Punch_congo_rubber_cartoon.jpg.

Image 2: Mutilated children and adults from Congo, c. 1900-1905. Source: In the Public Domain, see https://commons.wikimedia.org/wiki/File:MutilatedChildrenFromCongo.jpg.

Final Steps in the production Process

Once your double-blind peer review is complete, and you have finished revising and reviewing your article, and it has been accepted for publication, you will proof read it, including by the scientifically validated means known: you will read it out loud to someone who presence is to make sure you do not mumble, which invalidates the process.

Internal Galley Proof

After some time, all articles are circulated for an Internal Galley Proof (IGP).

This is because despite all the above, at this point the number of errors or discovered changes you will then find generally ranges from 26-46.

When you receive the internal galley proof from your Guest Editor/WHC Editor, you are prohibited from altering the file sent to you. You will send to the Guest Editor and the Editor of WHC a copy of the file labeled IPG sent to you for the IPG, in an email with a list any desired changes as follows, beginning with your name and title of article.

Please know, you must follow these directions exactly. You may think that it is tedious, but the object here is to make sure the changes you wish are made accurately. Overwhelming your editors with a list that does not follow these examples is not acceptable.

Examples

Author: Jake Armadillo, "Losing an Empire."
Location: Page 7, second paragraph, in the sentence ending with endnote 7 (add "be")
It currently reads: "…communes once thought to shedding religious tradition…"
It should read: "…communes once thought to be shedding religious tradition…"

Location page 9, first paragraph, six lines below endnote 10, in the sentence ending with "model in scope." (Add "s.")
It currently reads: "… but the latter significantly exceeded their model in scope."
It should read: "… but the latter significantly exceeded their models in scope."

Location page 15, third paragraph at the top of the page, sentence ending with endnote 56 (change "it" to "them")
It currently reads: "(and those influenced by it)"
It should read "(and those influenced by them)"

The Final Step

After the Editor enters the corrections you have returned into the IP version of your file, the article goes with the entire issue to the production editor at George Mason University, where it is converted from Word into PDF, and then returned to you for a final proof to make sure that this transition has been successful. At this point the only few small new material/changes that you may wish to make or add are at the level of the word choices, and can be submitted to the editor in the same manner as the IPG.

When those corrections are made, the article goes back to the publisher for production.

Thank you for reading!