WRITING FOR PUBLICATION

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Discussion

- writing for publication experience and plans
- challenges of writing for publication
- rationales for writing for publication

Roles in the publishing game

- Author
- Co-author
- Book reviewer
- Referee (or peer reviewer)
- Editorial board member
- Journal editor

http://www.lucianconsulting.com/articles.html

Publication Genres

- The monograph/single-authored book
- The edited collection
- The textbook
- The research article /report
- The review article (book review or review of the literature)
- The book review
- Conference proceedings article

Book publishing

- Corporate publishers (Palgrave, Routledge)
- University presses
- Vanity publishers

http://www.palgrave.com/home/index.asp

http://www.manchesteruniversitypress.co.uk/

http://www.vanitypublishing.info/

The anatomy of the scientific journal

- ***About/Aims and Scope***
    - scope of research published;
    - geographical, institutional, organisational scope
    - key words
    - impact factors (Journal Citation Reports – Thompson Reuters) http://wokinfo.com/products_tools/analytical/jcr/
    - Editorial board
- ***Browse***
    - abstracts, articles, special issues, most downloaded articles, sample issue (where subscription is needed)
- ***Author/Submission Guidelines***
    - Citations formats, layout, word count

- http://www.marketingpower.com/AboutAMA/Pages/AMA%20Publications/AMA%20Journals/Journal%20of%20Marketing/JournalofMarketing.aspx (Journal of marketing)

- http://www.tandf.co.uk/journals/titles/13527266.asp (Journal of marketing communications)

Peer reviewing

- Transcend the most immediate emotional responses to feedback that is not exactly congratulatory. You have a choice between
  - a) *emotional response* (most useless, least constructive)
  - b) *analytical response*, i.e. what can I learn from this?
  - c) *strategic response*: how can I go about making changes?

(see 'Surviving a referee's report')

The anatomy of the journal article

- (Un)conventional structures and styles –
- **Explore:**
  - **IMRaD** (and alternative structures in the articles chosen)
  - Abstracts and introductions: style and organisation
  - The contribution factor : creating authorial identity; projecting authority
 - Macro and micro-level writing (revising and editing)

Introductions

- Background/familiar knowledge about the area of research

- Define your project topic

- Thesis statement: research question/ argument/ claim/ hypothesis/ problem – funnels down the field of research to a **niche.**

- Brief indication of the method and/or evidence used

- **Map/overview** of the work to follow

Background
Known information

Identifying
your niche
A gap in knowledge

Roadmap
to the study
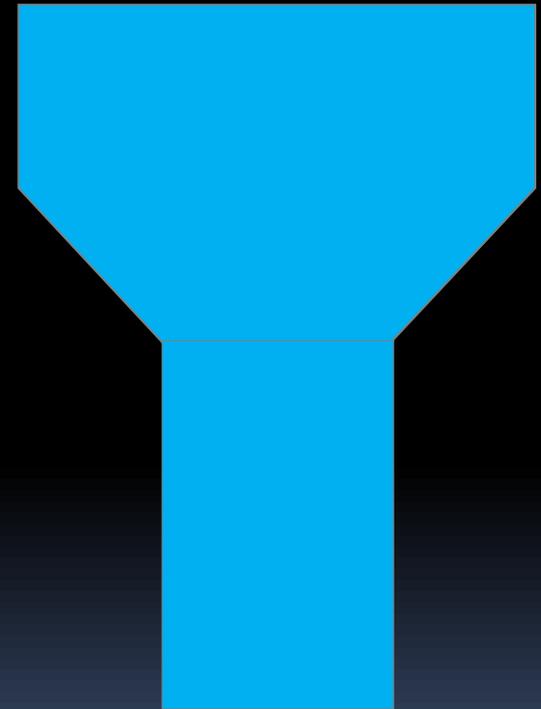
Swales's CARS model of introductions – (Creating a Research Space)

❑ **Move 1 Establishing a territory**

- Step 1   Claiming centrality

  and/or
- Step 2   Making topic generalisation(s)

  and/or
- Step 2   Reviewing items of previous research

❑ **Move 2 Establishing a niche**

- Step 1A Counter claiming

  or
- Step 1B Indicating a gap

  or
- Step 1C Question raising

  or
- Step 1D Continuing a tradition

❏ **Move 3   Occupying the niche**

▪ Step 1A   Outlining purposes

or

▪ Step 1B   Announcing present research

▪ Step 2   Announcing principal findings

▪ Step 3   Indicating structure

- **Examine the introductions:**
  - can you detect certain 'moves' or shifts between internal sections?
  - Can you identify a certain kind of style? Could you label this as conventional for your discipline?
- **The Literature**
  - Using sources to construct personal voice/stance through argumentative/analytical insights

What kind of texts do you read for your research?

If you are interested in improving your writing:

- Keep examples of passages that you like
- Note authors whose work you like
  - Why do you like them?
  - What features are characteristic of their writing?
  - How do they organise their texts?

Revising and editing

- striking a balance between heavy jargon/terminology and clarity of expression (avoid obscurity of writing)

- grammar, syntax, punctuation (negligible variables?)

- **Both revising and editing presuppose a change of role or position from writer to reader and back to writer!**

- Identify the frame of your draft.
- Identify its major sections, their introductions and the point sentences for each of these sections.
- Diagnose the continuity of the elements of your introduction: how they 'hang together' conceptually and logically.
- Visually separate the introduction and the conclusion of your draft; do the same for the main sections of the draft
- Use headings at these joints
- Highlight in each of these sections the main points that best capture the essence of the sections and of the draft
- In order to evaluate your argument, analyse the ratio between quotes, summaries and paraphrases, facts, figures, graphics (from source literature) and your own analysis, evaluations, critiques and judgements. The balance needs to tip in favour of the latter!!

- **Repetitions** and their role (redundant, effective by virtue of reinforcing points?)
- **Forecasting** – offering readers maps of what is to come
- **Signalling** – showing the linkages, revealing the connections and their logic
- **Signposting** – pointing out to readers where they are at any point in your work
- **Conceptualising and reconceptualising**: clarifying and unpacking dense theoretical and conceptual elements (a matter of accessibility)

Lessons in Clarity and Grace

- Characters and actions
  - characters as subjects + Actions as verbs
  - the 7 word-diagnosis
  - abstractions as characters
- Active or Passive Voice
  - who's responsible for the action?
  - smooth move from sentence to sentence
  - a consistent point of view

- Rules of clarity:
  - Don't complicate ideas that are otherwise simple
  - don't overly complicate ideas that are already complicated
  - get to the main subject quickly + get past the subject to its verb quickly
- Principles of concision:
  - delete meaningless words
  - delete redundant words
  - replace a phrase with a word
  - change negatives to affirmatives
  - reduce by deleting who/which
- Fake coherence: using connecting devices without the appropriate/corresponding logical connection between ideas.

Creating a writerly stance

- **Hedges:** possible, perhaps, believe, may/might (tentative and cautious writing that qualifies a writer's position)
- **Emphatics:** certainly; definitely undoubtedly (the writer's certainty and the force of a proposition)
- **Person markers:** I, we, our, mine – explicit authorial presence in the text
- **Attitude markers:** unfortunately; hopefully; I agree, we prefer (a writer's attitude towards propositions)
- **Relational markers:** rhetorical questions, you – directly/implicitly addressing the reader

The writer's diet test

- A diagnostic tool developed by Helen Sword, based on her book *Stylish Academic Writing* (Harvard University Press, 2012)

http://writersdiet.com/WT.php

Further readings

- Becker, H. S. (1986) *Writing for Social Scientists: How to Start and Finish Your Thesis, Book, or Article*. Chicago: University of Chicago Press
- Belcher, W. L. (2009) *Writing Your Journal Article in Twelve Weeks: A Guide to Academic Publishing Success*. Thousand Oaks, CA & London: Sage
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- Day, R., & Gastel, B. (2011) *How to Write and Publish a Scientific Paper* (7th ed.). Westport, CT: Greenwood
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- Sword, H. (2009) 'Writing Higher Education Differently: A Manifesto on Style.' *Studies in Higher Education* 34 (3), 319-336