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For more information about *Gender and Language*, visit <https://journals.equinoxpub.com/GL>

Guidelines for Submission: Gender and Language

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Language of Publication

Submissions are welcome from all countries. The language is normally, but not necessarily, English, but English is the language of publication. Please follow these guidelines when you first submit your article for consideration by the journal editors. If accepted, we will send you more detailed instructions for preparation of your final manuscript, and a copyeditor will ensure that you receive a proof of your work to look over before it is finally published.

Articles

Articles may vary in length, but submissions should not exceed 8000 (inclusive of notes and bibliography).

Please note that authors may only submit one article for review at any one time.

In submitting an article for review, an author commits to not submit simultaneously to any other publication. While we encourage authors to submit high quality manuscripts whenever they have important research to divulge, we must make it clear that we will not publish two articles by the same author in the same year, or two articles by the same author consecutively.

Book Reviews

Please contact the book review editor (contact details are on the journal's homepage) before submitting a review to ensure that the book concerned has not already been assigned.

Book reviews do not require abstracts but do require key words and other metadata (see below).

Except for the title page, book reviews should be in the same format as articles. The title page should take the following form (example):

Queerly Phrased: Language, Gender and Sexuality. Edited by Anna Livia and Kira Hall. Oxford: Oxford University Press, 1997. Reviewed by (Full name, University Department, University, Email).

Please note that from 2016, a maximum of 2 book reviews will be published per issue.

Online vs. Paper Submission

We accept only electronic submissions. If you are unable to submit electronically, contact one of the editors who will assist you. Online submission is a five-stage process and you may submit articles or book reviews.

Step 1: Confirmation of Copyright

You will be asked to confirm that you hold copyright in the material being submitted and/or that permissions have been cleared to reproduce any included copyrighted material. The journal accepts only original articles which have not been previously published. You will need to clear copyright for any copyrighted material you quote or use, including artwork. Please refer to a separate PDF – Permissions Guidelines for Authors – for more information.

Step 2: Metadata

At step 2, you will be prompted to supply various types of information known as metadata. This includes a 150 word abstract and three to five key words, as well as other metadata including, among other things, a 50 word biographical statement (including recent publications), your contact details (including an email and postal address which will be used to send a hard copy of the publication should your article be accepted) and appropriate Library of Congress Codes (a link is provided to the LCC website). Metadata is important as it facilitates the indexing of your article once it is published, thus leading to more citations and greater readership. The material is entered separately from your article. PLEASE ENSURE TEXT IS INSERTED AS PLAIN TEXT.

Step 3: Main Text

You will then be asked to upload the main body of your article. This part of your submission should be in MS Word and should be single spaced (including quotations and excerpts, notes, references, tables and figure captions) and the pages of the manuscript should be numbered. Please do not upload your work as a PDF as we only send Word documents out to reviewers.

Step 4: Supplementary Files

Step 4 allows you to upload any supplementary files which should be used for all figures, photographs and artwork (but not tables which can be included within the main text of your article). Each figure or photograph should be uploaded as a separate supplementary file.

Supplementary files should also be used if you wish to bring to the attention of the Editors any particular features which would be required at the layout stage or to clarify font usage. Other appropriate material to upload as supplementary files are: (a) research instruments, (b) data sets, which comply with the terms of the study's research ethics review, (c) sources that otherwise would be unavailable to the reader, or (d) audio/video material.

Steps 5 and 6: Confirmation

These are confirmation stages allowing you to make changes and to confirm that your submission is accurate and complete.

Ensuring a Blind Peer Review

All articles deemed suitable for review will be sent to two peer reviewers. To ensure the integrity of the blind peer review, we need to make every effort to preserve the anonymity of authors and reviewers. When you prepare your article for submissions, please remove your name from the text. For Microsoft Office documents, author identification should be removed from the properties for the file. Each version of Word is different, so please search how to do this on your Word version's 'Help' option. Please note that the biographical information that you upload alongside your article in Step 2 of the submission process is for the Editors' and Editorial Assistant's use only and is unavailable to the reviewers; they are only shown the title, abstract and keywords of an author's metadata.

Font and Style

Use Times or Times New Roman in 12pt for the main text.

Use the following fonts, where required, for special purposes:

- concordances and transcripts should be set in Courier
- phonetics characters should be set in an IPA font (use SIL IPA93 or Doulos or Charis SIL)
- special symbols should be set in a symbol font (use only one such font throughout, if possible)

- text in a language which uses a non-roman writing system (e.g. Mandarin, Arabic) may need a special language font
- use italics rather than underlining.

Using Paragraph Styles

If your text requires special formatting (i.e. your article contains more than straightforward text paragraphs and headings), make sure that you use paragraph styles systematically. The general rule is that each distinctive kind of paragraph, e.g. headings, quotations, numbered examples and so on, should be allocated its own, names, paragraph style. Apply that style systematically to every instance of that kind of paragraph and do not use it anywhere else. It does not matter much how each style looks on the page – when the article is typeset, it will look different. What is important is that different kinds of paragraph are distinctively ‘tagged’ by means of their paragraph style.

The following material should be clearly identified by using distinct paragraph styles:

- Headings. Use no more than three levels of heading below the article or chapter heading and use a different names style for each level of heading. Headings can be numbered if required. If numbering is used, do not put a full stop at the end of the number and use a TAB to separate the number from the rest of the line
- Quotations. Extended quotations should be set out as a blocked paragraph. Do not enclose such quotations in quotation marks.
- Bulleted or numbered lists. Use a different named style for each level of indentation
- Transcript or similar paragraphs will need distinctive treatment
- Displayed and numbered examples should use a different paragraph style for each distinctive type of line, as described below.

Displayed Examples

Displayed language examples should be numbered as follows:

- (1) Frank liked Joan
- (2) (a) Joan always liked Frank.
(b) Joan never liked Frank

Where elements need to be precisely aligned on different lines, use one of the following techniques:

- set all lines in Courier and use spaces to achieve the desired alignment
- use the table function in MS Word and align cells as needed
- use a paragraph style in which a TAB is set every 3mm in the line, and use TABs to align material on each line

Where displayed examples form a major feature of your article, make sure that each line requiring a distinctive typographic treatment has its own named paragraph style. For instance, you might call the style used for the first line of a numbered example, ‘Example1’; the style for a line beneath which needs to be set in a smaller point size (e.g. a gloss), could be called Example 2; and a third line which gives a translation, Example 3.

Tree Diagrams

Any tree diagram should be treated as displayed examples and numbered in the same sequence. They should be prepared as finished artwork, ready for reproduction. Do not use any specialised software for creating trees which requires the use of special software or fonts in the publisher’s production department.

Transcript Data

Transcript extracts must not exceed 45 characters per line, including any line numbers and speaker names. For Jefferson style transcripts for conversation analysis, or any transcription system that requires precise alignment between lines, please use Courier New, 10pt. When possible, transcript data should be numbered by turns rather than lines so that line breaks can be reformatted during pagination. Where line breaks need to be maintained, or lines need to be numbered individually, the length of each line, including the line number and any speaker names, should not exceed 45 characters. Ensure that you have punctuated any transcripts in a consistent way. Transcript data will not be subject to copyediting and will be reproduced exactly as submitted insofar as the need for consistent page layout allows.

Preparing Tables

Tables should be included in the manuscript at the point at which they are needed. A caption should be placed before each table. Do not use background tints in cells. Ensure that a table will fit into the final text width (around 114mm) without the font size falling below 9pt. Avoid vertical rules in tables. Minimal horizontal rules will be applied during production to bring tables into house style.

Figures and Artworks

Figures should not be embedded in MS Word files but supplied separately in digital form, a single supplement per file (see Step 4, above). The name of the file should reflect the figure number (e.g. Figure 3.1 would be found in a file named Fig 3.1). Artwork files should contain no captions or material other than the figure itself. In the Word file, you can simply instruct that 'Fig 3.1 should be inserted near here'.

Tables containing Artwork

If your article contains tables which contain artwork within cells, please include such tables in place in the manuscript (like any other table), but also supply a PDF separately (so that it can also be treated as artwork).

Endnotes

Number your notes consecutively, starting with 1, and place note references outside punctuation. There are no footnotes in Equinox linguistics journals.

Permissions and Copyright

It is your responsibility as author to ensure that you have obtained any permissions to reproduce any part of another work. If your article contains extracts from other works, especially figures, tables, poetry, etc., please contact the authors and publishers to seek permission, before submitting the final version. If primary research data is to be included, research participants should have signed a consent form.

Guidelines for the Preparation of Artwork

All authors are expected to supply 'camera-ready' artwork with their manuscripts, when necessary. These notes explain what this meant in practice, and give guidance as to how to prepare the most common kinds of artwork needed in linguistic publications.

Supplying the right kind of artwork is critical to the timely production of a book or an issue of a journal. Where problems arise in production, it can hold up the production of a title substantially – sometimes by many months – as the manuscript may need to be put to one side whilst problems are resolved, and another title fills its 'production slot'. Preparing the right kind of artwork is also often critical to the financial viability of a book or journal. It is very costly in studio time to draw up, or repair, even simple linguistic diagrams and since few graphic artists are linguistics specialists, there are often time consuming and expensive corrections to be made.

Please be aware that when you submit the final draft of your manuscript to the publisher, you are confirming that the artwork (photographs, line drawings, tables and data examples) are ready for publication. Although you will be given an opportunity to check the proofs of your work, this is intended only to ensure that nothing untoward has occurred in the production process. For the majority of artwork, no changes will be possible at proof stage.

Preparing Artwork

All figures must be supplied separately from the manuscript, in an appropriate digital format. Each figure will be reproduced exactly as you have created it. We will scale down the artwork, if necessary, to fit the page

dimensions. Artwork which is wider than the width of the text column in the printed page will, in most cases, be scaled to 114mm. This will reduce the size of any text in the artwork and you should take this into account when creating it.

There are two main kinds of digital artwork used in publications: vector and bitmap. This section provides advice as to when each format is most appropriate and guidance as to what to do and what to avoid when preparing artwork.

Do not use colour in artwork. All artwork must be supplied in greyscale and you must make sure that any tints used (e.g. in graphs or bar charts) are sufficiently distinct. Do not use tints below 20% or above 80%, and ensure that any tints used differ by at least 20%. Do not embed any artwork in the World files containing the manuscript or supply artwork in Word format. Any such artwork will be lost in the conversion process.

Each figure must be supplied as a separate file in PDF, ai (Illustrator), eps (Encapsulated Postscript), Tiff, or JPEG format. JPEG should be used only for photographs and should be compressed with a 'High Quality' setting.

Each artwork file should be named according to its figure number. Where a piece of unnumbered artwork is needed, name the file using roman numerals (e.g. Figure v) and use this number when showing where the figure is to appear in the manuscript (see below).

All photographs should be supplied at a resolution which will allow reproduction at 300 dpi at the final size. Do not use 'screen grabs' to create artwork, except for illustrations of what a screen looks like (e.g. in research on the use of computers in classrooms). The resolution of a screen shot is typically 72 dpi and is too low for normal reproduction in print.

Where possible, avoid bitmap format for figures containing text or lines. Where such a figure must be submitted in bitmap format (e.g. because it has been scanned from another work), it should be supplied at at least 600 dpi in TIFF format. Never use JPEG format for figures containing lines and/or text.

Never use drop shadow effects on artwork. Ensure the background to the artwork is white or transparent. Do not enclose the artwork in a frame or a tinted box.

Make sure any lines are at least 0.5 pt in width.

The same rules apply to fonts in artwork as those relating to the manuscript. Where possible, use only standard fonts (e.g. Times, Arial, Helvetica, Courier). Use specialist fonts (e.g. Chinese, IPA) only where absolutely necessary. Where you supply any files in PDF format, make sure that all fonts are embedded.

Using Microsoft Word/PowerPoint to create Artwork

Many authors use the drawing facilities in MS Word or PowerPoint to create artwork. This is probably the single greatest cause of headaches in production since it is very difficult to extract artwork embedded in Word files and convert it successfully into a form which can be used in book and journal printing. Here are some of the problems: Microsoft Office creates artwork in RGB colour – suitable for displaying onscreen. When this is converted to greyscale production, it may not look the same as the original. Key contrasts (e.g. in the colour of lines on graphs) may be lost. MS Word documents look different on different computers. Fonts are mysteriously substituted; line lengths and breaks – even page breaks – change as text reflows on a different machine; the boundaries of areas using hatches or tints in artwork ('clipping masks') may be lost. Nevertheless, it is often possible to create usable artwork using drawing tools in MS Word or PowerPoint providing that you convert the artwork file to PDF on the same machine as you created the drawing, ensuring that all fonts are embedded in the PDF. Make sure that you use no colour – only use black and tints of grey. The PDF file you send to us will still be in RGB, but we may be able to convert it successfully.

Do not include any text which does not form an integral part of the figure (e.g. a caption or a heading) in the artwork file.

Some linguists publishing with Equinox use Systemic Coder – software designed to analyse texts within the Systemic Functional Grammar framework – to generate system network diagrams. Systemic Coder can create vector artwork suitable for publication, but you may have to export to .pdx format and use a third-part program called Mayura Draw to convert this to PDF. You may also be able to create usable files by the 'Save PS' option within Systemic Coder. Please send us a sample file before submission of your manuscript if you wish to try this. Never attempt to capture the screen representation of a system network as a bitmap – the resolution of the image will be too low for printing.

Using Praat to create spectrograms, etc.

When preparing figures created in Praat, make sure you use the 'save' function which saves the figure as a vector eps file. Do not use a screen shot or screen grab. Praat creates eps files without a 'TIFF preview'. This means that unless you have software which can load and view eps files, you may not be able to see what is inside each eps file, to check it is exactly what you want. The best way of dealing with this is to convert the eps files to PDF using the full version of Adobe Acrobat (not the free Adobe Reader). Sending the figures already converted to PDF is also more helpful for us.

Tree diagrams

Tree diagrams can be created using any vector graphics package (see above). Do not use any specialised software for creating trees which require the use of special font in the publisher's production department. Use a Times or Times New Roman font for any text. Any tree diagrams should normally be treated as displayed examples and numbered in the same sequence. They should be prepared as finished artwork (one diagram per file), ready for reproduction in the same way as other figures. They should never be embedded in the file containing your manuscript.

Style Guide

Spelling and Punctuation

Our default house style uses British spellings and punctuation conventions.

Our house style avoids hyphens, e.g. in 'sociolinguistics', 'multicultural', 'overrepresentation', etc.

Use single quotation marks, except where material is quoted within quoted. Here, double quotations can be used.

Abbreviations (e.g. 'ed.', 'Prof.') normally end with a full stop.

List Styles

Linguistics articles often contain lists of various kinds, and sometimes lists within lists. Please use the following guidance when numbering such lists.

- 1) use Arabic numbering for lists, roman numbers for lists within lists, and lower case letters (where necessary) for lists within lists within lists.
- 2) Using brackets: i) You may use a closing bracket, if you wish, after the initial number. ii) Never use a full stop after the number. iii) Do not enclose numbers in both opening and closing brackets – reserve such bracketed numbers for numbered linguistic examples.
- 3) If you are using numbered headings, do not use Arabic numbers for lists. Use roman numbers, and then lower case letters.

Whatever scheme you use for number hierarchies, apply this systematically throughout the article.

References

The references list should contain all works cited in the text and only those. List them in alphabetical order by author/editor name. Do not use a long dash to indicate the same authorship as a previous entry. Repeat the author and date for each entry. Author names MUST include full first names NOT initials.

Journal article

Author, One. and Author, Two B. (date) Title of article with initial capital and capitals for Proper Nouns only. Journal Title in Italics with Main Words Taking Initial Caps vol. no: page range.

Ostermann, Ana Cristina, Dowdy, Jill D., Lindemann, Stephanie, Turp, Jens C. and Swales, John M. (1999) Patterns in self- reported illness experiences: letters to a TMJ support group. *Language and Communication* 19(2): 127--47. [https://doi.org/10.1016/S0271-5309\(98\)00011-1](https://doi.org/10.1016/S0271-5309(98)00011-1)

DeFrancisco, Victoria Leto (1991) The sounds of silence: how men silence women in marital relations. *Discourse and Society* 2(4): 413–24. <https://doi.org/10.1177/0957926591002004003>

Book

Author, One and Author, Two B. (date) Title of Book in Italics with Initial Capitals for Main Words. Place of publication: Publisher.

Baxter, Judith (2014) *Double-Voicing at Work: Power, Gender and Linguistic Expertise*. Basingstoke: Palgrave Macmillan.

Chapter in edited collection

Beach, Wayne A. and Glenn, Phillip (2011) Bids and responses to intimacy as 'gendered' enactments. In Susan A. Speer and Elizabeth Stokoe (eds) *Conversation and Gender* 210–28. Cambridge: Cambridge University Press.

Citations

In your text, use the following format for citations:

Shuy (1998:57) claimed...

It has been claimed (Shuy 1998:57) that...

For the first citation of an article which more than three authors: Ostermann, Dowdy, Lindemann, Turp and Swales (1999:231) suggest...

For further citations of this article: Ostermann et al. (1999)

Do not use 'ibid.' or 'op. cit.' forms of reference. Every reference should be free-standing.

Quotations

Quotations over 40 words in length should be given a new paragraph, using a named paragraph style. The citation (or just the page numbers, if the author and date are used to introduce the quote) should follow the final punctuation mark of the intended quotation, with no full stop after the closing parenthesis. (Shuy 1988:73-4)