

## Submission Guidelines for Authors

The *Journal of Monolingual and Bilingual Speech (JMBS)* provides a venue for the publication of original research articles on the scientific study of child and adult spoken language during acquisition or practice in monolingual, bilingual, second language and dialectal contexts, spanning normal and disordered speech, and sign language. The journal aims at establishing multidisciplinary links between psycholinguistics, cognitive and neuro-linguistics, clinical linguistics, speech pathology, educational linguistics, sociolinguistics, and the application of new technologies. Theoretical, experimental, observational, and computational contributions across phonology, phonetics, morphology, syntax, the lexicon, semantics, and pragmatics are welcome. The journal publishes full research articles (max. 9,000 words), review articles (max. 9,000 words), research notes (max. 4,000 words), and book reviews. Special issues are also considered by the co-editors.

Please follow these guidelines to prepare your article before it is submitted to the journal for consideration by the journal editors.

### Language of Publication

The language of publication is English. Authors are required to submit their manuscript in language commensurate with academic writing standards of English; it is the responsibility of authors non-native to English, to have their article proofread and corrected, if necessary, prior to submission.

### Length of Articles

Articles may vary in length, but they should not normally exceed 9,000 words including notes and bibliography. Research notes should not exceed 4,000 words.

### Book Reviews

Please contact one of the co-editors before submitting a book review to ensure that the book has not already been assigned. Book reviews do not require abstracts but do require keywords.

### How to Submit

Submissions are electronic through the journal website:

<https://journal.equinoxpub.com/JMBS/about/submissions>

If you are unable to submit electronically, contact one of the co-editors who will assist you.

Online submission follows these steps:

#### **Step 1: Ethics/Confirmation of Copyright**

The journal only accepts original articles which have not been previously published and on the understanding that they are not being simultaneously submitted for publication in another journal.

Authors retain copyright in the work but grant Equinox the exclusive right and licence to publish for the full legal term of copyright.

#### **Step 2: Metadata Information**

In step 2, you will be prompted to supply the following metadata information: a 150-word abstract, 6 keywords, your contact details (full name, title, email address, and postal address) Such information is

important, because it facilitates the indexing of your article once it is published thus leading to more citations and greater readership. This material is entered separately from your article.

### **Step 3: Main Text**

Next, you will be asked to upload the main body of your article. This part of your submission should be in MS Word, DOUBLE spaced (including quotations and excerpts, notes, references, tables, and figure captions) and including page numbers. A *pdf* may be uploaded as a Supplementary file following submission of your *doc* file.

### **Step 4: Supplementary Files**

During this step, you are permitted to upload supplementary files (e.g. figures, photographs, artwork), each entered as a separate supplementary file. See below for more details about how to prepare figures and other artwork. **Tables are to be included in the main body of the manuscript.**

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, data sets, which comply with the terms of the study's research ethics review, (c) sources that otherwise would be unavailable to readers or (e) audio/video material. If there is material here that would only be appropriate for online publication, please indicate so in a note to the Editor (at Stage 1 of the submission process).

### **Steps 5 & 6**

These are confirmation stages allowing you to make changes and to confirm that everything is accurate. You will receive an emailed acknowledgement of your submission.

### **Peer Review Process**

Articles and research notes are peer reviewed by two reviewers. As part of the submission process, you will be asked to provide the names of peers who could be asked to review your manuscript. These reviewers should be able to provide an objective assessment of the manuscript and should not have any conflict of interest with the author(s), such as having prior knowledge of the submitted manuscript, having recently collaborated with any of the authors, or being from the same institution as any of the authors.

**THE REVIEW PROCESS WILL NORMALLY BE COMPLETED WITHIN 2 MONTHS.**

### **Ensuring a Blind Peer Review**

All articles are reviewed preserving the anonymity of authors and reviewers. To assist in this, please take the following steps:

1. Remove your name entirely from the text. When citing your own publications, substitute the word 'author' for your own personal details and for the actual title of your work cited.
2. With Microsoft Office documents, author identification should also be removed from the properties for the file (see under File in Word), by clicking on the following, beginning with File on the main menu of the Microsoft application: File>Save As>Tools (or Options with a Mac)>Security>Remove personal information from the file properties on save>Save.
3. On any PDF uploaded, remove author names from Document Properties found under File on Adobe.

### **Additional Information for the Preparation of Manuscripts**

The following points are essential in preparing your manuscript for submission.

### **Title and Abstract**

Include a title and a running head to your manuscript. The abstract should be no more than 150 words long for Full Articles and 100 words for Research Notes. Abstracts should introduce the scope, aims, method, and the main results of the study. The journal does not use structured abstracts.

### **Fonts and Font Styles**

Use Times New Roman (12 pt) throughout 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 a unicode IPA font (use the extended Times New Roman or Charis SIL) embedded in the document;
- *special symbols* should be in a single font throughout the manuscript;
- a *non-roman writing system* (e.g. Mandarin, Arabic) may need special fonts and/or may need to be transliterated;
- use *italics* where necessary, no *underline*.

### **Glosses**

Language examples in the body of the text should be in *italics*. If examples are in a language other than English, put it in *italics* and provide an English gloss in single quotes, e.g. *ella* 'she'.

Advice on procedures for interlinear glossing (Leipzig Glossing Rules) may be found at:

<http://www.eva.mpg.de/lingua/resources/glossing-rules.php>

### **Using Paragraph Styles**

If your text requires special formatting (i.e. it contains more than straightforward text, paragraphs, and headings), use paragraph styles systematically differentiating between different kinds of paragraphs, levels of headings, quotations, numbered examples, etc.

What is important is that different kinds of paragraph are distinctively 'tagged' by means of their style, as follows:

- *Headings*. Use no more than three levels of headings differentiating their styles, e.g. First Level: 12 pt Bold, Second Level: 12 pt Bold & Italics, Third Level: 12 pt Italics only. Headings cannot be numbered.
- *Quotations*, which are sufficiently long, require setting 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 to be differentiated.
- *Displayed and numbered examples*. 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 is eating an apple.
- (2) Joan always liked apples.
- (3) Joan never liked apple pie.

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 MSWord 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 'Example 1'; the style for a line beneath which needs to be set in 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 diagrams 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 data should be set in a Courier typeface. Wherever possible, transcript data should be numbered by turns rather than lines so that linebreaks can be reformatted during pagination. Where linebreaks need to be maintained or lines need to be numbered individually, the length of each line, including line number and any speaker names, should not exceed 65 characters.

Where elements need to be aligned with others on lines above or below use multiple spaces to produce alignment (*transcript data MUST be set in Courier* for this to work).

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 where 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 Artwork***

Figures should never be supplied as, or embedded in, MS Word files. All figures must be supplied separately in digital form, a single figure per file. The name of the file should reflect the figure number (e.g. Figure 1 should be found in a file called something like Figure 1.pdf).

*Artwork files should contain no captions or material other than the figure itself.*

At the point where a figure should appear in the text, write on a separate line

[FIGURE 1 NEAR HERE]

On the line *after* this, include the caption. Ensure that the caption is placed in the manuscript and NOT in the artwork file. See the fuller, detailed guidance on preparing artwork if figures are a prominent feature of the article.

### ***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 as a separate file (i.e. treat also 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**

As author, you need to ensure that you have obtained permission 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 *before* submitting the final version to seek permission to use their work. If *primary research data* is to be included, research participants should have signed a consent form.

### **Acknowledgments**

Acknowledgements immediately follow the main text of the paper. Funding bodies, referees and other indirect contributors to the paper should be mentioned in this section.

### **Appendix**

An appendix includes material that does not appear in the main body of the paper. If the material intended for the Appendix is bulky, it should be submitted as a separate PDF file for online-only publication (Supplementary Materials). These materials are not subject to copy-editing so please ensure that it is presented clearly and tidily. Include brief information at the top of the file showing bibliographic details of the paper which the supplementary materials complement. Appendix and Supplementary Materials should be mentioned in the main body of the text as necessary. Examples, tables and figures in the Appendix are numbered separately from the main-text sequences. If there are more than one appendix, name them Appendix A, Appendix B, etc.

### **Style Guide**

#### **Spelling & Punctuation**

British spelling and punctuation conventions are used. Avoid hyphens in e.g. 'sociolinguistics', 'multicultural', 'overrepresentation', etc. Use double hyphens to indicate page ranges, e.g. 12--47. All such double hyphens will be replaced with en dashes in production (e.g. 127–47). In the default British style, unspaced em dashes are avoided and replaced with spaced en dashes.

Use single quotation marks, except where material is quoted within quotes where double quotation marks should be used.

Abbreviations (e.g. 'ed.', 'Prof.') and shortened forms (e.g. 'Eds.', 'Dr.') normally end with a full stop.

#### **List styles**

Please use the following guidance when numbering lists.

- 1) use Arabic numerals for lists, Roman numerals 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 numerals for lists. Use Roman numerals, and then lower case letters.

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

#### **Quotations**

Quotations of over 40 words in length should be in a new paragraph, using a different paragraph style. The citation (or just the page number(s), if the author and date are used to introduce the quote) should follow the final punctuation mark of the indented quotation, with no full stop after the closing parenthesis: (Author, 1998, pp. 73–4)

## References List

The references list should contain all works cited in the text and only those. List them in alphabetical order by author/editor name. Repeat the author and date for each entry of the same author. Unpublished work should not be included. Single-author works should precede joint works. Joint works are sequenced according to the surname of second author and by date if the same authors have written several articles together. Works by the same author(s) should be ordered with the earliest first.

References should be formatted according to the publication manual of the *American Psychological Association* (APA) (6th Edition, 2010). For more information, see:

<https://www.apastyle.org/learn/index>

### Some examples are:

#### *Monograph*

Author, N., Author, N., & Author, N. (YEAR). *Title title title title title : title title title title*. Place: Publisher.

#### *Chapter in Proceedings*

Author, N., & Author, N. (YEAR). Title title title title: title title title title. In N. Editor, N. Editor, N. Editor, & N. Editor (Eds.), *Proceedings of the ..., xx(x), xx-xx*.

doi: 10.3765/bls.v37i1.836

#### *Chapter in Edited Volume*

Author, N., & Author, N. (YEAR). Title title title title title. In N. Editor (Ed.), *Title title title title* (pp. xx-xx). Place: Publisher.

#### *Paper presented at Conference*

Author, N., & Author, N. (YEAR). Title title title title title: title title. Paper presented at the XXth Annual Meeting ..., Place.

#### *Journal Article*

Author, N., & Author, N. (YEAR). Title title title title title : title title title title. *Journal Name*, XX (X), xx-xx.

<https://doi.org/10.3389/xxxxxxxxxxxxxx>

#### *Online Reference*

Author, N. (YEAR). Title title title title title: title. (Doctoral Dissertation). Retrieved from <<http://xxx.xxxxxx.xx/PhD.pdf>>.

### ***In Text Citations***

In your text, use the following formats:

Author (1998, p. xx) claimed ...

.. as argued before (Author, 1960; Bauthor & Author, 1979; Cauthor, 1978).

First citation of article with more than three authors:

Dauthor, Author, Author, Author, and Author (1999, p. xx) suggest ...

Subsequent citations:

Dauthor et al. (1999) have found that ...

Never use 'ibid' or 'op. cit.' forms of reference. Every reference and citation should be free- standing.

## Guidelines for the Preparation of Artwork

All authors are expected to supply 'camera-ready' artwork with their manuscripts. The following notes provide guidance as to how to prepare common kinds of artwork needed in linguistics publications.

Supplying the right kind of artwork is critical to the timely production of a journal issue. Preparing the right kind of artwork is also often critical to the financial viability of a 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, 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 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 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 your artwork.

Artwork may be supplied in colour or 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%. ***Where colour artwork is supplied, note that only the online issue will be in colour and the print issue will be in black and white.***

Do not embed any artwork in the Word 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 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. Time New Roman or Courier). Use specialist fonts (e.g. Chinese, IPA) only where absolutely necessary. Where you supply files in PDF format, make sure that all fonts are embedded.

### ***How to Show Placement of Artwork in the Manuscript***

Show where a figure should appear in the main text by inserting a line as below:

[FIGURE 1 NEAR HERE]

Use square brackets as shown. If there is a caption, this should NOT be included in the artwork file but MUST be included in the main text file immediately under the line showing the insertion point. If the artwork is an unnumbered figure, use a temporary Roman number (e.g. Figure V) and do not include a caption. Make sure that, whatever you call it, the name of the file containing the artwork is the same as what you put in the square brackets.

### ***Using Vector Drawing Software to Create Artwork***

Any artwork which involves lines and text should be created using a 'vector' drawing package. There are many such packages which can create artwork suitable for publication ranging from the free (Open Office Draw) to expensive industry standards (Corel Draw, Macromedia Freehand, Adobe Illustrator). If you have an option to set the 'colour mode' of the figure, select 'Greyscale' (if available) or 'CMYK', if not. If you choose CMYK, make sure that you use no colours other than black or shades of grey. When you save or export your file, use one of the following formats (in order of preference) PDF, ai (Illustrator), eps.

### ***Using Microsoft Word/Powerpoint to Create Artwork***

Many authors use the drawing facilities in Microsoft Word or Powerpoint to create artwork. Please consider the following to minimize problems at the production line:

*Microsoft Office* creates artwork in RGB colour – suitable for displaying on a screen. When this is converted to greyscale in production, it may not look the same as the author intended. Key contrasts (e.g. in the colour of lines on graphs) may be lost.

*Microsoft 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 Microsoft Word or Powerpoint provided 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 us will still be in RGB, but we may be able to convert it successfully.

*If you are using Word or Powerpoint* to create artwork be very careful to follow the guidance regarding colour, tints, fonts, etc. given earlier. Do not include any text which does not form an integral part of the figure (e.g. a caption or running head) in the artwork file.

### ***Using 'Systemic Coder' to Create Network Diagrams***



Systemic Coder can be used to create vector artwork suitable for publication, but you may have to export to .pdx format and use a third-party program called Mayura Draw to convert this to PDF. You may also be able to create usable files by '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 which will create a large file unsuitable for reproduction.

Praat creates eps files without a 'tiff preview'. That 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. Instead, convert the eps files to PDF using the full version of Adobe Acrobat (NOT the free Adobe Reader) and submit the PDFs as supplementary material.

#### ***Tree Diagrams***

Tree diagrams can be created using any vector graphics package (see above). Do not use any specialised software for creating trees which requires the use of special fonts in the publisher's production department. Use 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.