

**AUTHOR PREPARES CAMERA-READY MANUSCRIPT
CAMERA-READY MANUSCRIPT PREPARATION GUIDE
(Microsoft Word 2003)**

ROWMAN & LITTLEFIELD PUBLISHING GROUP
Rowman & Littlefield · Lexington Books · Jason Aronson

Note that all formatting instructions in this guide are for Microsoft Word 2003 and older. If you are using Microsoft Word 2007, ask your acquisitions editor for the Word 2007 formatting guide.

BEFORE YOU BEGIN

- Remember that your camera-ready pages will appear in the book *exactly* as you submit them. The quality of the book will depend entirely on the quality of your pages.
- **You must submit hard-copy sample pages to your acquisitions editor** for approval 10–12 weeks before your assigned delivery date and before you format and print the entire camera-ready manuscript. This is the best opportunity for our editors to identify major formatting problems and suggest corrections. If you do not submit sample pages before formatting the entire manuscript, you will likely spend more time and effort on revisions and production of your book may be delayed.

To submit sample pages, please mail the following items to your acquisitions editor, being sure to include your email address and phone number in a cover letter. Do not fax or email sample pages.

- All front matter (especially the table of contents)
- two full chapters
- A page showing notes
- A page showing sample tables/graphs/figures (if applicable)
- A page from the bibliography, and
- Samples of anything else out of the ordinary.

Your sample pages will be reviewed by the production department. A production editor will contact you to approve the sample pages, allowing you to go forward with formatting your entire manuscript, or to provide you with a list of revisions. If your sample pages are not approved, you must make the revisions and submit a second set to your acquisitions editor.

THE PRODUCTION PROCESS

1. You begin to prepare your camera-ready pages following the **Rowman & Littlefield Publishing Group Camera-Ready Manuscript Preparation Guide**. Format just enough of the manuscript to submit sample pages.
2. Submit sample pages to your acquisitions editor, who will submit them to the production department review and approval. It is possible you will be asked to make some revisions to the sample pages and then resubmit them.
3. After receiving approval of your sample pages, you finish formatting the entire book. (Wait to create and format the index until after your camera-ready pages have been proofread and you have made the necessary corrections.)
4. Submit your camera-ready manuscript to your acquisitions editor, who will review it and prepare the neces-

sary paperwork to submit the project to our production department. A production editor will then be assigned to work with you.

5. Your production editor performs a thorough check of the manuscript for layout irregularities and formatting inconsistencies. Your manuscript also receives a light proofread by a professional proofreader. Your production editor will return the pages to you for correction. You prepare an index after making the corrections.
6. You will then print out the entire revised camera-ready manuscript, including the index this time, and send it to your production editor, who will review your corrections. Your production editor will request additional corrections if you have missed corrections or made them inaccurately. If any corrections are necessary, you will make the corrections and print out the affected pages and send them to your production editor.
7. Final camera-ready copy is approved by your production editor and sent to the printer.

SUPPLIES AND EQUIPMENT

- Laser printer:** Must print a minimum of 600 dpi and have a Times Roman font. Do not use inkjet printers. Your production editor will ask you to reprint the entire book if you use an inkjet printer for the final copy.
- Software:** We prefer MS Word. The formatting tips included throughout this preparation guide are based on MS Word 2003. (If you are using MS Word 2007, ask your acquisitions editor for the Word 2007 formatting guide.)
- Paper:** You can use any normal copy paper for printing drafts. Do not use typewriter paper, onionskin, laid, recycled, or watermarked paper. For final pages you should use one of the papers designed for laser printers.
- Ruler:** You should have a ruler marked in inches to measure the text area of your pages.

GETTING STARTED

The sample pages included with this document show you exactly how your camera-ready pages should look. Study them carefully and keep them handy to compare with your pages. You should save each chapter or section (preface, acknowledgments, introduction, etc.) as separate files. While this means you'll be working in several different files, using separate files can help you avoid many problems with running heads and notes.

TYPE

- Use a **Times Roman** font (sometimes called CG Times, Times New Roman, etc.).
- Use 10-point type for the main text.
- Use 9-point type for endnotes, running heads, page numbers, extracts (block or indented quotations), and bibliography entries. When you complete the index (after the book is sent into production and the proofreading and revision stages are complete), the index should be formatted in 9-point type.

Type size varies from printer to printer, so compare a sample of your laser printing to our sample pages to be certain you are using the appropriate size type. Sometimes authors find that they need to use 11-point or 12-point type for the main text and 10- or 11-point for the other material. You should end up with about 43 lines of text on a page. If you have questions about the size of your type, send a sample to your acquisitions editor immediately.

ITALICS

Use *italics* to indicate titles of works, foreign terms, or for emphasis. Do not use **bold** or underline. If you would like to use boldface type for another purpose (such as highlighting words found in a glossary), check with your acquisitions editor for approval.

SPACING

- Single-space all text throughout the book.
- Do not double-space between paragraphs.
- Leave a one-line space above and below extracts.
- There should be a single space following periods and colons, not a double space. If you have already keyed in your text and double spacing occurs between sentences, please do a “global” replacement. Go to <EDIT>, select <REPLACE>, then hit the space bar twice in the “find what” box, hit “tab”, hit the space bar once in the “replace with” box, then click on “replace all.” Be sure to click “replace all” two or three times, to eliminate any triple or quadruple spacing.
- Set two lines of space above A-level and B-level subheadings, and one line space below.
- Set one line space above C-level subheadings and no blank lines below. (More about subheadings below.)

JUSTIFICATION

All text, including notes and bibliography, must be fully justified—that is, it must be aligned at both the left and right margins. (The only exception is subheadings that start at the left margin, which should be left-aligned only.)

HYPHENATION

Be sure to turn on the automatic hyphenation feature of your software to allow at least three stacked hyphens. If your book is not properly hyphenated, some lines will be too tight and others too loose. Turn on the automatic hyphenation feature by going to the <TOOLS> menu and clicking on <LANGUAGE>. Then click on <HYPHENATION>. Check the box next to “automatically hyphenate document” and set the limit to 3. Click on <OK>.

AUTOFORMATTING

Set any autoformatting that you need by going to the FORMAT tab and clicking on “AutoFormat.” Click on the “Options” button and select the “AutoFormat as You Type” tab. A checklist will come up. Make sure to check “Straight Quotes to Smart Quotes” and that “Internet and network paths with hyperlinks” and “Ordinals with superscript” are NOT checked. Also make sure that “Automatic numbered lists” is NOT checked—this will be important when it comes time to create your endnotes. The rest you should leave as they are.

ENDNOTES

ENDNOTE CALLOUTS should be created as regular text. DO NOT use the automatic note feature as this can cause many autoformatting problems later. Insert each callout in the text manually as you type as a superscript numeral, and then at the end of the file, type the actual note using full-sized, not superscript, numbers. When you get to a point where the note callout should be, type the number and then select it. Go to the FORMAT tab, click on “Font,” and select “Superscript.” If it appears on your tool bar, you can also click on the button that shows “x².” When you’ve reached the end of your chapter, you can then type the corresponding notes in list form. Embedded notes (notes inserted using the automatic note feature) might be a bit easier, but they can make your revision stage tedious. It will be much easier for you to spend a bit more time now.

PAGE NUMBERS

- Front matter is numbered with lowercase roman numerals.
- Main text and end matter (bibliography, index, etc.) are numbered with arabic numerals.
- Blank pages display no page number.

FRONT MATTER PAGINATION

Page:

i – half-title page	(just main title, no subtitle or author name)— <i>we will supply</i>
ii – blank	— <i>we will supply</i>
iii – title page	(title, subtitle, author/editor name)— <i>provide one; we will re-set</i>
iv – copyright page	— <i>we will supply</i>
v – dedication	(if you have one)
vi – blank	
vii – contents	(or page v, if there is no dedication)
viii – contents continued	(or blank)

The following items, all of which are optional, go in the following order after the table of contents:

list of figures	(just titled “Figures,” not “List of Figures”)
list of tables	(“Tables”)
list of abbreviations	(“Abbreviations”)
foreword	(written by someone other than the author)
preface	(written by the author/editor)
acknowledgments	(or can be worked into end of preface)
introduction	(however, if it is lengthy and substantial, this should be the first chapter of the main text and should have Arabic rather than roman numerals for page numbers)

Each of these sections begins on an odd-numbered page, all numbered with roman numerals; note that, although no one section is required, every book should have some sort of introductory section (either a foreword, preface, acknowledgments, or introduction).

MAIN TEXT PAGINATION

- The first page of the main text (usually chapter 1) begins on page 1 (arabic numerals).
- If your book is divided into parts (for example, three parts, each containing several chapters), then you must include pages that say “Part I,” “Part II,” etc., where appropriate, and the parts pages must be counted into the pagination. In this case, the Part I page would be page 1, followed by a blank page, and the first chapter would begin on page 3.
- Each new chapter begins on an odd-numbered page. If there are many short chapters in the book, chapters may begin on both odd- and even-numbered pages—please check with your acquisitions editor before starting chapters on even-numbered pages.

FORMATTING THE CHAPTERS

MARGINS/TEXT BLOCK

- The *text block* of your book is the area of the page that is actually occupied by text. All text (running heads, chapter titles, main text, front matter, end matter, artwork, tables, figures—*everything*) must measure 4½ inches wide and 7½ inches long. (This area is measured from the top of the running head to the bottom of the last line of type on the page.) This 4½-by-7½ area is the text block. You can achieve this easily by setting the page margins (for American standard 8½" by 11" paper) to 2" left and right and 1¾" top and bottom.

Click on <FILE>, select <PAGE SETUP>, and then, on the "Margins" tab, set top and bottom to 1.75" and left and right to 2". If you are using A4 paper, the top and bottom margins should be set to 2.125" and the left and right margins should be set at 1.875". Apply these margins to your entire document, and if you measure the text block on the printout, you should have a consistent text block of 4.5" x 7.5".

A4 Paper

If you are using A4 paper, the top and bottom margins should be set to 2.125" and the left and right margins should be set at 1.875".

CHAPTER OPENING PAGES

- All chapter openers must be formatted alike. The chapter number, chapter title, author name (if your book is an edited collection or multi-author work in which each author wrote a different chapter), and beginning of main text should be placed and formatted the same way.
- The first page of the chapter begins on an odd-numbered page.
- No running head or page number should appear at the top of the page (see page number section above).
- Text begins about one-third of the way down the page.
- The chapter number and title (and chapter author, if the book is an edited collection) should be in larger fonts than the main text. Try 16-point type for the chapter number and 18-point for the chapter title (smaller font if chapter titles are quite long), and maybe 14-point for the chapter author.
- The page number should appear at the bottom of the page, centered, with one blank line between it and the main text block. This is called a *drop folio*. (These drop folios aren't mandatory, but be sure to be consistent using them for all chapter openings or none of them.)
- Remember page numbers should always be 1 point size smaller than the main text.

MAIN TEXT

- Single-space all text.
- The first line of the first paragraph under a chapter title or first-level (A-level) subheading should be set flush left, without the usual paragraph indent.
- All other paragraphs should have the first line indented 0.25" (approximately 3–4 characters) *using a tab, not the space bar*.
- Do not double-space between paragraphs.

RUNNING HEADS

A *running head* appears at the top of every page *except*: (1) the first page of any chapter; (2) the first page of any section of front or end matter; (3) a page on which there is only a graphic (chart, table, photograph) and no text; (4) blank pages. Leave only one line space between the running head and the text below.

Even-numbered pages: page number flush left (aligned with left margin of text), chapter number (or chapter author name, in an edited collection) centered above text. Do not use the book title as the left running head.

Odd-numbered pages: page number flush right (aligned with right margin), chapter title centered above text.

- To set up your running heads, as well as the drop folios on your chapter opening pages, go to the <FILE> menu and click on <PAGE SETUP>. Click on the <LAYOUT> tab. In the "From Edge" section set both the Header and Footer values at 1.75". Under click on "different odd and even" and "different first page".
- Now, with the first page of your document on the screen, go to <VIEW> and click on <HEADER AND FOOTER>. This will start on the first page header. You want to leave this one blank since that is your chapter opener page. Click on the "Switch between Header and Footer" icon. This will take you to the first page

footer. Set the alignment to centered and click on the insert page number icon (it looks like a #). It should insert a 1. (If you are not using drop folios on chapter opening pages, you can skip adding the footer.)

- With your cursor placed on the second page of text in the chapter click again on the <VIEW>, <HEADER AND FOOTER>, and it should read "Even Page Header." Click on the "insert page number" icon again. This time a "2" should appear. There should already be a center tab present on the margin bar. It looks like this: \perp . Make sure this is set at 2 ¼ inches on the ruler. Then tab to it and type in Chapter 1 (or the appropriate chapter number). Now the entire running head needs to be formatted. Hold down the <CONTROL> key and hit the letter "a". This should select all the text in the running head. Set the font at 1 point smaller than the regular text (it should usually be 9-point Times New Roman). Also set it to italics, small caps, or any other particular format you want by going to the <FORMAT> menu and clicking on .
- With your cursor placed on the third page of text in the chapter, click again on the <VIEW>, <HEADER AND FOOTER>, and it should read "Odd Page Header." Again there should already be a centered tab present, just make sure it is set at 2 ¼ inches on the ruler. Tab to it and type in the chapter title, for example The First Twenty Years. Then press tab to set text to be right-aligned. There should be another a right-align tab present on the margin bar. It looks like this: \perp . If it does not appear, click on the margin bar at 4 ½ inches on the ruler, and one should appear. Tab to it. Click on the "insert page number" icon. A "3" should be inserted, right-aligned. Hold down the <CONTROL> key and hit the letter "a". This should select all the text in the running head. Set the font at 1 point smaller than the regular text (it should usually be 9-point Times New Roman). Also set it to italics, small caps, or any other particular format you want by going to the <FORMAT> menu and clicking on .
- Since you are saving each chapter to a different file, you'll need to repeat this process for each chapter. You'll need to make sure that each subsequent chapter number starts at the correct page. You don't want them all starting with page 1. When you click on the <VIEW>, <HEADER AND FOOTER> menus click on the "Format Page Number" icon. Then click next to "start at" and then insert the proper page number. You should be inserting the next odd page number after the last page of the previous chapter. After that follow the directions as above for setting the odd and even page headers. Repeat this process for each new chapter or section.

QUOTATIONS

Short quotations (5 full lines of text or less) appear in the main text, set off by quotation marks.

Indented quotations (anything over 5 full lines of text; also called "extracts" or "block quotes"):

- Set off from text by leaving a blank line before and after the quote.
- Indent the quote ¼ inch from both left and right margins.
- Set in type 1 point size smaller than main text (9-point if main text is 10-point).
- Do not use quotation marks or ellipses at the beginning and end.

SUBHEADINGS

Subheadings are used to make the organization of your chapters clear to readers. Please do not use numbered subheadings. If you must use numbered subheadings, discuss it first with your acquisitions editor. Most books have no more than 1 to 3 levels of subheadings. Please format subheadings as follows:

First- or A-level subheadings: should be set in boldface type, centered, and about 4 points larger than the text.

This Is an A-level Subhead

Second- or B-level subheadings: should be set in boldface type, flush left, and about 2 points larger than text.

This Is a B-level Subhead

Third- or C-level subheadings: should be set in italic type, not boldfaced, flush left, and about 2 points larger than text (or, if you prefer, boldfaced, not italic, and the same size as text).

This Is a C-level Subhead

This Is an Alternate C-level Subhead

Whichever you choose, you must be consistent throughout the book. Set two line spaces above and one below each A-level and B-level subhead and one line space above and none below each C-level subhead.

Subheadings are capitalized the same way book titles are: The first and last words are capitalized, as are all other words except articles (the, a, an), prepositions (in, between, through, etc.), and coordinating conjunctions (but, and, etc.).

Do not go overboard with the subheadings. Most books do not require a miniscule breakdown of topics.

NOTES

- We use notes at the end of each chapter or at the end of the book instead of footnotes. You will find that endnotes are much easier to format than footnotes and will result in a more professional-looking book. Please do not use the automatic note feature in Microsoft Word, as noted in the **Getting Started** section of this guide.
- For notes at the end of the chapter, insert an A-level subhead that reads "Notes" following the last paragraph of text, and then type the notes after that. If you prefer notes in a single section at the back of the book, treat that like a section of back matter, with "Notes" as the chapter title, and then insert A-level subheads that read "Chapter 1," "Chapter 2," etc., with the notes for each chapter following the appropriate subhead.
- The first line of each note is indented.
- The note callout (the number in the text) should be superscript, but the note number in the actual note at the end of the chapter or end of the book should be set full size and be followed by a period.
- Single space notes; do not insert line spaces between notes.
- Truncate page ranges in the following style: 1–5, 10–11, 15–19, 100–101, 105–9, 147–48.

We prefer *Chicago Manual of Style* note style, as shown in the following examples. Author-date style notes are preferable in some disciplines and are acceptable as long as you discuss using this style with your acquisitions editor. APA style author-date references are always acceptable for Jason Aronson authors. Edited collections must use a single style (*Chicago Manual* endnotes or author-date references) throughout all the chapters.

Here is the correct way to format several types of notes:

For a book:

1. Laurie Kain Hart, *Time, Religion, and Social Experience in Rural Greece* (Lanham, MD: Rowman & Littlefield, 1992), 242–43.

(notice no "p." before page numbers)

2. Robert J. Donia and John V. A. Fine, Jr., *Bosnia and Hercegovina: A Tradition Betrayed* (New York: Columbia University Press, 1994), 15–21.

(notice no state abbreviation with a major city; consult *Chicago Manual of Style* for cities needing no states)

3. Daniel M. Shea and John C. Green, eds., *The State of the Parties: The Changing Role of Contemporary American Parties* (Lanham, MD: Rowman & Littlefield, 1994), 33–35.

For a chapter in an edited collection:

4. Gary A. Olson and Evelyn Ashton-Jones, "The Politics of Gendered Sponsorship: Mentoring in the Academy," in *Gender and Academe*, ed. Sara Munson Deats and Lagretta Tallent Lenker (Lanham, MD: Rowman & Littlefield, 1994), 231–46.

(notice that editors' names follow title of collection)

For an article in a journal:

5. Jane R. Bush, "Rhetoric and the Instinct for Survival," *Political Perspectives* 29, no. 3 (March 1990): 45–53.

(notice colon after date, no "p." before page numbers)

For an article in a newspaper:

6. Michael Norman, "The Once-Simple Folk Tale Analyzed by Academe," *New York Times*, March 5, 1984, 15(N).

(notice no "The" before New York Times; include date and page number)

For a paper read at a conference:

7. Eviatar Zerubavel, "The Benedictine Ethic and the Spirit of Scheduling" (paper presented at the annual meeting of the International Society for the Comparative Study of Civilizations, Milwaukee, WI, April 1978), 17–19.

For an Internet source:

8. Lauren P. Burka, "A Hypertext History of Multi-User Dimensions," *MUD History* 1993, www.ccs.neu.edu/home/1pb/mud-history.html (accessed December 5, 1994).

(notice the date the website was accessed is included at the end of the reference)

For note formats not covered here (dissertations, etc.) see *Chicago Manual of Style*, 15th edition.

- For repeated references to the same work within a chapter, use short form references after the first reference. Do not use *ibid.* and *op. cit.*

Examples:

1. Laurie Kain Hart, *Time, Religion, and Social Experience in Rural Greece* (Lanham, MD: Rowman & Littlefield, 1992), 242–43.

2. Gary A. Olson and Evelyn Ashton-Jones, "The Politics of Gendered Sponsorship: Mentoring in the Academy," in *Gender and Academe*, ed. Sara Munson Deats and Lagretta Tallent Lenker (Lanham, MD: Rowman & Littlefield, 1994), 231–46.

3. Hart, *Time, Religion*, 242.

4. Olson and Ashton-Jones, "Gendered Sponsorship," 236.

END MATTER

- End matter (or "back matter") includes appendixes (if you have any), the bibliography, the index, and the about the author (or about the contributors) page, in that order.

- End matter follows directly after the end of the last chapter page; numbering continues in arabic numerals.
- Each section of end matter begins on an odd-numbered page.
- Remember to list all end matter sections on your contents page.
- All books should have a bibliography. For an edited collection, you may substitute a reference list at the end of each chapter.
- Every book should end with an "About the Author" pages (or "About the Contributors" for an edited collection); please be sure to provide one.

BIBLIOGRAPHY

Our house style follows *The Chicago Manual of Style* for bibliography entries. If you are not familiar with CMS here are a few examples and a few more important rules.

For a book:

- Donia, Robert J., and John V. A. Fine Jr. *Bosnia and Hercegovina: A Tradition Betrayed*. New York: Columbia University Press, 1994.
- Hart, Laurie Kain. *Time, Religion, and Social Experience in Rural Greece*. Lanham, MD: Rowman & Littlefield, 1992.
- Shea, Daniel M., and John C. Green, eds. *The State of the Parties: The Changing Role of Contemporary American Parties*. Lanham, MD: Rowman & Littlefield, 1994.

For a chapter in an edited collection:

- Olson, Gary A., and Evelyn Ashton-Jones. "The Politics of Gendered Sponsorship: Mentoring in the Academy." In *Gender and Academe*, edited by Sara Munson Deats and Lagretta Tallent Lenker, 231–46. Lanham, MD: Rowman & Littlefield, 1994.

For an article in a journal:

- Bush, Jane R. "Rhetoric and the Instinct for Survival." *Political Perspectives* 29, no. 3 (March 1990): 45–53.

For an article in a newspaper:

- Norman, Michael. "The Once-Simple Folk Tale Analyzed by Academe," *New York Times*, March 5, 1984, 15(N).

For a paper read at a conference:

- Zerubavel, Eviatar. "The Benedictine Ethic and the Spirit of Scheduling." Paper presented at the annual meeting of the International Society for the Comparative Study of Civilizations, Milwaukee, WI, April 1978.

For an Internet source:

- Burka, Lauren P. "A Hypertext History of Multi-User Dimensions." *MUD History*. 1993. www.ccs.neu.edu/home/1pb/mud-history.html (accessed December 5, 1994).

- Notice that bibliography entries are set with a "hanging indent" — the first line is flush left, and all following lines are indented 1/4 inch. Do this by moving the lower triangle on the ruler an additional 1/4 inch from the margin edge that you have already set.
- Entries are alphabetized by the first author's/editor's last name. Note that only the first author's/editor's name is inverted.

For multiple entries by the same author, do not repeat the author's name—replace it with a long dash (3-em dash). But if the author wrote another piece with someone else, you must list both names again.

Examples:

Bush, Jane R. "Rhetoric and the Instinct for Survival." *Political Perspectives* 29, no. 3 (March 1990): 45–53.

———. *The Rhetoric of Politics*. New York: Free Press, 1989.

———. "The Survival of the Fittest." *Political Science Review* 31, no. 2 (June 1992): 73–101.

———, ed. *Politics and Rhetoric*. Lanham, MD: Rowman & Littlefield, 1992.

Bush, Jane R., and Martin Jones. "Rhetoric in the Academy." *Chronicle of Higher Education* 37, no. 7 (July 1994): 32–35.

Do not use an underline in the place of the three-em dash. To insert a three-em dash, hold down <CTRL> + <ALT> and hit the Minus key 3 times.

AUTHOR–DATE CITATION

This is another method of citation common to humanities and social sciences publishing. The primary difference is that instead of inserting note callouts (described above in the "Setting Text Details" section) and then detailing the publishing info in an endnote, you place in parentheses next to the quote the author's last name and the year of publication. Then the full information is listed in the bibliography. For example: at the end of a quote or block quote: (Blinksworth 1987). Then in the bibliography:

Blinksworth, Roger. 1987. *Converging on the Evanescent*. San Francisco: Threshold Publications.

ARTWORK

Tables, line art, maps, charts, graphs, and equations, must be provided in camera-ready form and integrated into your manuscript. **Photographs** are treated differently from the above kinds of artwork—please see the separate guidelines below regarding photos.

We recommend that you double-number figures by chapter for easy reference. For example, if you have three tables and two figures in chapter 3, they would be table 3.1, table 3.2, table 3.3, figure 3.1, and figure 3.2. Be sure to place callouts in your text to direct readers to tables, figures, or artwork as needed.

The art should be laser printed directly on the page (with text above or below if the art does not take up the entire page). To place images on your pages, you should go to the Insert menu and select Textbox. With the cursor, draw a box that is the appropriate size (usually 4½ inches wide, the width of the text block). After you have drawn the textbox, go to the Insert menu and select Picture, then select From File and browse to the file that holds the image you want. Double click on the file and the image should drop in to the textbox.

PERMISSIONS FOR OTHERS' ARTWORK

If you are using previously published artwork, **you must obtain permission from the original publisher for use in your book**. The permission letter should be forwarded to your acquisitions editor for our records (keep a photocopy for yourself). Permission from the author will only be sufficient if full publication rights have been reverted to that author, in writing, by the original publisher, and you will need to supply a copy of the reversion letter as well as the author's written permission.

LINE ART/MAPS

- Remember that the line art and maps must fit the 4½-by-7½ inch text block or they will be reduced. If you are using previously existing artwork (maps or figures being taken with permission from another book—see

Permissions for Others' Artwork section above), you must make sure that it is clean and will reproduce well. If it does not measure 4½ x 7½ inches, try reducing it on a photocopier.

- If you are preparing original art, not using existing art, be sure to prepare it at the right size so that it will not have to be enlarged or reduced—it is always preferable to have correctly sized art from the beginning.
- Line art must be black and white only. Patterns should be used to differentiate between areas such as the bars on a graph. Avoid using grayscale (i.e., shades of gray), which causes legibility problems and creates difficulties at the printing stage.
- Symbols should be used to distinguish plotted points on a graph.
- Minimum line widths/weights should be at least 1/2-point. Anything thinner will not reproduce well.
- Use only one font for all of your artwork's labeling. It should be a sans-serif typeface, such as Arial or Helvetica. This style of typeface is more legible at smaller sizes than serif typefaces (e.g., Times, Garamond) and will not "clash" with the serif typeface used for the main text.
- If art will have to be reduced, be sure that the type will not become too small. Sometimes when you reduce a map or a piece of line art enough to fit the text area, the type on the map or figure is so small it is no longer legible. If this is the case, you will have to have the map or figure redrawn.

PHOTOGRAPHS

- Black-and-white photographs may be included in your book only if approved by your acquisitions editors. Please consult your acquisitions editor to determine whether photographs may be included.
- If you have received permission from your acquisitions editor to include photos, please do not scan them and include them in your camera-ready pages. We will create a photospread, with the photos grouped together, for placement in the center of the book pages so that we may ensure the photos will reproduce at the highest possible level of quality. You should provide us with the photos (high-resolution electronic files or good quality prints) and a list of captions indicating the order in which the images should appear in the photospread. We will handle the creation of a photospread to be inserted in the center of your book; these pages will not have page numbers so you do not need to take them into account when formatting the camera-ready pages.
- Each photo should be labeled on the back using a nonreproducible blue pen or pencil or a soft black pencil so that you do not mar the surface of the photo.
- Do not paste or clip photos to the pages. Submit them, clearly labeled, in a separate large envelope.
- Photographs with a glossy finish are preferable, but a matte finish is acceptable.
- The more contrast a photo has, the better it will reproduce. For example, the darkest areas should be black, not gray; the lightest areas should be pure white, not light gray; and there should be a full range of gray shades between these extremes.
- When necessary, crop marks, horizontal or vertical orientation, enlargement of details, etc., should be indicated on a photocopy accompanying the original.
- We can scan slides, but it is possible that when we enlarge the scan of the slide the image may become distorted. If less than the full image is required, we will need to see a printed copy of the image showing cropping instructions.
- We accept color images, but detail may be lost when we convert them to black and white. We never reproduce artwork in color, except on front covers.

TABLES

- Do not create tables in MS Excel.
- Do not simply use the "tables" feature of your word processor to turn out a rudimentary table with every entry enclosed in a block (looks like a spreadsheet). The tables produced by this method do not look professional enough to be included in a book. Use the columns feature to set up tables. You may use rules where appropriate to set off column headings from the information, etc., but use them sparingly.

- For the title, strive for brevity and objectivity. For example, use “Recidivism among Reform School Parolees” rather than “High Degree of Recidivism among Reform School Parolees.”

If you have a short bit of important explanatory information (e.g., unit of measure, statistical information), it can be included in parentheses after the table title or heading. More detailed information should be placed in a note at the bottom of the table.

- If footnotes are necessary, they should appear below the table. There are four different kinds of table footnotes, and they should be placed in the following order:

Source. If the data for your table came from another source or sources, provide complete information about the source(s). If a table is reproduced without change from another source, *you must obtain permission to reuse it* (which you will need to provide to us) and supply the full credit in the source line. The source line appears just below the table, beginning with *Source:* or *Sources:* followed by full citation.

A note applicable to the whole table. This is used for providing information about how data were gathered, the reliability of the information, and so on. Place the information following *Note* or *Notes*.

Notes specific to a part of the table. In the table body, place a lowercase superscript letter (starting with *a*) to the right of the item that the note addresses. At the bottom of the table, insert the same superscript letter and then type the note. Do not put a note callout on the table title.

Notes on statistical significance levels/probability notes. These notes are inserted at the bottom of the table only. Use asterisks to differentiate between levels of significance: a single asterisk is used for the lowest level, two asterisks for the next level up, and three asterisks for the highest level of significance.

- In your manuscript, direct your readers to your tables by referring to them by number (e.g., “table 2.1 shows . . .” or “see table 2.1”).
- Follow all directions for line art, including size, placement on page, labeling, etc.

EQUATIONS

- Equations must measure no more than 4½ inches across. If necessary, break them into two or more lines.
- Use 10- or 12-point Times Roman type for equations.

BEFORE PRINTING YOUR CAMERA-READY PAGES

- Run the spellcheck feature of your software. If you have used any British spellings (e.g., towards, recognise, theatre) please replace them with American English spellings (toward, recognize, and theater).
- Proofread the manuscript carefully yourself. Spellcheck programs will not pick up mistakes in grammar, punctuation, or word choice (too/to, affect/effect, etc.). Consider having a colleague, graduate student, or family member help proofread the manuscript as well.
- Check the pagination to be sure that all new chapters/sections begin on odd-numbered pages.
- Check your table of contents. Do the chapter titles listed there match exactly those on the actual chapter opening pages and those in the running heads? Do the page numbers match those that the chapters actually begin on? For edited volumes, do contributors’ names match on the contents page, the chapter opening pages, the running heads, and the “About the Contributors” section at the end of the manuscript? Are the names spelled correctly and consistently (including whether initials are used)?
- Check that all captions and graphics are in place in the camera-ready pages. If you must provide an oversized figure for us to scan (and we prefer that you do it), be sure to leave sufficient space in the camera-ready pages and provide the figure to us separately. Be sure to provide photos and a list of captions, as well, if your acquisitions editor has approved the use of photos in your book.
- Have you included all necessary permissions letters for previously published tables, art, photos, chapters or quotations? Please consult the **RLPG Permissions Guide** for information about what material requires permission.

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Your camera-ready pages must be printed at a minimum of 600 dpi on a laser printer on laser paper. Your production editor will ask you to reprint the book in its entirety if you use an inkjet printer.

AFTER PRINTING THE CAMERA-READY PAGES

- Is the type clear and legible? It should not be smeared or fuzzy.
- Make sure that all pages are evenly dark and that each page is evenly dark from top to bottom and left to right. Differences in density (often caused by an old toner cartridge that needs to be replaced) will be magnified in the finished book.
- Make sure all pages are included.
- Package the pages and artwork carefully so they will be protected, preferably in a box, not a padded envelope.
- Submit your electronic files on disk along with your camera-ready manuscript.
- Mail to your acquisitions editor at the Rowman & Littlefield Publishing Group using registered first-class mail, UPS, Federal Express, or a courier service so the package can be traced if it is lost.

AFTER THE CAMERA-READY PAGES ARRIVE AT RLPG

After the camera-ready pages arrive at the Rowman & Littlefield Publishing Group office, your book will be assigned to a production editor who will conduct a thorough check of the manuscript. If your production editor finds any layout irregularities or formatting inconsistencies, the camera-ready pages will be returned to you for correction. The pages will then be sent out for proofreading, and the marked up pages will be returned to you. You will then make the necessary corrections, print the revised camera-ready pages, and deliver them to your production editor. Be sure to follow all of the instructions under the heading "After printing the camera-ready pages" very carefully at this stage, as well. The production editor will check your corrections very carefully, and if necessary ask you to fix and resend any individual pages on which you have missed corrections or made them incorrectly.

FREQUENTLY ASKED QUESTIONS

Below is a list of the most common questions asked by authors when they have problems with Word formatting. Some of these problems can be avoided altogether by following the instructions in the previous sections. The following instructions are for MS Word 2003 and older. Remember to ask your acquisitions editor for the Word 2007 formatting guide if you are using Microsoft Word 2007.

Q: How do I change all these double hyphens into long (em) dashes?

A: The easiest way is to perform a global find and replace. Go to the <EDIT> menu and click on <REPLACE>. A box will appear. In the top line, next to "Find what:" put in the double hyphen. Tab to the next line, "Replace with:" and hold down the CONTROL and ALT keys and hit the MINUS SIGN key. An em dash should appear on the line. Click <REPLACE ALL>. You should run this a couple of times to make sure you got them all. If you are also being told to close up spaces on either side of the hyphens as well, put a space before and after the double hyphens in the "Find what:" line.

Q: I have a lot of double spaces in my text, especially after periods. How do I get rid of them?

A: Again, perform a global find and replace. Put two spaces in the "Find what:" line and one space in the "Replace with:" line and click <REPLACE ALL>. You will definitely need to repeat this a few times until the box reads "Word made 0 replacements."

Q: How do I change all my straight quotes (") to curly (") quotes?

A: Perform a global find and replace and type a quote in the "Find what" line and in the "Replace with" line. The computer should automatically toggle the quotes in your text to the same thing. If it toggles them all to straight quotes, perform the replacement again and it will toggle them all to curly quotes.

Q: How do I change website hyperlinks to regular text?

A: Right-click on the hyperlink and a shortcut menu will appear. Click on <EDIT HYPERLINK> on the menu and then click on <REMOVE HYPERLINK>.

Q: Some of my text lines are very loose. How do I correct this?

A: Auto-hyphenate your text by going to the <TOOLS> menu and clicking on <LANGUAGE>. Then click on <HYPHENATION>. Check the box next to "automatically hyphenate document" and set the limit to three. Click on <OK>.

Q: All of my notes are footnotes. How do I change them to endnotes?

A: Go to <INSERT>; <FOOTNOTE>; <OPTIONS>; <CONVERT>. Then make sure the "Convert all footnotes to endnotes" section is checked and click <OK>.

Q: My notes are already embedded and the computer keeps putting a line above them. How do I remove this?

A: Go to the <VIEW> menu and click on <NORMAL VIEW>. Then go back to the <VIEW> menu and click on <FOOTNOTES>. Notes will appear at the bottom of the screen in a separate frame. There should be a pull down menu next to the white cell. Select <NOTE SEPARATOR>. When the separator appears, select it and hit Delete. Go to the pull down menu again and select <NOTE CONTINUATION SEPARATOR>, select and hit delete. Hit the <CLOSE> button and change the View back to <PAGE LAYOUT>. The separators should be gone.

Q: My endnote numbers are superscript, how do I change them to regular size?

A: Highlight the notes at the end of your chapter (just the notes, not any of the chapter text), click on <FORMAT>; ; and then click on "superscript" to remove the checkmark. Click <OK> and then do the same steps for the next chapter. This should not affect the note call-outs in your text.

Q: How do I remove the extra line space from the running heads on endnote pages without losing the blank line space on text pages?

A: This is a lengthy fix. Keep in mind that this is the best "solution" we have come up with to fix what boils down to a Microsoft Word glitch, but it doesn't always work, which is why not embedding your notes in the beginning of the process is recommended.

1. Place the cursor in front of the notes section heading "Notes".
2. Insert >> Break >> under Section, select Continuous.
3. Scroll down to next page (first full page of notes).
4. Double click on the header to open it.
5. In the Header and Footer menu bar (which appears on your screen every time you open the header—so it should be on the monitor now), click on the fifth "button" from the right (it looks like two pieces of

paper with an arrow pointing from the right page to the left page). This will make the words "Same As Previous" disappear.

6. Delete the extra line in the running head.
7. Click on "Format Page Number"
8. Type in starting page as the page on which the note section begins (should be the page just before the one you're working on).
9. Click "Close".
10. Scroll down to next page (You have to change both an odd and even page.)
11. Double click on the header to open it.
12. Click off "Same As Previous"
13. Delete the extra line in the running head.
14. Click "Close".

AUTHOR PREPARES CAMERA-READY MANUSCRIPT IMPORTANT POINTS

ROWMAN & LITTLEFIELD PUBLISHING GROUP
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Please read very carefully the **RLPG Camera-Ready Manuscript Preparation Guide** we have sent you. If you are using Microsoft Word 2007, please request our MS Word 2007 preparation guide from your acquisitions editor. For formatting questions, contact Victoria Koulakjian in the Production Department (301-459-3366, ext. 5400). Any other questions regarding your book should be directed to your acquisitions editor. For software questions, refer to the software's user manual or a computer lab for technical assistance.

1. All authors who are submitting camera-ready copy must send sample pages to the Production Department for approval before setting the entire book. **This is very important!** This is the best opportunity for us to identify major formatting problems and request corrections. If sample pages are not submitted, your time spent on revisions will be increased and the production of your book may be delayed.

Please send the following items to your acquisitions editor: all front matter (especially the table of contents), two full chapters, sample tables/graphs/figures, at least one full page of notes, at least one full page of the bibliography, and any other unique elements. You should include pages that show subheads and block quotes if any appear in your work.

2. If you plan to use a documentation system different from the one described in **RLPG Camera-Ready Manuscript Preparation Guide** (based on *The Chicago Manual of Style*, 15th ed.), you must first get approval from your acquisitions editor. Do not set your pages until you have this approval.

3. Your camera-ready pages must be printed at a minimum of 600 dpi on a laser printer with good quality, white laser printer paper. Do not use glossy, laid, or watermarked paper. Your production editor will ask you to reprint the book in its entirety if you use an inkjet printer.

4. Photos do not reproduce properly when the camera-ready copy is scanned at the printer and they should not be included in your manuscript. Your production editor will ask you to remove any photos when the sample pages are reviewed.

3. If you are having your book professionally typeset, please keep these points in mind.

- Your typesetter must send us sample pages to approve before setting the entire book.
- Your book will be reviewed by a production editor who will conduct a thorough check of the sample pages. If layout irregularities or formatting inconsistencies are found, the production editor will ask for corrections. Your typesetter will most likely charge you for these additional changes, so be sure to discuss this with your typesetter when negotiating price and schedules.
- We will check the corrections that your typesetter has made. If they have not been made accurately, we will ask for some or all of the pages to be replaced.

THE PRODUCTION PROCESS

1. You begin to prepare your camera-ready pages following the **RLPG Camera-Ready Manuscript Preparation Guide**.
2. You send your sample pages to your acquisitions editor, who sends them to the Production Department. After receiving approval of your sample pages, you finish setting the entire book.
3. You send the pages to your acquisitions editor, who will review them.
4. Your acquisitions editor transmits your book to the Production Department, where it is assigned to a production editor.
5. Your production editor sends the manuscript to a professional proofreader and performs a thorough review of the pages. If any layout irregularities or formatting inconsistencies are found, your production editor will ask that these items be corrected when you send your revised manuscript. At this time, your production editor will ask you to prepare the index. You will receive indexing instructions at this time.
6. You return the revised manuscript to your production editor, who will review your corrections. Your production editor will request additional corrections if you have missed corrections or made them inaccurately.
7. Final camera-ready copy is approved by your production editor and sent to the printer.

What to Check before Submitting Sample Pages

- Completeness of sample:** Table of contents, two full chapters, a page of notes, a page of bibliography, and a sample of any tables/graphs/figures should all be included.
- Text block:** Measured from top of running head to bottom of last line of text, your text block should be 4½ x 7½ inches.
- Type size:** Type should be 10 point with 9-pt block quotes.
- Table of contents:** TOC should not contain dot leaders or subheads; page number should be flush with right margin; chapter titles must match text on chapter opening pages.
- Justification:** Text should be fully justified.
- Paragraph indents:** They should measure 0.25".
- Ellipses:** There should be character spaces between points of an ellipsis . . . like that. Ellipses that occur at the end of a sentence have four points, the first of which acts as a period and is closed up against text, like this. . . . Ellipsis points are not necessary at the beginnings and ends of quotes; they are only used *within* quoted material.
- Em dashes:** Dashes (—) with no spaces on either side should be used; no double hyphens (--) or en dashes (-).
- Bibliography:** Bibliography should follow a consistent style and all publication information should be included (e.g., no missing publishers).
- Notes:** Notes should appear at the end of each chapter, not as footnotes or at the end of the book, and they should be in the same style (e.g., Chicago) as your bibliographical references.
- Indentation:** The first paragraph of each section and each chapter should be flush left, NOT indented.
- Italics:** Italics, not boldface or underlining, should be used for emphasis.
- Running heads style:** Running heads may be centered or flush left or right, as long as they are consistent. No running heads should appear on section or chapter openers. There should be one line space between the running head and the first line of text on a page.
- Running heads text, monograph:** verso (even pages) = chapter number, recto (odd pages) = chapter title. **Running heads text, edited collection:** verso (even pages) = chapter author, recto (odd pages) = chapter title.
- Block quotes:** Block quotes should be indented by .25" on both sides; this text should be set 1 point size smaller than normal text.
- Serial comma:** The serial comma (the last comma before "and" in a phrase like "the dog, cat, and mouse) should be used.

- Curly quotes:** Curly quotes should be used (“...” and ‘...’), not straight quotes.
- Subheadings:** Subheadings should be formatted consistently. Ideally, use the following specs: A-heads: 12-point type, centered, bold; B-heads: 12-point type, flush left, bold italic; C-heads: 12-point type, flush left, italic.
- Part and chapter titles:** These should all be formatted consistently and placed at the same position on the page.
- Sentence spacing:** Only one space should be used between sentences.
- Auto-hyphenation:** The auto-hyphenation feature of your software should be turned on; otherwise you will have loose and tight lines. Limit the number of consecutive hyphens to three.
- Number style:** Spell out numbers up to one hundred—both cardinals (one, two, three) and ordinals (first, second, third). Also spell out large round numbers (twelve thousand). Use numerals for percentages (71 percent, 2.6 percent), parts of books (chapter 4, part 1), and lists in which some numbers are more than one hundred and some are less (“121 students from Libya and 6 from Egypt”).

**AUTHOR PREPARES CAMERA-READY MANUSCRIPT
CAMERA-READY SAMPLE PAGES**

ROWMAN & LITTLEFIELD PUBLISHING GROUP
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Look through these sample pages carefully before beginning to prepare your camera-ready pages, and refer to them often once you begin.

These pages show you exactly how your pages should look in terms of formatting, type size and style, spacing, and size of text area.

Please note that these pages have been photocopied, so the print may not be as clean or as evenly dense as your print should be.

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Chapter 6

The Uneasy Reconciliation

In the 1968 presidential election, the Democrats nominated Johnson's vice president, Hubert Humphrey, a New Deal liberal who preached "the politics of joy" to weary and divided Americans. The Republicans, stung by their overwhelming defeat four years earlier, nominated the reliable Richard Nixon. Nixon had been narrowly, and some said fraudulently, defeated by Kennedy in 1960, and then was defeated again when he ran for governor in his home state of California. He announced that he was quitting politics and moving to New York City to live the comfortable life of a corporation lawyer.¹

But Nixon retained an intense interest in politics and campaigned as a private citizen for the Republican Party. The Vietnam War was not going well for Democratic politicians, and public sentiment was turning against the endless casualties that came into the homes of everyone who owned a television. During the campaign, Humphrey was restricted from being too receptive to peace overtures because of Johnson's control over the party, while Nixon sounded both bellicose and reasonable in seeking a way out of the unpopular war.

Nixon and the Red Peril

Richard Milhous Nixon was one of the few U.S. politicians known by reputation to many Communist leaders. Born to a modest family in California on January 9, 1913, he had significantly advanced in the cause of conservative Republican politics, from the House of Representatives to the U.S. Senate, to being Eisenhower's youthful running mate in 1952 and 1956. In those campaigns he had skillfully and unscrupulously used the fear of communism against his political opponents at home, labeling them often dangerously naive or actual traitors. He epitomized the Cold War rhetoric of the time and formed close associations with the Republican right wing and the China lobby. In 1952, Nixon bitterly casti-

gated Truman and cited Secretary of State Acheson as heading up a coterie of cowardly traitors. He especially criticized the loss of China, blaming it on the errors of the Democrats.²

During the Korean conflict, Nixon supported General Douglas MacArthur's demand to bomb Chinese bases across the Yalu River, and he called for a total embargo of arms and strategic material to China. Nixon consistently opposed recognizing the People's Republic of China, supported unleashing Chiang to fight in the Korean War, and wanted to pledge U.S. air and naval strength to the defense of Taiwan.³ When Eisenhower began his concerted attempt to end the war, Nixon watched the old general's astute maneuvers—never really understanding what he was doing. For him the war ended because Eisenhower threatened to use nuclear weapons against the Chinese. During most of his later public life, Nixon would approve of what he called "the mad man theory"—that is, intimidating a foe by posing the possibility that an American leader could become so furious and unbalanced that he would unleash a nuclear attack.

But Eisenhower ended the war, and then wavered over the issue of the offshore islands. Although he was personally inspired by the generalissimo on Taiwan, Nixon admitted later that Chiang's plans to return to the mainland were unrealistic. Still, in the two Quemoy crises of 1954 and 1958, Nixon supported the Nationalist government and urged that the United States use nuclear weapons if the Chinese Communists embarked on new aggressions. He insisted that the Chinese Communists wanted more than Quemoy, Matsu, and Formosa. "They want the whole world," he concluded. As expected, on more than one occasion Nixon compared Eisenhower's resolve to Truman's alleged weakness, which led to the loss of the mainland.⁴

In the presidential debates with Kennedy in October 1960, Nixon emphasized the importance of Quemoy and Matsu as islands in "the area of freedom." In 1960 he insisted,

"There is no nation in the world today . . . which is more an outlaw nation than Red China, [its chief Mao Tse-tung] might welcome a Third World War as a means to spread communism."

In the mid-1960s as a private citizen, Nixon continued his hostility toward the Chinese Communists, arguing that the Vietcong were instigated and supported by the mainland regime, and that the real enemy facing America was China. The Communist objective was to turn the Pacific into "a Red Sea." He argued, "It was imperative that the United States should stop Chinese Communist aggression in Vietnam now, and not wait until the odds and risks are much greater."⁵

In October 1967, Nixon however published an eventful article titled "Asia after Vietnam" in the prestigious establishment journal *Foreign Affairs*. He had apparently been influenced by the Sino-Soviet split and his own recent visits as a private citizen to Asia. In the article, Nixon avoided the harsh rhetoric and

certainties of a monolithic Communism that he was so associated with publicly over the years. Now he was arguing that a preoccupation with Vietnam should not remain the hallmark of America's foreign policy in Asia. Rather remarkably Nixon insisted that while the United States had to recognize the danger from Communist China, it also had to end policies that left that nation "in angry isolation." He concluded that in the "long run, it means pulling China back into the world community—but as a great and progressing nation, not as the epicenter of world revolution." Nixon's change elicited little comment, as did his statement at the 1968 GOP Convention that he wished to extend "the hand of friendship to all peoples, to the Russians, to the Chinese, to all the people in the world." Apparently Mao at least had read the *Foreign Affairs* article, but other Chinese Communists were quoted as saying that Nixon and Johnson were "jackals of the same lair."⁶

After he was elected president, Nixon appointed as national security advisor a German-born Harvard professor, Henry Kissinger, who shared his interests in geopolitics. The two believed that the world was divided into five great power centers—the United States, the USSR, China, Western Europe, and Japan. This multipolar world was supposed to lend itself to a sort of balance of power similar to what occurred in nineteenth-century Europe. Nixon's view was that he would play the "China card," as it was called, to check Soviet power and also to get some assistance in ending the Vietnam War. So in 1969 and in the early 1970s, Richard Nixon confidentially let it be known that he was interested in exploring some form of reconciliation with the People's Republic of China. The Johnson administration in its last two years in office came to recognize that China did not pose a threat to enter the war in Indochina as it originally feared. Nixon accepted that judgment, although he turned down Johnson's offer that his administration would reopen talks with the PRC to make it easier for his successor.⁷

In the mid-1960s, the Soviets had denounced the Chinese for the actions of some of their border guards and for several conflicts that broke out along their 4,500-mile long mutual border. In the past, there had been confrontations over Chenpao Island, Heilonkian (Heilongjian) Province, and Sinkaing (Xinjiang) Province. As one historian has noted, Nixon regarded the Sino-Soviet split as the most significant geopolitical event since World War II, and he adroitly moved to exploit it. Kissinger very clearly admitted that Sino-American flirtations were meant to provide a way to halt Soviet expansion.⁸

The president moved cautiously at first, and on July 21, 1969, the State Department announced a modest easing of trade and travel restriction. Scholars, professors, journalists, and students were also encouraged to apply to visit the People's Republic of China. In November, the administration ended the two-destroyer patrol of the Seventh Fleet in the Taiwan Straits, and in December the United States moved to eliminate atomic weapons from the island of Okinawa.

Perry's Collaborative School Improvement Model

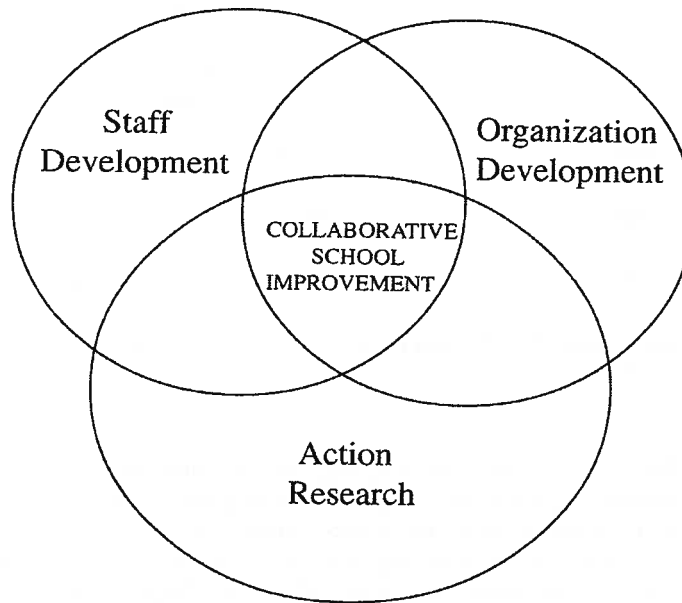


Figure 3.1. Three aspects of collaborative school improvement, determined by participant-brainstorming session.

community. The superintendent charged me with that responsibility because I had a background in organization development focusing on team building, communication, decision making and problem solving. Little did I know when I took the assignment how critically important each of those skills would be during the coming year.

My first experience with the community occurred in the spring prior to my assignment. The superintendent told me to simply attend a parent meeting, introduce myself, and listen to concerns. I quickly learned that nothing in this school was "simple."

I knew parent involvement was traditionally low in this rural community and expected to meet with a handful of die-hard parents. To my amazement, the cafeteria was packed with adults who were visibly agitated. Unattended chil-

Table 8.1. Enlargement of the EC/EU, 1958-1995

Date of Entry	New Members
Founding Members, 1958	Belgium, Federal Republic of Germany, France, Italy, Luxembourg, The Netherlands
January 1, 1973	Denmark, Ireland, United Kingdom
January 1, 1981	Greece
January 1, 1986	Portugal, Spain
January 1, 1995	Austria, Finland, Sweden

Source: Smith, John, *The EU and Its Members*, Lanham, Md.: Rowman & Littlefield, 1998.

But Eisenhower ended the war, and then wavered over the issue of the offshore islands. Although he was personally inspired by the generalissimo on Taiwan, Nixon admitted later that Chiang's plans to return to the mainland were unrealistic. Still, in the two Quemoy crises of 1954 and 1958, Nixon supported the Nationalist government and urged that the United States use nuclear weapons if the Chinese Communists embarked on new aggressions. He insisted that the Chinese Communists wanted more than Quemoy, Matsu, and Formosa. "They want the whole world," he concluded. As expected, on more than one occasion Nixon compared Eisenhower's resolve to Truman's alleged weakness, which led to the loss of the mainland.⁴

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porary community's needs, a community that he is desperately trying to convince Autolycus to join, the theological function of the sophia, the pneuma and the logos come to nearly the same thing. They are tools of personification employed to explain the mystery of God's presence and work in the world.

Whatever Theophilus has said regarding these three personified agents of God, their generation and their function, must somehow be understood or at least appreciated within the framework of his monotheism. In all that he has written, not once did he mention that he thought it was important for Autolycus to see these agents as intermediaries with ontological status. The full personhood, servanthood or sonship of the logos (his primary agent) would probably have seemed inappropriate to Theophilus, for it is the logos' inseparable intimacy with God that is ultimately determinative of his authority to speak to humanity. But, the theologian must be able to talk about God as functioning in the world in a localized fashion without sacrificing his beliefs in either divine transcendence or omnipresence. For Theophilus, God's agents can be present, seen and heard, whereas God as transcendent must not be reduced to the mundane. The academic and theological tradition to which Theophilus is privy has only one tool for explaining divine providence, and that tool is the personification of agents like the sophia, the pneuma and the logos. Theophilus is pragmatically committed to this tool, but it ought not to be exaggerated so as to supersede the reality of God's oneness, or compromise, as we shall see, the status of law keeping as an effective means of salvation. Thus, he does not permit his teaching on these agents to violate his theological monotheism or his soteriological nomism. Once again let me say, I believe Theophilus' teaching was designed to draw Autolycus away from his paganism long enough to consider the bishop's religion. Using intriguing imagery to explain potential roadblocks to conversion, Theophilus offers his readers an attractive invitation to his faith. While one could take the logos mentioned in *Ad Autolycum* to be a substitution, surrogate, metonymy or euphemism for Jesus or the pre-existent Christ figure, the protrep-

Notes

1. The bishop's detail in his teaching on the logos far exceeds what he has to say about the sophia and the pneuma and, therefore, one could include his discussions of all three under the rubric of logology rather than the more classical term pneumology or the more exotic sophology.
2. John Smith, *Monotheism* (Lanham, Md.: Lexington Books, 1999), 34-45.
3. Smith, *Monotheism*, 49.
4. Mark Williams and Jane Thompson, "Theophilus and His Contemporaries," *Religion Today* 12 (winter 1999): 239-248.
5. Williams and Thompson, "Theophilus and His Contemporaries," 240.

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