Notes for Compass Article Authors

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What is Literature Compass?

Literature Compass (www.literature-compass.com) offers the quality of a scholarly journal combined with the speed and functionality of the Web.

Literature Compass publishes peer-reviewed survey articles on a continuous basis, with new articles appearing as soon as they are ready. All articles are listed in the major abstracting index for the relevant discipline. Compass operates the same quality control procedures as for any Wiley-Blackwell journal, both in terms of editorial and production standards.

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Literature Compass articles allow scholars and advanced students to:

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Encompassing all literary periods from Old English to the present day, Literature Compass publishes original, peer-reviewed survey articles on a monthly basis. Articles are indexed in the MLA Bibliography.

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**Your Compass article**

**Examples of Compass Articles**

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**Length and Scope**

In general, articles should run between 3-5000 words. Longer articles can be considered at the Section Editor’s discretion. The Section Editor will agree the topic of your article with you before you begin to write your piece.

Any article submitted to *Compass* should be an original survey piece which either:

- offers a perspective on an area of research whilst framing this within an overview of the wider field and scholarship; or,
- focuses on the state of the field itself, considering new electronic resources, evaluating new methods of research and teaching, etc.

Authors should choose topics which are suitable for survey treatment in 5000 words – neither too broad nor too narrow – of wide interest to the field. The topic could be an area where there has been a recent controversy or breakthrough, or a public debate, or which has enjoyed a renaissance or suffered a revision, or where a significant body of work needs synthesizing.

Examples:

Too broad: ‘Women Writers and War’
Too narrow: ‘Women Writers in Germany 1941-42’
Just right: ‘Women Writers in World War II’
*Compass* articles should always refer to the current scholarship - but authors are encouraged to include their own perspective, in addition to providing this overview of current thinking on the topic. Where possible, articles should highlight why the chosen topic is of particular relevance now, and provide suggestions for future directions in research.

Articles submitted to *Compass* should not have been previously published or accepted to be published elsewhere. Papers presented at a conference or symposium may be accepted for publication by agreement with the relevant editor.

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The *Compass* audience consists of research and teaching faculty, graduate students and advanced undergraduates – from potentially any area of the discipline. This is a distinguishing feature of the journal, and a benefit to authors in terms of enhanced exposure. You are writing for your peers, but also for researchers and students from unrelated areas. It is therefore crucial that *Compass* articles always remain accessible to non-specialists. The writing should be authoritative and lively.

*Literature Compass* readers will be able to cite your article in their publications, email details of the article to their colleagues, or use it in their class reading lists.

**Style Guidelines**
MLA style should be used for inline citations and the list of Works Cited. Examples can be found towards the end of these guidelines.

**Optimising Your Title and Abstract**
Many students and researcher looking for information online will use search engines such as Google, Yahoo! or similar. By optimizing your title and abstract, you will increase the chance of someone finding it. This in turn will make it more likely to be viewed and/or cited in another work. In order to optimise your abstract, we recommend you

- Ensure the key phrases for your article’s topic appear in the title and abstract e.g. ‘postcolonial literature.’
- Use the same key phrases, if possible, in the title and abstract. Note of caution: unnecessary repetition will result in the page being rejected by search engines so don't overdo it.

**Example of Well-Optimised Title/Abstract**

*Genocide and Holocaust Consciousness in Australia*

Ever since the British colonists in Australia became aware of the disappearance of the indigenous peoples in the 1830s, they have contrived to excuse themselves by pointing to the effects of disease and displacement. Yet although 'genocide' was not a term used in the nineteenth century, 'extermination' was, and many colonists called for the extermination of Aborigines when they impeded settlement by offering resistance. *Consciousness of genocide* was suppressed during the twentieth century ? until the later 1960s, when a critical school of historians began serious investigations of frontier violence. Their efforts received official endorsement in the 1990s, but
profound cultural barriers prevent the development of a general 'genocide consciousness'. One of these is 'Holocaust consciousness', which is used by conservative and right-wing figures to play down the gravity of what transpired in Australia. These two aspects of Australian public memory are central to the political humanisation of the country.

This article appears on the first page of results on Google for ‘holocaust consciousness Australia.’

Poorly optimized title/abstract

*Australia's Forgotten Victims*

Ever since the British colonists in Australia became aware of the disappearance of the indigenous peoples in the 1830s, they have contrived to excuse themselves by pointing to the effects of disease and displacement. Many colonists called for the extermination of Aborigines when they impeded settlement by offering resistance, yet there was no widespread public acknowledgement of this as a policy until the later 1960s, when a critical school of historians began serious investigations of frontier violence. Their efforts received official endorsement in the 1990s, but profound cultural barriers prevent the development of a general awareness of this. Conservative and right-wing figures continue to play down the gravity of what transpired. These two aspects of Australian public memory are central to the political humanisation of the country.

Remember:

- People tend to search for specifics, not just one word - e.g. “women's fiction” not "fiction". So use key phrases rather than individual words in your article title and abstract.
- Key phrases need to make sense within the title and abstract and flow well.
- It is best to focus on a maximum of three or four different keyword phrases in an abstract rather than try to get across too many points.
- Finally, always check that the abstract reads well - remember the primary audience is still the researcher, not a search engine, so write for readers not robots.

**Figures**

Authors may include as many illustrations, photographs, maps and diagrams as they wish. These are all referred to as ‘figures’ and should be numbered consecutively using Arabic numerals (Figure 4, etc.).

Authors are responsible for obtaining permissions and paying any related fees for any figure they wish to include. Please confirm with the Literature Compass Assistant that the image can be included before paying any such fees.

The figure should be submitted in either JPEG or GIF format. The maximum image size that can be loaded onto Manuscript Central is 40 Megapixels. A dpi of 120 is recommended.
Captions should be concise but as informative as possible, and must be typed double spaced and listed on a separate sheet.

Titles should be incorporated into the figure caption, captions should not be a part of the figure and should include any acknowledgements necessary.

**Short Biography**
Authors should include a short biographical paragraph about themselves. The Biography should be submitted as a separate document and contain a few sentences about each of the following: educational history, recent professional/teaching history, research interests and some information about recent or forthcoming publications. Here is an example of a well-written biography:

John Doris' research is located at the intersection of psychology, cognitive science, and philosophical ethics; he has authored or co-authored papers in these areas for *Noûs, Bioethics, Cognition, Philosophy and Phenomenological Research, The Encyclopedia of Cognitive Science*, *The Encyclopedia of Ethics*, and the *Oxford Handbook of Contemporary Analytic Philosophy*. His book *Lack of Character* (Cambridge 2002) argues that reflection on experimental social psychology problematizes familiar philosophical and “folk” conceptions of moral character. Current research involves both theoretical and empirical research on moral responsibility, evaluative diversity, rationality, and the self. He has held fellowships from Michigan's Institute for the Humanities, Princeton's University Center for Human Values, and the National Endowment for the Humanities. Before coming to Washington University in St, Louis, where he presently teaches, Doris taught at the University of Michigan and the University of California, Santa Cruz. He holds a BA in Philosophy from Cornell University and a PhD in Philosophy from the University of Michigan, Ann Arbor.

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If this is the case, the article is then reviewed by referees, chosen by the Section Editor for their specific subject knowledge.

Authors of submitted articles are asked to consider the criticisms, suggestions and corrections of the referees and Section Editor(s) and where possible, to address them. The Section Editor(s) will mediate any conflicting reviews.

If the author disagrees with the reviews, they are entitled to set forth their views and justifications. However, the Section Editor is entitled to decline publication if they feel the review criticisms have not been sufficiently addressed. The decision of the Section Editor(s) is final. An invitation to contribute a article does not guarantee acceptance.
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You will be sent an email containing a PDF version of your article. At this stage you should correct typesetter errors only.

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All articles must contain an Abstract and a list of Works Cited.

MLA style should be used for inline citations and the list of Works Cited. Examples can be found at the end of these guidelines.

UK or US style?
UK or US spelling and punctuation may be adopted but, whichever conventions are used, they must be followed consistently throughout.

e.g. italicise OR –italicize, behaviour OR behavior, centre OR center, spectre OR specter, etc.

Quotations
Every quotation should be accompanied by a reference to its source (e.g. Author 2005).

Short quotations (less than 30 words) “should run on within the normal sentence structure” (Author 2005). Use quotation marks to distinguish the quote, and, if appropriate, precede by a comma (for shorter quotations) or a colon (for longer quotations).

Long quotations (more than 30 words) should be displayed.

Displayed quotations do not require quotation marks. They should be set smaller than normal text type and indented by the normal paragraph indent, with no extra space above or below. (Author 2005)

Verse and drama quoted matter should be centred on the longest line in the extract.

Drama sources should be rendered as e.g. (4.1.23–25).

The spelling, grammar, etc. of direct quotations is not edited. Use [sic] to signify a direct quote of an error.

Short Biography
If a one paragraph short biography is included, this should be inserted after the main text and before Endnotes and Works Cited.

Endnotes
Where necessary, endnotes may be used sequentially throughout the text. Endnotes should be in the format 1, 2, 3 rather than i, ii, iii.

NOTE: The Literature Compass Endnote style can be downloaded here: ftp://support.isiresearchsoft.com/pub/pc/styles/endnote4/Literature%20Compass.ens.

In-Text Citation examples

Single Author
Joe Bloggs contends “the verse has clearly been marked by formal concerns” (12).

OR

As one critic famously put it, “the verse has clearly been marked by formal concerns” (Bloggs 12).

Two or more titles by single author

Smith made two references to this problem, first in 1982 (Verse Forms 56) and again in 1989 (“Chapter and Verse” 9).

OR

One critic made two references to this problem, first in 1982 (Smith, Verse Forms 56) and again in 1989 (Smith, “Chapter and Verse” 9).

Two or three authors

Chapter 4 in Verse on Verse offered important theoretical advances (Turner, Coren, and Brown 33–55).

Four or more authors

The argument was taken further in a co-authored book in the 1990s (Smith, Bloggs, Schmidt, and Smythe 31–75).

OR

The argument was taken further in a co-authored book in the 1990s (Smith et al. 31–75).

Two authors with the same name

The verse debate was both vilified as “nonsensical” (D. Johnson 21) and yet praised as “groundbreaking” (R. Johnson 76) in the late 1990s.

Author quoted by another author

Richard Johnson thought the debate should “continue unabated” (qtd. in Bloggs 74).

Multivolume work

Bob Strander’s multivolume work still contains key arguments to this day (1:34–55; 2:115–23).

Poetry
Donne’s “A Valediction: Forbidden Mourning” begins “As virtuous men pass mildly away, / And whisper to their souls to go,” (lines 1–2) but ends “And makes me end where I begun” (36).

Plays

Shakespeare’s Julius Caeser begins “Hence! home, you idle creatures get you home: / Is this a holiday? (1.1.1–2).

Religious Texts

“In the beginning God created the heaven and the earth.” (Holy Bible, Gen. 1.1).

Works Cited examples

The Works Cited should be alphabetized by the last names of the authors (or editors); if a work has no author or editor, it should be alphabetized by the first word of the title, disregarding A, An, or The.

If there are two or more works by the same author, use the author's name only for the first entry. For subsequent entries use three hyphens followed by a period. The titles should be listed in alphabetical order.

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