Submission Guidelines

The *William Carlos Williams Review*, an international journal devoted to and welcoming essays on all aspects and periods of the life and works of William Carlos Williams, is published twice yearly in the spring and fall.

Essays should cite Williams's works within the text, using the standard abbreviations for the New Directions editions given below.

Submit your manuscript to www.editorialmanager.com/wcwr/

General Submission Guidelines

- Manuscripts must be submitted in Word, font Times New Roman, 12 point, justified, 1.5 line spacing (including extended quotations and notes), with margins of one inch on the sides, at the top and bottom. **See page 5 for further guidelines and example on page 6.**
- Scholarly essays should not exceed 30 pages in length and no shorter than 15 pages.
- Style and format should be governed by the most recent edition of the *MLA Style Manual*.
- Use endnotes. These must be numbered consecutively throughout the article and be indicated by the superscript numerals following the punctuation. The endnotes and their numbering need to be inserted manually. The endnotes appear before the Work Cited list not after it.
- The endnote numbers at the end of the article should not be superscript text and should be a number followed by a period.
- The electronic copy of the manuscript must be prepared in a recent version of Microsoft Word, with all automatic styles, automatic formatting, and automatic footnotes switched OFF.
- Essays should cite Williams's works within the text, using the standard abbreviations for the **New Directions editions given on page 2**.

- Tables, figures, appendixes, and photos must be submitted as separate files / documents from the article text.
- Submissions should be accompanied by an Abstract of up to 200 words to be entered on the Editorial Manager submission interface **and on the first page of your manuscript**. **Guidelines for writing an effective abstract are on page 3**.
- Submit 3 - 5 key words selected carefully to allow for maximum discoverability.
- Accepted submissions should provide an author biography of about 100 words.
- Authors are responsible for securing permissions and paying the required fees for the use of any material previously published elsewhere. Copies of permission letters should be sent to the Editor.
- Authors guarantee that the contribution does not infringe any copyright, violate any other property rights, or contain any scandalous, libelous, or unlawful matter.
- Authors guarantee that the contribution has not been published elsewhere and is not currently under consideration elsewhere.
- Authors need to provide **alt text** to describe image content (for figures, charts, and tables) to ensure accessibility for individuals using screen readers. Please see the **PSU Press Alt Text Guide on page 9** for further information on writing alt text.

Address all queries regarding editorial matters to Ian Copestake - e-mail: copers@gmail.com.

Enquiries regarding books for review should be sent to the editor at: copers@gmail.com

Abbreviations for Titles by William Carlos Williams

William Carlos Williams's books are published by New Directions Publishing Corporation of New York

A	*The Autobiography of William Carlos Williams* (1951)
AG	*In the American Grain* (1925)
BU	*The Build-Up* (1952)
CPI	*The Collected Poems*, volume one, A. Walton Litz and Christopher MacGowan, eds. (1986)
CP2	*The Collected Poems*, volume two, Christopher MacGowan, ed. (1988)
EK	*The Embodiment of Knowledge*, Ron Loewinsohn, ed. (1974)
FD	*The Farmers' Daughters and other stories* (1961)
I	*Imaginations*, Webster Schott, ed. (1970; contains *Kora in Hell: Improvisations* [1920]; *Spring and All* [1923]; *The Great American Novel* [1923]; *The Descent of Winter* [1928]; *A Novelette [JANUARY] and other prose* [1932].)
IM	*In the Money* (1940)

Int   *Speaking Straight Ahead: Interviews with William Carlos Williams*, Linda Welshimer Wagner, ed. (1976)

IWWP   *I Wanted to Write a Poem: The Autobiography of the Works of a Poet*, reported and edited by Edith Heal (1958)

ML   *Many Loves and other plays* (1961)

P63   *Paterson* (1963; contains books 1-5 and notes for book 6)

P   *Paterson*, revised edition, Christopher MacGowan, ed. (1992)

PB   *Pictures from Breughel and other poems* (1961; includes *The Desert Music* [1954] and *Journey to Love* [1955])

RI   *A Recognizable Image: William Carlos Williams on Art and Artists*, Bram Dijkstra, ed. (1978)

SE   *Selected Essays of William Carlos Williams* (1954)

SL   *Selected Letters of William Carlos Williams*, John C. Thirlwall, ed. (1957)

SS   *Something to Say: William Carlos Williams on Younger Poets*, James E.B. Breslin, ed. (1985)

VP   *A Voyage to Pagany* (1928; new edition [1970] includes "The Venus")

WM   *White Mule* (1937)

Y   *Yes, Mrs. Williams* (1959)

Guidelines for writing an Abstract

An abstract allows readers to quickly and accurately identify the basic content of your article. It is an invaluable research guide because it is most often what potential readers use to decide whether your article is relevant for them.

Abstracts at a Glance:
- Condensed version of the article
- Highlights the major points covered
- Concisely describes the content and scope of the work
- Helps readers decide whether to read the entire article
- Provides readers with a preview of research
- Contains relevant keywords for searching and indexing

Many online databases, such as the Scholarly Publishing Collective, use both abstracts and full-text options to index articles. Therefore, abstracts should contain keywords and phrases that allow for easy and precise searching. Incorporating keywords into the abstract that a potential researcher would search for emphasizes the central topics of the work and gives prospective readers enough information to make an informed judgment about the applicability of the work.

Writing Tips

An abstract is a self-contained piece of writing that can be understood independently from the article. It must be kept brief (approximately 150–200 words) and may include these elements:

- Statement of the problem and objectives (gap in literature on this topic)
- Thesis statement or question
- Summary of employed methods, viewpoint, or research approach
- Conclusion(s) and/or implications of research

Keep in Mind… Depending on your rhetorical strategy, an abstract need not include your entire conclusion, as you may want to reserve this for readers of your article. The abstract should, however, clearly and concisely indicate to the reader what questions will be answered in the article. You want to cultivate anticipation so the reader knows exactly what to expect when reading the article—if not the precise details of your conclusion(s).

Do

- Include your thesis, usually in the first 1–2 sentences
- Provide background information placing your work in the larger body of literature
- Use the same chronological structure as the original work
- Follow lucid and concise prose
- Explain the purpose of the work and methods used
- Use keywords and phrases that quickly identify the content and focus of the work
- Mimic the type and style of language found in the original article, including technical language

Do not

- Refer extensively to other works
- Add information not contained in the original work
- Define terms
- Repeat or rephrase your title
- Use first-person pronouns in abstract text (e.g., instead of "In this article, I outline," use "This article outlines")

Examples

The abstract should begin with a clear sense of the research question and thesis.

"While some recent scholars claim to have refuted the relevance of stylometric analysis for Plato studies, new technological advances reopen the question. This article uses two recently

completed stylometric analyses of the Platonic corpus to show that advanced artificial intelligence techniques such as genetic algorithms can serve as a foundation for chronological assertions."

It is often useful to identify the theoretical or methodological school used to approach the thesis question and/or to position the article within an ongoing debate. This helps readers situate the article in the larger conversations of your discipline.

"The debate among Watts, Koupria, and Brecker over the reliability of stylometry (2009) suggests that . . ." or "Using the definition of style proposed by Markos (2014), this article argues that . . ."

Finally, briefly state the conclusion.

"Through analyzing the results of Watts and Koupria's genetic algorithmic stylometry, this article demonstrates that they provide solutions to roadblocks previously identified in stylometric analyses of the Platonic corpus for the purposes of developing a reliable chronology. These solutions . . ."

***William Carlos Williams Review* Submission formatting guide**

The *Review* style follows the MLA ninth edition with some formatting characteristics particular to the journal. The main one being that endnotes are not hyperlinked but entered manually. For initial submissions, however, (prior to acceptance) linked endnotes can be preserved.

Please refer to the following formatted example (page 6) as a guide. Refer to MLA style (ninth edition) for other issues.

Other basics include the following:
- For works by Williams, please refer to the table of abbreviations in each journal issue for commonly cited New Directions editions used in the main body (e.g., *Selected Essays of WCW* as SE). Full citations are then excluded from the Works Cited list.
- Use an en-dash (not a hyphen) for page spans and year spans.
- Times New Roman, 12pt, justified, 1.5 line spacing

Manuscript Title

AUTHOR , AFFILIATION

ABSTRACT

In the third person, and within the space of a short paragraph, summarize the key aspects of the article, foregrounding the main details first so they can be picked up easily in searches online. The article thus seeks to expand our understanding of the counter-hegemonic aspects of Williams's 1920s work by focusing on commonly overlooked and seemingly minor linguistic transformations. These transformations form a parallel to the overtly polemical statements that are more readily acknowledged as counter-hegemonic and demonstrate the scope of Williams's engagement with the question of American writing in relation to what this essay argues as the European hegemony at the time.

KEYWORDS: William Carlos Williams, modernism, counter-hegemonic, Europe, agency, linguistics

In the 1923 *The Great American Novel*, William Carlos Williams writes: "God I would like to see some man, some one of the singers step out in the midst of some one of Aida's songs [. . .] and scream like a puma" (I 174). In order to understand what warrants the entrance of the intervening puma scream onto the stage set in this passage, it is necessary to appreciate the ways in which the opera performance functions as an emblematic act of holding up European art forms as a norm for high culture in America in the 1920s. Each opera performance is, one might argue, an instantiation of what can be described as a perpetuated, constantly reiterated European hegemony.[1] Williams suggests as much in the 1934 essay "The American Background: America and Alfred Stieglitz," where he sees European culture as a "secondary" one superimposed on America and the opera as a place of display with "boxholders sleeping through the music or wondering what the hell it was all about, while the American composer, Ives, remained unknown" (SE 153–154).

Considering Williams's application of the use-mention shift in Butler's terms requires a rethinking of the concepts Williams singles out in the poem:

No that is not it
nothing that I have done
nothing
I have done

is made up of
nothing
and the diphthong

ae (CP1 191)

First, these are not injurious words in Butler's sense of the term. Second, Williams can hardly be said to be involved in the same kind of discursive power-struggle as Butler's expropriators of hate speech.[2] A male, well-educated poet, generally categorized as "white" (Sánchez González 243), his counter-hegemonic operation targets another kind of lack of authority: that of the American poet prior to America's rise to cultural hegemony.

Notes

1. Hegemony is understood here as what Antonio Gramsci has the defined as "[t]he 'spontaneous' consent given by the great masses of the population to the general direction imposed on social life by the dominant fundamental group," something which is "'historically' caused by the prestige (and consequent confidence) which the dominant group enjoys because of its position and function in the world of production" (1143). Transplanted to the realm of literary production, then, the "dominant group" is found in Europe, particularly but not exclusively in Paris, in the 1920s.

2. Susan Stanford Friedman discusses the Eurocentrism of the narrative of modernism and calls it "the dominant centrism to confront" for modernist studies (476).

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PSU PRESS ALT TEXT GUIDE

Penn State University Press is committed to making its publications accessible to the widest audience possible. The inclusion of alternative text (or "alt text") will allow those using assistive technology to access the images and other graphic elements (such as tables, charts, graphs, and maps) in the digital formats of articles. Authors are encouraged to submit alt text (and where necessary, extended descriptions) for all images and other graphic elements in their manuscripts.
Note: If sufficient information about the image is included in the caption or the text, alt text may be unnecessary.

General Guidelines for Composing Alt Text

Alt text should clearly and concisely describe the content and function of an image. Please limit the description to the most important elements of the image. In most cases a one- or two-sentence description, consisting of no more than 250 characters (not including spaces), should suffice. If more than 250 characters are needed to convey the content and function of an image, please provide an extended description in addition to the alt text.

Extended Description

For more complex images and graphic elements (such as graphs, charts, and maps), please provide an extended description with the necessary information. Any visible English text in an image must be transcribed in the extended description. Please note that images requiring an extended description must also have the shorter alt text.

Formatting and Submitting Alt Text

Alt text should be submitted along with captions. The alt text for a figure should be set on a new line after the caption and should be preceded by <alt text>. An extended description, when necessary, should be treated in a similar manner, preceded by <extended description>. When drafting and formatting alt text, you should:

- capitalize acronyms so assistive technology reads them as separate letters and not words (e.g., US versus us);

- avoid complex symbols, such as brackets, quotation marks, dashes, ellipses, and mathematical symbols, as assistive technology does not treat all of these symbols consistently;

- write in complete sentences but avoid overly complex sentence structures.

For examples as well as additional information and resources, see here.

Final Submission Checklist (MLA)

o All authors and coauthors are listed in the submissions interface.
o At least one author has been designated as the corresponding author with contact details:
  ▪ E-mail address
  ▪ Affiliation
  ▪ ORCID number has been provided (if you have one)
o Necessary funding statements have been provided, including funding organization name, the organization's DOI, and grant numbers if you have them.
o All necessary files have been uploaded. Submission must include:
  ▪ Abstracts (150–200 words)
  ▪ Keywords (3–5)
  ▪ Separate image files (tiff, jpg, include relevant captions, **not inserted into Word file**)
  ▪ All tables (including titles, description, footnotes)
  ▪ Ensure all figure and table citations in the text match the files provided.
o Journal policies detailed in **submission guidelines have been reviewed** and **journal style guide has been followed**.
o Manuscript has been checked for spelling and grammar.
o Manuscript and Notes and or Works Cited sections follow the most recent *MLA Style* guide (9th edition) for formatting and language.
o You have used endnotes and not footnotes.
o All references mentioned in the Works Cited list are cited in the text.
o If you only have 1 note or 1 work cited, the sections are called Note or Work Cited (not Notes or Works Cited).
o Permission has been obtained for use of copyrighted material from other sources (including the Internet and for image use). Please provide permission documentation to journal editor for images or long text excerpts under copyright.
o All figures have been provided as individual image files (**not inserted into Microsoft Word**) and are 300 dpi at a sizing of at least 2.25 inches wide.
o **Alt text has been provided** to describe all supplied images, tables, and charts. See **PSU Press Alt Text Guide** in submission guidelines and reference more information here.
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