

Oxford Ritual Studies Series Guidelines

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Series Editors

Ronald L. Grimes, Ritual Studies International
ronaldgrimes@gmail.com

Ute Hüsken, South Asia Institute, University of Heidelberg, Germany
huesken@uni-heidelberg.de

Barry Stephenson, Department of Religious Studies, Memorial University of
Newfoundland
bstephenson@mun.ca

Sponsoring Editor

Cynthia Read, Oxford University Press
Cynthia.Read@oup.com
Oxford University Press, New York
<http://www.oup.com/us/>

The Oxford Ritual Studies series publishes works by scholars from around the world on ritual of all kinds. Submissions are invited from writers in emerging fields as well as mainline academic disciplines. Interdisciplinary approaches are welcome. The focus of each book must be clearly on ritual, that is, specific rites, ritual processes, ritual systems, or theories and methods for studying ritual. Volumes may concentrate on specific instances of ritual or on general issues in the study of ritual. There is no geographical, chronological, or methodological restriction on the topic. As long as they address the concerns of contemporary readers, books may be historical or contemporary. They may be textually based, field-research based, image-based or employ multiple kinds of data. Although the series editors prefer to receive full manuscripts, we are willing to receive and respond to proposals.

Guidelines for Proposals

Proposals usually range from 1500-3000 words.

1. Title

2. Description

In one or two paragraphs, describe the work, including its rationale and approach. What are its outstanding features?

3. Outline

A chapter outline of the book that gives us an idea of how the material fits together and how the remaining chapters will be developed. Please include chapter headings and sub-headings.

4. Apparatus

Will the book include photographs, line drawings, cases, questions, problems, glossaries, bibliography, references, appendices, etc.? Will the book use online videos or photos? If the book is a text, do you plan to provide supplementary material to accompany it (e.g., teacher's manual, study guide, solutions, answers, workbook, anthology, or other materials.) Approximately how many photographs do you plan to include? Approximately how many line drawings (charts, graphs, diagrams, etc.) will you need? Do you plan to include material requiring permission (text, music, lyrics, or illustrations)? Have you started the permissions request process? Do you plan to class-test the material in your own or other sections of the course? (Any material distributed to students should be protected by copyright notice on the material.)

5. Competition

Consider the existing books in this field and discuss specifically their strengths and weaknesses. Spell out how your book will be similar to, as well as different from, competing works. Consider what aspects of topical coverage are similar to or different from the competition. What topics have been left out of competing books and what topics have been left out of yours? Discuss each directly competing book in a separate paragraph. (If possible, please provide us with the publisher and date of publication as well.) This information will provide the reviewers and the publisher a frame of reference for evaluating your material. Remember, you are writing for reviewers and not for publication, so be as frank as possible regarding your competition. Give credit where credit is due, and show how you can do the task better.

6. Market

What is the major market for the book (e.g., general educated reader, scholarly/professional, text, reference, trade)? For what type of reader is your book intended? If this is a text, for what course is the book intended? Is the book a core text or a supplement? What type of student takes this course? What is the level (e.g., major or non-major; freshman, senior, graduate)? Do you offer this course yourself? If so, how many times have you given it?

7. Status of the Work

Is the manuscript complete? If so, send it to us. If not, do you have a timetable for completing the book? What portion or percentage of the material is now complete? What do you estimate to be the number of words in the completed book? Double-spaced

typewritten pages normally reduce about one-third when set in type; e.g., 300 typewritten pages make about 200 printed pages. There are about 450 words on a printed page.

8. Sample Chapters

If you don't have a complete manuscript, select one or two chapters of the manuscript. They should be those you consider the best-written or most innovative, and they do not have to be in sequence. For example, you might submit chapters 3, 7, and 14 of a 20-chapter book, as long as these chapters represent the content and reflect your writing style and pedagogy. Sample chapters should contain rough sketches, charts, hand-written musical examples, and photographs. The material need not be in final form, although it should be carefully prepared and represent your best work. In your preparation, emphasis should be on readability.

10. Reviewers

Once we have a full manuscript we will commission outside reviewers to read and evaluate your manuscript. We will, of course, obtain the best available reviewers to consider your work. We would like to include some reviewers whose opinions you consider particularly important. For this purpose, please provide the names, addresses, e-mail addresses, and phone numbers of three or four people whom you feel are competent to review your material and whose opinion you would find valuable. We will try to use some of these along with some of our own selection. We do not reveal the names of reviewers.

11. Author(s)

Include a current CV for each author.

12. How to submit

Submitting proposals as email attachments is fine. However, when submitting a full manuscript, please do not send it directly as an email attachment. If it's too large, OUP's mail send will reject it. Instead, use Dropbox, MediaFire, or some other online deposit system and send us a link to it.

13. Response Time

Please allow at least 6-10 weeks. We will contact you as soon as we have had a chance to examine your proposal.

Guidelines for Authors

Contracts are usually offered on the basis full manuscripts (rather than sample chapters) accompanied by proposals. However proposals are required since they are the means of informing the Oxford University Press editorial board and for soliciting manuscript assessors. Proposals and full manuscripts should be submitted initially as single-spaced pdf files. Later, if accepted for publication, manuscripts must be submitted double-spaced in Word format. Manuscripts increase their chances of being accepted if they reflect the following:

Audience

Books should address an international, English-speaking readership of educated, non-specialist readers, including students. Informed by careful scholarly research, these works must be engagingly written. A major aim of the Oxford Ritual Studies Series is to cultivate a diverse, cross-cultural audience, some of whom may value traditional ritual while others may be impatient with ritual or unable to make sense of it. Both the authors and readers of the series will be a diverse group, so think carefully about seemingly innocent terms such as “we,” “scholars,” “people,” “Americans,” “Europe,” “the West” and so on.

Students of ritual will be among the readers of these volumes. Therefore, consider how your book might be used in the classroom. Writing for the university classroom use does not mean that you should talk down to readers or imitate the style of textbooks. It does mean that you should aim for economy of expression and clarity of language. Although you should not write primarily in the first person, feel free to do so when appropriate. Speak from your own experience as well as from the literature and your own research. Although we want to address students in classrooms, do not assume an exclusively 18-to-22-year-old audience. Instead, imagine one that is mixed with regard to age, ethnicity, class, religious affiliation, and gender. Part of our goal is to enlarge readers' assumptions about ritual by introducing practices and viewpoints from outside the bounds of their habitual experience. Consider including end matter that would enhance the usefulness of your volume for the classroom, for instance, glossaries, brief annotated bibliographies, or filmographies, but do not unnecessarily inflate the book. Appendices count in the total number of words you are allowed.

English

We use the latest edition of *The Chicago Manual of Style*. We prefer but do not require the humanities variant rather than the author-date variant. Your writing must be impeccable, so if English is not your native tongue, we strongly encourage you to have your work edited by someone for whom it is. Although the press provides additional editorial resources to support the international aspirations of the Oxford Ritual Studies Series, it does not engage in the substantial re-writing of manuscripts. In general, the series uses American English, because publication is through the New York office of Oxford University Press. This is an international series, with an international group of

editors; therefore, we hope the various strains of “world” English can be “heard” in these books, so we try to facilitate this variety while maintaining high writing standards.

Monographs and Collections

The series gives priority to monographs but occasionally also considers essay collections if they are carefully edited, well introduced, and skillfully integrated. The more an edited volume resembles a loose collection of conference proceedings, the less likely we are to publish it.

Descriptions

Descriptions of rites are essential to the study of ritual, but descriptions of rites can quickly become tedious. Since you will seldom be able to present fully detailed descriptions, consider describing evocative portions in detail, while merely summarizing others. Descriptions of rites work best when ritual actors are rendered specific by the use of telling details and when contexts are evocatively, rather than exhaustively, sketched.

Context

The elements of ritual that you examine will make most sense to readers if they are framed, set in some kind of context, most typically social or historical. However, resist the temptation to let the contexts displace ritual as the center of your attention.

Theories, Methods, Definitions

The Oxford Ritual Studies Series favors no particular theory, method, or definition of ritual. Although the books in the series can be theoretical, methodological, or definitional, they must avoid jargon-driven writing. Unless you are writing a primarily theoretical book, we recommend including terse definitions and brief discussions of persistent definition problems. You may, of course, use technical terms, but think carefully about which ones are important enough to be in the text and which ought to appear in the notes. If you are writing a book that is primarily theoretical or methodological, make it intelligible to interdisciplinary circles.

Arts, Sciences, Theology

There are no disciplinary restrictions; manuscripts from any faculty (arts, science, law, medicine, music, and so on) will be considered. However, exclusively in-house religious works are not included in the series mandate. Theological works on religious liturgies will be considered *provided* they are conversant with ritual studies scholarship and not aimed at an exclusively denominational, or in-house, audience.

Argument

Reportage and description alone are insufficient. Writers should develop an edge, pursue an explicit argument supported by multiple, vividly described examples of ritual. The argument should invite or provoke readers into considering the importance, dangers, or dynamics of ritual. We value books adept at braiding argument, narrative, dialogue, and other genres into compelling accounts of how ritual functions (or fails to function).

Avoid formats that are either explicitly or implicitly mere lists: “There is this, and then there is that” or “This happens and then that happens.” Work to develop an argument for the whole book, as well as for each chapter. Don't hesitate to challenge readers' assumptions. Raise and pursue questions that your readers expect to be raised, but then go beyond their questions to raise others that they may not have considered.

Narrative

Finding or constructing narratives or first-person accounts of the rites you are presenting can help engage readers. Avoid too many generic or merely prescriptive accounts. When possible, locate and present embodied, named ritual actors. Although the literature is replete with no-name actors and this-happened-then-this-happened style accounts, try to present embodied voices. Keep in mind too that ritual descriptions including behind-the-scenes views are more interesting than those that present only well scrubbed public personae.

Length, Word Count

Each volume should contain between 90,000–120,000 words (therefore, about 250-300 pages in print), including notes and bibliography.

Deadlines

There are no set deadlines for the submission of proposals. Proposals are evaluated as they are received. Please allow at least three months for the review process. We will contact you as soon as we have had a chance to evaluate your manuscript or proposal.

Illustrative Materials

The Oxford Ritual Studies series encourages authors to think of their books as multimedia works. Lay the illustrations into the manuscript where you want them. Make them the size you think best. They should have numbered captions and callouts in the text referring readers the correction illustration. In MS Word, illustrations and captions tend to drift unfortunately. So the best way to send your manuscript to readers is as a pdf file. That freezes the illustrations so they don't float around. Assuming OUP accepts your manuscript for publication, it will need the manuscript in Word. When OUP book designers start to work on it, they will also want all the illustrations (at 300DPI) collected into a single file folder.

Oxford University Press will contribute up to a maximum of \$1000 to help defray the costs of producing illustrative materials that may appear in the book or on the ORS Web site (<http://oxrit.twohornedbull.ca/>). Basic descriptions of each volume are posted on this site free of charge. The cost of creating a supplementary page (for example, http://oxrit.twohornedbull.ca/?page_id=355) containing color photos, videos, audio, and other multimedia materials can be deducted from your allowance. The cost varies with the work required to construct the site, but the basic cost is \$250. You can, of course, create your own web page. If necessary, the press will provide an additional \$1000 in permissions costs. Begin at the outset to secure permissions for using illustrative materials. Waiting until later will slow down publication. The press provides advice regarding permissions but does not do the work of securing permissions for you.

Style and Documentation

The following guidelines are for use *after* a manuscript has been accepted for publication. Use it as a check list. If your manuscript (including notes and bibliography) is not submitted in the proper format, it will be returned to you for revision, thus delaying publication.

1. Submit your manuscript electronically in Microsoft Word. Be sure the document is free of all review mark-up, tracked changes, and comments.
2. Double space.
3. Leave no double spaces between words in the entire document, not even after periods.
4. Justify left. Do not use full justification.
5. Center titles. Set headings in bold, flush left. Leave a single blank line before and after a title or heading, and use heading-style (not sentence-style capitalization). Do not number headings
6. Create paragraphs by using a hard return followed by a tab, *not* two hard returns. Do not double-space between paragraphs.
7. Page numbers should be top right. Do not use a running head or other headings and footers. 10
8. Pages should be American letter size, that is, 8.5 x 11 inches (21.59 x 27.94 cm). Margins should be 1" (2.54 cm.) left, right, top, and bottom.
9. The first time you use an author's name provide the *full name* with an identifier. In subsequent uses, you can revert to the last name. Example of first use: "French sociologist Pierre Bourdieu." Example of subsequent use: "Bourdieu." If the person lived in some time other than the current century provide dates. Example, "the French mathematician and religious philosopher Blaise Pascal (1623-1662)."

10. If you use complex diacritics or foreign-language characters, use a 12-point Unicode font, for instance, Lucinda Sans Unicode, Arial Unicode MS, or Gandhari Unicode, and tell us which font you have used. For more information on Unicode fonts go here:

<http://www.alanwood.net/unicode/fonts.html>

and here:

<http://www.unicode.org/resources/fonts.html>

11. Use MS Word's endnote mode, collecting endnotes in front of (not after) your bibliography. After the conclusion of your book, *first* come the notes, and *then* the bibliography. Word defaults the other way. If you don't know how to change this order, go here:

<http://blogs.techrepublic.com.com/msoffice/?p=529>

12. We prefer humanities-style documentation but will accept author-date (social science) style. In either case, follow carefully the current edition of the *Chicago Manual of Style*. We prefer endnotes over footnotes. If notes and bibliography are not in the proper format, submissions will be returned to authors for revision. A shortened version of the *Chicago Manual* can be found here:

http://www.chicagomanualofstyle.org/tools_citationguide.html

13. For numbering endnotes, use Arabic, not Roman, numerals. In the text, endnote numbers should appear as superscripts, but in the notes themselves, they should be regular Arabic numbers followed by a period and space.

14. A bibliography consisting *only* of sources cited should follow the notes. Include *full names* of authors; do not substitute initials for first names. Put a blank line between entries. There must be no hard returns or tabs within a bibliographical entry.

15. Since our press is the New York office of Oxford University Press, the series uses American spelling. Please select "English (U.S.)" when you set your language option.

15.1. An easy guide to national spelling differences:

<http://www3.telus.net/linguisticsissues/BritishCanadianAmerican.htm>

15.2. A more detailed discussion of such differences:

http://en.wikipedia.org/wiki/American_and_British_English_spelling_differences

16. Include an abstract for the entire book; also one for each chapter. These may be used to describe or publicize your book.

17. Include an author's biographical note (in prose, not as a list) of no more than 150 words. Include your name, position, institutional affiliation (if any), area of academic specialization, sample recent publication(s).

18. Use "double" quotation marks, not 'single' ones. Use single quotation marks only for a quotation within a quotation. Do not use *ibid.*; instead, repeat the citation (see Chicago Manual of Style).

19. When referring to web sites in the body of the chapter, use their titles, not their addresses. Put all web addresses in endnotes, not in parentheses.
20. Delete unnecessary references, e.g., those that refer in a vague way to an author loosely associated with the topic you are writing about.
21. Figures should be numbered, accompanied by a caption, and laid into their proper places in each chapter.
22. Number each chapter's illustrations using the following style: For in-text illustrations of any and all kinds: "Fig." chapter, followed by number. Thus: "Fig. 2.3" refers to the third figure in chapter 2.
23. Anchor photos and other kinds of illustrations to the text (not the page) so they do not float. Otherwise, the slightest change in formatting will knock them out of place.
24. Make explicit parenthetical links between the text and figures, e.g., (see Fig. 2.3).