

guidelines for contributors

Feminist Studies is committed to publishing an interdisciplinary body of feminist knowledge that sees intersections of gender with racial identity, sexual orientation, economic means, geographical location, and physical ability as the touchstone for our politics and our intellectual analysis. Whether work is drawn from the complex past or the shifting present, the pieces that appear in *Feminist Studies* address social and political issues that intimately and significantly affect women and men in the United States and around the world.

We invite submissions that are not presently under consideration elsewhere. Mail all manuscripts to the editorial office: 0103 Taliaferro, University of Maryland, College Park, MD 20742.

Research and Criticism

Feminist Studies publishes research and criticism that address theoretical issues and offer analyses of interest to feminist scholars across disciplines. Although many, if not most, of the articles we publish draw on the methodology of a single discipline, we especially encourage scholars to pursue truly interdisciplinary research and research methodologies that not only showcase but integrate contributions from multiple disciplines. Authors should submit two (2) typewritten, double-spaced copies of their manuscripts plus a disk copy. Author's name should appear only on a separate title page. Submissions should not exceed 10,500 words, approximately 35 pages, including endnotes. Authors should also submit a 200-word (or less) abstract. Please include a mailing and e-mail address with cover note.

Creative Writing

We welcome all forms of written creative expression, which may include but is not limited to poetry and short fiction. Authors should send one (1) hard copy of their work, along with a disk version, to the *Feminist Studies* office. Deadline for these submissions is May 1 and December 1. Authors will receive notice of the collective's decision by mid-July and mid-February.

Art and Art Essays

We are always interested in displaying contemporary women artists and have done much in recent years to promote their work in the journal. The editorial collective accepts art work three times a year at our board meetings. Artists are therefore encouraged to submit images that reflect the range and scope of their portfolio. Please submit art in digital format (as TIFF files at 300dpi, preferably, or high quality JPEG files). We also accept prints, slides, or negatives. Do not send original works of art or anything that must be returned. For electronic submissions send e-mail attachments to: art@feministstudies.org. We also publish an artist's statement or an essay written either by the artist or another author along with art work. Feel free to submit a statement with your work, or if you have suggestions of someone who could write an accompanying art essay, please include their curriculum vitae and writing sample (or the essay itself).

Book Review Essays

The *Feminist Studies* collective selects a few books each year for review on the basis of their scholarly merit and their implications for feminist scholarship and activism. Due to space limitations we do not publish reviews of individual books, but rather review essays of clusters of important books on the same general theme. Although the editors commission most essays, we also accept unsolicited review essay proposals. Such proposals should identify the books to be reviewed, state why these books are important and deserve consideration as a cluster, and briefly present the concepts or questions that will be developed in the article. Authors should also send a curriculum vitae and a writing sample.

Other Forms of Written and Visual Work

We are actively seeking political and social commentaries, activist reports from the field, political manifestos, interviews, and other forms of writing that are not easily categorized. To this end, we encourage authors and artists to submit individual or collaborative projects that cross established boundaries of scholarship, activism, visual culture, memoir, and creative writing. Through such work we hope to ensure that *Feminist Studies* continues to engage, challenge, and reevaluate standard domains of inquiry to create new forms and objects of knowledge. Authors should send two (2) hard copies,

double-spaced, and a disk copy of their manuscripts. Names should appear only on a separate title page. Please include mailing and e-mail addresses.

Graduate Students

Feminist Studies offers an annual Feminist Studies Award, a prize of \$500, to honor the best article submitted by a graduate student and accepted for publication. With this prize we aim both to encourage and to learn from a new generation of feminist scholars. There is no deadline for submission; articles will be eligible for consideration in the year they are accepted. Although graduate students who finish their doctoral work before their article is accepted are still eligible for the prize, they must be a graduate student when they originally submit their work.

Citations and References

Scholarly articles should follow *Chicago Manual of Style* (15th ed.). *Feminist Studies* articles use endnotes, limited to essential material and specific textual citation. We do not publish discursive notes. We will ask for full revision of manuscripts that do not follow *CMS* requirements for documentation.

Sample Endnote Form

1. Sarah Franklin and Helena Ragone, *Reproducing Reproduction: Kinship, Power, and Technological Innovation* (Philadelphia: University of Pennsylvania Press, 1998), 9.
2. *Ibid.*, 13.
3. Sheryl Pimlott Kubiak and Lilia M. Cortina, "Gender, Victimization, and Outcomes: Re-Conceptualizing Risk," *Journal of Consulting and Clinical Psychology* 71 (June 2003): 39. [Issue number may be provided instead of month or season. Page number rather than inclusive pages is required when referencing a specific statement or idea.]
4. Rosalind Petchesky, "The Body as Property: A Feminist Re-vision," in *Conceiving the New World Order: The Global Politics of Reproduction*, ed. Faye Ginsburg and Rayna Rapp (Berkeley: University of California Press, 1995), 394.
5. Natalie Zemon Davis, "Women on Top," in her *Society and Culture in Early Modern France* (Stanford: Stanford University Press, 1975), 124.
6. Luce Irigaray, *This Sex Which Is Not One*, trans. Catherine Porter (Ithaca: Cornell University Press, 1985), 209.

7. Judith Kegan Gardiner, "Rethinking Collectivity: Chicago Feminism, Athenian Democracy, and the Consumer University," 191-201; and Minoo Moallem, "Women of Color in the U.S.: Pedagogical Reflections on the Politics of 'the Name,'" 368-82; both in *Women Studies on Its Own*, ed. Robyn Wiegman (Durham, N.C.: Duke University Press, 2002). [Give inclusive pages only when citing the complete chapter rather than a particular statement.]
8. Franklin and Rogone, *Reproducing Reproduction*, 16. [For references already cited, a short title of 4 words or fewer is preferred.]
9. Diane Elam, "Taking Account of Women's Studies," in *Women's Studies on Its Own*, 220. [Subsequent reference to an anthology should repeat title, not editor.]
10. William Farmwinkile, *Humor of the American Midwest*, vol. 2 of *Survey of American Humor* (Boston: Plenum Press, 1983), 132.
11. Phyllis Turnball, "The Politics of Toys: Politicization of Child Development" (Ph.D. diss., University of Hawaii, 1978), 134.
12. Memorandum to Bill, 6 June 1942, Lillian Wald Papers, reel 94, Columbia University.
13. Pepe Karmel, "Behind Folk Forms, Classical Modes," sec. C, *New York Times*, 27 Oct. 1995.
14. Antoinette Burton, introduction to *Transforming the Public Sphere: The Dutch National Exhibition of Women's Labor in 1898*, by Maria Grever and Berteke Waaldijk (Chicago: University of Chicago Press, 1989).
15. Carla Williams, "Naked, Neutered, or Noble: Extremes of the Black Female Body and the Problem of Photographic History," www.carlagirl.net.

Further Inquiries

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