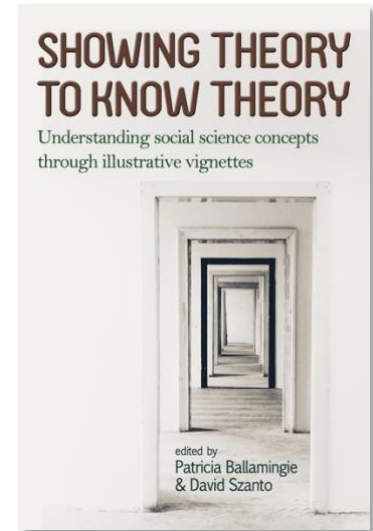


CALL FOR PROPOSALS – **FOLLOW-UP CALL**

SHOWING THEORY TO KNOW THEORY: Understanding social science concepts through illustrative vignettes

Edited by Patricia Ballamingie and David Szanto

DEADLINE FOR FINAL SUBMISSIONS: August 23, 2021



[Funded by e-Campus Ontario](#), this collaborative, open educational resource (OER) will bring together a collection of 100+ short pedagogical pieces (500-1000 words) to help new learners understand complex theoretical concepts and disciplinary jargon from the critical social sciences. Each entry takes the form of an **“illustrative vignette”**—**a short, evocative story, visual or infographic, poem, described photograph, or other audio-visual material**. This OER will be of use across disciplines and community contexts, democratizing theory while linking it to practical, grounded experience.

In *The Elements of Style*, Strunk and White famously implore us to *show* rather than *tell* what we want to express. In contrast, theoretical work seems perpetually prone to the latter. Nonetheless, abstraction and disciplinary jargon remain useful, synthesizing complex ideas into shorthand terminology. This OER will demystify theoretical concepts, making abstract-yet-valuable ideas more accessible by “showing” (rather than “telling”) how they are meaningful and usable in day-to-day situations. Concepts such as *performativity*, *neoliberalism*, *intersectionality*, and *social nature*, among others, will become accessible without being diluted or “dumbed-down.”

This **FOLLOW-UP to our initial CFP** is to gather submissions that address **one of the remaining available terms** in our catalogue. [Please consult the online spreadsheet](#) to select an available concept/term. Then email your Expression of Interest to the editors (contacts below), confirming the your selection AND the illustrative example that you would like to use. We will get back to you with any feedback. To create your vignette, follow the template attached to this CFP. Two sample vignettes are also included to provide examples of style, tone, and structure.

You may create your vignette as an expository text, story or narrative, illustration or infographic, poem, described photograph, or other audio-visual material.

Final submissions are due August 15, 2021, although we would be happy to receive yours before that date.

Some additional details:

Learning Outcomes

After reading and discussing an individual vignette, our intention is that students will be able to:

- Articulate, in their own words, the meaning of the theoretical concept/term at hand.
- Form and describe connections between the theoretical concept/term and examples of how the concept/term is meaningful to lived experience.

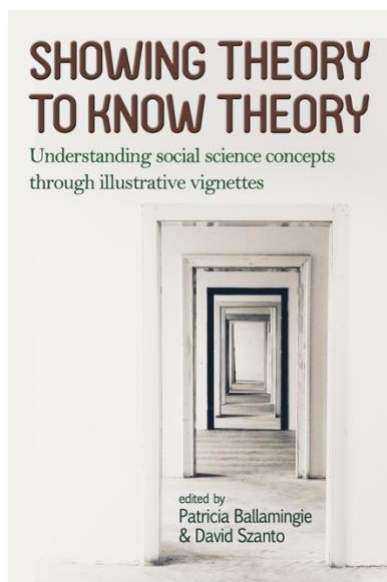
- Identify or create their own vignette, based on an existing understanding of a theoretical concept or term, and draw connections to lived experience and concrete examples.

FAQs

- Will these vignettes be peer reviewed? Yes, each vignette will be reviewed by one or more reviewers, plus the two editors. In keeping with the ethos of open publishing, reviewers will be credited for their contributions to the book.
- Will these vignettes be published? Yes, we will publish this volume through the open-access publishing network, Rebus Community. It will then be available for free, open-access download in a number of file formats and through a variety of open-access digital repositories.
- How will these vignettes be used? The OER as a whole will be beta-tested in classrooms by a select number of instructors, after which it will be made broadly available. We anticipate that instructors will use the vignettes in a variety of learning contexts and that students will use the OER independently as a reference tool. Because the book is being published under a CC-BY-NC licence (see below), we anticipate that it may be revised, updated, and republished in a number of different editions over the coming years.
- Will I retain copyright over my vignette? The OER will be published under a Creative Commons CC-BY-NC licence, which means that it will be useable, remixable, and re-publishable by anyone, provided that they publish under the same license, give attribution to the original author, and do not benefit from any form of commercialization through their use of the work. (For more about OA and CC licenses, go to CreativeCommons.org.)

For questions or clarifications, please get in touch with us at one of the email addresses below.

And feel free to share this Call for Proposals with anyone for whom you think it would be of interest! We are hoping to reach a broad range of social science educators.



TIMELINE:

August 23 – submissions due
 September – review & editing
 November – proofs to authors
 December 15 – publication date

CONTACT:

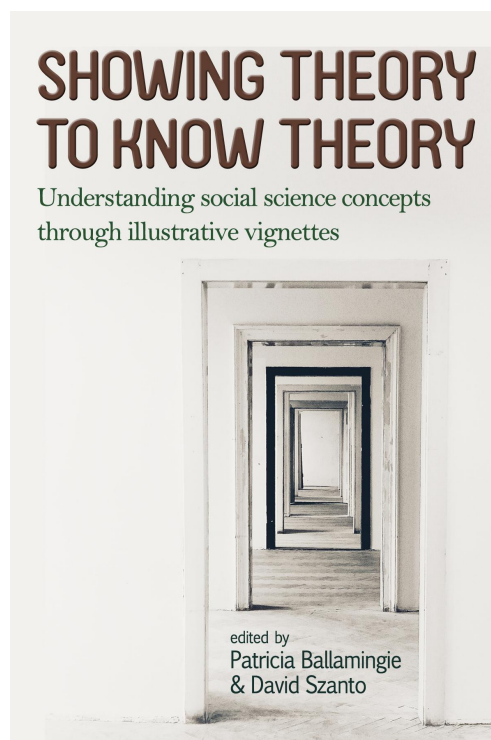
Patricia Ballamingie, patricia.ballamingie@carleton.ca
 David Szanto, davidszanto@cunet.carleton.ca

AUTHOR GUIDE

Please read through the following carefully, including the accompanying details on registering with Rebus Community and writing/submitting your contribution.

Join Rebus Community

Showing Theory to Know Theory will be published as an open textbook/open educational resource (OER). As one of the leading organizations in collaborative OER, Rebus Community will serve as a communications hub. To be part of this project, you will first need to register with Rebus so that we can maintain contact and share resources. Please see the attached instructions for joining Rebus.



Audience

Keep our audience and objectives in mind: *Showing Theory* will be used as a teaching resource for undergraduate courses. Although instructors may choose to use it for upper-level courses, please aim at a first-year reading and comprehension level. Specifically, write as if you were giving an in-class talk about your theme or term, rather than as if you are writing an academic article or arguing a scholarly position. Citations and references should be kept to a minimum, although links to external resources (for further reading/viewing/listening) are welcome.

Approach

Showing Theory will feature concepts and terminology from a range of disciplines and knowledge paradigms. To be sure we deliberately and substantively include knowledge that differs from conventional Western scholarship, please address the following questions:

- Are there multiple understandings of the theme(s) of your submission, such as Indigenous, postcolonial, queer, or feminist understandings? Have you included and done justice to these understandings?
- If using references to the lived experience of other people (e.g., from interviews, storytelling, social media content) have you foregrounded their voices in your submission?
- Recalling that this text is about *critical perspectives* on social science themes, what views in addition to your own (e.g., related to power dynamics, race, class, and gender, STS, reflexivity) can be included in your submission?

Organization

As an OER, *Showing Theory* will be used as a teaching tool. Word count should be **between 500 and 1000 words**. Please include the following with your submission:

- Other theoretical terms (bolded in text) that are related to your theme/concept and that might be cross-listed and/or defined elsewhere in the OER.
- Discussion questions that can be used by an instructor.
- Assignments, exercises, and suggested additional resources. (optional)

Images and supplementary materials must be sent as high-resolution, separate files (not simply inserted into the text). Indicate their placement in the text, using the corresponding filename or a smaller version of the file. Captions may be inserted in text.

Use [APA 7th Edition Citation Style](#) for your references, and follow the Style Guide provided.

Please include a short bio (50–75 words), institutional affiliations (as applicable), and contact information at the end of your submission.

Permissions

Contributors are responsible for acquiring permission to use images, excerpts or multimedia that they do not own. Be aware that *Showing Theory to Know Theory* will be published under the [Creative Commons CC-BY-NC \(Attribution Non-Commercial Share Alike\) licence](#).

File formatting and submissions

Text files must be sent in Microsoft Word, 12-point font. Paragraphs should be indented and include no line breaks or additional space between paragraphs. Submissions are to be written in English (Canadian, U.K., or U.S, but consistent throughout). Authors should consult one of the following dictionaries for correct spelling and usage of terms: Canadian Oxford English Dictionary (Canadian English), Oxford English Dictionary (U.K. English), Merriam Webster Dictionary (U.S. English). If your submission includes content in another language, please contact the editors. For submissions that include images or A/V content, please contact the editors regarding format, accessibility, and permission requirements.

EMAIL your submission to patriciaballamingie@cunet.carleton.ca AND davidszanto@cunet.carleton.ca.

File naming protocol & submissions

All files must be named as follows: **LASTNAME_theme-or-term_illustrative example.docx** (e.g., Ballamingie_social-nature (American Bullfrog).docx). Please number multiple files.

Vignette Template

Note that this format may not apply to all submissions; use your judgement in making appropriate modifications.
Please include the (blue) scaffolding text in all cases, however.

Theory/concept: Lorem ipsum dolor sit amet

Illustrative example: consectetur adipiscing elit

“Lorem ipsum” is a term that refers to...

Vignette Title: Vignette Subtitle (subtitle optional)

Author Name

VIGNETTE TEXT AND MEDIA (video/audio/graphics/photos)

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Nunc placerat, est a imperdiet **fermentum**, ante augue tincidunt metus, eu sollicitudin enim ante eget risus. Vivamus neque justo, blandit at sapien id, sodales feugiat nibh. Vivamus eget nisi sed lorem volutpat sodales. Sed quis lacus lorem. Etiam volutpat mollis turpis vitae sollicitudin. Fusce eu lacus vitae lacus facilisis placerat eget at odio. Vivamus cursus magna vitae orci scelerisque, sed **ultrices** est rutrum. In nec lectus eu neque fermentum suscipit. Vivamus non ipsum tristique, ullamcorper metus et, ultrices justo. Integer mollis at metus eget congue. Curabitur id urna lacus. Morbi dictum ornare lorem, sed hendrerit enim dapibus at....

Discussion Questions:

- discussion question 1
- discussion question 2
- discussion question 3

Exercise (optional):

- exercise description

Additional Resources:

- references cited in text
- additional references
- additional links (videos, websites, images, etc.)

SHOWING THEORY TO KNOW THEORY – ILLUSTRATIVE VIGNETTE EXAMPLE

Theory/concept: social nature

Illustrative example: the American Bullfrog

“Social nature” is a term that explains how something can be understood in very different ways, depending on the language and meaning that are used to describe it.

The American Bullfrog: Economic savior to monster to miracle cure

Patricia Ballamingie

In parts of western North America, the American Bullfrog (*Rana catesbeiana*) has reached mythic proportions—in terms of its size, prevalence and impact on local ecosystems. Originally transported from eastern to western North America in the 1930s and 1940s for the purposes of farming frog legs for human consumption (a delicacy in French cuisine), the species was first portrayed as an economic savior.

However, the American Bullfrog is yet another example of an introduction gone awry. Over time, this non-native frog preyed on native frog species, many of which (as a result) are now endangered. This invasive species also thrived amidst human impacts such as development, construction of ponds, and removal of vegetation. The American Bullfrog systematically out-competed native species and dominated local ecosystems (ultimately throwing them out of balance). The species was soon characterized in the press as a “monster”—a voracious predator that could grow to the size of a dinner plate, consume a duckling whole, and drag a small cat into a pond. A Delta, BC municipal politician described the American Bullfrog as a “fast-breeding carnivorous frog” (CBC, 2008). In wet conditions (warm rain storms), it can migrate at night to extend its territorial range, travelling up to or over one kilometer.

In contrast, Scottish scientists at St. Andrews University touted the American Bullfrog as a potential cure to the MRSA bacterium—a superbug blighting hospital wards (Moss, 2007). Researchers at the University of British Columbia have also used the American Bullfrog to perfect breeding techniques for captive species, to help re-establish the native frogs that, ironically, the American Bullfrog helped push to the brink of extinction.

These widely varying portrayals of the American Bullfrog show how a species can be *made* and *re-made*—socially constructed through interpretation and description—in multiple, competing, and compelling ways. Scientists and the press have ascribed both positive and negative social and cultural values to the American Bullfrog. As with other species (e.g., sharks, milkweed, agave), the American Bullfrog oscillates in our cultural imagination between good and evil: first savior, then monster (and back again). It illustrates the notion of social nature—what Braun describes as “the inevitable intertwining of society and nature” (Braun, 2002, p. 10), since as Castree points out, knowledge is necessarily and “...invariably inflected with the biases of the knower/s” (Castree, 2001, p. 10).

Because of human intervention, we have physically *re-made* or *reconstituted* not only the American Bullfrog, but other native frog species, their collective ecosystems, and, ultimately, our perceptions of these. Put simply: the American Bullfrog is us!

Discussion Questions:

- The concept of **social nature** is demonstrated above using the example of the American Bullfrog. Can you think of other examples that we as humans *make* and *re-make*—or socially construct—through language?
- How would you explain the concept of social nature to someone else?
- Can you elaborate on why this concept might be significant?

Video Resource:

National Geographic. Bullfrog eats everything. <https://www.youtube.com/watch?v=vhywWia6II8>

Additional Readings:

Amphibiaweb. (2006, June 15). *Worldwide amphibian declines: How big is the problem, what are the causes and what can be done?* Berkeley: Regents of the University of California.

URL: <http://amphibiaweb.org/declines/declines.html>

Bohme, W. (2000). When does a foreign species deserve a “permit of residence”?

Non-indigenous species (NIS): examples of varying exoticness and varying immigration age, taken from herpetology. *Ethology, Ecology and Evolution*, 12: 326-328. Florence: Firenze University Press.

Braun, B. (2002). *The intemperate rainforest: Nature, culture and power on Canada's west coast*. Minneapolis: University of Minnesota Press.

Braun, B. and N. Castree (eds.). (1998). *Remaking reality: Nature at the millennium*. London: Routledge.

Castree, N. and B. Braun (eds.). (2001). *Social nature: Theory, practice, and politics*. Malden, Massachusetts: Blackwell Publishers.

CBC News. (2008, March 27). Fast-breeding bullfrog shows up in Vancouver suburb. URL: <http://www.cbc.ca/canada/british-columbia/story/2008/03/27/bc-bullfrog-count.html>

CBC News. (2005, February 21) Biologist sounds battle cry against unwelcome amphibian. URL: <http://www.cbc.ca/health/story/2005/02/19/bullfrogs050219.html>

CBC Newsworld. (2001, August 15) American bullfrogs hungry for ducklings and cats. URL: <http://www.cbc.ca/canada/story/2001/08/14/frogs010814.html>

Coates, P.A. (2007). *American perceptions of immigrant and invasive species: Strangers on the land*. University of California Press.

C. Rankin & Associates et al. (2004, May). *Invasive alien species framework for BC: Identifying and addressing threats to biodiversity*. Biodiversity Branch, Ministry of Water, Land & Air Protection. URL: http://www.llbc.leg.bc.ca/public/PubDocs/bcdocs/375452/framework_BC_0205.pdf

- Ficetola, G.F. et al. (2006). Pattern of distribution of the American bullfrog *Rana Catesbiana* in Europe. *Biological Invasions*. Springer. URL: <http://www-leca.ujf-grenoble.fr/membres/fichiersPdf/miaud/miaudATT00009.pdf>
- Garner, T.W.J., M.W. Perkins, P. Govindarajulu, D. Seglie, S. Walker, A.A. Cunningham, and M.C. Fisher. (2006, September 22). The emerging amphibian pathogen *Batrachochytrium dendrobatidis* globally infects introduced populations of the North American bullfrog, *Rana catesbeiana*. *Biology Letters*, 2 (3): 455-459.
- Gidney, N. (2004, November 24). Spring assault planned on bullfrogs. *Times Colonist*. URL: <http://www.canada.com/victoria/soundoff/story.html?id=ad34c33a-1d0b-4d1b-95b1-71d82607b541>
- Govindarajulu, P., W.M.S. Price, and B.R. Anholt (2006, June). Introduced Bullfrogs (*Rana catesbeiana*) in Western Canada: Has their ecology diverged? *Journal of Herpetology*, 40 (2): 249-260.
- Graham, S. and P.J. Coote. (2007). Potent, synergistic inhibition of *Staphylococcus aureus* upon exposure to a combination of the endopeptidase lysostaphin and the cationic peptide ranalexin. *The Journal of Antimicrobial Chemotherapy*. Oxford, UK: Oxford University Press.
- Lannoo, M. (ed.) (2005) '*Rana catesbeiana*: American Bullfrog' in *Amphibian Declines: the Conservation Status of United States Species*. University of California Press.
- Leith, Leanne – CBC Interview on The American Bullfrog.
- Moss, L. (2007, May 1). *Could a bullfrog hold the answer to MRSA?* URL: <http://news.scotsman.com/topics.cfm?tid=303&id=669512007>
- National Geographic. (2007, June 21). Bullfrogs eat everything. YouTube. URL: http://www.youtube.com/watch?v=IRlxldV_ft0&feature=fvw
- Paulson, S. and L.L. Gezon (eds.). (2005). *Political ecology across spaces, scales and social groups*. London: Rutgers University Press.
- Peet, R. and M. Watts (eds.). (1996). *Liberation ecologies: Environment, development, social movements*. London: Routledge.
- Perez, J.E, C. Alfonsi, M. Nirichio, et al. (2006, July). The inbreeding paradox in invasive species (La paradoja de la consanguinidad en especies invasivas). *INCI*, 31 (7): 544-546.
- Smith, M. A. and D. M. Green. (2005). Dispersal and metapopulation paradigm in amphibian ecology and conservation: Are all amphibian populations metapopulations? *Ecography*, 28: 110 –128.

SHOWING THEORY TO KNOW THEORY – ILLUSTRATIVE VIGNETTE EXAMPLE

theory/concept illustrated: positionality

illustrative example: The Big Dipper (constellation)

“Positionality” refers to the different ways in which each person perceives a given ‘reality’, depending on how they look at it.

What if we could look at the Big Dipper from Alpha Centauri?

David Szanto

The ways we perceive a given situation depends on how we look at it, both literally and figuratively. That ‘stance’ is called *positionality*, and it includes our physical position relative to what we are looking at (e.g., near/far, above/below, inside/outside) as well as the disciplinary, emotional, psychological, and cognitive lenses through which we look. This includes the ways we are educated, both formally and socially, as well as our race, class, age, gender, and other characteristics. In some ways, positionality is like **subjectivity**, meaning that ‘reality’ depends on the myriad influences that shape our individual ways of understanding the world. In academic research, acknowledging positionality is critically important, because it allows the audiences of our research to understand the inherent biases in our work. Even in so-called objective or scientific research, positionality plays a role. (Think about how differently a physicist and a biologist might view and describe the role of carbon or hydrogen in their work.)

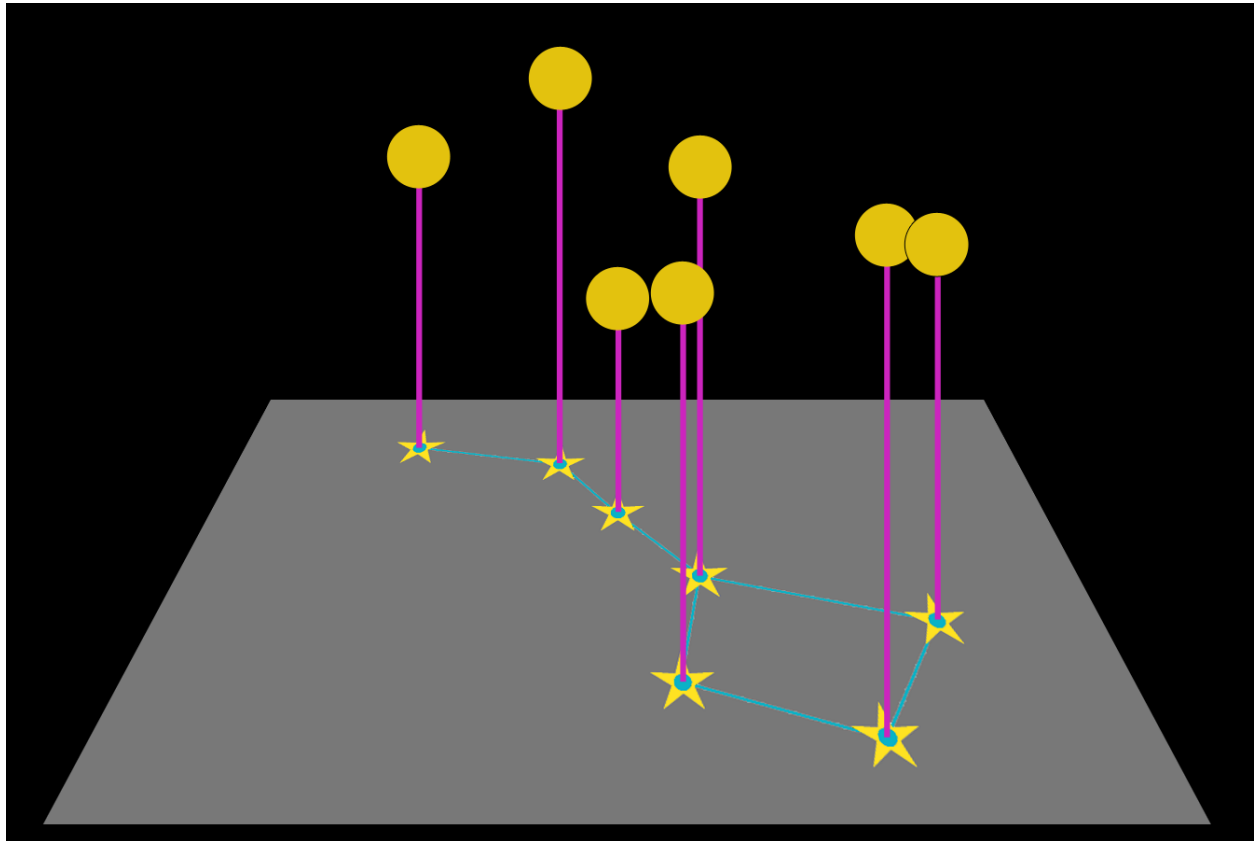
It can be hard to step out of our own frames of reference to understand our disciplinary and cognitive positionality (these frames are the ways we understand everything, after all, including ourselves). Fortunately, to better understand figurative positionality, the more concrete example of physical positionality can help.

In the gray area in the illustration below, you can see how the Big Dipper constellation (Ursa Major) looks when viewed both from Earth (the usual position for humans). In the black area, the yellow circles show how it might look from another angle, far away in outer space. The familiar Big Dipper shape is a flat, two-dimensional pattern that looks like a stylized ladle. But if we could zoom out into space and fly around the seven stars that make up the constellation, we would see very different patterns, none of which would look familiar. The ‘reality’ of those stars is that they exist in three-dimensions, and it is only from the surface of Earth that we see them as the Big Dipper.¹

In the same way, the more figurative kind of positionality—related to our education, upbringing, culture, personal experiences, etc.—also influences the ways we perceive ‘reality’. Depending on the makeup of this ‘lens’, concepts and objects may appear to us very differently. Being a scientist, artist,

¹ In fact, the Big Dipper is recognizable from the Moon, or from a camera on a Mars landing module. Relatively small differences in physical positionality don’t have much difference in the way we see a constellation. In the same way, subtle differences in figurative positionality—say, between how a sociologist and an anthropologist view a wedding party—might not alter how that reality is perceived in a huge way either. But then again, they might.

or philosopher is like looking at a set of stars from the surface of the Earth, a spaceship near Alpha Centauri, or a wormhole that connects us to other dimensions. Said otherwise, ‘reality’ is relative—a relationship between *us*, the observers, and *it*, the thing we think we perceive as real.



Discussion Questions:

- Identify five aspects of your own identity that contribute to your positionality? In other words, what ‘lenses’ (educational, cultural, social, etc.) do you use to perceive and understand the realities around you? How easy or hard do you think it would be to change these lenses for another set?
- Why is it important for social science researchers to acknowledge and account for their own positionality? Think of some examples of research contexts in which a researcher’s positionality could radically (or subtly) affect the ways they understand and write about those contexts.

Exercise:

- Imagine a social context like a party, a shop, or a park. Using household items (toys, paper, building blocks, tools, etc.), create a simple set-up (on a desk or table) that represents this social context. Include elements of the built environment (architecture, designed objects, food, technologies, etc.) and the natural environment (people, plants, animals, soil, water, light). Imagine a scenario playing out and what you might do to demonstrate that scenario to others with your set-up.

- o Place three or four colleagues around the set-up, in different physical positions. Be creative in your placements, in terms of distance from the table/desk, the viewing angle, and the people's sight lines.
- o Ask your colleagues to take notes on what is happening as you act out your scenario with the elements of your set-up. Although you can speak or make sounds as you do so, do not describe to your colleagues exactly what is happening. (i.e., let them interpret).
- o Once you have acted out your scenario, ask each of your colleagues to describe to the class what happened, based on their notes. (You can choose to have the other colleague-observers step out of the room until it is their turn to describe the scenario.)
- o Ask the rest of the class to note differences among the colleagues' accounts, including ideas about why their physical positionality might have affected these descriptions. Ask the colleagues to also consider their own *figurative positionality* (differences in identity, education, experiences, disciplines), and how this influenced what they perceived.

Additional Resources

- Anderson, C. R. (2020). Confronting the Institutional, Interpersonal and Internalized Challenges of Performing Critical Public Scholarship. *ACME: An International Journal for Critical Geographies*, 19(1), 270–302.
- Cousin, G. (2010). Positioning positionality. *New approaches to qualitative research: Wisdom and uncertainty*, 9-18.
- Goffman, E. (1986). *Frame analysis: An essay on the organization of experience*. Northeastern University Press.
- Manohar, N., Liamputtong, P., Bhole, S., & Arora, A. (2017). Researcher positionality in cross-cultural and sensitive research. *Handbook of research methods in health social sciences*. Singapore: Springer Singapore, 1-15.

style guide

Main reference publications:

Chicago Manual of Style, 16th edition

Canadian Oxford English Dictionary (Canadian English)

Oxford English Dictionary (U.K. English)

Merriam Webster Dictionary (U.S. English)

1. Punctuation

- No double spaces after periods
- Commas: use serial (Oxford) commas
- Quotation marks: double quotes; if there is a quote within a quote, use single within double
- Shock quotes and quotes for special-use of term: single quotes
- Punctuation marks
 - typeface (roman or italic) is same as the main or surrounding text
 - in quotes: commas and periods go inside quotation marks; exclamation points, question marks, colons and semicolons go outside unless part of a quotation.
 - compound quotation marks and commas: use ', ' not ', '
- Ellipses: three periods...without spaces. If the ellipsis follows a complete sentence, use four periods followed by a space.... Avoid beginning or ending quotations with ellipses, even if the quotation is a fragment
- Compound parentheses: use square brackets at second level. e.g., (Smith [1966])
- Possessives
 - word ending in s: e.g., James's
 - plural word: e.g., the Mortons'
- footnote indicators follow commas, periods, and other punctuation

Dashes

There are three basic dashes that appear in a manuscript: hyphens, en-dashes, and em-dashes:

- A hyphen (-) is used to join words or to indicate breaks at the end of a line. The hyphen is also used in words like *co-worker* and in compound adjectives, like *seven-year-old boy*. Note that adverbs (ending in -ly) are not hyphenated
- An en-dash (–) is used between number sequences (e.g., 11–12 October 2007). There is no space before or after the dash. En-dashes are also used in certain compound adjectives such as *New York City–esque*. (See Chicago.)
 - keyboard: CTRL + – (minus sign or hyphen)
- An em-dash (—) is used to indicate a parenthetical thought or ellipsis—there is no space before or after the dash.
 - keyboard: CTRL + ALT + – (minus sign or dash)

2. Quotations

- Block quotations: for more than 75 words, remove quotation marks and set the material as a block quotation
- Source: include for all quotations

- Authorial interpolations: inserted in the parenthetical citation, following a semicolon after the date—e.g. (Smith 2009; original emphasis)
- Changes to quotation for syntax:
 - Use square brackets around changed text
 - No brackets around letters at beginnings of quotes to signify changes in upper or lower case
- [sic]: use roman type
- Syntax: all quotations must be incorporated into the text with appropriate punctuation (i.e., no quotation should stand alone without being part of a preceding or following sentence)

3. Notes and Bibliography

- Names of publishing houses
 - do not use “Incorporated,” “Limited,” etc. (and abbrev. forms)
 - do not use articles (e.g., *Free Press*, not *The Free Press*; *Vancouver Sun*, not *The Vancouver Sun*). In text, it should read the *Free Press*, the *Vancouver Sun*.
- States and provinces: use two-letter abbreviations (QC, AB, NY, MA, etc.)
- “et al.” and “ibid.”: use roman, not italic typeface; note the period after “al.”
- Initials: no space between author initials in text, notes, and bibliography (e.g., J.M. Bumstead)

Endnotes

All notes should be formatted in accordance with *Chicago Manual of Style* 17.1–357.

- Location: monographs, notes appear at the end of the book; multi-author collections, notes appear at the end of chapters.
- Format: with a complete bibliography at the end of the work, all notes may be short style (surname and year, page number). Do not use “idem,” “op. cit.,” “loc. cit.”
- Notes section: no chapter subtitles
- Notes numbering: use Arabic numerals (not Roman)
- Notes numbers: outside parentheses and semicolons—e.g., “...state)”²⁴
- not “... state²⁴” and “... state:”²⁴ not “... state²⁴:”

Bibliographies

- Multiple entries for one author: ordered chronologically

Text Citations

- Numbered endnotes, with hyperlink to citation or bibliography
- Numerous references to the same text: may make the first citation as an endnote (e.g., “Further references to this text will appear as page numbers in parentheses”) and use text citations (page number only) for subsequent references

4. Spelling and Usage

You may use Canadian, U.K., or U.S. spelling as long as it is consistent throughout. Consult one of the

following dictionaries for correct spelling and usage of terms.

- *Canadian Oxford English Dictionary* (Canadian English)
- *Oxford English Dictionary* (U.K. English)
- *Merriam Webster Dictionary* (U.S. English)

Compound Words

In general, follow the rules and principles set forth in *Chicago Manual of Style* 7.82–89.

See also section 7.90, which is a hyphenation guide for compounds and prefixes.

Also Note:

- Italicization of foreign words:
 - for commonly used foreign words, use roman (e.g., familiar foods and theoretical expressions; “de facto,” “ibid.,” “et al.” “a priori”)
- First, second, third (not firstly, secondly, thirdly).
- Legal cases: *Calder v. Attorney General of British Columbia* (i.e., not “vs.”).
- Legislation: titles of statutes appear in roman (not italics): Defence Act, Canada Act
- Acronyms and initialisms: no periods between letters (e.g., RCMP, rather than R.C.M.P.). Exception: U.S. and U.K., not US and UK.
- Circa: use c. (e.g., c. 1870) in captions and notes; in text use “about”
- Manuscript elements: in text, capitalize and use numerals for “chapter,” “figure,” “table” (e.g., see Chapter 4)
- Fractions: one-third, one-half, etc.
- Alphabetization: word by word, not letter by letter—e.g. “Mc” (as in McDonald) is alphabetized as if it were “Mac” and “St.” as if it were “Saint.”
- Positions: capitalized when they are part of a title, i.e., preceding a personal name, and lowercase when following a name—e.g., Prime Minister Laurier; but the prime minister, the minister of highways. See *Chicago Manual of Style* 8.21–35.

5. Numbers

- Under 100: are spelled out
- 100 and over: numerals (unless numbers are particularly dense in one section and refer to unit quantities, or if manuscript is more scientific)
- Area and volume: 2 x 4 mm, not 2 mm x 4 mm; but 16-mm film (adjectival)
- Numerals: for dates, page numbers, percentage numbers, chapter numbers, part numbers
- Decades: no apostrophe—e.g., 1990s
- 2nd, not 2d, when referring to editions in bibliography and notes (in text, however, write out ordinal numbers).
- Dates: September 2005; September 12, 2005; September 12.
- Time: 3:00 pm, but three o'clock.
- Monetary units: use CD\$ for figures in Canadian dollars (e.g. CD\$500) use US\$ for figures in US dollars (e.g. US\$500); for all others, use appropriate symbols (€, £, ¥)
- Equals sign: a space on either side (e.g., x = y).
- Date and number range: use “between/and” or “from/to”; don’t use dashes except in

parenthetical material. (e.g., “between 1950 and 1962” not “between 1950–62”; “from 12 to 15 percent” not “from 12–15 percent”). Exception: the 1980–81 academic year

- Currency: spell out or use numerals in accordance with above rule (write out numbers under 10); fractional amounts over one dollar are expressed in numerals (\$1.25); whole-dollar amounts are set with zeros after the decimal points when they appear in the same context with fractional amounts, and only then (\$6.95 and \$7.00; \$325 and \$400); a price of \$3 million, or \$7.3 billion

Bulleted and Numbered Lists

If the points in a list are complete sentences, they have initial caps and closing periods; if they are fragments, they have no initial caps and no closing punctuation. If some points are fragments and some consist of a fragment and then an additional sentence, try to revise the material so that all points are either fragments or sentences. If this is not possible, put periods after all the points, even the fragments, but don't start the points with initial caps.

SHOWING THEORY TO KNOW THEORY: Understanding Social Science Concepts Through Illustrative Vignettes

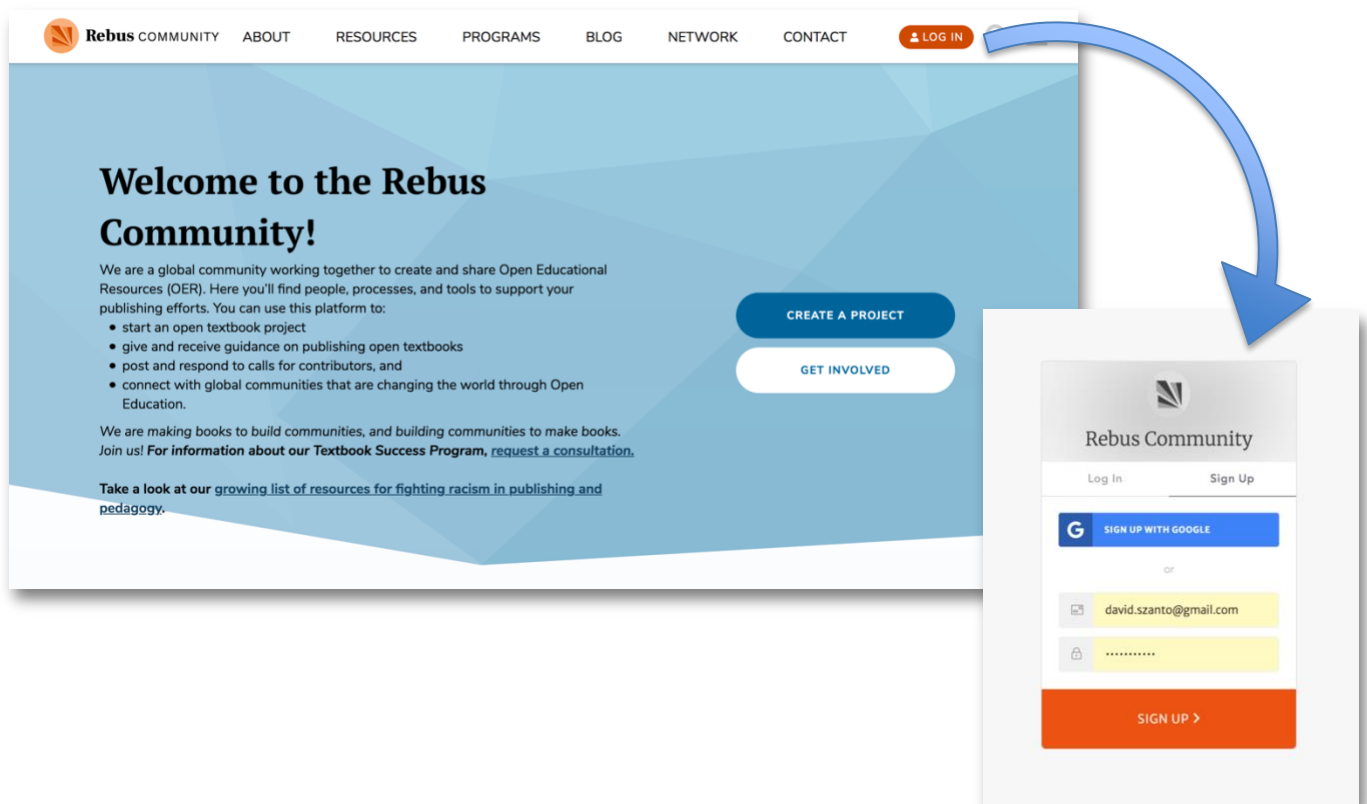
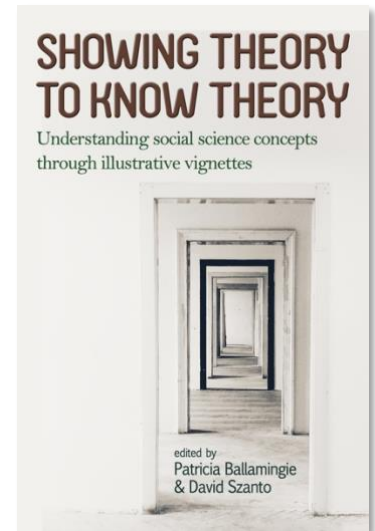
Edited by Patricia Ballamingie & David Szanto

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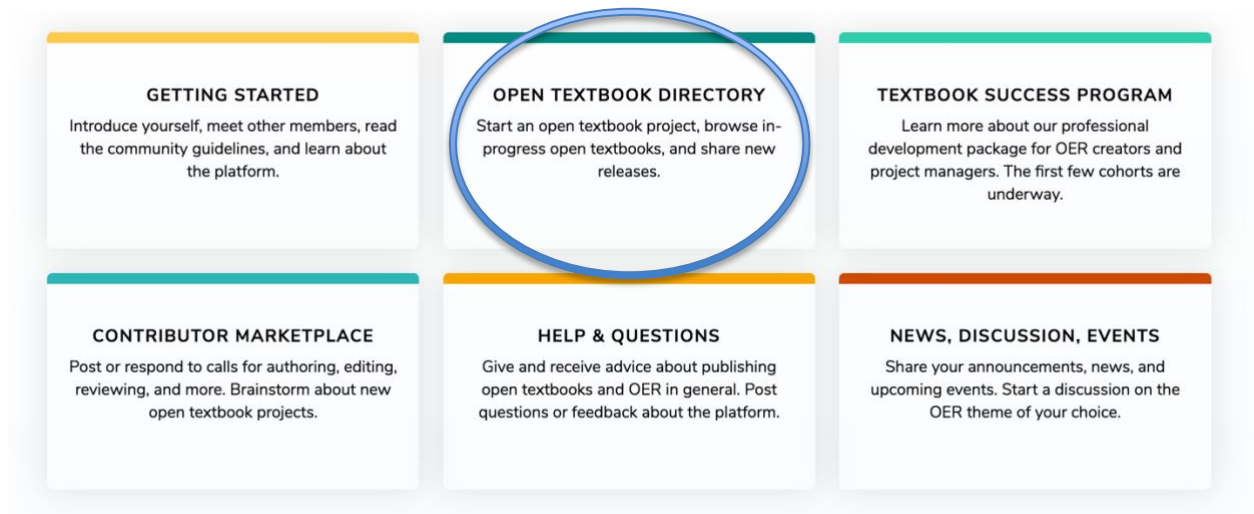
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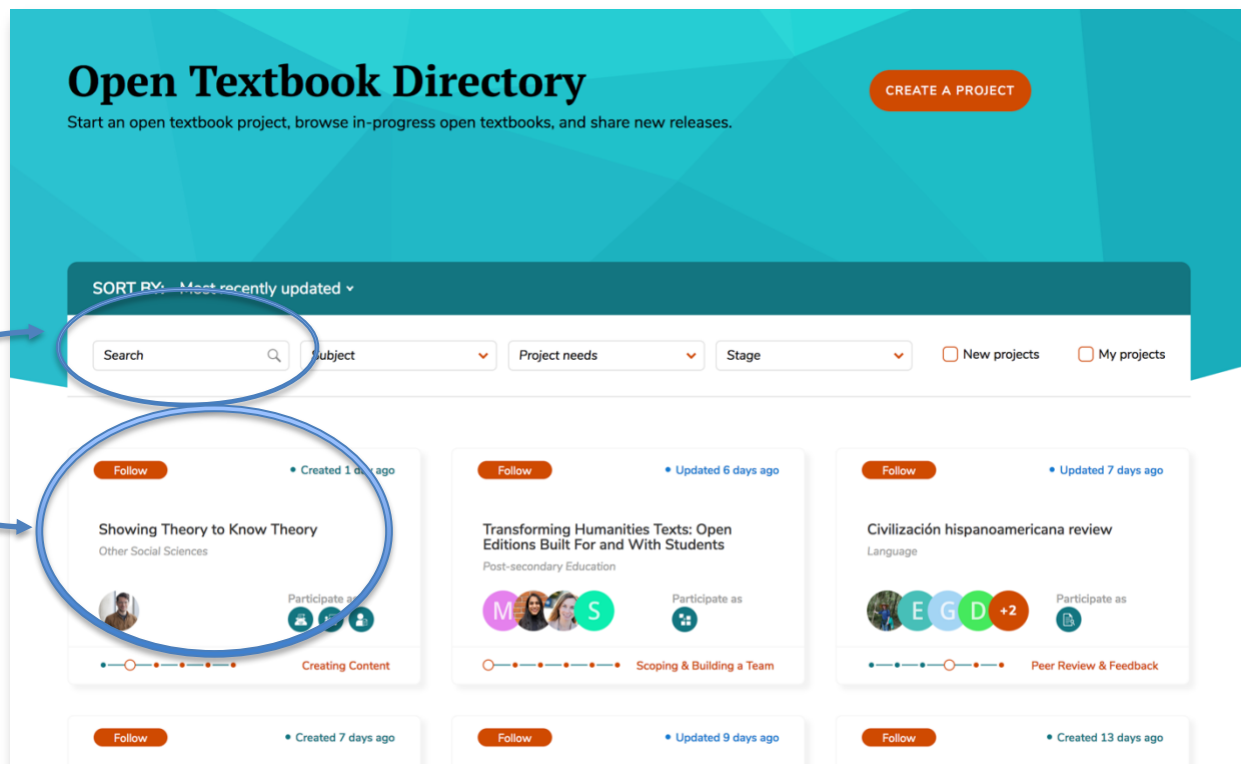
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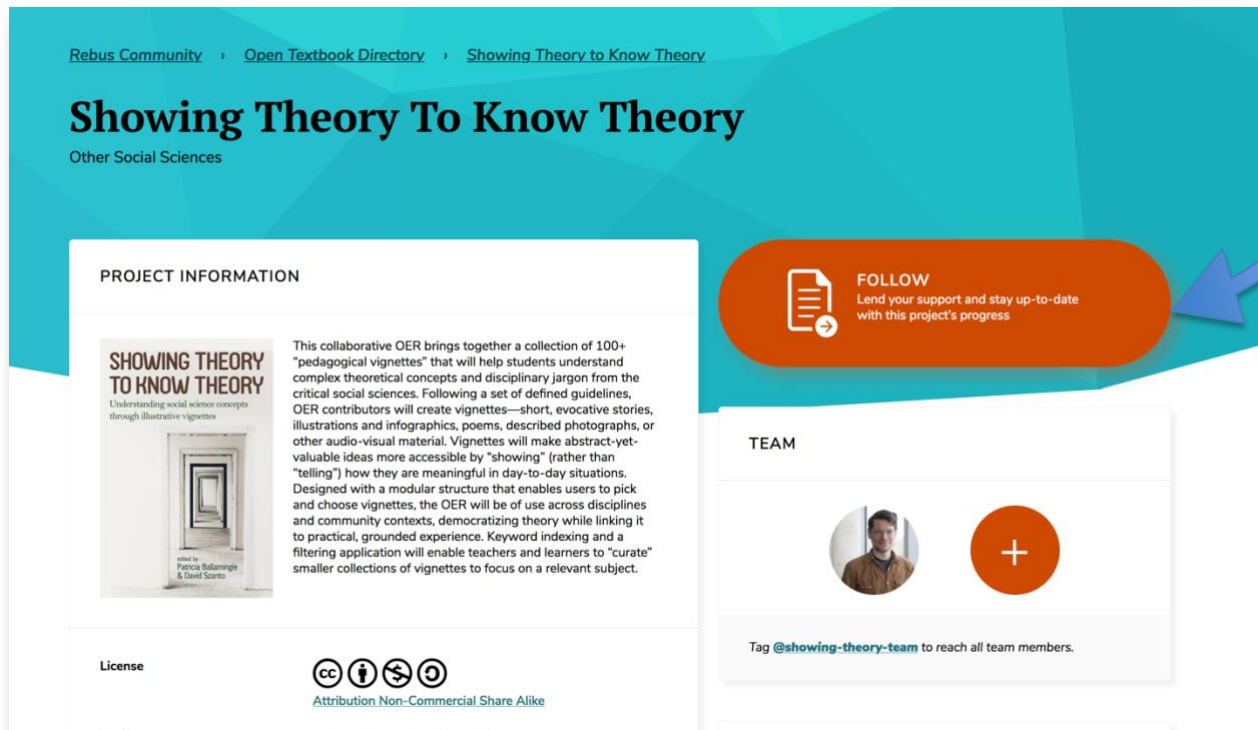
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