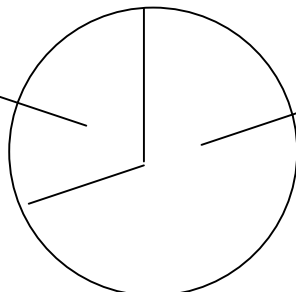


## How to Shape Your Manuscript

### Overview

30%-40% of your manuscript should present an overview and address the background and the science/research related to your topic.



### Applied

60%-70% of your manuscript should address how fitness professionals can *apply* the information in their clients' exercise program design.

## Content Outline

### Chapter 1: Overview of Topic (condition/sport/activity)

Background, science, current literature, clinical information, conditions  
 Definitions, facts, statistics  
 Self-study questions/assignments

### Chapter 2: Management Strategies

Standard treatments/management strategies  
 Exercise considerations  
 Related risks/injuries/precautions  
 Resources, Case studies  
 Self-study questions/assignments

Remember, you're writing to the fitness professional – not the client. For example: “**Clients** should perform the workout...”  
*Not* “**You** should perform the workout...”

### Chapter 3: Exercise Design

Program goals, Protocols  
 Flexibility, Strength training, Cardio/aerobics, workouts  
 Specific conditioning exercises, variations/modifications  
 Indications/contraindications  
 Cross-training (water, cycling, etc.)  
 Self-study questions/assignments

### Chapter 4: Teaching/Training Tips

Program ideas  
 Cueing  
 Addressing burnout  
 Professional responsibilities  
 Self-study questions/assignments

Don't forget to obtain permissions to reproduce for copyrighted materials!

### Client Handouts

### Back Matter

Additional resources, Glossary, Reference list, Author bio and photo

## **Author Guidelines**

### **Your Electronic Files**

Your electronic files will be used for typesetting, and consistency in formatting the files and the content of your book (e.g., tables, math, chemistry) will increase the usability of the files.

### **Software**

Our software preference is Microsoft Word for Windows or Macintosh.

### **Organizing Your Files**

Use a separate file for each part of the manuscript (e.g., text, illustrations, tables, all figure legends, and the references), and organize these parts by chapter. Please note that even though many word-processing programs allow graphics to be embedded in the text, we ask that you submit graphics files separate from the text.

### **File Naming Conventions**

Please use consistent filenaming throughout and avoid excessively long names. Do not use spaces or symbols in file names.

### **Formatting Your Electronic Manuscript**

Your word-processed document is eventually imported into a typesetting program. Some features of word-processing programs may cause problems for the typesetter. Please keep the formatting of your electronic files as simple as possible.

### **General Text Guidelines**

- Minimum of 12 pt. type, preferably in Times or Times Roman. Do not use a sans serif font.
- Double space the text, use one column only, and left align (do not justify the right margin).
- Use the default settings for margins so that margins are at least 1 1/2 inches from the right and bottom.
- Number pages in the upper right hand corner. Do not restart the page number sequence with each chapter.
- Nothing typed in all capital letters (with the exception of acronyms).
- Within the text, use boldface, italics, boldface italics, superscripts, and subscripts.
- Use the tab key (once only) or a double carriage return to indicate new paragraphs.
- No hard page breaks (we will make sure that pages break properly when we convert your electronic file manuscript into printed pages).
- Use the hard return only after each paragraph and each head.
- Type one space after colons and periods.
- Do not use the header/footer or footnote functions of your word processing program.
- Never use the space bar or the Tab key more than once at a time anywhere in the manuscript (e.g., to indent a paragraph or to separate the elements of a table). Use your word processor's centering functionality to center text when appropriate.

- Use a blank line used between paragraphs and to separate paragraphs from heads and lists.
- Type each element (each level of heading, each kind of displayed item) the same way every time.
- Do not embed images in the text; save them as a separate file.
- Remove hyperlinks.
- If the manuscript has illustrations, please include a separate document of captions.
- **Submit Word files of all documents to DSWF.**

The key to successfully reading your text is consistency in the use of formatting throughout the manuscript. *Note:* Any fancy footwork (formatting) you do to dress up your document only translates to time spent removing it. Resist the urge to make your manuscript pretty! Your book will look great in the end – we promise!

## Headings

Use the standard formats for the various levels of headings as noted below. Allow long lines to wrap flush left. Heads should be preceded and followed by a blank line. All heads should be typed in uppercase and lowercase letters (i.e., do not type in all caps).

- When preparing your manuscript, think through your chapter structure and organize your material into logical segments. **A detailed outline is an excellent way to begin.**
- Keep your headings as brief as possible. A reader should be able to glance through them and see immediately how the whole text is structured.
- Format for chapter headings: Headings and subheadings should be typed uniformly throughout your manuscript.

## Examples

### Level 1 Head Centered

### Level 2 Head Flush Left

### Level 3 Head Indented One Tab from the Left

### Level 4 Head. Flush left; paragraph text immediately follows.

## Tables

In order to use the keystrokes for tabular material, the typesetter requires that you do *not* use the table editor in your word processing program. You may use whatever means you need to render the table in a legible manner. You should be aware, however, that the typesetter may rekey the tables and you will need to proofread them carefully.

- To increase the likelihood that your table keystrokes can be used, use the Tab key to style your tables, and adhere to the following instructions.
- Each row of table entries begins with the first entry flush left followed by a Tab insert.
- Subsequent entries in each row are be separated by a single Tab insert.
- No rules used in the tables (e.g., between the column heads and table body); no boxes around tables.
- No formatting in column headings.

## Writing the Manuscript

### Style Sheet

A style sheet is a list of decisions about questions of style and is indispensable for maintaining consistency in form and notation in the manuscript. You may wish to prepare one for yourself and your contributors. Include a copy of your style sheet for the copyeditor's use. It is especially important if your discipline has highly technical terms or spelling of words not commonly used. Consult *The Chicago Manual of Style*, 15<sup>th</sup> Edition, when creating a style sheet.

Some general guidelines follow:

- **Spelling:** Use the first spelling in the Third Edition of Webster's New International Dictionary or the Tenth Edition of Merriam Webster's Collegiate Dictionary. Use American spellings, not British.
- **Abbreviations:** Use standard abbreviations and be consistent. If you use an unfamiliar abbreviation, define it at the first mention.
- **Italics:** Use for math variables, genera and species, chemical prefixes, foreign words, and titles in the reference section or bibliography.
- **Decimals:** A decimal fraction should be written with a zero before the decimal point, e.g., 0.005. Do not mix decimals and fractions, e.g.,  $A = 0.5$ ,  $B = 3/4$ ; use  $A = 0.5$ ,  $B = 0.75$ .
- **Diacritical Marks** such as umlauts, tildes, and accents should be clearly printed or handwritten. Identify in the margin the first time they are used.
- **Symbols:** Symbols, particularly in mathematical material, must be clear. Distinguish between one and "el," capital "oh" and zero, "ex" and Greek chi, "vee" and lowercase Greek nu, "en" and lowercase Greek eta, and so on.

### The Parts of Your Manuscript

If any copyrighted material is included in your manuscript, consult the *Permissions* for more information.

### Front Matter

Prepare your front matter only after you have finalized the text of your manuscript. As appropriate, order the front matter elements as follows:

- **Title Page:** The book title and subtitle, if any, along with your name and academic degree. Check your name and academic degree carefully.
- **Copyright Page:** Prepared by Wiley. You do not provide this page with your manuscript.
- **Dedication:** The dedication, if there is one, should be simple and brief.
- **Contents:** This element consists of part numbers and titles, chapter numbers and titles, and the major headings of each chapter. Usually no more than two levels are allowed.
- **Contributors:** If you are the volume editor for a contributor book, you should prepare an alphabetical list of contributors. Each contributor's name and affiliation should appear exactly as they do on their chapters. (Note: A mailing list for contributors should also be included with your manuscript, which is not to be confused with the list of contributors. The list of contributors will be typeset and appear in the front matter, while the mailing list will be used emailing or mailing proofs to the contributors.)
- **Foreword:** A foreword, if appropriate, is written by someone other than the author to commend the book to readers. It should not be confused with the Preface.

- **Preface:** The preface should be written in the first person and briefly discuss the purpose, scope, market, and content of your book. It should explain the main features of your book, what is unique about it, how the book is organized, and how the book can be most effectively used. If your book is a revised edition, you should include the reasons for revising the previous edition and the new features of the revision. The preface from the previous edition can be repeated in the front matter of the revised edition.
- **Acknowledgments:** Acknowledgments, if appropriate, may appear as a short passage recognizing those who aided in the preparation of the work.

### Some Specifics about the Text

Be consistent with how you type these elements in your manuscript to help to eliminate any confusion on the part of the copyeditor or typesetter in interpreting your intent. Some guidelines for the most common elements follow:

- **Headings:** First- and second-level headings should be numbered so that you can provide useful cross references to different sections of your book. Any logical system of numbering is acceptable as long as you are consistent, but Wiley's preference is chapter/section (for example: 3.1, 3.2, 3.3, etc.). If you have cross references to sections in other chapters of your book, use double numbering (with the chapter number as the first identifier).
- **Figure Legends and Tables:** Each figure and table must be cited in the text so that the typesetter can place them as close as possible to their discussion in the text when making up the pages. For figures and tables from other sources, a complete credit or source line must be included.
- **Quotations:** Quotations should always include a source.
- **Text Footnotes:** Our style for text footnotes is the asterisk/dagger system (the first footnote on a page is cited with an asterisk, the second with a dagger, etc.). If you use these symbols in your technical notation, use a numerical system to avoid confusion.

### Back Matter

Back matter is everything following the last page of the text, such as the appendices, the glossary, and the references/bibliography. All back matter elements should be submitted with your manuscript.

### Documentation (References)

As the author you are responsible for the accuracy of your references. **The majority of your references should come from current sources. The classics are important, but our customers look for and expect current information.** It is very helpful to the smooth and timely processing of your manuscript if you can ensure that everything is in order when the manuscript is presented. The majority of copy-editing queries are generated because of incomplete information in references, which can lead to delays in the production process.

### Use the Author-Date System

The author-date system of documentation comprises two indispensable parts: the text citation, usually enclosed in parentheses, and the list of works cited, often called the reference list. The author-date system provides brief identifying information in the text citation and reserves full

documentation for the list of references. If your book will not require in-text citations, please talk to your editor about how to format your bibliography.

### Basic Form

The basic form of the author-date citation in running text or at the end of a block quotation consists of the author's last, or family, name and the year of publication of the work. In this context, "author" means the name under which the work is alphabetized in the list of references and may thus refer to an editor, compiler, or organization as well as to a single author or to multiple authors. The abbreviations *ed.* and *comp.* are not included in the text reference, but they do appear in the reference list entry. Where the reference list includes two or more works by different authors with the same last name and the same date, it is necessary to include the authors' initials in the text citations.

(Blinksworth 2006)

(Collins and Wortmaster 2004)

(EPA 2005)

(P. Brown 2007, **531**)

**Include page number for direct quotations.**

Reference list entries providing complete information for the author-date citations given above might be as follows:

Blinksworth, Roger. 2006. *Converging on the evanescent*. San Francisco: Threshold Publications.

Collins, Geoffry, and Matthew Q. Wortmaster, eds. 2004. *The collected works of G. Farthington Pennyloss*. Boston: G. F. Pennyloss.

Environmental Protection Agency (EPA). 2005. *Toxicology handbook*. Rockville, MD: Government Institutes.

Place the date of publication immediately following the name(s) of the author(s) so that the reader can more easily find the corresponding text citation in the reference list.

### The In-Text Citations

For direct quotes **include page number(s)**:

- (Blinksworth 2007, **23**)

For works by two or three authors, all names are included (use *and*, not an ampersand):

- (Finburn and Cosby 2003)
- (Smith, Wessen, and Gunless 2006)

For **more than three authors**, use the name of the first author followed by *et al.* Thus, for a work by Zipursky, Hull, White, and Israels:

- (Zipursky et al. 2005)

When two or more references are given together in one citation, they are separated by semicolons:

- (Blinksworth 2007; Collins and Wortmaster 2004)

Placement of in-text citations is best just before a mark of punctuation:

- Before proceeding with a more detailed discussion of our methods of analysis, we will describe the system of scaling quantitative scores (Guilford 2003).
- If the placement is impractical or confusing, the reference should be inserted at a logical place in the sentence:  
*Some investigators (Jones and Carter 2006) have reported findings at variance with the foregoing.*

### Reference List

All works cited in the text must be included in a reference list, which will appear at the end of your book. Here is how to prepare your reference list:

- List all authors
- If there is more than one entry by a given author, a single-author entry comes before a multi-author entry beginning with the same name:  
 Fontanelle, Eric C. 1944. *Preparing for the postwar period*. Columbus, Ohio: W. C. Cartwright and Daughters.  
 Fontanelle, Eric C., and Valerie Mandible. 1951. Iron despair: Postwar bewilderment. *World Spectator*, 6 April.
- Use postal abbreviations (CA, NY, MI, IL) for state names.
- To indicate second and third editions: 2nd ed., 3rd ed.
- Use *and* (not &) in a publisher's name: Harper and Row.
- Use *p.* and *pp.* Only if there might be some confusion that the numbers are page numbers.

### References Format

- McCourt, Kathleen. 2003. *Working class women and grass-roots politics*. Bloomington: Indiana University Press.
- Macdonald, Dwight. 2005. "Mayors, madams, and madmen." In *The tales of Hoffman*, edited by M. Levine, G. McNamee, and D. Greenberg. New York: Bantam Books.
- Mayer, Harold, and Richard C. Wade. 2002. *Chicago: Growth of a metropolis*. Chicago: University of Chicago Press.
- Masotti, Louis, and Samuel Gove, eds. 2007. *After Daley*. 2nd ed. Urbana: University of Illinois Press.
- Molotch, Harvey. 2002. The city as a growth machine. *American Journal of Sociology* 82 (September): 50-65.
- Fiatarone, M., E. Marks, N. Ryan, C. Meredith, L. Lipsitz, and W. Evans. 2006. High-intensity strength training in nonagenarians. *Journal of the American Medical Association* 263, no. 22: 3029–3034.

## Online Sources

### *Online Magazines*

Include:

- Author of article
- Title of article
- Name of magazine
- URL
- Date the material was accessed

Example:

Reaves, Jessica. 2007. A weighty issue: Ever-fatter kids. Interview with James Rosen. Time, March 14. <http://www.time.com/time/nation/article.htm> (accessed August 23, 2007).

### *Informally Published Electronic Material*

- Include as much of the following as can be determined:
- Author of the content
- Title of the page
- Title or owner of the site
- URL

Example:

Evanston Public Library Board of Trustees. 2003. Evanston Public Library strategic plan. Evanston Public Library, <http://www.epl.org/library/strategic-plan-00.html> (accessed July 18, 2003).

\*\*If there is no author per se, the owner of the site may stand in for the author. Example:

Federation of American Scientists. Resolution comparison: Reading license plates and headlines. <http://fas.org/irp/imint/resolve5.htm> (accessed February 13, 2006).

## Permissions

As the author you are responsible for ensuring that all material you supply is your own, or, if it is taken from another source, that it is clear of legal difficulties for reprinting. Keep in mind that a manuscript with outstanding permissions cannot be considered ready for publication. ***Please note:*** *There may be fees associated to reprinting some materials. It is your responsibility to pay all copyright fees.* Once you have determined which items require permission, you should organize your material and apply for permissions as soon as possible according to the procedures outlined below.

### When Is a Permission Necessary?

- No more than 500 words, or 8%, from any one source may be quoted in a work (text or supplement) without requesting permission. This number represents the total number of words. That is, if you use material from a source throughout your work, all of the quotations contribute to the 500-word limit.
- Permission is necessary for any artwork from another source. If the art is from a secondary source, with a printed credit to a primary source, we only need permission from the primary source. However, if the secondary source adapted the art and we want to use that design, we must have permission from both sources.

- Permission is necessary for even one line of a poem or a song.
- Permission is necessary for unpublished theses, speeches, and letters. The content of a letter belongs to the person who wrote it, not the recipient.
- Permission is necessary for use of students' art or writings. If you want to use a drawing done by a child in your kindergarten class, you must have written permission from the parent or guardian.
- If you supply your own photos, send us Model Releases (form attached) for anyone in the photos.
- While federal government publications are usually "public domain" (available for public use), they may include material such as studies done by private organizations for the government that may be copyrighted and therefore need permission.
- When in doubt, ask yourself who owns the copyright to the material and apply to that organization or person for permission.
- Once you have determined which items require permission, you should organize your material and apply for permissions as soon as possible according to the procedures outlined above as the approval process can sometimes take several months.

### **The Permissions Process**

- Apply for permissions as early as possible before your manuscript is due.
- Prepare a log of all permissionable items in order by chapter (see Sample Permissions Log).
- Contact the copyright holder or the party who has the right to grant permission with a written request for permission (see Sample Permission Letter). You may find it easier to bundle all of your items from one source in one request.
- Include a photocopy of the material for which you are requesting permission and of the permission letter for the copyright owner's files.
- If you are editing the material in any way, you must clearly show that on the copy of the material and mention it in your permission request letter.
- Always make a photocopy of the permission letter and material for yourself. Clip these together and file in a "pending file" until you receive a reply. These letters are your most reliable record that you did request permission and will come in handy if follow-up letters are needed.
- Record all requests sent on your Permissions Log with the date they were sent (see Sample Permission Log).
- Contact your editor if the copyright holder requests specific publication data, such as the price of your book, format (paper or hard back), and print run. Publishers often use this information to determine how much they will charge for the permission.
- Wait for the replies. Permissions offices are typically very busy and can take up to several months to get back to you. You may want to follow up with a phone call in one month if you haven't heard from your source.
- Record the responses on your Permissions Log. If you were not granted permission, decide whether you would like to delete the material from your text or paraphrase it significantly.
- Reference the correspondence to the manuscript (i.e., mark permissions "Chap. 1, Item 1," etc.). If possible, keep the correspondence in the same order as the items appear in the text.

- Read carefully any restrictions to the permission granted to be sure that you meet all of the conditions specified. If you do not comply with the restrictions, the permission is not valid. In some cases, you may have to sign the permission letter, return it, and wait for the final, approved form before the permission is valid.
- Respond, as asked in the letter, to the copyright holder and/or their requests. For example, as a courtesy, many publishers ask that you ask for permission from the author as well.
- File your permission responses along with a copy of your original letter and the quoted material in a "completed file."
- When all permissions have been obtained, send all original permissions and your completed permissions log to your editor. Keep a copy of the permissions and log for your files.

### **Paraphrasing**

Should you choose not to apply for permission for material or have been denied permission, you have the option of deleting the material or paraphrasing the information. If you choose to paraphrase, keep in mind that material must be substantially rewritten in the author's own words to be considered a paraphrase that does not require permission. Merely changing the order of the words, dropping articles or pronouns, or adding or deleting numbers in a list does not constitute acceptable paraphrasing. Adding additional material from another source and rewriting the piece is another way to avoid needing permission. Be aware that some sources do not allow excerpts or adaptations, but only complete, exact reprints of their material.

### **Determining Who Owns the Copyright**

At times, it is difficult to determine who owns the copyright. Carefully read credit lines. If credit is given to a source other than the publisher of the material, you will have to write to the original owner. When in doubt, apply for permission to the publisher of the material from which the excerpt is found. They can usually tell you who the copyright holder is, if it is not themselves.

## **Art and Photo Specifications**

### **Illustration Development**

The term **illustration** is a broad one; it includes line drawings, tables, photographs, cartoons, facsimile material, and screen captures. When is an illustration appropriate? The simple answer is that an illustration is appropriate whenever it can amplify or clarify the text for the reader. However, judicious decisions must be made as to which illustrations are most important.

### **Permissions for Illustrations**

Permissions for adapted art can be tricky. Sources must always be credited whether permission is needed or not.

### **Preparing Illustrations for Your Manuscript**

- Each illustration should appear on a separate sheet and be placed at the end of the chapter in which it appears.
- Number each illustration sequentially by chapter: Figure 2-3 is the third figure in chapter 2.

- In the text, indicate approximately where the illustration should appear by noting on a separate line, or in the margin, "FIGURE 3-7 HERE" or "PHOTO 12-4 HERE."
- Label each illustration with its caption.
- Keep captions short.

### **Captions**

In addition to a figure number, or sometimes instead of one, an illustration can carry a short title or descriptive legend (caption).

#### **Keys to writing good captions:**

- Relate illustrations to surrounding text.
- Generally speaking, try to keep your captions short.
- A caption should not introduce new information.

### **Credit Lines**

Often a credit courtesy line acknowledging the source of the illustration is necessary.

### **Submitting Images to DSWFitness for Publication FAQ:**

#### ***Q-What type of images do you accept?***

A-There are three types of acceptable formats DSWFitness will accept: TIF, JPEG and EPS files.

#### **Description of each type of image:**

##### **Tagged-Image File Format (TIFF)**

Tagged-Image File Format (TIFF) is a flexible bitmap image format supported by virtually all paint, image-editing, and page-layout applications. Also, virtually all desktop scanners can produce TIFF images.

##### **EPS – for illustrations created in Adobe Illustrator**

Encapsulated PostScript (EPS) language file format can contain both vector and bitmap graphics and is supported by virtually all graphic, illustration, and page-layout programs. EPS format is used to transfer PostScript-language artwork between applications. When you open an EPS file containing vector graphics, Photoshop rasterizes the image, converting the vector graphics to pixels.

##### **JPEG(JPG)**

The JPEG format supports 24-bit color and preserves the broad range and subtle variations in brightness and hue found in photographs and other continuous-toned images. JPEG compresses file size by selectively discarding data. Because it discards data, JPEG compression is referred to as lossy. A higher quality setting results in less data being discarded, but the JPEG compression method can degrade sharp detail in an image, particularly in images containing type or vector art.

#### ***Q-What resolution should I make my images?***

A-300 dpi (120 px/cm) Raster images, such as scanned photographs, are made up of small squares called pixels. Image resolution refers to the spacing of pixels in an image and is

measured in pixels per inch, ppi, (sometimes called dots per inch, dpi). The higher the resolution, the more pixels in the image. Higher resolution allows for more detail and subtle color transitions in an image. A printed image that has a low resolution may look pixelated or made up of small squares, with jagged edges without smoothness.

## Sample Permission Letter

Date

Contact name (if you have one)

Company name

Address

City, State, Zip (country if not USA)

Re: Permission To Use Materials

Dear (contact name or To Whom It May Concern),

I am writing a book on **(title of the book)** which is scheduled for publication by DSWFitness in **(year of publication)**, and I would like to include the following materials:

**(Give a description and the complete citation for the material you would like to quote. Attach a photocopy of the material to your letter.)**

May I have your permission to include this material in my forthcoming book and in all future editions, versions, and revisions thereof, as well as in derivative works and all ancillaries, as appropriate, including non-exclusive world rights in all language in all formats and media? These rights will in no way restrict republication of your material in any other form by you or others authorized by you. Should you not control these rights in their entirety, would you please tell me who does?

A release form is provided below and a copy of this letter is enclosed for your files. Your prompt consideration of this request will be appreciated.

Sincerely,

Your name

---

I (we) grant the permission requested on the terms stated in this letter.

The undersigned hereby represents that the undersigned has the right to grant the permission requested herein and that the material does not infringe upon the copyright or other rights of third parties. The undersigned is the owner/author of such materials.

CREDIT LINE TO BE USED: (leave blank for copyright holder to fill out)

Date: \_\_\_\_\_ By: \_\_\_\_\_

Social Security Number or Federal I.D. Number: \_\_\_\_\_

(to be provided if copyright holder is charging a fee)

## Model Release for Publication

Upon the terms stated within, I hereby give to Desert Southwest Fitness (DSWFitness), Inc. permission to reproduce one or more photographs.

- The photograph(s) will be used in DSWFitness marketing or course materials designed for fitness professionals to meet their professional development and continuing education needs.
- DSWFitness will have the unrestricted right and permission to use the photographs within the electronic or hardcopy publication.
- I relinquish any right to examine or approve the completed copy.
- I have read the above authorization, release agreement and fully understand the contents thereof. When signed, this document constitutes a legally binding agreement and binds the parties to perform as stated.

---

(Print name)

---

Signature

---

Date

---

Address

## Useful Rules to Follow in Writing

- Spell out abbreviations at their first appearance, and use too few rather than too many.
- Use the active voice when it is clearer. (This is usually the case.)
  - In sentences written in the active voice, action is expressed directly; the subject (actor is doing the action (on the object).
    - Example of the passive voice:
      - Dolphins were taught by researchers in Hawaii to learn new behavior.
      - The ball was hit by the batter to center field;
    - Examples of the active voice:
      - Researchers (actor) in Hawaii taught (action) the dolphins (object) to learn new behavior.
      - The batter (actor) hit (action) the ball (object) to center field.
- Use plain language rather than elegant or complex language.
- Delete words, sentences, and phrases that do not add to your meaning.
  - Unnecessary words waste space and the reader's time, and they make strong writing weak.
- Use specific and concrete terms rather than vague generalities.
  - Do not be content to state something is good, bad, fast, or slow when you can state how good, how fast, or how slow.
- Use the past tense to describe your experimental work and results.
  - Research reports are written in the past tense because they describe work completed in the past.
- In most other writing, use the present tense.
  - Hypotheses, principles, theories, facts, and other general truths are expressed in present tense.
  - Avoid using the conditional could or would and invoking the future tense needlessly, because these uses add an unnecessary sense of indefiniteness to a definite statement.
- Make the technical depth of your writing compatible with the background or your reader.
  - If a technical term makes your writing clearer or more concise, use it.
  - Avoid technical terms when a simpler word will do just as well, or when a term's meaning may be unclear to a significant portion of your readers.
- Keep ideas and sentence structure parallel.
  - Parallel sentence structure exists when two or more sentence elements of equal importance are similarly expressed.
    - Words are economized
    - Symmetry is achieved.
    - Equality of multiple ideas expressed.
- Opt for an informal rather than a formal style.
  - Do not hide behind an overly formal writing style. A more relaxed, conversational style can add conviction, readability and vigor to your work.
- Technical words and jargon.
  - Technical writers need to decide when they are using appropriate terms and when they are obscuring their meaning in needless slang or bombarding the reader with technical overkill.
- Big words.
  - Do not use a big word when a smaller one will suffice.
- Wordy phrases.
  - Strive to be succinct.

- Simplify those wordy phrases that take up space but add little meaning or clarity.
- Redundancies.
  - Some redundant words are modifiers that repeat an idea already contained in the word being modified.
  - Examples of redundancies are:
    - very unique
    - absolutely perfect
    - all of
    - adding together
    - continue on
    - different varieties
    - final outcome
    - mixed together
    - overall plan
    - point in time
    - repeat again
    - true facts
    - whether or not
- Avoid cliches.
- Overblown phrases.
  - You can spot an overblown phrase--whether it's antiquated, pompous, or just a meaningless stock phrase--by reading your writing aloud.
- In conclusion...
  - When you question the choice of a particular word in your writing, ask yourself three questions:
    - Is there a shorter, simpler, more modern word that would get my meaning across just as well?
    - Will most of my readers understand the word?
    - Is the word as specific and concrete as it can be?