



# THE ACADEMIC Author

FOR CREATORS OF ACADEMIC INTELLECTUAL PROPERTY

SPRING 2021

Textbook &amp; Academic Authors Association • 2021:2

## Royalty payment class action: Opt-in? Opt-out? How does it affect me?

By David Slarskey, Attorney, Slarskey LLC

In recent years multiple class action lawsuits have been filed against the biggest textbook publishers, challenging their royalty-payment practices. In 2016, it was a suit against Pearson, alleging (among other things) gray market sales to international subsidiaries, paying lower international royalty rates, and then shipping books back into the U.S. for retail sales.<sup>1</sup> More recently, there have been suits against Cengage, challenging “Cengage Unlimited,” Cengage’s all-access, Netflix-like subscription model.<sup>2</sup> McGraw-Hill was also sued, in January, for improper royalty payment practices on its “Connect” products.<sup>3</sup>

In each of these cases, plaintiffs have purported to file class action lawsuits, where the plaintiffs and their counsel propose to litigate on behalf of all similarly-situated authors affected by the publisher’s practices. But for authors not directly involved in the litigation, the obvious question is “What’s in it for me?” Does the class action mechanism provide an acceptable format to protect your rights?

As with so many legal questions, the answer is “It depends.” The typical justifications for a class action are based on efficiency and economic incentives. When a defendant, *continued on page 4*

## Crafting compelling and purposeful titles: A five step process

By Dannelle D. Stevens

Although the old adage states “you can’t tell a book by its cover”, in academic writing it is crucial that the title of an article or book “tell” the essence of the work. The title is the first critical decision point for a reader. Its goal is to invite the reader to peruse the abstract, read the article, and, hopefully, cite your work.

The title does a lot of work for your manuscript, and there are many good reasons to pay attention to crafting short, content-rich, and engaging titles. First, for you, the author, spending time crafting a title forces you to distill your detailed, multi-page manuscript into 10 to 15 words, a daunting task. Yet, through this process you can gain clarity on your topic, enabling you to hone your discussion points and potentially your writing as well. Second, the title is the potential reader’s first decision point and it is where the reader asks, “Shall I read on? Or not?” Your title needs to entice readers to read on. Third, digital databases select key words as search terms in your title and abstract to identify

your work for others. Your title must include key words that signal the content and make it easily identifiable by search engines. Finally, writing an engaging and clear title is a skill that develops through practice. The more you practice with awareness and intention, the better titles you will craft.

### Let us look at two titles for the same manuscript.

**a)** An investigation of student responses to classroom activities that require reflection: A qualitative study of 50 liberal arts faculty (19 words)

This title is okay but it is a bit wordy, full of nominalizations, and generally dull.

**b)** Fifty prompts for student reflection, doorways to engagement: faculty perspectives. (12 words)

This title is short and direct, uses rich and evocative words, and sparks interest. It excludes reference to qualitative study or that it is a study at all like the first title (a.) does. You can check the other titles in your selected journal as to how important that content is. *continued on page 7*

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## Inclusion means including everyone

As authors who have recommitted ourselves to the ideas of diversity, equity, and inclusion in our professional lives, one of the many struggles we face is making access to our content inclusive. However inclusive of race, gender, age, and other aspects of humanity our writing is, it is important to also ask ourselves whether all potential readers are able to access it.

As an author, I have often left accessibility issues completely in the hands of the professionals among our publishing team. However, I realize more and more that, in many ways, that sort of inclusion starts with me.

The first thing I want to do as an author is learn all I can about what needs exist among my potential readers. As a hearing-impaired person, I often think of that first. But over the decades, I have learned that there are many types and degrees of auditory impairment. I have also learned about many types of visual challenges, cognitive impairments, emotional and mental health conditions, economic and social challenges, and various sorts of physical challenges.

The next logical step is to learn about ways that we (my publishers and I) can accommodate the many needs that exist in accessing the content of my writing. If I know the strategies used to make content more accessible to a diversity of readers, I can have that

in my mind as I decide how to tell the story I want to tell in my article, chapter, or book. Such thinking makes it more likely that needs will be accommodated as the project develops to a final publication, especially if I make note of my thinking to my publisher.

For example, I can consider the use of color in diagrams to make them more easily understood by readers with color vision deficiency (CVD). I can think about the implications of suggesting an audio glossary, which may help visually impaired readers, but which also may require a transcript with written pronunciation guides for those with hearing challenges. Knowing about barriers faced by readers on the autism spectrum or other unique cognitive abilities helps me to understand that directness and clarity in my storytelling is of vital importance.

As we authors have gotten better at this type of inclusion, I've noticed that such accommodations help all of our readers. Clarity of message helps all readers, not just those on the autism spectrum. Captioned audio content and visual content with audio descriptions can help any reader, not just those with challenges. Everyone ends up with better access to our content. Win-win-win.

Creating barrier-free, fully inclusive content is a worthy goal, even if the task seems daunting. What can TAA do to help you learn more about writing with accessibility in mind? What lessons or tips can you share with the rest of us? We want to know!

—Kevin Patton, Ph.D.  
[kevin@lionden.com](mailto:kevin@lionden.com)

## Words matter: Guidelines for pronoun usage

*By Morgan Grant, on behalf of TAA's Committee for Diversity, Equity, and Inclusion*

There exists no attribute more central to the human condition than one's identity. Our identity – whether it is cultural, professional, ethnic and national, religious, gender, or disability – is a central tenet of representation. It affects how we communicate with others and our communication about others. Thus, it is important that we as scholarly writers and professionals are as cognizant of the identities of our audience as we are of our own.

The use of personal pronouns indicates how we would like to be referred to while also signaling to others that we will respect their choice of pronouns as well. For example, over the years, there has been a shift towards including women into general language by using “he or she” or just “she” when referring to a single woman as the subject. However, in the English language, there are very few words that allow us to respectfully recognize the identities of people whose genders are neither male nor female, as “he” or “she” may not represent the genders of all people. As stated in the 17th edition of the Chicago Manual, “some people identify not with a gender-specific pronoun but instead with the pronoun they and its forms or some other gender-neutral singular pronoun; any such preference should generally be respected.”

Our contributions to any body(ies) of knowledge should reflect the diversity of our audience. Failure to address the need for

inclusion ultimately lends itself to alienation and isolation. In many cases, such failures can reinforce stereotypes and uphold cultural norms. For example, informally referring to a group of engineers as “the guys on the team” or publishing a case-report study in which a trans person is referred to as “he-she” has devastating consequences that undermine the progressive work of inclusion and diversity.

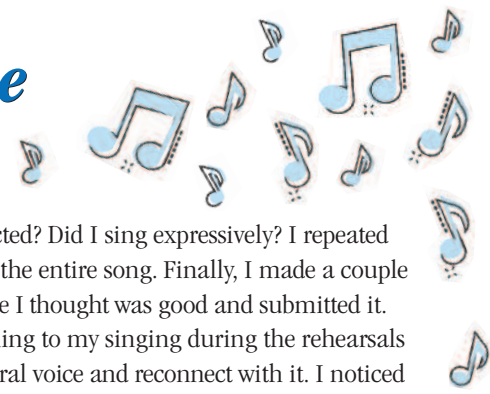
Here are a few guidelines for you to consider incorporating into your writing:

1. Never refer to a single person as “it” or “he-she”. These words are extremely offensive slurs used against trans and gender non-conforming individuals.
2. If you do not know someone's pronouns, respectfully ask and correctly use the pronouns.
3. If you do not know what pronoun(s) to use for an individual person or collective group, use “they.”
4. Think of your audience and employ methods of gender-fair writing that is gender-inclusive.

As society changes and becomes more accepting, we must all do the same. After all, diversity without inclusion is meaningless. ■

# How virtual choir rehearsal helped me clarify my writing voice

By Bertha Kadenyi Amisi



I became interested in knowing more about my writing voice when I received feedback on a draft of my first book chapter. My voice, my writing coach said, was not as clear as when I speak. Why not? I wondered. It seemed clear to me. This feedback and several discussions about my voice made me more attentive to my voice while drafting two book chapters over last summer and early fall. I asked myself how I sounded to my reader. I began practicing reading my drafts aloud to hear how I sounded, and I was pleased my writing voice was becoming more distinct. I was getting to know my writing voice, I thought.

“And how would you describe your writing voice right now?” my writing coach asked me one day. This turned out to be an important question. My immediate response, *conversational*, described my speaking voice more than my writing voice. With that realization, I resolved to do the work to hone and gain greater understanding of my writing voice.

During summer, I looked for something fun and energizing to help me cope with the isolation and fatigue I felt from working under pandemic conditions. I love choral singing, so I joined a virtual church choir. From late summer to fall, I sang in three virtual church choir projects, and attended a course on basic music theory and choral singing. Little did I know how useful this virtual choral singing experience would be for understanding my writing voice. In the process of rehearsing and recording my choral parts, I became more aware of my voice and brought this awareness into my writing.

Instead of hosting online rehearsals, the choir director emailed choristers a music score, a recording guide track, general rehearsal tips, and instructions for preparing a good quality voice recording to submit within a week. We would rehearse alone, the director acknowledged, and we were still part of a choir. Imagine your choirmates in the room, he encouraged, and your audience uplifted by your singing. Sounded like writing advice to me.

I developed a rehearsal routine. First, I listened to the pre-recorded tracks and sang along with the music score. Then, I rehearsed a different section of the song. During each rehearsal, I recorded myself singing, in a quiet room, and listened carefully for how well I sang my part. Did I sing the notes clearly? Were they distinct? Did I sing to the

beat? Were my phrases connected? Did I sing expressively? I repeated this routine when I rehearsed the entire song. Finally, I made a couple of voice recordings, selected one I thought was good and submitted it.

The close and careful listening to my singing during the rehearsals helped me rediscover my natural voice and reconnect with it. I noticed my natural voice was clear in sections where my singing was relaxed. It was indistinct or distorted where my singing was strained, confused and contrived. I also noticed that my natural voice has a distinct quality. Even though my natural voice is warm, the way I express this warmth in an alto voice still differs from another alto singer. It has my distinct ‘personality.’ I learned this as I imagined myself singing with other voices. Now that I know my natural voice, making it clear and distinct is easier. I can select from the variety of vocal practice techniques those that help me learn more about it, develop it fully, and use it effectively to inspire my audience through music.

So, how did virtual choral rehearsal help me know my writing voice? I found the close and careful listening I did during rehearsals an important practice to bring to my writing. It has made me more aware of how my writing sounds. Singing my part several times affirmed the well-known advice to read drafts aloud after generating and editing. Listening closely to what I have drafted helps me know whether my natural voice is clear and distinct in the words and phrases I chose to express my points. There are a variety of writing strategies and practices that help writers make their voice clear in writing. Reconnecting with my natural voice helps me know which ones I can use to know my natural voice in writing and make it clear. Moreover, music gives me a rich vocabulary to understand and describe my writing voice more clearly. ■



Bertha Kadenyi Amisi is an assistant professor at Nova Southeastern University, Florida, whose areas of specialization include the social dimensions of armed conflict, war resistance and peacebuilding in postcolonial countries.

## SOTA celebrates 20 years of legacy, scholarship and sisterhood

TAA congratulates Sisters of the Academy Institute (SOTA) on its 20th Anniversary!

Founded in 2001, SOTA's mission is to facilitate the success of Black women in the Academy. Specifically, the organization aims to create an educational network of Black women in higher education in order to foster success in the areas of teaching, scholarly inquiry, and service to the community; facilitate collaborative scholarship among Black women in higher education; and facilitate the development of relationships to enhance members' professional development.

SOTA is marking this milestone by launching its 20 for 20 Campaign. This campaign will feature a year-long series of monthly personal and professional workshops, seminars, signature programs and FUNraising activities.

TAA has been honored to partner with SOTA on a variety of programs through the years, and looks forward to continuing that partnership for years to come. ■

For more information about SOTA and its programs, please visit [sistersoftheacademy.org](https://sistersoftheacademy.org)



## Royalty payment class action *continued from page 1*

by its actions, has simultaneously affected numerous parties, it can be more efficient to resolve in one lawsuit the legal disputes stemming from the defendant's actions. Class action litigation strives to avoid inconsistent results from different courts or judges. It allows individuals with relatively small claims for damages – for whom it would not be cost-effective to retain counsel or individually litigate – to obtain some measure of relief, based on the resolution of the class claims. And the class mechanism shifts power between plaintiffs and defendants, since the aggregate risk of facing a class action claim typically dwarfs the risk associated with facing any individual claim. For all these reasons, a class action may benefit members of the class, especially for those who would not otherwise bring suit because their claim isn't large enough to justify an independent lawsuit.

On the other hand, class members, generally, have no influence in the litigation – including whether, when, or how to settle the case – and have limited information rights throughout the process. Particularly for authors who have more substantial claims, they may not want to leave decision-making in the hands of parties and lawyers whom they have never met. After all, most cases are resolved in some form before trial, and the typical class action settlement provides only modest relief to each individual class member. If, as an author, you have substantial skin in the game with a claim that may be worth six or seven figures, you may not want your claim resolved on a class-wide basis.

Here are five things to consider when determining whether you should rely on a class action:

### *1) Under what circumstances is a class action the suitable option?*

The more your claim is worth, the less willing you should be to have your claim resolved in a class action where you are not a named party. Class counsel, and named plaintiffs, are typically more focused on the value of the overall settlement or recovery, rather than on how any particular author does in the settlement. As a rule of thumb, class actions are most useful for aggregating and resolving similar, small claims.

*2) Has a class been certified?* Just because a lawsuit is pleaded as a class action does not mean that it will proceed on a class basis. Before proceeding as a class, the plaintiffs and their lawyers must demonstrate that the class should be “certified” by the court. That means showing, among other things, that the class members have common legal claims arising out of the defendant's actions. In the past, defendants have objected to classes being certified, citing slightly different terms in different author contracts. Courts have not uniformly resolved the question of whether royalty cases may proceed on a class-wide basis. Moreover, many class actions never reach the certification stage, either because of legal challenges, or because an early settlement is effectuated with the named plaintiffs. Relying on a class action to protect your rights – particularly before a class is certified – may not prove to be wise.

*3) What happens if I opt out?* For class actions proceeding in federal court, you will be given notice if you are a member of a certified class, and an opportunity to opt out.<sup>4</sup> If you do not opt out, you will be part of the class, and you will be bound by the outcome

of the case. If you do opt out, you preserve your ability to proceed on an independent basis. It is worth noting that if you opt out, you still may benefit from the work done in the class action. Assuming you have been commonly affected by the defendant's actions (one of the predicates of certifying a class), the fact-development done by counsel in the class-action may provide you (and your independent counsel) with a leg up on litigating your own claims.

### *4) Can I object to a proposed settlement if I'm part of a class?*

If you are determined to be part of the class, and the matter is settled, you will be given an opportunity to object and be heard in court. Courts have a great deal of discretion to approve settlements, however, and if they are negotiated fairly, on an arms-length basis between counsel or the parties, courts often approve class settlements in spite of objections.

### *5) What else should I consider when making my decision?*

Litigation often provides leverage for negotiation; the value of that leverage depends in part on the size of your claim and the quality of your legal position. In a class action, similarly-situated class members generally share equally in any settlement or recovery, and you give up your ability to negotiate individualized relief, including any prospective buy-out of your book, or changes to your royalty terms. Opting out, or working with independent counsel, can help you leverage individualized relief.

There is no simple answer to whether a current or prospective class action is adequate to preserve your rights; it depends on myriad factors, including your objectives, the size or uniqueness of your legal claims, and your willingness or interest in pursuing independent action. Generally speaking, however, the larger your claim, the more likely you should obtain independent counsel—even for purposes of determining whether the class action is adequate. ■

<sup>1</sup> *Gitman v. Pearson*, 2014-cv-8626 (S.D.N.Y.) (settled in 2016).

<sup>2</sup> In full disclosure, our firm filed the first of these cases, *Knox v. Cengage*, 18-cv-4292 (S.D.N.Y.) (settled in 2018). The allegations in *Knox* were later recycled in *Bernstein v. Cengage*, 19-cv-7541 (S.D.N.Y.) (pending).

<sup>3</sup> *Flynn et al. v. McGraw Hill LLC*, 21-cv-00614 (S.D.N.Y.) (pending).

<sup>4</sup> State class action rules vary; in some states, you must opt in to be bound by class litigation. As a practical matter, however, large putative class actions against textbook publishers are generally brought in federal court given the jurisdictional requirements and availabilities.



David Slarskey is a trial lawyer who has successfully assisted clients through litigation and mediation to obtain approximately \$10 million in recoveries from various publishers, including McGraw-Hill, Pearson, and Cengage.



## It takes a village: *A vision for supporting and thriving in the academy*

Writer, speaker, and professor, Dr. Ramona L. Hyman serves as Assistant Vice-President of Faculty Development at Oakwood University. Author of two collections of poetry, *In the Sanctuary of a South* and *I Am Black America*, her literary work

has been published in a wide variety of journals and anthologies. She is a recipient of numerous grants and awards, and has served as an adjudicator for Faculty Research Awards for the National Endowment for the Humanities, Washington, D.C. African American literary critic Dr. Joyce Joyce had this to say about Hyman's writing: "Hyman challenges audiences to explore a poetic imagination grounded in a feel for the southern landscape, African-American literary and political history, Black spirituality, and a creative fusion of Black folk speech with a Euro-American poetic vernacular. Dr. Hyman emerges as a strong Black intellectual poetic voice."

Here Hyman discusses her vision for supporting faculty in their teaching, research, and writing endeavors, and the importance of community and a holistic approach to life in the academy.

**TAA: Last spring you transitioned into the role of Assistant Vice-President of Faculty Development at Oakwood University. What philosophy helps inspire and motivate you in this role and what is your vision for your program?**

**Ramona Hyman (RH):** "My transition into the role of Assistant Vice-President of Faculty Development in the midst of COVID-19 compelled me to reimagine educational delivery because of the pandemic. At the same time, I thought about the support faculty needed to deliver online education as they navigated their own personal and professional challenges resulting from the pandemic. I leaned into the philosophy that has carried me throughout my higher education career. My meditative mantra: *'Dr. Ramona Hyman, you are passionately committed to utilizing creativity and intellect in higher education to inspire and support an academic and cultural environment that encourages holistic growth and the realization of the academic and professional goals of students and faculty.'* In addition, I quizzed myself on the purpose of Oakwood's Office of Faculty which I embrace as my own vision—to . . . *'provide Biblically grounded support and training to Oakwood University faculty. . . and to encourage professional growth and development.'* As I integrated my philosophy with the purpose of the office, a visionary paradigm emerged: to continue the work of offering professional development programs, encourage faculty in their professional goals, and provide a place for faculty members to work and think about higher education (broadly) as they learn while teaching.

The African proverb that says, 'It takes a village to raise a child' signals the importance of the university faculty's need to be a community of educators dedicated to collectively educating and

supporting students and each other. This village concept drives the Oakwood University faculty community."

**TAA: What programs are you currently offering to support faculty writing?**

**RH:** "Oakwood University has a meaningful publishing and research program sponsored by the Office of Research. One of the goals of the faculty development department is to encourage writing by providing Lunch and Learn workshops and clinics. Topics range from 'Best Practices in Online Education' to 'Publishing and Flourishing' as a professor. We recently hosted Dr. Tara Gray's workshop 'Publish and Flourish: Become a Prolific Scholar.' Out of that workshop, we plan to continue to encourage faculty to write through a writer's week and a writer's room. Oakwood University also encourages faculty publishing through the Publishing Stipend Awards and the Research Showcase sponsored by the Office of Research."

**TAA: In your opinion, what are the most common barriers that academics face in terms of writing productivity?**

**RH:** "Often a barrier to faculty publishing is the need to develop the 'perfect article.' There is no perfect article. Writing is a process. For me, even the published article is in process; the nuanced meaning of an article emerges as the writer rewrites and the reader reads. The recent workshop with Dr. Gray emerged as a model of how professors can complete articles using the fifteen minute a day writing plan. The goal for our upcoming writer's week is to break the 'I do not have time' barrier. Each day the faculty will be encouraged to write for fifteen minutes on a particular project. The goal is the completion of one aspect of the writing project/article within the week."

**TAA: How does your role of supporting faculty writing influence your own writing practice and what have you learned along the way?**

**RH:** "As an academic working in the academy and in the public square, my singular purpose is to affirm and encourage faculty. To do this, I must lead by example. If I am encouraging faculty to write, to research, to explore their authentic voices through scholarly research and creative interests, I must do the same. It is this belief that undergirds my own authentic voice. I also highly value writing and research collaboration as a means of supporting others as well as to inspire my own writing practice. To that end, I make it a practice to invite faculty to explore and write grants with me as well as share conference and publishing opportunities. This kind of work encourages community. Indeed, 'it takes a village' to educate a community of students; it also takes this type of collaboration to help faculty members develop within a university system." ■

# Congratulations to TAA's 2021 textbook award winners

TAA is proud to announce its 2021 textbook award winners. A total of twenty-five books received awards in three categories. Six textbooks received William Holmes McGuffey Longevity Awards, nine received Textbook Excellence Awards, and ten received Most Promising New Textbook Awards.

## 2021 McGuffey Longevity Award Winners (College)



### ***Design of Machinery, 6<sup>th</sup> ed.***

By Robert L. Norton  
Published by McGraw Hill Education  
College/University: Computer Science and Engineering



### ***Integrated Chinese, 4<sup>th</sup> ed.***

By Yuehua Liu, Tao-chung Yao, Nyan-Ping Bi, Liangyan Ge, and Yaohua Shi  
Published by Cheng & Tsui  
College/University: Humanities, Education, and Social Sciences



### ***March's Advanced Organic Chemistry: Reactions, Mechanisms, and Structure 8<sup>th</sup> ed.***

By Michael B. Smith  
Published by Wiley  
College/University: Physical Sciences



### ***The Essentials of Computer Organization and Architecture, 5<sup>th</sup> ed.***

By Linda Null and Julia Lobur  
Published by Jones and Bartlett Learning  
College/University: Computer Science and Engineering



### ***The Logic of American Politics, 9<sup>th</sup> ed.***

By Samuel Kernell, Gary C. Jacobson, Thad Kousser, and Lynn Vavreck  
Published by SAGE Publishing  
College/University: Humanities, Education, and Social Sciences



### ***The McDonaldization of Society: Into the Digital Age, 9<sup>th</sup> ed.***

By George Ritzer  
Published by SAGE Publishing  
College/University: Humanities, Education, and Social Sciences

## 2021 Textbook Excellence Award Winners (College)



### ***Entrepreneurship: The Practice and Mindset, 2<sup>nd</sup> ed.***

By Heidi M. Neck, Christopher P. Neck, and Emma L. Murray  
Published by SAGE Publishing  
College/University: Accounting, Business and Economics



### ***Human Development: A Cultural Approach, 3<sup>rd</sup> ed.***

By Jeffrey Jensen Arnett and Lene Arnett Jensen  
Published by Pearson  
College/University: Humanities, Education, and Social Sciences



### ***In eynem: The New Yiddish Textbook, 1<sup>st</sup> ed.***

By Asya Vaisman Schulman, Jordon Brown, and Mikhl Yashinsky  
Published by White Goat Press  
College/University: Languages and Literature



### ***Intercultural Communication: A Critical Perspective, 1<sup>st</sup> ed.***

By Rona Tamiko Halualani  
Published by Cognella Academic Publishing  
College/University: Communication, Performing Arts and Visual Arts



### ***Machine Design: An Integrated Approach, 6<sup>th</sup> ed.***

By Robert L. Norton  
Published by Pearson  
College/University: Computer Science and Engineering

## 2021 Textbook Excellence Award Winners (College)



### ***Structures by Design: Thinking, Making, Breaking, 1<sup>st</sup> ed.***

By Rob Whitehead  
Published by Routledge  
College/University: Physical Sciences



### ***The Christian Theological Tradition, 4<sup>th</sup> ed.***

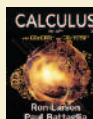
Edited By Mark McInroy and Michael J. Hollerich  
Published by Routledge  
College/University: Humanities, Education, and Social Sciences



### ***Write More, Publish More, Stress Less! Five Key Principles for a Creative and Sustainable Scholarly Practice, 1<sup>st</sup> ed.***

By Dannelle D. Stevens  
Published by Stylus Publishing  
College/University: Humanities, Education, and Social Sciences

## 2021 Textbook Excellence Award Winner (K-12)



### ***Calculus for AP<sup>®</sup>, 2<sup>nd</sup> Ed.***

By Ron Larson and Paul Battaglia  
Published by National Geographic Learning, a part of Cengage  
K-12: Mathematics and Statistics

## 2021 Most Promising New Textbook Awards Winners (College)



### ***African American Psychology: A Positive Psychology Perspective, 1<sup>st</sup> ed.***

By Stacie Craft DeFreitas  
Published by Springer Publishing Company  
College/University: Humanities, Education, and Social Sciences



### ***Biopsychology: Fundamentals and Contemporary Issues, 1<sup>st</sup> ed.***

By Martin S. Shapiro  
Published by FlatWorld  
College/University: Humanities, Education, and Social Sciences



### ***Business and Society: Ethical, Legal, and Digital Environments, 1<sup>st</sup> ed.***

By Cynthia E. Clark, Kabrina K. Chang, and Sean P. Melvin  
Published by SAGE Publishing  
College/University: Accounting, Business and Economics



### ***Child and Adolescent Development: A Social Justice Approach, 1<sup>st</sup> ed.***

By Kristine Anthis  
Published by Cognella Academic Publishing  
College/University: Humanities, Education, and Social Sciences



### ***Discovering Public Relations: An Introduction to Creative and Strategic Practices, 1<sup>st</sup> ed.***

By Karen Freberg  
Published by SAGE Publishing  
College/University: Communication, Performing Arts and Visual Arts



### ***Entrepreneurial Finance: The Art and Science of Growing Ventures, 1<sup>st</sup> ed.***

By Luisa Alemany and Job J. Andreoli  
Published by Cambridge University Press  
College/University: Accounting, Business and Economics



## 2021 Most Promising Award Winners (College) *continued from page 6*



### ***Evaluation in Today's World: Respecting Diversity, Improving Quality and Promoting Usability, 1st ed.***

By Veronica G. Thomas and Patricia B. Campbell  
Published by SAGE Publishing  
College/University: Humanities, Education, and Social Sciences



### ***Intimate Relationships, 1st ed.***

By Wind Goodfriend  
Published by SAGE Publishing  
College/University: Humanities, Education, and Social Sciences



### ***Principles of Marketing for a Digital Age, 1st ed.***

By Tracy L. Tuten  
Published by SAGE Publishing  
College/University: Accounting, Business and Economics



### ***Statistics With R: Solving Problems Using Real-World Data, 1st ed.***

By Jenine K. Harris  
Published by SAGE Publishing  
College/University: Humanities, Education, and Social Sciences

To learn more about the awards and previous winners visit [TAAonline.net/awards](https://TAAonline.net/awards).

*continued from page 1*

## Crafting compelling titles can be made easier with this five-step process.

**Step 1.** Write three to five sentences that answer: “What is this paper about?”

**Step 2.** Underline all key words and make a list of those words.

**Step 3.** Write several sentences using the key words.

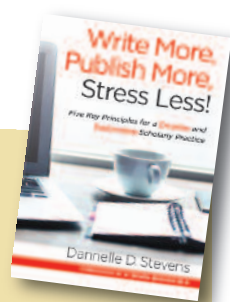
**Step 4.** Eliminate unnecessary words like “are”, “are not”, etc. from the sentences you created in Step 3. Look to keep words that are evocative and distill key ideas. Craft a couple of titles from these words.

**Step 5.** Check the word length requirements for the title from your selected journal author guidelines. Reread the titles you crafted. Ask yourself?

- Does the title have too many words?
- Does it distill the primary content of the manuscript?
- Does it avoid nominalizations (verbs that become nouns) like words that end with “-tion” or “-able”?
- Does it have dead verbs like “is” and “are” that don’t do any work, that is, convey any meaning?
- Does it have active action verbs, like “show” rather than “provide”?

This may not be the last step you take in crafting your title, but by completing this process you will have identified the key words you want to convey. In addition, and more importantly in the long run, with this process you are strengthening your title-creation skill set.

For more information on crafting purposeful titles, please visit:  
[dannelledstevens.com/resources-for-writing](https://dannelledstevens.com/resources-for-writing). ■



Dannelle D. Stevens, Professor Emerita at Portland State University, is the author of *Write More, Publish More, Stress Less! Five key principles for creative and scholarly writing*.

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NEWSLETTER EDITOR: MAUREEN FOERSTER

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By Christopher Kenneally

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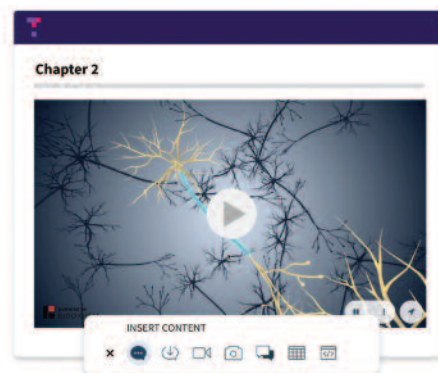
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Christopher Kenneally hosts CCC’s *Velocity of Content* podcast. He is a long-time TAA member and frequent speaker at TAA conferences.

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