



NATIONAL COUNCIL OF  
TEACHERS OF MATHEMATICS

# Author TOOLKIT



# Congratulations!

## Welcome NCTM author!

Congratulations—your proposal has been accepted for publication by the Publishing Committee on behalf of the National Council of Teachers of Mathematics. As you transition into the world of book production, there are several things to keep in mind as you go along:

- During the writing process, the publications coordinator will be your main point of contact. Once your manuscript is accepted, you will be assigned a copyeditor who is responsible for editing your book. This individual will be your main point of contact for any production-related questions from this point forward.
- Book production is a very deadline-driven process. Please try to be mindful of all production deadlines. In cases where you are unable to meet those deadlines or see a potential scheduling conflict, please let your contact know as soon as you are able.
- This author toolkit is structured to guide you through the main components of the book production process. It provides details on how your manuscript should look, what copyrights and permissions you may need, authors' most frequently asked questions, and more. For a complete list, see the table of contents.
- If you have any questions along the way, feel free to email or call your contact. We prefer to tackle any potential issues early in the process to avoid any last-minute delays!

Thank you for being an NCTM author—we are proud to collaborate with you on this project. We hope that you enjoy your journey and are just as excited about this as we are! We look forward to working with you.

Sincerely,  
NCTM Publications Team

### Table of Contents

<a href="#">Frequently Asked Questions</a> .....	2
<a href="#">Sample Chapter Text</a> .....	4
<a href="#">Vocabulary List</a> .....	11
<a href="#">An Author's Guide for Submitting Artwork</a> .....	14
<a href="#">Copyrights and Permissions</a> .....	15
<a href="#">Photographer Agreement</a> .....	16
<a href="#">Release Form for Videos and Photographs</a> .....	17
<a href="#">Release Form for Use of Student's Image or Written Work</a> .....	18
<a href="#">NCTM Marketing Questionnaire</a> .....	19

## General

### **What is the general time frame from submission to publication?**

Schedules can vary, but a typical time frame from complete manuscript submission to publication date is six months. You will be informed if your book will be on a shorter or longer schedule than that.

### **What marketing efforts will NCTM plan around my book?**

NCTM's marketing department promotes our books through various forms of online and social media promotion; on our website and in our catalog; via dedicated, targeted emails; in advertisements in publications from NCTM and others; at our Annual and Regional meetings; and wherever else possible. After your final manuscript has been accepted, you will have an opportunity to discuss sales and promotion possibilities with our staff.

### **Can I submit promotional videos or other materials to NCTM to help promote my book?**

We welcome any suggestions of materials, activities, or upcoming events that could be used to help sell your book. Before submitting materials, please discuss with a member of the marketing department what materials could be used and how to submit them.

### **How many author copies will I get?**

Your author contract specifies how many copies you will receive upon publication as well as any available author discounts for further purchases of your book.

### **How do royalties work?**

Specific royalty amounts and percentages are included in author contracts. NCTM pays book royalties twice a year and by check. To ensure timely delivery of royalty payments, authors should immediately inform NCTM of any changes in their correct mailing address.

## Submission

### **I am interested in submitting a book proposal to NCTM. Where do I start?**

Begin by becoming familiar with the types of books NCTM publishes and who our audience is. Ask yourself these questions:

- What benefits does my proposal offer classroom teachers?
- How does this proposal stand out from other titles already offered by NCTM and other publishers?
- What need does it fill? How is it new and different?
- Are the ideas in my proposal supported by research?

### **Where do I officially submit my proposal?**

To submit a proposal, go to <https://mc04.manuscriptcentral.com/nctmbooks>.

### **What are the required elements for a complete and acceptable book manuscript submission?**

1. Text files in Microsoft Word for all book elements—title page, table of contents, any introduction or foreword, each chapter, and any reference list or appendix. (See the Sample Chapter Manuscript section for instructions on formatting your manuscript.)

2. A folder containing the original, best-quality versions of all figures and images you are submitting for the book. If the book has numerous images, create a separate folder for each chapter. (See the Author's Guide for Submitting Artwork page for instructions on required specifications and image quality.)
3. A folder containing scanned versions of all necessary copyright and permissions forms. (See the [Copyrights and Permissions](#) page for instructions on what is required.)
4. A completed Marketing Questionnaire, along with a headshot for each main book author or editor to be used for promotional purposes.

### **Who will review my submission?**

Your submission will be reviewed by at least two members of the Publishing Committee or other qualified individuals.

## Production

### **I am finished writing. How do I submit my final manuscript to NCTM?**

Use NCTM's dedicated submission site to upload your final files for final review by the Publishing Committee per the date on your milestone chart. After the committee reviews these files and gives a final approval, you can incorporate the committee's suggestions into the files. Then re-upload them onto the dedicated submission site for the last time.

### **Who will I be working with during the editing and production process?**

Your book will be assigned to one of our in-house copy and production editors who will copy-edit your book and will help you navigate the editing and review process.

### **What opportunities will I have to review my book before publication?**

After your book is copyedited, you will receive edited versions of all Microsoft Word files (with tracked changes) along with any queries from the editor. You will have one to two weeks (depending on your book's length and the production schedule) to review changes, answer queries, and make further corrections. Once the book has been composed into a layout, you will receive PDFs of the entire book for a final review. This review usually takes one week and only necessary corrections will be accepted at this time.

## Permissions

### **Do I need to get permissions or copyrights for any images I include in my book?**

Yes! All images that you did not create yourself, including any images taken from a website or internet page, must be accompanied by a signed permission form. In addition, any photographs that include possibly identifiable faces of children must have a signed parental permission form. (See the [Copyrights and Permissions](#) page for further instructions.)

### **Do I need to get permissions or copyrights for any information I reprint from NCTM books?**

In general, relatively short and properly credited quotes of text from other sources (NCTM or otherwise) are acceptable. If you would like to include any longer text material—or any images at all—from NCTM publications, talk to your NCTM editor about what is considered acceptable use of NCTM material and what permissions may be required.

## Correct format for chapter text in submitted manuscripts:

- Text should be Times New Roman, 12 pt, double-spaced.
- Available heads and subheads include **<H1>**, **<H2>**, **<H3>**, and **<H4>**. In most cases, each chapter will have at least two main **<H1>** heads. Other heads should be used as necessary, with at least two heads of a single type (not just one) following a higher-level heading.
- Text tables are done with the Microsoft Word table feature (not other programs).
- Other possible text treatments are bulleted lists (which are done by applying bullets in Microsoft Word) and numbered lists (indicated by "1." and so on, followed by a tab).
- Boxed text should be indicated by writing **<BOX>** and **<END BOX>** before and after the text to be boxed. No actual boxes, borders, or other special formatting should be used.

## Figures and diagrams in submitted manuscripts:

- All figures should have a caption after the figure; all tables should have a caption before the table. Figures and tables should be numbered separately within each chapter.
- NOTE: Any figures that are included within the Word file are "for position only" versions. The highest quality version available for each figure should be provided in a separate file; this is the version that will be used for production.
- Whenever possible, mathematical characters and equations should be written in regular Microsoft Word characters and symbols, using italics and superscripts and subscripts as necessary. For example:

$$(a + b)^2 = a^2 + 2ab + b^2 \quad k(x) = 4 - y$$

$$|2 - x| \leq 6 \quad A_1, A_2, \dots, A_n$$

- Fractions should be written in Microsoft Word without any formatting or stacking, as they will be formatted during layout as needed. For example:

$$1/2x + 3/4y = 4 \quad 4 \frac{1}{2} - 1 \frac{1}{8} = 3 \frac{3}{8}$$

- For more complex equations (such as the two examples below), authors should be sure to include versions within their manuscript that show our editors and production department how the equations should be arranged. A variety of programs are available to create mathematical equations, and authors should indicate in a manuscript note how their equations were created.

$$\frac{x^2 - 9}{x - 3} = x + 3 \quad g(x) = \frac{x^2 - 6x + 5}{x - 5}$$

## Sample Chapter Text

### Chapter 1

#### Essential Concepts in High School Mathematics

The high school mathematics curriculum's lack of focus presents challenges to both teachers and students. It is frequently challenging for high school mathematics teachers to teach at the desired level of rigor—to develop students' conceptual understanding, procedural fluency, problem-solving skills, and critical thinking skills, while cultivating positive student mathematical identities, given the sheer number of expected learning standards. To support high school mathematics teachers, a focus on a set of Essential Concepts is critical if all students are to learn and understand foundational mathematics at a deep level. Knowledge of these essential concepts is necessary to open up professional and personal opportunities, as well as to cultivate a rich set of tools that students can use to apply mathematics meaningfully to understand and critique the world they inhabit.

#### Developing Mathematical Practices and Processes

Learning mathematics involves more than just acquiring content and carrying out procedures. Mathematics primarily consists of solving problems. Over time mathematical concepts have been developed to solve particular types of problems and in turn problems have been invented to shed light on the concepts that have been invented. The mathematical practices and processes that students engage in as they solve problems deepens their understanding of key mathematical concepts. Students' development as problem solvers is as important as students' acquisition of key concepts.

Mathematical modes of thought, sometimes referred to as mathematical practices or mathematical habits of mind, “are useful for reasoning about the world from a quantitative or spatial perspective and for reasoning about the mathematical content itself, both within and across mathematical fields” (Levasseur and Cuoco 2003, p. 27). Numerous scholars and documents have offered lists of mathematical practices and processes, including the Standards for Mathematical Practice in the Common Core State Standards for Mathematics (CCSSI 2010), the Process Standards from *Principles and Standards for School Mathematics* (NCTM 2000), and the reasoning habits in *Focus in High School Mathematics: Reasoning and Sense Making* (NCTM 2009).

## <H1>Equitable Mathematics Teaching Practices

Teachers can build students’ mathematical identity when they use teaching practices effectively to position students as being mathematically competent by creating opportunities for them to demonstrate agency and efficacy (Wenger 1998). The eight Mathematics Teaching Practices articulated in *Principles to Actions* (NCTM 2014) provide a framework for making connections between high-leverage teaching practices that support the development of identity, agency, and competence (table 1).

**Table 1.** A crosswalk between the eight Mathematics Teaching Practices in *Principles to Actions* (NCTM 2014) and equitable mathematics teaching practices

Mathematics Teaching Practices	Equitable Teaching
<b>Establish mathematics goals to focus learning.</b> Effective teaching of mathematics establishes clear goals for the mathematics that students are learning, situates goals within learning progressions, and uses the goals to guide decisions.	Establish learning progressions that build students’ mathematical understanding, increase their confidence, and support their mathematical identities as doers of mathematics.
<b>Implement tasks the promote reasoning and problem solving.</b> Effective teaching of mathematics engages students in solving and discussing tasks that promote mathematical reasoning and problem solving.	Engage students in tasks that provide multiple pathways for success and that require reasoning, problem solving, and modeling, thus enhancing mathematical identity and sense of agency.
<b>Use and connect mathematical representations.</b> Effective teaching of mathematics engages students in making connections among mathematical representations to deepen understanding of mathematics concepts and procedures.	Use multiple representations so that students draw on multiple resources of knowledge to position them as competent.

## <H1>Developing Essential Concepts

The sections that follow describe Essential Concepts in each of four key content domains—number, algebra and functions, statistics and probability, and geometry and measurement. Each section addresses the importance of the Essential Concepts for the continued study of mathematics, its use in a variety of careers, and its use in understanding and critiquing the world. The Essential Concepts are collectively designed as the mathematical content of a common shared mathematics pathway of high school math-

ematics. Students who acquire an understanding of these concepts will have continued mathematical opportunities open to them, both in high school and after high school.

## <H2>Essential Concepts in Geometry and Measurement

Geometry is the systematic study of visual patterns in drawings, pictures, and objects. Through its study of visual patterns, geometry connects mathematics with the physical world. And, by visually representing numerical functions and relations, data and statistics, and networks and other connections, geometry provides systems, knowledge, skills, and techniques to understand, represent, and solve problems in virtually all areas of life.

Three developments have changed and expanded the ways in which Euclidean geometry is used in mathematics and in its applications in current times:

- Using geometric transformations to study congruence, similarity, and symmetry—an approach that brings the role of function in geometry to the fore and also enables geometric ideas to be applied to drawings and pictures of all kinds, and thus more easily to real-world objects
- Employing coordinates to enable the use of algebraic ideas in geometry as well as to enable geometric ideas to be applied to the study of graphs of functions and relations
- Taking advantage of dynamic graphics technology to explore known properties of geometric figures and to discover new properties, providing results that call for and demonstrate the power of deduction

These newer developments should be a part of the geometry learned by all high school students.

### <H3>Focus 1: Measurement

Measurement—quantifying size and shape—is a basic tool for understanding and appreciating the world that we inhabit. In ancient times, geometry was developed to measure land areas, predict locations of our sun, moon, and stars, and to navigate the seas. In contemporary times, the applications of measurement in geometry are as diverse as explaining the roundness of soap bubbles, determining the “page rank” of a webpage, measuring the “compactness” of voting districts in legal cases on gerrymandering, and the “metrics” by which productivity is measured in business—the very applications of mathematics students must appreciate to use mathematics to understand and critique the world. Measurement involves making explicit underlying idealizations or contextual assumptions.

<BOX>

**Essential Concepts in Measurement**

- Areas and volumes of figures can be computed by determining how the figure might be obtained from simpler figures by dissection and recombining.
- Constructing approximations of measurements with different tools, including technology, can support the understanding of measurement.
- When an object is the image of a known object under a similarity transformation, a length, area, or volume on an image can be computed by using proportional relationships.

<END BOX>

<H3>**Focus 2: Transformations**

Geometric transformations come in various types and are distinguished by the geometric attributes they preserve. Transformations include rigid motions, scaling transformations, horizontal and vertical stretches, and shear transformations among others. Equivalences between mathematical objects—such as congruence and similarity—can be formulated based on the type of transformation by which they are related, as can symmetries of mathematical objects.

<H4>**Composition and composites**

As with functions typically studied in middle or high school, the operation of following one transformation by another is called *composition*. Formally, if S and T are transformations, then the transformation that maps a figure F onto T(S(F)) is called the *composite* of T following S. (Many books call the result the *composition*, using the same name for the operation and its result, which can be confusing to students.) An important result about composition is that *a composite of rigid motions is itself a rigid motion*. The composite of a finite number of rigid motions is itself a rigid motion because length and angle measure are preserved by each component of the composition.

Figure 1 provides examples of this result. Students may be able to show the composite rotation is around the intersection point of the reflection lines.

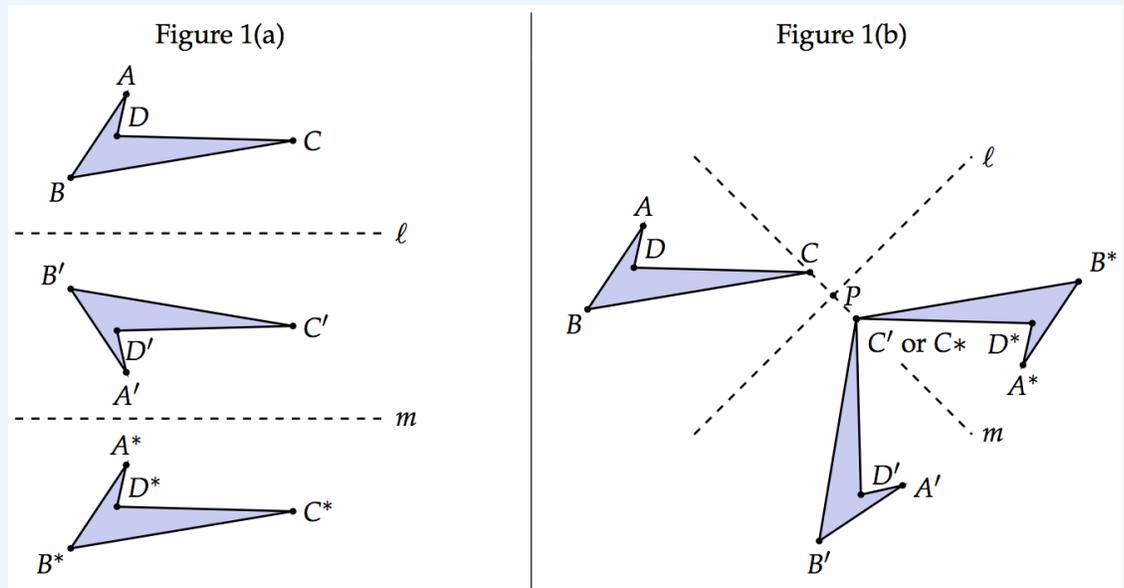


Fig. 1. Compositions of reflections (a) across parallel lines and (b) across intersecting lines

#### <H4>Defining symmetry

Symmetry can be defined using transformations. Students are often familiar with symmetry formed by reflection, such as butterfly cutouts or snowflakes. But there are other symmetries as well. Many of the most commonly studied geometric figures are reflection-symmetric, including isosceles triangles, kites, isosceles trapezoids, and parabolas. All parallelograms are rotation-symmetric. Some figures have both of these types of symmetry, including equilateral triangles, squares and other regular polygons, rectangles, rhombuses, ellipses and hyperbolas. Sine waves have these two kinds of symmetry and are also translation-symmetric.

#### References

- Aguirre, Julia, Beth Herbel-Eisenmann, Sylvia Celedón-Pattichis, Marta Civil, Trena Wilkerson, Michelle Stephan, Stephen Pape, and Douglas H. Clements. 2017. "Equity within Mathematics Education Research as a Political Act: Moving from Choice to Intentional Collective Professional Responsibility." *Journal for Research in Mathematics Education* 40, no. 2 (March 2017): 127–47.
- Aguirre, Julia Maria, Karen Mayfield-Ingram, and Danny Bernard Martin. 2013. *The Impact of Identity in K–8 Mathematics Learning and Teaching: Rethinking Equity-Based Practices*. Reston, Va.: National Council of Teachers of Mathematics.
- Akom, Antwi. 2011. "Eco-Apartheid: Linking Environmental Health to Educational Outcomes." *Teachers College Record* 113, no. 4 (2011): 831–59.



# Sample Chapter Text

- Berry, Robert Q., III, and Michelle P. Berry. 2017. "Professionalism: Building a Culture by Creating Time and Space." In *Enhancing Classroom Practice with Research behind "Principles to Actions,"* edited by Denise A. Spangler and Jeffrey J. Wanko, pp. 153–61. Reston, Va.: National Council of Teachers of Mathematics.
- Boaler, Jo. 2002. *Experiencing School Mathematics: Traditional and Reform Approaches to Teaching and Their Impact on Student Learning.* Mahwah, N.J.: Lawrence Erlbaum.
- National Council of Teachers of Mathematics (NCTM). 2014. *Principles to Actions: Ensuring Mathematical Success for All.* Reston, Va.: NCTM.
- National Council of Teachers of Mathematics (NCTM). 2018. *Catalyzing Change in High School Mathematics: Initiating Critical Conversations.* Reston, VA: NCTM.
- National Governors Association Center for Best Practices and Council of Chief State School Officers (NGA Center and CCSSO). 2010. *Common Core State Standards for Mathematics. Common Core State Standards (College- and Career-Readiness Standards and K–12 Standards in English Language Arts and Math).* Washington, D.C.: NGA Center and CCSSO. <http://www.corestandards.org>.

The following are guidelines for the proper forms, spellings, and usage for terms commonly used in NCTM publications.

**access, equity, and empowerment**

Consider using as appropriate rather than just “equity.”

**children with challenges**

All children face challenges. Do not use as a description of children who struggle to learn mathematics; use *students with special needs*, *high needs students*, or *students with disabilities*.

**decision maker; decision making** (n.); **decision-making** (adj.)

**diagnostic interview**

One-on-one formative assessment

**differentiated instruction**

Specific, individualized instruction

**distributive property of multiplication over addition; distributive property**

Give whole name the first time. All properties of numbers and operations are lowercase.

**each and every student**

Use instead of “all students.”

**email**

**equals sign**

Use instead of *equal sign*. This equals that.

**formative assessment**

Open in any position.

**incentivize**

Jargon; do not use. Substitute “provide an incentive for.”

**kindergarten (K)**

In abbreviated form, use “K-2,” not “grades K-2.”

**learning**

Singular; not *learnings*.

**mathematics**

Use instead of “math.”

**mathematics and statistics**

Use when appropriate instead of “mathematics.”

**mathematize** (v.)

**middle school; middle grades**

Usually designates grades 6-8; sometimes refers to grades 5-8. Not hyphenated in any position.

**on task, off task** (adv. or adj. not followed by a noun); **on-task, off-task** (adj. preceding a noun).  
 “He remained on task.” “Her off-task discussion was distracting.”

**paper-and-pencil test; paper-and-pencil activity**

**place value** (n.); **place-value** (adj.)

**problem solver; problem solving** (n.); **problem-solving** (adj.)

**PK-12**

Use “PK” followed by an en dash when referring to a range of grades.

**results-based**

**rigorous mathematics standards** as a more general term for “state standards.”  
 (OK to reference Common Core Standards when referring to that specific document.)

**school-age children**

Not *school-aged children*.

**schoolchildren**

**schoolwide**

**sense making** (n.); **sense-making** (adj.)

## Compound Words and Hyphens

### Compound Words

**blackline**

**login** (n.)

**prealgebra**

**timeline**

**classwork**

**nonprofit**

**precalculus**

**timetable**

**coursework**

**ongoing**

**schoolwork**

**toolbox**

**guideline**

**online**

**socioeconomic**

**website**

### Hyphenated Words

**fourth-grade** (adj.): *fourth-grade students*

**self-aware** (*similarly, self-conscious, self-assessment*)

**off-site** (adj. and adv.): *off-site training; day care off-site*

**skip-count** (v.)

**on-site** (adj. and adv.): *on-site registration; printed on-site*

**ten-frame** (*similarly, ten-bar, hundred-square, etc.*)

**second-year** (adj.): *second-year algebra*

**two-year-old** (n. and adj.)

**warm-up** (n. and adj.)

**NOTE:** Adjectives modified by *well, lesser*, and so forth, are hyphenated before the noun (e.g., a well-educated public) and open after a noun (e.g., the public was well educated).



# Vocabulary List

## Open phrases:

**African American student**

(in general, do not hyphenate racial/ethnic descriptions of people)

**algebraic thinking activities**

**blackline master**

**cooperative learning groups**

**count on** (v.)

(e.g., "To solve the problem, we count on from seven")

**cross multiplication**

**decision maker** (n.)

**early childhood education**

**fourth grade, fourth graders** (n.)

**group work**

**health care** (n.)

**hundred board, hundred chart**

**log in** (v.)

**mathematics education community**

**mathematics teaching force**

**Native American student**

**peer assessment**

**policy maker; policy making** (n.)

**professional development program**

**reform mathematics movement**

**road map** (n.)

**skip counting** (n.)

**special education class**

**tool kit**

(NCTM products are referred to as "toolkits")

**under way**

**warm up** (v.)

**whole number system**

# An Author's Guide for Submitting Artwork



This brief overview highlights the main points to be aware of when submitting final production-quality artwork. When preparing figures, refer to printed copies of NCTM publications to get a sense of general size and style. The quality of the reproductions in your book can never be better than the original material you submit to us, so providing the best quality imagery is imperative.

**If we judge a piece of artwork to be substandard for printing, we will ask you to provide a suitable replacement or to eliminate the image entirely.**

## BEFORE SUBMITTING YOUR DIGITAL ART

**DO** check the resolution of your files to be certain they meet NCTM requirements.

**DO** submit labeled printouts of all files that correspond to their respective placement in layout. You *may* embed art in the Word document, but you *must* also provide a JPEG, BMP, TIFF, or EPS file.

## MISTAKES TO AVOID

**DO NOT** assume that a file that looks good on a computer screen is acceptable for print reproduction.

**DO NOT** submit digital images as PowerPoint files.

**DO NOT** edit or re-save JPEG files (see "A NOTE ON JPEGs" sidebar).

**DO NOT** enlarge substandard files (see "A NOTE ON RESOLUTION" sidebar).

## RESOLUTION REQUIREMENTS FOR DIGITAL ART

Digital art renders images as a finite number of pixels (ppi), or dots, per inch. The resolution of a file, measured in ppi, limits the size at which a piece of digital art can be reproduced.

## BASIC REQUIREMENTS FOR DIGITAL ART

**Continuous-Tone Images** – 300 Pixels per Inch



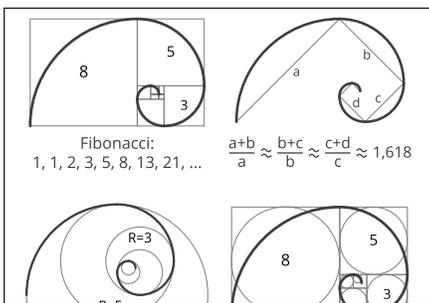
An example of a continuous-tone (raster) image

In continuous-tone images, or raster art, each pixel can vary in color and tonality; transitions from light to dark appear smooth and realistic.

To ensure quality reproduction of continuous-tone images, files must have a resolution of at least 300 ppi. For example, a continuous-tone image with dimensions of 900 × 1500 pixels can be reproduced no larger than 3" × 5".

$$\frac{900 \text{ pixels}}{300 \text{ ppi}} \times \frac{1500 \text{ pixels}}{300 \text{ ppi}} = 3" \times 5"$$

**Bitonal Images** – 1200 Pixels per Inch



An example of a bitonal (vector) image

In bitonal images, or **vector art**, each pixel will be one of two values: 100 percent black or 100 percent white. Such pieces of art require higher resolution to ensure quality reproduction.

The file must have a resolution of at least 1200 ppi. For example, a bitonal scan with dimensions of 3600 × 6000 pixels can be reproduced no larger than 3" × 5".

$$\frac{3600 \text{ pixels}}{1200 \text{ ppi}} \times \frac{6000 \text{ pixels}}{1200 \text{ ppi}} = 3" \times 5"$$

## HOW TO CHECK FILE RESOLUTION ON A PC

Right-Click on the file and select "Properties" from the menu. Click the "Summary" tab at the top of the "Properties" dialog box. Click the "Advanced" button in the Summary window to display the width and height of the file in pixels.

## HOW TO CHECK FILE RESOLUTION ON A MAC

Press the "Control" key, click on the file, and select "Get Info" from the drop-down menu. An "Info" dialog box will appear, and the dimensions of the file will be listed under the "More Info" section of the dialog box.

## A NOTE ON JPEGs

JPEG files compress their data to achieve a smaller, more portable file size. This compression is accomplished by discarding some of the data that comprises the image. Each time a JPEG is opened and re-saved in the JPEG file format, the image deteriorates. If you acquire an image from a library, museum, or stock photo agency, request EPS or TIFF format. If JPEGs are the only file format available, do not edit or re-save the image before submitting it. Still, when dealing with JPEGs, do make a copy of the original file as a back-up.

To ensure image integrity, never re-save a JPEG file. If you need to rename a JPEG, right-click on the file and select "Rename" from your menu options. **DO NOT** rename a JPEG file by opening it and using the "Save As" option.

## A NOTE ON RESOLUTION

Some computer programs will allow you to artificially add resolution to a digital file. This will not improve the quality of the image. On the contrary, the image will become fuzzy and pixilated. If you find yourself tempted to enlarge a file, it is a sign that the file is substandard and should not be used.

## A NOTE ON IMAGES FOUND ONLINE

Authors must secure rights for any imagery found on the internet that is intended for use in the book.

Computer screens display only 72 pixels per inch. Most images on the web are sized accordingly and are unacceptable for print publication. An image measuring 216 pixels × 360 pixels may appear to be 3" × 5" at 72 ppi on your computer screen, but at the 300 ppi standard required for print reproduction, the maximum size of the image is only about 3/4" × 1".



## Copyrights and Permissions

As an author, you are responsible for obtaining permissions for any copyrighted material that you include in your manuscript submission. Copyrighted material includes any images for which you are not the copyright holder (including images downloaded from the internet or other web sources) and any previously published text (excluding short, properly credited text excerpts).

For each copyrighted image you include, you must supply a completed NCTM Permission Form for Use of Photographs and Other Visual Material signed by the image's copyright holder. For copyrighted text, you must supply a completed NCTM Permission Form for Use of Published Text signed by the text's copyright holder.

Permission is also required for photographs that show the recognizable faces of students or for distinctive original written work created by students. For each such case, you must include a completed NCTM Release Form for Use of Student's Image or Written Work signed by the student's parent or guardian.

Permission release forms and copyright release forms must be included in the submission of your final files for NCTM review. Delayed forms may cause removal of the offending text or image, or a change in the publication date.



## Photographer Agreement

I, \_\_\_\_\_ [photographer name] doing business as \_\_\_\_\_ [business name if different than photographer's name] agree to the following terms for images or photographs that I have created or will create for \_\_\_\_\_ [article/book title] [the "Work"].

1. I agree to submit digital photographs or images as separate JPG, PICT, or GIF files (or EPS or TIFF files for a Mac platform) in a folder named with the title of the Work. I understand that NCTM requires that digital images be saved at a minimum of 300 ppi/dpi (or higher). While NCTM strongly prefers to receive digital images, NCTM will accept glossy photographs if necessary.
2. I agree to provide NCTM with an art log, identifying all submitted photographs and images.
3. I agree to submit to the author of the Work release forms for each of any students photographed.
4. Please print or type the appropriate credit line:

\_\_\_\_\_  
\_\_\_\_\_

5. I agree that the credit line may appear on the copyright page of the Work along with the page number and location of each image actually published in the Work.
6. I understand that one or more of the photographs that I have submitted may appear inside the Work, on the cover of the Work, or in promotional materials for the Work, in print or electronic form. I give my permission for this use or any other use that NCTM might make of the photographs or images in connection with the Work.
7. I understand that I retain the copyright in my photographs or images, without fees. I agree that for the period of 18 months, starting on the date of publication of the Work, I will not use or license my photographs or images for a competitive purpose or product, and during those 18 months I will notify NCTM before any other use.
8. These restrictions apply to prepublication versions of the Work as well.
9. NCTM is building a collection of photographs/images for NCTM's print and online publications. Should you agree to allow NCTM to retain your photographs for this purpose, your photograph(s) or image(s) will be credited when used. May NCTM retain your photographs for this purpose? Please sign your initials to indicate your choice.

Yes \_\_\_\_\_ No \_\_\_\_\_

Please sign below to indicate your agreement to the terms stated above.

Signature: \_\_\_\_\_ (Photographer) \_\_\_\_\_ (Date)

Printed Name: \_\_\_\_\_

Complete Address: \_\_\_\_\_  
\_\_\_\_\_

Phone Number: \_\_\_\_\_ E-mail: \_\_\_\_\_

Title of the Work: \_\_\_\_\_

Author(s): \_\_\_\_\_



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# NCTM MARKETING QUESTIONNAIRE

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10. What is the title of your book?	
11. How do you describe your book?	Book Title:
12. Does your book have any other titles?	Is this book part of a series?                      If yes, what is the title of the series:
13. Have you written or edited other books?	Author(s) or editor(s):
14. Do you have a social media presence?	Author Social Media (Twitter, Facebook, Instagram, etc.) handles:
15. Does your book have a bio?	Author Bios (200-word bios or less for each author/editor):
16. Special features of your book?	1. In one sentence, why is this book important?
17. Show us what makes your book unique?	2. Write a short description of your book (75 words or less) highlighting the content, approach, and teachers' need for the book.
	3. Supply two to eight key words for your book.
	4. Identify a few stand-alone elements in your book (e.g., chart, passage, detailed list, classroom vignette, etc.) that might attract readers and make them want more. (You can attach these at the end of the questionnaire.)
	5. Write a short paragraph about how you came to write the book, including any interesting experiences that you had in researching it.
	6. Who is the audience for your book? What groups would it appeal to (elementary teachers, middle school teachers, high school teachers, subject specific teachers, coaches, administrators, etc.)?
	7. Briefly describe the theme and scope of your book.
	8. Describe your book's purpose in three sentences, highlighting its strengths. Is your book unique? If so, in what way?
	9. What developments, trends, and issues reflect a need for your book? Why is your topic important and relevant?