

GUIDELINES | Author Interview Submissions to *The Adroit Journal*

By Lauren Korn, Previous Director of Content (May2020)

Updated by David Roderick, Director of Content (April2021)

All author interviews, including “Conversations with Contributors,” are automatically considered for inclusion in *Adroit* issues. The leadership team will decide whether your interview is to be published as an Issue Exclusive (issue only), a Blog Feature (published first to the blog, then featured in an issue), or published solely to the blog. Please note: nearly all interviews fall into the latter category.

Adroit interviews build and maintain community, and the journal wishes to represent its headlines accurately and positively. Please remind your headline that the interview will be published in a Q&A format, and ask them whether they would like to see the final transcript before it's published. If your headline wishes to see and/or make changes to the interview, please let them do so. This is a good-faith gesture that we extend to our headlines; many journals and periodicals do not. Please confirm with your headline before sending the final transcript to the Director of Content for finalization and publication.

You may edit your transcription for clarity, concision, and length.

As a general rule, interviews are transcribed by the interview conductor if conducted over the phone, via Zoom, etc. Conductors should aim for between **6-8 pages** (3,000-4,000 words) that include **8-10 questions**, as well as the following:

Optional title: You may suggest a title for your interview. This title can be a phrase taken from the body of the interview or from the author's work, or it can be a phrase that broadly summarizes the topics covered. If you choose not to include a suggested title, a title will be chosen for you by the Director of Content. Suggested titles must follow a specific structure:

_____ : A Conversation with [Headline]

You do not need to suggest a title for interviews conducted with *Adroit* contributors; these interviews will automatically be titled “Conversations with Contributors: [Headline].”

Optional introduction: You may write an introduction to your interview, which can serve as a mini-review, an apparatus for context, or a statement of transparency that presents the relationship you might have to your headline (used for students of writing professors, or friends of authors). If you choose to write an introduction, please keep it brief.

Updated headline bio (sent by the author and not taken from the author's website or book jacket).

High-resolution headline photo (sent by the author and not taken from the author's website).

Updated conductor bio: Please keep your bio to 100 words or less. All book titles must be placed in single quotation marks; all websites typed out, not hyperlinked.

Nit-picking

There are numerous formatting details you can make to your final transcript that will save our copy editor a lot of time. Please make sure:

- Text is set at 12 pt. Times New Roman;
- Text is single-spaced;
- Body text is left-justified, headline bios are centered;
- Headline and conductor names are spelled out for the first question and answer, and bolded;
- Headline and conductor initials are used for all subsequent questions and answers, and bolded;
- Quotation marks, both ‘single’ and “double,” are ‘curly,’ not "straight";
- Book titles are italicized;
- Essays, articles, short stories, and poems are in double quotation marks;
- You are using Oxford commas;
- Periods and commas are *inside* quotation marks;
- There is a space on either side of forward slashes;
- Em dashes *are* em dashes (— or --) without spaces on either side;
- You are using **hyperlinks** smartly and sparingly. Do not underline or change the color of the hyperlinks you include.

Our copywriting staff will make edits according to *The Chicago Manual of Style*

Please see the following page for an example of an excerpted interview that follows our style guide.

Like a Scream—Or an Echo: A Conversation with Malcolm Tariq

Malcolm Tariq is from Savannah, Georgia, and is the author of *Heed the Hollow*, winner of the Cave Canem prize, and *Extended Play*, winner of the 2017 Gertrude Press Poetry Chapbook Contest. A graduate of Emory University, Tariq has a PhD in English from the University of Michigan. He lives in New York.

Noor Ibn Najam: First, thank you so much for making time to talk to me about [Heed the Hollow](#). It's beautiful. Thank you for writing it. When I read the poem "Tabby," I felt a moment of recognition—I don't know if I've seen that word written in a poem before, only spoken by family members. (You write in your Notes that tabby is "a type of concrete made from oyster shell, water, lime and ash" used in the coastal Southeast.) Where did "Tabby" start for you?

Malcolm Tariq: So, I am from Savannah and had grown up with tabby, but I didn't know that's what it was. I used to see it everywhere, all around. Then, when I lived up in Michigan, I was visiting home on break and I saw it. I was like, "That's so weird that I've never seen it anywhere else." I researched it and found out what it was, and the history behind it. In graduate school that semester I was taking this modern British literature class; we were reading *Trilogy* by H.D. I wanted to model a poem after *Trilogy*, because I really liked it, and that's how it came about. But also, I remember reading Louise Glück's *The Wild Iris* years and years ago. It's like a combination of those two influences. That's how it generally came about.

NIN: I love how it was multiple sources that came together in this interesting way, because those are very disparate on the surface.

MT: Yeah, and, like, from *years* apart. Like, *years*.

NIN: Yeah! In that poem, the line "a shell falls from brick // even that echo / is a part of me now" seems to tie a lot of other parts of the book together. I was wondering if this book could be called the "echo" of something? And, if so, can you name the initial sound that caused it?

MT: I don't even know if I was thinking about it in terms of "sound." ... Yeah, I was thinking about lineage, or heritage.

Noor Ibn Najam is a poet who teases, challenges, breaks, and creates language. She's a Callaloo and Watering Hole fellow and a recent resident of the Vermont Studio Center. Her poems have been published and anthologized with the Academy of American Poets, the *Rumpus*, *Bettering American Poetry*, *Best New Poets*, and others. Noor's chapbook, *Praise to Lesser Gods of Love* was published by

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Glass Poetry Press and mulls over the ever-shifting role love in the human experience—and how best to worship such a multitudinous deity.

[Headline and conductor photos attached via transmission e-mail]