

e-Res Stylesheet (06/2024)

Outline

GENERAL CONSIDERATIONS	2
QUOTATIONS	3
REFERENCES.....	4
WORKS CITED	6
Books.....	6
Books with one author.....	6
Two or more books by the same author.....	7
Books with more than one author or editor.....	8
Edited works and anthologies.....	8
Republished books	8
Translated books.....	9
E-reader formats	9
Book chapters	9
Articles in a periodical.....	9
Press articles	10
Published interviews.....	10
Conference talks	10
Unpublished theses	11
Archival sources (for unpublished works)	11
Online sources	12
Works of art	12
Films and television shows	13
Music.....	14
NOTES	14
TYPOGRAPHICAL INFORMATION.....	15
Italics	15
Capital letters.....	15
Numbers	16
Punctuation.....	16
Acronyms	17
Titles.....	17
Images.....	18
Spell-checking	18

This section follows and adapts the recommendations of the MLA Handbook. We thank the editors of *Transatlantica* for granting *e-Rea* authorization to use their own adapted stylesheet as model.

This document provides formatting guidelines for the publication of papers written in English in *e-Rea*. Papers written in English follow the rules listed below. For additional information, see the latest edition of the MLA Handbook or the Purdue Online Writing Lab at <https://owl.english.purdue.edu/owl/section/2/11/>. For articles written in French, please refer to the French version of the stylesheet.

GENERAL CONSIDERATIONS

Articles for *e-Rea* should include the following items:

- title
- author, affiliation (university)
- abstract in English
- résumé in French
- keywords in English, separated by commas
- mots clés in French, separated by commas
- body text with footnotes (if any).
- works cited

Margins are set to 2,5 cm on all sides throughout.

Paragraphs are separated by a single blank line. They should not be indented.

Body text is 12-pt font size, single-spaced and justified.

Headings are 14-pt font size, bold face. Subheadings are 12-pt font size, bold face.

Headings and subheadings are separated from the body text by a single blank line. They are not followed by a period.

Footnotes are 10-pt font size, single-spaced and justified. They are not used for bibliographical references, only for comments, and should be limited to the strict minimum.

Please do not use any personal formatting styles, including titles, subtitles, and footnotes.

QUOTATIONS

If an article in English uses quotations in a different language, these quotations should follow the typographical usage of the language in the quotation.

Short quotations (up to three lines) are enclosed in the body text using double quotation marks (“...”). Single quotation marks (‘...’) are used for quotations within quotations. Please use curly rather than straight quotation marks. The omission of words should be indicated as follows: [...]. The addition or alteration of words and comments should be indicated within square brackets.

By convention, commas and periods which directly follow quotations go inside the closing quotation mark, but parenthetical references should be placed between the quotation and the required punctuation. Thus, if a quotation ends with a period, the period appears after the reference. If a quotation ending with a question mark or an exclamation mark concludes your sentence, retain the original punctuation within the quotation mark and follow with the reference and the sentence period after the reference.

As Frith puts it, “far from being ‘counter cultural,’ rock articulated the reconciliation of rebelliousness and capital” (Frith 2).

Dorothea Brooke responds to her sister, “What a wonderful little almanac you are, Celia!” (Eliot 7).

Nonetheless, for the first time in her life, Lucille was self-confident, and after talking to some experts and to Herb Sollow in particular, who told her that, “if [she] want[ed] Desilu to be a major player in the television business, [she] ha[d] got to do it” (Brady 293), she took the risk.

While such patrons were collectors, they were not necessarily scholars; as Alan Wallach has pointed out, they were accused by contemporaries of knowing “more about pork barrels and molasses than [...] about art” (17).

Long quotations (over three lines) should be set off as 10-pt block quotations, separated from the body text by a single blank line, without quotation marks, and indented on the left by 1.25 cm. Punctuation marks must be placed before the parenthetical reference.

Obviously, no one organization in government, industry or academia could undertake such a project. Like the World Wide Web, it would require the grassroots efforts of hundreds of thousands of individuals, companies, university researchers, and government organizations. [...] It could also become a “collaboratory”—a laboratory without walls—for research scientists seeking to understand the complex interaction between humanity and our environment. (Gore, n. p.)

REFERENCES

e-Res follows the “author-page” method of in-text citation. The author’s last name and the page number(s) from which the quotation or paraphrase is taken must appear in the text. Works cited in the text and notes should all be listed in full in the works cited section. When several citations are included in the same parenthesis they should be separated with a semi-colon. When several pages or page-ranges from the same source are cited together, they should be separated with commas.

In-text source information is provided in parentheses immediately following the quotation. The author’s name may appear either in the sentence itself or in parentheses following the quotation or paraphrase, but the page number(s) should always appear in the parentheses:

With the potential “too-much-ness” of unrelenting scenes of violence (Gates 191), he voices what Michael Taussig calls “the public secret [...] which is generally known, but cannot be articulated” (5).

If the article or paragraph focuses on one single author or work, as in a book review, for example, any redundant information may be omitted and the page numbers might be sufficient.

When a source has no known author, use a shortened title of the work instead of an author name. Place the title in quotation marks or italicize it depending on the nature of the source and provide a page number. Do not separate the two with a comma.

“I wish to state that he has published a little book, entitled *The Narrative of Frederick Douglass*, which may be had at the door.” (*American Slavery* 16).

The works cited entry appears as follows:

American Slavery: Report of a Public Meeting Held at Finsbury Chapel, Moorfields, to Receive Frederick Douglass, the American Slave, on Friday, May 22, 1846. London, 1846.

For a source with two authors, list the authors’ last names in the text or in the parenthetical citation, with “and”. For a source with three or more authors, list only the first author’s last name, and replace the additional names with et al. (italicized). The full reference will then be indicated in the works cited section.

(Adams and Pleck 72-73); (Berg et al. 801)

If two authors have the same last name, add the first initial or, if the initial is shared too, the full first name.

(E. Foner 27); (P. Foner 210)

If you cite more than one work by a particular author, include the abridged title of the particular work from which you are quoting.

As Jackson argues, scholars of slave culture and print culture “have rarely shared agendas” (“The Talking Book” 252). In his own study of antebellum authorial economies, Jackson has looked at slave author George Moses Horton’s poetical works from a book-historical perspective (*The Business of Letters* 54-88).

If you cite more than one work by a particular author and the author’s name is *not* mentioned in the sentence, format your citation with the author’s name followed by the abridged title of the work and page number(s).

Internet memes can be circulated on various social media platforms, including Facebook, Twitter and Reddit; sometimes signature phrases or constructional markers used in some of them catch on beyond the online world and make it into more traditional discourses, including newspaper or advertising language (Dancygier and Vandelanotte, “Multimodal artefacts and the texture of viewpoint” 576-577).

If you cite from different volumes of a multivolume work, include the volume number preceded by “vol.” and followed by the page number(s). If you only cite from one volume, provide only the page number in parentheses (the volume number will then be indicated in the works cited section).

As Ripley notes, by the late 1820s, “blacks considered colonization to be as threatening as slavery and prejudice” (vol. 3 3).

Films and television shows should be referred to with their titles and listed under their titles in the works cited section. When a film is mentioned for the first time, please specify the names of the studio (for studio-era Hollywood films) and director, as well as the release date. When a television show is mentioned for the first time, please specify the network and the running dates.

Downton Abbey (ITV, 2010-2015) was awarded 27 Primetime Emmy Awards.

In *Stagecoach* (Walter Wanger, John Ford, 1939), the character of Ringo is famously played by John Wayne.

Citations from films and television shows should include the timing of the cited sequence—i.e. the range of hours, minutes and seconds formatted as hh:mm:ss-hh:mm:ss—preceded by the season and episode numbers for television series. Please specify the date when several versions of the same movie are referred to in the article.

(*A Star is Born*, 1937 00:25:47-00:32:07)

(*A Star Is Born*, 1954 00:38:53-00:45:14)

(*Taggart*, 4.5 00:12:22-00:12:54)

(*I, Daniel Blake* 01:12:08-01:16:25)

Please refer to the MLA Handbook or the Purdue Online Writing Lab at <https://owl.english.purdue.edu/owl/section/2/11/> for all cases not listed above.

WORKS CITED

Entries in the works cited section correspond to the works cited in your main text. The rules illustrated by the following examples apply to all references, without regard to the language in which the publication is written. They are adapted from the recommendations of the *MLA Handbook*. Page numbers are not elided: e.g. 4-7, 8-13, 16-18, 34-76, 136-142.

A title should be treated as a quotation: if it is in a language other than English, please apply the typographical usage of the title's language (e.g. space before a colon or question mark in French); a bibliographical reference as a whole, however, is part of the article: if the article is in English, this language's typographical usage should be applied (e.g. city of publication in English; no space before the colon between the city of publication and the name of the publisher).

MACARY-GARIPUY, Pascale. "Le mouvement 'queer': des sexualités mutantes ?" *Psychanalyse*, vol. 3, n° 7, 2006, p. 43-52,

When the title of a source ends with a question mark or exclamation mark, it should not be followed with another punctuation mark (comma or period).

DICK, Philip K. *Do Androids Dream of Electric Sheep?* Doubleday, 1968.

LECERCLE, Jean-Jacques. "Y a-t-il de l'humour dans *Alice au pays des merveilles* ?" *Libres cahiers pour la psychanalyse*, vol. 1, no. 17, 2008, vol. 1, p. 73-86.

DOLAN, Frances E. "Why Are Nuns Funny?" *Huntington Library Quarterly*, vol. 70, no. 4, 2007, p. 509-535.

When a source has no known author, it should be listed alphabetically under its title (in quotation marks or italicized depending on the nature of the source).

For early modern sources, do not cite printers, but the place and date only: examples Thomas Bell. *The Hunting of the Romish Foxe*. London, 1598.

Books

Books with one author

Please capitalize the author's surname, including prefixes like "Mc"; non-capitalized particles like "de" are placed in parentheses at the end of the author's identification.

CERTEAU, Michel (de). *The Practice of Everyday Life*. Translated from the French by Steven F. Rendall. University of California Press, 1984.

DE LANGE, Joke, Nada Vasic, and Sergey Avrutin. "Reading between the (Head)lines: A Processing Account of Article Omissions in Newspaper Headlines and Child Speech." *Lingua*, vol. 119, 2009, p. 1523-1540

LE DANTEC-LOWRY, Hélène. *De l'esclave au président. Discours sur les familles noires aux États-Unis*. CNRS Éditions, 2010.

MCCOOG, Thomas. "And Touching Our Society": Fashioning Jesuit Identity in Elizabethan England. Pontifical Institute of Medieval Studies, 2013.

Publishers' names are given in full, except business words like Company (Co.), Corporation (Corp.), Incorporated (Inc.), and Limited (Ltd.), which are dropped.

DUVALL, John N., ed. *The Cambridge Companion to Don DeLillo*. Cambridge University Press, 2008.

FREEDGOOD, Elaine. *Factory Production in Nineteenth Century Britain*. Oxford University Press, 2003.

JAGGER, Gill. *Judith Butler: Sexual Politics, Social Change and the Power of the Performative*. Routledge, 2008.

LACORNE, Denis. *Les frontières de la tolérance*. Gallimard, 2016.

[Two or more books by the same author](#)

List works chronologically according to publication dates. Provide the author's name in last name, first name format for every entry.

WHITE, Hayden. *Metahistory: The Historical Imagination in Nineteenth-Century Europe*. Johns Hopkins University Press, 1973.

WHITE, Hayden. *The Content of the Form: Narrative Discourse and Historical Representation*. Johns Hopkins University Press, 1987.

If several works by the same author have the same publication date, list them alphabetically by title (ignoring the articles "A," "An," and "The").

TUSAN, Michelle. "Humanitarian Journalism: The Career of Lady Henry Somerset." *Women in Journalism at the Fin de Siècle: Making A Name for Herself*. Dir. Elizabeth Gray. Palgrave, 2012, p. 91-109.

TUSAN, Michelle. *Smyrna's Ashes: Humanitarianism, Genocide, and the Birth of the Middle East*. University of California Press, 2012.

If you cite more than one work by an author, include a shortened title for the particular work from which you are quoting to distinguish it from the others. Put short titles of books in italics and short titles of articles in quotation marks.

(Tusan, "Humanitarian Journalism" 101) ; (Tusan, *Smyrna's Ashes*).

Book with more than one author or editor

Provide the full list of authors or editors. Place surname before first name (both followed by a comma) only for the first author/editor. When a source has three or more authors/editors, also use a comma before "and" followed by the last name in the list.

FILLIEULE, Olivier, Éric AGRİKOLIANSKY, and Isabelle SOMMIER, eds. *Penser les mouvements sociaux. Conflits sociaux et contestations dans les sociétés contemporaines*. La Découverte, 2010.

LEE, Anthony W., and John PULTZ. *Diane Arbus: Family Albums*. Yale University Press, 2003.

RAFFAELLE, Ryne, Wade ROBINSON, and Evan SELINGER, eds. *Sustainability Ethics*. Automatic Press/VIP, 2010.

Edited works and anthologies

Edited works with more than one author and anthologies should be listed under the editor's name, while the edited works of a single author should be listed under that individual author's name.

BARAKA, Amiri, and Larry NEAL, eds. *Black Fire: An Anthology of Afro-American Writing*. 1968. Black Classics Press, 2007.

FRANKLIN, Benjamin. *The Autobiography of Benjamin Franklin*. Eds. Leonard Labaree, Ralph L. Ketcham, Helen C. Boatfield, and Helene H. Fineman. Yale University Press, 1964.

WRIGHT, Nancy E., Margaret W. Ferguson and Andrew R. Buck, eds. *Women, Property and the Letters of the Law in Early Modern England*. University of Toronto Press, 2004.

Republished books

Insert the date of original publication immediately after the title.

BUTLER, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. 1990. Routledge, 1999.

DEBORD, Guy. *La société du spectacle*. 1967. Gallimard, 2004.

MCCOY, Horace. *No Pockets in a Shroud*. 1937. Midnight Classics, 1998.

Translated books

FOUCAULT, Michel. *Discipline and Punish: The Birth of the Prison*. Translated from the French by Alan Sheridan. Allen Lane, Penguin, 1977.

E-reader formats

Please avoid using device-specific page numbering systems.

THEILE, Verena, and Linda TREDENNICK, eds. *New Formalism and Literary Theory*. Kindle edition, Palgrave Macmillan, 2013.

Book chapters

For the page range of book chapters and articles please use “p.” even when referring to several pages.

COLE, Thomas. “Essay on American Scenery.” 1836. *American Art, 1700-1960: Sources and Documents*. Ed. John W. McCoubrey. Prentice-Hall, 1965, p. 98-109.

HARDING, Vanessa. “Whose body? A Study of Attitudes Towards the Dead Body in Early Modern Paris.” *The Place of the Dead. Death and Remembrance in Late Medieval and Early Modern Europe*. Eds. Bruce Gordon and Peter Marshall. Cambridge University Press, 2000, p. 170–87.

WOLFE, Heather. “Dame Barbara Constable: Catholic antiquarian, advisor and closet missionary.” *Catholic Culture in Early Modern England*. Eds. Ronald Corthell, Frances Dolan, Christopher. Highley and Arthur Marotti. University of Notre Dame Press, 2007, p. 158–88.

Articles in a periodical

In the Works-cited list, month names longer than 4 letters used in journal and magazine citations should be abbreviated in the following manner: Jan., Feb., Mar., Apr., Aug., Sept., Oct., Nov., Dec.

ADAMS, Amanda. “‘Painfully Southern’: *Gone with the Wind*, the Agrarians, and the Battle for the New South.” *Southern Literary Journal*, vol. 40, no. 1, 2007, p. 58-75.

ADOTEY, Edem. "A Matter of Apostrophe? Founder's Day, Founders' Day, and Holiday Politics in Contemporary Ghana." *Journal of West African History*, vol. 5, no. 2, 2019, p. 113-139.

BORDAT, Francis. "Cinéma et civilisation." *Revue française d'études américaines*, no. 88, 2001, p. 44-52.

BURGESS, Anthony. "Politics in the Novels of Graham Greene." *Literature and Society*, special issue of *Journal of Contemporary History*, vol. 2, no. 2, 1967, p. 93-99.

Press articles

When authors are not mentioned, list the document by its title, in alphabetical order.

GOPNIK, Blake. "Art and Design Bringing Fresh Ideas to the Table." *Washington Post*, 21 Apr. 2002, G1.

"Death of a writer." Editorial. *New York Times*, 20 Apr. 1994, A18.

Published interviews

Interviewer and interviewee are listed together.

AMIS, Kingsley and Dale SALWAK. "Mimic and Moralist." *Interviews with Britain's Angry Young Men*. Borgo Press, 1984.

GAITSKILL, Mary and Charles BOCK. "Interview with Mary Gaitskill." *Mississippi Review*, vol. 27, no. 3, 1999, p. 129-50.

PELLEGRIN, Jean-Yves and Richard POWERS. "The Art of Composition and Play," *Transatlantica*, n°2, 2023, journals.openedition.org/transatlantica/21299. Accessed 1 Feb. 2024.

Conference talks

Start with the speaker's name. Then, give the title of the speech (if any) in quotation marks. Follow with the title of the particular conference or meeting and then the name of the organization. Name the venue and its city (if the name of the city is not listed in the venue's name). Use a descriptor for the type of presentation (e.g., Address, Lecture, Reading, Keynote Speech, Guest Lecture, Conference Presentation).

KAY, Jackie. "IN THE SPACE BETWEEN: The Construction of a Multiple Self." Transmission(s), Annual SAES Conference, 1-3 June 2023, University of Rennes 2.

STEIN, Bob. "Reading and Writing in the Digital Era." Discovering Digital Dimensions, Computers and Writing Conference, 23 mai 2003, Union Club Hotel, West Lafayette.

Unpublished theses

Last-name, First-name. "Title of Dissertation." Diss. Place of Study, Year. *Title of Database*. Web. Date Month Year of Access.

FORRESTER, Pearl. "Psychological Distress and Repeated Television Viewing." Diss. Miskatonic University, 1990. *ProQuest Dissertations and Theses*. Web. 13 May 2010.

CHÉNETIER, Marc. "L'obsession des signes : l'esthétique de Vachel Lindsay (1879-1931 ; prose, poèmes et dessins." 2 volumes. Université Paris III Sorbonne Nouvelle.

Archival sources (for unpublished works)

Archival repositories usually indicate how they wish the archives to be cited; authors should comply with these guidelines or, alternatively, follow the pattern below

Author, document, date, name of archive, call number, place of repository.

BRADLEY, Jenny, letter to Madeleine Brennan, May 2, 1955, Bradley-Hoffman Papers, HOF C.334D3, IMEC.

Circular promotion letter for foreign publishers, draft [1954?]. Walter Farley Papers, Box 46, Folder 34, Rare Book and Manuscript Library, Columbia University Library.

CONSTABLE Barbara. "Speculum Superiorum," 1650. Ms 43. Archives of Colwich Abbey.

CONSTABLE, Barbara. "Gemitus Peccatorum or the Complaints of Sinners," undated. Uncatalogued Ms. Archives of Stanbrook Abbey.

Hachette sales figures for Walter Farley, Bradley Archives, HOF.C334D3, IMEC.

ROBINSON, Steven. "A Most Profitable, and Necessary Advertisement for all Such, who Shall Make the Spiritual Exercise," 1747. Box 5. Archives of the Baltimore Carmel, Maryland.

Online sources

For web publications, include the date of online publication (when available), the URL (without <http://> or <https://>) followed by the date you accessed the material. You may also provide the DOI (Digital Object Identifier).

DELAUNE, Benoît. “La métalepse filmique. De la transgression narrative à l’effet comique.” *Poétique*, no. 154, 2008, p. 147-60. DOI: [10.3917/poeti.154.0147](https://doi.org/10.3917/poeti.154.0147) SMASH. Accessed 25 Jan. 2024.

HALIMI, Suzy. Interview by Laurent Curelly and Myriam-Isabelle Ducrocq, 26 June 2019, “La main tendue,” *e-Rea* vol. 18, no. 1, 2020. <https://doi.org/10.4000/erea.10797>. Accessed 1 Feb. 2024.

JACKSON, Debra. “A Black Journalist in Civil War Virginia: Robert Hamilton and the Anglo-African.” *Virginia Magazine of History and Biography*, vol. 116, no. 1, 2008, p. 42-72. www.jstor.org/stable/27740409. Accessed 30 Dec. 2016.

PERSYN, Catherine. “The Individual and the City in W.D. Howells’s *The Rise of Silas Lapham*.” *e-Rea*, vol. 1, no. 1, 2003, erea.revues.org/151. Accessed 30 Dec. 2016.

SHALEV, Eran. “Mercy Otis Warren, the American Revolution and the Classical Imagination.” *Transatlantica*, no. 2 | 2015, transatlantica.revues.org/7713. Accessed 24 May 2016.

TAX FOUNDATION, “US Federal Income Tax Rates History, 1862-2013 (Nominal and Inflation-Adjusted Brackets).” 17 Oct. 2013. taxfoundation.org/article/us-federal-individual-income-tax-rates-history-1913-2013-nominal-and-inflation-adjusted-brackets. Accessed 5 Feb. 2018.

Works of art

The citation should include: artist’s name and first name; title of work (italicized); date of production; technical characteristics (materials, surface, technique); dimensions (in cm); place and city of curation.

The title can be indicated in the original language or in English—especially if provided by the curating institution—but authors should not provide their own translation. Titles should be translated into English for classic works of art. When the translated title is chosen, the original title should be provided in italics and in square brackets immediately following the translated title. For well-known works, please provide the most widely accepted translation. For Italian Renaissance works, please provide the artist’s usual name and translate the title.

DELACROIX, Eugène. *Liberty Leading the People* [*La Liberté guidant le peuple*]. 1830. Oil on canvas, 260 x 325 cm. Musée du Louvre, Paris.

RAIMONDI, Marcantonio. *Il Morbetto*. 1514-1515. Engraving, 19,5 x 24,8 cm. Davison Art Center, Middletown.

RIST, Pipilotti. *Slip my ocean*. 1996. Video installation in color with sound, 8', Variable dimensions. Museum of Contemporary Art, Chicago.

TINTORETTO. *Portrait of Luigi Groto*. 1582. Oil on canvas, 91 x 101 cm. Municipal administration, Adria.

TINTORETTO. *Saint Roch Healing the Plague-Stricken*. 1549. Oil on canvas, 307 x 673 cm. Church of Saint Roch, Venice.

Please provide title variants, titles of series, sightings, aspects, and all other information that may identify the work or image.

DUCHAMP, Marcel. *Please Touch [Prière de toucher]*. 1947. Rubber breast on velvet, displayed behind glass. Boxed for the luxury edition of the catalogue of the exhibition "Le surréalisme en 1947," Maeght Gallery, Paris, 41,8 x 34,7 x 7,1 cm. Musée national d'art moderne, Centre Pompidou, Paris.

Torso of the "Diadumenus" type. Roman period bronze statue created circa 440-430 BC by Polyclitus, Musée du Louvre, Paris.

Films and television shows

Film citations should include: title; director; screenwriter; actors' and actresses' names with character in parentheses; studio; date. When relevant to analysis, you can also include: cinematographer; editor; composer. Television show citations should include: title italicized; showrunner(s); actors' and actresses' names with character in parentheses; network; date. When citing a DVD version, please include: DVD company; date of release.

Saboteur. Dir. Alfred Hitchcock. Written by Peter Viertel, Joan Harrison, and Dorothy Parker. With Priscilla Lane (Patricia Martin), Robert Cummings (Barry Kane), Otto Kruer (Charles Tobin), and Norman Lloyd (Frank Fry). Cinematography by Joseph A. Valentine. Edited by Otto Ludwig and Edward Curtiss. Music by Frank Skinner. Frank Lloyd Productions / Universal, 1942. DVD. Universal Pictures France, 2017.

The Sopranos. Created by David Chase. With James Gandolfini (Tony Soprano), Lorraine Bracco (Dr. Jennifer Melfi), Edie Falco (Carmela Soprano), Michael Imperioli (Christopher Moltisanti), and Jamie-Lynn Sigler (Meadow Soprano). HBO, 1999-2007. DVD. Warner Bros., 2010.

Music

Music citations vary, depending on the container that you accessed the music from; additionally, depending on the focus of the article, citations can also be listed by composer(s) or performer(s). If information such as record label or name of album is unavailable from your source, do not list that information. Songs are cited between quotation marks.

Spotify

MORRIS, Rae. "Skin." *Cold*, Atlantic Records, 2014. *Spotify*, open.spotify.com/track/00PES3Tw5r86O6fudK8gxi.

Online Album

BEYONCÉ. "Pray You Catch Me." *Lemonade*, Parkwood Entertainment, 2016, www.beyonce.com/album/lemonade-visual-album/.

CD

THE POGUES. "Fairytale of New York." *If I Should Fall from Grace with God*, Pogue Mahone/Warner Music, 1988.

Or

FINER, Jem, and Shane MACGOWAN. "Fairytale of New York." *If I Should Fall from Grace with God*, Pogue Mahone/Warner Music, 1988.

SPRINGSTEEN, Bruce. *The River*. Columbia, 1980.

GABRIEL, Peter. *Passion: Music for The Last Temptation of Christ, A Film by Martin Scorsese*. Rec. 1989. Geffen, 2002.

NOTES

Footnotes (not endnotes) are used for substantive comments, not for citation of sources. Footnotes are indicated in-text by superscript Arabic numbers after the punctuation of the phrase to which the note refers.

One essential feature of contemporary American writing, according to Patrick O'Donnell, is that "no matter how 'realistic' or 'metafictional' the work may be, on some level, it is attentive to and reflective about its status as a construction of language" (20).⁴

Footnotes should be in Times New Roman 10pt.

TYPOGRAPHICAL INFORMATION

Italics

Use italics to set off the titles of major or freestanding works such as books, journals, movies, and paintings. This extends to cover the names of ships and other craft as well as legal cases and laws. Also use italics when employing foreign words and phrases in the text (but do not italicize quotations in a foreign language). Names of organizations are not italicized.

a priori

The Mayflower

e-Rea

Roe v. Wade

I, Daniel Blake

The Last of the Mohicans

the United Nations

the National Association for the Advancement of Colored People

Italics can also be used to create emphasis. If the words you emphasize are part of a quotation, indicate that the emphasis is yours.

Be careful to italicize only the words you wish to italicize and the spaces between them. Do not italicize the preceding or following spaces as any italicized space will disappear on screen, causing words to run together. The same goes for the use of bold, underlined or superscripted text.

Capital letters

Capitalize proper nouns and adjectives derived from proper nouns:

Canada

Canadian

Jane Austen

Foucauldian

Capitalize the following:

- brand names (Cadillac, Harrods)
- companies (Fox Searchlight Pictures, Penguin)
- days of the week and months of the year (Monday, January)
- governmental bodies (Congress, House of Commons)
- historical episodes and eras (Great Depression, the Troubles)
- holidays (Martin Luther King Day, Boxing Day)
- institutions (Lincoln Center for the Performing Arts, Lancaster University, Supreme Court)
- manmade structures (Tower of London, Sydney Opera House)
- manmade territories (Republic of Texas, Lothian Region)

- natural and manmade landmarks (Mount Rushmore, Stonehenge)
- nicknames and epithets (Old Hickory, Good Queen Bess)
- organizations and parties (American Anti-Slavery Society, National Organization for Women, Labour Party)
- planets (Mercury, Venus)
- races, nationalities, and tribes (African American, Caucasian)
- religions and names of deities (Protestantism, Islam, Athena)
- special occasions (Olympic Games, Sundance Film Festival)
- streets and roads (Bleecker Street, Abbey Road)

Numbers

Virtually all numbers not spelled out are commonly represented by Arabic numerals, including centuries

19th century

Use capital Roman numerals after the names of persons in a series

George III; John D. Rockefeller IV

Do not truncate references to page numbers over 99: e.g. a reference to pages 236 to 249 should be written 236-249 (and not 236-49).

Use Roman numerals in small capital letters for citing pages of a book that are so numbered. Write out inclusive Roman numerals in full.

(Blassingame xxv-xxvi)

Be consistent in writing dates: use either the day-month-year style (30 December 2016) or the month-day-year style (December 30, 2016) but not both. Write centuries using Arabic numbers (the 21st century). When centuries are used as adjectives, write the number out in full and hyphenate before nouns:

nineteenth-century America

Punctuation

There should be no period after the title of the article and its various subheadings.

Preferably use the Oxford comma in enumerations of three or more items (e.g. I love my parents, Lady Gaga, and Humpty Dumpty).

Single spaces are used after most punctuation marks (period, comma, colon, semicolon, exclamation mark, question mark) but not before them.

There are no spaces within double inverted commas (which must be curly quotes, not straight ones), brackets, and square brackets.

When punctuating around quotation marks, periods and commas are placed before ending quotation marks whereas question marks and exclamation marks are placed before ending quotation marks only when they are part of the quoted material.

Hyphens (-) are used to connect words or syllables, or to divide words into parts. They are also used for page ranges (p. 1-34), do not use a space on either side of a hyphen.

Em dashes (— ; on a PC keyboard, use « 6 » key twice ; on an Apple keyboard, Shift + Option + hyphen key) can be used to indicate a summarizing thought or an afterthought. There are no spaces before or after the em dashes.

In 2000 the USA had an estimated two-fifths of all passenger cars in the world, over two hundred and twenty-one million registered motor vehicles (more vehicles than licensed drivers)—with figures rising yearly by the millions—and a lot fewer horses.

Use hard spaces (ctrl + shift + space) for elements that should not be separated.

December[hard space]30
F.[hard space]Scott Fitzgerald
vol.[hard space]39, no.[hard space]2
p.[hard space]12-41

Acronyms

Acronyms should be written in capital letters, without spaces or periods. NB: acronyms should be spelled out in parentheses on the first occurrence.

NAACP (National Association for the Advancement of Colored People)

NHS; UN

Unlike acronyms, multiple initials in persons' names are separated by periods but no space.

J.R.R. Tolkien

Titles

In a title or subtitle, capitalize the first word, the last word, and all the principal words, including those that follow hyphens in compound terms. Use a colon and a space to separate a title from a subtitle, unless the title ends in a question mark or an exclamation mark.

Alice in Wonderland
A Heartbreaking Work of Staggering Genius
Lanark: A Life in Four Books

Everything Is Illuminated
“My Kinsman, Major Molineux”
Plagiarama! William Wells Brown and the Aesthetic of Attractions
Slaughterhouse-Five, or The Children’s Crusade: A Duty-Dance with Death
“The Man That Was Used Up”

For titles in languages other than English, please print the title as it appears in the source document (for instance on the cover or title page of the book or on the first page of the article). Please retain the punctuation and typographical conventions of the original title as printed in its original language in the source document. Please note that rules of capitalization for foreign-language titles may differ: titles may not bear capital letters on all principal words. Likewise, rules of spacing in relation to punctuation may differ. HOWEVER, use curly quotation marks around the title of articles and chapters, whether the title is in English or in another language.

MÉLO, Alain. “Un carrefour routier au cœur du Jura méridional (Bugey, Ain) du V^e au XVIII^e siècle : morphologie, modelés et itinéraires.” *Archéologie médiévale*, no. 47, 2017, p. 33-52.

PROUST, Marcel. *À la recherche du temps perdu*. Ed. Jean-Yves Tadié. Gallimard, 1999.

Images

The preferred format for images is JPEG. Authors are responsible for obtaining permission for the use of copyrighted material (and for specifying it in the list of illustrations). Please insert (do not copy and paste) illustrations where they should appear in the text and also send a separate JPEG file in the highest resolution available.

Spell-checking

Please make sure that there are no double spaces in your text using the “Find and Replace” tool, and spell-check articles with the help of your word processing software. However, be aware that grammar-check is not always accurate.

