

# *Cultural Politics* Style Guide

September 2014

*Cultural Politics* first adheres to the rules in this style guide. For issues not covered in the style guide, refer to *The Chicago Manual of Style*, 16th ed. (CMS16).

## ABBREVIATIONS

Corporate, municipal, national, and supranational abbreviations and acronyms appear in full caps. Most initialisms (abbreviations pronounced as strings of letters) are preceded by *the*.

further expansion of NATO's membership

dissent within the AFL-CIO

sexism is rampant at IBM

certain US constituencies

Latin abbreviations, such as *e.g.* and *i.e.*, are usually restricted to parenthetical text and notes and are set in roman type, not italics. The word *sic*, however, is italicized.

Personal initials have periods and are spaced.

W. E. B. DuBois; C. D. Wright

## ABSTRACT

Substantial articles should include an abstract of approximately 250 words. Book reviews and short issue introductions do not require abstracts.

Abstracts should be written in the third person ("This article proposes . . .") not the first person ("I propose . . .").

## ACKNOWLEDGMENTS

Acknowledgments appear in a separate section immediately preceding the endnotes and are written in the first person.

This essay was first presented as a paper at the Center for Comparative Literature at Amherst College. I am grateful for the comments made at the gathering.

## CAPITALIZATION. See also SPELLING AND TERMS

### After a Colon

If the material introduced by a colon consists of more than one sentence, or if it is a quotation or a speech in dialogue, it should begin with a capital letter. Otherwise, it begins with a lowercase letter. See CMS16, 6.61.

### Quotations

Silently correct initial capitalization in quotations depending on the relationship of the quotation to the rest of the sentence (see CMS16, 13.14). For instance:

Smith stated that “we must carefully consider all aspects of the problem.”

*but*

Smith stated, “We must carefully consider all aspects of the problem.”

A lowercase letter following a period plus three dots should be capitalized if it begins a grammatically complete sentence (CMS16, 13.51).

The spirit of our American radicalism is destructive. . . . The conservative movement . . . is timid, and merely defensive of property.

### Terms

A down (lowercase) style is generally preferred for terms. See CMS16, chap. 8, for detailed guidelines on capitalization of terms.

### Titles of Works

For titles in English, capitalize the first and last words and all nouns, pronouns, adjectives, verbs, adverbs, and subordinating conjunctions (*if, because, that, etc.*). Lowercase articles (*a, an, the*), coordinating conjunctions, and prepositions (regardless of length). The *to* in infinitives and the word *as* in any function are lowercased.

For hyphenated and open compounds in titles in English, capitalize first elements; subsequent elements are capitalized unless they are articles, prepositions, or coordinating conjunctions. Subsequent elements attached to prefixes are lowercased unless they are proper nouns. The second element of hyphenated spelled-out numbers or simple fractions should be capitalized. If a compound (other than one with a hyphenated prefix) comes at the end of the title, its final element is always capitalized.

Nineteenth-Century Literature

Avoiding a Run-In

Policies on Re-creation

Reading the Twenty-Third Psalm

When titles contain direct quotations, the headline-capitalization style described above and in CMS should be imposed.

“We All Live More like Brutes than Humans”: Labor and Capital in the Gold Rush

In capitalizing titles in *any* non-English language, including French, capitalize the first letter of the title and subtitle and all proper nouns. See CMS16, 11.24 and 11.42, for the treatment of Dutch and German titles, respectively.

## CAPTIONS AND CREDITS

Captions take sentence-style capitalization. Captions that are complete sentences include terminal punctuation; captions that consist solely of a single phrase do not. If a caption consists of two or more phrases or sentences, terminal punctuation should follow each phrase or sentence. If credit or source information is provided, it should be the last element of the caption, without terminal punctuation.

### Figure 1

Olaf Metzger, *Turkish Delight*, 2006. © Kunsthalle Wien public space. Photograph: Wolfgang Woessner

### Figure 2

Noam Chomsky at a political rally, 1971. Courtesy John Allan Cameron Archives, University of Florida

### Figure 3

Coal miners in Matewan, West Virginia, April 1920. The miners' strike was depicted in John Sayles's film *Matewan*. Photograph courtesy Matewan Historical Society

## CONTRIBUTOR'S NOTE

Each contributor's note includes the author's name, affiliation, areas of activity or research, and most recent works. Dates of publication, but not publishers' names, are given for books.

**Nilüfer Göle** is professor of sociology at the École des Hautes Études en Sciences Sociales in Paris. She is the author of *Interpénétrations: L'Islam et l'Europe* (2005).

Paul Chan is a New York-based artist who was born in Hong Kong in 1973. He has exhibited his work in the United States and internationally, including exhibitions at UCLA Hammer Museum (Los Angeles); Institute of Contemporary Art (Boston); the Renaissance Society (University of Chicago); New Museum (New York); the Serpentine Gallery (London); and the Stedelijk Museum (Amsterdam). Chan frequently hosts lectures and presentations relevant to his work, such as "The Art of Disarmament: Paul Chan in Conversation with Kathy Kelly" (New York Public Library). Paul Chan is represented by Greene Naftali Gallery, New York.

## DATES AND TIMES. See also NUMBERS

May 1968

May 1, 1968

May 1–3, 1968

on February 8, 1996, at 8:15 a.m. and again at 6:15 p.m.

September–October 1992

from 1967 to 1970

1960s counterculture; sixties [*not* 60s or '60s] counterculture

the 1980s and 1990s

mid-1970s American culture

the mid-nineteenth century [note hyphen, not en dash]

the late twentieth century; late twentieth-century Kenya

the years 1896–1900, 1900–1905, 1906–9, 1910–18

AD 873; the year 640 BC; Herod Antipas (21 BCE–39 CE) [use full caps without periods for era designations]

c. 1820

## DOCUMENTATION

### Citing Sources in Text

*Cultural Politics* uses the author-date documentation system. Works are cited in the text by the author's last name (if it is not indicated in the text) and the year of publication.

These underlying imperatives have compelled the bourgeoisie to “give its ideas the form of universality” (Marx 1970: 234).

Marx explains that these underlying imperatives have compelled the bourgeoisie to “give its ideas the form of universality” (1970: 234).

Page citations are separated from the publication date by a colon followed by a space. Volume and page citations are linked by a colon (without a space) and separated from the publication date by a comma. Citations of works by more than three authors give the surname of the first author only, followed by “et al.” Works published in the same year by different authors with the same last name are distinguished in citations by the author's first initial. When two or more works by the same author are cited within the same parentheses, each date is separated by a comma; for two or more works by different authors, each is separated by a semicolon.

Sundaram's boat advances a speculative account of cultural origins, unfolding a narrative around incidents of rupture, discovery, and survival (Kapoor 2000a, 2000b, 2000c, 2000d).

At this time the long-suspected potential of computing, networking, and open-ended acceleration was loosed upon society and its institutions (Castells 1996; Boltanski and Chiapello 2007: 138–39).

Complete bibliographic information is provided in a reference list at the end of the text. The reference list, arranged alphabetically by author and then by date, oldest to most recent, exactly corresponds to the works cited; it is not a reading list. All authors, regardless of number, are named in the references list. Works published in the same year by the same author are distinguished in citations and the references list with the letters “a,” “b,” “c,” and so on.

If the citation is to a reprint edition, the original date of publication should be cited first, in brackets within a parenthetical citation and in parentheses not within a parenthetical citation (e.g., in a footnote). See CMS16, 15.38.

(Foucault [1963] 1973: 41)

1. For a more in-depth discussion of this point, see Foucault (1963) 1973.

To refer again to the most recently cited source, subsequent citations need only include page number (see CMS16, 15.26).

The sperm whale, Beale (1839: 46) concluded in *The Natural History of the Sperm Whale*, is “remarkably timid, and is readily alarmed by the approach of a whale boat.” Beale noted that “it is difficult to conceive any object in nature calculated to cause alarm to this leviathan” (46).

For titles of works, serial commas are added, ampersands are spelled out; numbers are spelled out.

### Abbreviations and Latin Terms in Documentation

Ibid., f. (ff.), op. cit., and loc. cit. are not used, nor are eadem, idem, infra, passim, and supra. Commonly used abbreviations include cf., ed. (eds.), e.g., esp., et al., etc., fig. (figs.), fol. (fols.), i.e., l. (ll.), n. (nn.), p. (pp.), pt. (pts.), ser., trans., vol. (vols.). Latin abbreviations are not italicized.

### Sample Citations

#### Book

Adam, Barbara. 1998. *Timescapes of Modernity: The Environment and Invisible Hazards*.

London: Routledge.

Göle, Nilüfer. 2005. *Interpénétrations: L’Islam et l’Europe (Interpenetrations: Islam and Europe)*. Paris: Galaade.

Lennox, Eleanor. 2000. *The Scottish Diaspora*. 2nd ed. Inverness, UK: Northern Light.

Peters, Harold, Mary Kay Rogers, and Lawrence Burke. 1992. *Why the Revolutions Stopped*. Wilmington, DE: Strong and Wills.

*Chapter in a Collection*

Bordwell, David. 1996. "Contemporary Film Studies and the Vicissitudes of Grand Theory." In *Post-Theory: Reconstructing Film Studies*, edited by David Bordwell and Noël Carroll, 3–36. Madison: University of Wisconsin Press.

Kirihara, Donald. 1996. "Reconstructing Japanese Film." In Bordwell and Carroll 1996: 102–39. [If the collection has its own reference list entry, a short citation form is used; see CMS16, 15.37.]

*Translation*

Adorno, Theodor, and Max Horkheimer. 1986. *The Dialectic of Enlightenment*. Translated by John Cumming. London: Verso.

*Multivolume Work*

Foucault, Michel. 1986. *The Care of the Self*. Vol. 3 of *The History of Sexuality*, translated by Robert Hurley. New York: Pantheon, 1978–86. [One volume is cited individually.]

Foucault, Michel. 1978–86. *The History of Sexuality*. 3 vols. Translated by Robert Hurley. New York: Pantheon. [The work as a whole is cited.]

*Online Book*

Pyatt, Timothy D., ed. 1996. *Guide to African American Documentary Resources in North Carolina*. Charlottesville: University of Virginia Press, [www.upress.virginia.edu/epub/pyatt/index.html](http://www.upress.virginia.edu/epub/pyatt/index.html).

*Journal Article*

Pandey, Gyanendra. 1992. "In Defense of the Fragment: Writings on Hindu-Muslim Riots in India Today." *Representations* 37 (1): 27–55. [Journal published in volumes; the month or season is not required. As a courtesy to readers, who increasingly are locating articles online, issue numbers should be given if available.]

Wood, Ellen Meiksins. 1988. "Capitalism and Human Emancipation." *New Left Review*, no. 167: 1–20. [Journal published only in issues.]

Xu Weinan. 1931. "Taiwan shengfan de yishu wenhua" ("The Artistic Culture of the Taiwanese Barbarians"). *Yishu jie (Art World)* 21: 133–54.

*Online Journal Article*

Abdulhadi, Rabab. 2003. "Where Is Home? Fragmented Lives, Border Crossings, and the Politics of Exile." *Radical History Review*, no. 86: 89–101, [muse.jhu.edu/journals/radical\\_history\\_review/v086/86.1abdulhadi.html](http://muse.jhu.edu/journals/radical_history_review/v086/86.1abdulhadi.html).

Esposito, Joseph J. 2010. "Stage Five Book Publishing." *Journal of Electronic Publishing* 13, no. 2, [quod.lib.umich.edu/cgi/t/text/text-idx?c=jep;view=text;rgn=main;idno=3336451.0013.204](http://quod.lib.umich.edu/cgi/t/text/text-idx?c=jep;view=text;rgn=main;idno=3336451.0013.204).

Jovanovic, Boyan, and Peter L. Rousseau. 2008. "Specific Capital and Technological Variety." *Journal of Human Capital* 2: 135, doi:10.1086/590066. [If the author has provided a DOI rather than a URL, use the DOI; no URL is needed. See CMS16, 14.6.]

*Magazine Article*

Tuckman, Mitch. 1976. "Exiled on Main Street." *Village Voice*, July 26, 108. [Note: *The* is dropped before periodicals in references.]

*Online Magazine Article*

Davis, Peter. 2003. "Ignited Iraq: Baghdad Journal." *Nation*, August 28, [www.thenation.com/doc.mhtml?i=20030915&s=davis](http://www.thenation.com/doc.mhtml?i=20030915&s=davis).

*Newspaper Article*

DeParle, Jason. 1993. "Whither on Welfare: Clinton's Actions Are Far from Bold." *New York Times*, February 3. [Note: Page cite not necessary per CMS16, 14.203.]

*Online Newspaper Article*

Associated Press. 2003. "Jackson Arrested at Yale after Protest Backing Strike." *Washington Post*, September 2, [www.washingtonpost.com/wp-dyn/articles/A12012-2003Sep1.html](http://www.washingtonpost.com/wp-dyn/articles/A12012-2003Sep1.html).

*Dissertation*

Thomas, Joe. 1992. "Eroticism and American Pop Art." PhD diss., University of Texas at Austin.

*Paper or Presentation*

Gilmore, Donald, 1989. "What Does Hermeneutics Really Mean in Art?" Paper presented at the annual meeting of the College Art Association, Boston, February 13.

*Film*

Films are cited in a separate FILMOGRAPHY section.

*Children of Men*. DVD. Directed by Alfonso Cuarón. 2006; Los Angeles: Universal Studios, 2007.

*Websites (Other than Online Books and Periodicals)*

[Include as much of the following information as possible: author of the content, title of the page (if there is one), title or owner of the site, and URL. If no publication date is provided, the year of access should be used and an access date should be included (CMS16, 15.51). The titles of websites and blogs generally use headline-style capitalization. See CMS16, 8.186 and 14.244, for guidance as to whether such titles should be set in roman type or italicized.]

- Kloman, Harry. 2014. "Introduction." The Gore Vidal Index, [www.pitt.edu/~kloman/vidalframe.html](http://www.pitt.edu/~kloman/vidalframe.html). Accessed July 27.
- Southern Poverty Law Center. 2013. "Center Information," [www.splcenter.org/centerinfo/ci-index.html](http://www.splcenter.org/centerinfo/ci-index.html). Accessed August 27. [If there is no author, the owner of the site may stand in the author's place.]
- Obama, Barack. 2008. Barack Obama's Facebook page, [www.facebook.com/barackobama](http://www.facebook.com/barackobama). Accessed July 19.
- Lasar, Matthew. 2008. "FCC Chair Willing to Consecrate XM-Sirius Union." *Ars Technica* (blog), June 16, [arstechnica.com/news.ars/post/20080616-fcc-chair-willing-to-consecrate-xm-sirius-union.html](http://arstechnica.com/news.ars/post/20080616-fcc-chair-willing-to-consecrate-xm-sirius-union.html).

### **ELLIPSES. See also CAPITALIZATION**

Three dots indicate an ellipsis within a sentence or fragment; a period plus three dots indicates an ellipsis between grammatically complete sentences, even when the end of the first sentence in the original source has been omitted. In general, ellipses are not used before a quotation (whether it begins with a grammatically complete sentence or not) or after a quotation (if it ends with a grammatically complete sentence), unless the ellipses serve a definite purpose. See CMS16, 13.48–56, for more detailed guidelines on the use of ellipses.

### **EPIGRAPHS**

The epigraph source includes the author's name or the author's name and the title of the work. No other bibliographical information is required.

### **EXTRACTS. See also CAPITALIZATION and ELLIPSES**

Set off quotations that are more than eighty words in length.

### **KEYWORDS. See also ABSTRACT**

Articles that include an abstract should also include three to six keywords. Keywords should be lowercase (except for names or titles that would otherwise be capitalized) and separated by commas.

*Keywords* negative affect, self-portrait, Del LaGrace Volcano, intersex, Polaroid photography

### **INCLUSIVE LANGUAGE**

Avoid sexist language and terms that are gender specific (*chairman, mankind, etc.*). Never allow the form *s/he*. State both pronouns—*he or she, him or her, his or her*—or recast the sentence in the plural. Avoid alternating the use of masculine and feminine pronouns in an article.

**INITIALS.** See **ABBREVIATIONS**

### **INTERVIEWS**

Unpublished interviews and other personal communications should be cited parenthetically in the text. No citation in the references is needed. See CMS16, 15.48.

(Žižek, pers. comm.)

**NUMBERS.** See also **DATES AND TIMES**

Cardinal and ordinal whole numbers from one to ninety-nine (and such numbers followed by *hundred* and *thousand*), any number at the beginning of a sentence, and common fractions are spelled out. Common fractions are hyphenated as well. Numerals are used to express very large numbers (in the millions or more).

no fewer than six of the eight victims  
 no more than fifty-two hundred gallons  
 One hundred eighty-seven people were put to death there during the twenty-third century BC  
 attendance was about ninety thousand  
 at least two-thirds of the electorate  
 there were 2 million ballots cast  
 the population will top 25 billion

Numbers applicable to the same category, however, are treated alike in the same context.

no fewer than 6 of the 113 victims  
 Almost twice as many people voted Republican in the 115th precinct as in the 23rd.

Numbers that express decimal quantities, dollar amounts, and percentages are written as figures.

an average of 2.6 years  
 now estimated at 1.1 billion inhabitants  
 more than \$56, or 8 percent of the petty cash  
 a decline of \$0.30 per share

Inclusive page numbers are given as follows (per CMS16, 9.60):

1–2, 3–11, 74–75, 100–103, 104–9, 112–15, 414–532, 505–16, 600–612, 1499–1501

Roman numerals are used in the pagination of preliminary matter in books, in family names and the names of monarchs and other leaders in a succession, in the names of world wars, in legal instruments, and in the titles of certain sequels.

On page iii Bentsen sets out his agenda.

Neither John D. Rockefeller IV, Elizabeth II, nor John Paul II was born before World War I.

Yet Title XII was meant to rectify not only inequities but iniquities.

Most critics consider *The Godfather, Part II* a better movie than *Jaws 2*. [Follow the usage in the original work, per CMS16, 9.44.]

Arabic numerals are used for the parts of books.

In part 2, chapter 2, of volume 11 of the *Collected Works*, our assumptions are overturned.

## POSSESSIVES

The possessive of nouns ending with the letter *s* are formed by adding an apostrophe and an *s*.

Kansas's weather

Burns's poetry

Camus's novels

Descartes's philosophy

Euripides's plays

Demosthenes's orations

Jesus's name

Moses's direction

## QUOTATIONS. See EXTRACTS

## SPELLING AND TERMS

Follow *Merriam-Webster's Collegiate Dictionary*, 11th ed. (W11), and *Webster's Third New International Dictionary* for spelling. If more than one spelling is provided in the dictionary, follow the first form given (e.g., *judgment*, not *judgement*; *focused*, not *focussed*). Common foreign terms are set in roman type. (Common foreign terms are defined as those with main entries in W11.)

Prefixes are hyphenated before numerals and proper nouns. Otherwise, prefixes are generally not hyphenated before words; refer to W11 for guidance. Temporary compound adjectives are hyphenated before the noun to avoid ambiguity but are left

open after the noun. Non-English phrases used as modifiers are open in any position, unless hyphenated in the original.

Put neologisms within quotation marks at first use.

A term referred to as the term itself is italicized.

In the twentieth century *socialism* acquired many meanings.

The word *hermeneutics* is the most overused term in recent monographs.

The term *lyricism* was misused in Smith's book review.

## TRANSLATIONS

When an original non-English title and its translation appear together in the text, the first version (whether original or translation) takes the form of an original title, and the second version is always enclosed in parentheses and treated like a bona fide title (whether or not the work represents a published translation) with title capitalization appropriate to the language.

I read *Mi nombre es Roberto* (*My Name Is Roberto*) in 1989.

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Rubén Darío's poem "Azul" ("Blue") is one of my favorites.

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