

Style Sheet

Article (and general text) Style:

All articles should begin with the title in boldface, aligned left. The author's name appears directly below the title, also in boldface but aligned right. The author's affiliation, location, and country should appear directly below his/her name in italics, aligned right.

EX: Scenes from the Colonial Catwalk: Cultural Appropriation, Intellectual Property Rights, and Fashion

Peter Shand
University of Auckland,
New Zealand

Ideally, each article should begin with a short abstract (ca. 100 words).

Section headings should be **bold**, and should be preceded by a blank line (paragraph).

Stand-alone quotes, or quotes that are longer than a full sentence, should be set as a separate paragraph, with reduced (10 pt) font, and aligned center. These should be followed directly by the attribution. ¹

Paragraphs begin with a single tab, *except* those following section headings, reduced quotes, in-line graphics, etc.

Leave only one space after a period ending a sentence.

Use "m-dashes" rather than "n-dashes" or two hyphens.

All other grammar, syntax, punctuation, and usage of the text should conform to the guidelines of the Chicago Manual of Style, 16th edition (b).

Exception: Variations in spelling, such the British replacement of "s" for "z", can be preserved at the discretion of the copy editor.
--

Formatting References for Articles:

**Articles should use endnotes rather than footnotes (label the section “notes”) and “works cited” lists rather than bibliographies. Citations should be in-text, not in notes. All endnotes should use Arabic numbers rather than Roman numerals.

In-text citations should be formatted as follows: ([Author][year], [page number])

EX: (Anttonen 2005, 46)

Works cited entries for **books** should be formatted as follows: [Author]. [year]. *[title]*. [place]: [publisher].

EX:

Anttonen, Pertti J. 2005. *Tradition through Modernity: Postmodernism and the Nation-State in Folklore Scholarship*. Helsinki: Finnish Literature Society.

Periodical sources as follows: [Author]. [year]. “[article title].” *[periodical title]* no. [vol] ([iss]): [pages].

EX:

Bayoumi, Moustafa. 2000. “Shadows and Light: Colonial Modernity and the Grande Mosquée of Paris.” *The Yale Journal of Criticism* no. 13(2): 267–292.

Book Sections as follows: [Author]. [year]. [chapter title]. In *[book title]*, edited by [editors], [pages]. [place]: [publisher].

EX:

Crinson, Mark. 2002. The Mosque and the Metropolis. In *Orientalism's Interlocutors: Painting, Architecture, Photography*, edited by Jill Beaulieu and Mary Roberts, 79–101. Durham, NC: Duke University Press.

Web citations should additionally include the full URL, as well as the date accessed.

Other sources should be cited according to the same basic format.

Response Style:

Formatting for response pieces should be identical to article formatting; however, responses should not include abstracts and the use of endnotes and works cited should be minimized whenever possible. Response authors have the option whether or not to title their response. If not, it will simply be labeled **Response**.

→ See the Cultural Analysis Response Style Sheet for further details.

Review Style:

Each review should begin with the full citation information, aligned left:

EX: Title. By [Edited by; Translated by, etc.] Name. Series name, vol. nr. Place:
Publisher, date. Pp. xx + 000, introduction, notes, bibliography, index, illustrations.

The review should be double-spaced throughout. Grammar, punctuation, syntax and usage should conform to the style guidelines set forth in the Chicago Manual of Style, 16th Edition (b).

The author's name should appear at the end of the review, aligned to the right. The author's name appears in boldface with his/her affiliation, location, and country listed below in italics.

EX: **Jessie Lawson**
University of Missouri, Columbia,
USA

Formatting References for Reviews:

****Reviews should not contain endnotes, footnotes, or works cited lists.** All citations to outside sources should be placed in parenthesis in the body of the review. Citations that are unnecessary to the substance of the review should be judiciously removed to preserve readability.

EX:

By way of comparison, John A. Jakle heaps item on item in his *The Tourist: Travel in Twentieth-Century North America* (Lincoln: University of Nebraska Press, 1985), with little emphasis on analysis, and MacCannell creates a more or less compelling analytical argument in his *The Tourist: A New Theory of the Leisure Class* (New York: Schocken Books, 1976) and offers only occasional necessary examples.

Page numbers are cited in parentheses with no "p." or "pp." When citing page numbers along with other information, use a comma to separate.

EX:

(Lincoln: University of Nebraska Press, 1985, 45)

Review Content: The scope of reviews should include at least some of the following points (subject to your discretion):

- 1. Intended or recommended audience of the work**
- 2. Overall aim of the work and how well that aim is achieved.**
- 3. The place of this work in scholarship (i.e. the scholarly context of its creation, its relationship to other works in the field and its overall quality of scholarship)**
- 4. Physical details such as layout, design or editing.**
- 5. Your thoughts and opinions on the book.**
- 6. Personal information so long as it is relevant and serves to elucidate a particular point or situate your critical voice.**

¹ Example of text paragraph followed by standalone quote:

The self-conscious selection of an element of a culture's history to articulate a political stance recalls an assertion Pertti J. Anttonen makes about how people construct their identities through symbolic means. In *Tradition through Modernity* (2005), Anttonen states:

Whenever people make public presentations of their identity and show allegiance through cultural representations, they foreground some particular aspects and background others, which makes the presentation of self always argumentative in nature. Having a cultural identity...means the production of images and representations through actions that have argumentative goals in the transformation of relations. As such argumentative production of relations, cultural identity is fundamentally political in nature, an issue of establishing, controlling and fighting over the meaning of symbols, exercising power, creating hierarchies and contesting them (Anttonen 2005, 108).