2. Text Elements

Front Matter

Table of Contents

2.1 **ITEMS TO INCLUDE** List all part titles and complete chapter titles and subtitles on the table of contents. Do not include the headings within chapters. Do not include page numbers for the chapters as these numbers will change when the book is typeset.

2.2 **TITLES MUST CORRESPOND** Be sure to verify that the chapter titles on the table of contents **exactly** match the titles at the chapter openers.

2.3 **ORDERING** Please list the applicable elements in your manuscript in the following order:

> Preface
> Acknowledgments
> Introduction
> Chapters
> Appendix
> Notes
> Bibliography
> Index

Acknowledgments

2.4 **SUBMIT WITH FINAL MANUSCRIPT** Your acknowledgments must be submitted when you send in the final manuscript; you may make minor revisions or add updates during your copyediting

review of the manuscript, but we require the basic text with the final manuscript.

2.5   **NO PERMISSIONS OR CITATIONS** Do not include text permissions or citations about previous publications in your acknowledgments; this information will be listed on the copyright page.

2.6   **ACKNOWLEDGMENTS WITHIN THE PREFACE** If your acknowledgments are brief (one or two paragraphs), add them to the end of your preface (if your manuscript includes a preface).

2.7   **ACKNOWLEDGMENTS AT END OF BOOK** Lengthy acknowledgments may be placed at the end of the book at the Press's discretion.

Headings

2.8   **PURPOSE AND OBJECTIVE** Headings are essential to the organization of the text. For scholarly books, headings are particularly important for guiding readers through dense information and emphasizing connections between ideas.

2.9   **CONSISTENCY** Be sure to maintain consistency of wording and length in headings throughout the book.

2.10   **CAPITALIZATION** The Press uses headline style capitalization for chapter titles and section headings. Lowercase articles, conjunctions, and prepositions, but capitalize the other words in the headings, including the first and last word.

2.11   **LEVELS** Employ no more than three levels of headings. To ensure that the correct weight is assigned to each heading during the design process, please differentiate the levels in your manuscript as follows:

> <u>Underline Level-A Headings</u>
> *Italicize Level-B Headings*
> Use Roman Type for Level-C Headings

Please note that the chapter title **should not** be considered a level-a heading. The chapter title should always appear in Roman type, flush left, with one additional line space separating it from the first paragraph.

2.12   **SPACING** Leave a blank line space above and below each heading.

2.13   **ADDITIONAL GUIDELINES FOR HEADINGS**

1. Do not number headings.
2. Do not affix notes to headings; these notes should be connected with the relevant text in the chapter (or may be best as unnumbered notes at the beginning of that chapter's notes when relating to the chapter in general).
3. Do not use "Introduction" as the first heading in a chapter; it is implied that the opening of a chapter will be introductory.
4. Avoid "stacking" headings, i.e., immediately following a level-a subhead with a level-b subhead.

Quotations

2.14   **BLOCK QUOTES** Indent all lines of an extract one inch on the left side **only.** Use the indent feature in your word processing program; do not use multiple tabs or spaces.

2.15   **QUOTATION MARKS** No quotation marks are needed around an extract unless you are reproducing dialogue. Any quoted material within the extract should be enclosed in double quotation marks. Enclose your own interpolations and modifications in brackets, **not** parentheses. If you have added italics to part of the quotation, note "emphasis added" in parentheses after the quotation.

2.16   **MULTIPLE PARAGRAPHS** If an extract includes multiple paragraphs, indent the first line of subsequent paragraphs by 1/2 inch, and do not add extra space between paragraphs of the quotations.

2.17   **USE OF *[SIC]*** The Press prefers that authors not use *[sic]* in quotations to indicate disagreement with another author's wording or opinions. *[sic]* is best reserved to indicate true errors of fact or spelling. If you have philosophical differences with the wording of the author you are quoting, it is best to address those differences in a numbered note or in your own text. *[sic]* is also not necessary in passages of dialogue or in quotations of writing from earlier time periods, when variations of spelling or language usage are understood.

2.18   **ACCURACY** Be sure to copy the **exact** wording, spelling, and punctuation of quotations. Waiting until proof stage to confirm the accuracy of your quotations is unacceptable. It is your responsibility to verify that all names are spelled correctly, that citation information for quotations is accurate and complete, and that all foreign-language material appears in proper form, including diacritics; your copy editor **will not** fact check these elements.

2.19   **FOREIGN-LANGUAGE MATERIAL** When quoting material that originally appeared in a language other than English, it is not necessary to provide the quote in its original language **unless** you are conducting a close contextual reading. In such instances, the foreign-language version should appear first, followed by the translated version. Do not place versions side-by-side in columns. If you are not conducting a close contextual reading but would like to include the quote in its original language, please do so in the notes. Note that the accuracy of all foreign-language material is the **author's** responsibility to verify.

Poetry

2.20   **EXTRACTS** Poetry passages should appear in the manuscript **exactly** how you wish them to look in your book: your manuscript should exactly follow the indentation and hard line breaks of the source. When necessary, use spaces and tabs to create the appropriate alignment and layout of poetry. When we are typesetting the poetry, we will use your paper manuscript copy as our guide.

2.21   **RUN-IN QUOTATIONS** Poetry quoted in the text but not set line by line as an extract should appear within quotation marks, with slashes inserted to indicate original line breaks.

> In "Song of Myself" Walt Whitman writes, "I celebrate myself, and sing myself, / And what I assume you shall assume, / For every atom belonging to me as good belongs to you."

Epigraphs

2.22   **DEFINITION** An epigraph is a short quotation that is pertinent but **not integral** to the text.

2.23   **PERMITTED USES** The Press allows epigraphs in three instances only:

1. at the opening of the book
2. at the beginning of a part
3. at the beginning of chapters

Epigraphs placed elsewhere, such as after headings within the chapter, will be removed.

2.24   **LENGTH AND FREQUENCY** In order to make the most effective use of this convention, **only one or two** epigraphs of short length are permitted per instance. If you submit more, you will be asked to cut extraneous quotes before the book can enter copyediting. The total word count for epigraphs at the beginning of chapters should not exceed 150 words.

2.25   **ATTRIBUTION** The attribution for an epigraph need only include the name of the author or speaker and the title of the source (book, article, speech, etc.). Do not include a note with the complete citation.

2.26   **FORMATTING** Indent the epigraph two inches on the left side only. The attribution should appear on its own line, below the quote, preceded by a double-hyphen dash.

> Vigorous writing is concise.
> --William Strunk Jr., *The Elements of Style*

Notes

2.27   **ENDNOTES, NOT FOOTNOTES** All notes must be endnotes, **not** footnotes at the bottom of manuscript pages.

2.28   **EMBEDDING** All notes should be embedded within the chapter text, using the endnote-insertion feature of your word processing software. They should not be submitted as a distinct section at the end of your manuscript.

2.29   **NOTES MUST BE FINAL** Submit **complete** notes with your manuscript. Do not leave gaps or reminders to yourself to supply full references or missing information after copyediting. If your notes are not ready for copyediting, the manuscript will be returned to you for completion, which will delay the publication of your book.

2.30   **CITATIONS OF WEBSITES** If you are citing material from the Internet, give a **brief** website URL of the source's main page, rather than a long and complicated web address that readers are unlikely to use. Make sure website addresses are plain text, not embedded hypertext links, in the final manuscript. Do not enclose URLs in brackets.

2.31   **NUMBERING** Number notes by chapter; that is, each chapter's notes begin with note 1 (**do not** number notes consecutively throughout your entire book). Please use arabic numerals for all endnote numbers and references.

Style

2.32   **PREFFERED STYLE** Your notes should follow the style described in the *Chicago Manual of Style*. If you have a strong preference for another style, consult your editor **before** submitting your final manuscript. The Press will accept an alternate note style when appropriate and consistent.

2.33   **PLACEMENT OF ENDNOTE REFERENCES** Avoid multiple note numbers in the same sentence or in close proximity in the text. Do not affix note numbers to chapter titles, section headings, or epigraphs.

2.34   **UNNUMBERED NOTES** A general note about a chapter should appear as the first, unnumbered note for that chapter.

2.35   **QUOTATIONS** Do not set block quotations as extracts in the notes; run them in with the rest of the text, with quotation marks. Only poetry passages may be set as line-by-line extracts in the notes.

2.36   **ABBREVIATIONS** Do not abbreviate your source titles with initials, such as *W* for *Walden*. Spell out titles or just give page numbers parenthetically in text if the source is obvious.

Documentation Systems

2.37   **NOTES AND BIBLIOGRAPHY SYSTEM** There are two basic documentation systems. The first, traditionally encountered in history, literature, and the arts, gives complete bibliographic information for a work the first time it is cited in each chapter's notes. These notes may or may not be accompanied by a full bibliography. (If you follow this style, consider whether your book really needs a bibliography.) When a book has a bibliography, abbreviated citations are used throughout the entire

notes section; no full publication citations appear in the notes. The following are examples of notes in this system.

1. Dudley Andrew, *Concepts in Film Theory* (New York: Oxford University Press, 1984), 170.
[First full citation of book; no bibliography.]

2. Ibid., 175.
[The use of "ibid." is restricted to the immediately preceding work only.]

3. Sigmund Freud, "The Paths to the Formation of Symptoms," in *The Standard Edition of the Complete Psychological Works of Sigmund Freud,* ed. and trans. James Strachey (London: Hogarth Press, 1958), 16: 370.
[If your notes include long strings of "ibid." citations, you might consider moving these page numbers parenthetically to the text rather than citing them with separate notes. The Press strongly prefers in-text parenthetical citations to extensive "ibid." notes.]

4. Andrew, *Concepts in Film Theory,* 182–83.
[For a repeated source or for all notes when a bibliography is included with your manuscript, give only last name, title (without subtitle), page numbers.]

5. Reference to the "political unconscious" is derived from Fredric Jameson, *The Political Unconscious: Narrative as a Socially Symbolic Act* (Ithaca, N.Y.: Cornell University Press, 1981). The assertion of such a concept is based on the recognition that "nothing . . . is not social and historical--indeed, that everything is 'in the last analysis' political," and calls for the "unmasking of cultural artifacts as socially symbolic acts" (20).
[Combination of bibliographic citation and text.]

6. Marina Heung, "Why ET Must Go Home: The New Family in American Cinema," *Journal of Popular Film and Television* 11, no. 2 (Summer 1983): 81.
[Journal article.]

7. Jameson, *Political Unconscious,* 47.
[The Press does not use "op. cit." to refer to previously mentioned titles.]

2.38   **AUTHOR–DATE SYSTEM** The second common style of documentation is the author-date system. Sources are cited in the text in parentheses, by the author's last name, the date of publication (if you list more than one work by the same author in your reference section), and page numbers if needed; for example, (Brown 1992, 12). This system obviously requires a full bibliography. Endnotes, which give more information than just a citation, also use the author–date system:

> 8. For much of our data on this period, we rely on Melucci (1984) for research on the social movement sector in Milan.

▶ If you intend a wider audience for your book, you should avoid the author–date system.

Bibliography

2.39   **NEED** Consider whether your book truly needs a bibliography. If you give complete citation information in your notes, a bibliography that merely repeats that information is redundant. The copy editor will abbreviate your notes if a bibliography is included so that we do not duplicate this citation material in the book.

2.40   **PREFERRED STYLE** Your bibliography should follow the style described in the *Chicago Manual of Style.* The main difference between note and bibliography format is that periods, rather than commas and parentheses, separate the elements in a bibliography entry.

2.41   **CORRESPONDENCE WITH NOTE SYSTEM** Your bibliography must correspond to your note system; for example, if you used the author–date system, then in your bibliography the date must immediately follow the author's name, so readers can quickly find each source. All entries in your bibliography must match exactly the information given in your notes and in the text; all names, titles, and dates of sources must be identical throughout the manuscript.

2.42   **MULTIPLE WORKS BY SAME AUTHOR** When your bibliography includes several works by the same author, present those works in this order:

1. List the books and articles written by this author alone, according to the date of their publication.
2. List books by this author written with one other person, arranged alphabetically by the name of the second author.

3. List titles written by this author with two or more other authors, in order of date.
4. Finally, list by date those works that this author edited, rather than wrote.

Do not repeat the author's name for subsequent entries after the first one; use six consecutive hyphens instead of the name. Check multiple entries by the same author or authors to see if any publications have the same date; distinguish these with letters following the date (1990a, 1990b, and so on) throughout the manuscript and bibliography. The following is a sample from a bibliography using the author–date system.

> Inglehart, Ronald. 1977. *The Silent Revolution: Changing Values and Political Styles among Western Publics*. Princeton, N.J.: Princeton University Press.
> ------. 1990a. *Culture Shift in Advanced Industrial Society*. Princeton, N.J.: Princeton University Press.
> ------. 1990b. "Political Value Orientations." In *Continuities in Political Action,* ed. M. Kent Jennings and J. W. van Deth, 67–102. New York: De Gruyter.

Author Biography

2.43 **LENGTH AND COMPONENTS** Include a **brief** biography as a separate word processing file with your final manuscript. Your biography should include **only** your rank, affiliation, and previous book publications:

> Jane Doe is associate professor of English at the University of Minnesota. She is the author of *First Book* and coeditor of *Second Book.*

If you are the author of a nonacademic title, your author biography should include your qualifications for writing on the topic. For example, the author biography for a cookbook might read:

> **John Doe** is the owner and chef of Popular Eatery in Minneapolis and has been a natural foods restaurateur for twenty-five years.

Translations

2.44   **TRANSLATOR'S NOTES** If you wish to add your own notes as part of the work you are translating, enclose your notes in brackets and end each note with "--Trans." Number your notes together with those of the author; **do not** create separate note systems even though the note numbers in your translation will vary from the note numbers of the original book.

2.45   **QUOTATIONS** Whenever possible, the quotations within your translation should be from a recognized English-language edition of the work, rather than your own translation of the quotation. If, for example, the author you are translating includes a passage from the French edition of Sartre's *Being and Nothingness,* locate a published English translation of this work and include this passage in your manuscript (with the appropriate citation of this source), rather than translating the quotation yourself along with the rest of your author's text. If you are unable to find an adequate English-language translation of a work and must translate a quoted passage yourself, be sure to indicate this fact with "my translation" in the citation for the quotation.

2.46   **BIBLIOGRAPHY** Check that the bibliography of your translation is most helpful for the book's English-speaking audience. Include published English translations of foreign titles in the original bibliography whenever these are available.