
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.** 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. Be sure that headings give some idea of what is contained within to help readers more easily navigate the book.
- 2.9 **CONSISTENCY.** Be sure to maintain consistency of wording and length in headings throughout the book. Avoid lengthy headings.
- 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:

Underline Level-A Headings

Italicize Level-B Headings

Use Roman Type for Level-C Headings

Please note that the chapter title should not be considered 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 each heading.

2.13 ADDITIONAL GUIDELINES FOR HEADINGS.

1. Do not use numbers (roman or arabic) as headings. Use narrative headings or blank line spaces to divide sections instead.
2. Do not number narrative headings.
3. Do not affix notes to headings; these notes should be connected with the relevant text in the chapter.
4. Do not use “Introduction” as the first heading in a chapter; it is implied that the opening of a chapter will be introductory.
5. Avoid “stacking” headings, i.e., immediately following Heading 1 with Heading 2.
6. Do not place epigraphs following headings; they will be removed.

Quotations

- 2.14 **BLOCK QUOTES.** Style block quotes (also called extracts) using the Body Text Indent style. Alternatively, adjust paragraph settings to include a one-inch indent on the left side only. Use the indent feature in Microsoft Word; 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 a half inch; do not add extra space between paragraphs of the quotations.
- 2.17 **USE OF [SIC].** [*sic*] is best reserved to indicate true errors of fact or spelling. Do not use [*sic*] in quotations to indicate disagreement with another author’s wording or opinions. If you disagree with the wording of the author you are quoting, address those differences in a numbered note or in the main 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. Similarly, it is not necessary when quoting informal writing such as emails and blog posts.

- 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 non-English language material appears in proper form, including diacritics; your copy editor *will not* fact check these elements.
- 2.19 **NON-ENGLISH 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 non-English 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. Please note that it is your responsibility to verify the accuracy of all non-English language material.

Poetry

- 2.20 **EXTRACTS.** Poetry passages should appear in the manuscript exactly as 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 original digital manuscript 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 spaced 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.** Only one or two epigraphs of short length are permitted per instance. 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 two hyphens or an em 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 Microsoft Word. They should not be submitted as a separate 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, use the version of the URL that is most likely to take readers directly to the source cited and will continue to point there over time (permalink). Short URLs should be used in the absence of a permalink; short URLs are preferable to using URLs that contain long strings of search

parameters, which are often not properly linked. Make sure website addresses are plain text, not embedded hypertext links, in the final manuscript. Do not enclose URLs in brackets.

Permalink URL: <https://www.aacademica.org/noviembrehd/tabs/program>

Short URL: <https://www.aacademica.org>

Do not provide URL with search parameters; these can be identified by the inclusion of a question mark followed by text in the URL:

<https://www.aacademica.org/noviembrehd/tabs/program?block=41>

- 2.31 **NUMBERING.** Each chapter's notes begin with note 1 (*do not* number notes consecutively throughout your entire book). Use arabic numerals for all endnote numbers and references.

Style

- 2.32 **PREFERRED STYLE.** Style notes according to the most recent edition of the *Chicago Manual of Style*. The Press will accept an alternate note style when appropriate and consistent.
- 2.33 **PLACEMENT OF ENDNOTE REFERENCES.** Place endnote references at the ends of clauses or sentences. Avoid multiple endnote references in the same sentence or in close proximity in the text. Do not affix endnote references to chapter titles, section headings, captions, 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 or poetry as extracts in the notes; run them in with the rest of the text.
- 2.36 **ABBREVIATIONS.** Do not abbreviate your source titles with initials, such as *W* for *Walden*. Spell out titles or 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. Andrew, 175.

[The use of "ibid." is now discouraged, as it can cause confusion for readers of ebooks. When citing the same source as the immediately preceding note, give the author last name and page number only. If your notes include long strings of citations to the same source, you might consider including these page numbers parenthetically in the text rather than citing them with separate notes.]

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.

[Chapter in a book.]

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 a short citation: 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.]

8. Mark Bowden, “The Killing Machines: How to Think about Drones,” *Atlantic*, September 2013, <https://www.theatlantic.com/>.

[Web citation. Note that a shortened URL is used.]

9. Mark Evan Bonds, *Absolute Music: The History of an Idea* (New York: Oxford University Press, 2014), chap. 3, <https://doi.org/10.1093/acprof:oso/9780199343638.003.0004>.

[Online version of a chapter that includes DOI.]

2.38 **AUTHOR-DATE SYSTEM.** The second common style of documentation is the author-date system. This system requires a full bibliography. If you are writing for a more general audience, you should avoid 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 bibliography), and page numbers if needed; for example, (Brown 1992, 12). Endnotes that give information beyond a citation also use the author-date system:

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

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 and should be deleted. If it must be retained, 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 latest edition of 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 the date must immediately follow the author's name in the bibliography so readers can quickly find each source. All entries in your bibliography must exactly match 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 works written by this author alone according to the year of publication, earliest first.
 2. List works by this author written with one other person, arranged alphabetically by the last name of the second author.
 3. List works written by this author with two or more other authors in order of year published.
 4. Finally, list works that this author edited, rather than wrote, in order of year published.

Repeat the author's name for subsequent entries after the first one. Check multiple entries by the same author or authors to see if any publications have the same date, alphabetize these by title, and 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.

Inglehart, Ronald. 1990a. *Culture Shift in Advanced Industrial Society*. Princeton, N.J.: Princeton University Press.

Inglehart, Ronald. 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 Microsoft Word 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 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 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 square brackets and end each note with “—Trans.”

1. This is a translated note from the original text.
2. [This is a note by a translator. —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 non-English titles from the original bibliography whenever these are available.

