

e-misférica style sheet

Commas Use serial commas before "and": Spanish, English, and Portuguese.

Initial Capitalization

Please keep capitalization to a minimum. When possible, use lower case for government, church, state, party, volume etc.; north, south, etc. are only capitalized if used as part of a recognized place name e.g. Western Hemisphere, South America; use lower case for general terms e.g. eastern France, south-west of Mexico. Dance and Theatre companies should be upper case, e.g. Elevator Repair Service.

Dates day month year (no commas): 21 September 1968. Spell out months: September 1965.

Decades In the 1950s; the '60s; 21st century.

Ellipses Bracket ellipses that indicate author's or editor's deletion: [...]

Gender Avoid the generic use of male nouns and pronouns when referring to both sexes; also avoid use of the feminine article in reference to ships, countries, etc.: France, *its* people.

Interviews: Use the last name of the speaker in all caps followed by a colon: MORAGA: I said.

Non-English Words and Proper Names

Italicize non-English words on first use only. For non-English language productions, give the title of the production first, then parenthetically in English: *Calendario de Piedra* (Calendar of Stone, 2001).

Numbers Spell out numbers from one to ten. Use numerals for numbers 11 and higher.

Quotations: Use double quotation marks for quoted material within the text; single quotation marks should only be used for quotes within quotes. For ellipsis within a quotation use three leader dots for a mid-sentence break, four if the break is followed by a new sentence. Quotations of over 40 words should be extracted and indented and no quotation marks used.

References and citations: Per *Chicago Manual of Style*, 15th ed.

For citations within the text, use the author-date system: (Godoy 2006:143–45) or (Godoy 2006) or (see Godoy 2006). Please use computer-generated endnotes only (no footnotes). Place references after endnotes, at the end of document. References are for cited works only. List multiple sources by one author chronologically.

Anthology

Derrida, Jacques

1982 "Signature, Event, Context." In *Margins of Philosophy*, translated by Alan Bass, 307–30. Chicago: University of Chicago Press.

Book

McKenzie, Jon

2001 *Perform or Else: From Discipline to Performance*. London: Routledge.

Journal

Prieto-Stambaugh, Antonio _

1996. "La actuación de la identidad a través del performance chicano gay." *Debate Feminista* 7, 13:285–315. _

1998. "Performance art transfronterizo: hacia la desconstrucción de las identidades." *Gestos* 13, 25:143–62.

Newspaper

Gómez, Raul

1997 "Violento Inicio del Semestre." *El Nacional*, 1 October:A1.

Online sources

Critical Art Ensemble

1994 *The Electronic Disturbance*. Autonomedia/semiotext(e). [_http://www.critical-art.net/_](http://www.critical-art.net/). (22 November 2002).

Stelarc

2002 "Stelarc." [_http://www.stelarc.va.com.au/_](http://www.stelarc.va.com.au/). (12 February).

Original date

Du Bois, W.E.B. _

1965. [1903] *The Souls of Black Folk: Essays and Sketches*. Reprinted in *Three Negro Classics*. New York: Avon Books.

Same Year/Same Author; Interview; Personal correspondence

Stoklos, Denise

2001a Interview with author. Paris, 21 May.

2001b Personal correspondence. 2 October.

Sound

Public Enemy

1990 "Fear of a Black Planet." *Fear of a Black Planet*. Def Jam.

Spacing

Double-space all text, including endnotes, extracts, and reference lists. Type only one letter space after periods and colons.

Titles

Italicize books, performances, operas, movies, T.V. and radio programs, paintings, sculptures, dances, and epic poems. In quotation marks: articles, unpublished works, TV and radio episodes, poems, and songs. Follow first mention of any performance or artwork with a date.