***Contemporary Women's Writing* Style Guide for Authors**

Contemporary Women's Writing follows the *MLA Handbook,* 8th edition (2016). The style guide below is intended to clarify certain stylistic and formatting issues and should be used in addition to the *MLA Handbook.* See also recent issues of *PMLA* (*Publication of the Modern Language Association*) for examples of MLA citation format and style.

Document format
Title of the manuscript:
- In Bold, not in quotation marks or italics.
- Upper case for all words except prepositions and articles.
- If a work of literature is mentioned in the title, then follow standard rules for italics or quotation marks. (See below.)
Author's name/identifying information:
- Manuscript should be suitable for blind review. It should not include the author's name or any references that would identify the author.
Subsection titles:
- In bold.
- Left aligned.
- Use section titles only; do not number sections.
- If a work of literature is mentioned in the title, then follow standard rules for italics or quotation marks. (See below.)
Footnotes/endnotes:
- Use endnotes only, not a combination of footnotes and endnotes.
- Use Arabic numerals for endnotes.
- Endnotes should be short and should not contain argumentation essential to the essay.
- Parenthetical citation (MLA format), rather than endnotes, should be used for documentation of quotations and other references. (See below.)

Quoting Sources (See also section 1.2 and 1.3 of the *MLA Handbook,* 8th Edition [2016])

All quotations:
- All quotations should reproduce the original language precisely.
- All quotations should be clearly introduced with a comma or colon, or smoothly incorporated into a grammatically correct sentence.
- If the quotation is changed in any way—the verb tense modified to fit with the surrounding sentence, or supplementary information added for clarity—the modified text should be placed within square brackets.
For example: Jane Austen writes of Catherine Morland that "[s]he had a thin awkward figure, a sallow skin without colour, dark lank hair, and strong features" (3).

- All quotations should be followed by a parenthetical reference that provides all necessary information that is not already clear from the sentence or paragraph. (See below.)

<u>Omitting text from quotations</u> (1.3.5-6)
- Text may be omitted to shorten quotations, as long as the resulting quotation remains true to the original and grammatically correct.
- An ellipsis should be used to indicate where text has been omitted.
- If omitting text from the middle of a sentence, use three periods with a space before each and a space after the last period.
  For example: Roth himself recasts Swados's metaphor as a "bouncy" style that emerges from "an attempt . . . to incorporate into American literary prose the rhythms, nuances, and emphases of urban speech and immigrant speech" (178).
- If omitting a complete sentence, use an ellipsis *after* the sentence period—a total of four periods—with spaces between each, but no space before.
  For example: Paley writes: "It was a long story and a sad story. . . . Marty, whose remembering tongue I was, waited at the foot of the cross" (38).
-     If omitting text directly following a semicolon, colon, comma, or other form of punctuation, maintain the punctuation if it is necessary for meaning or grammatical integrity.
  For example: Braidotti asks: "[H]ow can we tell the proactive from the regressive ones? . . . This politics of locations is best served by a non-unitary vision of the subject that stresses nomadic complexity" (92-93).
- When quoting poetry, an ellipsis can be used (following the above guidelines) to indicate the omission of words and phrases.
- The omission of an entire line or more from the middle of a poetic quotation is indicated by a line of spaced periods approximately the length of a complete line of the quoted poem.
  For example:

> their shoes are stuccoed with sawdust and blood
> the two young butchers walk singing together on Ninth Avenue
> . . . .
> they kick the melting snow and splash into deep puddles
> . . . .
> for water and singing may wash away the blood of the lamb
> (*Begin Again* 19)

- If the author you are quoting uses ellipsis points, you should distinguish them from your own by including an explanatory phrase in the parenthetical citation.
  For example: And the narrator thinks, "I would like to try to tell such a story, if he means the kind that begins: 'There was a woman . . .' followed by plot, the absolute line . . . which I've always despised" (232, first ellipsis in original).

<u>Prose, In-text quotation format</u>:

- Shorter quotations (fewer than 4 lines) should be placed in double quotation marks and incorporated into the text.
- For in-text quotations, the parenthetical reference should be placed inside the concluding punctuation for the sentence.
  For example: The text states, "She never could learn or understand anything before she was taught" (Austen 3).
- Quotations within quotations should be marked with single quotation marks.
  For example: Austen writes that the general "did not recover" from his "fit of good humour" until "Eleanor had obtained his forgiveness of Henry, and his permission for him 'to be a fool if he liked it!'" (156).
- Concluding punctuation of in-text quotations should be omitted unless it is essential to the meaning of the sentence (such as a question mark or exclamation point—see example above).

Prose, Block quotation format:
- Quotations that are four lines or longer should be placed in block quotation format.
- Block quotations are usually introduced with a colon.
- Set the block quotation off from the text by beginning a new line.
- Indent the entire quotation one inch from the left margin.
- Do not add quotation marks that do not appear in the original.
- For block quotations, the parenthetical reference should follow after the concluding punctuation mark.
- For example:

  Northanger Abbey ends with a satirical view of marriage:
  His pleasing manners and good sense were self-evident recommendations; and having never heard evil of him, it was not their way to suppose any evil could be told. Goodwill supplying the place of experience, his character needed no attestation. "Catherine would make a sad, heedless young housekeeper to be sure," was her mother's foreboding remark; but quick was the consolation of there being nothing like practice. (156)
- After block quotations, return text to left margin unless a new paragraph is required.

Poetry, In-text quotation format:
- Quotations of less than 4 lines (3 lines or fewer) should be placed in quotation marks and incorporated into the text.
- Lines of poetry should be separated by a forward slash, with a space before and after. Stanzas should be separated by two forward slashes, with a space before and after.
- The parenthetical reference should be placed inside the concluding punctuation for the sentence.
- For example: Dickinson writes: "EXCEPT the smaller size, no Lives are round, / These hurry to a sphere, and show, and end" (423).

<u>Poetry, Block quotation format</u>:
- Quotations that are four lines or longer should be placed in block quotation format.
- Set the block quotation off from the text by beginning a new line.
- Indent the entire quotation one inch from the left margin.
- Add no quotation marks that do not appear in the original.
- When the spatial arrangement of words in lines of poetry is unusual and significant, reproduce it as accurately as possible.
- The parenthetical reference should follow after the concluding punctuation mark (if there is concluding punctuation).
- For example:

  Dickinson writes:
  EXCEPT the smaller size, no Lives are round,
  These hurry to a sphere, and show, and end.
  The larger, slower grow, and later hang—
  The Summers of Hesperides are long. (423)
- If the parenthetical reference will not fit on the last line, or if it disrupts the appearance of the poetic line, it may be placed on the next line, flush with the right margin of the page.
  For example:

  Paley writes:
  > When the wild strawberry leaves turn
  > red and show the dark place of the strawberries
  > it is too late
  >
  > I know this has a
  > meaning inside my own life
  > inside dark life
  > (*Begin Again* 63)

- After block quotations, return text to left margin unless a new paragraph is required.

Parenthetical Citation of Sources:
- The standard parenthetical reference includes the author and the page number(s) of the quotation, with only a space (no comma or other punctuation) between the two.
  For example: (Austen 156).
- If the Works Cited includes more than one source by the same author, add the title or a shortened version of the title for the sake of clarity.
  For example: (Austen, *Northanger* 156).
- Multiple pages should be separated by a comma.
  For example: (Austen 4, 86).
- A range of pages should be indicated by a hyphen.
  For example: (Austen 86-88).

- If the author and work are clear from the body of the text, then the parenthetical citation need only include the page number.
  For example: Jane Austen's *Northanger Abbey* begins: "No one who had ever seen Catherine Morland in her infancy would have supposed her born to be an heroine" (3).

Translating foreign language quotations:
- Quotations in languages other than English should be translated into English
- Translated quotations in-text should follow this format: "quote in original language"/ "translation" (parenthetical reference).
  For example: Gauthier forcefully states, "[l]a femme surréaliste est une forgerie de mâles"/ "the surrealist woman is a male invention" (190).
- For translations of block quotations, format original text according to the rules for block quotations above. Then on a new line begin translated quotation. See 3.9.8 of the *MLA Style Manual and Guide to Scholarly Publishing.*

Titles of works in the manuscript
- See *MLA Handbook,* section 1.2, for a complete list of title formats.
- In general, the titles of longer works that stand alone—including novels, plays, films, and collections of poetry—are italicized. For example: *Moby-Dick, Leaves of Grass, The Godfather, The Waste Land.*
- The titles of shorter works that are part of a larger collection—including individual short poems, book chapters, essays, songs, and short stories—are placed in quotation marks. For example: "Nantucket" or "One Song, America, Before I Go."
- When a primary source is mentioned for the first time, please include the original date of publication in parentheses after the title.

Names of authors in manuscript
- The first time an author or critic is mentioned, their first and last name should be used.
- Once the author or critic has been introduced, it is fine to use just the person's last name.

Numbers in the manuscript
- Page numbers in parenthetical citations and Works Cited page should be written in Arabic numerals (not spelled out, not roman numerals, except in introductions and prefatory material that uses roman numerals).
- In the body of the text, numbers one through nine are spelled out. Numbers above nine may be written in numerals.
- In a range of numbers, give the second number in full for numbers through 99. For example: 2-3, 10-12, 93-97.
- For larger numbers (including dates since AD 1000) give only the last two digits of the second number, unless more are necessary.
  For example: 96-101, 103-04, 395-401, 923-1003, 1003-05, 2000-03, 1940-45, but 1898-1901.

- Commas are usually placed between the third and fourth digit from the right, the sixth and seventh, etc. For example: 1,000; 20,000; 7,659,322. Commas ARE NOT used in the case of page numbers, addresses, and four-digit year numbers.

American versus British Spelling
- In the body of the manuscript, American spelling should be used instead of British. Some common examples are:
  o Color, not colour
  o Theater, not theatre
  o Organize, not organise
  o Paralyze, not paralyse
  o Enrollment, not enrolment
  o Encyclopedia, not encyclopaedia
- When quoting from a text, however, follow the spelling of the original exactly.

Spacing after concluding punctuation
- Use only a single space after a period, question mark, or exclamation point.

Works Cited format
- See the *MLA Handbook,* 8th edition (2016) part 2, section 2 for more details.
- Arrange entries in alphabetical order by authors' last names (surnames), or by title for sources without authors.
- Do not abbreviate the roles of contributors other than the author. If the reference starts with the name of the contributor, insert a comma and add the title of their role in full, e.g. "editor" or "translator." See Stryker and Whittle for example. If a contributor is mentioned later in the entry, use "edited by," "translated by," "performance by," etc. See the examples of Hekma and Foucault.
- Capitalize the first word and all other principal words of the titles and subtitles of cited works listed. (Do not capitalize articles, prepositions, coordinating conjunctions, or the "to" in infinitives.)
- When the work is published by a university press, shorten the publisher's name. For example: Oxford University Press = Oxford UP; University of Delaware Press = U of Delaware P. Do not abbreviate other publishers' names.
- Use the conjunction "and," not an ampersand [&], when listing multiple authors of a single work.
- Use the abbreviations p. or pp. to designate page numbers in Works Cited, but not in in-text citations.
- If there are no page numbers, or page numbers are not provided, then omit this information. Do not use "n. pag."
- When multiple works by the same author are included, list the author's full last and first name for the first work. For subsequent works, replace the author's name with —.
- When multiple works by the same author are included, they should be alphabetized by title.

- Cross-referencing: When multiple works from a single edited volume are cited, create one entry for the book as a whole. Then for each essay, refer to the volume using just the editor(s)' name(s) and page numbers. (See Stryker and Whittle below, for example.)
- The latest version of MLA style no longer requires providing the city of publication for books. For electronic sources, please include a URL or DOI.
- In the new edition of MLA style, dates of access are no longer a compulsory component.
- CWW follows the most recent MLA style in **not** including "Print" at the end of references to print sources or "Web" in the entries for internet sources.

Sample Works Cited page

Ames, Jonathan. Introduction. *Sexual Metamorphosis: An Anthology of Transsexual Memoirs,* Vintage Books, 2005, pp. ix-xx.

Benjamin, Harry. Introduction. *Christine Jorgensen: A Personal Autobiography,* by Christine Jorgensen, Paul S. Eriksson, 1967, pp. v-xi.

—. "Transsexualism and Transvestism as Psycho-Somatic and Somato-Psychic Syndromes." 1954. Stryker and Whittle, pp. 45-52.

Bolin, Anne. *In Search of Eve: Transsexual Rites of Passage.* Bergin and Garvey, 1988.

Cauldwell, David O. "Psychopathia Transexualis." *Sexology*, no. 16, 1949, pp. 274-80. *International Journal of Transgenderism*, vol. 5, no. 2, Apr.-June 2001. *Atria*, www.symposion.com/ijt/cauldwell/cauldwell_02.htm.

Currah, Paisley, Richard M. Juang, and Shannon Price Minter, editors. *Transgender Rights.* U of Minnesota P, 2006.

Devor, Aaron H., and Nicholas Matte. "ONE Inc. And Reed Erickson: The Uneasy Collaboration of Gay and Trans Activism, 1964-2003." Stryker and Whittle, pp. 387-406.

Felman, Shoshana. "Women and Madness: The Critical Phallacy." 1975. *Feminisms: An Anthology of Literary Theory and Criticism,* edited by Robyn R. Warhol and Diane Price Herndl, 2nd ed., Rutgers UP, 1997, pp. 7-20.

Foucault, Michel. *The History of Sexuality.* Translated by Robert Hurley, vol. 1, Vintage Books, 1978.

HBIGDA. *Harry Benjamin Standards of Care.* 5th ed., 15 June 1998. *Twin Cities, University of Minnesota*, www.tc.umn.edu/~colem001/hbigda/hstndrd.htm.

Hekma, Gert. "'A Female Soul in a Male Body': Sexual Inversion as Gender Inversion in Nineteenth-Century Sexology." *Third Sex, Third Gender: Beyond Sexual Dimorphism in Culture and History*, edited by Gilbert Herdt, Zone Books, 1994, pp. 213-40.

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