

# JNT STYLE GUIDE

## BASIC FORMATTING:

- House style mandates standard American spelling and usage. To catch English variant spellings in Word go to Review—Language—Set Proofing Language—English (United States)
- The beginning of each paragraph should be indented.
- Use tab stops or other commands for indents, not the space bar.
- Please do not use automatic hyphenation. Go to Layout—Hyphenation—Select: None.
- Section headings should be in **boldface** and flush left.
- Do not use boldface anywhere except for section headings.
- *Italicize* all individual foreign words/expressions.
- *JNT* uses the Oxford (serial) comma (e.g., “blue, yellow, and green”).
- Use single quotation marks for definitions or to signal that a term is being used in a non-standard, ironic, or otherwise special sense.
- Ellipsis: use three points with a space in between (e.g., . . .) for omissions within a sentence. Use four points for omissions of more than one sentence in a quotation (e.g., . . . .) Use square brackets around ellipses only when distinguishing an introduced ellipsis from one already in the quoted source.
- Numbers:
  - Spell all numbers that can be written using one or two words, or that begin a sentence.
  - Omit the repeating number(s) when indicating a range. (e.g., pp. 957-76 not pp. 957-976)

## OVERVIEW: PREPARING TO SUBMIT YOUR MANUSCRIPT

Manuscripts should follow MLA style as set out in the most recent edition of the *MLA Handbook*.

Manuscripts should be submitted as an editable Word document.

Use endnotes rather than footnotes.

The Works Cited list should be placed at the end of the main document.

Make sure your names does not appear anywhere in the manuscript.

Remember: Authors are responsible for copyright permissions, as well as fees for illustrations and/or extracts. Acceptance of an article will remain contingent until all permissions have been obtained.

## NOTES

- *JNT* uses endnotes not footnotes.
- Keep notes to a minimum, incorporating information into the main text wherever possible.
- Notes should be embedded in the Word document using the insert endnote function (i.e., rather than submitting a separate list).
- Notes should be double spaced and in the same font size as the essay body.
- Refrain from using “ibid.”
- Abbreviation: Just as in the main body, when a title or author name appears for the second time in the notes, it can be abbreviated. Note, however, that this process in the notes remains distinct from what happens in the main text body. I.e., If an author name first appears in an endnote and is then shortened to the surname in subsequent references, you must still use both names when mentioning the author for the first time in the main body.
- Acknowledgments of people, grants, funds, etc. can be included as the first endnote. The names of funding organizations should be written in full.

## WORKS CITED

- When an author has several entries in your Works Cited, list the items in alphabetical (not chronological) order.
- “University” and “Press” should be abbreviated (e.g., “Duke University Press” would be “Duke UP”).
- Do not shorten the titles of contributors, such as translators and editors.

## OVERVIEW: PREPARING PROOFS FOR PUBLICATION

1. Double-check for accuracy of citations, translations, names, titles, and dates.
2. Reduce the number of endnotes to only the most necessary.
3. Convert passive to active voice wherever possible.
4. Remove redundancies.
5. Double-check spelling and font consistency in page headers, Table of Contents, and bio.

## SAMPLE ENTRIES FOR WORKS CITED:

### BOOKS:

#### Single-author book:

Jacobs, Alan. *The Pleasures of Reading in an Age of Distraction*. Oxford UP, 2011.

#### Books with two authors:

Dorris, Michael, and Louise Erdrich. *The Crown of Columbus*. HarperCollins Publishers, 1999.

#### Book with three or more authors:

Burdick, Anne, et al. *Digital Humanities*. MIT P, 2012.

#### Edited collection of essays, stories, or poems: (Ex. 1 single editor; Ex. 2 multiple eds.)

Nunberg, Geoffrey, editor. *The Future of the Book*. U of California P, 1996.

Baron, Sabrina Alcorn, et al., editors. *Agent of Change: Print Culture Studies after Elizabeth L. Einstein*. U of Massachusetts P / Center for the Book, Library of Congress, 2007.

#### An Essay, Story, or Poem in an Edited Collection:

Dewar, James A. and Peng Hwa Ang. "The Cultural Consequences of Printing and the Internet."

*Agent of Change: Print Culture Studies after Elizabeth L. Einstein*, edited by Sabrina Alcorn Baron et al., U of Massachusetts P / Center for the Book, Library of Congress, 2007, pp. 365-77.

#### Item in a multi-volume work:

Poe, Edgar Allan. "The Masque of the Red Death." *The Complete Works of Edgar Allan Poe*,

edited by James A. Harrison, vol. 4, Thomas Y. Crowley, 1902, pp. 250-58.

Item in a book series:

Neruda, Pablo. *Canto General*. Translated by Jack Schmitt, U of California P, 1991. Latin American Literature and Culture 7.

Books with no author listed:

*Beowulf*. Translated by Alan Sullivan and Timothy Murphy, edited by Sarah Anderson, Pearson, 2004.

Corporate author:

United Nations. *Consequences of Rapid Population Growth in Developing Countries*. Taylor and Francis, 1991.

Multivolume Publication:

Rampersad, Arnold. *The Life of Langston Hughes*. 2<sup>nd</sup> ed., Oxford UP, 2002. 2 vols.

Work with Translators:

Pevear, Richard, and Larissa Volokhonsky, translators. *Crime and Punishment*. By Fyodor Dostoevsky, Vintage eBooks, 1993.

Or:

Dostoevsky, Fyodor. *Crime and Punishment*. Translated by Richard Pevear and Larissa Volokhonsky. Vintage eBooks, 1993.

**PERIODICALS:**

Periodical:

Goldman, Anne. "Questions of Transport: Reading Primo Levi Reading Dante." *The Georgia Review*, vol. 64, no. 1, 2010, pp. 69-88.

Items with digital object identifiers (DOI):

Chan, Evans. "Postmodernism and Hong Kong Cinema." *Postmodern Culture*, vol. 10, no. 3, May 2000. *Project Muse*, doi: 10.1353/pmc.2000.0021.

Lecture heard in person:

Atwood, Margaret. "Silencing the Scream." Boundaries of the Imagination Forum. MLA Annual Convention, 29 Dec. 1993, Royal Hotel, Toronto. Address.

Source previously published in a form other than the one consulted:

Johnson, Barbara. "My Monster/My Self." *The Barbara Johnson Reading: The Surprise of Otherness*, edited by Melissa Feuerstein et al., Duke UP, 2014, pp. 179-90.

Originally published in *Diacritics*, vol. 12, no. 2, 1982, pp. 2-10.

Manuscript or unpublished, collected works:

Acker, Kathy. "Notes: On Freedom and Democracy, undated." Kathy Acker Papers, Box 28, Folder 7. David M. Rubenstein Rare Book & Manuscript Library, Duke University.

**COMICS**Graphic Novel:

Clowes, Daniel. *David Boring, Eightball*, no. 19, Fantagraphics, 1998.

Single Issue:

Soule, Charles, et al. *She-Hulk*, no. 1, Marvel Comics, 2014.

**TELEVISION & FILM**Film and Television:

Whedon, Joss, creator. *Buffy the Vampire Slayer*. Mutant Enemy, 1997-2003.

Gellar, Sarah Michelle, performer. *Buffy the Vampire Slayer*. Mutant Enemy, 1997-2003.

[The job is necessary when you are talking about the contributions of a particular person of a show/film. From the examples, one is citing the creator and the other is citing the star of the show.]

Film and Television Without Focusing on One Particular Person:

*Buffy the Vampire Slayer*. Created by Joss Whedon, performance by Sarah Michelle Gellar, Mutant Enemy, 1997-2003.

Episode of a TV Show:

"Hush." *Buffy the Vampire Slayer*, created by Joss Whedon, performance by Sarah Michelle Gellar, season 4, episode 10, Mutant Enemy, 1999.

Television Episode on a DVD:

"Hush." *Buffy the Vampire Slayer: The Complete Fourth Season*, created by Joss Whedon, performance by Sarah Michelle Gellar, episode 10, WB Television Network, 2003, disc 3.

**WORLD WIDE WEB:**

Website:

Hollmichel, Stefanie. *So Many Books*. 2003-13, somanybooksblog.com. Accessed 5 July 2013.

Website project as a whole:

Eaves, Morris, et al., editors. *The William Blake Archive*. 1996-2014,

[www.blakearchive.org/blake/](http://www.blakearchive.org/blake/).

Posting or article on website:

Hollmichel, Stefanie. "The Reading Brain: Differences between Digital and Print." *So Many*

*Books*, 25 Apr. 2013, somanybooksblog.com/2013/04/25/the-reading-brain-differences-

Online lectures or podcasts:

Allende, Isabel. "Tales of Passion." *TED: Ideas Worth Spreading*, Jan. 2008,

[www.ted.com/talks/isabel\\_allende\\_tells\\_tales\\_of\\_passion/transcript?language=en](http://www.ted.com/talks/isabel_allende_tells_tales_of_passion/transcript?language=en).

Transcript.

Video on a website:

"*Buffy the Vampire Slayer: Unaired Piolet 1996*." *Youtube*, uploaded by Brian Stowe, 28 Jan.

2012, [www.youtube.com/watch?v=WR3J-v7QXXw](http://www.youtube.com/watch?v=WR3J-v7QXXw).

Twitter & pseudonyms:

@persiankiwi. "We have report of large street battles in east & west of Tehran now –

#Iranelection." *Twitter*, 23 June 2009, 11:15 a.m.,

[www.twitter.com/persiankiwi/status/2298106072](http://www.twitter.com/persiankiwi/status/2298106072).

Email:

Boyle, Anthony T. "Re: Utopia." Received by Daniel J. Calhill, 21 June 1997.

**ARTWORK:**Songs or other piece of music:

Beyonce. "Pretty Hurts." *Beyonce*, Parkwood Entertainment, 2013,

[www.beyonce.com/album/beyonce/?media\\_view=songs](http://www.beyonce.com/album/beyonce/?media_view=songs).

Works of Art:

Bearden, Romare. *The Train*. 1975, Museum of Modern Art, New York.

When the art is untitled:

Mackintosh, Charles Rennie. Chair of stained oak. 1897-1900, Victoria and Albert Museum,  
London.