

**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/\_ (22 November 2002).

Stelarc  
2002 "Stelarc." \_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.