

## Chicago Style Summary

*Crossings* asks that articles are written according to Chicago Manual Style (15<sup>th</sup> edition, 2003) and that contributing authors adhere to the following guidelines:

The body of the article should not contain any parenthetical references—for example (Derrida, 34)—unless they are used to eliminate what would otherwise be excessively repetitious notes; the article should also not contain any Works Cited list or Bibliographies. All citational information should be listed in and as ENDNOTES. Endnotes should be listed in Arabic, not Roman numerals (for example: 1., 2., not: i, ii, ix). The first line of each note should be indented five spaces. *Crossings* ask authors to check a sample of endnotes from our most recent issue at <http://crossings.binghamton.edu/endnotessample>.

For types of entries other than the ones included among the examples listed below, or for any other remaining questions concerning the format of articles published in *Crossings*, please consult the *Chicago Manual of Style*, 15<sup>th</sup> ed. rev. (Chicago: University of Chicago Press, 2003).

### BOOK – ONE AUTHOR

1. Bernard Williams, *Ethics and the Limits of Philosophy* (Cambridge: Harvard University Press, 1985), 25.

Note: use page references without the word “page” or any abbreviation thereof (see preceding example: 25, not: p. 25).

### BOOK – TWO OR THREE AUTHORS

Place the word “and” between the names of authors if there are two authors; any additional author should be separated from the authors with a comma. Author’s names should be fully identified and be listed in the exact order in which they appear on the title page.

1. Richard Barnet and John Cavanagh, “Homogenization of Global Culture,” *The Case Against the Global Economy*, ed. Jerry Mander and Edward Goldsmith (San Francisco: Sierra Club Books, 1996), 71-77.

### BOOK – MORE THAN THREE AUTHORS

Use only the first-listed author followed by the abbreviation “et. al.”

#### EDITOR, TRANSLATOR, OR COMPILER WITH AUTHOR

Use “ed.,” “trans.” or “comp.” for “edited,” “translated” or “compiled.” Please note that if there are several editors, NO “s” is added to “ed.”

1. Jacques Derrida, “Deconstruction and the Other,” *Dialogues with Contemporary Continental Thinkers: The Phenomenological Heritage*, ed. Richard Kearny (Manchester: Manchester University Press, 1984), 123-24.

#### [ditto] WITHOUT AUTHOR

1. Gisela Brinker-Gabler and Sidonie Smith, ed. *Writing New Identities. Gender, Nation and Immigration in Contemporary Europe* (Minneapolis: University of Minnesota Press, 1997).

#### ESSAY IN AN ANTHOLOGY OR CHAPTER IN A BOOK

1. Ralph Waldo Emerson, “Change the Joke and Slip the Yoke,” in *The Collected Essays of Ralph Waldo Emerson*, ed. John F. Callahan (New York: The Modern Library, 1995).

#### INTRODUCTION, PREFACE, FOREWORD, AFTERWORD

1. Simone de Beauvoir, “Introduction,” *Shoah. An Oral History of the Holocaust*, by Claude Lanzmann (New York: Pantheon Books, 1985).

#### ARTICLES – JOURNALS

1. Jacques Derrida, “Biodegradables: Seven Diary Fragments,” *Critical Inquiry* 15 (1989): 819.

#### ARTICLES – NEWSPAPERS

1. Roger C. Altman, “The Fourth World,” *Los Angeles Times*, Sunday, 12 December 1999, sec. M3.

The page number(s) can be used in place of the section number(s).

#### INTERVIEWS

1. Raymond Bellour, “Alternation, Segmentation, Hypnosis. Interview with Raymond Bellour,” interview by Janet Bergstrom, *Camera Obscura*, no. 3/4 (Summer 1979): 93.

2. Merle A. Roemer, interview by author, tape recording, Millington, Md. 26 July 1973.

## INTERNET SOURCES

1. Jeff Cohen and Norman Solomon, “30-Year Anniversary: Tonkin Gulf Lie Launched Vietnam War,” *Media Best*, July 27, 1994, <<http://www.fair.org/media-best/940727.html>> (accessed March 4, 2002).

## TITLES WITHIN TITLES

All independently published titles should be put into italics. If the title contains the title of an independently published work, the latter should be put into regular, non-italicized font. Example:

1. A. Writer, *Gender Discourse and Narrative Perspective in Ingeborg Bachmann’s Malina* (New York: Reclam, 1994).

Titles that represent parts of a whole—for example, essays, poems, and other texts included in a collection—should appear in quotes. If such titles are used within a title, use double quotation marks if the title is that of an independently published work; use single quotation marks if the title itself requires to be cited in quotation marks. Example:

1. Jake Kowalsky, “Discourses of the Other in Ingeborg Bachmann’s ‘Three Paths to the Lake,’” *Critical Approaches to Ingeborg Bachmann* (London: Verso, 2001).

## IBID.

Ibid. refers to a single work cited in the *immediately* preceding note. Ibid. takes the place of as much of the preceding citational material as possible. Do not use Ibid. if more than one work is cited in the preceding note.

## ELLIPSES IN QUOTATIONS

Ellipses that indicate omitted textual material in quotations should not be used at the beginning of quotations.

## POSSESSION

When showing possession in the case of a proper noun that ends with an “s,” the apostrophe is followed by another “s” (for example: Jesus’s, Moses’s).