



# *The Southern Quarterly*

A Journal of Arts & Letters in the South  
**Style Guide**

## GENERAL INFORMATION

**The Arts in the South.** *SoQ* defines “the arts” broadly, including literature, painting, sculpture, music, dance, film, and popular culture. We also publish studies of Southern culture informed by such disciplines as history, folklore, anthropology, political science, and geography. *SoQ* defines “The South” as anything south of the Mason Dixon Line, including the Caribbean, to the larger Global South.

**Articles.** Each issue of *The Southern Quarterly* contains articles that explore what the South meant, or means, today. We publish articles that are based on solid documentation, that are grounded in literary or critical theory, and that make an original and important contribution to the study of the American South. Articles should not exceed 20-25 double-spaced typescript pages in length, including all documentation.

**Archival Documents.** We welcome submission of important unpublished documents, including letters, literary works, memoirs, etc.

**Original Poetry.** The *SoQ* publishes also poems about the South in each issue. Please do not submit more than 5 poems at any one time; no poem should be more than 40 lines. We do not consider work that has been submitted elsewhere or previously published. Poems must deal with the South as defined above.

**Review Essays.** *SoQ* publishes thoughtful review essays on one or more recent non-fiction books or films that contribute to the study of Southern culture. We do not review volumes of poetry or fiction. Usually, the Book Review Editor or the Film Review Editor will solicit reviews. However, scholars who are interested in reviewing for *SoQ* should contact the Editor to indicate their areas of expertise. Solicitation of a review or the submission of an unsolicited review does not guarantee publication.

Reviews are generally 1,300-1,800 words. In addition to describing the work being reviewed, they should include analysis that places the work in a larger context. This might include discussion of the work in the context of the author/filmmaker’s previous works, work by other authors/filmmakers, and/or the work’s potential impact on the study of Southern culture or a specific field within that study.

**Interviews.** A hallmark of our journal, the interviews that we regularly publish have included those with Ernest J. Gaines, Robert Morgan, Fred Chappell, Lewis Nordan, Beth Henley, and Dr. Chris Chapman on celebrated African American artist Loïs Mailou Jones.

**Portfolios.** *SoQ* also publishes portfolios of original artwork or photography. Artists and photographers interested in having their portfolios featured in *SoQ* should send digital images of 300 dpi or better. Recent portfolios include “The Mississippi Delta Hot Tamale Trail” (photographs); the paintings of Ulrick Jean- Pierre; “A Guided Tour through Hell: A Photographic Essay of Emmett Till’s Mississippi Delta”; and “Survivors of Katrina: Portraits” (drawings) by Paul McCall.

**Special Issues.** *SoQ* solicits proposals for special issues which may include essays from conferences. We have published special issues on such diverse topics as the African American church, Southern food and drink, country music, southern cemeteries, contemporary visual art, Southern women playwrights, and Southern film, as well as individual Southern artists and writers. Most recently, special issues have focused on Hurricane Katrina, the South in the Atlantic World, Poetry in the South, the Legacy of Emmett Till, the Tennessee Williams Centennial, and United States Poet Laureate Natasha Trethewey.

## SUBMISSIONS

*SoQ* does not consider multiple submissions or work that has been approved elsewhere. Please submit your materials through our online system at <https://aquila.usm.edu/soq/> by clicking on the “submit article” link on the left side of the screen.

**Formatting.** Please consult *The Southern Quarterly* Style Guide (at the end of this document) for proper formatting of submissions.

**Notification.** Please allow at least 3-4 months to review your manuscript before querying us about it.

**Peer Review.** As a peer-reviewed, scholarly journal, *SoQ* submits articles and interviews to readers for their recommendation for revision, acceptance, or rejection.

**Proofs.** You will receive page proofs of your work to review for errors and to make *minor* changes in the text before final production.

## PAYMENT

**Payment.** All contributors receive one copy of the issue in which their work appears. Up to ten (10) additional copies of *SoQ* are available for purchase by all contributors at 40% discount.

## RIGHTS AND PERMISSIONS

**Royalties.** All royalties from reprint rights granted by the *SoQ* remain with the journal.

**Copyright.** *The Southern Quarterly* retains copyright of the materials it publishes (excluding art, poems, and photography which revert to authors upon publication of their work in *SoQ*). Authors of scholarly articles in *SoQ* can reprint their work in any monograph or book they are writing or editing. However, in those instances, the author agrees to print an acknowledgement that his/her

work originally appeared in the *SoQ*. The author also agrees to notify the *SoQ* of such publication.

**Publication Permission.** All contributors will be asked to complete, sign, and return a publication permission form.

**Permission to Use Copyrighted Materials.** If you have submitted work to *Southern Quarterly* that incorporates proprietary or copyrighted material of other authors/creators (beyond that allowed by fair use in copyright law), you must get permission from those authors/creators to use the materials in your work before it can be published. To do so, you should provide information about your work to those authors/creators, have them agree to publication in *The Southern Quarterly*, and provide a copy of that agreement to *The Southern Quarterly*.

The process of obtaining permission for copyrighted materials can take a significant amount of time, so contributors should pursue permissions as soon as possible.

In order to reduce the need to seek permission to use these materials, authors should try to refrain from quoting long passages and consider:

- Why do I need to quote the copyrighted work? Would paraphrasing the material work just as well?
- Would quoting a smaller passage suffice, or is it necessary to the sense of my essay that I quote a larger passage? (Larger passages should not be used just to make the essay more entertaining to read. The passage should be relevant to the point you are making.)
- Would anything be lost to the sense of the essay if the quote is eliminated or reduced?
- Bottom line: If the entirety of the quote is integral to the comment or criticism, then the author should leave it in. If the author can reduce or
- eliminate the quotes without losing the sense of the essay, then that is what should be done.

*The Southern Quarterly* suggests the following wording when requesting permission to use copyrighted or proprietary materials:

- In connection with my work titled *[insert title here]*, I have incorporated the following material to which I believe you have proprietary rights or copyrights: *[insert description of materials incorporated]*
- I intend to submit this work to *The Southern Quarterly* for inclusion in an issue of its scholarly journal and any other *Southern Quarterly* publication. I request your permission to use, copy, reproduce, and distribute the above-mentioned materials in the work and grant *The Southern Quarterly* the same rights, including the right to publish/republish the work, or any portion thereof, in *The Southern Quarterly* journal or any other *Southern Quarterly* publication, and in any media format including, but not limited to, hard copy, audio, video, and the Internet.
- In giving your permission, please provide the following information:  
Person/Organization Name:  
Mailing Address:  
Telephone:  
Fax:

E-mail Address:

Exact wording of credit line desired/required:

I grant you and *The Southern Quarterly* the aforementioned rights in the abovementioned materials.

Signature:

Date:

**Once you have obtained the appropriate permission, please send this documentation to: [SouthernQuarterly@gmail.com](mailto:SouthernQuarterly@gmail.com)**

## ILLUSTRATIONS

- Upon acceptance of one's work for publication, contributors must provide a source for digital images of **300 dpi** or better of any **integral** illustrations to be included. JPEG format is preferred. The author's manuscript will not be published if permission for integral illustrations cannot be obtained. It is the responsibility of the contributor to provide as much information as possible about the source of the image to the Managing Editor so that the appropriate permissions can be pursued.
- Contributors should also provide caption information, as follows:
  - Figure number (if referenced in the essay)
  - Title/subject
  - Date or approximate date
  - Photographer/artist when known
  - Source of photograph (person or institution, collection, URL, etc.)
  - Any other attribution information required by the copyright holder or owner of the image.
- Note that the process of locating and obtaining permission for images can take a significant amount of time, so it should begin as soon as possible.

## INFORMATION NEEDED FROM EACH CONTRIBUTOR

- Upon acceptance of their work for publication, contributors will be asked to provide the following information:
  - Name as it is to appear in the journal
  - Email address
  - Phone number
  - Preferred mailing address
  - Institutional affiliation
  - A short biographical note to be published in the journal. Two to three sentences should suffice.
- As noted earlier, contributors will also be asked to sign and return a permission to publish form and to provide documentation of permission to incorporate copyrighted materials in their submission.

Acceptance of submissions for publication in *The Southern Quarterly* is contingent upon the author conforming to all the guidelines below. The guidelines below are not exhaustive, but represent the most commonly asked questions from *SoQ* contributors.

*SoQ* follows the Modern Language Association (MLA) in-text (parenthetical) method of documentation tied to a “works cited” list. In matters of scholarly style, contributors should follow the most recent *MLA Manual and Style Guide to Scholarly Publishing* (8<sup>th</sup> edition. The Modern Language Association of America, 2016).

## GENERAL GUIDELINES

**Language and Style.** *The Southern Quarterly* is intended for a wide range of educated readers. Authors should avoid jargon associated with a specialized audience whenever possible and aim for a clear and organized writing style. Unsupported generalizations or language with discriminatory overtones should also be avoided.

### Format.

- All submissions should be typed and double-spaced.
- We prefer Times New Roman, 12pt. font.
- Margins should be one inch on the top, bottom, and sides.
- Indent the first line of each paragraph and do not use extra spacing between paragraphs.
- Once a submission has been conditionally accepted for publication, each version submitted should include a running header containing the author’s last name, the date of the current version, and the page number in the upper right corner of each page. The author’s full name and institutional affiliation should be included after the title on the first page.

**Pagination.** Pages must be consecutively numbered in the upper right corner of each page.

**Documentation.** All submissions must include a complete list of works cited, alphabetically arranged in MLA format. Citations of references in the text should clearly link to entries in the works cited. Follow the most recent *MLA Manual and Style Guide* and see “Specific Guidelines for Documentation” below.

**Endnotes.** Following MLA, the *SoQ* discourages lengthy endnotes and urges authors to keep these to a minimum, using them only when necessary to cite cross-referential material. Incorporate essential information within the text and eliminate entirely if possible. When endnotes are used, they should be shortened as much as possible.

**URLs.** To aid in verification of references, works cited entries of electronic publications should include full URLs.

### Poetry Submissions.

- Poems should not be more than 40 lines.
- No more than 5 poems should be submitted at one time.
- Submissions should include a cover page with the title of the submission(s), the author’s name, the author’s contact information, and a short (2-3 sentence) biographical statement which may contain academic affiliation, publications, and current research.

### Artwork Submissions.

- No more than 5 pieces of artwork should be submitted at one time.

## SPECIFIC GUIDELINES FOR PUNCTUATION AND *SoQ* CONVENTIONS

### Capitalization.

- Capitalize the *S* in South in all references to our region except those dealing with direction (e.g. south of Memphis, southerly movement, etc.).
- The words *black* and *white* are not capitalized, even when they refer to racial/ethnic groups.
- Capitalize *federal* only when it is part of a proper noun.
- The phrases *civil rights* and *civil rights movement* are not capitalized.
- In the context of writing about the US Civil War, *Confederate* and *Union* are capitalized when they refer to the respective sides in that war.
- Seasons of the year are not capitalized unless they are part of a title.
- Names of academic departments are not capitalized unless they are part of a title.
- Job titles preceding personal names are capitalized; titles used independently are not (i.e., Professor James or professor of history).
- For conventions in capitalizing other titles, see “Titles” section below.

- **Surname capitalization**

Capitalization and alphabetization of surnames containing particles varies by traditional and national usages, as well as the named individual’s preference.

In general:

- French names: *de* and *d’* tend to be lowercased. *La* and *Le* tend to be capitalized.
- Other European names: *von*, *van*, *da*, *di*, *de*, *van*, and *terare* are lowercased. (See exception below.)
- Surnames of British- or US-born people nearly always begin with a capital letter even if they look foreign.
- Names are alphabetized under their first capitalized element.
- When a person is referred to by surname alone, the particle is usually included only if it’s capitalized. Exceptions to this are the Dutch *van* and *ter* are which are usually lowercased. When but when the Dutch surname is used by itself, the particle is capitalized and included (Van Gogh).

**Dates.** In the main text, dates are written in the conversational style: month-day-year (i.e., November 13, 2013). In parenthetical citations, captions, and the list of works cited, dates are written in day-month-year style (13 November 2013).

- Centuries should be spelled out (i.e., twentieth century rather than 20<sup>th</sup> century).
- *Circa* is spelled out in the text. In citations and the works cited list, “c” followed by a period (c.) is the correct abbreviation.

### Italics.

- Use of italics for **emphasis** should be avoided when possible.

- Names of **foreign words** that have been assimilated into English are not italicized, while those that have not been assimilated into English are. The question of whether or not a word has been assimilated into English is settled by consulting the latest edition of *Merriam-Webster's Unabridged Dictionary*. For example, the word "oeuvre" is in the dictionary, and therefore, it is not italicized.
- Italicize words or letters referred to as words or letters.
- For conventions in italicizing titles, see "Titles" section below.

### Numbers.

- In general, spell out numbers that can be written in a word or two (*one, ninety-nine*) and use Arabic numerals to represent all other numbers (259, 2 ½). Large numbers can be represented with a combination of numerals and words (7.5 billion).
- If numbers in a sentence are related, represent them in the same way (i.e., only 12 out of 750 people).
- When expressing a range of numbers larger than two digits, leave off the initial digits in the second number that are identical to those digits in the first number:  
103-04 295-301      2,007-09      2,592-2,705

### Punctuation.

- Only one space is used after a concluding punctuation mark (period, question mark, or exclamation point).
- When using commas to separate elements (words, phrases, or clauses) in a series, include a comma before the conjunction introducing the last element. (Example: You need a pencil, an eraser, and a sheet of paper.)
- An apostrophe and an *s* are used to make any singular proper noun possessive, even if that noun ends in an *s*. (Example: The possessive of *Venus* is *Venus's*.)
- Apostrophes are not used to make numbers or abbreviations plural. (Examples: PhDs, 1950s)
- To punctuate quotations of poetry within a paragraph, use a single slash to indicate a separation between lines and a double slash to indicate a separation between verses. The slashes should be separated from the poem's words by a space on each side.

### Quotations.

- The wording, spelling, and punctuation of quoted material should be reproduced exactly as the original source, regardless of spelling or other inaccuracies.
- Quotations of no more than four lines can be enclosed in quotation marks and incorporated into the rest of the text.
  - Commas and periods immediately following a quotation are placed inside the quotation marks, unless it follows a parenthetical reference. Examples:
    - J. M. Foxworth concluded that there "is significant evidence that Mary Elizabeth James and James Everett March are one and the same person."
    - J. M. Foxworth concluded that there "is significant evidence that Mary Elizabeth James and James Everett March are one and the same person" (*Identities* 47).

- Colons, semicolons, question marks, and exclamation points immediately following a quotation are placed outside the quotation marks, unless they are part of the quotation itself.
- Quotations of more than four lines should be set off from the text by beginning a new line and indenting one inch from the margin, without using quotation marks.
  - If no more than one paragraph is quoted in this way, do not indent the first line any further.
  - If more than one paragraph is quoted in this way, indent the first line of each paragraph an additional quarter inch. (If the beginning of the quote starts mid-paragraph, do not indent the first line of the quote.)
  - When quotations are set off from the text, the parenthetical reference follows, rather than precedes, the concluding punctuation mark. For example, if an entire quoted paragraph contained the words above, it would be set off from the rest of the text and end like this:

Mary Elizabeth James and James Everett March are one and the same person. (*Identities* 47)
- To punctuate quotations of poetry within a paragraph, use a single slash to indicate a separation between lines and a double slash to indicate a separation between verses. The slashes should be separated from the poem's words by a space on each side.

**Spelling and hyphenation.** Consistency of spelling and hyphenation should be maintained throughout the manuscript. The one exception to this rule is in the case of quotations, which should be reproduced exactly as the original source regardless of spelling or other inaccuracies.

- *SoQ* relies on the most recent versions of *Webster's New Universal Unabridged Dictionary*, *Merriam-Webster's Collegiate Dictionary*, and *The New Oxford American Dictionary* as authorities on correct spelling.
- *African American* is not hyphenated.
- *Antebellum* is not hyphenated.

### **Titles.**

- Italicize titles of books, pamphlets, periodicals, Web sites, online databases, films, radio/TV broadcasts, recordings, performances, works of art, ships, aircraft, and spacecraft.
- The title of a work published as part of a larger work should be in quotations. For example, the title of a book chapter, a particular TV episode, or an article in a journal would be enclosed in quotation marks.
- Titles of unpublished works should be enclosed in quotation marks.
- Names of sacred books (like the Bible or the Koran) are not italicized or enclosed in quotation marks, though titles of particular editions of sacred books are italicized.
- Other titles not italicized:
  - Laws, acts, and similar political documents
  - Musical compositions identified by form, number, and key
  - Series
  - Buildings and monuments
  - Societies, conferences, seminars, workshops, and courses



- In titles, capitalize the first word, the last word, any word immediately after a colon, and all major words. The following words are **not** capitalized in the middle of titles. (See Lane Community College's online guide to bibliographic citations: <http://lanecclibguides.com/content.php?pid=38483&sid=295540> 1 Oct 2013).

a	barring	like	so
aboard	before	mid	than
about	behind	minus	the
above	below	near	through
absent	beneath	next	throughout
across	beside	nor	till
after	besides	notwithstan	times
against	between	ding	to
along	beyond	of	toward
alongside	but	off	towards
amid	by	on	under
amidst	despite	onto	underneath
among	down	opposite	unlike
amongst	during	or	until
an	except	out	up
and	failing	outside	upon
around	following	over	via
as	for	past	vs.
as	for	per	when
aslant	from	plus	with
astride	in	regarding	within
at	in	round	without
athwart	inside	save	worth
atop	into	since	yet

- When a quote is part of a title, use the capitalization originally used in the quote.

### SPECIFIC GUIDELINES FOR DOCUMENTATION

A parenthetical reference in the text must lead the reader to a specific source in the list of works cited. In general, the author's last name and a page number are used to identify the source of information in a parenthetical reference.

Robert Penn Warren "adumbrates the themes of age-work and autobiography, of transcendence and sublimity, in relation to the continuity of the self" (Millichap 7).

Here, "(Millichap 7)" indicates that the quoted material came from page 7 of Millichap's work. This documentation should lead the reader to the appropriate entry in the works cited list at the end of your manuscript:

Millichap, Joseph. *Robert Penn Warren after Audubon: The Work of Aging and the Quest for Transcendence in His Later Poetry*. Louisiana State UP, 2009.

If your manuscript includes citations to two or more authors with the same last name, the parenthetical reference should include just enough of the authors' names to differentiate them, whether that is the full name or just the first initial: (J. Millichap 7).

If your manuscript includes citations to two or more works by the same author, the parenthetical reference should include a brief version of the title as well as the author's last name and the page number: (Millichap, *Robert Penn Warren* 7).

If you state the author's name in the text, the name does not need to be repeated in the parenthetical reference:

As Joseph Millichap stated, Robert Penn Warren “adumbrates the themes of age-work and autobiography, of transcendence and sublimity, in relation to the continuity of the self” (*Robert Penn Warren* 7).

In the works cited list, two or more works by the same author are listed in alphabetical order by the title, with three dash marks replacing the name of the author after the first entry:

Millichap, Joseph. *Dixie Limited: Railroads, Culture, and the Southern Renaissance*. UP of Kentucky, 2002.

---. *Robert Penn Warren after Audubon: The Work of Aging and the Quest for Transcendence in His Later Poetry*. Louisiana State UP, 2009. Print.

### Examples of Works Cited Entries

#### Notes:

- “University Press” is abbreviated “UP” in documentation.
- If an element of a works cited entry is missing—such as the author of a newspaper article, the creator of a work of art, or a title for an interview—just skip to the next element in the entry.
- If an institution or project is cited more than once in the works cited list, the full name and abbreviation is cited the first time and just the abbreviation used after its first use. For example, Mississippi Department of Archives and History (MDAH) would be written out with its abbreviation in the first entry in the list but referred to as MDAH in all subsequent entries.
- If there is no title, enclose a brief description of the item in square brackets where you would normally place the title in the citation.
- If there is no date, use the abbreviation n.d. If the date is uncertain, use c. for circa and enclose that estimated date in square brackets where you would normally place the date in the citation.

### **Anthologized work (Ex: a chapter in an anthology)**

Author. “Title of work/chapter.” *Book Title*. Edited by name of editor, publisher, date of publication, pages.

Margolick, David. "The Day Louis Armstrong Made Noise." *Best Music Writing 2008*. Edited by Nelson George and Daphne Carr, Da Capo, 2008, pp. 303-04.

**Art or artifact** (Painting, photograph, sculpture, etc.)

**A work of visual art or an artifact viewed in person**

Creator. *Title of visual work*. Date of creation, medium of composition (photograph, lithograph on paper, oil on canvas, bronze, wood, etc.), name of the collection (if known), name of institution housing the work, location of the institution.

Gurney, Henry. *Officers of the 23<sup>rd</sup> Iowa*. March 1864, Photograph, William E. Stewart Collection, Historic Natchez Foundation, Natchez, MS.

[Mandolin, probably from Venice, Italy]. [c. 1800], spruce and ivory, Metropolitan Museum of Art, New York.

Woodward, William. *Old Mattress Factory*. 1904, oil crayon drawing on cardboard, New Orleans Museum of Art, New Orleans, LA.

Yancy, Jessie. *No Rest for the Weary*. 2005, papier-maché, private collection.

**A work of visual art or an artifact reproduced in a book**

Creator. *Title of visual work*. Date of creation, name of the collection (if known), name of institution housing the work, location of the institution. Publication information for the source in which the reproduction appears, including a page, slide, figure, or plate number.

Kahlo, Frida. *Self-Portrait with Thorn Necklace*. 1940, Art Collection, Henry Ransom Research Center, University of Texas at Austin. *History of Art*. 5th ed., by H.W. Janson and Anthony F. Janson, Harry Abrams, 1997, plate 1063.

**A work of visual art or an artifact reproduced on the web**

Creator. *Title of visual work*. Date of creation. Name of the collection (if known). Name of institution housing the work, Location of the institution. *Database or Web Site name*. Web. Access date.

Marshall, Kevin. 2001. Museum of Outsider Art, Eastabuchie, MS. *ARTstor*. Web. 23 Feb 2009.

*The Great Train Robbery*. Dir. Edward Porter. Thomas Edison, 1903. *Internet Archive*. Web. 5 June 2008.

**Book**

Author. *Book Title*. Publisher, date of publication.

Millichap, Joseph. *Robert Penn Warren after Audubon: The Work of Aging and the Quest for Transcendence in His Later Poetry*. Louisiana State UP, 2009.

## **Census records**

### **Census records in print**

United States of America. Bureau of the Census. *Eighth Census of the United States, 1860*. GPO, 1860.

### **Census records on microfilm**

United States of America. Bureau of the Census. *Fifteenth Census of the United States, 1930*. National Archives and Records Administration, 1930.

### **Census records on Ancestry.com**

United States of America. Bureau of the Census. *Eighth Census of the United States, 1860*. Slave Schedules. NARA, 1860. *Ancestry.com*. Mar. 2015.

## **Database Online**

*Title of Database*. Indication of format (MS=manuscript; TS=typescript). Main website. *Publisher*. Date of access. [include full URL for verification]

*Confederate Soldiers Compiled Service Records, 1861-1865*. MS. *Ancestry.com*. *Ancestry.com*. July 2012. [include full URL for verification]

*The Great Train Robbery*. Dir. Edward Porter. Thomas Edison, 1903. *Internet Archive*. 5 June 2008.

## **Film or video**

*Title of film/video*. Directed by name of director, performers, screenwriters, producers, if pertinent, distributor, year of release.

*A Rhapsody in Black and Blue*. Directed by Aubrey Scotto, performances by Louis Armstrong and his Orchestra, Sidney Easton, and Victoria Spivey, Paramount Publix Corp., 1932.

## **Foreign title translation included in works cited entry**

Amelincks, Frans C. "Chateaubriand perçu dans la presse louisianaise et les écrivains louisianais au XIXe siècle" ("Chateaubriand as Perceived in the Louisiana Press and by Nineteenth-Century Louisiana Writers"). *Bulletin de la Société Chateaubriand*, vol. 35, 1992, pp. 65-72.

## **Interviews**

*Note that the MLA style manual specifies that an interview should be cited by the name of the interviewee.*

### **An unpublished interview (video, audio, or transcript)**

Name of interviewee. "Title of Interview." Interview by [name of interviewer], date of creation, indication of format [transcript, audio, or video], name of collection, name of archives, location of archives.

Bowers, Clement A. Interview by Sally Daniels, 3 Nov. 1983, transcript, Civil Rights Documentation Project (CRDP), Center for Oral History and Cultural Heritage (COHCH), McCain Lib. & Archives, U of Southern Mississippi, Hattiesburg, MS.

### **An interview in a journal**

Name of interviewee. "Title of Interview." Interview by [name of interviewer]. *Journal title*, volume number, issue number, date of publication, pages (if known).

Komunyakaa, Yusef. "Remaking Myth in Yusef Komunyakaa's *Talking Dirty to the Gods, Taboo*, and *Gilgamesh: An Interview*." Interview by Daniel Cross Turner. *The Mississippi Quarterly: The Journal of Southern Cultures*, vol. 62, no. 2, Spring 2009, pp. 335-50.

### **Other interviews on the web (video, audio, or transcript).**

Name of interviewee. "Title of Interview." Interview by [name of interviewer]. Date of creation. Name of collection. Name of archives, Location of archives. *Source of interview*. Publisher of source, Date of publication. Web. Date of access. [include full URL for verification]

Bowers, Clement A. Interview by Sally Daniels. 3 Nov. 1983. Transcript. Civil Rights Documentation Project (CRDP), Center for Oral History and Cultural Heritage (COHCH). McCain Lib. & Archives, U of Southern Mississippi, Hattiesburg. *Mississippi Digital Library*. USM Libraries, 16 Feb. 2013. Web. 20 Feb. 2013. [include full URL for verification]

### **Interview in a group of interviews**

Name of interviewee. "Title of Interview." Interview by [name of interviewer]. Date of creation. Indication of format [transcript, audio, or video]. *Title of Interview Group*, edited by Name of editor, Publisher, date of publication, pages. Date of access [only if web].

Bowers, Clement A. "Say It Loud." Interview by Sally Daniels. 3 Nov. 1983. *The Civil Rights Documentation Project: The Holmes County Movement*, edited by George Nelson, UP of Mississippi, 2008, pp. 303-04.

**Note** that this example is for published material. If unpublished, substitute the highlighted information with the appropriate information in the "unpublished material" sample above.

## **Journal Article**

### **In print**

Author. "Article title." *Journal Title*, volume number, issue number, date of publication, page numbers. DOI [if available]

Clifford, James. "Diasporas." *Cultural Anthropology*, vol. 9, no. 3, August 1994, pp. 302-38. <https://doi.org/fp4th2>

### **Online**

Author. "Article title." *Journal Title*, volume number, issue number, date of publication, page numbers. *Title of database or website*. Access date. DOI [if available]

Clifford, James. "Diasporas." *Cultural Anthropology*, vol. 9, no. 3, August 1994, pp. 302-38. *JSTOR*. 17 Apr. 2000. <https://doi.org/fp4th2>

### **Newspaper article**

#### **In print**

Author. "Article title." *Newspaper Title*, [city (if not in title)], date of publication, edition, page numbers.

Smith, Mark. "History Saves the Day." *New Hebron Times*, 16 Mar 1997, late edition, B7.

#### **Online**

Author. "Article title." *Newspaper Title*, [city (if not in title)], date of publication, edition, page numbers. *Title of database or website*. Access date.

Smith, Mark. "History Saves the Day." *New Hebron Times*, 16 Mar 1997, late edition, B7. *Internet Archive*. 20 May 2010.

### **Sound recording**

#### **Music**

The person or group listed first depends on the desired emphasis of the citing author. For example, if the conductor is the most pertinent to the subject of the article being written:

Name of conductor. Title of recording. Artist. Date of recording. Manufacturer, year of issue. Medium (CD, LP, etc.).

Ellington, Duke, cond. *First Carnegie Hall Concert*. Duke Ellington Orch. Rec. 23 Jan. 1943. Prestige, 1977. LP.

To cite a specific song, enclose the song title (followed by a period) in quotation marks immediately before the title of the recording.

#### **Spoken-word**

Spoken-word recordings are treated the same as a musical recoding. The person listed first depends on the desired emphasis of the citing author. For example, if the writer is the most pertinent to the subject of the article being written:

Shakespeare, William. *Othello*. Directed by John Dexter, performances by Laurence Olivier, Maggie Smith, Fank Finley, and Derek Jacobi. RCA Victor, 1964. LP.

**Unpublished material**

Author/creator. Title/description. Date of creation. Indication of format (MS=manuscript; TS=typescript). Name of collection. Name of archives, Location of archives.

Boughton, Clement A. Letter to Friends at Home. 3 Nov. 1863. MS. Clement Abner Boughton Papers, William L. Clements Lib., U of Michigan.

**Vertical files**

Author/creator. "Title." Date of creation. Indication of format (MS=manuscript; TS=typescript). Name of vertical file collection: Title of specific file. Name of archives, Location of archives.

Spain, Thomas H. "Testimony before the Southern Claims Commission." 24 May 1873. TS. Historic Site Files: Oakland. Historic Natchez Foundation, Natchez, MS.

**YouTube video**

Author/Creator. *Title of video*. YouTube, Date of creation. Date of access. [include full URL for verification]

Morey, Lawrence. *Abbey of Gethsemani: A Walk to the Statues*. YouTube, 21 Mar. 2013. Accessed 25 July 2013. [include full URL for verification]