

STYLE SHEET AND SAMPLE PAGE FOR *GENDER FORUM*

N.B.: Target articles should conform to the style sheet (excerpt from Joseph Gibaldi, *MLA Handbook for Writers of Research Papers, 5th ed.* New York: The Modern Language Association of America, 1999) and **should not exceed 8,000 words**.

Please include a **bio-blurb of 5 to 10 lines and an abstract of 10 to 15 lines** (usually a quote from your article). Use endnotes and fully documented references at the end of the article.

Please have your article **checked by a native speaker** who is familiar with editing procedures.

Reviews should conform to the style sheet and **should not exceed 1,500 words**. Please use endnotes and include fully documented references at the end of the article. Please include **an abstract of 10 to 15 lines** (usually a quote from your review).

I. Typography, etc:

- 1) Word Processor: MS Word for Windows (preferably 6.0 or higher); if you have to use another programme, please convert your file to .rtf (Rich Text Format).
- 2) Font: Times New Roman, size 12, or Arial, size 11
- 3) Please observe AE conventions for quotations and punctuation, i.e. place commas and periods/full stops before the closing quotation marks. With the exception of quotations within quotations (see below) always use double quotation marks (not only for quotes, but also for special meanings etc.).
- 4) Spacing: 1,5 lines
- 5) Please number all paragraphs
- 6) Use footnotes only where absolutely necessary.

II. MLA Style:

- 1) Please use **italics** for **titles of novels, plays, periodicals**, etc. as well as for **foreign words** and **words referred to as words** (e.g. in the following sentence: Shaw spelled *Shakespeare* without the final *e*).
- 2) **Titles of works published within larger works** such as articles in periodicals or essay collections, or short stories and poems are enclosed in **double quotation marks** (no italics).
- 3) Please observe **AE conventions for punctuation** (i.e. place commas and periods/full stops before the closing quotation marks): "Henry," she said, "please take out the garbage."
- 4) Please use **double quotation marks for quotations that take up no more than four lines** and incorporate them into the text.
 - a) Change internal double quotation marks to single ones when you incorporate quotations in your text.
 - b) **Parenthetical reference** is given after the closing quotation marks and before the required punctuation in the following forms:
 - ▶ (page number) if the author's name is mentioned in the preceding or current sentence:

As Foucault says, "power's hold on sex is maintained through language, or rather through the act of discourse that creates, from the very fact that it is articulated, a rule of law" (83).

► (Author page number) if the author's name is not mentioned in the preceding or current sentence:

It has been argued that "power's hold on sex is maintained through language, or rather through the act of discourse that creates, from the very fact that it is articulated, a rule of law" (Foucault 83).

- 5) **Quotations longer than four lines** are separated from the text by beginning a new line and indenting the quotation by 1 inch from the left margin. No quotation marks are used. End the quotation with a period or question mark and give the reference after the punctuation in the following forms:

► (page number) if the author's name is mentioned in the preceding sentence:

As Gilmore illustrates, the novel renders visible the constructivist function of language in the understanding of gender/sex:

It is not that (s/he) claims there is no materiality to bodies or sex; the representation of other characters besides the narrator suggests as much. Rather, the text makes it possible to consider the materiality of language through the representation of the narrator. The materiality of names does not totalize the materiality of bodies and sex, and the materiality of bodies and sex is not totalizable under names. (243)

► (Author page) if the author's name is not mentioned in the preceding sentence:

The novel renders visible the constructivist function of language in the understanding of gender/sex:

It is not that (s/he) claims there is no materiality to bodies or sex; the representation of other characters besides the narrator suggests as much. Rather, the text makes it possible to consider the materiality of language through the representation of the narrator. The materiality of names does not totalize the materiality of bodies and sex, and the materiality of bodies and sex is not totalizable under names. (Gilmore 243)

- 6) The sources of **indirect quotations** and **paraphrases** are cited in the text according to the guidelines given for direct quotations above. The use of "see" or "cf." is not required.
- 7) Please indicate whether you have made **alterations** (such as adding italics) **to the quotations**, e.g. by including "emphasis added" in the parenthetical reference.
- 8) If **more than one work of an author** is in the list of works cited, in addition to the author and page number(s), a shortened version of the title is given: (Butler, *Bodies* 26).
- 9) When **omitting material** from the original quote this is indicated by **ellipsis points** placed in square brackets. Separate the periods by spaces in the following manner: [...].

III. References:

The “Works Cited” should conform to the following examples:

a) **A book by a single author:**

Butler, Judith. *Bodies that Matter. On the Discursive Limits of “Sex.”* New York: Routledge, 1993.

b) **An anthology or a compilation:**

Sandler, Helen, ed. *The Diva Book of Short Stories*. London: Diva Books, 2000.

c) **Two or more books by the same author:**

Butler, Judith. *Bodies that Matter. On the Discursive Limits of “Sex.”* New York: Routledge, 1993.

---. *Excitable Speech: A Politics of the Performative*. New York: Routledge, 1997.

Please note that works listed under the same name are **alphabetized by title**.

d) **A book by two or more authors:**

Eisenhart, Margaret A., and Elizabeth Finkel. *Women’s Science. Learning and Succeeding from the Margins*. Chicago: Chicago University Press, 1998.

Or:

D’Aluisio, Faith, Peter Menzel, and Naomi Wolf. *Women in the Material World*. Berkeley: University of California Press, 1998.

If there are **more than three authors**, you may either name only the first and add “et al.,” or give all names in the order in which they appear on the title page.

e) **A work in an anthology (essay, short story, poem, etc.)**

Sakeris, John. “Howard’s First Kiss: Sissies and Gender Police in the ‘New’ Old Hollywood.” *Ladies and Gentlemen, Boys and Girls. Gender in Film at the End of the Twentieth Century*. Ed. Murray Pomerance. New York: SUNY Press, 2001. 217-233.

f) **An article in a scholarly journal**

Milde, Nadine. “Pop Goes The Queerness, or, (Homo)Sexuality and Its Metaphors: On the Importance of Gay Sensibilities in Postmodern Culture and Theory.” *Amerikastudien/American Studies. A Quarterly*. 46.1 (2001): 135-151.

g) **An online scholarly project, information database, or professional or personal site**

The typical entry for a complete online scholarly project or information database consists of the following items:

- ▶ Title of the project or database (in italics)
- ▶ Name of the editor of the project or database (if given)
- ▶ Electronic publication information, including version number (if relevant), date of electronic publication or of the latest update, and name of any sponsoring institution or organization
- ▶ Date of access and network address

Victorian Women Writers Project. Ed. Perry Willett. May 2000. Indiana University. 2 July 2002 <<http://www.indiana.edu/~letrs/vwwp/>>.

h) An article in an online periodical

The typical entry for a work in an online periodical consists of the following items:

- ▶ Authors name (if given)
- ▶ Title of the work or material (if any), in quotation marks
- ▶ Name of the periodical (in italics)
- ▶ Volume number, issue number, or other identifying number
- ▶ Date of Publication
- ▶ The number range or total number of pages, paragraphs, or other sections, if they are numbered
- ▶ Date of access and network address

Weedon, Chris. "Key Issues in Postcolonial Feminism: A Western Perspective." *gender forum* 1/2002 (2002). 17 pars. 2 July 2002 <<http://www.genderforum.uni-koeln.de/>>.

i) A film or video recording

M. Butterfly. Dir. David Cronenberg. Geffen Pictures, 1993.

j) An interview

Gordimer, Nadine. Interview. *New York Times*. 10 Oct. 1991, late ed.: C25.

SAMPLE PAGE

Hunting Masculinities in Toni Morrison's *Jazz*

by Astrid Recker, University of Cologne, Germany

Kommentar [AR1]: Author's name and location

1 It is widely acknowledged that during and after slavery the notion that black men and women had about gender roles was shaped by the views of the dominant white-patriarchal culture. In "Reconstructing Black Masculinity" black feminist writer and cultural critic bell hooks thus states that a considerable number of slave narratives by black men, for example, Frederick Douglass,

Kommentar [AR2]: All paragraphs are numbered.

reveal that they saw "freedom" as that change in status that would enable them to fulfill the role of the chivalric benevolent patriarch. Free, they would be men able to provide for and take care of their families [...]. The image of black masculinity that emerges from slave narratives is one of hardworking men who longed to assume full patriarchal responsibility for families and kin. (90)

Kommentar [AR3]: Use ellipsis points in square brackets to indicate that you omitted material from quotation.

Commenting on this passage in her recent book on black masculinity, *We Real Cool*, hooks remarks how these narratives betray "that enslaved black males were socialized by white folks to believe that they should endeavor to become patriarchs by seeking to attain the freedom to provide and protect for black women, to be benevolent patriarchs" (4). It seems that this ideal of the (black) man as protector of and provider for his family has remained valid throughout the twentieth century. For example, Casenave states in 1981 that "today being a man in America [sic] society still means *achieving, accomplishing, having a good job, and providing adequately for oneself and one's family*" (177; **emphasis added**) – a requirement that, as bell hooks demonstrates in *We Real Cool*, has lost nothing of its force in the twenty-first century and, due to its sexist assumptions, continues to damage relationships between black men and women. In consequence, according to hooks and a host of other writers such as Michele Wallace, Barbara Smith, or Michael Awkward, there is a need for models of black masculinity that deviate from the white sexist norm. It is this need for a "new vision of black manhood" (Weinstein 127) that Toni Morrison addresses in some of her major novels – most openly in *Song of Solomon*, and somewhat less prominently in *Beloved* and *Jazz*.

Kommentar [AR4]: Quotations of more than four lines are set off from the text. Punctuation comes *before* reference in this case.

Kommentar [AR5]: Name of author and title of work mentioned in preceding sentence.

Kommentar [AR6]: Indicate any emphasis added to or omitted from original quotation.

Kommentar [AR7]: Name of author not mentioned in preceding sentence. Title of work does not have to be mentioned if only one work by a single author is quoted.

2 The key term that I would like to use in the following to describe the ideal of black manhood that emerged from the white-patriarchal influence on enslaved men and women is *responsibility*. The latter not only stresses the importance of the man's role as protector and economic provider, responsible for his and his family's material well-being, it also serves to evoke a number of the other roles that literature on (black) masculinity frequently ascribes to the (benevolent or violent) patriarch. Among these roles are the "disciplinarian" (Hampton 202), the man as dominator who is able to exert, "toughness and control over others," often in a violent manner (Casenave 181; see also hooks, *Cool*, esp. Chapter 4), and the man of "property, propriety, the proper" (Weinstein 89).

Kommentar [AR8]: Place all punctuation before closing quotation mark unless the quotation is immediately followed by parenthetical reference.

Works Cited

- Cazenave, Noel A.** "Black Men in America. The Quest for 'Manhood.'" *Black Families*. Ed. Harriette Pipes McAdoo. Beverly Hills: SAGE Publications, 1981. 176-185.
- Hampton, Gregory J.** "Black Men Fenced In and a Plausible Black Masculinity." *CLA Journal*, Vol. XLVI, No. 2, 2002. 194-206.
- hooks, bell.** *Ain't I a Woman. Black Women and Feminism*. Boston: South End Press, 1981.
- _____. "Reconstructing Black Masculinity." *Black Looks. Race and Representation*. Boston: South End Press, 1992. 87-113.
- _____. *We Real Cool*. New York: Routledge, 2004.
- Morrison, Toni.** *Song of Solomon*. London: Vintage, 1998.
- _____. *Jazz*. London: Vintage, 2001.
- Weinstein, Philip M.** *What Else but Love? The Ordeal of Race in Faulkner and Morrison*. New York: Columbia University Press, 1996.