
Author Guidelines for Style and Structure

GENERAL

- Please submit your essay in MS Word (as a .doc or .docx).
- Mosaic* follows MLA style (see *MLA Handbook*, seventh edition) and the Oxford Canadian Dictionary. Use Canadian spelling in your essay, with the exception, of course, of quotation material.
- Essays should be approximately 7,000 words, to a maximum of 7,500 words (word count includes Works Cited, notes, and abstract).

ABSTRACT

- Mosaic* prints an abstract at the beginning of each essay. The abstract should not exceed 50 words (see sample on page 5).

TITLE

- The title of your essay should be provocative, but it should also clearly indicate the focus of your discussion and highlight its interdisciplinary nature.
- The title should not exceed 70 characters (including letters, spaces, and punctuation).

FORMATTING

- Set your margins with one-inch margins at top, bottom, right and left sides and do not change these margins anywhere in the essay. Double-space your essay. Do not change the line spacing, even for off-set quotations.
- Mosaic* does not use section headings. To indicate breaks, use three hard returns and start the next sentence after the break flush left (i.e., do not indent).
- Set off (as block quotes) prose quotations only if they exceed 100 words. Use the “indent” function for off-set quotations. After each quotation, indicate whether you wish to begin a new paragraph or whether the text should be set flush left (i.e., no new paragraph).
- Set off dialogue and poetry extracts.
- Indicate clearly the correct indentations, line breaks, and spacing for poetry quotations (if they are complicated, provide a photocopy of page[s] from the text quoted).
- Do not use automatic hyphenation and widow/orphan control.
- If you are using dashes in your essay, use the em-dash or two hyphens, without spacing before or after them.

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EPIGRAPHS

- Limit number of epigraphs to one.

DOCUMENTATION

Mosaic uses the MLA format for all documentation, both for the parenthetical textual references and for the works-cited section. Please consult the *MLA Style Manual and Guide to Scholarly Publishing* (third edition) or *MLA Handbook* (seventh edition) for complete details on documentation. Please note that *Mosaic* staff will modify the MLA style slightly to suit our own needs. Therefore, so that our job can be made more straightforward, please make sure that each extract drawn from another source, as well as each idea that relates to another scholar's work, has the (1) author's name (and, if there is more than one work by the same author, the work from which it was drawn), and (2) the page number of the reference. *Mosaic* staff will consolidate citations accordingly. Following the MLA's significant revision of documentation style, we expect authors to specify the method of publication of each source listed both in the Works Cited and in endnotes. Please refer to the following examples:

Print sources:

Anderson, Iain. *This is Our Music: Free Jazz, the Sixties, and American Culture*. Philadelphia: U of Pennsylvania P, 2007. Print.

Journal articles accessed using an online database:

Edwards, Brent Hayes. "The Literary Ellington." *Representations* 77 (2002): 1-29. *JSTOR*. Web. 7 Dec. 2007.

A book searched for and read online using Google Books (or a similar source):

Volosinov, V.N. *Marxism and the Philosophy of Language*. Trans. Ladislav Matejkat and I.R. Titunik. Cambridge: Harvard UP, 1986. *Google Book Search*. Web. 3 Dec. 2007.

A source mentioned in an endnote or a similar annotation:

1/ See also Mark Rose (*Authors and Owners: The Invention of Copyright*. [Cambridge: Harvard UP, 1993; print; 142]).

NOTES

- Endnotes (maximum 500 words) should be used only to clarify problematic documentation procedures (e.g., to explain editions used or unusual ways of citing sources), or to make general statements about the text (e.g, all translations are the author's).
- Keep discursive notes to an absolute minimum; information or observations that are central to your argument should be incorporated into the text.

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WORKS CITED

- The Works Cited must provide complete bibliographical information for each work from which you quote, paraphrase, or specifically refer to in the essay, as well as each idea whose source is clearly that of another scholar.
- Please check all entries in Works Cited to ensure that titles and bibliographical information are accurate and accord with information found on the title page of the respective works.
- In the case of essays or articles in a collection, provide the inclusive page numbers of the article from which you are citing.
- In cases where you are quoting from a later edition of a work, please provide the date of that edition.
- Do not use any indents in the Works Cited
- When citing Web sites, please provide as much of the following information as possible: name of author, title of article and/or Web site, the date it was posted (if available), and the date that you accessed this information. (In the text, indicate a parenthetical reference with the author's name or the Web site heading.)
- Italicize book titles (do not underline them).

QUOTATIONS

- Authors are responsible for the accuracy of all quotations. Please check the wording, spelling, punctuation, capitalization, italics for all quotations.
- Use an ellipsis (three spaced periods) within square brackets [. . .] to indicate that material within a sentence in a quotation has been omitted; if the deleted material comes between the end of one sentence and the beginning of another, place a period at the end of the sentence (before the ellipsis) and a capital letter at the beginning of the next (after the ellipsis). (If any quoted material has an ellipsis within the original, include the ellipsis but don't surround it with square brackets; it will be assumed that it belongs to the original author's material.)
- There is no need to use ellipses before and after quotations, except in poetry extracts.
- If you need to change the case of the first letter in a quotation for syntax, there is no need to use square brackets.
- If you add italics for emphasis within an extract, please indicate so in your parenthetical reference (i.e., "emph. mine"). If italicized words appeared in the original quoted material, please indicate that they are the original author's italics (i.e., "emph. Smith's").*

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ILLUSTRATIONS

- Do not embed illustrations, graphs, line drawings. Include them in a separate file with a cross-reference to their ideal placement in the text (e.g., <Illus. 1 near here>).
- Digital files of images sent will be considered only if the file is a 5 x 7" jpeg or tiff with a MINIMUM 300 dpi resolution. (File names should include the illustration number and name as it appears in the essay.)
- Each caption should include a credit line with pertinent available information such as name of artist, title of work, year, medium and permission information.

TRANSLATIONS

- We accept words, phrases, and extracts (indeed complete essays) in French with no translations. Long passages in other languages should be translated into English (with the name of the translator cited). Generally, if it is one or two words that can be understood by context, or that are a common foreign phrase, we do not require authors to translate (although we prefer if you do). Any passage longer than a couple of words should be translated.
- Make sure that you have included accents in non-English words.
- Use italics, not underlining, for all non-English words or short phrases (but not quotations that are more than a few words).

BIOGRAPHICAL NOTE

- When submitting your essay online, please include where indicated a brief note—no more than fifty words—about yourself. Indicate rank, institutional affiliation, key publications and/or areas of interest and research in progress (see sample on page 5).

OTHER

- Use "Canadian" spelling, with the exception, of course, of quotation material. (See the *Oxford Canadian Dictionary*.)
- Gloss all terms that are part of a specialized vocabulary.
- Do not use abbreviations or acronyms.

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Samples of Abstracts

“The Great War and Modern Gender Consciousness: The Subversive Tactics of Djuna Barnes”

Shortly after Djuna Barnes began her writing career, the Great War became a major political issue, wherein both advocates and opponents drew on (and reinforced) gender stereotypes. This essay examines the ways that Barnes exposes the brutalization and suffering caused by war, and critiques conventional conceptions of masculine heroism and feminine tenderness.

“‘Who’s That Girl?’: Annie Lennox, Woolf’s *Orlando*, and Female Camp Androgyny”

Arguing that drag performance which is inflected by a camp sensibility disrupts gender and sexual binaries, this essay examines a tradition of female camp androgyny. Annie Lennox’s performances as a camp androgyne are used to illuminate the textual strategies of Virginia Woolf’s *Orlando*, a work that undercuts a binaristic, Freudian model of sex.

Samples of Short Author Biographies

MARSHA BRYANT is an associate professor of English at the University of Florida, where she has received three teaching awards. She is editor of *Photo-Textualities: Reading Photographs and Literature* (1996) and has forthcoming *Auden and Documentary in the 1930s*.

MARTY ROTH is a professor of English at the University of Minnesota. He is the author of *Comedy and America: The Lost World of Washington Irving* and *Foul and Fair Play: Reading Genre in Classic Detective Fiction*, plus other books and articles in the field of nineteenth-century American literature, Hollywood film, and intoxication and addiction studies.

Revised June 2016