

A Formatting Guide for *Oral Tradition*

I. General Formatting

Font Type: Times New Roman. (For Greek, Odysseus UBS)

Font Sizes: 14 pt. body; 12 pt. block quotations, footnotes, references.

Justification: entire text, left- and right-justified. (Block quotations are indented ½ inch on each side.)

Italicization (rather than underlining): single foreign words or phrases, book and journal titles.

Example: The tradition behind Homeric narrative is replete with instances of heroic *nostoi* (“returns”).

Institutional Affiliation: at end of article text, before References, right-justified and italicized.

Spelling: American rather than British. Examples: “color,” “armor,” and “catalog,” rather than “colour,” “armour,” and “catalogue.”

Square Brackets: Reserve square brackets for the insertion of extra-authorial remarks or other material into direct quotations.

Example: Dué (2002:25) notes that “Nevertheless, in the Classical period, although variability was limited, significant performance variants are attested...[for] traditions that once flourished.”

Series: Items in a series require commas after all items, including the penultimate one.

Example: “The collection includes ballads, epics, elegies, and encomia.”

II. Spacing

Spacing: the entire article should be single-spaced. Exception: double spacing before and after block quotations.

Spaces: after all punctuation, 1 space. Exception: no space between colon and page numbers in citations of References.

Examples:

In-text: (Wells 1999:117)

References: Olsan 1999 Lea Olsan. “The Inscription of Charms in Anglo- Saxon Manuscripts.” *Oral Tradition*, 14:401-19.

III. Citations

Because *Oral Tradition* draws contributions from a wide variety of scholarly disciplines, we have blended usages from a number of styles of reference.

Footnotes rather than endnotes.

Keep footnotes principally for **extra information**. Otherwise cite source(s) within the body of the text.

Within sentence where **author is not mentioned**:

Example: Jonathan Hill's thesis commands a central position in the author's analysis of first-century European society (Wells 1999:117).

Within sentence where **author is mentioned**:

Example: Peter Wells (1999:117) approaches questions of "tribalism" using the theoretical framework of Hill's study.

Neither the author nor year is necessary if there is an **immediate prior mention** of the work by the same author.

Example: Wells (1997:49) begins his analysis by denying that colonial literary sources present accurate accounts of pre-contact indigenous cultures. He uses research on nineteenth-century North American tribalism to suggest possibilities for Southern Gaul in the first century (116-19).

IV. References

- Inclusion of an author's **middle name or initial** should reflect the form used in the given works.
- References should include **all sources cited** in the body of the article and footnotes.
- Publications by the same author are ordered **chronologically**, from oldest to most recent, using a, b, c, etc. for publications that appeared in the same year.

Examples:

Foley 1991 John Miles Foley. *Immanent Art: From Structure to Meaning in Traditional Oral Epic*. Bloomington: Indiana University Press.

Foley 1995a _____. "The Poet's Self-Interruption in *Andreas*." In *Prosody and Poetics in the Early Middle Ages: Essays in Honour of C. B. Heatt*. Ed. by M. Jane Toswell. Toronto: University of Toronto Press. pp. 42-59.

Foley 1995b _____. "Sixteen Moments of Silence in Homer." *Quaderni Urbinati di Cultura Classica*, 26:7-26.

- **Do not abbreviate** the titles of journals or the names of publishers:
Example: *Southern Folklore Quarterly*, not *SFQ*; "University Press," not "UP."

Book, one author:

Foley 1999 John Miles Foley. *Homer's Traditional Art*. University Park: Pennsylvania State University Press.

Book, two authors:

Scherzer and Woodbury 1987 Joel Scherzer and Anthony Woodbury. *Native American Discourse: Politics and Rhetoric*. Cambridge: Cambridge University Press.

Book, three or more authors:

Shuldham-Shaw, Lyle et al. 1981-2002 Partrick N. Shuldham-Shaw, Emily B. Lyle et al., eds. *The Greig-Duncan Folk Song Collection*. 8 vols. Edinburgh: Mecat Press.

Book, with editor:

Arias 2001 Atruro Arias, ed. *The Rigoberta Menchú Controversy*. Minneapolis: University of Minnesota Press.

Book, with different author and editor:

Fo 1992 Dario Fo. *Fabulazzo*. Ed. by Lorenzo Ruggiero and Walter Valeri. Milan: Kaos.

Book, a translation of a primary text, with same translator and editor:

Crépin 1991 Andre Crépin, ed. and trans. *Beowulf*. Edition diplomatique et texte critique, traduction française, commentaires et vocabulaire. 2 vols. Göppingen: Kümmerle.

Book, a translation of a primary text, with different trans. and ed.:

Friberg 1988 Eino Friberg, trans. *The Kalevala: Epic of the Finnish People*. Ed. and intro. by George C. Schoolfield. 2nd ed. Helsinki: Otava.

Donaldson 1975 E. Talbot Donaldson, trans. *Beowulf*. Ed. by Joseph F. Tuso. New York: Norton.

Book, a translation of a secondary work:

Gentili 1990 Bruno Gentili. *Poetry and Its Public in Ancient Greece: From Homer to the Fifth Century*. Trans. by A. Thomas Cole. Baltimore: Johns Hopkins University Press.

Book, a translation of a secondary work, with different trans. and ed.:

Barba and Savarese 1991 Eugenio Barba and Nicola Savarese. *A Dictionary of Theatre Anthropology: The Secret Art of the Performer*. Ed. by Richard Gough. Trans. by Richard Fowler. London: Routledge.

Book from multi-volume series:

Bauman 1986 Richard Bauman. *Story, Performance, and Event: Contextual Studies of Oral Narrative*. Cambridge Studies in Oral and Literate Culture, 10. Cambridge: Cambridge University Press.

Book, in multiple volumes:

Drachmann 1903-7 Anders B. Drachmann, ed. *Scholia Vetera in Pindari Carmina*. 3 vols. Leipzig: Teubner.

Article from a journal with continuous annual pagination:

Collins 2001 Derek Collins. "Homer and Rhapsodic Competition in Performance." *Oral Tradition*, 16:129-67.

Article from a collected edition:

Griffith 1990 Mark Griffith. "Contest and Contradiction in Early Greek Poetry." In *Cabinet of the Muses: Essays on Classical and Comparative Literature in Honor of Thomas R. Rosenmeyer*. Ed. by Mark Griffith and Donald J. Mastronarde. Atlanta: Scholars Press. pp. 185-207.

Article from a collected edition elsewhere in references for this OT article:

Griffith 1990 Mark Griffith. "Contest and Contradiction in Early Greek Poetry." In Griffith and Mastronarde 1990:185-207.

Article, added introduction, or other item from a book in a series:

Mitchell and Nagy 2000 Stephen Mitchell and Gregory Nagy. "Introduction to the Second Edition." In Albert B. Lord, *The Singer of Tales*. Harvard Studies in Comparative Literature, 24. Cambridge, MA: Harvard University Press. pp. vii-xxix.

Dissertation:

Barnes 2003 Michael H. Barnes. "Inscribed *Kleos*: Aetiological Contexts in Apollonius of Rhodes." Unpubl. Ph.D. Dissertation, University of Missouri-Columbia.

Unpublished Conference Paper:

Oyler 1997 Elizabeth A. Oyler. "*Koshigoe*: Narrative Cycles and the Telling of History." Unpub. paper presented at the 1997 Cornell Symposium in Early Japan Studies: Presenting Tales of the Heike in Medieval Japan.

Unpublished Interview(s):

Fo 1993 Dario Fo. Interviews with Antonio Scuderi, October, Milan.

Internet Source:

When referencing internet sources, whether a journal or another web resource, the entry should include, minimally, a document title or description, date of publication or retrieval, and a URL. A working URL is absolutely critical. Also, where possible, include the author of the document.

Examples:

HROP 02 19 05 "How to Read an Oral Poem Bibliography." oraltradition.org/hrop/

Whitmarsh 2003 Tim Whitmarsh. Rev. of *Les personnages du roman grec*. Ed. by Bernard Pouderon. *Bryn Mawr Classical Review*. ccat.sas.upenn.edu/bmcr/2003/2003-01-04.html

Other Electronic Sources

For **e-mail**, give the full name of the correspondent and the date of the correspondence, but not the actual e-mail address.

Example: Kelber 2005 Werner J. Kelber. April 1. E-mail.

For a **Blog**, give the name of the person who posted the blog, the date, the title of the blog site, and the URL of the post. If a permalink is available, use that. Avoid citing the home page, as that may change.

Example: Foley 2002 John Miles Foley. "Pathways of the Mind: Oral Tradition and the Internet." otandit.blogspot.com/2005/02/announcing-pathways-project.html - c110994746124 979268

For **audio citations**, give the author, date of production, title, and publisher, where possible.

Examples:

Glau 1998 Katherina Glau. *Rezitation griechischer Chorlyrik: die Parodoi aus Aischylos' Agamemnon und Euripides' Bakchen als Tonbeispiel auf CD mit Text*. Heidelberg: C. Winter.

Betancourt 1996 Philip P. Betancourt. *The Ancient Greek Theater: An Interactive Educational Experience in Pictures and Sound*. Moorestown, NJ: Pseudo News Films and CD-ROMS.

For **film citations**, list the director along with the release date and releasing company/studio of the film you are referencing. For better known movies, you may wish to list the IMDb (Internet Movie Database) web address.

Example:

O Brother, Where Art Thou? Dir. by Joel Coen. Touchstone Video. 2000. www.imdb.com/title/tt0190590/