



small axe

a caribbean journal of criticism

**Contact:** David Scott, Columbia University Department of Anthropology, das133@columbia.edu

**Style Reference:** *Chicago Manual of Style* [CMS], 15th ed.

**Dictionary:** *Merriam Webster Collegiate*, 11th ed.

## Editor's Note

Your careful attention to content preparation in accordance with the *Small Axe* standards described here will significantly enhance the quality of the final product, your reputation, and the impact of *Small Axe*.

- Please make sure that **proper names** are spelled correctly and consistently, with the proper accents. If you have time, a separate list of unusual terms or proper names in your manuscript is very helpful to the copyeditor in maintaining consistency. In the guidelines that follow, you will find a list of terms that often appear in *Small Axe* with their preferred spellings and presentations (see Lexicon).
- **Notes** require meticulous attention. It is much more difficult to locate required bibliographic information months after your article has been written than it is to include it at the creation stage. See specific examples included here of various forms of citations or consult CMS.
- Please **identify the components** of your article—such as subheads (“A heads” are major dividers, “B heads” are subordinate to A heads, etc.), epigraphs, excerpts, and captions—to avoid confusion.
- Make sure that your camera-ready **illustrative material and figures** have been labeled and sent both electronically and in hard copy.

After your article has been accepted for publication and confirmed for inclusion in a specific issue, two major steps remain: copyediting and composition.

1. The copyeditor will read your article for clarity and flow; check grammar, punctuation, and spelling; and scrutinize your notes. Suggestions will be made with the tracking function so that you can decide whether to accept, reject, or modify the proposed changes. You will have approximately one week to respond to the copyediting suggestions, and it will be your final review of your manuscript.
  2. With your responses, the copyeditor will input the final changes and prepare the final version of your article for composition. Components of your article will be coded for conversion into the *Small Axe* page design. The *Small Axe* editor, issue editor, and proofreader will check the pages against the final version of your article.
- \* Throughout the editing and production process, watch your e-mail for any last-minute queries from *Small Axe* editors. Questions inevitably arise, and your prompt responses will help to maintain schedules.

*We are working to expedite schedules and develop authoring tools to make the creative, editorial, and production processes more effective and seamless. Your ideas are most welcome.*

# Text Preparation

## General:

Avoid contractions such as “isn’t,” “aren’t,” and “didn’t,” which seem casual in an academic journal.

It is preferable to refer to *Small Axe* pieces as essays or articles rather than as papers.

Use “scare quotes” sparingly to highlight a word for emphasis or irony, per CMS 7.58. See Emphasis below.

## Abbreviations:

Spell out “e.g.” and “i.e.” in running text; may be used in paranthetical text, followed by a comma.

Do not include “Ltd.,” “Inc.,” or “Co.” in publisher names.

In citations, use two-letter postal codes for states (Durham, NC: Duke University Press). No state needs to be given for well-known locations (Chicago, New York, Boston, Philadelphia, Baltimore) or if the state appears in the publisher’s name (Minneapolis: University of Minnesota Press).

## Acknowledgments:

*Small Axe* places them at the end of the article.

## Capitalization:

Use down style in general. See Lexicon for specific usage.

Shortened references to capitalized entities are lowercased. For example, “The Labour Party did such-and-such. Later, the party continued to influence such-and-such.”

For a quote in running text, cap the first word in the quotation when it is set off with a verb of speech or of writing (As X explains [remarked, said, wrote], “When . . .”). Do not cap if syntactical part of sentence and preceded by a conjunction (X explains that “when . . .”).

Lowercase prepositions, regardless of length (including in titles of works cited in notes), unless particular emphasis is needed for clarity (e.g., Voting For or Against).

Follow CMS 6.64 for capitalization after a colon.

## Emphasis:

In quotations, added emphasis must be distinguished from emphasis in original. In a footnote: after page number, add “emphasis mine” or “italics in original” in parenthesis. In in-text citation: “quoted material *running in* the text ends here” (119; emphasis mine) [or, (119; italics in original)]. If adding emphasis to text that already has italics in it, indicate your italics with brackets: “quoted material *running in* [emphasis mine] the text *ends here*.”

When using a word ironically, use quotation marks to set it off: distinguishing between “true” and “false” religion. Note that using “so-called” eliminates the need for quotation marks: in a “civilized” society; but, in a so-called civilized society.

## Extracts:

Set off prose extracts of more than fifty words. Use the word count function if in doubt. Cap beginning of all extracts, unless the first line of the extract text is a syntactical part of the lead-in the sentence. It is not necessary to bracket the capitalization of the first letter if it was lowercase in the original.

**Illustrations and Figures:**

Please provide caption text for each illustration or figure.

Please provide credit line text as needed, particularly for photographs.

If needed under a figure, provide a number with the caption. In text, refer to a figure as “see figure 1” or “(see fig. 1).”

**Numbers and Dates:**

Spell out to 100; spell out round numbers (two thousand; thirty-five hundred); spell out centuries.

Numerals for decades (in the 1930s; from the 1950s onward).

Use day-month-year presentation (20 October 2000; 15 March to 20 April 2001).

Use apostrophe with shortened years (in the '67 election; as in '56; in the 1960s and '70s).

For page numbers, see CMS 9.64 for the inclusive style: 13–14; 96–117; 100–104; 107–8; 236–37; 1100–1123; 1103–35.

Arabic numerals and lowercase for chapters, parts, and so on (“in part 1,” “after chapter 3”) in running text.

For dollars: US\$6000.

For time: 1:00 a.m.; 3:20–4:00 p.m.; five o'clock in the morning.

**Order of Qualifiers:**

black middle class men

black Caribbean women

radical black Caribbean men; black Caribbean male radicals

black working-class women

black working-class dancehall women

black middle-class Jamaicans

**Punctuation:***Ellipses*

No ellipses before or after run-ins unless a fragment.

No ellipses before extracts; no ellipses after, unless ends with a grammatically incomplete sentence.

Ellipses may be used between paragraphs in a multiparagraph extract.

Do not use the ellipses special character insert; instead use periods and spaces as needed.

*Comma*

Use the serial comma (X, Y, Z, and so on).

No comma after short introductory phrases, unless confusion results. Add one after longer phrases and after sentence adverbs (“Thus, . . .”).

No comma in “not only . . . but” phrases, unless confusion results.

No comma after “yet” used at the beginning of a sentence.

### *Em dash*

Use a double hyphen with no space either before or after.

### *Quotation Marks*

*Small Axe* follows the CMS style, placing periods and commas inside closing quotation marks and colons, semicolons, question marks, and exclamation marks outside (unless part of the quote). See CMS 6.8–6.10.

### *Solidus*

Avoid constructions like “s/he,” “he/she,” and “and/or”

### **Translations:**

Non-English words are typically presented in italics. If appropriate, please provide English translations in parentheses immediately after non-English words, phrases, or excerpts. If a non-English word is used repeatedly, it needs to be in italics only at first mention (with some exceptions). See CMS 11.87.

### **Which / That:**

“Which” is nonrestrictive (use with a comma); “that” is restrictive.

### **Words as Words:**

When referring to words as the words themselves, use italics to set apart: “the terms *witchcraft* and *magic* became popular . . .”

## Note Preparation

### **General:**

Present citations as numbered footnotes with complete bibliographic data as indicated here; do not include a bibliography or reference list.

Avoid placing note numbers in the middle of a sentence.

Present full citation at first mention in an article; use surname(s) and short title thereafter, or “*ibid.*” for a sequence of individual repeated references. Exception: If the article is a close reading of one or two literary works, give full citation in a footnote at first mention, with the notation “hereafter cited in text”; if necessary, also introduce an abbreviation for the title that will appear in the in-text citation with the page numbers.

Include two-letter state abbreviation for lesser-known locations or if there could be confusion (as with Cambridge, MA).

Do not include “Ltd.,” “Inc.,” or “Co.” in publisher names.

In journal citations, if volume number is in roman, change to arabic. Please make sure that all available information on volume and issue numbers, dates, and pages is included. If citing an entire article, please provide the page spread, but if citing a quote, the exact page number is needed.

## BOOKS

Bernard Porter, *Britannia’s Burden: The Political Evolution of Modern Britain* (New York: Routledge, 1994), 359.

Viola Mitchell, *The Historian as Prophet* (Chicago: Blackstone Publishers, forthcoming; Viola Mitchell, *The Historian as Prophet* (forthcoming) [if publisher is unknown]; do not guess at year.

Virgil Thomson, “Cage and the Collage of Noises,” chapter 8 in *American Music* (New York: Holt, Rinehart, and Winston, 1971), 15.

### Particular Volume:

Abdel-Malek, *Civilisations and Social Theory*, vol. 1 of *Social Dialectics* (London: Macmillan, 1981).

### Subsequent Editions:

W. B. Yeats, *A Vision*, 2nd ed. (London: Macmillan, 1937), 25.

Halsey Stevens, *The Life and Music of Béla Bartók*, rev. ed. (New York: Oxford University Press, 1964), 128.

### Reprint Edition:

C. L. R. James, “1963 Appendix,” in *The Black Jacobins: Toussaint L’Ouverture and the San Domingo Revolution* (1938; repr., London: Allison and Busby, 1980), 414–15.

### Part of Book:

Kenneth Ramchand, “The Lost Literature of the West Indies,” in Kenneth Hall and Dennis Benn, eds., *Contending with Destiny: The Caribbean in the 21st Century* (Kingston: Ian Randall Publishers, 2000), 526. [Note that placing editors before the title is a slight variation of CMS.]

Lieve Spaas, “Introduction: Francophonia and Identity,” *The Francophone Film* (Manchester: Manchester University Press, 200), 3.

Lieve Spaas, preface to *The Francophone Film* (Manchester: Manchester University Press, 200), x. [if no title]

### Editor instead of Author:

Paul Rabinow, ed., *The Foucault Reader* (Harmonsworth: Penguin, 1984), 15–16.

### Editor / Translator in addition to Author:

Maurice Halbwachs, *On Collective Memory*, ed. and trans., Lewis Coser (Chicago: University of Chicago Press, 1992).

### Short Cites:

Ramchand, “The Lost Literature,” 527.

## JOURNALS

George Lamming, “Caribbean Labor, Culture and Identity,” *Bucknell Review* 40, no. 2 (2001): 22–23.

Neville Connell, “Review of Bim Vol. 4 No. 15,” *Barbados Advocate* 20 (December 1951): 4.

Andrea N. Douglas, “Facing the Nation: Art History and Art Criticism in the Jamaican Context,” *Small Axe*, no. 16 (September 2004): 53. [some journals use running issue numbers instead of volume or volume/issue]

Pierre Nora, “Between Memory and History: Les Lieux de Mémoire,” in “Memory and Counter-Memory,” special issue, *Representations*, no. 26 (Spring 1989): 7. [see CMS 17.170]

## NEWSPAPERS

“Robert Moses Is Dead at 92,” *New York Times*, 30 July 1981, Midwest edition.

Albert Finnonian, “The Iron Curtain Rises,” *Wilberton Journal* (Wilberton, Ohio), 7 February 1990, final edition.

Williams Robbins, “Big Wheels,” *New York Times*, Sunday, 17 February 1980, sec. 3.

In running text: “the *Daily Gleaner*” (initial “the” lc and roman); in notes: *Daily Gleaner* (initial “the” omitted).

Use headline style for articles, even if sentence style was used in original; see CMS 17.189.

## OTHER

### Catalogue / Brochure / Program:

Author, *Title of Catalogue* [in italics], exhibition catalogue, City, Sponsoring Center [if any], Date, page number.

Author, *Title of Brochure* [in italics], marketing brochure, City, Company/Organization, Date, page number.

David Scott, “Blackness Unbound: Constructions and Deconstructions of Transnational Blackness” (program to *Small Axe* symposium, University at Albany, State University of New York, 28–29 September 2007), 4.

### Commission Report:

Robertson (Constitutional) Commission, “Discussion between the Chairman, the Archbishop of the West Indies and Sir Donald Jackson,” 3:20–4:00 p.m., 18 February 1954, CO 891/1.

### Conference Paper:

Alison Donnell, “Difficult Subjects: Women’s Writing in the Caribbean Pre-1970” (paper presented at the Association of Caribbean Women Writers and Scholars Conference, Grenada, May 1998).

### Exhibition:

Set roman and in quotation marks. [Note that this is a slight variation of CMS.]

### Film:

*How Stella Got Her Groove Back*, dir. Kevin Rodney Sullivan, Twentieth Century Fox, 1998.

### Interview:

Henry Swanzy, interview by author, 24 October 1992.

### Letter:

Henry Swanzy, letter to the author, 2 November 1993.

Henry Swanzy, letter to Gladys Lindo, 27 November 1953, Henry Swanzy Archive, Birmingham University Library, UK.

### Thesis or Dissertation:

Dorothy Ross, “The Irish-Catholic Immigrant, 1880–1900: A Study in Social Mobility” (master’s thesis, Columbia University, n.d.), 142. [. . . (PhD diss., Columbia University, 2000), 46.]

**Web Site:**

No cap on “http”; see CMS 17.237.

**Working Paper:**

Louis Lindsay, “The Myth of Independence,” ISER Working Paper no. 6 (City: Organization or Publisher, Year).

**PUBLISHERS**

Publishers commonly referenced in *Small Axe*:

Barbados: Press University of the West Indies

Basingstoke, Hampshire: Macmillan, 1989 [always lc second “m” in Macmillan]

Cambridge, MA: MIT Press

Harmondsworth, UK: Penguin, 1980

Kingston: Ian Randle Publishers

Kingston: The Press University of the West Indies [pre-2000]

Kingston: University of the West Indies Press [post-2000]

Kingston: ISER Publications

London: Lynne Rienner Publishers

Mona: Savacou Publications

San Juan, PR: Isla Negra Editores

St. Augustine: ISER

St. Augustine: University of the West Indies

**Other:**

Mona Radio Unit should be “Radio Education Unit, University of the West Indies, Mona”

Radio Mona (campus radio station)