

Manuscript Preparation Guidelines for Articles
for Submission to and Publication
in *The Brecht Yearbook*

Fundamentals

Text. *The Brecht Yearbook* accepts submissions in either English or German. If submitting a text in German please refer to the German version of these notes. Your text should be saved as a Microsoft Word file. Submissions should be made as an electronic file to the editors.

Abstracts. All articles should be accompanied by an abstract (up to 200 words max.). If the article is in English, then please supply the abstract and a title in German; if the original is German, then supply the abstract and title in English. (If you are unable to provide an abstract in the required language, please correspond with the editors.)

Illustrations. Provide any illustrations (the inclusion of which must be approved beforehand by your editors and by Camden House) in individual Tagged Image File Format (TIFF) files labeled according to their figure numbers (Figure 1, Figure 2, etc.). Under no circumstances should any illustrations be embedded in text files. All illustrations, along with any necessary permissions documentation, must be submitted with your text files on your delivery date. (See also at the end of this document.)

Permissions documentation. Provide copies of all permissions and permissions correspondence for any material under copyright that you wish to reproduce in your essay, whether textual or illustrative. If a permissions document is for an illustration, label it with the figure number. (More about permissions at the end of this document.)

Tables. If your article includes tables, they should be saved in separate Microsoft Word files, which should be named by number, e.g. “table 1.” Under no circumstances should tables be embedded in chapter files.

Formatting and Style. See below. Submissions which are wrongly or inconsistently formatted or contain a large number of style or spelling mistakes **will be returned to the author for correction.**

Formatting

Use minimal formatting throughout, observing the following.

Page layout. Pages should be letter size (8.5 x 11 inches) and have one-inch margins all around.

Text. Text should be double spaced, including abstract, notes, and any extracts. All text—even chapter titles, subheads, and notes—should appear in Times New Roman font at twelve-point size. Do not use boldface or capitalize all the letters in a word. Avoid underlining.

Paragraphs. Use the indentation function in the paragraph formatting window, or the “first line indent” feature on the ruler at the top of Word’s screen, to indent paragraphs a half inch. Do not insert tabs or spaces to achieve indentation.

Quotations. For block quotes, please indent by a half inch with left justification only (generally indent for quotations longer than three lines of text). For poetry quotes, arrange the lines just as you want them to appear (but double-spaced). For shorter prose quotations (generally under three lines of text) use double quotation marks and regular line spacing (i.e. not set off from the main text). Quotations within quotations should be indicated by single quotation marks within the double quotation marks.

Styles. Do not assign Microsoft Word “styles” to format subheads, block quotations, paragraph indents, etc. Use the default style, called “normal.”

Notes. Insert notes as endnotes to your essay, using Microsoft Word’s automatic notes feature (i.e. with superscript Arabic numerals). Never key in note numbers manually. Please use notes for reference purposes, not as a parenthetical augmentation of your text. Try to place the note at the end of the relevant sentence, after the punctuation. In the finished *Yearbook*, notes will be set as endnotes at the end of the relevant article.

Callouts for Tables and Illustrations. Because tables and illustrations are not to be embedded in your text file, insert callouts that indicate where each table and illustration should be placed when the manuscript is typeset. A callout should be placed on its own line following the paragraph in which the table or illustration is first referenced and should be surrounded by two angled brackets: <<Figure 1 about here>>.

Style

Style guide. We follow *The Chicago Manual of Style*, 17th ed. (University of Chicago Press, 2017), on virtually all matters of style, punctuation, capitalization, and hyphenation. We therefore require US-style punctuation (e.g., use double quotation marks, and single quotation marks for quotations within quotations; and place commas and periods inside quotation marks).

If you are used to „German-style“ quotation marks, you can use the find/replace feature to change the double-quotation marks. For single-quotation marks used within the “occasional ‘quote within’ a quote,” you will need to select the text, use the “Tools” dropdown to change the language of the selection to English (US), then make the punctuation correction. This is because find/replace confuses the German opening single-quotation mark with a comma.

All commas, semicolons, and periods should remain “inside the quotation.” You can use find/replace to correct this as well.

Use American, not British spelling conventions.

Use new German orthography, including altering the ß within a quotation if current convention dictates.

Dictionary. We use *Merriam Webster’s Collegiate Dictionary*, latest edition. We therefore require US spellings (except in quoted material).

Titles of foreign-language works. Generally, works in a foreign language should be referred to by their original foreign-language titles. The foreign-language titles should be followed by an English translation in parentheses on the first mention. The translation should be the “standard translation” if there is an appropriate one—or a

literal translation to the extent that this is practicable—and styled like the original foreign-language title (i.e., in italics with headline-style capitalization if it is a book, play, film, etc.; in double-quotation marks with headline-style capitalization if it is a shorter text: article, poem, short story, etc.).

If a *published* English translation of the work is central to the discussion, then the title should be italicized and both publication dates should be given.

In discussions of Brecht’s own works in an English-language article, whether they are discussed in their German or English versions, the English titles used should generally be those of the Bloomsbury Methuen Drama editions, unless the context demands otherwise.

Consistent practice within each article is essential.

Foreign-language quotations. Quotations from the German should generally be followed by an English translation. If they are block quotes (i.e., longer than three lines), the translation follows after an empty line; if they are shorter than three lines, the translation follows in parentheses and is integrated into the main text. Quotations from other languages must be offered in translation as well, and the volume editors will decide on the appropriate presentation. Where Brecht’s works are discussed in translation, the translations should generally be those of the Bloomsbury Methuen Drama editions.

Style preferences. Here are a few style preferences to pay attention to in particular:

- Use the serial comma. E.g. Brecht, Weil, and Eisler, not Brecht, Weil and Eisler.
- Use month-day-year dates. So not “23 June 2011” but “June 23, 2011.” Note that in a running text a comma also follows the year.
- Use ellipses to indicate omissions from quoted passages. In general, do not bracket ellipses. If ellipses appear in the original quotation, please explain this in the note citation (e.g., “ellipses in original”).
- Spell out whole numbers from zero through one hundred and round multiples of these (i.e., whenever a number one through one hundred is followed by “hundred,” “thousand,” “hundred thousand,” or “million.” For example:

thirty-two; one hundred; nine thousand; fifty-four thousand; three hundred thousand

But

106; 6,560; 460,000

If many numbers appear within the same paragraph or short section, use numerals, even if they should be spelled out according to the rule above. Also, in a sentence or paragraph with many numbers, if you should use numerals for one number in a category, use numerals for other numbers in that category. For example:

Three books are ready for publication—one with 250 pages and two with 300 pages.

Documentation System

Notes. Essays in the *BY* will follow the Chicago system: specifically, endnotes at the end of the relevant article. The first note to a given source in a given essay should contain all publication information; subsequent notes to the same source in the same essay should be shortened. Note citations and bibliography entries must be styled according to *The Chicago Manual of Style*. For more information on this system, including how to style note citations and bibliography entries for various kinds of publications, see chapter 14 of *The Chicago Manual of Style*. For a free online guide to Chicago-style citations, visit:

http://www.chicagomanualofstyle.org/tools_citationguide.html

Examples:

Here are examples of notes for a *BY* article:

First note citations:

¹ [Book] Alfred Geier, *Plato's Erotic Thought: The Tree of the Unknown* (Rochester, NY: University of Rochester Press, 2002), 23–26.

² [Journal article] Barbara Johnson, “Melville’s Fist: The Execution of *Billy Budd*,” *Studies in Romanticism* 18, no. 4 (1979): 576.

³ [Essay in a collection] Michael J. Puri, “Adorno’s Ravel,” in *Unmasking Ravel: New Perspectives on the Music*, ed. Peter Kaminsky (Rochester, NY: University of Rochester Press, 2011), 72–73.

Subsequent note citations are shortened:

⁴ Geier, *Plato's Erotic Thought*, 23–26.

⁵ Johnson, “Melville’s Fist,” 576.

⁶ Puri, “Adorno’s Ravel,” 72–73.

(Note that full names are included in subsequent note citations only when authors with the same last name need to be distinguished from each other.)

In-text parenthetical references as supplement to notes. If a source is referenced continually throughout your essay, you may cite the source in your text with a parenthetical citation, but only after a full citation has been provided in a note on the first reference to the source.

You may wish to create an abbreviation for the work. Generally, the abbreviation should be a shortened form of the title. If the title would be italicized, then so should the abbreviation. The abbreviation should be separated from the pages being referenced with a comma:

(*ISOLT*, 23–25)

Parenthetical citations can also consist of the author's last name and the page numbers being referenced:

(Proust, 23–25)

But the author's first initial may be necessary if there are multiple authors with the same last name in your bibliography. Also, a short title may be needed, if a number of works by the same author are listed in the bibliography. If the context makes clear what author is being referenced but not which of his or her works listed in the bibliography, then only a short title is needed along with the page numbers. If the context makes clear what author and work is being referenced, you then only need to include the pages being referenced. One can often fight parenthetical clutter by judiciously working into the text tags (e.g., an author's last name or a shortened title of a work) that make clear which work is being discussed, thus eliminating the need for anything more than a page number in parentheses.

Brecht's works. Quotations from and references to Brecht's works should generally be from the *Berliner und Frankfurter Ausgabe*, unless the context demands otherwise. If they are from this edition, then references may be abbreviated to: the title of the work, *BFA* volume number, page number (e.g. "Eine notwendige Feststellung zum Kampf gegen die Barbarei," *BFA* 22.1, 141). There is no need to include a full citation for this edition, but other editions must be fully referenced. References to documents in the Brecht Archive may be abbreviated to BBA folder number/sheet number (e.g. BBA 174/28).

The *BFA* and BBA abbreviations will be explained at the front of each volume: Brecht, *Werke: Große kommentierte Berliner und Frankfurter Ausgabe*, edited by Werner Hecht et al., 30 vols. and *Register* (Berlin and Frankfurt am Main: Aufbau and Suhrkamp, 1988–2000); and Bertolt Brecht-Archiv, Akademie der Künste, Berlin.

Quotations from Brecht's works in English should generally be from the Bloomsbury Methuen Drama edition unless the context demands otherwise. In this case, however, full bibliographic references are required.

Illustrations

All suggestions for illustrations must be discussed with the editors in advance of submission. And please note: if they are accepted, it will be the author's responsibility to secure and document the relevant permissions (see below).

Permissions

Author's responsibilities. You, the author, are legally responsible for complying with copyright, privacy, and libel laws. You are also legally responsible for obtaining permission to use any material under copyright and to pay any required fees. These guidelines have been prepared by to help you meet your legal obligations. Neither the International Brecht Society nor Camden House have the power to release you from them. Nor can we offer legal advice; if you are not sure whether a particular course of action might result in a lawsuit, you should consult an attorney.

Using copyrighted material. Bear in mind that you are liable for any violation of copyright. We therefore recommend that you limit your use of copyrighted material to only what is essential to your argument. If the restrictions on a particular excerpt or image seem excessive, we strongly recommend that you reconsider your use of the material.

Rights needed. We require that you obtain rights to reproduce the copyrighted material in an English-language work that will be distributed around the world (i.e., worldwide English-language rights). We also require rights to reproduce the material in both print *and* electronic form.

Sample letters. Camden House has sample permissions forms that you may use to request permission if the rights holder does not have their own form. You should request that all permission letters be sent to you. Send photocopies of the letters and any statements defining conditions of use to the editors of the *BY*. Retain the originals for your files.

Copyright and public domain. Material created by other people, including images or text, is under copyright, unless copyright has expired and the material is in the public domain. Please ensure that you obtain permission from the copyright holders for any material that is not in the public domain throughout the world, since the *BY* is distributed and sold throughout the world.

Fair use. The doctrine of fair use is an exception to the copyright law that allows you to quote short extracts from a work without permission from the owner. The law, though, does not explicitly define the boundaries between copyright infringement and fair use. Instead, it uses four factors in considering each use:

1. The purpose and character of the use, including whether such use is of commercial nature or is for nonprofit educational purposes
2. The nature of the copyrighted work
3. The amount and substantiality of the portion used in relation to the copyrighted work as a whole
4. The effect of the use upon the potential market for, or value of, the copyrighted work

As a rule of thumb, prose extracts of not more than two hundred words and poetry extracts of not more than a few lines (depending on the length of the poem) will fall under fair use. But you generally need permission when using music, art (including figures), photos, tables in books, sound recordings, computer software, etc., even a short excerpt. Screen captures from films, on the other hand, are considered fair use.

Manuscript (unpublished) materials remain under copyright. If they are held in an archive, you will need permission from both the archive and the holder of the literary rights. In the case of letters, it is the author who retains copyright, not the recipient.

Bear in mind that fair use can be difficult to prove, so do not make claims frivolously. Visit the following website for more information on fair use:

<http://www.copyright.gov/fls/fl102.html>

More information. Check with your university copyright experts or the library, who may be able to help. We are not trained in copyright law and therefore cannot guarantee that the answer we give is correct, though we can try to point you in the right direction. The following sites have helpful outlines for US copyright law:

<http://www.unc.edu/~unc1ng/public-d.htm> www.copyright.gov

For rules concerning copyright law in other countries, consult the Berne Convention and the Universal Copyright Convention (UCC).