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### I. **GENERAL GUIDELINES**

- A. **Types of submissions:** *Ecozon@* accepts scholarly articles, works of creative writing and the visual arts, and book reviews. Interviews and round table discussions are also accepted on occasion if relevant to the issue; please consult the editors in the first instance. *Ecozon@* does not accept personal essays or opinion pieces.
- B. **Journal sections:** Authors are required, within the submission process, to select the section to which their work is submitted (Articles: Title of Special Focus; Articles: General Section; Creative Writing and Arts; Book Reviews). The editorial board, however, reserves the right to place the submission in a different section; the author will be notified if this is deemed necessary. In the case that a member of the editorial board (or guest editor) wishes to submit a scholarly article, s/he should contact the Editor-in-chief and submit the article to a section to which s/he has no access in order to preserve the double-blind peer review process. Once the submission is reviewed, accepted and gone through copyediting, the Editor-in-chief will change its location to the appropriate section. Creative works should preferably reflect the special focus of the issue, although this is not a requirement. The two initial sections, comprising scholarly research articles (Articles: Titles of Special Focus and Articles: General Section), are double blind peer reviewed. Book reviews are also peer reviewed, as of 2019. The remaining sections are reviewed by section editors and the introductions to sections are reviewed by the Editor-in-chief and Associate Editor.
- C. **Originality:** Submission of an article requires the assurance that the manuscript represents original work and has not been previously published (in print or online). Nor should the manuscript be under current

consideration for publication elsewhere. Reprints can be considered in the case of creative work (writing or visual), particularly where previously published in small, local, and therefore difficult to access publications. Translations of original creative writing are also welcome.

- D. Copyright:** Copyright for first publication passes from author to the journal upon acceptance of the work. The author retains copyright beyond the first publication. Authors are expected to take responsibility for obtaining permission to reproduce any illustrations, tables, etc. from other publishers. The journal uses a Creative Commons license, CC BY-NC for articles and CC BY-NC-ND for creative work. Creative artists can request a more restrictive copyright. We also encourage active diffusion of the contents of the journal, including via academic social networks such as Academia.edu, Mendeley or Research Gate.
- E. Editorial process and proofreading:** Authors of accepted papers can follow the progress of their article via our online journal management system and are responsible for proof-reading when their article enters the layout stage. Authors will be notified by the managing editor when their submission is ready to be proofread (pdf) and asked to indicate changes in a separate document. Only essential corrections such as errors or completing references will be allowed, not additions or stylistic changes.
- F. Citations and references:** The rules of the MLA Style Manual and Guide to Scholarly Publishing (8<sup>th</sup> edition, 2016) must be followed. Articles not conforming to these guidelines will be returned to the authors for revision.
- G. File format:** All works should be submitted in Microsoft Word or .rtf format or in a valid image format for art work. No other format can be accepted. Images should be sent preferably in jpeg format with the following size and quality: 1500-1000 px width /jpeg quality 8/200 dpi.
- H. Length:** papers should be between 6,000 and 8,000 words, including title, abstracts, keywords, notes and references. The word limit for short fiction is 3,000; 3,000 for book review essays; 1,000 for book and film reviews and 100 lines for poetry.
- I. Submissions:** There is no charge for submission of manuscripts. All contributions should be submitted online following the submission guidelines on the website: <http://www.ecozona.eu> in one of the following five languages: English, Spanish, French, German and Italian. The editors CANNOT ACCEPT submissions submitted to them directly. Academic discipline, subject classification and keywords are mandatory as is completing the author's bio statement in his/her profile. Please upload just 1

file per submission, unless specific annexes, corpora, research data or additional images which cannot be accommodated in text are required. Poems should preferably all be included in one file, separated by space and title(s).

- J. Title, Abstract and Keywords:** The title, abstract and keywords should be provided in the language of the submission and both in English and Spanish (this means articles in German, French or Italian will have 3 titles, 3 abstracts and 3 sets of keywords). Each abstract should be between 250 and 300 words (per language) and should be a clear, structured and concise summary of your contribution. There should be a maximum of 5 keywords in each language. Keywords should use lower case, unless a proper noun. The abstract in the language of the text should be submitted in the indicated box for abstracts, as the keywords. The other versions should be placed, together with the original, immediately after the title of the article. Titles should be kept short to facilitate text length of translation. If authors cannot provide the abstract in all the required languages when making their submission, they must do so during the review process; otherwise the submission cannot be accepted for publication.
- K.** *Ecozon@* favors information written out in full sentences and paragraphs, rather than itemized, both in abstracts and in articles themselves. Please avoid bullet points where possible. If unavoidable, please use dots (first option in the “Bullet List” in Microsoft Word). Where possible or appropriate, *Ecozon@* also encourages authors to follow the IMRD (Introduction, Methods, Results and Discussion) structure in their research submissions.

## **II. TYPOGRAPHICAL CONVENTIONS, SPACING, PUNCTUATION, etc.**

### **A. Spacing and fonts:**

- 1.** Article title: bold, lower case, and centered. Use font Cambria and 14 point type. For English titles, all main words, or words longer than 4 letters, should be capitalized. For non-English titles, use capitalization criteria of that language, for example sentence-style capitalization in Spanish, etc. Use italics for book titles. Subtitles to be capped as per the main title.
- 2.** Author’s name: 12 point type, in italics, and centered. Do not use ALL CAPS. *Only include in final version once submission has been accepted.*
- 3.** Affiliation (university/institution/freelance, country): 12 point type, in italics, and centered. Do not use ALL CAPS. *Only include in final version once submission has been accepted.*

4. E-mail address: 12 point type, in italics, and centered. Do not use ALL CAPS. *Only include in final version once submission has been accepted.*
5. A) Use 1.15 spacing to separate article title, author's name, affiliation and e-mail address from each other.  
B) For BOOK REVIEWS, Use 1.15 spacing to separate author's name, affiliation and e-mail address from full reference to the work being reviewed. Example: Justyna Kostkowska, *Ecocriticism and Women Writers. Environmentalist Poetics of Virginia Woolf, Jeanette Winterson, and Ali Smith* (Basingstoke: Palgrave Macmillan, 2013), 189 pp.
6. Independent/blocked quotations: 10 point type, and single line spacing. These quotations should be blocked and left indented 2.5 cm (one inch). In Microsoft Word use the "sliding margin ruler" at .25 to set the block quotation apart (as opposed to the space bar or indents).
7. Footnotes: 10 point type, single line spacing, Arabic numerals.
8. Abstracts: Insert three blank lines between author and beginning of abstracts, and one blank line between the word "Abstract" and corresponding text. The first abstract should be in the language of the text, followed by English and then Spanish (Abstract, Resumen, Zusammenfassung, Résumé). For remaining abstracts, insert one blank line between "Abstract" and the actual text of the abstract; one blank line between the text of the abstract and the keywords (Keywords, Palabras clave, Mots clés, Parole-chiave); and one blank line between keywords and the next abstract. Repeat for the set of abstracts and keywords which follows. Use font 10 point type. Insert three blank lines between the last set of keywords and the beginning of the article.
9. Body: Cambria font, size 12 point, and use 1.15 line spacing in main text.
10. Section headings or subheadings: these must not be indented and do not use numbers, only words. Section headings and subheadings should be used sparingly. Insert one blank line before and after each heading or subheading. Main title rules of capitalization apply here.
  - a. Level 1 Heading: bold, flush left
  - b. Level 2 Heading: italics, flush left
11. Paragraph indentation: The first line of paragraphs must be indented 1.25 cm. To obtain this indentation, the formatting control (page layout, paragraph, indentation, special, first line) must be used instead of the space bar.

12. Distance between paragraphs: Do not insert a blank line between paragraphs.
13. Interviews: leave one blank space before each new question (no indent, give interviewer's initials), but only there—not between question and answer. Set the question in italics. Give full names on first mention of both interviewer and interviewee. After this, use initials only.
14. Page numbers: These are included in the *Ecozon@* template. Authors should not insert page numbers in their submissions.
15. Book titles and emphasized words should be in *italics* (no underlining or **bold**).
16. Spacing and punctuation: Use only **one** space after periods and colons.
17. Images: Images used within a text/article should be able to fit on a third of a page. Approximately width 11 cm; height 8 cm, depending on image format.

## B. Punctuation

1. Quotation marks: Use only “smart quotes” (i.e. use “**O**”, not use "**O**"). The same applies with apostrophes. However, for articles in French, please use the “guillemets français” (« »).
2. Hyphens and dashes:
  - a. Do not insert spaces in hyphenated words (e.g. ‘self-centered’)
  - b. Between numbers, use en-dash (i.e. 22–23)
  - c. To indicate an abrupt change in a sentence, use em—dash (i.e. I will explain not only an important aspect of Bart Simpson’s character—blah blah blah—but also its social importance...). In English, no spacing or additional punctuation should be used after the dash. In Spanish, the em—dash takes a space both before and after, and can take additional punctuation after.
3. Commas and periods should always fall *within* quotation marks, regardless of language.
4. Colons and semicolons fall *outside* quotation marks.
5. Close up all abbreviations and initials (i.e. M.D. [not M . D .]).
6. Ellipsis: For author’s ellipsis use square brackets [...]; for ellipsis in the original text, do not use either parentheses or brackets. Type a three-dot ellipsis with brackets and no space within the brackets before and after each dot if a few words have been omitted: (“I hated that movie [...] more

than anything I've ever seen"). Type a four-dot ellipsis with brackets and no space before the first dot, but spaces before and after the other three if a full sentence or more have been omitted: (e.g., "I loved this film [. ...] It took my breath away").

7. Enclose textual interventions by the author in square [brackets].
8. Sentence punctuation: Respect the norms of each language, unless otherwise indicated. For example, in Spanish, questions and exclamations open with ¿ or ¡ and close with ? or ! French takes "double" punctuation with a space before and after the second punctuation sign. Spanish accepts diacritical marks with capital letters and French does not. These are usually correct if the word processor is set to the language in question.
9. For quoted material, please see **Fair Use** policies at the end of this document (\*).

### **III. STYLISTIC, LANGUAGE AND SPELLING CONSIDERATIONS**

- A. Papers in English must choose British or American spelling conventions and follow them consistently throughout.
- B. Papers in Spanish should follow the latest guidelines of the Real Academia Española.
- C. When writing titles, rules of capitalization of the language being used should be observed: (E.g. *Ecological Feminist Philosophies* vs. *Ecofeminismo para otro mundo posible*).
- D. Words in a language other than that of the text which have a specific meaning should be in italics (e.g. *Bildungsroman*), but not a whole quote (even if in another language). Equally, italics should be used to indicate special usage or emphasis, although this should be done sparingly (e.g. *other*, *she is right*).
- E. With surnames, the conventions of the language/culture in question should be respected. E.g. Spanish usually uses 2 surnames, therefore references should mention both. In the **Works Cited**, Spaniards are listed under the FIRST of the 2 surnames. (E.g. Flys Junquera states that..... and in Works Cited: Flys Junquera, Carmen. "Dissolving....").
- F. Use a slash to separate dualist concepts, rather than a hyphen: i.e. culture/nature rather than culture-nature; sign/text rather than sign-text; human/non-human.

- G. Use Latin abbreviations such as cf., etc., ff., ib., ibid., or supra only if absolutely necessary.
- H. As established in MLA use par. for paragraph instead of §.

#### IV. MISCELLANEOUS

- A. Any specific terminology in the text should be treated in a uniform manner (i.e. Human Rights or human rights, Indigenous or indigenous, etc.).
- B. Funding received for the research should be acknowledged in a footnote attached to the title. General acknowledgements for the article should also be included in the footnote. The funding/sponsoring institution should also be indicated in the metadata for correct attribution.
- C. If the manuscript has accented letters or diacritics **other than** acute (é), grave (è), tilde (ñ), umlaut (ü), circumflex (ô), or cedilla (ç), or if it has special characters, symbols, or numbers that are not standard in English or Spanish, contact the Managing Editor for help.
- D. Use superscript to mark reference notes in the text <sup>4</sup> and for ordinals (i.e. 24<sup>th</sup>).
- E. Do not use running heads or section breaks.
- F. Do not use ampersands (&) in documentation (journal titles, book titles, publishers' names); spell out as "and."
- G. Possessive forms of words ending in "s" should have the apostrophe plus an extra "s" (e.g. Borges's story).
- H. Spell out "U.S." or "U.K." as a noun (ie. United States, United Kingdom, etc.).
- I. Avoid using "etc." at end of sentence or list. Use another formula to finish sentence (ie. and so forth.)
- J. "Towards" should be "toward."
- K. For decades, give full number: 1930s, not 30s or '30s, "thirties," or "Thirties."
- L. Capitalize "Internet," and capitalize and space "Web site."
- M. When citing page numbers for journal articles, there should be a space before the page numbers if a parenthesis precedes the colon—e.g., 30 (48): 45–57— and no space otherwise—e.g., 30:45–57. Use all digits, except over 100. See chart below.

FIRST NUMBER	SECOND NUMBER	EXAMPLES
Less than 100	Use all digits	3–10, 71–72, 96–117



100 or multiple of 100	Use all digits	100–104, 600–613
101 through 109, etc.	Omit unnecessary zeros	107–8, 505–17
110 through 199, etc.	Use two digits, or more	321–25, 415–532

## V. FOOTNOTES AND WORKS CITED

- A. Footnotes** should be used. Consistent with MLA, they should be used sparingly, only for digressions or clarifications which do not fit in the text or for lengthy lists of references. All other references should be in parenthetical notation.
- B.** Reference marks to footnotes should be numbered consecutively for the whole paper with Arabic numerals and superscript and should be placed at the end of the sentence. The numeral should come AFTER the punctuation mark, regardless of the language.
- C.** Footnotes should use single-line spacing, the Cambria font, and 10 point text.

### D. QUOTATIONS

- Appropriate reference to the source should be given for in-text and independent quotations in MLA style. For example: ...lastly, aboard the train she is offered a mausambi, “but refuse[s] with a wave of a hand because [she] know[s] [she would] vomit” (Smith 182). If quote is integrated into a sentence, the necessary changes should be in brackets. If the author can be found in a running acknowledgment, the page number is sufficient. (E.g. Henry David Thoreau said “Every man is tasked to make his life, even in its details, worth of the contemplation of his most elevated and critical tour” (172). If there is more than one work by the same author, include a shortened version of the title: Csicsery-Ronay mentions that “critical provocation is part of SF’s generic identity” (“Science Fiction” 43).
- Quotations longer than 5 lines of print (or 50 words), should be blocked and left indented 2.5 cm (one inch). Use the Microsoft Word “sliding margin ruler” at .25 to set the block quotation apart (as opposed to the space bar or indents). Do not use quotation marks. Use 10 point text with single line spacing. Blank lines should not be inserted before the



quotation. However, do insert a blank line after the quotation. The reference in brackets comes after the period.

- a)** For example: [...] Era pues consciente de las limitaciones que su presencia e integración en los EE.UU. iba a tener:

Cuando veo, por ejemplo, a Madariaga dando conferencias, estupendamente pagadas por ahí, me siento yo capaz de hacer lo mismo, por lo menos, si no fuese por el idioma.[...] Y aún suponiendo que se pueda llegar a la expresión de lo intelectual, de las ideas, por ejemplo, para dar conferencias siempre se siente la limitación, la barrera infranqueable. Y cuesta mucho trabajo. (Salinas 594)

- b)** Or Thoreau said:

I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived. I did not wish to live what was not life, living is so dear, nor did I wish to practice resignation, unless it was quite necessary. (*Walden* 172)

- c)** If you need to quote more than one paragraph, indent the first line of each paragraph an additional 0.5 cm.

- d)** When citing 2-3 lines of poetry, insert a "/" (without the quotes) between the lines and add the page number in parenthesis. (E.g. Reflecting on the "incident" in Baltimore, Cullen concludes, "Of all the things that happened there / That's all that I remember" (11-12).

- e)** When citing more than three lines of poetry, begin the quotation on a new line and indent each of the lines 1/2 an inch from the left margin and page numbers in parenthesis.

In "High Noon," by Andy Wainwright, the speaker concludes:

today my entire generation

is a poet

it travels in packs

& word is spreading

I am alone (7-11)

- f)** In a language different from the body of the text:

- i)** In order to ease readability, quotes in the body of the text should be in the same language as the text (translation).

The original (different language) should be inserted as a footnote. Both should be within quotation marks (unless the in-text quotation is long and is blocked). N.B. It is usually preferable to simply paraphrase quotes from critics in the language of the text (indicating page number), and only include the original quote (as a footnote) if really necessary.

**ii)** It is also preferable to use a published translation of a work. If this is not possible, the author should indicate that the translation is his/hers.

## **E. WORKS CITED SECTION**

1. Include this section after any appendices you may have.
2. Title this section "Works Cited". In other languages: "Zitierte Literatur" "Oeuvres cités" "Opere citate" "Referencias citadas"
3. Make sure that all in-text references are included in the references section.
4. Leave one blank line before "Works Cited" and one after.
5. References should be listed alphabetically by surname of the author.
6. First names of authors should be written out where available, not just initials.
7. If you have cited more than one work by a particular author, order the entries alphabetically by title, and use three hyphens in place of the author's name for every entry after the first:

Burke, Kenneth. *A Grammar of Motives*. [...]

---. *A Rhetoric of Motives*. [...]

8. If an entry runs to more than one line, indent the second and subsequent lines 0.75 cm (hanging indent / sangría francesa). Do not use returns and tabs in the middle of a reference to create hanging indents.
9. Book reviews should also be in MLA format (footnotes and works cited).
10. The publisher's name should be cited in full. E.g. Duke University Press instead of Duke UP.
11. Indicate type of source: Print, Web, etc. Include DOI if available.
12. Inclusion of full URL is not recommended unless difficult to retrieve.

13. In date accessed months should be spelled out in abbreviated form in language of text to avoid potential confusion between US and UK positioning of days and months.
14. Avoid leaving hyperlinks active in this section.

## F. Examples WORKS CITED

Follow the rules exemplified below. Titles of books or journals should be in italics while articles, poems or chapters should be in double quotation marks. If in doubt, check the *MLA Handbook* (2016) or

<https://owl.english.purdue.edu/owl/resource/747/01/>.

### BOOKS

Below is the general format for any citation:

Author. Title. Title of container (self contained if book), Other contributors (translators or editors), Version (edition), Number (vol. and/or no.), Publisher, Publication Date, Location (pages, paragraphs URL or DOI). 2<sup>nd</sup> container's title, Other contributors, Version, Number, Publisher, Publication date, Date of Access (if applicable). Note: location or city is no longer required.

Use capitalization according to the regular usage in that language.

Casares, Julio. *Introducción a la lexicografía moderna*. Editorial CSIC-CSIC Press, 1992.

Gillespie, Paula, and Neal Lerner. *The Allyn and Bacon Guide to Peer Tutoring*. Allyn, 2000.

Amis, Martin. *Experiencia*. Traducido por M. Zulaika. Anagrama, 2000. (*Experience: A Memoir*. Vintage Books, 2000).

### TWO OR MORE WORKS BY THE SAME AUTHOR

Borrorff, Marie. *Language and the Poet: Verbal Artistry in Frost, Stevens and Moore*. University of Chicago Press, 1979.

---. "Sound Symbolism as Drama in the Poetry of Robert Frost." *PMLA*, vol. 107, no.1, 1992, pp. 131-44.

---, editor. *Wallace Stevens: A Collection of Critical Essays*. Prentice, 1963.

Durant, Will and Ariel Durant. *A Dual Autobiography*. Simon, 1977.  
---. *The Age of Voltaire*. Simon, 1965.

#### EDITED BOOKS AND WORKS

Hill, Charles A., and Marguerite Helmers, editors. *Defining Visual Rhetorics*.  
Lawrence Erlbaum Associates, 2004.  
Peterson, Nancy J., editor. *Toni Morrison: Critical and Theoretical Approaches*.  
Johns Hopkins UP, 1997.

#### REVIEWS

Review Author. "Title of Review (if there is one)." Review of Performance  
Title, by Author/Director/Artist. Title of Periodical, Day Month Year,  
page.  
Strandberg, Victor. Review of *Dangerous Intimacy: The Untold Story of Mark  
Twain's Final Years*, by Karen Lystra, *American Literature*, vol. 77, no. 1,  
2005, pp. 186-87.

#### DISSERTATIONS

Muriel Tapia, María Cruz. *Antifeminismo y subestimación de la mujer en la  
literatura medieval castellana*. Tesis doctoral, Universidad de  
Extremadura, 1988.  
Valentine, Mary-Blair Truesdell. *An Investigation of Gender-Based Leadership  
Styles of Male and Female Officers in the United States Army*. Dissertation,  
George Mason University, 1993. UMI, 1993.

#### ARTICLES IN BOOKS AND CONFERENCE PROCEEDINGS

Harris, Muriel. "Talk to Me: Engaging Reluctant Writers." *A Tutor's Guide:  
Helping Writers One to One*. Edited by Ben Rafoth. Heinemann, 2000, pp.  
24-34.

#### ANONYMOUS ARTICLE

"The Decade of the Spy." *Newsweek*, 7 March 1994, pp. 26- 27.

## JOURNAL ARTICLES

Paz, María del Carmen Moreno. "El origen de la novela gótica inglesa y su recepción en Francia: análisis traductológico de *The Castle of Otranto* (1764) de H. Walpole y su primera traducción al francés (1767)." *Hikma*, vol. 14, 2015, pp. 95-126.

Bagchi, Alaknanda. "Conflicting Nationalisms: The Voice of the Subaltern in Mahasweta Devi's *Bashai Tudu*." *Tulsa Studies in Women's Literature*, vol. 15, no. 1, 1996, pp. 41-50.

Duvall, John N. "The (Super)Marketplace of Images: Television as Unmediated Mediation in DeLillo's *White Noise*." *Arizona Quarterly*, vol. 50, no. 3, 1994, pp. 127-53.

## NEWSPAPER ARTICLES

Rosenberg, Geanne. "Electronic Discovery Proves and Effective Legal Weapon." *New York Times*, 31 Mar. 1997, p. 5.

Kaminer, Wendy. "The Last Taboo" *New Republic* 14 Oct. 1996. Print.

## ELECTRONIC SOURCES

Here are some common features you should try and find before citing electronic sources in MLA style. Not every Web page will provide all of the following information. However, collect as much of the following information as possible for your citations:

Author. Title. Title of container (self-contained if book), Other contributors (translators or editors), Version (edition), Number (vol. and/or no.), Publisher, Publication Date, Location (pages, paragraphs and/or URL, DOI or permalink). 2<sup>nd</sup> container's title, Other contributors, Version, Number, Publisher, Publication date, Date of Access (if applicable).

### \*Personal site

Ruiz Mateos, Susana. Home page/Página inicial, 16 Dec./dic. 1998. Accessed 1 Oct./oct. 1999.

### \*Professional site

Departamento de Filología Inglesa. Universidad de Jaén, 16 Dic. 1998.  
Accessed 1 Oct. 1999.

AEDEAN (Asociación Española de Estudios Anglo-Nortearicanos/Spanish Association for English and American Studies). Accessed 1 Oct./oct. 1999.

\* An Entire Web Site

Felluga, Dino. *Guide to Literary and Critical Theory*. Purdue U, 28 Nov. 2003, [www.cla.purdue.edu/english/theory/](http://www.cla.purdue.edu/english/theory/). Accessed 10 May 2006.

\*Article in an electronic journal or database

Flys Junquera, Carmen and Axel Goodbody. "Editorial." *Ecozon@: European Journal of Literature, Culture and Environment*, vol. 1, no. 1, 2010, pp. 1-3. Accessed 8 Feb. 2016.

Gilbert, Sandra M. and Susan Gubar, "Sexual Linguistics: Gender, Language, Sexuality." *New Library History*, vol. 16, no. 3, 1985, pp. 515-43. Accessed 26 June 2007.

Rodríguez Gil, María Esther. "Ann Fisher: First Female Grammarian." *Historical Sociolinguistics and Sociohistorical Linguistics*, vol. 2. Accessed 1 Oct. 1999.

Oliver, Lisi. 2004. "The Laws of Æthelberht: A Student Edition". (1999): 51-72. *Old English Newsletter Online*, vol. 38, no. 1, 1999, pp. 51-72. Accessed 1 Oct. 1999.

\*Academic database

EBSCOhost. Electronic Journals Services. 1997-2006. Web. October/octubre DOI1999.

**\*Fair Use:**

The doctrine of fair use was originally developed by judges as an equitable limit on the absolutism of copyright. Although fair use is incorporated into the most recent copyright law, there is no hard and fast definition of fair use; fair use in one instance may be copyright infringement in another. No one can give an absolute prediction of how a court may rule in a particular case, so one should not make frivolous claims of fair use.

In determining whether the use of copyrighted materials can be considered fair use, four factors must be considered:

1. the purpose and character of the use, including whether such use is of a commercial nature or is for non-profit educational purpose;
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; and
4. the effect of the use upon the potential market for or value of the copyrighted work. The fact that a work is unpublished shall not itself bar a finding of fair use if such finding is made upon consideration of all the above factors.

Since copyright is essentially a means of protecting financial interests, it is easier to make a case for the fair use exception for scholarly books or books with relatively small print runs. **As a rule of thumb for scholarly works, short prose extracts, and poetry extracts (no more than 3 or 4 lines, sometimes as few as 1 or 2 lines, depending on the length of the poem) will fall under fair use, provided they are the subject of discussion in the book, and no permission need be sought.** It is more difficult to make a claim of fair use for copyrighted works of visual art reproduced in their entirety, and Authors are encouraged to err on the side of caution in such cases.