

Blue boxes contain directions for writing and citing in Chicago's Author-Date References style.

Green text boxes contain explanations of Chicago style guidelines.

MOVING "NETWORKS" INTO THE COMPOSITION CLASSROOM

Class papers often include a title page, but consult with your instructor (it's acceptable to include the title on the first page of text). The title should be centered a third of the way down the page, and your name and class information should follow several lines later. When subtitles apply, end the title with a colon and place the subtitle on the line below the title. Different practices apply for theses and dissertations (see Kate L. Turabian's *A Manual for Writers of Research Papers, Theses, and Dissertations* [7th ed.], 373-408).



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English 626: Postmodernism, Rhetoric, Composition
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Margins should be set at no less than 1" and no greater than 1.5". Margins in this sample paper have been set at 1.25" to accommodate explanatory comment boxes.

The recommended typeface is something readable, such as Times New Roman or Palatino. Use no less than ten-point type, but the preference is for twelve-point font. Most importantly, be consistent!

Double-space all text in the paper, with the following exceptions:

Single-space block quotations as well as table titles and figure captions. Single-space notes and reference page entries internally, but leave an extra line space externally between said entries.

In *Democracy and Other Neoliberal Fantasies*, Jodi Dean (2009) argues that

“imagining a rhizome might be nice, but rhizomes don’t describe the underlying structure of real networks” (30), rejecting the idea that there is such a thing as a nonhierarchical interconnectedness that structures our contemporary world and means of communication. Michael Hardt and Antonio Negri (2009), on the other hand, argue that the Internet is an exemplar of the rhizome: a nonhierarchical, noncentered network—a democratic network with “an indeterminate and potentially unlimited number of interconnected nodes [that] communicate with no central point of control” (299). What is at stake in settling this dispute? Being. And, knowledge and power in that being. More specifically, this paper explores how a theory of social ontology has evolved to theories of social ontologies, how the modernist notion of global understanding of individuals working toward a common (rationalized and objectively knowable) goal became pluralistic postmodern theories embracing the idea of local networks. Furthermore, what this summary journey of theoretical evolution allows for is a consideration of why understandings of a world comprising emergent networks need be of concern to composition instructors and their practical activities in the classroom: networks produce knowledge.

Our journey begins with early modernism, and if early modernism had a theme, it was oneness. This focus on oneness or unity, on the whole rather than on individual parts, derived from Enlightenment thinking: “The project [of modernity] amounted to an extraordinary intellectual effort on the part of Enlightenment thinkers to develop objective science, universal morality and law, and autonomous art according to their inner logic.” Science, so the story went, stood as inherently objective inquiry that could

Chicago's Author-Date References style is recommended for those in the physical, natural, and social sciences and requires using parenthetical citation to identify sources as they show up in the text. Each source that shows up in the text must have a corresponding entry in the references list at the end of the paper.

Parenthetical citation comprises the author's last name, the publication date, and the page number of the source, when applicable. Keep in mind that when a source is listed on the references page by editor or translator instead of author, you do not include abbreviations such as *ed.* or *trans.* in the in-text citation.

Chicago takes a minimalist approach to capitalization; therefore, while terms used to describe a period are usually lowercased except in the case of proper nouns (e.g., “the colonial period,” vs. “the Victorian era”), convention dictates that some period names be capitalized (e.g., the Enlightenment). See the University of Chicago Press's *The Chicago Manual of Style* (16th ed.), section 8.72.

reveal truth—universal truth at that. Enlightenment thinkers, such as Kant, believed in the “universal, eternal, and . . . immutable qualities of all of humanity” (Harvey 1990, 12); by extension, “equality, liberty, faith in human intelligence . . . and universal reason” were widely held beliefs and seen as unifying forces (13). In fact, Kant ([1784] 1983) believed that Enlightenment (freedom from self-imposed immaturity, otherwise known as the ability to use one’s understanding on his or her own toward greater ends) (41) was a *divine right* (44) bestowed upon and meant to be exercised by the masses. Later modernists began to acknowledge the fragmentation, ambiguity and larger chaos that characterized modern life (Harvey 1990, 22) but, perhaps ironically, only so they might better reconcile their disunified state. This later modernism was labeled “heroic” modernism and was based on the precedent set by romantic thinkers and artists, which accounted for the “unbridled individualism of great thinkers, the great benefactors of humankind, who through their singular efforts and struggles would push reason and civilization willy-nilly to the point of true emancipation” (14). Yet heroic modernists still seemed to ascribe to the overall Enlightenment project that suggested that there exists a “true nature of a unified, though complex, underlying reality” (30). Even the latest “high” modernists believed in “linear progress, absolute truths, and rational planning of ideal social orders under standardized conditions of knowledge and production” (35). Ultimately, modernism was about individuals moving in assembly-line fashion toward a (rational and inherently unified) common goal. This ontological understanding rested on what Lyotard would call a “grand narrative.”

There should be no punctuation between the author’s last name and the year, but do place a comma between the year and page numbers when used in parenthetical citation.

Place author-date citations before a mark of punctuation whenever possible, and note that parenthetical citations usually follow direct quotations, but it is acceptable to place them before such a quotation if it allows the date to be placed next to the author’s name.

When the same page(s) of the same source are cited more than once in a single paragraph, you need only cite the source (in full) after the last reference or at the end of the paragraph (notice there is no direct citation attached to “The project [of modernity]. . .” on page one of this sample but a full citation appears here at the top of page two).

When the same source but *different* page numbers are referenced in the same paragraph, include a full citation upon the first reference and provide only page numbers thereafter. “(13)” here indicates the quotation came from page thirteen of Harvey’s text.

When a source has no identifiable author, cite it by its title, both on the references page and in shortened form (up to four keywords from that title) in parenthetical citations throughout the text. Use italic or roman type as needed (see the green comment box to the left of page fourteen of this sample).

Lyotard (1984) sees “modern” as fit for describing “any science that legitimates itself with reference to a metadiscourse of this kind making an explicit appeal to some grand narrative, such as the dialectic of Spirit, the hermeneutics of meaning, the emancipation of the rational or working subject, or the creation of wealth” (xxiii); in other words, Lyotard characterizes “modernism” as a hegemonic story that defined and guided the ways in which humans lived their lives. Further, Lyotard defines “postmodernism” as “incredulity toward metanarratives” (xxiv). Lyotard is not suggesting that totalizing narratives suddenly stopped existing in our postmodern world but that they no longer carry the same currency or usefulness to the people creating and living by and through them. One of the key theoretical understandings driving this change is that, according to Lyotard, postmodern knowledge is not “a tool of the authorities” as knowledge (specifically, scientific knowledge) may have been for the moderns; postmodern knowledge allows for a sensitivity to differences and helps us accept those differences rather than proffers a driving urge to eradicate or otherwise unify them (xxv). Lyotard notes that science, then, no longer has the power to legitimate other narratives (40); it can no longer be understood to be the world’s singular metalanguage because it has been “replaced by the principle of a plurality of formal and axiomatic systems capable of arguing the truth of denotative statements . . .” (43). Lyotard is invested in these (deliberately plural) systems, these “little narratives” (61) that operate locally and according to specific rules, and he calls them “language games.” The modern (or, more accurately, postmodern) world is too complex to be understood beneath the aegis of one totalizing system, one goal imposed through one grand narrative: “There is no reason to

If you cannot name a specific page number, you have other options for helping your readers find your source work. Other specific locators include section (sec.), equation (eq.), volume (vol.), and note (n). It may be helpful to cite specific chapters or paragraphs. In addition, in the case of electronic works in particular, you may have to create your own signposts: e.g., (Lyotard 1984, under “Modernism”).

“Ellipses,” or three spaced periods, indicate the omission of words from a quoted passage. Together on the same line, they should include additional punctuation when applicable, such as a sentence-ending period. Use ellipses carefully as borrowed material should always reflect the meaning of the original source.

Chicago's Author-Date References style requires that each time you refer to or otherwise use source material in your paper, you have to include a parenthetical citation for the source. Be wary of letting your citation practices become redundant and intrusive, but remember, that it's better to over cite than to under cite.

think that it would be possible to determine metaprescriptives common to all of these language games or that a revisable consensus like the one in force at a given moment in the scientific community could embrace the totality of metaprescription regulating the totality of statements circulating in the social collectivity” (65). Paralogy, learning how to play by and/or to challenge the rules of a specific language game is the means fit for postmodernity, not consensus, according to Lyotard (66). Ultimately, in his invocation of plural systems rather than a singular system, Lyotard’s attitude toward grand narratives invites a way of thinking and a way of understanding the world with inferences of a networked logic. Stephen Toulmin, too, tackles an understanding of contemporary sociality based on (competing) systems rather than a singular hegemonic system.

In *Cosmopolis: The Hidden Agenda of Modernity*, Toulmin (1990) challenges us to consider how such different systems, different ways of viewing the world, come to hold sway at different points in time. Like Lyotard, he suggests that we cannot simply do away with grand narratives but that we are making progress if we interrogate how and why they came to be as well as accede to the fact that there might be more than one way of interpreting those seemingly domineering capital “S” Systems. Additionally, Toulmin discounts the vocabulary of narratives (grand or not) and games and instead prefers the term “cosmopolis.” “Cosmopolis,” according to Toulmin, invokes notions of nature and society in relationship to one another; more specifically, a cosmopolis is not a thing in and of itself (it is not nature, it is not society, it is not a story, and it is not a game) but a process, an ordering of nature and society (67-68). Unlike the seemingly stable cosmopolis of modernity that Kant and others present, Toulmin suggests that

Although not exemplified in this sample, longer papers may require sections, or subheadings. Chicago allows you to devise your own format but privileges consistency. Put an extra line space before and after subheads and avoid ending them with periods.

cosmopolises are always in flux because communities continually converse in an effort to shape and reshape their understanding of their ways of being in their universe. Dominant cosmopolises do emerge to characterize a particular state of persons at a particular time, but that should not prevent us, argues Toulmin, from reading *into* the dominant rather than with it. Dissensus, then, has a place in Toulmin's postmodern understanding, too, just as in Lyotard's. We might, in fact, suggest that Lyotard and Toulmin both see the world in its interconnected and localized intricacies but use different language to forward their unique interests. While Lyotard is out to critique Habermas and his insistence on the value of consensus, Toulmin seeks to disrupt the common narrative of modernity as whole by interrogating its structuring features. What we need ultimately note is that Lyotard's and Toulmin's ontological commonalities are interrogated by another important thinker, Michel Foucault.

In "What is Enlightenment," Foucault (1984d) writes, "Thinking back on Kant's text, I wonder whether we may not envisage modernity rather as an attitude than as a period of history. And by 'attitude,' I mean a mode of relating to contemporary reality; a voluntary choice made by certain people; in the end, a way of thinking and feeling; a way, too, of acting and behaving that at one and the same time marks a relation of belonging and presents itself as a task" (39). Foucault (1984a), too, questions that there ever was some objective means to an end of unified truth; rather, Foucault suggests that the moderns *voluntarily* embraced and enacted that vision. Foucault's unique contribution, however, was to suggest that a "disciplinary" society most accurately described the way contemporaries were relating, acting, thinking and feeling their world.

In standard American English, quotations are enclosed in single quotation marks. When the entire quotation is a quotation within a quotation, only one set of double quotation marks is necessary.

When you have several sources by the same author written in the same year, list them alphabetically by title on your references page and append the letters *a, b, c,* etc., to the year of publication.

Rather than a voluntary and even blind acceptance of any such vision, Foucault suggests that a metacognitive understanding or metawareness of the way power flowed in our disciplinary society would make room for resistance, despite the bleak picture that he often gets accused of painting. We may say “bleak” as Foucault writes that “discipline ‘makes’ individuals; it is the specific technique of a power that regards individuals both as object and as instruments of its exercise” (188). This is a far cry from Descartes nostalgic “I think; therefore, I am” that informed the Enlightenment and most of modernism’s utopian vision of powerful individuals coexisting in a perfectly rationalized, truthful, and unified world.

In his grand splitting from Descartes and other Enlightenment and modernist thinkers, Foucault (1984a) suggests that that the instruments of hierarchical observation, normalizing judgment, and examination are what drives our contemporary disciplinary society (188). He asks us to consider how seemingly mundane and beneficent institutions as hospitals and schools (and also asylums and prisons) enact these instruments. Even architecturally, he insists, these institutions are built to “permit an internal, articulated and detailed control . . . to make it possible to know [individuals], to alter them” (190). Such systems work as networks, according to Foucault: “[disciplinary society’s] functioning is that of a network of relations from top to bottom, but also to a certain extent from bottom to top and laterally; this network ‘holds’ the whole together and traverses it in its entirety with effects of power that derive from one another: supervisors, perpetually supervised.” Yes, this represents a hierarchical network (hospitals and schools have administrators, asylums and prisons have their own care staff and guards,

Use square brackets to add clarifying words, phrases, or punctuation to direct quotations when necessary, but, before altering a direct quotation, ask yourself if you might just as easily paraphrase or weave one or more shorter quotations into the text.

too), but the important thing Foucault wants us to remember is that power is never possessed; it *flows* “like a piece of machinery” through the network (192).

Further, Foucault (1984a) suggests that the threat of penalty lies at the heart of a disciplinary system (193). It is a “perpetual penalty that traverses all points and supervises every instant in the disciplinary institutions”; that penalty “compares, differentiates, hierarchies, homogenizes, excludes. In short, it *normalizes*” (195). In the end the disciplinary system is interested in creating well-behaved objects (not subjects, *per se*). It does the work of unification and disunification at the same time: “In a sense, the power of normalization imposes homogeneity; but it individualizes by making it possible to measure gaps, to determine levels, to fix specialties, and to render the differences useful by fitting them one to another” (197). A disciplinary society is interested in producing citizens that will *perform productively*. But, in addition to observation or surveillance and normalizing judgment, such an end can only be accomplished through examination, which goes hand-in-hand with documentation: “It engages them in a whole mass of documents that capture and fix them” (201). This turns us as individuals into “cases”: “It is the individual as he may be described, judged, measured, compared with others, in his very individuality; and it is also the individual who has to be trained or corrected, classified, normalized, excluded, etc.” (203). Ultimately for Foucault, “Power was the great network of political relationships among all things,” (Thomas 2008, 153), and Foucault (1984a) represents a powerful figure in postmodern thought because he asserts that power is what produces our reality; a hierarchical network of power is our contemporary ontology: “In fact, power produces; it

Italic type can be used for emphasis, but should only be used so infrequently (only when sentence structure can't take care of the job). Writing a word in all capital letters for emphasis should be a “next to never” recourse.

When an author's name appears in the text, the date of the work cited should follow, even when articulated in the possessive. Also note that Chicago distinguishes between authors and works. While “in Foucault 1984a” is technically permissible, “Foucault's (1984a) work suggests . . .” is preferred.

produces reality; it produces domains of objects and rituals of truth. The individual and the knowledge that may be gained of him belong to this production” (205). Foucault has a grand legacy of sorts, no doubt, but that does not mean his work has not been challenged or, perhaps more accurately, extended.



Nikolas Rose (1999), author of “Control” in his *Powers of Freedom: Reframing Political Thought*, buys into Foucault’s understanding of contemporary society as networked, but he does not believe we have much to gain by understanding it as a disciplinary society; rather, Rose proposes that we live, work, and breathe as a control society: “Rather than being confined, like its subjects, to a succession of institutional sites, the control of conduct was now immanent to all the places in which deviation could occur, inscribed into the dynamics of the practices into which human beings are connected.” We no longer need hospitals, schools, asylums or prisons to monitor and correct our activities; instead, our way of being in the world is now personally connected. We are a society of self-policing (by prompt of none other than the everyday networks in which we partake) risk managers: “Conduct is continually monitored and reshaped by logics immanent within all networks of practice. Surveillance is ‘designed in’ to the flows of everyday existence” (234). Rose challenges Foucault by suggesting that, in a control society, power is more potent, more dangerous, even. Rather than an institution using disciplinary intervention to correct deviant individuals, control societies work on the premise of regulation. This makes power more “effective,” according to Rose, “because changing individuals is difficult and ineffective—and it also makes power less obtrusive—thus diminishing its political and moral fallout. It also makes resistance more

Titles that are mentioned in the text itself or in notes (as well as on the references page) are capitalized “headline-style.” This means capitalizing the first letter of the first word of the title and subtitle as well as any and all important words, including proper nouns.

Some instructors, journals or disciplines may prefer sentence-style capitalization. This means following the guidelines above but excluding the important words that are not proper nouns.

difficult . . . [;] actuarial practices . . . minimize the possibilities for resistance in the name of . . . identity.” In a control society, deviants are targeted as a collective, and techniques of control, rather than those of discipline, are meant to preempt crime and risk (236). Foucault did not get it quite right, says Rose, because “. . . the idea of a maximum security society is misleading. Rather than the tentacles of the state spreading across everyday life, the securitization of identity is dispersed and is organized. And rather than totalizing surveillance, it is better seen as conditional access to circuits of consumption and civility, constant scrutiny of the right of individuals to access certain kinds of flows of consumption of goods” (243). We are our own tentacles of surveillance; we grant our own access to being, knowledge, and power.

Rose (1999) eloquently sums up his argument in the following quotation:

In a society of control, a politics of conduct is designed into the fabric of existence itself, into the organization of space, time, visibility, circuits of communication. And these enwrap each individual life decision and action—about labour, purchases, debts, credits, lifestyle, sexual contracts and the like—in a web of incitements, rewards, current sanctions and foreboding of future sanctions which serve to enjoin citizens to maintain particular types of control over their conduct. These assemblages which entail the securitization of identity are not unified, but dispersed, not hierarchical but rhizomatic, not totalized but connected in a web or relays and relations. (246)

In addition to clarifying Rose’s understanding of how individuals instate their own risk management (a new form of “surveillance”) in noncentered, nonhierarchical (non-institutionally-sponsored) networks, this quotation also highlights the significant issue of visibility, or, rather, invisibility of said networks, which is picked up by Giorgio Agamben in *Homo Sacer: Sovereign Power and Bare Life*.

“Sic” is italicized and put in brackets immediately after a word that is misspelled or otherwise wrongly used in an original quotation. You should do this only when clarification is necessary (especially when the mistake is more likely to be charged to the transcriptionist than to the author of the original quotation).

A prose quotation of five or more lines should be “blocked.” The block quotation is single-spaced and takes no quotation marks, but you should leave an extra line space immediately before and after. Indent the entire quotation .5” (the same as you would the start of a new paragraph).

The citations for block quotations begin after the final punctuation of the quotation. No period is required either before or after the opening or closing parentheses of block quotation documentation.

Agamben (1998) calls for the replacement of Foucault's prison metaphor with the idea of the "camp" and suggests that "the camp as dislocating localization is the hidden matrix of the politics in which we are still living, and it is this structure of the camp that we must learn to recognize in all its metamorphoses into the *zones d'attentes* of our airports and certain outskirts of our cities" (175). The camp is hidden, more ubiquitous than we recognize, and it is the camp as social construct, the camp as paradigm of contemporary existence, that should capture our attention because "it would be more honest and, above all, more useful to investigate carefully the juridical procedures and deployments of power by which human beings could be so completely deprived of their rights and prerogatives that no act committed against them could appear any longer as a crime" (171). Agamben here argues that power, and the flow of power through networks and its capacity to construct reality, should be discussed in terms of "homo sacer."

"Homo sacer" is "sacred man" and is analogous to a bandit, a werewolf, a colossus and refugee (something that is always already two things in one). It is someone who is stripped of the laws of citizenship and can be killed by anyone for any reason without penalty but, at the same time, that person cannot be sacrificed. It is someone who is removed of all sanctions of the law except the rule that banished that person in the first place. Homo sacer represents inbetweenness with possibility. It is to be a Mobius strip, "the very impossibility of distinguishing between outside and inside, nature and exception, *physis* and *nomos*" (Agamben 1998, 37). Perhaps the most significant statement Agamben makes about homo sacer is that "if today there is no longer any one clear figure of the sacred man, it is perhaps because we are all virtually homines sacri";

Use italics to indicate a foreign word the reader is unlikely to know. If the word is repeated several times (made known to the reader), then it needs to be italicized only upon its first occurrence.

When you use italics for emphasis within a quotation, you have to let the reader know the italics were not a part of the original quotation. Phrases such as "emphasis added," "emphasis mine," "italics added," or "italics mine" are all acceptable. The phrase should be in the parentheses following the quotation in the text itself (after other citation information and a semicolon, when applicable). This information can also be presented in a footnote.

A semicolon is also used to separate a citation and a relevant but short comment (e.g., Agamben 2008, 115-33; political issues are addressed here) in a single parenthetical citation. A semicolon should be used to separate two or more references in a single parenthetical citation as well.

we are all homo sacer (115). Agamben, here, is deliberately augmenting Foucault by addressing the power of law. If the government denies a place for the refugee in contemporary society, and we are all refugees, where does that leave us? (132-33). We should be alarmed by such a realization, Agamben argues, because "in the camp, the state of exception, which was essentially a temporary suspension of the rule of law on the basis of a factual state of danger, is now given a *permanent* spatial arrangement, which as such nevertheless remains outside the normal order" (169; emphasis added). Agamben sees permanency in the camp metaphor, and we can see affinities between what Agamben has to say and what Rose has to say when Agamben states that "in this sense, our age is nothing but the implacable and methodical attempt to overcome the division dividing the people, to eliminate radically the people that is excluded" (179). We might bring in Rose to ask, then, whether we are self-destructive in our self-policing: "It was more accurately understood as a blurring of the boundaries between the 'inside' and the 'outside' of the system of social control, and a widening of the net of control whose mesh simultaneously became finer and whose boundaries became more invisible as it spread to encompass smaller and smaller violations of the normative order" (238). Rose readily admits that there are "insiders" and "outsiders," processes of "inclusion" and "exclusion," in a control society, and "it appears as if outside the communities of inclusion exists an array of micro-sectors, micro-cultures of non-citizens, failed citizens, anti-citizens, consisting of those who are unable or unwilling to enterprise their lives or manage their own risk, incapable of exercising responsible self-government, attached either to no moral community or to a community of anti-morality" (259). What is at stake in heeding

Notice that when a page range is cited, the hundreds digit need not be repeated if it does not change from the beginning to the end of the range.

Agamben's ontological call to notice the camps in contemporary society, is also about recognizing our precarious status as permanent homo sacri at risk of being (self-) shoved out of a network of privileged "citizens" in our society to a network or counterpublic of delinquent and at risk non-citizens. Yet, to complicate our understanding of our being in our postmodern world even further, Manuel DeLanda and Bruno Latour ask us to take our focus away from people, per se.

DeLanda (2006), in *A New Philosophy of Society: Assemblage Theory and Social Complexity*, specifically wants to argue that theories of social ontology should not be in the business of arguing for seeing the world through a particular metaphor; the contemporary world is far too complex for that. Rather, his theory of assemblages offers "a sense of the irreducible social complexity characterizing the contemporary world" (6). DeLanda argues that far too many theorists have tried to put forward "organic totalities" based on "relations of interiority" in which "the component parts are constituted by the very relations they have to other parts in the whole" (9). This means fitting parts to predetermined wholes, and this produces a false notion of a "seamless web" (10). DeLanda works from Deleuze to offer a theory based on relations of exteriority in which network parts are autonomous and can be plugged into different networks for different outcomes; and, importantly, "the properties of the component parts can never explain the relations which constitute the whole" (10-11). Another important feature of assemblages (the term DeLanda uses for "networks" to account for their foundational property of being emergent) is that assemblages can be described on two specific axes: parts play material or expressive roles and are involved in processes that can territorialize or

deterritorialize (18-19). The important difference between material and expressive roles is that the expressive role cannot be reduced to language and symbols. For example, there may be the material content of a discussion but also the bodily expression of attendant cues. Material and expressive functions can be exercised individually or together and at different places and times by the same “parts” of an assemblage. Similarly, to “territorialize” is a part’s process of stabilizing a network, while to “deterritorialize” is to destabilize a network, and “one and the same assemblage can have components working to stabilize its identity as well as components forcing it to change or even transforming it into a different assemblage” (12). Coding and decoding are also discussed as important variables of assemblages. Coding, which can be performed by genes or words, works to further stabilize the identity of assemblages, while decoding does the opposite and allows for further expression of personal convictions and styles (15-16). DeLanda emphasizes that all of these processes are recurrent (16), assemblages account for nonlinear results (20), and that an assemblage can affect its parts retroactively (34).

What we gain from DeLanda (2006) is an understanding that it is important to look at the links that (however temporarily) bind the assemblage or network rather than the “parts” themselves, necessarily: “It is *the pattern of recurring links*, as well as the properties of those links, which forms the subject of study, not the attributes of the persons occupying positions in a network” (56). DeLanda is not interested in essences, and he is not interested in natural kinds. He is interested in possibilities: “The notion of the structure of a space of possibilities is crucial in assemblage theory given that, unlike properties, the capacities of an assemblage are not given, that is, they are merely possible

“Which” clauses are considered nonrestrictive or nonessential to the meaning of the sentence and should be preceded by a comma. Restrictive clauses, or clauses that are essential to the meaning of the sentence, should begin with a “that” (no comma). For more information, see the OWL resource “Introduction and General Usage in Defining Clauses”: <http://owl.english.purdue.edu/owl/resource/645/01/>.

when not exercised. But the set of possible capacities of an assemblage is not amorphous, however open-ended it may be, since different assemblages exhibit different set of capacities” (29). It is not about what humans think of the world but about describing how the world organizes itself at any given (perpetually dynamic) moment.

One might argue that Bruno Latour (2005a) is even more vocal in highlighting the “world” as actor upon itself (regardless of human interpretation of that acting and their part in it). In “From *Realpolitik* to *Dingpolitik* or How to Make Things Public,” Latour states, “In other words, objects—taken as so many issues—bind all of us in ways that map out a public space profoundly different from what is usually recognized under the label of ‘the political’” (15). Latour is clearly interested in doing away with any notions of a modernist, foundational truth when he says “we don’t assemble because we agree, look alike, feel good, are socially compatible or wish to fuse together but because we are brought by divisive matters of concern into some neutral, isolated place in order to come to some sort of provisional makeshift (dis)agreement” (23). Further, in *Reassembling the Social: An Introduction to Actor-Network Theory*, Latour (2005b) describes this “coming together” as “concatenations of mediators”: “Action is not done under the full control of consciousness; action should rather be felt as a node, a knot, and a conglomerate of many surprising sets of agencies that have to be slowly disentangled” (59). Latour’s view, “action” runs haphazardly among humans and objects in contemporary localized networks (75). Yes, says Latour, “. . . any *thing* that does modify a state of affairs by making a difference is an actor—or, if it has no figuration yet, an actant” (71). DeLanda and Latour are ultimately after similar things; they seek to challenge any sort of social

Both in the text itself as well as on the references page, a title is treated with quotation marks or italics based on the type of work it is. Book and periodical titles (titles of larger works) get italicized while titles of articles, chapters, and shorter works get enclosed in double quotation marks. Notice here how italics are used to indicate foreign words within an article title.

A colon can be used to introduce a direct quotation, but it usually accompanies “thus” or “as follows” and implies a heightened level of formality. Use it sparingly. If you merely need to introduce the speaker (i.e., “Latour says”), follow with a comma before introducing the quotation.

ontological theory that is not emergent. Both DeLanda and Latour find that “being” in the world is best described in the rise and fall of action, in the links as they are in the processes of linking, and that our ontological understanding must include objects as veritable actors; things impact that network just as much as people do, and it is the *process* of “impacting” that we should be interested in.

So why, as composition teachers, should we be concerned with how our way of being in the world is differently described from modernism to postmodernism? Because ontological understanding has a direct impact on how knowledge is created and circulated through texts. Such ontological postmodern developments have helped us come to understand the “death” of the singular author. Foucault (1984c) confirms that “criticism and philosophy took note of the disappearance—or death—of the author some time ago. But the consequences of their discovery of it have not been sufficiently examined, nor has its import been accurately measured” (103).

Ijessling (1976) is particularly helpful in briefly but effectively summing up the transformation in thoughts on subjectivity and authorship from modern to postmodern times. The first and oldest or most “modern” (in the sense of “modernist” rather than “contemporary”) understanding of authorship suggested that “the author as subject is the autonomous and irreducible origin and master of his own monological speech.” In other words, the author (in the romantic sense) was the individual genius behind the concrete work he produced. In a second and later sense, authorship was considered the product of dialogue: “Subjectivities come about in one’s being spoken to by others and in speaking to others” (132). This view suggested that since speakers and writers are constantly

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discoursing, it is difficult if not impossible to locate an irreducible, singular source. The third, most postmodern sense and the definition that has direct connections to the ways in which Latour and others call for viewing our contemporary disposition of being in the world comprises intertextuality. Intertextuality “conceives all that one says as a fabric woven into a much wider network of interrelated texts with references to each other. The speaker or writer is also woven into this fabric.” In this sense, it is clearly *impossible* to suggest that an “author” originates a work; rather, the author and his or her words are “carried along by the network of words in circulation.” “Authors” are no longer considered to “own” words; instead, the author is considered to be a product of the larger circulation of narratives (133). “Literary output,” according to Ijessling, can be defined “not as the work of an author, but as a *web of meanings*. On the one hand, it results from a network of previous arguments and assertions and, on the other hand, it opens up unlimited possibilities of new arguments and texts” (132). The same networked logic that defines our general ontological sense of being in the world also defines the way in which texts (with implications for knowledge and power) are produced and circulate in the world: “At the pinnacle of contemporary production, information and communication are the very commodities produced; the network itself is the site of both production and circulation” (Hardt and Negri 2009, 298).

For multiple authors, use the conjunction “and”—not the ampersand (&)—both in the text itself as well as on the references page. Only invert the first author’s name on the references page.

This paper has been an exercise in acknowledging the significant changes that have occurred on a theoretical level in our understanding of how society functions from modern to postmodern times; this paper has also shown how these changes are paralleled in our understanding of what it means to “write” in a contemporary world. So, when Lisa

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In the text, note numbers are superscripted. In the notes themselves, note numbers are full sized, not raised, and followed by a period. Superscripting numbers in both places is also acceptable.

Note numbers should be placed at the end of the clause or sentence to which they refer and should be placed after any and all punctuation except the dash. Note numbers should also begin with “1” and follow consecutively throughout a given paper, article, or chapter.

Ede and Andrea Lunsford (2001) among others ask us to pay attention to the fact that said theories do not align with the pedagogies we practice in our contemporary composition classrooms, I think we need to pay attention.¹ If we, as composition teachers, are charged with teaching our students how to effectively communicate in “writing” (which now involves a multitude of modalities beyond the “print” that dominated modernism), we need to get with the “networked” program; as we have seen in this paper, it is, indeed, power that is at stake. We are not just teaching our students how to “write”; we are teaching our students how they might consciously work within these networks and gain some control of whether they will be included or excluded in power-filled and power-constituted postmodern world. Perhaps the “story” of “student empowerment” may be considered cliché, but what seems more apparent than ever is that in a postmodern world full of homo sacri and “camps,” being a “good” writer has greater consequences than ever.

When it comes to multiple competing punctuation marks, Chicago prescribes commas and periods inside quotation marks and colons and semicolons outside quotation marks. The placement of question marks and exclamation points depends on whether they clarify the meaning of the quotation or the surrounding sentence as a whole.

The first line of a footnote is indented .5” from the left margin. Subsequent lines within a note should be formatted flush left. Leave an extra line space between notes. Citations within such notes are treated the same as they would be in the text itself.

1. Ede and Lunsford (2001) note that we all agree that writing is inherently social, yet we still rely on individualistic praxis; we still ascribe to pedagogies that encourage the independent author producing concrete (original, honest and “truthful”) works.

Label the first page of your back matter, your comprehensive list of sources cited, "References" or "Works Cited." Two blank lines should be left between "References" and your first entry. One blank line should be left between remaining entries, which should be listed in letter-by-letter alphabetical order according to the first word in each entry. Sources you consulted but did not directly cite may or may not be included (consult your instructor). Entries are formatted very similarly to those in Chicago's Notes-Bibliography style, but the date is moved immediately after the author's name.

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References

For two to three authors or editors, write out all names in the order they appear on the title page of the source. For four to ten authors, write out all names on the references page but use just the first author's name and "et al." (not italicized) in the text itself.

Agamben, Giorgio. 1998. *Homo Sacer: Sovereign Power and Bare Life*. Translated by Daniel Heller-Roazen. Stanford: Stanford University Press.

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Journal articles are usually cited by volume and issue number and date of publication. In the event that pagination is consecutive across a volume, the issue number and/or month or season can be omitted. Ede and Lunsford's volume and issue and page range could be formatted as is, as 116 (2): 354-69 or as 116:354-69.

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When you do not know the author or editor of a source, begin that references page entry with the title of the source. Note that an initial article is ignored in alphabetization.

—. 2005b. *Reassembling the Social: An Introduction to Actor-Network Theory*. Oxford: Oxford University Press.

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Publishers' names are generally written out in full but may be abbreviated.

There are some sources that are traditionally left out of bibliographies, such as personal communications; however, it's better to ask permission than forgiveness on this one (consult your instructor).

Rose, Nikolas. 1999. "Control." In *Powers of Freedom: Reframing Political Thought*, 233-73. Cambridge: Cambridge University Press.

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