

CINEMA JOURNAL

THE JOURNAL OF THE SOCIETY FOR CINEMA & MEDIA STUDIES

House Style for Authors (revised June 2016)

Authors: Please conform the manuscript to the *Chicago Manual of Style*, 16th ed.
<http://www.chicagomanualofstyle.org>.

At the beginning of your essay, below the title, provide a very short author's profile, including your institutional position and your key academic work to date, and a 50-100 word abstract of your essay.

We generally run submissions that are at least 10,000 words long, including notes, and our maximum word count is 12,000.

Although subheadings are common in our feature essays, they are less common within shorter In Focus essays. We can include them if you feel you can't do without them, but we generally prefer not to use them.

When films are initially cited, provide the director's first and last name, as well as the release date, in parentheses. For videogames, cite the company that created the game and the original release year. For television or radio series, provide the original channel/network and run dates. Sometimes this can be tricky—when syndication is an issue, for example, or when a show has different release dates in different countries. If you have questions, get in touch with us via email at cinemajournalscms@gmail.com, and we'll try to resolve them.

Please double-space **everything**, including endnotes, captions, biography, and title. Do not format any text to the center of the document. Keep in mind that any special formatting you do, with the exception of indentation for block quotations, will have to be laboriously un-done by us before we can send your manuscript to the press!

Translated text

Please provide translations for non-English words that are unlikely to be familiar to our readership, paying careful attention to *CMS* 13.71-13.75.

Examples from CMS 16th edition

When translations of words are needed, please italicize the translation and enclose it with parentheses.

German has two terms for eating—one for the way humans eat (*essen*) and another for the way animals eat (*fressen*).

However, if the translation follows the foreign word, italicize the foreign word(s) but place the translation in parentheses or quotation marks. Italics are needed for isolated words and phrases if the words are unlikely to be familiar to the reader.

The word she wanted was *pécher* (to sin), not *pêcher* (to fish).

The Prakrit word *majjao*, “the tomcat,” may be a dialect version of either of two Sanskrit words: *madjaro*, “my lover,” or *marjaro*, “the cat” (from the verb *mrij*, “to wash,” because the cat constantly washes itself).

Leonardo Fioravanti’s *Compendio de i secreti rationali* (Compendium of rational secrets) became a best seller.

Longer foreign passages do not require italics. The English translation should follow in parentheses.

A line from Goethe, “*Wer nie sein Brot mit Tränen aß*” (Who never ate his bread with tears), comes to mind.

À vrai dire, Abélard n’avoue pas un tel rationalisme: “je ne veux pas être si philosophe, écrit-il, que je résiste à Paul, ni si aristotélicien que je me sépare du Christ.” (As a matter of fact, Abelard admits no such rationalism. “I do not wish to be so much of a philosopher,” he writes, “that I resist Paul, nor so much of an Aristotelian that I separate myself from Christ.”)

For translated titles in the body of the essay, please provide the English translation first, and then the foreign translation in parentheses. Note the shift from headline-style capitalization to sentence-style capitalization.

A Chinese textbook, *Elementary Learning* (*Xiao xue*), has gained a wide following.

If an English translation of a title is needed in endnote citations, please place it after the original title and enclose it in brackets.

Henryk Wereszycki, *Koniec sojuszu trzech cesarzy* [The End of the Three Emperors’ League] (Warsaw: PWN, 1977); includes a summary in German.

Foreign proper nouns do not require italics, nor do foreign words that are likely to be familiar in an English context.

A history of the Comédie-Française has just appeared.

Mexico City's Ángel de la Independencia is known familiarly as "El Ángel."

in vitro, a priori, etc.

Actual English titles of films, as released by English-speaking companies, should use headline-style capitalization and italic font.

Les quatre cents coups (The 400 Blows, Francois Truffaut, 1959)

Translations of foreign titles, which do not currently exist as English titles, should use headline-style capitalization and Roman font.

Ithu Kathirvelan Kadhal (This is Kathirvelan's Love, S. R. Prabhakaran, 2014)

Documentation

Check your endnotes carefully against *CMS*, paying careful attention to chapter 14. Note that access dates are not required. Please ensure that you are using em-dashes (the length of an m, e.g.—), not hyphens or double-hyphens.

For example, Vertov's newsreels were called *Kino-Pravda*—camera truth—after the newspaper title.

Ensure that page numbers and dates cited in notes are linked with en-dashes (the length of an n, e.g. –) not hyphens.

For example, not 1954-1975, but rather 1954–1975.

Please do not hand-number endnotes; instead use your word-processing program to format them.

Our house style requires that endnotes with multiple citations and commentary should include the commentary before the source the commentary is related to.

For example, journalist Rosie DiManno described the attacks as "pointless, fanatical, and cowardly," and the consequence of "the whims of madmen." Quoted in Elaine Tyler May, "Echoes of the cold War: The Aftermath of September 11 at Home," in *September 11 in History: A Watershed Moment?* ed. Mary L. Dudziak (Durham, NC: Duke University Press, 2003), 36-37.

Multiple citations in a note should not be lumped together at the end (as this makes it difficult to determine what the commentary is referring to).

For example, Brooker argues that in his promotion of *Batman Begins*, Christopher Nolan brought Joel Schumacher's two films into view in order to disavow them. See Will Brooker, *Hunting the Dark Knight* (London: I. B. Tauris, 2012), 92. For further discussion of Joel Schumacher's Batman films, see Will Brooker, *Batman Unmasked* (London: Continuum, 2000), 171.

Please minimize your notes so that they mostly provide documentation, not information and elaboration: heavy notes can be visually distracting for readers. Please format your own version with endnotes rather than footnotes; our typesetter will deal with note placement later. All endnotes should be double-spaced in 12-point font. Do not include a works cited list.

Include bibliographic information in endnotes for all secondary texts mentioned or analyzed in the essay. This includes epigraphs, journal issues, books, DVD commentaries and extras, etc. In the essay, endnote numbers should always be added at the end of the sentence in which a work is being cited, not in the middle (Examples of citations have been provided **at the end of this document**).

Films or television shows should be cited in-text, e.g., "in *Superman Returns* (Brian Singer, 2006)."

Include directors (full names) and release years for all movies mentioned. For music videos, give the name of the director and the release year, e.g. "the video for Madonna's *Express Yourself* (David Fincher, 1989)."

Include production companies and inclusive years for TV shows mentioned, e.g., *Terminator: The Sarah Connor Chronicles* (Fox, 2008-2009).

Ongoing comic book series should be cited in-text like TV series, e.g., *Sandman* (Vertigo, 1989-1996).

First mentions of directors, authors etc. must use full names, while subsequent mentions of the same directors, authors, etc., may be last name only. First mentions of films, television shows etc. should use the full title; subsequent mentions can use a shortened version. Please be sure to be consistent with shortened versions of titles.

The official title of an album (and sometimes a title under which it has come to be known) is italicized; that of the artist, performer or ensemble is set in roman, e.g., *Reality* (David Bowie, 2003).

Individual items on the album—songs, movements, and the like—are treated as illustrated in the following example:

"The single 'Revolution' should not be confused with 'Revolution 1,' an earlier take of the song that appeared on *The Beatles* (a.k.a. *The White Album*)."

Images

We try to run 4–8 illustrations with each essay. Image files must be around 300 dpi at the size at which they'll be printed in the journal (3-4 inches). See below for an example of appropriate size, and how to obtain it. Name each image file with your last name and the figure number.

If your image doesn't have enough resolution, don't add it manually in Photoshop; this will only complicate matters and muddy the image. Tiff files are best, but other common formats are also acceptable. If you change the file format of your images, do so by opening and resaving, rather than by simply altering the extension.

Image files should be submitted separately, never embedded in a Word file. Include callouts in between paragraphs in your manuscript to indicate where figures should be placed, e.g. "Place Figure 1 about here." Place the caption in the line below the callout. For example:

[Place Figure 1 about here]

Figure 1. Miss World (Carole Laure) performs for the camera at a commercial shoot in *Sweet Movie* (Maran Films, 1974)

In the first sentence that analyzes or mentions your figure, be sure to include the figure number in parentheses at the end of the sentence (e.g., Figure 1). If you have hard copy images that need to be scanned, contact us.

Screen grabs are a popular choice for article figures, but resolution can be a concern. Your easiest, most basic choice for capturing a screen grab may not provide enough resolution. Using a Blu-ray disc may help (versus DVD), as may using a larger screen when capturing the image. You can also investigate sites such as <http://blushots.weebly.com/> and <http://www.bluscreens.net/>.

We encourage authors to seek help from tech staff at their home institution as needed. While we can offer feedback on whether or not your images are usable, we are unable to provide extensive technical help.

For example, this image was captured from a Blu-ray at maximum resolution: 1920x1080 @ 72 dpi. The file is 2.6MB in its original format, and this image was of appropriate quality.



In addition to a descriptive caption, each image should be provided a credit line, indicating the company that owns the image and the year in which the image was released. Thus, a movie is formatted in text as *Reservoir Dogs* (Quentin Tarantino, 1992), but an illustration would be credited as *Reservoir Dogs* (Miramax, 1992). We usually cite the company “closest” to the image (i.e. Miramax, not Disney). Again, this is sometimes tricky, so get in touch if you have questions.

Endnote Examples

Books

A whole book:

David Shields, *The Thing about Life Is That One Day You'll Be Dead* (New York: Alfred A. Knopf, 2008).

An e-book:

Jane Austen, *Pride and Prejudice* (New York: Penguin Classics, 2008), Microsoft Reader e-book, chap. 23.

A book with two or more authors or editors:

Sue-Ellen Jacobs, Wesley Thomas, and Sabine Lang, eds., *Two-Spirit People: Native American Gender Identity, Sexuality, and Spirituality* (Urbana: University of Illinois Press, 1997), 32.

For a book with four to ten authors or editors use the name of the first listed author and ‘et al’:

Jeri A. Sechzer et al., eds., *Women and Mental Health* (Baltimore: Johns Hopkins University Press, 1996), 243.

If the author or editor of a book is unknown then the citation should begin with the title:

***Stanze in lode della donna brutta* (Florence, 1547).**

For a book with an editor or translator but no author:

Glenn Young, ed., *The Best American Short Plays, 2002–2003* (New York: Applause, 2007), 94.

Theodore Silverstein, trans., *Sir Gawain and the Green Knight* (Chicago: University of Chicago Press, 1974), 34.

For a book with an editor or translator in addition to an author:

Yves Bonnefoy, *New and Selected Poems*, ed. John Naughton and Anthony Rudolf (Chicago: University of Chicago Press, 1995).

***Four Farces by Georges Feydeau*, trans. Norman R. Shapiro (Chicago: University of Chicago Press, 1970).**

For a book with both an editor and a translator:

Theodor W. Adorno and Walter Benjamin, *The Complete Correspondence, 1928–1940*, ed. Henri Lonitz, trans. Nicholas Walker (Cambridge, MA: Harvard University Press, 1999).

A contribution to a multi-author work:

Anne Carr and Douglas J. Schuurman, "Religion and Feminism: A Reformist Christian Analysis," in *Religion, Feminism, and the Family*, ed. Anne Carr and Mary Stewart Van Leeuwen (Louisville, KY: Westminster John Knox Press, 1996), 14.

For an edition of a book which is not the first:

Karen V. Harper-Dorton and Martin Herbert, *Working with Children, Adolescents, and Their Families*, 3rd ed. (Chicago: Lyceum Books, 2002), 43.

Citation of a book that is part of a multivolume work:

***The Complete Tales of Henry James*, ed. Leon Edel, vol. 5, 1883–1884 (London: Rupert Hart-Davis, 1963), 32–33.**

Comics

Graphic novels should be cited like books:

Frank Miller, Klaus Janson, John Costanza, Lynn Varley, Dick Giordano, Dennis O'Neill, *Batman: The Dark Knight Returns* (New York: DC Comics, 1986).

Ongoing comic series should be cited like television shows:

***Batman* (DC Comics, 1939-)**

Journals

An article within a journal:

Judith Lewis, " 'Tis a Misfortune to Be a Great Ladie': Maternal Mortality in the British Aristocracy, 1558–1959," *Journal of British Studies* 37, no. 1 (1998): 26–53.

If the article is online:

Judith Lewis, " 'Tis a Misfortune to Be a Great Ladie': Maternal Mortality in the British Aristocracy, 1558–1959," *Journal of British Studies* 37, no. 1 (1998): 26–53, <http://www.jstor.org/stable/176034>.

María de la Luz Inclán, "From the *¡Ya Basta!* to the *Caracoles*: Zapatista Mobilization under Transitional Conditions," *American Journal of Sociology* 113, no. 5 (2008): 1318, doi:10.1086/525508.

Translated or edited article:

Theodor W. Adorno and Walter Benjamin, *The Complete Correspondence, 1928–1940*, ed. Henri Lonitz, trans. Nicholas Walker (Cambridge, MA: Harvard University Press, 1999).

Citations from Secondary Sources

While citations within citations are generally discouraged, please use this format for them:

Louis Zukofsky, "Sincerity and Objectification," *Poetry* 37 (February 1931): 269, quoted in Bonnie Costello, *Marianne Moore: Imaginary Possessions* (Cambridge, MA: Harvard University Press, 1981), 78.

Magazine Articles

Jill Lepore, "Just the Facts, Ma'am: Fake Memoirs, Factual Fictions, and the History of History," *New Yorker*, March 24, 2008, 81.

If the article is online:

Wendy Cole and Janice Castro, "Scientology's Largesse in Russia," *Time*, April 13, 1992, <http://www.time.com/time/magazine/article/0,9171,975290,00.html>.

Newspaper articles

Mike Royko, "Next Time, Dan, Take Aim at Arnold," *Chicago Tribune*, September 23, 1992.

If the article is online:

Julie Bosman, "Jets? Yes! Sharks? ¡Sí! in Bilingual 'West Side,'" *New York Times*, July 17, 2008, <http://www.nytimes.com/2008/07/17/theater/17bway.html>.

Book reviews:

David Kamp, "Deconstructing Dinner," review of *The Omnivore's Dilemma: A Natural History of Four Meals*, by Michael Pollan, *New York Times*, April 23, 2006, Sunday Book Review, <http://www.nytimes.com/2006/04/23/books/review/23kamp.html>.

Film reviews:

David Denby, review of *WALL-E*, Disney/Pixar, *New Yorker*, July 21, 2008, http://www.newyorker.com/arts/critics/cinema/2008/07/21/080721crici_cinema_denby.

Websites:

"Style Guide," *Wikipedia*, last modified July 18, 2008, http://en.wikipedia.org/wiki/Style_guide.

YouTube and other videos:

"Horowitz at Carnegie Hall 2-Chopin Nocturne in Fm Op.55," YouTube video, 5:53, from a performance televised by CBS on September 22, 1968, posted by "hubanj," January 9, 2009, <http://www.youtube.com/watch?v=cDVBtuWkMS8>.

A. E. Weed, *At the Foot of the Flatiron* (American Mutoscope and Biograph Co., 1903), 35 mm film, from Library of Congress, *The Life of a City: Early Films of New York, 1898-1906*, MPEG video, 2:19, <http://lcweb2.loc.gov/ammem/papr/nychome.html>.

Unpublished manuscripts:

Ilya Vedrashko, “Advertising in Computer Games” (master’s thesis, MIT, 2006), 59.