

General Information for Authors

Acta Universitatis Sapientiae, Series Film & Media Studies publishes only original, previously unpublished articles in English. The Series is published in 1-2 volumes annually. We accept articles on a rolling basis.

Please submit your article together with:

- a) a short *abstract* of your article (approx. 150–200 words),
- b) 5 *keywords* that best describe the topic of the article,
- c) a *short bio* with basic information about yourself (academic affiliation, scientific degree, titles of major publications, contact e-mail address).

Please send your article as an A4 Word document (.doc or .docx).

In case you want to submit pictures together with your article:

- a) please bear in mind that we encourage the use of pictures in order to support the arguments in the article but we do not publish images solely for the sake of illustration;
- b) use good quality frame grabs (i.e. images captured from digital – high resolution DVD, Blu-ray – versions of the films discussed) and not publicity stills (unless your article is about marketing/publicity);
- c) use any other kind of copyrighted pictures only if absolutely necessary, and in this case please submit the pictures together with a letter from owner granting permission for their use;
- d) please send the pictures separately in *jpg* format;
- e) also insert the pictures in the order you want to use them into the Word document at the end of the article in a *List of Figures* and add the necessary captions and in-text references.

Articles should be submitted via e-mail to the following address: acta.film@kv.sapientia.ro, or: film.sapientia@gmail.com.

For any additional information about the series (e.g. for information about the deadlines of the upcoming issues) send an e-mail addressed to either the Executive Editor, **Ágnes Pethó**: petho.agnes@kv.sapientia.ro, or to the Assistant Editor, **Melinda Blos-Jáni**: blosmelinda@kv.sapientia.ro.

Length of the Articles

Articles should generally be around 10–15 pages: 4000–7000 words long.

General Style of the Articles

The style used will be identical with the papers published in our university journal *Acta Universitatis Sapientiae. Film and Media Studies*. You can check out how the articles should look here: <http://www.acta.sapientia.ro/acta-film/film-main.htm>.

You can also use any article of the journal as a model for formatting your manuscript.

Please use Times New Roman fonts, size 12 pt, with line spacing set at 1.5. *Do not add space before or after paragraphs.*

The title of any film should be italicised throughout the article. When mentioning a film for the first time, include the name of the director and the date of release in brackets (unless this information is mentioned elsewhere in your sentence), for example: *Speaking Parts* (Atom Egoyan, 1989), or: Atom Egoyan's *Speaking Parts* (1989).

When referring to a non-English-language film, the original title, also in italics, and year of production should be listed after the first mention of the film and in parentheses, the director should also be mentioned either in the text or in brackets (after this, refer to the film's English title, except where it is more usual to use the original language name). For example: Federico Fellini's film *Juliet of the Spirits* (*Giulietta degli spiriti*, 1965) but *La Dolce Vita* (Federico Fellini, 1960).

Book, journal and article titles within the text should be italicised. E.g. David Bordwell's book *Narration in the Fiction Film*.

Brackets within brackets should be square (*La Dolce Vita* [1960]).

Quotations should not be written in italics and should be written continuously in the text (not in a separate paragraph, even if they are long). Quotations should be placed within quotation marks and references to exact page numbers should be added. You *should not put first letters within square brackets*, but you should signal omissions or additions with square brackets: with three dots in square brackets, [...], or the added words in square bracket. Omissions at the beginning or at the end of quotations should not be marked in any way (quotation marks already indicate that this is a fragment of a larger text).

Quotations within quotations should be placed within single quotation marks ('...').

Full stop (.) as a punctuation mark should be used after references placed in brackets only when this comes after a sentence (as a separate sentence) and is not included in the sentence containing the quotation.

Examples:

“The automobile carries around the screen or the lens, the screen-lens of its windshield, always further, and this screen is precisely not a screen – neither obstacle, nor wall of projection – but a *text* (écrit), a sinuous, steep and dusty trace.” (Nancy 2001, 66.)

Rodowick points out in Stanley Cavell's example an understanding of "how our current ways of being in the world and relating to it are 'cinematic'" (2007, 107).

According to Beekman, in order to put bodily affection into the centre, "all new media artwork [the author] refers to either involves physical, bodily, haptic contact between the artwork and the visitor [...], are representations of the human body [...] or are literal representations of the bodily expression of emotions" (2005, 355).

Hansen argues that its digital counterpart instead "catalyze[s] the production of a space within the body that is without direct (perceptual) correlation with the non-spaces [it] represent[s]" (2006, 213), relying less on the faculty of perception than on the affective capacities of the body.

When using quotation marks, be careful so as not to use '...' instead of '...', or "... " instead of "..."

Punctuation marks (?,.,;) should always be put after the words with no space before them and all punctuation marks precede quotation marks.

Example: a steep and dusty trace." (Not: a steep and dusty trace".)

Diacritics (accents) should be added to all names or words where appropriate.

Please use **footnotes** (at the bottom of the page) instead of endnotes throughout the article. Size of fonts for the footnotes: 10 pt.

Footnotes should be used for material or comments that are either not absolutely necessary to the flow of the argument or which give information that a general, academic reader may not reasonably be supposed to have. Footnotes should not be used for referencing sources. (Source referencing should be done by way of in-text references.)

I.e. please *do not* use short footnotes like this: ¹ See Bordwell (1982). Or: ² Bordwell (1982, 12).

Insert these references into the main text.

In the text of the article footnote references, quotation marks come after commas and full stops.

Examples:

... alternating the levels of the "real," the film ...

... alternating the levels of the "real."

...based on the theory of social representations.¹

...based on the theory of social representations,¹ we can say ...

When referring to something owned by a person whose name ends in either -s or -z an extra 's is used: John Cassavetes's film *Faces*, Raúl Ruiz's book *Poetics of Cinema*. When referring to

something made by a plural name, simply use an apostrophe on the end: a Warner Bros' production, the Coens' film.

Include a list of references at the end of your article (under the heading: **References**).

Use of pictures: When you choose the pictures, be sure that these are exact frame grabs of the scenes referred to in the article (and not publicity photos), or copyrighted images for which you have sent us written permission from their owner. Pictures should be submitted individually in jpg format and also inserted *at the end of the article* under the heading: **List of Figures**. They should be numbered and accompanied by in-text references and proper captions in the **List of Figures**. In-text references to figures should be added in square brackets. E.g. [Fig.1], [Figs.1–3]. Captions in the **List of Figures** should be placed above the picture and introduced without abbreviation, like this: **Figure 1**. After which comes the text of the caption.

Referencing

Articles should be fully referenced and all sources must be properly acknowledged. All quotations need book/page references.

References are expected to conform to the Chicago Manual of Style Author-Date System.

In-Text Referencing Format:

The text citations in the Author-Date Style consist of the author's last name and the year of publication of the work cited. No punctuation is used between the name and the date. For direct quotations, the page number is also included.

Single author:

Referring to the whole publication: (Barthes 1981), for direct quotation: (Barthes 1981, 23).

Multiple authors:

(Deleuze and Guattari 1983), (Deleuze and Guattari 1983, 11)

Formatting the Reference List

The heading is: **References**

Single author:

Barthes, Roland. 1981. *Camera Lucida: Reflections on Photography*. New York: Hill and Wang.

Multiple authors:

Deleuze, Gilles and Félix Guattari. 1983. *Anti-Oedipus: Capitalism and Schizophrenia*. Minneapolis: University of Minnesota Press.

No author (e.g. exhibition catalogues, dictionaries, etc.)

Place the title in the author position. Alphabetize books with no author or editor by the first significant word in the title. In text, use a few words of the title, or the whole title if it is short, in place of an author name.

Merriam-Webster's Collegiate Dictionary. 2005. Springfield, MA: Merriam-Webster.

Edited book:

Elsner, John and Roger Cardinal, eds. 1994. *The Cultures of Collecting*. London: Reaktion Books.

Chapter or essay in a book:

Baudrillard, Jean. 1994. The System of Collecting. In *The Cultures of Collecting*, eds. John Elsner and Roger Cardinal, 7–25. London: Reaktion Books.

Article in a journal:

Yau, Ka-Fai. 1998. Recon-figuration: Revisiting Modernity and Reality in Deleuze's Taxonomy of Cinema. *Wide Angle* vol. 20, no. 4 (October): 51–74.

If the referenced book or chapter/essay is in any other language than English, please translate the title into English and put the translation into square brackets.

Bódy, Gábor. 1996. *Végtelen kép [Infinite Image]*, Budapest: Pesti Szalon.

If you reference a newer edition of an older publication, please add the original date of publication in square brackets:

Sontag, Susan. 2002 [1977]. *On Photography*. London: Penguin.

Reference to a web page (link should be in italics, last date of access included):

Marías, Miguel. Something Really New: Starting Over.

http://www.fipresci.org/undercurrent/issue_0106/guerin_marias.htm. Last accessed 12. 10. 2012.

Article from a full-text online database or a free web e-journal:

Morrey, Douglas. 2008. Open Wounds: Body and Image in Jean-Luc Nancy and Claire Denis.

Film-Philosophy. vol. 12, no. 1: 10–30. *<http://www.film-philosophy.com/2008v12n1/morrey2.pdf>*. Last accessed 12. 10. 2012.

Spelling

Before submitting your article, please use English (UK) spell-check. American spelling should only be used if it appears in a quotation.

Use the ending *-ize* (not *-ise*, *-isation*, *-ising*) as in the so-called Oxford spelling (or Oxford English Dictionary spelling).¹

The use of *-ize* instead of *-ise* does not affect the spelling of words in British English that end in *-yse*, such as *analyse*, *paralyse* and *catalyse*, which come from the Greek verb λύω, *lyo*, not from an *-izo* verb.

Abbreviations used:

e.g. = for example

i.e. = namely, that is

cf. = compare, see

fig. = figure

figs. = figures

¹ Oxford spelling can be recognized by its use of the suffix *-ize* instead of *-ise*: *organization*, *privatize* and *recognizable* instead of *organisation*, *privatise* and *recognisable*. The spelling affects about 200 verbs, and is favoured on etymological grounds, in that *-ize* corresponds more closely to the Greek root, *-izo*, of most *-ize* verbs. In this Dictionary the termination is uniformly written *-ize*.