Style Guidelines

Articles written in English should be formatted according to the MHRA style guide, where not specified otherwise (as per below). Authors can purchase or download the guide directly from the MHRA website:
http://www.mhra.org.uk/Publications/Books/StyleGuide/download.shtml.

Style within the Text

Font

Please type your essay in Times New Roman, size 12. The text must be single-spaced and justified. Please indent the first line of every paragraph, except for long quotations.

Epigraph

If you include an epigraph, type it in size 11 and include, in parentheses, the name and surname of the author as well as the title of the work it appears in (but without city, publisher, year or page reference).

Titles

The title of the article should be in Times New Roman, size 14 (no italics).
Below the title, please specify in size 14 (without italics): author's name and surname, university/institute of affiliation.
Section titles should be in Times New Roman, size 12, and italicized.
In all titles, the first letters of each word should be capitalized (this excludes prepositions, conjunctions, possessives and articles).
Heading and subheading must be separated by a colon (:).

Spelling Preferences

Please use UK spelling, with the exception of the '–ize'/'–ization' endings. Anglicized spellings of non-English words are preferable unless the original spelling is significant to the meaning of the text.

The following words must adopt the '–ise' spelling: advertise, compromise, exercise, surmise, analyse, demise, franchise, surprise, advise, devise, improvise, televise, apprise, despise, incise, chastise, enterprise, revise, comprise, excise, supervise.

Quotations and Quotation Marks

Short quotations (up to sixty words or no more than three lines of text) should be enclosed in **single** quotation marks (single inverted commas (' ') and run on with the main text; quotes within a quote should be placed within **double** quotation marks (" ").
Unless the quotation forms a complete sentence and is separated from the preceding passage by a punctuation mark, the final full stop should be **outside** the closing punctuation mark.
Long quotations (over sixty words or more than three lines of text) should be broken off by an increased space from the preceding and following lines and indented, reducing the font size by 1 point. They should not be enclosed by quotation marks and the first line should not be indented.

Personal translations should be indicated so via parentheses in the endnote, as in: (my translation). Emphases should be placed in italics, and indicated at the end of the quotation in square brackets, as in: [emphasis added]. If you want to signal that the italics is in the original use: [emphasis in the original].

> 'Then he asked, "Where, now?"'.

> This is an example of what Henry Jenkins calls 'extractability'.

> Wilde said, 'He found in stones the sermons he had already hidden there.'

> Soames added: 'Well, I hope you both enjoy yourselves.'

Ellipses

In quotations, points indicating an ellipsis (i.e. the omission of a portion of the text) should be enclosed within square brackets. Generally, any insertions or modifications to a quotation (including punctuation or clarifying words) should also be placed in square brackets:

> 'Because of its defamiliarizing power, realism is not alien to neoformalism […]. But realism *is* a formal trait that we
> attribute to art works'.

> 'Armed with critical recognition [of his first film], Sorrentino then needed to make his name'.

Abbreviations

Use should be as restricted as possible; the full form should be given at first point of citation:

The United Nations (UN) has lots of votes.

Where the title of a literary work etc. is repeated a lot, a shortening is preferable to initials:

All's Well, not ~~*AWTE*~~

Contractions (including plurals) have no full point:

Mr, Dr, Mme, Jr, St, vols etc. except no. (for numero).

Other abbreviations should be followed by a full point:

M. (Monsieur), Prof., sc., viz., vol.

Where there is more than one word in the abbreviation a full point should follow each initial. However, these full points are omitted when the abbreviation is capitalized:

a.m., e.g., i.e., n.p., q.e.d., etc.

MLA, UK, USA, UN, UNESCO

Dashes

- (hyphen), for example for composite expressions or terms:

Right-hand

– (en dash), for example for page breaks, or spans of years:

1839–1945

— (em dash), for example, parenthetical use:

Some people — who will not be named — don't vote.

Numbers and Pages

One to one hundred; 9999; 10,000; 100,000; 10,000,000 etc.

Approximate words and ordinals must always be written in words:

Hundred, thousand, million, billion etc.; a thousand, five hundred etc.; first, second etc.

Dates

Friday, 23 September 2002 (23 not 23rd); 2000 BC; 54 BCE; AD 367; the 1920s; the nineteenth century (a nineteenth-century drama)

For periods of time 'to' rather than dashes is preferable:

From 1826 to 1850; from January to February 1970

Where four digit numbers do not fall within the same hundred, give both figures in full separated by an
en dash rather than 'to':

1851–1923

Date spans before the Christian era should be given in full:

264–241 BC, not ~~264–41 BC~~

Circa should be abbreviated when giving approximate dates:

c. 1432; *c*. 300 BC

Non-English words

In general, non-English words should be italicized (except in the case of non-alphabetized languages) and all accents should be retained. German nouns lose their initial caps:

aide-mémoire, à la mode, déjà vu, Führer, en leitmotif, lycée, raison d'être, señor, tête-à-tête etc.

Where borrowed words or expressions have largely been accepted in English, drop diacritics and do not use italics:

chateau, creche, crepe (but crêpe Suzette), debacle, debris, decor, denouement, detente, echelon, elite, fete, hotel, junta, kayak, matinee, naive, precis, premiere, regime, role, seance, soiree etc.

However, common words ending in é/ée retain the accent and must be italicized (in this case other diacritics in the same word must also be retained):

blasé, café, cliché, exposé, émigré, fiancé, fiancée, pâté, protégé, résumé etc.

Illustrations

Please submit any images as separate files, with the file name reflecting the figure number. Image quality should be at least 300 dpi. All images should be numbered sequentially with Arabic numerals throughout the article. A reference in the text, e.g. (fig. 1), is necessary because an illustration is unlikely to follow the relevant text immediately, for technical

reasons.

Captions for illustrations should be supplied as a separate file. Acknowledgement of permission to reproduce the illustration, where appropriate, should be indicated below the caption.

<u>References</u>

All references must be cited in footnotes in the article text. Their accuracy and completeness are the responsibility of the author. Footnote or endnote reference numbers should be inserted following any punctuation except a dash, and at the end of a sentence if possible.

Books (first references)

The **author**'s name should normally be given as it appears on the title page; forenames should precede surnames and should not be reduced to initials. The names of up to three authors should be given in full; for works by more than three authors the name of only the first should be given, followed by 'and others'. For titles in other languages, follow the capitalization rules for the language in question.

The names of **editors**, **translators** etc. should be treated in the same way as those of authors; they should be preceded by the accepted abbreviated forms 'ed. by', 'trans. by', 'rev. by'.

In the case of a work composed of **several volumes**, indicate the total number of volumes before the parentheses (e.g. 2 vols); the citation of the specific volume should then be placed in lower case roman numerals (i), before the possible page reference. The latter should be given without p. or pp. In giving the **place of publication**, the current English forms of place-names should be used where these exist (e.g. Geneva, Milan, Vienna). The two-letter abbreviated forms of names of American states should be included if there is danger of confusion (e.g. Cambridge, MA; Athens, GA).

The name of the **publishing house** (preceded by a colon) should be given without secondary matter such as an initial definite article, '& Co.', 'Ltd', or 'S.A.'. 'Press', 'Verlag', 'Editorial', etc. are usually omitted where the name of the house is that of its proprietor or founder. Where a publisher's name includes 'and' or '&', the conjunction should be given in the form which appears on the title page.

If any detail is **unknown** and cannot be ascertained, the following abbreviated forms of reference

should be used: '[n.p.]' (= no place), '[n. pub.]' (= no publisher), '[n.d.]' (= no date).

> John T. Caldwell, *Televisuality: Style, Crisis and Authority in American Television* (New Brunswick, NJ: Rutgers University Press, 1995), 15.

> Tom McArthur, *Worlds of Reference: Lexicography, Learning and Language from the Clay Tablet to the Computer* (Cambridge: Cambridge University Press, 1986), 59.

> Carlos Fuentes, *Aura*, ed. by Peter Standish, Durham Modern Language Series: Hispanic Texts, i (Durham: University of Durham, 1986), 12–16 (14).

> Jean Starobinski, *Montaigne in Motion*, trans. by Arthur Goldhammer (Chicago: University of Chicago

Press, 1986), 174.

The Cinematic Apparatus, ed. by Teresa de Lauretis and Stephen Heath (London: Macmillan, 1978).

Emily Dickinson: Selected Letters, ed. by Thomas H. Johnson, 2nd edn (Cambridge, MA: Harvard University Press, 1985), 194–197.

Approaches to Teaching Voltaire's 'Candide', ed. by R. Waldinger (New York: Modern Language Association of America, 1987), 3–17.

Media Archaeology. Approaches, Applications and Implications, ed. by Erkki Huhtamo and Jussi Parikka (Berkeley, Los Angeles, London: University of California Press, 2011).

Michel Foucault, *Power/Knowledge: Selected Interviews and Other Writings, 1972–1977*, ed. by Colin Gordon (New York: Pantheon, 1980).

André Bazin, *What Is Cinema?*, ed. by Hugh Gray, 2 vols (Berkeley: University of California Press, 1967).

Chapters or Articles in Books (first references)

André Gaudreault, 'From "Primitive Cinema" to "Kine-Attractography"', in *The Cinema of Attractions Reloaded*, ed. by Wanda Strauven (Amsterdam: Amsterdam University Press, 2006), 85–104 (99).

André Bazin, 'The Myth of Total Cinema', in *What Is Cinema?*, ed. by Hugh Gray, 2 vols (Berkeley: University of California Press, 1967), i, 23–27 (20).

Fanni Bogdanow, 'The *Suite du Merlin* and the Post-Vulgate *Roman du Graal*', in *Arthurian Literature in the Middle Ages: A Collaborative History*, ed. by Roger Sherman Loomis (Oxford: Clarendon Press, 1959), 325–335.

Luis T. González-del-Valle, 'Lo interpersonal en *Presentimiento de lobos*: un estudio de los modos de transmisión', in *Estudios en honor de Ricardo Gullón*, ed. by Luis T. González-del-Valle and Darío Villanueva (Lincoln, NE: Society of Spanish and Spanish-American Studies, 1984), 141–153.

Reference to an article in a book which has **previously** been published in a journal should take one of the following forms:

Alfred L. Kellogg and Louis A. Haselmayer, 'Chaucer's Satire of the Pardoner', *PMLA*, 66 (1951), 251–77 (repr. in Alfred L. Kellogg, *Chaucer, Langland, Arthur: Essays in Middle English Literature* (New Brunswick, NJ: Rutgers University Press, 1972), 212–244).

Edwin Honig, 'Calderón's Strange Mercy Play', in *Critical Essays on the Theatre of Calderón*, ed. by Bruce W. Wardropper (New York: New York University Press, 1965), 167–92 (first publ. in *Massachusetts Review*, 3 (1961), 80–107).

Articles in Journals (first references)

Volume and issue should be indicated with Arabic numerals, and issue separated from volume (where relevant) with a full stop (e.g. volume 1 issue 2 as 1.2):

Rick Altman, 'Toward a Theory of the History of Representational Technologies', *Iris*, 2.2 (1984), 115–125 (120).

Thomas Elsaesser, 'The "Return" of 3-D: On Some of the Logics and Genealogies of the Image in the Twenty-First
Century', *Critical Inquiry*, 39 (Winter 2013), 217–246 (221–222).

Richard Hillyer, 'In More than Name Only: Jonson's "To Sir Horace Vere"', *MLR*, 85 (1990), 1–11 (8).

If the article is in a thematic issue of a journal and the author considers it necessary to cite the full title of the issue, this can be done as follows:

Vittorio Gallese and Michele Guerra, 'The Feeling of Motion: Camera Movements and Motor Cognition', *Cinéma & Cie*, 22–23 (special issue *Neurofilmology: Audiovisual Studies and the Challenge of Neuroscience*, ed. by Adriano D'Aloia and Ruggero Eugeni, Spring/Fall 2014), 103–113 (110).

Online Journal Articles, Other Online Resources and Digital Media (first references)

Online publications should indicate as much as possible in the following order: Author's Name. Title of Item. Title of complete work/resource. Publication details (volume, issue, date). Full address (Universal Resource Locator (URL)) or DOI of the resource (in angle brackets). Date Accessed. Location of passage cited:

Steve Sohmer, 'The Lunar Calendar of Shakespeare's *King Lear*', *Early Modern Literary Studies*, 5.2 (1999) <http://purl.oclc.org/emls/05-2/sohmlear.htm> [accessed 28 January 2000] (para. 3 of 17).

Kent Bach, 'Performatives', in *Routledge Encyclopaedia of Philosophy* <http://www.rep.routledge.com> [accessed 3 October 2001].

Davis McCombs, 'Star Chamber', in *Ultima Thule* (New Haven, CT: Yale University Press, 2000), 4, in *Database of Twentieth-Century American Poetry* in *Literature Online* <http://lion.chadwyck.co.uk> [accessed 20 September 2000].

References to online digital media should include the author, the title in italics, the type of source, the title of the website, the date of publication (if relevant), the URL, and the date of access:

Gabriel Dominato, *Morceaux de conversation avec Jean-Luc Godard*, online video recording, YouTube, 10 January 2013, <https://www.youtube.com/watch?v=_XcuHub-S8o> [accessed 10 October 2014].

References to social media: blog postings should be cited by URL, as above. Many blogs support Permalinks, URLs designed to be stable and human-readable, and this should be the form quoted where possible, even if it recapitulates much of the title:

Stephen Andrew Hiltner, 'On Press with "The Paris Review"', <http://www.theparisreview.org/blog/2012/03/01/on- press-with-the-paris-review/> [accessed 3 March 2012]

Short postings to social networks, such as Twitter or Facebook, should be given in full, with the same spelling and punctuation used in the original, and if necessary with an indication of

the medium such as '(tweet)'; @handles and #hashtags should be preserved:

> '"J'ai besoin de vous. J'ai besoin de votre courage. J'ai besoin de votre energie. J'ai besoin de votre enthousiasme."
> #Bordeaux' (@NicolasSarkozy, 3 March 2012).

References to software should provide the author or designer (if identifiable), the title in italics, the date, and the platform:

> Emily Short, *Galatea* (2000), Z-machine.

> Id Software, *Doom* (1993), MS-DOS and subsequently other platforms.

> Neil McFarland and Ken Wong for Ustwo, *Monument Valley* (2014), iOS and Android.

Newspapers and Magazines

> Tom Hampshire, 'Djorovic creates sense of uneasiness', *Daily Mail*, 10 October 2007, 3.

> Rosie Shearer, 'A time forgotten', *Guardian*, 18 May 1999, section G2, 10–11.

Definite articles ('A' or 'The') before a publication name is dropped, except for *The Times.*

Films

References to films should provide the English title, where possible, followed by parentheses including
original language title (if relevant), director's name and surname and year of release:

> *Stagecoach* (John Ford, 1939)

> *Rome, Open City* (*Roma città aperta*, Roberto Rossellini, 1945)

> *Breathless* (*À bout de souffle*, Jean-Luc Godard, 1960)

Successive references should cite only the English release title (if not the original):

> *Stagecoach*

> *Rome, Open City*

> *Breathless*

Broadcasts and TV Series

References to television or radio broadcasts should give the title of the specific programme, if there is one, in single quotation marks, and the title of the series in italics, together with the date and (if relevant) the time of transmission:

'Green Shoots from the Arab Spring', *Analysis*, BBC Radio 4, 12 November 2012.

Newsnight, BBC2, 2 November 2012, 10.30pm.

References to TV series should provide the title of the series in italics, followed by parentheses including broadcasting company and year(s) of broadcasting:

Game of Thrones (HBO, 2011–)

References to single seasons or episodes should be cited as follows:

Game of Thrones, (HBO, season 1, 2011)

Game of Thrones (S01xE01)

If relevant, include director's name and/or the title of the episode:

CSI: Crime Scene Investigation, *Grave Danger* (S05xE24–25, Quentin Tarantino, 2005)

Works of Art

References to works of art should include at least the name of the artist (if known), the title of the work in italics, its date (if known), and the medium of composition (if relevant). Titles should normally be given in their most customary English-language form. Depending on the medium, the dimensions (in cm), and a current physical location or source may also be given. When giving dimensions, note the use of a multiplication sign, not a lower case 'x', and the space around it:

Piero della Francesca, *The Flagellation*, *c*. 1455, oil and tempera on panel, 59×82 cm, Galleria Nazionale delle Marche, Urbino.

Ansel Adams, *Monolith, The Face of Half Dome*, photograph, from *Parmelian Prints of the High Sierras* (San Francisco: Grabhorn Press, 1927).

Theses and Dissertations

The titles of unpublished theses and dissertations should be in roman type within single quotation marks. The degree level (where known), university, and date should be in parentheses:

R. J. Ingram, 'Historical Drama in Great Britain from 1935 to the Present' (unpublished doctoral thesis, University of London, Birkbeck College, 1988), 17.

Papers Presented at a Meeting or Conference

Rachel Adelman, 'Such Stuff as Dreams Are Made on: God's Footstool in the Aramaic Targumim and Midrashic Tradition', paper presented at the annual meeting for the Society of Biblical Literature, New Orleans, Louisiana, 21–24 November 2009.

Subsequent and Repeated References in Footnotes

In references to a book or article after the first, the shortest intelligible form should be used. This will normally be the author's name followed by the volume (where relevant) and page reference:

Thompson, 67.

Lee and Green, ii, 39.

With editions of 'works' or collections of essays, a short-title form of reference is appropriate:

Boswell, 341.

Marvell's Poems, 220–251.

When more than one work by an author has been cited, use the author's name in a shortened form. Use a shortened form for the title, too, if the work has also been cited previously:

Bazin, 'The Myth of Total Cinema', in *What Is Cinema?*, ed. by Hugh Gray, 2 vols (Berkeley: University of California Press, 1967), i, 23–27 (20).

Bazin, 'The Myth of Total Cinema', i, 21.

Young, *Making Crime Pay*, 43.

Jackson, *Marginalia*, 271.

When more than one work by an author has been cited and there is no doubt which author is being referenced, use the short form of the title of the specific work followed by the page number:

'The Myth of Total Cinema', i, 21.

Making Crime Pay, 43.

'The Philosophy of Bureaucracy', 102.

The short title of a multi-author edited collection should be followed by the name(s) of the editor(s):

Susanne Woods, 'The Context of Jonson's Formalism', in *Classic and Cavalier*, ed. by Summers and Pebworth, 77–89.

Use **'ibidem'** for a reference to a text cited immediately before, but to a different page. 'Ibidem'should be capitalized only when beginning a sentence, and never italicized:

Ibidem, 27

'Id.' should be avoided since the Latin *idem* refers only to a single male author. Do not use the term **'cit'**.