

***Movie: A Journal of Film Criticism* Style Sheet**

Movie: A Journal of Film Criticism is a refereed publication whose aim is to create a forum for a range of analysis, debate and discussion that only a journal devoted to a detailed film criticism can adequately provide. We are committed to publishing rigorous but accessible critical writing, at a variety of lengths, that is responsive to the detailed texture and artistry of film and television, old and new. We also welcome articles that illuminate concepts, analytical methods and questions in film aesthetics that are of significance to film criticism.

House Style

Article titles should be kept as straightforward as possible. Length of articles should normally be between 2000 and 6000 words. (Longer articles will be considered in special cases.) If in doubt, earlier issues of *Movie: A Journal of Film Criticism*, or its predecessor *MOVIE*, should be consulted.

Consistency

We follow grammatical and spelling conventions of standard British English, using the Oxford English Dictionary as a reference. Please note that this includes a preference for the English conventions for verb suffixes - 'ise'. For example, dramatised, rather than dramatized.

Acknowledgements

A short statement of acknowledgement can be presented at the end of the article.

Actors' names

The name of the actor playing a character should be listed in parentheses the first time the character is mentioned:

The central matter concerns the basis of the quest undertaken by the Tommy Lee Jones character, Pete Perkins, to return the body of his friend, Melquiades Estrada (Julio César Cedillo) to his family home in Mexico for burial.

Biographical note

All articles should be submitted with a short biographical note to be included at the end of the article. This should not be longer than two sentences.

Bullet points

Lists in the form of bullet or numbered points are accepted. The first word of each bullet / list point should have an initial capital letter. If the bullet / list points are just a list of single words or fragments of sentences, there is no need for a full stop at the end of each point.

Dates

Dates are to be listed as follows:

1960s

1 August 2005

Dialogue

When referencing dialogue, inverted commas should be used and start with a capital letter even in the middle of sentence.

Afterwards, when the raid has left the police empty-handed, even Herc ('Collect bodies, split heads') dryly observes 'Pick any door in the projects, what are the chances?'.

For more substantial reference to dialogue, the text should be indented and characters names should preface their lines, as below:

D'Angelo: The man who invented them things, just some sad-ass down at the *basement* of McDonald's, thinking up some shit to make some money for the *real* players.

Poot: Nah man, that ain't right.

D'Angelo: Fuck right. It ain't about right, it's about money. Now you think Ronald McDonald gonna go down that basement and say 'Hey Mr Nugget, you the bomb! We selling chicken faster than you can tear the bone out. So I'm gonna write my clowny-ass name on this fat-ass cheque for you'. Shit. Man, the nigga who invented them things, still working in the basement for regular wage thinking of some shit to make the fries taste better, some shit like that. Believe.

Emphasis

When using italics for emphasis within quotations, please ensure you indicate whether the emphasis is from the original text or whether it is your own.

Foreign Words

Don't assume that foreign titles are italicised. Unless specified in the preferred spellings list, italicisation for foreign words and phrases should be used as per the Oxford English Dictionary.

Headings and sub-headings

Article titles and any subtitles within articles should be capitalised according to grammar: the first letter in the title of an article should be capitalised followed by all lower case unless it includes a book title, film title or a proper noun, etc. Please use only one level of subheadings in structuring the article.

Hyphens

Parenthetical dashes should be en-dashes, not hyphens:

The film begins with a *tabula rasa* – a blank white screen on which the title starts to write itself one letter at a time as the credits simultaneously begin to appear and to shunt themselves into position from left to right – while water fades in from the original whiteness of the screen.

Whether a compound word, or prefix should be hyphenated should be decided with reference to past issues of *Movie: A Journal of Film Criticism* or the OED (some are specified in our preferred spellings). Whether compound phrases (e.g. business-as-usual, straight-to-video) should be hyphenated is to be decided according to individual editors' tastes.

Images

Frame grabs should be supplied by the author, and should be captured at the highest resolution possible (300dpi is preferable); if you are capturing from your pc, ensure that the film image fills the screen before launching your capture programme. Illustrations should be supplied as images (jpegs preferably), not embedded in word documents. Please indicate at which point in the text you would like the image to appear in a form which indicates the appropriate image film [Figure 6: rafe.jpeg]. Final decision about layout and illustration are made by the editors.

Images should be supplied with any letterboxing cropped. For example:

Like this:



Rather than this:



Captions – descriptive of action, character or composition – should be supplied with each image, though *Movie: A Journal of Film Criticism* reserves the right to not use them. In this instance the film's title should not be italicised, but the description should:

e.g., for the still above

Home from the Hill: Hannah (Eleanor Parker) and Rafe (George Peppard) reconcile at Wade's grave.

If the stills being used to illustrate your article are not frame grabs you have made, your sources must be acknowledged and listed after the bibliography as 'Copyright Citations'

Notes

Notes will be included as endnotes; try to minimise their use.

Numbers

We don't follow a particular format, as long as authors are consistent with their preferred usage. Preferred conventions are to use numerals for time, and for any number over 100.

Paragraphing

The first line of each paragraph, apart from the first line of the article, should be indented.

Presentation

For submission articles should be laid out using double / 1.5 spacing, with text aligned to the left. Please keep formatting to a minimum.

Punctuation

Punctuation is to be put outside of quotations, unless the entire sentence is quoted:

As the two separate, Willi begins to describe the vague reports of Hermann's death, 'No one came out they say'.

'We're on a camping trip. We're on a survival school camping trip ... I mean, people pay money to come on trips like this.'

Ellipses should have a space on either side. When an ellipsis is the author's own, this should be indicated with the use of parentheses:

Tone seems intuitively to belong to the 'how' of any discourse, the manner in which a story is told or an experience related, yet in analysis it rapidly becomes evident that the distinction between 'how' and 'what' is unsustainable. The choice of subject matter and all the specific decisions taken in creating every aspect of the fictional world, its characters and events, inevitably have effects on [...] tone. (2007: 29)

If the ellipsis comes before the start of a new sentence, the full stop should be included on the outside of the parentheses:

If disappearance is a condition of performance, repetition is a crucial strategy that [...] manifests the absent presences of that which has disappeared [...]. Performance is in this sense a survival mechanism [...] that allows for the tolerance and endurance of trauma (1996: 110).

When using a solidi (/), a space should be included on either side:

From then on he is accosted by gun-wielding assassins, pursued by a good cop / bad cop pair of detectives as characterful as any in an American movie, caught in a tightening spiral of violence and destruction.

Quotations

When quoting a reference, inverted commas should be used, and speech marks for quotes within them:

Irony is always a potentially slippery term, but it is clear from the way Sconce uses it, and from the other words he relates to it, that for him irony constitutes a mode of address that ‘sees everything in “quotation marks”’, and is opposed to ‘sincerity’, ‘positivity’, and the opposite corollaries of the words singled out above: ‘engagement’, ‘passion’, ‘affect’, and so on (2002: 358).

References

We follow the Harvard referencing system of references embedded within the main text, with a bibliography at the end of the article. This doesn't include production details of films, TV series referenced.

References embedded in the text are as follows (Walker 1982: 2) or (Perkins [1972] 1978: 3) unless the name of the author has been used in connection to the reference already, in which case (1982: 2) will suffice.

If you want to preface your article with a reference, please include the reference at the beginning and align it to the left:

*An era that has lost its gestures is, for that very reason,
obsessed with them; for people who are bereft of all that is natural to them,
every gesture becomes a fate.*
(Agamben 1993: 137)

For references in the bibliography at the end of an article, we use the following systems:

Book:

Perkins, V.F. ([1972] 1978) *Film as Film. Understanding and Judging Movies*. London: Penguin Books.

Cameron, Ian & Douglas Pye (eds) (1996) *The Book of Westerns*. New York: Continuum. Originally published in UK.

Thomas, Deborah (1996) ‘John Wayne’s Body’ in Cameron, Ian & Douglas Pye (eds) *The Book of Westerns*. New York: Continuum, 75-87. Originally published in UK.

Elsaesser, Thomas (1972) ‘Tales of Sound and Fury: Observations on the Family Melodrama’, *Monogram*, 4, 2-15. Reprinted in Christine Gledhill (ed.) (1987) *Home is Where the Heart is. Studies in Melodrama and the Woman’s Film*. London: BFI Publishing, 43-69.

Journal article

Walker, Michael (1982) ‘Melodrama and American Cinema’, *Movie*, 29-30, 2-38.

Newspaper article

Bogdanovich, Peter (2002) ‘New Kid on the Block’, *The Guardian*, 22 February.

‘Fall in NYC’ (2009) *Time Out, New York*. <http://newyork.timeout.com/articles/fall-in-nyc/77799/november-events-in-new-york-city> (Date consulted)

Turan, Kenneth (1998) ‘Fade to Pitch Black’, *Los Angeles Times*, 22 November. <http://articles.latimes.com/1998/nov/22/entertainment/ca-46482> (Date consulted)

Online references

Zoller Seitz, Matt (2009) 'Wes Anderson, The Substance of Style – Part 4: J. D. Salinger', *Moving Image Source*. <http://www.movingimagesource.us/articles/the-substance-of-style-pt-4-20090409> (Date consulted)
'Customer Review' (2006) *Amazon.com*. <http://www.amazon.com/review/R185W75SP0C6HA> (Date consulted)

Dissertations / Ph.D. theses:

Gibbs, John (1999) *'It Was Never All in The Script...': Mise-en-scène and the Interpretation of Visual Style in British Film Journals, 1946-1978*. Ph.D. Thesis. UK: University of Reading.

Publicity material, e.g DVD covers

The Squid and The Whale [DVD] 2006. New York: Sony Pictures Home Entertainment. (Catalogue number: CDR40915)

Song / piece of music

In text – 'Real Life' by *Joan As Policewoman*

Bibliography – Wasser, J. (2006) *Real Life*. Derby: Reveal Records.

Titles

Book, Film & TV titles referred to in the text should be italicised. When a film is referred to for the first time, the director and release date should be included - *The Life Aquatic With Steve Zissou* (Wes Anderson, 2004) – unless the director is already mentioned in connection with it, in which case the release date will suffice:

This essay explores the way in which three of Fassbinder's films, *The Marriage of Maria Braun* (1979), *Veronika Voss* (1981) and *Lola* (1981) portray the physicality of their characters.

When a TV series is referred to the first time, the network and air dates should be included:

Homicide: Life on the Street (NBC, 1993-9). Personnel only need to be included if you are referring to a particular episode.

For non-english films & TV series, our preference would be for the title to be listed in its original language.

The shortening of film / TV titles (e.g. *The Shop Around the Corner* to *Shop*) is up to individual authors in consultation with the editor of that particular issue.

Preferred spellings

(all are to be followed unless quoting from a source that does something else):

Close-up

Cross-cutting / cross-cut

Daytime / night time

Eye-line

Filmmaker

Filmmaking

Mise-en-scène (not to be italicised)

Off-screen

On-screen

Out-of-focus (as an adjective)

Reverse-angle (as an adjective)

Reverse-field (as an adjective)

Set-up

Voice-over

Frame right

Genres are not to be capitalised: musical, horror, western etc.