



intermédialités

histoire et théorie des arts, des lettres et des techniques

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AUTHOR'S GUIDELINE

Intermédialités publishes academic studies stemming from various fields of research. Essays are grouped in thematic dossiers. We ask contributors to *Intermédialités* to respect our editorial guidelines, below, in order to facilitate the evaluation, editorial and design processes.

A) General Considerations

1. Authors should include, along with their texts:

- a) a synopsis of the essay in both English and French (approximately 5 to 10 lines of text);
- b) a biographical note (approximately 5 lines of text) that reflects authors' professional status and a list of important publications.

2. Authors should:

a) indicate, on the first page of their manuscript, 1) the title of the essay; 2) their full name;

b) format their manuscript as follows: all pages should be typewritten or printed in 12-point Times font; the text should be fully justified and printed on the reverse side only; long citations and footnotes should be set in 10-point Times and single-spaced. All bibliographical references should be integrated to the footnotes; superscript footnote numbers should appear in the text at the proper place (i.e., as soon as the reference in question is brought in to the discussion);

c) limit their final manuscripts to a maximum of twenty pages and a minimum of five pages;

d) provide, when pertinent, all photographic materials (black-and-white or colour prints) on glossy, 8" x 10" paper (200 x 250 cm), or as digital images formatted as TIFFs (300 ppi minimum);

e) send an electronic version of the text by e-mail to the following address: intermedialites@umontreal.ca.

B) Citations

1. Please use double brackets for citations (" "); single brackets should only be used when citations occur within citations (" . . . ' ' . . .").

2. If a citation exceeds four lines of text, it should be formatted without brackets as a single-spaced and indented block of text; such long citations should be indented by 1 cm on the left.

3. If you are citing a poem, all lines of verse should be separated by a slash (/). If a citation of poetry exceeds three verses (i.e., four or more), please format the poem in such a way as to afford each line of verse one line of text without separating lines with a slash.

4. Please make sure to indicate any textual intervention in a citation by means of square brackets ([]). The following cases are noteworthy:

a) the excision of a word or passage: "He wrote [. .] poems."

b) the inclusion of additional information, the modification of a verb tense, etc.: “He [William Shakespeare] wrote . . .”; “His vocation had become *impossible* [emphasis added].”

5. All citations in English or French should be presented in their original language. If a citation is in a language other than English or French, it should be accompanied by an English translation. This translation is to appear in the body of the text. The original citation is to be placed in a footnote, in brackets, followed by the full bibliographical reference. In cases where the author is also the translator of the citation, the following indication should be placed at the end of the footnote: “(Our translation).”

C) Reference Materials and Footnotes

1. The titles of artworks, films, plays and books should be *italicized*. The titles of articles, poems and book chapters should be placed in quotations marks. Only the first word is capitalized in French titles (*Les mots et les choses*); all proper nouns are capitalized in English titles (*The Taming of the Shrew*).

2. The first time a film, artwork or musical composition is cited, authors should italicize the title and include the date of production and the artist’s or filmmaker’s name in parentheses. The following are examples:

Sauve qui peut (la vie) (Jean-Luc Godard, 1979) French title

The Man who Shot Liberty Valance (John Ford, 1962) English title

. . . Robbe-Grillet’s *L’homme qui ment* (1967) is . . .

. . . Fra Angelico created, in la *Piéta* (1436), . . .

In *La nuit transfigurée* (Albert Schönberg, 1899) . . .

3. Footnotes should appear at the bottom of the page in which the reference is made.

The superscript footnote number should appear, in the body of the text, immediately after the quotation marks that end the citation in question, or immediately after a word that is explained in the footnote.

The first time a title or text is cited, a footnote should be made with a complete bibliographical reference.

Bibliographical references are to be constructed as follows:

a) For an entity (a book, a thesis or a master’s dissertation, etc.):

Full surname initials and name of the author(s)*, *Title* or *Title: Sub-title***, ***, place, publisher, year of publication, coll. “series name,” pages or page–page.

* when relevant, please include “, ed.” Or “, eds.” for edited books

** when relevant, please include “[date of the original edition for old books, or date of the original edition if this edition is in a language other than the text’s original language]”

*** when relevant, please include here the name of the translator(s), of the author(s) of the preface or critical commentary, or the names of persons who have prepared the critical edition of the work in question, etc.

A book:

Gilles Deleuze and Félix Guattari, *Capitalisme et schizophrénie: Mille plateaux*, Paris, Éditions de Minuit, 1966, p. 28-64.

Michel de Montaigne, *Essais*, ed. Andrée Lhéritier, introduction by Michel Butor, Paris, Union Générale d'Édition, coll. "10/18," 1964, 4 vols. (or, for an example of a citation with a precise page number: 1964, vol. II.1, p. 45.

Please note that the name of the publisher is spelled out in its entirety.

An unpublished work (such as a doctoral dissertation or a master's thesis):

Gérard Pfister, *Étude sur Pierre de Massot (1900-1969)*, doctoral dissertation, Université de Paris IV – Sorbonne, 1975, 198 f.

b) A part of an entity (an essay, a chapter, a poem, etc.):**Essays**

Full surname initials and name of the author(s), "Title" or "Title: Sub-title," *Title of the periodical*, place*, volume (Vol.) and/or issue number (No.), month and year or season and year, page or page–page.

*This information is optional

Books chapters

Full surname initials and name of the author(s), "Title" or "Title: Sub-title," in name of the editor(s) (ed.), *Title of the book*, place, publisher, coll. "name of series," year, page or page–page.

A chapter from a book

Vivian Sobchak, "Phenomenology and the Film Experience," in Linda Williams (ed.), *Viewing Positions: Ways of Seeing Film*, New Brunswick, New Jersey, Rutgers University Press, 1997, coll. "Depth of Field," p. 36-58.

An essay in a periodical

Marie-Andrée Beaudet, "La bibliothèque de Gaston Miron: Circonstances et bilan d'un inventaire," *Études françaises*, Montréal, Vol. 35, No. 2–3, Fall 1999, p. 179-81.

François Truffaut, "Une certaine tendance du cinéma français," *Cahiers du cinéma*, Vol. 6, No. 31, January 1954, p. 15-29.

All materials quoted second-hand (i.e., encountered as quoted in a book or article) must contain the following elements:

Full surname and name of the author(s), "Title" or "Title: Sub-title" [publication date of this part] or *Title* or *Title: Sub-title* [publication date of this entity] quoted in . . . (at this point, please follow the indications in case 1 or case 2, above).

If a book or an article is quoted several times in a given analysis, please add the following information (or an adapted version thereof) to the note that contains the complete bibliographic reference:

"All further references to this work (or to this essay) will be indicated by the abbreviation "X," followed by the page number, in parentheses in the body of the text."

The abbreviation X is comprised of two or three capitalized letters based, in a logical manner, on the title of the work in question.

Examples:

Haïku sans frontières: (HF, p. 23)

Les poètes chanteront ce but: (PCB, p. 23)

Le jargon de Villon ou Le gai savoir de la Coquille: (JV or GSC, p. 23)

c) Essays or works already cited:

The use of "Op. cit., page number" and "Ibid., page number" should be avoided. In the case of a book, please proceed as follows: "Surname and name of the author, *Complete Title* or *Abbreviated Title* (when relevant), page number." For essays published in periodicals, please use the following form: "Surname and name of the author, "Complete Title," page number."

A book:

Charles Pinot Duclos, *Mémoires*, p. 7. [Instead of Charles Pinot Duclos, *Mémoires pour servir à l'histoire des mœurs du XVIII^e siècle* [1751], Paris, Éditions Desjonquères, coll. "XVIII^e siècle," 1986, p. 7.].

An essay published in a periodical:

Roland Mortier, "Charles Duclos et la tradition du 'roman libertin'," p. 62. [Instead of: Roland Mortier, "Charles Duclos et la tradition du 'roman libertin'," *Études sur le XVIII^e siècle*, Brussels, Éditions de l'Université de Bruxelles, 1975, p. 62.].

d) Essays published on an internet site:

Full surname initials and name of the author(s), "Title," or "Title: Sub-title," *Title of the Website*, ***, date of electronic publication, full URL (including "http://").

*** Please include, when appropriate, the volume and issue number of the electronic periodical.

Example:

Catherine Russel, "Parallax Historiography: The *Flâneuse* as Cyberfeminist." *Scope an On-Line Journal of Film Studies*, March 2000, <http://www.nottingham.ac.uk/film/journal>.

e) CD-ROMS:

Full surname initials and name of the author(s) or of the producer(s), *Title*, place, publisher or production company, year, CD-ROM.

Example:

Jean Gagnon and Michael Snow (eds.), *Anarchive 2: Michael Snow*, Montréal, Paris, Fondation Daniel Langlois, Epoxy Communications, 2002, CD-ROM.

E) Evaluation

Intermédialités sends all essays submitted to two external readers who specialize in the topics, problems or themes examined in a given essay. At all stages of the evaluation process, *Intermédialités* carefully protects the anonymity of both the author(s) and the evaluators of materials submitted for publication.