Screen Bodies

SUBMISSION INFORMATION FOR CONTRIBUTORS

The editors welcome contributions. Authors should submit articles as Microsoft Word or Rich Text Format (rtf) files by email to the editor, Brian Bergen-Aurand, at screenbodies@berghahnjournals.com.

Original research articles should be **5,000 to 8,000 words** (including notes and references), though longer or shorter articles may be considered. Review articles should discuss a minimum of two titles and be 1,000 to 2,000 words. Book reviews should be 500 to 1,000 words, while interviews and reviews of other media (film/television/video/internet) should be 500 to 2,000 words.

FORMATTING

The document must be set at the US letter standard size. The entire document (including notes and references) should be double-spaced with 1-inch (2.5 cm) margins on all sides. A 12-point standard font such as Times or Times New Roman is required and should be used for all text, including headings, notes, and references. Any unusual characters or diacritical marks should be flagged by placing the entire word in red type.

COVER PAGE

The cover page should provide the title of the article, complete contact information for each author (mailing address, phone number, and email), biographical data of approximately 100 words for each author (including an ORCID if applicable), a total word count, the number of tables and/or figures included, and any acknowledgments. Affiliations and email addresses will be posted online for indexing/abstracting purposes.

ABSTRACT/KEYWORDS

The article must include an abstract of **125 words** and **5 to 8 keywords**. The abstract should not duplicate the text verbatim but rather include the research question or puzzle, identify the data, and give some indication of the findings. Keywords should be drawn from the content and not duplicate the article title, listed in alphabetical order, and separated by commas; only proper nouns should be capitalized.

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Upon acceptance, authors are required to submit copyright agreements and all necessary permission letters for reprinting or modifying copyrighted materials, both textual and graphic. The author is fully responsible for obtaining all permissions and clearing any associated fees to reproduce copyrighted materials. The journal follows the established doctrine of fair use for frame enlargements from films and used as illustrations in scholarly and critical writings. If the photo is from a specific source other than a DVD, an acknowledgment should be made.

ARTWORK

For optimal reproduction, **figures** or **photos** should be submitted as high-resolution JPGs or TIFFs (300 ppi), or as EPS files with all fonts embedded. All images should be at least 4 x 4 inches at the resolution indicated. **Tables** should be made and submitted in Microsoft Word or rtf. All figures and tables should be in separate files and numbered consecutively; only placement indicators and captions (with source/copyright information) should be included in the articles themselves. For more details, please see our Artwork submission webpage.

Contributors can capture images from DVDs with any number of software programs (e.g., Topaz for Windows; DVD Snap for Mac). By transferring images to Photoshop, contributors can configure them to 300 ppi and resample them to a suitable size. Please limit to **6 images**. Color images are encouraged for the online version.

PROCESS FOR REFEREEING AND ACCEPTING ARTICLES

Screen Bodies is a refereed journal. Submissions are considered on the understanding that the article is not currently under consideration for publication elsewhere. Articles are sent to at least two scholars with relevant experience and expertise. Referees are asked to advise the editors as to whether an article should be published and, if so, with what recommended changes. The editors respond to the author with a decision, a list of any changes needed for the article to be accepted for publication, and the anonymous referees' comments.

Manuscripts accepted for publication that do not conform to the style guide may be rejected or returned to the author for amendment. The editors also reserve the right to alter usage to conform to the style guide issued by the publisher. Authors cannot supply new materials or request major alterations following the copyediting stage, so please ensure that all text is final upon acceptance. Contributors of research articles will receive one free copy of the relevant issue and may purchase additional copies at a reduced price or purchase offprints.

Have other questions about submitting your manuscript? Please refer to Berghahn's Journal Author FAQs for additional information.

STYLE GUIDE

The *Screen Bodies* style guide is based on ***The Chicago Manual of Style* (*CMS*)**. Please note that the journal uses **US punctuation and spelling**, following *Merriam-Webster's Collegiate Dictionary*.

CITATION SYSTEM

Screen Bodies follows the in-text **author-date system**, with full documentation in the reference list. Any other notes should be **endnotes** (using Word's automatic endnote function) and kept short and to a minimum.

> **Author-Date Examples**
> (Pickett and White 1985; Smith 1987)
> Jones's research (1977, 1979a, 1979b)
> (Kant n.d.; McGinnis forthcoming)
>
> **Single Author with Multiple Sources**: (Smith 1993: 63; 1998: 124–169; 2001: 104)
> **Three or More Authors**: (Jones et al. 2001)
> **Authors with Same Last Name**: (D. Smith 1981; G. Smith 1999)

The first mention of an author in the main body text (not in-text citations) should include the first and last name. Multiple sources in a parenthetical note should be listed alphabetically.

Please note that translations of all non-English titles in the reference list are required for indexing/abstracting purposes (see the translated title examples provided below).

Filmography

A filmography should immediately follow the reference list and cite only (but all) the films mentioned in the article. Films should be cited under the name of the director and include date, title, and country of origin. Dates in parentheses should still follow the title of the film in the text. The original name of a film in a foreign language should follow in parentheses the title in English used for its release.

> **Filmography Examples**
> Hitchcock, Alfred. 1959. *North by Northwest*. USA.
> Leoni, Sergio. 1966. *The Good, the Bad and the Ugly* (Buono, il brutto, il cattivo). Spain and Italy.

REFERENCE LIST EXAMPLES

Book with one author/editor
> Wagner, Roy G. (1975) 1981. *The Invention of Culture*. Chicago: University of Chicago Press.

Book with multiple authors/editors
> Lemon, Lee, and Marion Reis, eds. 1965. *Russian Formalist Criticism: Four Essays*. Lincoln: University of Nebraska Press.

Chapter or other part of a book

Allen, Michael. 2002. "The Impact of Digital Technologies on Film Aesthetics." In *The New Media Book*, ed. Dan Harries, 109–118. London: BFI.

Journal article (always include the doi)

Sabbadini, Andrea. "Cameras, Mirrors, and the Bridge Space: A Winnicottian Lens on Cinema." *Projections* 5 (1): 17–30. https://doi.org/10.3167/proj.2011.050103.

Translations

Todorov, Tzvetan. 1981. *Introduction to Poetics*. Trans. Richard Howard. Minneapolis: University of Minnesota Press.

Translated titles

Bernet, Moshe. 2009. *A Nation Like Any Nation: Toward the Establishment of an Israeli Republic*. [In Hebrew.] Jerusalem: Carmel.

Wereszyncki, Henryk. 1977. *Koniec sojuszu trzech cesarzy* [The end of the Three Emperors' League]. Warsaw: PWN.

Article in a newspaper or magazine

Johnson, Kevin C. 2007. "Dissecting Torture." *St. Louis Post-Dispatch*, 26 October. http://www.lexisnexis.com/uk/nexis (accessed 22 July 2010).

New York Times. 2000. "The Obituary of Iggy the Frog," 31 October.

Zinoman, Jason. 2007. "A Bloody Cut above Your Everyday Zombie Film." *New York Times*, 10 June.

Thesis, dissertation, or unpublished manuscript

Charney, Leopold Joseph. 1992. "Just Beginnings: Film Studies, Close Analysis, and the Viewer's Experience." PhD diss., New York University.

Marciniak, Edward, and Nancy Jefferson. 1985. "CHA Advisory Committee Appointed by Judge Marvin E. Aspin: Final Report" (December). Chicago. Unpublished.

Paper presented at a meeting or conference

Luostarinen, Tomi. 2010. "Demystifying 2D to 3D Conversions." Paper presented at fmx conference, Stuttgart, 4 May.

Archive materials

Individual items in archives are usually best cited in endnotes and may be cited according to the conventions of the particular archive or kind of material being cited. A collection as a whole may be cited in the reference list.

Dedyk, Claudia. 1933. Linguistics Memos, Rossiskii Gosudarsvenyi Isoricheskii Arkhiv [RGIA], fond 1129, opis 1, delo 491, 11 February, 74–83, 116–119. Russian State Historical Archives, St. Petersburg.

Egmont Manuscripts. n.d. Phillips Collection. University of Georgia Library, Athens.

"Minutes." 4 July 2000. Fols. 10–12, Edward Alsworth Ross Papers in the Archives of the State Historical Society of Wisconsin, Madison, WI.

Websites and blogs

Access dates are only required when no date of publication or revision can be determined from the source.

Bordwell, David. 2009. "Coraline, Cornered." *David Borwell's Website on Cinema*, 23 February. http://www.davidbordwell.net/blog/2009/02/23/coraline-cornered.

WHO (World Health Organisation). 2000. "Committee on Technical Barriers to Trade—Notification—Mexico—Tequila." http://docsonline.eto.org/TBT/Notif.00/168 (accessed 9 April 2000).

Online video

Rubinstein, Arthur. 2011. "Rachmaninoff Piano Concerto No. 2, Op. 18, I Moderato." Video, 10:16. Uploaded 8 November. http://www.youtube.com/watch?v=0Vv0Sy9FJrc&list=PLDB11C4F39E09047F.

BOOK REVIEWS

Book reviews should be documented with citations, endnotes, and references as in articles. Titles of book reviews should be in the following format:

Turner, Mark, ed. *The Artful Mind: Cognitive Science and the Riddle of Human Creativity*. New York: Oxford University Press, 2006, xvi + 314 pp., $35 (hardback).

ARTICLE SUBMISSION CHECKLIST

- ☐ **Copyright assignment form** is signed and submitted (*no later than the final revised article submission*);
- ☐ **Cover sheet** is included and provides:
  - o **Title** of the article;
  - o An **abstract** of 125 words that is a summary or overview of the entire article, and does not duplicate verbatim sections of the main text;
  - o Five to eight **keywords** in alphabetical order and separated by commas (with only proper nouns capitalized);
  - o Complete **contact information** for each author (mailing address, phone number, and email);
  - o A **bio** of approximately 100 words for each author (including an ORCID if applicable);
  - o Total **word count**, the number of tables and/or figures included, and any acknowledgments.
- ☐ For any **figures**, ensure that:
  - o **Placement** indicators and **captions** (with source/copyright information) have been provided in the main text for all figures and tables;
  - o Separate files are provided (clearly named and consecutively numbered) and in the **required format** with all accompanying **permissions**.

PLEASE ENSURE THAT:

- The style guide has been followed;

- All text, including headings, notes, and references, is in a standard 12-point type, such as Times New Roman, and double-spaced with a 1-inch margin on all sides and no extra spaces between paragraphs;

- US spelling is used throughout, and a spellcheck has been performed;

- Different levels of headings are indicated by varying the typeface. Use **bold** type for an **A head** (a main text heading). Use ***bold italic*** for a ***B head*** (a first-level subheading). Use *non-bold italic* for a *C head*;

- Superscript note reference numbers and/or asterisks are **not** placed on article titles, headings, epigraphs, or the contributor's name;

- Contributions are referred to as articles (not essays or papers);

- Numbers 0–100 are spelled out (as are large whole numbers, e.g., fourteen hundred), and all number ranges are non-abbreviated;

- Foreign-language words that are not common in US usage are italicized on every instance;

- Double quotation marks are used for all quotations and terms, except for quotes or terms within quotes, and quotations of more than 60 words are indented as extracts with no quotation marks;

- URLs are not located in the main text when used in a bibliographical sense (although names such as Amazon.com are acceptable). Any URLs have been relocated to endnotes or the reference list;

- Abbreviations such as e.g., i.e., etc., and et al. are not used in the main text except within parentheses;

- Every author mentioned in the reference list is cited in the main text or notes, and every author cited in the main text and notes is listed in the reference list.