

senses of cinema

STYLE GUIDE

Please ensure manuscripts are in a standard font, 12-point font size and contain **minimal** formatting.

Illustrations should be sent as separate files in a standard image format (jpeg, TIFF, etc) rather than embedded in manuscripts.

Please indicate in the manuscript where you would like images to appear, and a caption.

GENERAL STYLE

Australian spelling

Colour rather than color

Dialogue rather than dialog

Recognisable rather than recognizable

Neighbour rather than neighbor

Travelled rather than traveled

Film titles

In italics, followed by director's name and year of release in parentheses.

Eg. *Wake in Fright* (Ted Kotcheff, 1971).

For non-English language films, original title first, followed by English title in parentheses if there is one.

Eg: *Il deserto rosso* (*Red Desert*, Michelangelo Antonioni, 1964).

Thereafter use the English title.

The only exception to this is if the film is commonly known in English by its foreign title, such as *La Jetée*.

Book and newspaper titles

In italics.

Eg: As *The Age* critic Jake Wilson wrote, *Mad Dog Morgan* is a classic example of 1970s Ozploitation.

Numbers

One to ten as words, 11 and above as digits.

Dates

23 October 2015

'60s (not sixties or 60's)

20th century (not 20th Century, twentieth century, Twentieth Century)

Quotes and punctuation

For sentences, punctuation inside quote marks:

Eg: Although Bazin wrote, "the Western is the only genre whose origins are almost identical with those of the cinema itself," others have disputed this claim.

For single words or very short phrases, punctuation outside quote marks:

Eg: She later declared that of all her films, this was her "least favourite".

Dashes

En dashes for dashes within sentences, with a space either side.

Eg: It remains to be seen if more of her work will be discovered – so far only the films made after 1928 are known to exist.

Additional points

Filmmaker, rather than film-maker

Gordon Willis' cinematography, NOT Gordon Willis's cinematography.

REFERENCING

Formatting your references

Please format references in the manner described below – our online Content Management System will then automatically compile your references as endnotes, with links in the text from each superscript number to the endnote.

Place each reference in square brackets where the superscript number should appear in the text of the article. Inside the brackets write the endnote number, full stop, space, and then the reference, like this:

[1. This is a reference.]

Eg: Brian Winston argues that above all else documentary filmmakers have a primary responsibility towards the wellbeing of the filmed subject.[1. Brian Winston, *Lies, Damn Lies and Documentaries*, (London: British Film Institute, 2000) p.155.]

Referencing style

Senses uses **Chicago style** endnotes. Please format your references in the manner described above.

Example citations are given below.

Book

Len Lye, *Figures of Motion* (Auckland: Auckland University Press, 1984), p. 31.

Book chapter

Ying Qian, "Working with Rubble: Montage, Tweets and the Reconstruction of an Activist Documentary" in *China's iGeneration: Cinema and Moving Image Culture for the Twenty-first Century*, Matthew D. Johnson, Keith B. Wagner, Kiki Tianqi Yu and Luke Vulpiani, eds. (New York and London: Bloomsbury Academic, 2014), p. 183.

Journal article

D.A. Miller, "Hitchcock's Hidden Pictures," *Critical Inquiry* 37 (Autumn 2010): p. 115.

Journal article online

Charles Leary, "Performing the Documentary, or Making it to the Other Bank," *Senses of Cinema* 27 (July 2003), http://sensesofcinema.com/2003/feature-articles/performing_documentary/

Newspaper article

Tom Seymour, "Silent Horror: the Director of *The Tribe* on His Brutal Film About Life in a Deaf School," *The Guardian*, 14 May 2015, www.theguardian.com/film/2015/may/13/the-tribe-deaf-school-drama-myroslav-slaboshpytskiy

Personal interviews

Dan Torre, Interview with Max Hattler (Melbourne, 21 June 2015).