

Submission Guidelines for Articles Published in English

Intermediality publishes scholarly articles which come from a wide range of disciplines. These articles are grouped in a thematic issue, which is published in HTML, PDF and electronic-book (EPUB) format on the online scholarly platform [Érudit](#). We ask that all submissions respect these editorial guidelines in order to facilitate the evaluation and production process. Please note that articles written in French need to follow the French submission guidelines (“Protocole de redaction”) available on our website www.intermedialites.com.

A) General Rules

1. Along with their texts, authors should submit:

- 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 the author’s 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; 3) their institutional affiliation;

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; footnotes should be set in 10-point Times and single-spaced. ***All bibliographical references should be integrated in the footnotes, with care taken to include precise page numbers***; 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 (double-spaced) which corresponds to 6000 words or 40 000 signs (including spaces). You may exceed the word limit by 1,000 words at your discretion. If you foresee a substantially longer text, please contact us before you proceed;

d) provide, when pertinent, media files, i.e., still images, audio or video material in high quality (minimum resolution 300 dpi images and 480p for video). We remind you that *Intermediality* is an electronic publication and can, therefore, accommodate multimedia. If you are not using royalty-free or public-domain material, please make sure to obtain

reproduction rights for your article from copyright holders. Upon request, we can provide you with an attestation letter or a sample document requesting reproduction rights (see the section “Guides and Documents” on our website www.intermedialites.com);

e) send an electronic version of all materials text by e-mail, Dropbox or WeTransfer to the following address: intermedialites@gmail.com.

B) Citations

1. Please use double quotation marks for citations and word markers (“ ”); single quotation marks should only be used when citations occur within citations (“...‘...’...”).
2. If a citation exceeds four lines of text, it should be formatted without quotation marks 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, unless they are integrated into a phrase. 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 quotation marks, 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) References 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 quotation marks. 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. For example:

<i>Sauve qui peut (la vie)</i> (Godard, 1979)	French title
<i>The Man Who Shot Liberty Valance</i> (Ford, 1962)	English title
. . . Robbe-Grillet's <i>L'Homme qui ment</i> (1967) is	
. . . Fra Angelico created, in la <i>Piéta</i> (1436)	
In <i>La nuit transfigurée</i> (Schönberg, 1899)	

*For television and web series or other similar media productions, the author may be replaced by the production company or by the distribution network.

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. Note that superscript numbers appear after punctuation, e.g., a comma or a period following the closing quotation marks, but they appear before a closing parenthesis.

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.):

Name Initials Surname of the author(s)*, *Title* or *Title: Sub-title*** , *** , place, publisher, series or collection, year of publication, p. XX-XX****.

IMPORTANT: Please note that all elements are separated by comas.

* 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.

**** Additional notes: Please include the exact page of a citation, or if you are not citing directly, the page range for the discussed idea, or the page range for the full article or chapter. If you are making a general reference to a book, please do NOT include the number of total pages, e.g., 360 p. Please note that we do not use “pp.” for page ranges. Use a simple “p.”: ex., p. 24-75.

Example of a book:

Gilles Deleuze and Félix Guattari, *Capitalisme et schizophrénie. Mille plateaux*, Paris, Éditions de Minuit, 1980.

Michel de Montaigne, *Essais*, Andrée Lhéritier (ed.) and introduction by Michel Butor, Paris, Union Générale d'Édition, coll. “10/18”, 1964 (or, for an example of a citation with a precise page number: 1964, t. 2, vol. 1, p. 45.)

Example of 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.

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

For all sources:

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

Name Initials Surname 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 for giving a full citation as outlined in this guide).

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

Essays

Name Initials Surname of the author(s), “Title” or “Title: Sub-title,” *Title of the periodical*, place*, volume, issue number (month and year or season and year), p. XX or p. XX-XX.

*This information is optional for periodicals or journals.

A chapter from a book

Michel Butor, “Le monde des *Essais*,” in Michel de Montaigne, *Essais*, Andrée Lhéritier (ed.), coll. “10/18,” Paris, Union Générale d’Édition, 1964, vol. II, no. 1, p. XXXVI.

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

Please note that the entity is denoted by the use of “in.”

An essay in a periodical

Marie-Andrée Beaudet, “La bibliothèque de Gaston Miron: Circonstances et bilan d’un inventaire,” *Études françaises*, Montréal, vol. 35, nos. 2–3, 1999, p. 179–81.

François Truffaut, “Une certaine tendance du cinéma français,” *Cahiers du cinéma*, vol. 6, no. 31, January 1954, p. 15–29.

c) Essays published on an internet site or web journal:

Name Initials Surname of the author(s), “Title,” or “Title: Sub-title,” *Title of the Website or Publication*, *, date of electronic publication,**, full URL (accessed DATE).

* please include, when applicable, the volume and issue number of the electronic periodical

** please include, when applicable, the paragraph number in the following format: para. 3 or paras. 3–8.

Example:

Catherine Russel, “Parallax Historiography: The *Flâneuse* as Cyberfeminist,” *Scope: An On-Line Journal of Film and Television Studies*, March 2000, www.nottingham.ac.uk/film/journal (accessed 10 October 2009).

Karl Sierek, “Animisme de l’image. Pour une histoire de la théorie d’un concept mouvant,” *Intermédialités*, no. 22 “animer/animating,” autumn 2013, paras. 10-12, <https://www.erudit.org/en/journals/im/2013-n22-im01309/1024119ar/> (accessed 5 May 2017).

Jon Solomon, “Traduction, violence et intimité hétérolinguale”/“Translation, Violence, and the Heterolingual Intimacy”, *Transversal*, European Institute for Progressive Cultural Policies, no. 11, autumn 2007, <http://eipcp.net/transversal/1107/solomon/en> (accessed 25 January 2017).

d) CD-ROMS:

Name Initials Surname 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 and Paris, Fondation Daniel Langlois and Epoxy Communications, 2002, CD-ROM.

f) Essays or works already cited:

- If the work cited has been cited previously somewhere in the text, write the author’s surname followed by the year of publication and page: “Hansen, 2000, p. 12.”
- If the work cited is the same as the previous reference, in the footnote, use *Ibid.*: “*Ibid.*, p. 12.” or simply “*Ibid.*” if the page number is the same.
- If the work cited has been cited previously somewhere in the text, and to differentiate works published in the same year by the same author, specify the title along with the author’s surname and the year of publication: “Derrida, *De la grammatologie*, 1967, p. 43.”

Example of an essay in a journal:

¹ Roland Mortier, “Charles Duclos et la tradition du ‘roman libertin,’” *Études sur le XVIII^e siècle*, Bruxelles, Éditions de l’Université de Bruxelles, 1975, p. 62.

² 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.

³ Mortier, 1975, p. 62.

e) In the case of dialogue from a film or a play:

Title of film, Director, Year of production.

Title of series, year(s) of broadcast, Name(s) of creator(s), season [number], episode [number]:
« Episode Title, when available », aired on [date of broadcast], City, Broadcaster.

Exemple pour une série télévisée :

Bates Motel, 2013-, Anthony Cipriano, Carlton Cuse et Kerry Ehrin, season 4, episode 5:
« Refraction », diffusé le 11 avril 2016, New York, A&E.

After the first time a source is mentioned in a reference, it should appear in a shorter form:

Title of series, season [number], episode [number]: « Episode Title, when available », aired on [date].

To refer to a film or a TV show exclusively distributed online:

Title, [Director, Creator, Producer or Production/Distribution company], Year of production,*,
Site, **, URL (accessed [date of consultation]), specific time in hours and minutes.

* when pertinent, please add the media format (for example, web series, fan video, online interactive documentary, etc.)

** when applicable, include the name of the YouTube channel or other similar information.

f) Still frame from a film or a television series:

Still from the film *Title*, Director, year of production, *.

© *Source/Copyright holder*

Still from the television series *Title of series*, Year of broadcast, Name(s) of creator(s), season [number], épisode [number]: “Episode title, when available,” aired on [date], City, Broadcaster. *.

* when pertinent, please add the following phrase: “Reproduced with the kind permission of [Name of copyright holder, person or organisation].”

Exemple :

Still from the film *The Saragossa Manuscript*, Wojciech Has, 1965.

g) Works of art:

Arist, *Title*, média/materials, dimensions, Museum, City, year of creation,*. **.

© *Source/Copyright holder*

* when applicable, add the specification “detail,” “still frame,” etc.

** when pertinent, please add the following phrase: “Reproduced with the kind permission of [Name of copyright holder, person or organisation].”

Example :

Pablo Picasso, *Les Femmes d'Alger (O. J. R. M.)*, oil on canvas, 243,9 x 233,7 cm, Museum of Modern Art, New York, 1907.

h) Screenshot of a website:

Screenshot of the website *Name of Internet website*, date of publication online, URL (accessed [date]).

i) Screenshot of a software:

Screenshot of the [computer program, phone app, video game, etc.] *Name of Software*, date of release, Producer (accessed [date]).