

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, PNG, etc) rather than embedded in manuscripts. Please indicate in the manuscript where you would like images to appear. Our caption will be the film title in italics, unless copyright legislation requires an alternative caption.

General

Australian spelling, Macquarie Dictionary

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, list the 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.

For example: 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.

When quoting within the paragraph, use double quotation marks. Use single quotation marks for quotes within these quotes.

For example: Truffaut quotes Hitchcock as saying, "In many of the films now being made, there is very little cinema: they are mostly what I call 'photographs of people talking.'"

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

For example: 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.

For example: 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.

Subheadings

Title case all subheadings.

Additional points

Filmmaker, rather than film-maker.

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

Diversity and Inclusion

Naming Conventions

Western order [given name followed by family name] for persons from the America's, Japan, Europe, India, Thailand, Australia, New Zealand and the Philippines.

Eastern order [family name followed by given name] for persons from China and North and South Korea.

For example: Bong is the family name in Bong Joon-ho.

Aboriginal Australians and Torres Strait Islanders

Indicate Aboriginality by clan, if known.

For example: David Gulpilil is Yolngu, Jacob Junior Nayinggul is Gunbalanya.

Always capitalise the I in Indigenous and the A in Aboriginal when referring to people.

To refer to the entire Indigenous community, or if you don't know someone's clan, use terms like First Nations', Indigenous Australians, Aboriginal Australians or Aboriginal people.

Persons employed in the sex industry

When referring to persons employed in the sex industry (within a film's diegesis or otherwise) their designation is sex worker(s), not prostitute(s).

Pronouns

If the gender of a person isn't clear, double check which pronouns to use. Alternatively, use first person singular (they/their).

Referencing

Formatting your references

Articles are to be Word documents or GoogleDocs with conventional endnotes.

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*, Issue 37 (Autumn 2010): p. 115. Journal article online

Charles Leary, "[Performing the Documentary, or Making it to the Other Bank](#)," *Senses of Cinema*, Issue 27 (July 2003)

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

Personal interviews

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