

ARTICLE SUBMISSION GUIDELINES

GENERAL INFORMATION

The editorial process at *Cinémas* has six steps: (1) Anonymous peer review; (2) revision of the article by the author in response to the evaluators' reports; (3) examination of the revised version of the article by the Editorial Committee; (4) copy-editing and conformance to bibliographical style; (5) layout and proofreading; and (6) author approval of the final version of the article.

Under the peer review system, which guarantees the equity and uniformity of the process, every manuscript submitted for consideration is sent to a minimum of three (3) readers who are members of the Management Committee, the Editorial Committee or the Reading Committee. Each evaluator receives clear instructions, accompanied by an evaluation form divided into five (5) sections. The evaluator is invited to express his or her opinion on the article's fit with the journal (and with the thematic section, as the case may be); to evaluate the text's scholarly qualities and originality; to judge the quality of the writing and style; to suggest possible modifications and corrections; to determine the strong and weak points of the article; and to make a final recommendation. A period of two weeks (which can be extended upon request) is granted to evaluators so that they may give the text a close reading, carry out the research necessary to verify the accuracy of the author's theses and express a well thought out opinion.

A minimum of two (2) favourable opinions is required for the article to be accepted for publication. In the case of a divergence of opinions, other evaluations are sought. The final decision is made by the editors of the journal, who inform the author of their decision within three (3) months of receipt of the manuscript. At that time, the journal's editors provide the author with copies of the peer reviews. The author must review his or her text in such a way as to take into account the comments of each evaluator and modify it accordingly within the time allowed. The second version of the manuscript is examined by a member of the journal's Management Committee, who can ask for further revision. The manuscript is then copy-edited and made to conform to the journal's bibliographical style. After proofs are prepared and corrected the final version is forwarded to the author for approval.

GUIDELINES

Authors must include in a single document in Word format (.doc or .docx) the elements listed below and send them by e-mail to the person organizing the thematic section (or to the journal *Cinémas* in the case of a book review or an article not forming part of a thematic section).

Articles

The article must be entirely new and be between 35,000 and 40,000 characters (including spaces) not including the abstract and the author's bio-bibliography, but including the footnotes and the bibliography. The footnotes must at all times be concise.

Book reviews

A book review must be devoted to a single volume published within the previous twelve (12) months and be between 15,000 and 20,000 characters (including spaces). It must be entirely new and situate the book in its theoretical context. It must be a critical study (rather than a synthetic summary) and offer an original point of view on the theses put forward by the book's author.

Revue CiNéMAS

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Abstracts

Articles must be accompanied by an abstract of between 800 and 1,200 characters (including spaces). This abstract, employing a neutral and descriptive tone, must synthesize the arguments developed in the article. Book reviews are not accompanied by an abstract.

Example

On the basis of a semiotic perspective applied to early film as a way of broadening the approach to historical thinking about intermediality, this article examines the thesis that the live entertainment preceding film screenings in the 1920s was in a sense “gripped” by the filmic discourse. Through the examination of a number of films made between 1927 and 1937 in which oral address played a large role in their credit sequence or prologue, the author investigates some of the phenomenon by which the orality of the ‘silent’ period resurfaced in the earliest talkies, whose speaking characters played a role similar in some respects to that of the lecturer in early cinema. Emphasis is placed on the films of Guitry, whose passion for “theatricality” led him to create singular forms of self-staging and direct address to the viewer. The question of the reflexivity of these lead-ins can also be seen by considering the technological dimension, which is sometimes incorporated into the film itself, such as the radio overture in Pabst’s *L’Atlantide*. More generally, these questions are part of a discussion of the various imitations of the spoken voice in the era of audio-visual technologies.

Author’s bio-bibliography

The author must prepare a bio-bibliography of approximately 500 characters (including spaces) which includes his or her professional affiliation and principal publications.

Example

Laurent Jullier is professor of film studies at the Institut Européen de Cinéma et d’Audiovisuel (IECA) at Université Nancy II and research director at the Institut de Recherches sur le Cinéma et l’Audiovisuel (IRCAV) at Université Paris III - Sorbonne Nouvelle. He has published a number of books on cinema; the two most of which are *Interdit aux moins de dix-huit ans* (2008); *La leçon de vie dans le cinéma hollywoodien* (co-authored with Jean-Marc Leveratto, 2008); and *Analyser un film: De l’émotion à l’interprétation* (2012).

Bibliography

The manuscript must conform to the journal’s editorial style with respect to the bibliography and include a complete list of every volume cited.

Contact information

The author must indicate his or her postal address, telephone number and e-mail address.

Illustrations

If the article includes illustrations, the author must ensure that the images reproduced are free of copyright or obtain authorization from the rights holder to reproduce them. In exceptional circumstances the cost of acquiring these rights may be assumed by the journal.

In his or her article, the author must indicate, using the formula Fig. 1, Fig. 2, etc., followed by a caption, where each illustration must appear. The caption must describe the image and indicate the source or be accompanied by a copyright notice.

Examples

Fig. 3. The Scottish jig in *Indiscreet* (Stanley Donen, 1958, courtesy of the photo archive of the magazine *Positif*).

Fig. 7. Glass disc (incomplete) from Cook and Bonelli’s photobioscope, around 1867 (19 cm diameter). © Musée des arts et métiers-Cnam, Paris/photo Pascal Faligot, Seventh Square. The image’s values are reversed here in order to show the bust in positive.

Illustrations must not appear in the manuscript. They must be sent separately in TIFF (.tiff) or JPEG (.jpg or .jpeg) format by e-mail or through a file sharing service. Images must have a minimum resolution of 300 pixels per inch.

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