

SUBMISSION GUIDELINES

Please study the below guidelines carefully. Previous issues may clarify more detailed questions you have. Otherwise please contact the editors of your particular project issue.

Typical Format

Please submit your contribution as a Word attachment to your email. Please name the file after the title of your contribution. In your email, please refer to the full title of your contribution, but do not include your name in the attachment.

Contributions are expected to be around 6,000 words in length, including footnotes, but excluding explanatory statement/abstract (see below).

In your contribution, please include after your title:

1. Relevant keywords you deem appropriate in order to facilitate an academic search for your article (maximum 8 keywords).

Example:

Keywords: migration; China and Europe; reintegration; Foreign Language Acquisition; Foreign Language Literacy

2. An abstract of no more than 150 words.

Style Guide

Text Format: Please use 1.5 spacing and 12pt Roman Times font for the main body. One space after full stop. Please do not add page breaks.

Footnotes should be in 10pt Roman Times font. All text should be left-centred, with normal format margins. Footnote text should follow footnote number immediately with one space. No bold type in the footnotes.

Language: Please submit articles in British English. Quotes should be in their original language; if they are not in English, please provide an English translation as a footnote.

References:

1. Please use footnotes, sequentially numbered.

2. Standard editions may be quoted in the text once they have been cited fully in a footnote (e.g. the Hamburg Edition of Goethe's Works can be quoted in the text body after first full citation as: HA vol. ii, p. 303). Key works may also be quoted in this way, as long as their number is small (i.e. 2-3). Indicate in the footnote (immediately after the full first citation of the work, as part of the footnote) or in the main text (after the first mention of the work, combined with its first full footnote citation) that you will be using an only title/shortened title/abbreviation subsequently. E.g. (*King Lear*, p. 20) / (*Lear*, p. 20) / (KL, p. 20).
3. The following format should be used to quote a source for the first time in a footnote. Please note the use of italics and single quotation marks:

for single work or monograph:

Name: *Title*. Place of Publication: Publisher, Year of Publication, page reference.

Example:

Nariman Skakov: *The Cinema of Tarkovsky. Labyrinths of Space and Time*. London: I.B. Tauris, 2012, p. 12-13.

for standard editions or collections:

Name: *Title*. In: Name: *Title of Edition/Collection*. Ed. by [Name of Editor]. Vol. no.: Title of Volume. [Edition if applicable], Place of Publication: Publisher, Year of Publication, page reference.

Cited subsequently as: [abbreviation], vol. no., page reference.

Example:

Karl Philipp Moritz: Beiträge zur Philosophie des Lebens. In: Moritz: *Werke*. Ed. by Horst Günther [Frankfurter Ausgabe]. Vol. 3: Erfahrung, Sprache, Denken. 2nd ed. Frankfurt: Insel, 1993, p. 43.

Cited subsequently as: FA (then add to citation, as required: Vol. 3, p. xx.)

for articles in books/collections:

Name: 'Title of Article'. In: Editor(s) of Volume: *Title of Book/Collection*. Place of Publication: Publisher, Year of Publication, pages of article, page reference.

Example:

Dickon Copsey: 'Women amongst Women. The New German Comedy and the Failed Romance'. In: David Clarke (ed.): *German Cinema since Unification*. London: Continuum, 2006, p. 181-206, p. 199.

for articles in journals:

Name: Title. In: *Publication Title* vol. (Year/Date of Publication), pages of article, page reference.

Example:

Claudia Breger: Hegemony, Marginalization, and Feminine Masculinity: Antje Rávic Strubel's *Unter Schnee*. In: *Seminar* 44/1 (2008), p. 154-172, p. 164.

internet journal or source:

Name: Title. In: *Publication Title* vol., Date/Year, accessed on (date) on (URL).

from film:

Name of Director, *title*, format (DVD etc.), duration of film, Location of Production, Production Company Year of Release in Medium (Country of First Release, Year of First Release), time indicator for cited passage with DVD chapter if applicable.

Example:

Luis Buñuel, *Belle de Jour*, DVD, 96 min., Barcelona: Manga Films 2001 (France 1967), 21:00-22.16 min. (chapter 2).

4. Subsequent references in the footnotes to the same work other than standard editions should be shortened to: [surname of author, *shortened title*, page reference].

Examples: Skakov, *Cinema of Tarkovsky*, p. 52. (for monograph)

Miller, 'Relative Humidity on the Moon', p. 90 (for article in collection/anthology)

Cox, *The Use of Symbolism in Shakespeare*, p. 30 (for article in journal).

Please also consider the following general points:

- a. Unless you are a native U.S.-American speaker, we would ask you to use British English throughout your contribution. Please use 's' before 'z', where appropriate (e.g. analyse, not analyze).
- b. Please place footnote references *after* the full stop. Where a quote concludes a sentence, the full stop comes before the quotation marks. The footnote reference comes after the quotation marks. The exception is where the quote at the end of the sentence consists of only a short phrase or one word or term. Always place the footnote after the full stop and the quotation marks, where the quotation constitutes a main clause, a full sentence or longer. In principle, all footnote references should follow the full stop (or the quotation marks following it). If you wish to include a footnote reference directly after a quote or name in the sentence, it must be placed after a comma, if such a comma is required. If possible, however, place the reference at the end of the sentence.

Example 1: Richardson repeatedly refers to Kafka's relationship with his youngest sister.¹

Example 2: Jabberwocky and Morgan have always argued that the presence of "lecturing staff pose[s] a health and safety risk to students and interfere[s] with the smooth running of third-level institutions."²

¹ Robert Richardson, ...

² Jabberwocky, Morgan and Greeneye, *Relentless...*

Example 3 (if unavoidable): Contrary to Schmidt's position,³ all other papers discussed here agree with this basic premise.

c. Dates follow any of the following patterns:

1 March, 2016 / 1. 3. 2016/ 1st March, 2016/ 1 March 2016/ 01.03.2016.

When a submission has been returned to you after a first reading, please be so kind as to check the following:

1. Please use the version returned to you (marked 'REV1') for your corrections/changes. Minor, unmarked changes may have been made to the text (punctuation, spelling) and will be preserved in this way.
2. Please delete the correction 'bubble' after you have made a change as recommended. If you disagree with the recommendation, would like to offer an alternative or would like to comment on it, please do so inside the 'bubble' and save.
3. When you have completed your revision, please replace 'REV1' in the saved title with 'CORR1'.

Finally, contributions will be assessed in three stages:

- I. By a local consultation panel. This will determine whether the contribution can be accommodated as part of the set of emerging themes.
- II. By an open peer panel. At this stage, recommendations made by the external panel will be passed on to you through a peer review form.
- III. By the editors. Editors will make suggestions, if applicable, on satisfactory completion of stage 2.

³ Agneta Schmidt, ...