ANNALI D'ITALIANISTICA
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ANNALI D'ITALIANISTICA
EDITORIAL NORMS FOR AUTHORS

A. GENERAL INFORMATION

Annali d'italianistica incorporates and adapts the style of the *MLA Handbook* (Ninth edition). Essays are 6,000-9,000 words long and are written in Italian or English. Authors are responsible for making their articles conform to the style outlined below.

Upon publication, each contributor will receive a PDF of the entire volume. As the author of your article, you may publish your article elsewhere, either in the current or revised form, if the new publication venue permits it. You must acknowledge that it first appeared in *Annali d'italianistica*.

If you would like a printed copy, contact us at annali@elon.edu for a special discount. Please encourage your institution and colleagues to subscribe to *Annali* (https://annali.org/subscribe/).

B. SUBMITTING AN ARTICLE (see the template at the end of these norms)

- Submit an electronic copy in Microsoft Word format to the guest editors.
- Do not use a template or a style that the editor cannot override.
- Use Times New Roman, 12-point font throughout the essay, with 1-inch margins on all sides.
- Follow the template on page 15 to include the author's or authors' names, the article title in the language of the article, an abstract of 100-150 words in English, and a list of 5-8 keywords. If the article is in Italian, please also include a "sinossi" and a list of "parole chiave."
- Place the name of the university or other affiliation, or *Independent Scholar*, in italics at the end of the article, right-aligned, just before the Works Cited. If you haven't received your PhD, write *PhD candidate*.
- At the end of the article, provide a Works Cited section (or Opere citate in Italian). This is a COMPLETE list of ALL references, including books and authors simply mentioned in your article or in your footnotes. Do not include in the Works Cited any authors you do not quote or mention.

C. ARTICLE ORGANIZATION AND FORMATTING

To improve readability, *Annali* requires dividing the essay into various parts—every 3-4 pages—and giving each of those parts a heading.

- Skip one line after the previous section.
- Use bold, not italics, for section titles.
- Do not skip a line after the heading.
- Align the beginning of the new paragraph to the left.
- Do not indent the first paragraph after the title or immediately after a heading
- Indent the first lines of all subsequent paragraphs at 0.25 inches.

D. SUBSTANTIATING STATEMENTS AND IN-TEXT REFERENCES

Important statements must be validated with reference to reliable sources. For instance, the reader needs to know the source of the following statement: "Out of 200,000 partisans, 60,000 were women, 35,000 actively engaged in armed combat" (insert your source here).

When referencing your source, please refer to specific page numbers in articles and books in a parenthetical citation. Do not use a footnote to reference a work or author listed in the Works Cited. Full bibliographic information must appear in the Works Cited.

In the body of the article and footnotes, refer to critics using first and last names the first time they are mentioned, and last name only afterwards, unless there is confusion.

Always include page numbers of the content you are citing in both the body of the article and footnotes.

Authors you quote should be introduced briefly, at least the first time you quote from them.

Example in English:

NOT:

The hybrid resulting from the "syntagmatic and semiotic aspects of both words and images" conveyed a metaphorical meaning, which viewers would need to decipher by drawing from their own experience and memory of textual and visual impressions (Tribe 254).

BUT:

Tania Tribe's interpretation suggests that the verbal-visual hybrid resulting from the "syntagmatic and semiotic aspects of both words and images" conveyed a metaphorical meaning, which viewers would need to decipher by drawing from their own experience and memory of textual and visual impressions (254).

Esempio in italiano:

NON:

È possibile affermare che il mondo descritto nel *Decameron* non "è una evoluzione, ma è una catastrofe, o una rivoluzione, che da un dì all'altro ti presenta il mondo mutato" (De Sanctis, *Storia della letteratura italiana* 1.314).

MA:

Come afferma Francesco De Sanctis, il mondo descritto nel *Decameron* non "è una evoluzione, ma è una catastrofe, o una rivoluzione, che da un dì all'altro ti presenta il mondo mutato" (*Storia della letteratura italiana* 1.314).

D.1. Citation patterns

Author's name in prose and title in parenthetical citation:

Morrison writes, "If a house burns down, it's gone, but the place—the picture of it—stays" (*Beloved* 35).

Author's name and title in prose:

As Morrison writes in *Beloved*, "If a house burns down, it's gone, but the place—the picture of it—stays" (35).

Author's name and title in parenthetical citation:

The character Sethe notes, "Places, places are still there. If a house burns down, it's gone, but the place—the picture of it—stays" (Morrison, *Beloved* 35).

Authors with one entry in the Works Cited:

Giulio Bollati interpreted Cuoco's thought in terms of a nationalism that would blossom under Mussolini's dictatorship (3). [The name of the author appears in the sentence; no need to repeat it within parentheses, containing only the page you refer to.]

Authors with several entries in the Works Cited:

"diverse" (Cuoco, *Saggio storico* 90).

Two authors:

Emblems and other artifacts that followed an emblematic pattern became means for persuasion, induction of shared moral beliefs, and promotion of norms of societal and individual conduct (McCall-Probes and Mödersheim viii). **Per saggi in italiano:** (McCall-Probes e Mödersheim viii)

Three or more authors:

In Joe Nockels and colleagues' systematic literature review, Transkribus is defined "the most popular user-facing platform for producing transcripts of historical texts across the cultural and heritage industries" (368).

The scholars mentioned above defined Transkribus as "the most popular user-facing platform for producing transcripts of historical texts across the cultural and heritage industries" (Nockels et al. 368).

E. QUOTATIONS

- Quotations in the essays are set in "quotation marks," never ~~«*caporali*»~~: "quotation" (Author and page #) or "quotation" (page #).
- Quotations longer than three lines (block quotations) are set off from the body of the text.
  - Use Times New Roman, 10-point font.
  - Do not indent a block quotation; simply skip an extra line before and after the quotation.
  - Do not use quotation marks or any other symbols around a block quotation. Use quotation marks within the block only for direct discourse.

- Quote the original text. If the quotation is in a language other than Italian or English and requires a translation, begin a new paragraph and place the translation within parentheses.
- After each block quotation, add the reference to the author and book, unless it is already present immediately above, always followed by the page number. This reference should be in a 10-point font as well.
- When you emphasize the original text, which should be done sparingly, use italics and add: "my emph." or "emph. added." Example: (Manzoni 235, emph. added).

E.1. Quotations with omitted words

Annali d'italianistica uses this symbol for omitted phrases in a quotation: […] (please note that the spacing is automatically generated by Word). Make sure, if needed, to place a fourth period, meaning a full stop, either before the ellipsis: . […]; or after the ellipsis: […].—to reflect the original quotation.

If the quotation is part of your sentence, you do not need to insert the symbol.

Examples:

According to Monga, "the image of the journey repeats the familiar patterns of the individual's endeavors from birth toward death […]" (199).

If one accepts Monga's statement that "the journey repeats the familiar patterns of the individual's endeavors from birth toward death" (199), hodoeporics often becomes a paradigm of human life.

Monga suggests that "the individual's endeavors from birth toward death" may lead "to a glorious world of personal salvation" (199).

E.2. Translations

Annali d'italianistica is intended for scholars of Italian Studies, and articles are normally written in Italian or English. There is no need to provide translations from Italian or English. If you quote from a language other than Italian or English, you may quote the original and add the translation, or just provide the translation taken from a reliable source.

Example:

Ovidio spera che vengano ricordate le sue *Metamorfosi*, al di là delle intimidazioni dei potenti: "Caesar in hoc potuit iuris habere nihil" (*Tristia* 3.7.48; "Su questo, Cesare non ha potuto vantare alcun diritto", *Opere di Ovidio* 2.233).

If the quotation is set off from the text (the so-called "block quote"), quote the original first, and provide reference, then have the translation follow within parentheses.

Example:

Il poeta classico, rivolgendosi ad Augusto, difende inoltre la propria arte:

At si, quod mallem, vacuum tibi forte fuisset,
nullum legisses crimen in Arte mea.

[…]
inque meo nullum carmine crimen erit. (Ovidio, *Tristia* 2.239-40 e 250)

("Ma se per caso tu avessi avuto tempo, come avrei preferito, non avresti letto nulla di incriminabile nella mia Arte. […] e nel mio carme non vi sarà nessuna colpa," *Opere di Ovidio* 2.183)

F. FOOTNOTES

- Do not insert footnote numbers manually; use Word's automatic footnote system (please notice that the position.
- Place the number after all punctuation marks, except for an em-dash (—), where the footnote number comes *before* the dash.
- In the footnotes, the number should be superscript (which Word does automatically) and left-aligned. Please skip one space after the footnote number. Do not skip a line after each note.
- Within the article, do not refer to a specific footnote in your essay using a number because the footnote numbers may be changed during copyediting.
- Do not refer to images in your footnotes (unless there is already a reference in the body of the essay).
- How to reference a footnote:

Oltre al dottor Carlo Fabrizi, unico traduttore ufficiale dall'inglese a Venezia nella prima metà del '700 (Infelise 57n120), fra i nomi più ricorrenti troviamo […]. [= at page 57, footnote 120]

Come invece afferma lo studioso, caratterizzati da "descrizioni telegrafiche" (29n8) [= at page 29, footnote 8]

G. TITLES, NUMBERS, DATES, AND ARCHIVAL REFERENCES

Titles

- Use *italics* for titles, not underlining.
- Titles within titles in italics are not set in italics.
- In titles in Italian, capitalize only the first word: *I promessi sposi*, *Il marzocco*. Do not capitalize subtitles after colon.
- Titles of newspapers are set in *italics*.

Numbers

- Always use Arabic numerals instead of Roman numbers except to indicate the pages marked with Roman numerals in prefaces of introductions to books, preferring lowercase Roman numerals.
- Volume numbers (first, second, etc.) in the body of the essay are referenced as follows: *Lettre d'une dame Angloise* (Desfontaines 2.325-49: *that is, volume 2, pages 325-49, of Desfontaines*) [Not: II, 325-49].
- Use numerals, separated by a period, to indicate act, scene, and lines of a play (1.4.33-35 = act 1, scene 4, lines 33 to 35).

Page numbering

Please follow these examples: 1-8; 11-15; 20-25; 25-35; 35-101; 96-104; 103-08; 105-95; 395-401; 923-1005; 1100-35; 1215-320; 1608-774; 1899-911.

For introductions with Roman numbers, we keep the entire numbers.

Dates

They basically follow the same norms exemplified above for numbers: 1545-63; 1915-18, but 1899-1954.

Manuscripts

Manuscripts and books in archives must be listed with their bibliographical references (book, chapter, paragraph, verse, etc.), with letters or reference numbers spaced, without commas or periods: e.g., Laur. XLII I; Magl. II IV 250; Vat. Chig. L V 176.

H. ENGLISH STYLE AND PUNCTUATION

- *Annali d'italianistica* uses American spelling.
- Please double-check your long sentences for coherence and simplify them.
- Please follow English norms about restrictive and non-restrictive sentences, and change punctuation and relative pronouns accordingly. Concerning restrictive and non-restrictive sentences, please read appropriate passages in such reputable works as *The Chicago Manual of Style*, *Fowler's Modern English Usage*, or similar works (e.g., Purdue OWL MLA Guide).

Punctuation for articles written in English

- For all quotations use double quotes: " ".
- Use single quotes—' '—*only* within double quotes.
- Do not use single quotes, but rather double quotes, to emphasize or to suggest a special meaning of the word or expression used. Use double quotes in this way sparingly.
- Quotation marks always include periods and commas in essays written in English (not in Italian); colons and semicolons are never included within quotes.
- If a quotation ends with single and double quotation marks, commas and/or periods are placed within single and double quotes: .'" and ,'".
- The period of a complete sentence included within parentheses is placed within the parenthesis.

  Example:

  (Apparently, not much: Buyamba notes that their use of the term is grammatically incorrect as *baluba* is the plural form of the singular *muluba.*)

- Double quotes also include the final period of a sentence or part or a bibliographical element: Crotti, Ilaria. "Le seduzioni della virtù."
- Hyphens - are used in compound names and intervals (pages or years).
- Use em-dashes—like this and without spaces—for parenthetical statements.

Punteggiatura per articoli in italiano

- Per le citazioni si usano i doppi apici: “ ”. *Annali* non usa mai i caporali (« »).
- Apici singoli—‘ ’—vanno usati solo dentro gli apici doppi.
- Per enfasi si usano le virgolette doppie.
- Per i saggi scritti in italiano la punteggiatura va fuori dalle virgolette sia nel testo sia nelle Opere citate:

Hollander, Robert. “Le opere di Virgilio nella Commedia di Dante”. *Dante e la “Bella Scola” della poesia*, a cura di Amilcare Iannucci, Longo, 1993, pp. 251-348.

- Trattini ed em-dashes: distinguiamo tra - (trattino), usato nei nomi composti e negli intervalli, ed m-dash (lineetta)—come queste—che separa gli incisi.
- Non ci sono spazi prima e dopo un em-dash.

I. ABBREVIATIONS

I.1 Abbreviations in English

- Do not use ibid., cfr., or op. cit., ss.
- Bible: do not abbreviate the names of biblical books unless you use abbreviations consistently throughout the article.
- Do not precede a page number in a parenthetical citation with p. or pp., as you do in the Works Cited (where such abbreviations lend clarity). If you cite a number other than a page number in a parenthetical citation, precede it with a label such as chapter or section (often abbreviated in parentheses) or line or lines (do not abbreviate). Otherwise, your reader is to assume that the numeral refers to a page number.

In prose	In parenthetical citations
chapter 2	(ch. 2)
line 110	(line 110)
scene 4	(sc. 4)

- Comm. = comment by
- vol./vols. = volumes]

I.2 Abbreviazioni in italiano

- Comm. [= commento di; commentato da.]
- Trad. [= tradotto da, traduzione di]
- t. [= tomo]
- vol./voll. [= volume/i]
- v./vv. [= verso/i]
- Per concisione, non anteporre **p.** o **pp.** al numero di pagina nelle citazioni parentetiche, come invece si fa nell’elenco delle opere citate (dove tali abbreviazioni contribuiscono a rendere più chiara l’indicazione bibliografica). Se nella citazione parentetica si cita un numero diverso dal numero di pagina, anteporre un’indicazione come **capitolo** o **paragrafo** o **sezione** (spesso abbreviati tra parentesi), oppure **v.** o **vv**. In caso contrario, il lettore presumerà che il numero si riferisca a una pagina.

Nel testo	In parentesi
capitolo 2	(cap. 2)
v. 110	(v. 110)
scena 4	(sc. 4)

I.3 Abbreviations of Dante's works

Please use the following abbreviations to quote Dante's works. NEVER use Roman numerals, but only Arabic numerals, following the examples below. Always quote the original; only if it's relevant to your argument, you may also quote a standard translation or have your own rendering. If translation does not have standard divisions as in critical editions, please quote page numbers.

- *Vita nova* = *VN* 1.1; *VN* 2.3-5 [Please use Barbi's or De Robertis's numbering and text]
- *Commedia* [use Petrocchi's edition, which is the text followed by most recent English translations; a free version of Petrocchi's edition can be found here: https://digitaldante.columbia.edu/dante/divine-comedy/]
- *Inferno* = *Inf*. 1.1-3 [= canto one, lines 1-3]
- *Purgatorio* = *Purg*. 1.1-3
- *Paradiso* = *Par*. 1.1-3
- *Convivio* = *Conv*. 1.1-5 [Please use a reputable edition with divisions in books and paragraphs]
- *De vulgari eloquentia* = *DVE* [Please use a reputable edition with divisions in books and paragraphs]
- *Rime* [Different editions have different numberings. Please use a reputable edition with numbering: the first number will indicate the poem, while the following number(s) indicate the lines. It might be wise to quote the first line of the poem to help the reader identify the poem, given the great differences in numbering.]
- *Monarchia* = *Mon*. 1.1-2 [Use a reputable edition with divisions in books and paragraphs]
- *Epistles* = *Ep*. 1.1-2 [Please use a reputable edition with divisions in numbers and paragraphs]
- *De situ et forma aque et terre* = *De situ* 1.1 [Please use a reputable edition with divisions in books and paragraphs]

J. WORKS CITED / OPERE CITATE

The list of Works Cited follows the text of the article and is organized in alphabetical order, without distinctions among primary texts, films, archives, and critical works, according to the authors' (or editors') last names, or according to the titles if there is no author.

Annali d'italianistica's style incorporates and adapts the *MLA Handbook* (Ninth edition). In case these norms do not address an instance in your article, please refer to MLA style. MLA only requires the place of publication for books published before 1900.

For more examples, visit: https://style.mla.org/works-cited/works-cited-a-quick-guide/article/.

The Works Cited must be a complete list of all references, including books and authors simply mentioned in your article or in your footnotes. Do not include in the Works Cited any authors you do not quote or mention.

Authors with multiple works listed

The authors whose works are cited more than once will be indicated, after the first occurrence, with six underscores followed by the period, like this:

Kunzle, David. *The Early Comic Strip. Narrative Strips and Picture Stories in the European Broadsheet from c.1450 to 1825*. U of California P, 1973.
_____. "Bruegel's Proverb Painting and the World Upside Down." *The Art Bulletin*, vol. 59, no. 2, 1977, pp. 197-202.

J.1. Works Cited (for contributions in English)

Books

Structure: Author's last name, First name. Title of the Book. Publisher, Year published.

Conte, Giuseppe. *La metafora barocca: saggio sulla poetica del Seicento*. Mursia, 1972.

Books with two authors:

Shields, David, and Shane Salerno. *Salinger. La guerra privata di uno scrittore*. 2013. Translated by Leonardo Bertolucci, Isbn Edizioni, 2014. [The year of the first edition follows the title.]

Books with three or more authors:

Charon, Rita, et al. *The Principles and Practice of Narrative Medicine*. Oxford UP, 2017.

Edited volumes:

Asor Rosa, Alberto, ed. *Le forme del testo. La prosa*, vol. 2, t. 2, *Letteratura italiana*. Einaudi, 1984.

Multivolume works:

Durant, William and Ariel. *The Story of Civilization*. Vol. 5: *The Reinassance*. Simon and Schuster, 1967.

Introductions

Structure: Author Last Name, First Name. Introduction. *Book Title*, edited by Editor Name (if applicable), publisher, year, page number(s) OR DOI/permalink/URL (without http://).

Hunter, John C. Introduction. *Renaissance Literature: An Anthology of Poetry and Prose*, 2nd ed., Wiley-Blackwell, 2009, pp. 1-17.

Articles, chapters in books, and reviews

Structure: Author Last Name, First Name. "Title of the Chapter." *Book Title*, edited by Editor Name and Last name, publisher, year, page number(s).

Malato, Enrico. "La città di Dante." *Dante*, Salerno Editrice, 1999, pp. 17-30.

Craig, Jacob, et al. "Against the Rhetoric and Composition Grain: A Microhistorical View." *Microhistories of Composition*, edited by Bruce McComiskey, UP of Colorado, 2016, pp. 284-306.

Journal articles

Structure: Author Last Name, First Name. "Title of Article." *Journal Title*, vol. #, issue #, publication date, page number(s). DOI (if available) or URL (without https://) or Permalink. Access Date (supplemental).

One Author

Beckwith, Sarah. "Enter the Child. A Scene from Stanley Cavell's The Claim of Reason." *Philosophy and Literature*, vol. 46, no. 2, 2022, pp. 251-62.

Two Authors

McCorkle, Ben, and Jason Palmeri. "Lessons from History: Teaching with Technology in 100 Years of 'English Journal.'" *The English Journal*, vol. 105, no. 6, 2016, pp. 18-24.

More than Two Authors

Portier, C. J., et al. "A Human Health Perspective on Climate Change: A Report Outlining the Research Needs on the Human Health Effects of Climate Change." *Journal of Current Issues in Globalization*, vol. 6, no. 4, 2013, pp. 621-710.

Journal article with no known author:

"Climate Change and Cattle." *The Science Teacher*, vol. 77, no. 1, 2010, pp. 15-16.

Translated articles:

Cavarero, Adriana. "'A Child Has Been Born unto Us': Arendt on Birth." Translated by Silvia Guslandi and Cosette Bruhns, *PhiloSOPHIA*, vol. 4, no. 1, 2014, pp. 12-30.

Newspaper articles

Structure: Author Last Name, First Name M[iddle initial]. "Article Title." *Newspaper Title*, Day Month Year published, section name (if applicable), p. page number.

Gallarati Scotti, Tommaso. "Due maestri del Manzoni." *Corriere della sera*, 27 May 1959, p. 3.

Newspaper articles found online

Structure: Author Last Name, First Name M[iddle initial]. "Article Title." *Newspaper Title*, Day Month Year published, URL. Accessed Day Month Year (supplemental).

Coldwell, Will. "Hawaii Becomes First US State to Ban Sunscreens Harmful to Coral Reefs." *The Guardian*, 3 May 2018, www.theguardian.com/travel/2018/may/03/hawaii-becomes-first-us-state-to-ban-sunscreens-harmful-to-coral-reefs. Accessed 28 July 2020.

Films

Structure: Director. *Title*. Production. Country, year.

Benigni, Roberto. *La vita è bella*. Cecchi Gori Group, Melcampo Cinematografica. Italia, 1997.

Lucas, George. *Star Wars Episode IV: A New Hope*. Twentieth Century Fox. USA, 1977.

J.2. Opere citate (per i saggi scritti in italiano)

Libri

Struttura: Cognome Autore, Nome. *Titolo*. Casa Editrice, anno di pubblicazione.

Conte, Giuseppe. *La metafora barocca: saggio sulla poetica del Seicento*. Mursia, 1972.

Libri con due autori:

Shields, David, e Shane Salerno. *Salinger. La guerra privata di uno scrittore*. 2013. Trad. Leonardo Bertolucci, Isbn Edizioni, 2014. {L'anno della prima edizione, se presente, segue il titolo}

Libri con tre o più autori:

Charon, Rita, et al. *The Principles and Practice of Narrative Medicine*. Oxford UP, 2017.

Curatele:

Asor Rosa, Alberto, a cura di. *Le forme del testo. La prosa*, vol. 2, t. 2, *Letteratura italiana*. Einaudi, 1984.

Opere in più volumi:

Durant, William e Ariel. *The Story of Civilization*. Vol. 5: *The Reinassance*. Simon and Schuster, 1967.

Introduzioni

Struttura: Cognome Autore, Nome. Introduzione. *Titolo*, a cura di Nome e Cognome Curatore. Casa Editrice, anno di pubblicazione, pagine (o sito web).

Hunter, John C. Introduction. *Renaissance Literature: An Anthology of Poetry and Prose*, seconda ed., Wiley-Blackwell, 2009, pp. 1-17.

Articoli, capitoli in volume e recensioni

Struttura: Cognome Autore, Nome. "Titolo del capitolo o saggio". *Titolo volume*, a cura di Nome Cognome curatore, Casa editrice, anno, pagine.

Malato, Enrico. "La città di Dante". *Dante*, Salerno Editrice, 1999, pp. 17-30.

Craig, Jacob, et al. "Against the Rhetoric and Composition Grain: A Microhistorical View". *Microhistories of Composition*, a cura di Bruce McComiskey, UP of Colorado, 2016, pp. 284-306.

Articoli in rivista

Struttura: Cognome Autore, Nome. "Titolo del capitolo o saggio". *Titolo rivista*, vol. #, no #, data di pubblicazione, pagine. DOI o URL (senza https://) o Permalink.

Articoli con un autore/autrice:

Beckwith, Sarah. "Enter the Child. A Scene from Stanley Cavell's The Claim of Reason". *Philosophy and Literature*, vol. 46, no. 2, 2022, pp. 251-62.

Articoli con due autori/autrici:

McCorkle, Ben, e Jason Palmeri. "Lessons from History: Teaching with Technology in 100 Years of 'English Journal'". *The English Journal*, vol. 105, no. 6, 2016, pp. 18-24.

Articoli con più di due autori/autrici:

Patanè, Flavia, et al. "Asylum-Seekers Prosecuted for Human Smuggling: A Case Study of Scafisti in Italy". *Refugee Survey Quarterly*, vol. 39, no. 2, 2020, pp. 126-40.

Articoli senza autori:

"Climate Change and Cattle." *The Science Teacher*, vol. 77, no. 1, 2010, pp. 15-16.

Articoli tradotti:

Cavarero, Adriana. "'A Child Has Been Born Unto Us': Arendt on Birth", trad. Silvia Guslandi e Cosette Bruhns, *PhiloSOPHIA*, vol. 4, no. 1, 2014, pp. 12-30.

Articoli in quotidiani

Struttura: Cognome Autore, Nome. "Titolo dell'articolo". *Titolo del giornale*, giorno mese anno di pubblicazione, sezione (se presente), pagine.

Gallarati Scotti, Tommaso. "Due maestri del Manzoni". *Corriere della sera*, 27 maggio 1959, p. 3.

Articoli online

Struttura: Cognome Autore, Nome. "Titolo dell'articolo". *Titolo del giornale*, giorno mese anno di pubblicazione, URL.

Coldwell, Will. "Hawaii Becomes First US State to Ban Sunscreens Harmful to Coral Reefs". *The Guardian*, 3 maggio 2018, www.theguardian.com/travel/2018/may/03/hawaii-becomes-first-us-state-to-ban-sunscreens-harmful-to-coral-reefs.

Film

Struttura: Regista. *Titolo*. Produzione. Paese, anno.

Benigni, Roberto. *La vita è bella*. Cecchi Gori Group, Melcampo Cinematografica. Italia, 1997.

Lucas, George. *Star Wars Episode IV: A New Hope*. Twentieth Century Fox. USA, 1977.

K. IMAGES

- If the author wishes to include images in the article, they must obtain and document permissions from the rights holder(s). A copy of correspondence or purchase usually satisfies this proof of permissions and must be sent to the journal editors during the copyediting phase. If permissions are not documented, the image cannot be published.
- In order to ensure print quality, the original illustrations need to be at least 10 × 15 cm at a resolution of 300 dpi (dimensions: 1200 × 1800 pixels). Please do not try to blow up low-resolution files as this will not improve, but worsen, the quality.
- Provide images in a separate file, with clear numbering (Fig. 1; Fig. 2, etc.), and captions in a separate Word file.
- The caption should include the title, author, and location and/or rights holder.
- Please indicate where you would like to insert the image in your article with the following format: [INSERT Fig. 1]. Images might be placed at the end of the essay to avoid irregular spacing.

L. NORMS FOR PROOFREADING

- When the editors return your essay, follow instructions and re-read your essay carefully for meaning, clarity, spelling, and printing errors. Especially if you are writing in a language that is not your native language, we encourage you to ask a reliable colleague of the native language to do this task.
- Double-check all quotations, page numbers, and bibliographical entries. Do not assume that your text is error-free.
- Every quotation must have a page number; when several quotations from the same work and page occur in the same paragraph, indicate the page number at the end of the last quote in the same paragraph, like this (3).
- Check consistency of such typographical signs as “ ” and ‘ ’.
- Check consistency of bibliographical entries.

M. ARTICLE TEMPLATE

NAME OF AUTHOR

TITLE OF ESSAY: SUBTITLE / TITOLO: SOTTOTITOLO

Abstract: 100-150 word abstract of essay.

Keywords: 5-8 keywords divided by commas and with a period at the end.

Introduction

[Provide an appropriate subtitle, or write Introduction]

The first paragraph of each section starts with no indentation.

Body of text: indent all beginnings of paragraphs 0.25 inches (except the first one in each section).

Block quotes (more than three lines of text) are set off from the body of the text; no indentation, skip a line before and after. Font: Times New Roman 10.

After block quote:

- Do you begin a new paragraph after the quotation? If so, indent line.
- No new paragraph? Do not indent.

First Section after Introduction / Prima sezione dopo l'introduzione [Provide an appropriate title]

Text

Second Section / Seconda sezione [Provide an appropriate title]

Text

Additional Sections

Text

Conclusion

Name of academic affiliation or Independent Scholar [italics]

Works Cited / Opere citate

List of works cited.

To indicate the second (or third, etc.) entry of an author: _____.