

# SCRITTURE MIGRANTI

{rivista di scambi interculturali}

## Stylesheet

«Scritture Migranti» is a blind peer-reviewed annual journal focusing on Migration Studies. It accepts (previously unpublished) articles in Italian, French and English.

### *Submission Guidelines*

Papers must be sent to [redazione.scritturemigranti@unibo.it](mailto:redazione.scritturemigranti@unibo.it), saved in .doc or .docx. Please, make sure to remove all mentions of your name both in the text and in the metadata of the word file before sending it for the peer review. Send your bio-bibliographic note in a second file: the bio note must be written in the same language of the essay, it should include a reference to the author's affiliation (if relevant), his/her research interests, previous publications and an email contact; it should not exceed 5 lines and should be joint to your paper after the peer review process in the final page (see the template attached).

The essay should be 50.000 signs long, notes and spaces included, bibliographic references not included.

A title, an abstract of no more than 200 words, and five key-words, the three in the language of the contribution and in English, must be added in the first page (see the template attached).

### *Proofreading Rules*

Once your article or review has been accepted for publication, with any revisions that may have been requested, the general editor will forward it to the production editor for setting. Once set, proofs are sent in pdf form to each contributor and to the general editor for checking and correction. Please deal with this as quickly as possible and email all minor amendments to the production editor. Substantive amendments are not allowed. Further revised proofs will be sent for checking if necessary.

## ***Layout of the Manuscript***

### *Essay Title*

Garamond, size 16, small capitals, centred text, single-spaced, spacing (after) 3 pt.

### *Subtitle*

Garamond, size 13, small capitals, centred text, single-spaced, spacing (after) 3 pt.

### *Author*

Garamond, size 12, centred text, single spaced, spacing (before) 16 pt, spacing (after) 20 pt.

### *Epigraph*

Text: Garamond, size 11, left alignment at 7 cm, line spacing exactly 16 pt, spacing (after) 20 pt.

Author and title: Garamond, size 11, italic, right alignment, line spacing exactly 16 pt, spacing (after) 20 pt.

### *Paragraph title*

Garamond, size 13, italic, line spacing 1.5, left alignment, spacing (before) 40 pt, spacing (after) 13 pt.

### *Subparagraph title*

Garamond, size 13, italic, line spacing 1.5, left alignment, left indentation at 1 cm, spacing (before) 20 pt.

### *Text*

Garamond, size 13, justified, line spacing 1.5, indentation (special, first line) 1 cm.

### *Quotations*

Garamond, size 11, justified, single spaced, indentation 1 cm to the left, spacing (before) 16 pt, spacing (after) 20 pt.

### *Footnotes*

Garamond, size 10, justified, single space, indentation (special, first line) 0.5 cm., spacing (after) 3 pt. Please, use footnotes with progressive numbering in Arabic numerals, starting from 1.

### *Captions*

Garamond, size 10, italic, centred text, single spaced, spacing (after) 3 pt.

### *References*

Garamond, size 13, justified, single spaced, hanging indent 0.5 cm, spacing (after) 6.5 pt.

## *Typographic Style*

### *Quotation marks*

*Guillemets* (« ») should be used for primary level quotations, specific concepts employed by an author included.

Curved quotation marks (“ ”) should be used in the following cases:

- “Scare quotes”;
- To enclose a definition;
- To underline the specificity/technicality/improper handling of a term;
- To enclose meanings and translations in foreign languages;
- Secondary level quotation;

### *Use of Italic*

Italic should be employed in the following cases:

- Latin expressions;
- Underline a particular use of a term; emphasis;
- Books, films, paintings’ titles.

### *Abbreviations, Acronyms, Use of capitals, Lowercase*

Main abbreviations:

before Christ	<i>BC</i>
book chapter(s)	cap., capp.
see also	cf.
column(s)	col., coll.
Anno domini	<i>AD</i>
and others	<i>et al.</i> (in italic) [cf. section “Citation style”]
<i>et cetera</i>	etc.
edition	ed.
original edition	ed. orig.
figure(s)	fig., figg.
folio, (s)	fol., fols.
degree Celsius	°C

Idem / Eadem	Id. / Ead.
Manuscript, (s)	ms., mss.
miscellaneous	misc.
author's note	AN
editor's note	Ed.
translator's note	TN
number, (s)	n., nn.
page, (s)	p., pp.
paragraphe, (s)	par., parr.
<i>et seq.</i>	f., ff. ["p./par. X and the following"]
table, (s)	tab., tabb.
tome, (s)	t., tt.
translated by	trad.
line, (s)	v., vv.
volume, (s)	vol., voll.

### *Acronyms*

Abbreviations and acronyms do not need to be followed by a period, for example ANPI (not A.N.P.I.).

### *Dashes*

Hyphen ( - ) should be used to join words not preceded nor followed by spaces. Please use the em dash ( – ) preceded and followed by spaces for non-defining sentences.

### *Capital Letters*

For historical events, all letters of the name must be capitalised:

- o World War II
- o The French Revolution

### *Date*

Dates should be given in the form "25 August 1989".

### *Years and Numbers*

Years and Centuries must be written as follows:

- o twenty-first century, XXI century (not 21st century)
- o Sixties (not 60s, 1970s)

Numbers must be written with the following format:

- Data (results, percentages etc.) are always expressed in numbers
- Numbers greater than 100 are always expressed in numbers (103, 1,280, 15,756), except for multiples of a hundred and a thousand
- Numbers between 0 and 100 (both included) must be expressed in letters (zero, one, two, twenty-three, eighty-seven, a hundred etc.)
- Roman numerals that indicate a book page must be written in lowercase

## ***Citation***

Text can be cited in the original or in the translated version, at discretion of the author.

Quotations of less than three lines should be placed in body text enclosed in *guillemets* (« »).

Quotations longer than 3 lines must be separated from the text, without guillemets (cf. the template and the section “Layout of the Text”).

Ellipses within quotations should be placed within square brackets, “[...]”.

In poetry short quotes, to indicate the break-line use “/” preceded by a space; to indicate the strophe-break, use “//”, preceded by a space. Ellipses of one or more lines should be placed within square brackets, “[...]”.

## *References Style*

Bibliographic references should be in-text, inserting in curly brackets the Author's Surname followed by the year of publication, followed by a comma (or a semicolon in case of non-consecutive pages) and the number(s) of the page(s):

(Rossi 1978)  
(Rossi 1978, 31-38)

Just mention the consulted edition of the source. Do not provide information on the original edition for reprints, translations etc.

Use the conjunction “and” instead of “&” to indicate two authors of the same work; for more than two authors, use the surname of the first author followed by “*et al.*” (in italic).

(Parisi and Pasquino 1977, 33,35)  
(Cabot and Lenz 2012)  
(Barbagli *et al.* 1976, 33)  
(Franchi 1996b, 175-183)

In case of two or more references, separate them with a semicolon:

Alcuni studiosi sono giunti alle medesime conclusioni (Rossi 2010; Bianchi 2011).

Questo è quanto affermato dagli studiosi che per primi osservarono il fenomeno (Rossi 2010, 25; 2011, 26).

When a quotation comes from the primary source analyzed in the essay, if the reference is clear, it is possible to only write the year of publication and the page in brackets, omitting the author:

Come scrive Agamben, «profanare significava per converso restituire al libero uso degli uomini» (2005, 83).

Use “*ibidem*” (in italic) for quoting the same page of the same reference of the previous citation.

Use “*ivi*” for quoting a different page of the same reference of the previous citation (*ivi*, 84).

## *Final Bibliography*

### *General Rules*

The section must be entitled “References”

List only the works cited within the text, in alphabetical order, by author.

For literary works, please always provide information on the original edition.

For multiple works by same author, please list them in chronological order, and repeat the surname and name of the author in each entry in the bibliography. For multiple works by same author in the same year, use “a”, “b”, “c”, etc., after the year.

Authors should be listed in the form: “Surname, Name”, followed by the year of publication between brackets.

If the year of the source cited do not correspond to the year of the original edition (new edition, translation, etc.), please indicate between square brackets, after the title, the year of the original edition.

If the title of the source contains the title of another book, this latter should be put in round characters (ex.: *Studies on À la Recherche du temps perdu*).

For English titles, please apply the Chicago style: <https://capitalizemytitle.com/style/Chicago/>

Examples:

### *Books*

Gambetta, Diego (1986), *La mafia non esiste*, Cambridge, Cambridge University Press.

Pasquino, Gianfranco (1970a), *Modernizzazione e sviluppo politico*, Bologna, il Mulino.

Berelson, Bernard, Lazarsfeld, Paul F., McPhee, William (1954), *Voting*, Chicago, University of Chicago Press.

Flaiano, Ennio (2006), *Tempo di uccidere* [1947], Torino, UTET.

Gambetta, Diego (1987a) (ed.), *Trust Making and Breaking Cooperative Relations*, Oxford, Blackwell.

Pischedda, Bruno (1994), *Come leggere Il nome della rosa di Umberto Eco*, Milano, Mursia.

### *Translated Volumes*

Weber, Max (1968), *Economia e società* [1920], Milano, Comunità.

Steinbeck, John (1992), *The Grapes of Wrath* [1939], London, Penguin.

Steinbeck, John (2017) *Furore*, trad. Sergio Claudio Perroni, Milano, Bompiani.

### Miscellaneous

Caciagli, Mario, Spreafico, Alberto (eds.) (1983), *Il voto di chi non vota*, Milano, Comunità.

### Essays or chapters in a volume (editorship or monography)

Ghini, Celso (1983), *Alcune particolarità dell'astensionismo in Italia*, in Mario Caciagli and Alberto Spreafico (eds.), *Il voto di chi non vota*, Milano, Comunità, pp. 81-109.

Quaquarelli, Lucia (2010), *Chi siamo io? Letteratura italiana dell'immigrazione e questione identitaria*, in Ead. (a cura di), *Certi confini. Sulla letteratura italiana dell'immigrazione*, Milano, Morellini, pp. 43-58.

Lenz, Ramona (2010), "Hotel Royal" and Other Spaces of Hospitality: Tourists and Migrants in the Mediterranean, in Julie Scott and Tom Selwyn (eds.), *Thinking through Tourism*, New York, Berg, pp. 209-230.

Ghini, Celso (1983), *Alcune particolarità dell'astensionismo in Italia*, in Caciagli and Spreafico (1983), pp. 81-109.

### Journal and newspaper articles

Lange, Peter (1977), *La teoria degli incentivi e l'analisi dei partiti politici*, «Rassegna italiana di sociologia», vol. 17, n. 4, pp. 501-526.

Spadaro, Barbara (2020), *The Transcultural Comics of Takoua Ben Mohamed: Memory and Translation a fumetti*, «Modern Italy» (*Transcultural Exchanges and Encounters in Italy*), vol. 25, n. 2, pp. 177-197.

Vitali, Ilaria (2017), *Mappamondo francese per scritture migranti*, «il manifesto», 11 ottobre 2017.

### Digital Resources (on line journals, website, eBooks)

Galvagno, Rosalba, Rizzarelli, Mario, Schilirò, Massimo, Scuderi, Attilio, (2019), *Finzioni. Verità, bugie, mondi possibili: materiali per una ricognizione* (Introduzione), «Between» (*Finzioni. Verità, bugie, mondi possibili*), vol. 9, n. 18. DOI: <https://doi.org/10.13125/2039-6597/4017>.

Manica, Raffaele (2016), *La severità pietosa di Ermanno Rea*, «doppiozero», <http://www.doppiozero.com/materiali/la-severita-pietosa-di-ermanno-rea> (last visited 26 May 2020).

Evans, Richard J. (2016), *The Pursuit of Power. Europe 1815-1914*, London, Penguin, EBook.

### Filmography and Videography

Please make a separate section for *Filmography and Videography*.

Gregoretti, Ugo (1963), *Omicron*, Italia.

Forman, Miloš (1975), *Qualcuno volò sul nido del cuculo* (*One Flew Over the Cuckoo's Nest*), USA.

Monicelli, Mario, Fellini, Federico, Visconti, Luchino, De Sica, Vittorio (1962), *Boccaccio70*, Italia.

Lynch, David (1990-1991), *I segreti di Twin Peaks* (*Twin Peaks*), 30 episodi, USA.



*Illustrations (Images, Tables, etc.) and Captions*

The image (JPG./PDF. file) is always accompanied by a caption, positioned directly below the image, without empty lines, justified, and introduced by the following caption: “Fig. 1:” followed by the text, with period at the end. The table, as well, is always accompanied by a caption, right below the chart, without empty lines, with justified text alignment, and the following caption: “Tab. 1:” followed by the text with final period.

Please provide: Author, title / subject (in italic), current location, technique.

Giotto, *Isacco respinge Esaù*, Assisi, Basilica Superiore di San Francesco, particolare.

Fra' Bartolomeo di Pietro da Perugia su disegno di Mariotto di Nardo, Santa Caterina d'Alessandria, Perugia, chiesa di San Domenico, particolare con la sottoscrizione di Mariotto di Nardo.

Marcantonio Raimondi da Raffaello, *Compianto su Cristo Morto*, incisione, mm 211 x 168.

Arpi. Foggia, Museo Civico, mosaico a ciottoli policromo dalla domus a peristilio.