



Editorial guidelines of E|C, journal of AISS - Italian Association of Semiotic Studies

version updated to 08/2022

Index

1. Format and Formatting
2. Images
3. Chapters, paragraphs, titles
4. Quotes
5. References in the text
6. Notes
7. Italic, quotation marks, bold, underline
8. Uppercase and lowercase
9. Bibliography
10. Abbreviations

1. Format and Formatting

The file should be submitted in Word format (.doc) or Rich Text Format (.rtf) without different formatting, styles, comments or headings. A page template with a header is available to be used to layout your text and can be requested to the editors by writing to redazione.ec.aiss@gmail.com.

After submission, the author is not allowed to make additions neither of texts nor of images, except those requested by the editor of the journal.

Formatting:

Margins: top 3 cm, bottom, left and right 2.5 cm.

Title: Baskerville 14, round, bold.

Author: Baskerville 12, round.

Abstract: Baskerville 10. "Abstract" in bold type followed by the full stop. The text of the abstract in round type (e.g. **Abstract**. Abstract text). To be written in English, 500-1000 characters in length. No keywords.

Text: Baskerville 11, justified, single line spacing, no indent. Any lists within the text must be formatted as numbered lists followed by a full stop (e.g. 1. First item in the list).

Paragraph and sub-paragraph headings: Baskerville 11, round, bold, progressive numbering from 1.

Notes in the title: Baskerville 10, any notes in the title follow the regular numbering and are not indicated by asterisks or bold type.

Bibliography: Baskerville 10, single line spacing, protruding indent 1.27 cm; the bibliography is separated from the rest of the article by a page break.

Baskerville font download is free on the web (google the words "free font Baskerville").



N.b. N.b. In the body of the text, each title mentioned should be in italics, the authors in round. Any hyperlinks in the text should be removed, leaving only the web reference.

2. Images

Images should have a pixel resolution of 1600x1200, or 300 dpi at a size of 10x16 cm. They must be sent in the form of a .jpg or .tif file with progressive numbering named as follows:

SurnameAuthor_fig_1.tif

In the text, pictures must be inserted within a table with one column and two rows, so that the first row contains the picture and the next one its caption. The pictures must be numbered consecutively and the captions formatted as follows:

“Fig. x – BlaBlaBla.” (Baskerville 10, round, centre-aligned)

For a work of art, a historical photograph, a reproduction of a poster, etc., the caption must indicate title in italics, author, year, technique and materials, dimensions, source. E.g.:

Fig. 1 – *Trincea*, Luca Labozzetta, 1917, ink on paper, cm. 34 x 55, private collection.

As for photographs of monument, scene from everyday life, the criterion is more flexible and the description can be less formal. E.g.:

Fig. 2 – Front of the museum towards piazza Augusto Imperatore.

Where the author is not specified it will be understood that the image is owned by the author.

If the work is not by the author of the essay and is not in the public domain, indicate at the end of the caption the traditional copyright (© Google Earth) or Creative Commons copyright. E.g.:

Fig. 3 – Dio Padre Misericordioso Church in Tor Tre Teste (© Andrea Jemolo).

Fig. 4 – Aerial photogrammetry of piazza Augusto Imperatore (© Google Earth).

The captions always have the dot at the end.

In the text, the terms “figure” and “table” should be abbreviated in brackets. (e.g. Fig. 6), or in extended form without brackets:

In figure 6, the representation of chaos...
The representation of chaos (Fig. 6) also emerges in ...

3. Chapters, paragraphs, titles

Please, number all paragraphs progressively starting from No. 1:



4. Quotes

If the quotation is less than three lines, place it in the body text between double quotation marks (“...”). E.g.:

“Quote quote quote” (Surname 2009, p. 32).

“[...] they are very important ‘technically’, but literally, creatively, less valid than other manifestos in which the adjacency between poetics and realised poetry is not so manifest and marked [...]” (Cognome 2009, p. 32).

N.b. the reference should appear after the closing of quotation marks and the full stop after the parenthesis.

Note that the particular meanings included in the quotations as extracted from the original work should be kept as in the original text. In the example, the term “technically” is only in brackets because this is how it was presented in the original text. The same applies to bold and italics if they appear in the original text cited. Alternatively, it is possible to insert a footnote relating to the cited term (e.g. “technically”) specifying: In italics in the original text, In bold in the original text.

When omitting part of the quotation use [...].

Within a quoted quotation, the further quotation is expressed with single inverted commas (‘...’).

Quotations that exceed three lines should be pulled out of the main text. They should have space above and below them. Intended quotations should be without quotation marks, placed in Baskerville 10 and indented both to the right and to the left by 1 cm. E.g.:

Example of quoting a text longer than three lines, example of quoting a text longer than three lines, example of quoting a text longer than three lines, example of quoting a text longer than three lines, example of quoting a text longer than three lines, example of quoting a text longer than three lines (Leopardi 1812, p. 34).

5. References in the text

Bibliographic references should be given in brackets within the text with the author's surname, year of publication and page number. For example: (Calabrese 2007, p. 66).

For works originally in a foreign language, the pages indicated in the text refer to the translation of the work used by the author of the contribution (if he uses any), while the year indicated is always that of the original version. E.g. (Surname, year of original work, pages translated work).

1. Monograph: (Eco 1979, p. 32)
2. Essay in an edited work or article in a journal: (Sedda 2004b, p. 240).
In the bibliography then create a specific entry for the essay or article cited.
3. Several works by the same author: (Eco 1979, 2007). If there are several publications in the same year, use letters to distinguish them: (Eco 1980a, 1980b)
4. Work written by more than one author: (Bagna, Machetti, Vedovelli 2003). If more than three: (Bagna et al. 2003)
5. Several works by different authors: (Marrone 2009; Violi 2009).
6. Edited works: (Leone, ed., 2009, p. 35); (Marrone, Pezzini, ed., 2008, p. 47).
7. Newspaper article: (il Messaggero, 16 August 2010).

Examples of sentences with references: As Umberto Eco claims (1979, p. 45)...; As Eco argues (1979, p. 45)



N.b. All cited texts must also be listed in the final bibliography (cf. § 9), while footnotes are dedicated to explanatory notes.

6. Notes

Footnote references are expressed with Arabic numerals in small print and superscript next to annotated word, before any punctuation and after any closed parentheses. E.g.:

First example².

Second example...².

Third example...².

7. *Italic*, “quotation marks”, bold, underline, UPPERCASE

Do not use bold and underline unless it is part of the original quoted text.

Use italics for the titles of works (essays, paintings, musical works, etc.), for foreign terms not in common use, to highlight a term or concept.

Use “double quotation marks”, in addition to in-text citations, for particular expressions, to signify a distance, to indicate a particular use of the term, etc.

Use the union hyphen (- ; short) only in the case of compound words, and the disjunctive hyphen (- ; long) to indicate an aside or even a speech break. Es.:

The technical-scientific language – which we will not go into in detail – represents...

8. Uppercase e lowercase

Streets, squares, in lowercase: via Giulio Cesare, piazza Vittorio.

Centuries and periods with capital letters: the Twentieth century, Renaissance, Sixty-eight.

Months, years: 19th February 2009, the Sixties.

Titles: full professor, architect, director.

Institutions: Municipality of Rome, Department of Communication, University of Indiana.

9. Bibliography

At the beginning of the bibliography, please write:



In the text, the year of the bibliographical references is that of the original language edition, whilst the page numbers refer to the Italian translation, if it is present in the bibliography.

N.b. If an author has several publications in the same year, the references should be distinguished by the use of letters after the year, e.g.: Fontanille 1998a, Fontanille 1998b, etc.

In the case of essays and articles, always cite the pages (e.g. pp. 335-355) both of the original edition and of any translated version used. For journals always indicate the name and volume number.

1. Monograph and example of translation:

In the case of translated works, quote the reference first in the original language and then the translated version, as follows:

Herzfeld, M., 1997, *Cultural Intimacy. Social poetics in the nation-state*, London & New York, Routledge;
trad. it. *Intimità culturale*, Napoli, L'Ancora 2003.

2. Editor work and double authors:

Pezzini, I., Cervelli, P., a cura, 2006, *Scene del consumo: dallo shopping al museo*, Roma, Meltemi.

3. Article in book

Greimas, A. J., 1984, "Sémiotique figurative et sémiotique plastique" in *Actes sémiotiques-Documents* n. 60, pp. 1-24; trad.it "Semiotica figurative e semiotica plastica", in D. Mangano, P. Fabbri, a cura, *La competenza semiotica*, Roma, Carocci 2012, pp. 297-319.

Or

Pezzini, I., 2006, "Visioni di città e monumenti logo", in G. Marrone, I. Pezzini, a cura, 2006 pp. 39-51.

In the latter case, it is also necessary to mention in the bibliography:

Marrone, G., Pezzini, I., a cura, 2006, *Senso e metropoli. Per una semiotica posturbana*, Roma, Meltemi.

If you feel you do not need to include the entire book in the bibliography, you can put the title directly:

Pezzini, I., 2006, "Visioni di città e monumenti logo", in G. Marrone, I. Pezzini, a cura, 2006, *Senso e metropoli. Per una semiotica posturbana*, Roma, Meltemi, pp. 39-51.

4. Article in book by the same author

Leone, M., 2009, "Policlastia – Una tipologia semiotica", in Id., a cura, 2009, pp. 335-355.

5. Article in newspaper

il Messaggero, 2005b, "Allerta in città", 14 luglio, p. 33.

6. Article in journal

Mudu, P., 2006, "Patterns of Segregation in Contemporary Rome", in *Urban Geography*, vol. 25, n. 5, pp. 442-440.

7. Website

Indicate address without http:// i.e. directly www.archiviosemiotica.eu and the date of consultation: consulted on 23th September 2009.



8. Article in online journals with archive (i.e. where articles are never removed)

Mangano, D., 2005, "Le pratiche semiotiche", in *E/C*, www.mimesisjournals.com/ojs/index.php/ec/index.

In case the online magazine does not have an archive, the day of consultation must be specified.

Filmography/Discography

Breakfast at Tyffany's, di Blake Edwards, USA 1961; versione it., *Colazione da Tiffany*.

Conte, P., 1975, *Paolo Conte*, RCA, LP.

10. Abbreviations

Note: always use the abbreviated form

Seventies or 1970s (not '70s)

etc.

% per cent

§ par. or paragraph

BC, Before Christ AD, Anno Domini

et al. (to use if more than three authors)

ibid. (source cited in the preceding note or list item)

EN Editor's Note

TN Translator's note

AN Author's note

e.g. for example

cf. (to refer to other material to make a comparison with the topic being discussed)

see above (reference to a passage that precedes)

see below (reference to a passage that follows shortly)