

## CFP 17.2: “Excess”

*Film Matters*, published by Intellect, is seeking papers written by undergraduate film scholars for its next special issue.

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Calls for papers are open to any undergraduate student currently enrolled at an institution of higher learning worldwide and working toward a bachelor's degree in any field, as well as any student (current or otherwise) who was invited to revise and resubmit as the result of a previous call. Recent graduates are also eligible, providing they submit to a call, the deadline for which occurs within twelve months from their graduation date (or up to two years, providing that the recent graduate is not enrolled in graduate school). Please direct any questions to *Film Matters*, [futurefilmscholars@gmail.com](mailto:futurefilmscholars@gmail.com), about eligibility.

Any original piece of written scholarship involving film criticism, history, or theory will be considered for publication. By submitting a paper for a call, authors are certifying that: (1) they are **undergraduate** students, currently enrolled at an institution of higher learning and working toward a bachelor's degree (or they are revising/resubmitting a previous submission or are recent graduates of twenty-four months or fewer from the date of the call deadline, providing they are not enrolled in graduate school); (2) their submitted essays are original pieces of written scholarship, authored solely by them (and any coauthors), and have not been published in any form, in any publication, heretofore; and (3) their submitted essays are **not concurrently under review for publication in ANY other magazine or journal**.

Submissions should be written in English and range from 2,500 to 6,000 words in length, with 5,000 words being the ideal target. They should be scholarly in nature, with references to research formatted according to MLA guidelines (8th or 9th edition). Essays incorporating images or that could easily incorporate images are of particular interest. Furthermore, **essays should make a well-supported argument, with scholarly references**, and not simply report.

Please limit your submissions to **one per author, per call**. After a prescreening, submissions will undergo a double-blind peer review process, typical of scholarly journals. Referee comments will be returned to those authors who progress beyond the prescreening; unfortunately, due to the high number of submissions, the editorial board is unable to provide comments for those papers that do not make it past this point. Authors of accepted papers will be expected to work closely with the FM editorial board to revise their pieces prior to publication. Please include the [mandatory contributor intake form](#), which collects author and essay metadata, with submission; all other identifying information should be removed from the body of the essay text, in order to facilitate the blind peer review process.

**Please email submissions as Microsoft Word email attachments to: [wyonts@chapman.edu](mailto:wyonts@chapman.edu).**

Submissions should be received by February 1, 2026, for consideration in issue 17.2. All questions for this special topic should be referred to William Yonts ([wyonts@chapman.edu](mailto:wyonts@chapman.edu)).

**Specific information about eligibility to publish in *Film Matters*, style guide, images, etc. can be found at <http://www.filmattersmagazine.com/style-guide/>.**

## Excess

For this special topic issue, we are seeking papers that examine the idea of excess and its relation to film and media. We encourage as wide an interpretation as possible. The question “how much is too much?” provokes an array of impassioned yet diverse responses, a diversity arising from ambiguity. What is the excessive element in question? What limit does it exceed, and who or what sets this limit? Something blatantly excessive for one person may be wholly embraced by another. How does one treat this difference?

We are seeking papers that engage critically with excess in film and media. Submissions may consider themes of excess in social, political, economic, and/or ethical spheres. They may also consider stylistic excess, such as the spectacle of high-budget filmmaking, past or current trends in maximalism, or the expression of a “post-cinematic” structure of feeling (*Post-Cinematic Affect*, Steven Shaviro, O-Books, 2010). The topic of excess invites a wide range of historical and theoretical perspectives on twenty-first century film and media as they reflect emergent concerns in politics, technology, and ecology.

Topics for consideration include (but are not limited to):

- Money and overconsumption
- Narrative detours and tangential scenes
- Stylistic excess and spectacle
- Excess of emotion, feeling, or affect
- High-budget filmmaking
- Power imbalance
- Tastelessness and transgression
- Otherness and marginality
- Climate change and ecology
- Excess in genre filmmaking
- Extreme cinema
- Maximalism
- Digital media and post-cinema
- Slow cinema