



# Academic style

## Department of Drama, Theatre, and Dance

When you write essays, you must include a Works Cited at the end showing what you have cited in the body of your essay. In the body of the essay you must indicate the precise source of any information and ideas not your own, even if you are paraphrasing them. Such referencing enables the reader to engage with your argument fully and also protects you from an accusation of plagiarism. Following a standard format for each kind of entry makes it easy for the reader both to assess the nature of your sources and to access them. Just imagine if you were looking at a list of theatre to go see, and found some performances listed by title of show, some by director, some by venue, others by start time—and some information missing altogether. That is what it is like to provide non-standard documentation in an essay.

In order to fulfil their purpose, your Works Cited and citations must present the required information in a consistent and precise form. Entries must be consistent, so that the reader can understand what kind of source you are using and can find it for consultation. In-text citations must be precise, so that the reader can understand exactly where the dividing line is between your ideas and those of your sources. For these reasons, in-text citations must **always** give page references whenever you are using other people's words or ideas, while your bibliography should always list **all** the pages that an article or a chapter covers, not just those from which you have quoted.

Our Department requires students to use the Modern Language Association referencing system, commonly known as MLA, which is the one most widely used in the arts and humanities (Joint Honours students who have been taught a different system in their other department may use this system, provided they do so meticulously, correctly, and indicate their chosen system on their cover sheet).



## Works Cited

MLA documentation style provides full bibliographical details are included in a list of **Works Cited** at the end of the essay. These lists are presented in alphabetical order of authors' surnames. Below are examples, both generic and specific, of the way to reference the most commonly cited types of material in your Works Cited. This being said, you should feel confident about consulting the MLA handbook/website for any additional information (link below).

### **A book by a single author:**

Last name, First name. *Title Italicised*. Publisher, Year.

Parker-Starbuck, Jennifer. *Cyborg Theatre: Corporeal/Technological Intersections in Multimedia Performance*. Palgrave, 2011.

**(Tip:** in Word, you can create the hanging indent necessary for bibliographical entries by pressing control and t anywhere within the entry, which automatically indents the second and subsequent lines.)

**(Note:** if a book is part of a series, the series title, **without** underlining or quotation marks, should be placed at the end of the listing. See sample bibliography for examples.)

### **A book by two or more authors:**

Last name, First name, and First name Last name. *Title Italicised*. Publisher, Year.

Gilbert, Helen, and Joanne Tompkins. *Post-colonial Drama: Theory, Practice, Politics*. Routledge, 1996.

### **An anthology with one editor:**

Last name, First name, editor. *Title Italicised*. Publisher, Year.

Gilbert, Helen, editor. *Post-Colonial Plays: An Anthology*. Routledge, 2001.

### **An anthology with two or more editors:**

Last name, First name, and First name Last name, editors. *Title Italicised*. Publisher, Year.



Bradby, David, and Maria M. Delgado, editors. *The Paris Jigsaw: Internationalism and the City's Stages*. Manchester University Press, 2002.

Cave, Richard, Elizabeth Schafer, and Brian Woolland, editors. *Ben Jonson and Theatre: Performance, Practice and Theory*. Routledge, 1999.

**A book with an author and a translator:**

Last name, First name of author. *Title Italicised*. Translated by First name Last name of translator. Publisher, Year.

Lecoq, Jacques. *The Moving Body: Teaching Creative Theatre*. 1997. Translated by David Bradby. 2000. Rev. ed. Methuen, 2002. Print.

(**Note:** in the preceding example, further information is necessary for bibliographical completeness; this includes the date of publication of the French original (1997), the first date of publication of the translation (2000), and the fact that the present edition of the translation is a revised one.)

**A work in an edited volume:**

Last name, First name. "Title of Article in Single Quotation Marks". *Title of Volume Italicised*, edited by First name Last name, Publisher, Year, Page numbers of entire article.

Schafer, Elizabeth. "Daughters of Ben". *Ben Jonson and Theatre: Performance, Practice and Theory*, edited by Richard Cave, Elizabeth Schafer, and Brian Woolland, Routledge, 1999, pp. 154-78.

**Cross-references:**

If you use two or more essays from the same edited work, there is no need to repeat bibliographical information. For example, if, besides using Liz Schafer's essay referenced in the preceding example, you had also used Richard Cave's from the same book, your bibliography would look like this:

Cave, Richard. "Designing for Jonson's plays". Cave, Schafer, and Woolland. 45-57.

Cave, Richard, Elizabeth Schafer, and Brian Woolland, editors. *Ben Jonson and Theatre: Performance, Practice and Theory*. Routledge, 1999.

Schafer, Elizabeth. "Daughters of Ben". Cave, Schafer, and Woolland. 154-78.

**An article in a scholarly journal:**

Last name, First name. "Title of Article in Single Quotation Marks". *Title of Journal Italicised*, Volume number, Issue number. Year, page numbers of entire article.

Nicholson, Helen. "The Performance of Memory". *Drama Australia*, vol. 27, no. 2, 2003, pp. 79-92.

(**Note:** always use Arabic numbers for volume numbers.)

**An introduction, preface, foreword, or afterword:**

Last name, First name of writer of part. Name of part cited. *Title of Book Italicised*, By First Name Last name of author of book, Publisher, Year, Page numbers of part.

McCaw, Dick. "About Theatre Games- A Critical Introduction." *Theatre Games: A New Approach to Drama Training*, by Clive Barker, 2010, pp. xi-xxv.

**A theatre review in a newspaper:**

Last name, First name. Review of *Title of Play Italicised*, directed by, First name Last name, *Name of Newspaper Italicised*, Day Month Year, page numbers.

Lease, Bryce. Review of *Vienos lenos Miško Pasakos* (Tales from Vienna Woods), directed by Yana Ross, *Theatre Times*, 17 Mar 2019, np.

**Web-only publications:**


Last name, first name of author, editor, performer, director, etc. *Title of the work italicised if independent* or 'in quotation marks if part of larger work'. *Title of website italicised*, Publisher/sponsor (use N.p. if not available), Day month year of publication (use N.d. if not available), Day month year of access.

Waller, Gary. "Teaching the late plays as family romance". *Shaksper: The Global Electronic Shakespeare Conference*, edited by Hardy M. Cook, N.d, 1 August 2009.

**A tweet:**

Author. "Tweet". Website, publication date, web address.



@realwillshuler. “ 5 ducks 4 #thewillduck @AlmeidaTheatre Begins w/ captivating, “epic” storytelling, before—little by little—naturalism waddles its way onto the stage. W/ live duck, fab scenographic reveal, & in-perf theatre history, the bad review by @billicritic makes him seem a quack”. *Twitter*, 27 November 2018, 10:29am, twitter.com/RealWillShuler/status/1067485700403200000.

### **A performance of a play:**

*Name of Play Italicised*. By First Name Last Name. Directed by First Name Last Name, Performed by First Name Last Name, First Name Last Name. Name of theatre, City. Date of performance attended (if applicable) or dates of the run. Performance.

*Here’s What I Did With My Body One Day*. By Dan Rebellato. Directed by Andy Lavender, performed by David Annen, Colin Hurley, Paul Murray, Danny Scheinmann. Pleasance Theatre, London, 7-31 Oct. 2004.

### **A film:**

*Name of Film Italicised*. Directed by First Name Last Name, Performed by First Name Last Name, First Name Last Name if pertinent, Name of distributor, Year.

*Scotland, PA*. Directed by Billy Morrisette, performed by James Le Gros, Maura Tierney, Lot 47 Films, 2001.

### **A work of art:**

Last name, First name of artist. *Title of work italicised*. Date of composition. Medium of composition. Institution where work is located, City.

Millais, John Everett. *Princes in the Tower*. 1878. Oil on canvas. Royal Holloway Picture Gallery, Egham.

## **FURTHER INFORMATION**

This guide covers only the most commonly used types of sources. **For information on how to reference other types of material, please consult *MLA Handbook for Writers of Research Papers*, 8<sup>th</sup> ed. (2016), which also contains invaluable advice about evaluating sources, avoiding plagiarism, conducting research, and using correct punctuation. We strongly advise you to purchase a copy, which will also give you access to additional resources at [www.mlahandbook.org](http://www.mlahandbook.org).**



### Sample list of Works Cited:

- Bradby, David. *Samuel Beckett: Waiting for Godot*. Cambridge University Press, 2001. Plays in Production.
- Bratton, Jacky, and Gilli Bush-Bailey. "The Management of Laughter: Jane Scott's *Camilla the Amazon* in 1998". *Women in British Romantic Theatre*, edited by Catherine Burroughs, Cambridge University Press, 2000, pp. 178-204.
- Brodzinski, Emma. *Theatre in Health and Care*. Palgrave, 2010.
- Bush-Bailey, Gilli. "Putting it into Practice: The Possibilities and Problems of Practical work for the Theatre Historian". *Contemporary Theatre Review*, vol. 12, no. 4, 2002, pp. 77-96.
- Cave, Richard. "After *Hippolytus*": Irish Versions of Phaedra's Story". *Amid our Troubles: Irish Versions of Greek Tragedy*, edited by M. McDonald and J. Walton, Methuen, 2002, pp. 101-27.
- Cox, Emma. *Theatre and Migration*. Palgrave, 2014.
- Gilbert, Helen. "Millennial Blues: Performing the (White) Nation". *Playing Australia: Theatre, Diaspora, Dialogue*, edited by Susan Pfisterer and Elizabeth Schafer, Rodopi, 2003, pp. 12-28.
- Goddard, Lynette. "West Indies vs England in Winsome Pinnock's Migration Narratives". *Contemporary Theatre Review*, vol. 14. no. 4, 2004, pp. 23-33.
- Guy, Georgina. *Theatre, Exhibition, and Curation: Displayed & Performed*. Routledge, 2016.
- Hodge, Ali, ed. *Twentieth Century Actor Training*. 2000. Routledge, 2003. Print.
- Lease, Bryce. Rev. of *Vienos Ienos Miško Pasakos* (Tales from Vienna Woods), dir. Yana Ross. *Theatre Times*, 17 Mar 2019, np.
- McCaw, Dick. "About Theatre Games- A Critical Introduction." *Theatre Games: A New Approach to Drama Training*, by Clive Barker, 2010, pp. xi-xxv.

- Megson, Chris. "‘The Spectacle is Everywhere’: Tracing the Situationist Legacy in British Playwriting Since 1968". *Contemporary Theatre Review*, vol. 14, no. 2, 2004, pp. 15-26.
- . *Cool Britannia? Three Plays About Modern Britain*. English Association, 1998.
- Nield, Sophie. "Popular Theatre, 1896-1940". *The Cambridge History of British Theatre*, Volume 3: Since 1895, edited by Baz Kershaw. Cambridge University Press, 2004, pp. 86-109.
- Nicholson, Helen. "Acting, Creativity and Justice: An analysis of Edward Bond’s *The Children*". *Research in Drama Education* 8.1 (2003): 9-23.
- Normington, Katie. *Gender and Medieval Drama*. D.S.Brewer, 2004. Gender in the Middle Ages.
- . "Reviving the Royal National Theatre’s *The Mysteries*". *Research Opportunities in Renaissance Drama*, vol. 40, 2001, pp. 133-48.
- Purkayastha, Prarthana. "Decolonising Dance History". *Rethinking Dance History: Issues and Methodologies*, edited by Geraldine Morris and Lorraine Nicholas, Routledge, 2007, pp. 123-35.
- Rankin, Deana. *Between Spenser and Swift: English Writing in Seventeenth-Century Ireland*. Cambridge University Press, 2005.
- @realwillshuler. "🦆🦆🦆🦆🦆 5 ducks 4 #thewildduck @AlmeidaTheatre Begins w/ captivating, “epic” storytelling, before—little by little—naturalism waddles its way onto the stage. W/ live duck, fab scenographic reveal, & in-perf theatre history, the bad review by @billicritic makes him seem a quack". *Twitter*, 27 November 2018, 10:29am, [twitter.com/RealWillShuler/status/1067485700403200000](https://twitter.com/RealWillShuler/status/1067485700403200000).
- Rebellato, Dan. "‘And I Will Reach Out My Hand With A Kind Of Infinite Slowness And Say The Perfect Thing’: The Utopian Theatre of Suspect Culture". *Contemporary Theatre Review*, vol. 13, no. 1, 2003, pp. 61-80.
- Schafer, Elizabeth, and Peta Tait, eds. *Australian Women’s Drama: Texts and Feminisms*. Currency Press, 1997.





Thorpe, Ashley. *Performing China on the London Stage: Chinese Opera and Global Power. 1759-2008*. Palgrave, 2016.

Williams, David. "Inappropriate/d Others: or, The Difficulty of Being a Dog". *Animals and Performance*, edited by Una Chaudhuri, Spec. issue of *TDR*, vol. 51, no. 1, 2007, pp. 92-118.

Worth, Libby, and Helen Poynor. *Anna Halprin*. Routledge Performance Practitioners. Routledge, 2004.

**Note:** if you include two or more works by the same author, instead of repeating the name, you need only type three hyphens and a full stop after the first entry. If, for example, the author wrote the first two works but edited the third and translated the fourth, the format is as follows:

Megson, Chris.

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---, ed.

---, trans.

## MISSING INFORMATION

If a book fails to include necessary bibliographical information, use the following abbreviations for the information you cannot give:

n.p. no place of publication given – N.p.: U of Nowhere P, 2005.

n.p. no publisher given – London: n.p., 2005.

n.d. no date given – London: U of Nowhere P, n.d.

n.pag. no pagination given – London: U of Nowhere P, 2005. n.pag.

If you know the missing information even though it is not published in the book, include it in square brackets to show that comes from you rather than from the source itself: London: U of Nowhere P, [2005]. If you are unsure about the accuracy of information you supply yourself, add a question mark: London: U of Nowhere P, [2005?].

(**Note:** MLA style abbreviates 'University' as 'U' and 'Press' as 'P' in bibliographical entries.)





## IN-TEXT CITATIONS AND QUOTATIONS

In-text citations appear after the quote or paraphrased material, usually as (author page), with no punctuation in between.

Suppose you were writing an essay about women and medieval drama, and you used these two paragraphs from Katie Normington's book *Gender and Medieval Drama* (listed in the sample bibliography above) as one of your sources:

Records are, however, useful in re-evaluating women's participation in production aspects of medieval drama. The records reveal that women did serve as stagehands and as audience members. It is these records which should prompt us to re-examine the involvement which women had with shaping the production and reception of medieval dramatic activity.

Women's backstage duties included preparing the performance space, ensuring the welfare of actors, making props, costumes, banners and maintaining properties. Medieval records show that women received payment for a wide variety of tasks, although some of these entries are vague and without status, sometimes no more than 'a woman to help in the kechyn'. It is my argument that these tasks reflected both women's attachment to the home and their lack of public status. The tasks that they generally undertook needed minimal attendance at rehearsal and, simultaneously, afforded them little increased public visibility. The range of activities that women practiced was piecemeal and mirrored their status within the medieval work place. (Normington 41-42).

Long quotations like these should be **indented at both left and right** and **do not take quotation marks** (to indent in Word, highlight a paragraph, click 'format' on the toolbar followed by 'paragraph', and then adjust the left and right indentation about 2 cms or 0.8"). The parenthetical reference to author and page numbers, which in indented quotations **follows** the full stop, indicates that the reader will find the full details of this source under 'Normington' in the bibliography and that the material quoted is from pages 41 and 42. However, if you were using the two sources by Normington listed in



the sample bibliography given above, you would need to identify which one this is by adding a short version of the title – e.g., (Normington, *Gender* 41-42) as opposed to (Normington, “Reviving” 135).

Although long quotations are sometimes necessary, it is best to quote selectively, using only those parts relevant to your analysis, and to integrate them into your own sentences. Short quotations of fewer than four lines should **not** be indented: they are signalled by the use of single quotation marks at beginning and end. For instance, you might write the following sentence: According to Normington, ‘[m]edieval records show that women received payment for a wide variety of [production] tasks’ (41). Here the full stop occurs **after** the parenthetical reference, which is part of the sentence. Note that you do not need to repeat the name of the author if you have already indicated it, and note also that you can use square brackets to make your own insertions into a quotation, whether it is a change of case or tense to fit in with your own syntax or the addition of a word that contextualises or clarifies the quotation. Remember that quotations are **always** indicated either by the use of quotation marks or by indentation, **never** by the use of italics.

### **Ellipses**

You can also omit irrelevant words from a quotation by inserting three ellipsis dots in their place, set off by square brackets. For instance, you might write the following sentence: According to medieval records, ‘women received payment for a wide variety of tasks, [... such as providing] “help in the kechyn”’ (Normington 41-42); in this particular case, you also need to add your own words in square brackets so that the sentence structure is correct. Note that it is not necessary to signal that you have omitted words from the beginning of the quotation: the lower case letter at the start of the quotation indicates that the beginning of the quoted sentence has been cut. Also note that when a quotation contains a quotation, the latter takes double quotation marks within the single ones, as in the example above. You do not need to indicate that you have omitted words from the end of a quotation.

Finally, remember that it is **essential** to indicate your source even when you are not quoting directly. For instance, you might write the following sentence: Records indicate that medieval women participated in production work (Normington 41-42). Even though you are paraphrasing your source, you **must** reference it.

### **QUOTING AN AUTHOR QUOTED OR CITED BY ANOTHER AUTHOR**

Sometimes you may find an author quoting material from another author that is useful to your analysis. For example, on page 29, Normington's *Gender and Medieval Drama* quotes from P. J. P. Goldberg's *Women, Work and Life Cycle* that women 'became a more conspicuous part of the post-plague labour force'. If you wanted to use or quote this information, you would not cite Goldberg's book, as you did not consult it; instead, you would have to indicate that the information comes from Goldberg's book via Normington's. Your in-text citation would therefore look like this: P. J. P. Goldberg notes that women 'became a more conspicuous part of the post-plague labour force' (qtd. in Normington 29). You might also use the following kind of formulation: women 'became a more conspicuous part of the post-plague labour force' (P. J. P. Goldberg qtd. in Normington 29). Both citations give the reader enough information to track down the original source.

In the previous example, 'qtd.' is the abbreviation for 'quoted', which indicates that Normington has directly quoted Goldberg's words. Sometimes, however, authors cite or paraphrase material from another author rather than quote it directly. For example, on p. 19, Normington's *Gender and Medieval Drama* refers to Kathleen Ashley's article entitled 'Medieval Courtesy Literature', noting that 'Ashley suggests that the versatility of the cycles formed part of the cultural code of exchange that occurred in the upper ranking parts of society'. If you wanted to use this point, you might write something like the following: It seems 'that the versatility of the cycles formed part of the cultural code of exchange that occurred in the upper ranking parts of society' (Kathleen Ashley ctd. in Normington 19). Here, 'ctd.' stands for



'cited', indicating that, although you are quoting from Normington, the idea comes from Ashley via Normington's paraphrase of it. You would use the same in-text citation if you yourself paraphrased the idea, as in the following sentence: It has been suggested that the cycles' versatility was part of the upper-class 'cultural code of exchange' (Kathleen Ashley ctd. in Normington 19). Please note, however, that if you directly quote even a short phrase, such as 'cultural code of exchange', you should use quotation marks to indicate it.

### **A NOTE ON QUOTATION MARKS**

This style guide follows British practice: single quotation marks ( ' ') for quotations and titles of essays, etc., with double quotation marks ( " ") for quotations used within quotations. American sources, including the *MLA Handbook*, follow American practice, which is the reverse: double quotation marks ( " ") for quotations and titles of essays, etc., with single quotation marks ( ' ') for quotations used within quotations. You will not be penalised for using one system rather than another, as long as you use it consistently.

### **REPUTABLE WEB SOURCES**

Students should note that the on-line encyclopedia *Wikipedia* is **not** a reliable source: its entries often contain many errors of fact. The *MLA Handbook* offers valuable advice about evaluating the trustworthiness of both print and internet sources.

**TOP TIP:** Instead of search e.g. "gender in medieval theatre" in Google, search the same term in the library catalogue.

### **PRESENTATION OF ESSAYS**

Essays must be **double-spaced**; to change line spacing in Word, click 'format' and then 'paragraph' to access the drop-down menu in 'line spacing'. You should use a legible size 12 font and **number your pages**; to do the latter, click 'insert' and then 'page numbers' to access the menu. Always make sure you **indent each new paragraph** by hitting the tab key once:



relying on extra spacing without indentation often obscures where a new paragraph begins.

## **WRITING SKILLS**

For helpful advice about grammar, punctuation, syntax, and other elements of writing style, as well as links to other internet resources, consult the following websites:

The Center for Writing Studies (University of Illinois at Urbana-Champaign)

<http://www.cws.illinois.edu/workshop/writers/>

The Writing Centre (University of Wisconsin-Madison)

<http://writing.wisc.edu/Handbook/index.html>

The OWL at Purdue (Online Writing Lab, Purdue University)

<http://owl.english.purdue.edu/owl/>.