



**SCHOOL OF PERFORMING & DIGITAL ARTS
DEPARTMENT OF DRAMA, THEATRE & DANCE**

UNDERGRADUATE STUDENT HANDBOOK

2022/2023

Disclaimer

This document was published in September 2021 and was correct at that time. The department* reserves the right to modify any statement if necessary, make variations to the content or methods of delivery of courses of study, to discontinue courses, or merge or combine courses if such actions are reasonably considered to be necessary by the College. Every effort will be made to keep disruption to a minimum, and to give as much notice as possible.

* Please note, the term 'department' is used to refer to 'departments', 'Centres and Schools'. Students on joint or combined degree programmes should check both departmental handbooks.

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1 Introduction to your department

1.1 Welcome

Welcome to Royal Holloway. Royal Holloway, University of London (hereafter 'the College') is one of the UK's leading research-intensive universities, with six academic schools spanning the arts and humanities, social sciences and sciences.

Royal Holloway's Department of Drama, Theatre & Dance places particular importance in our work on reaching out beyond the conventional limits of a university drama degree. We have very strong connections with the theatre industry and you will get many opportunities to work with visiting practitioners both here and in London. Being only 40 minutes by train from London, one of the great theatre cities in the world, is one of the unique assets of Royal Holloway's drama degrees and we urge you to make good use of that resource. The more theatre and dance you see, the better your frame of reference for your own work. This year, many theatres and venues are additionally offering online performances and original creative outputs during the Covid pandemic. You will find that many of your lecturers are themselves successful, professional theatre makers; when you work here, you are often working with practitioners involved in some of the most exciting theatre work of the time.

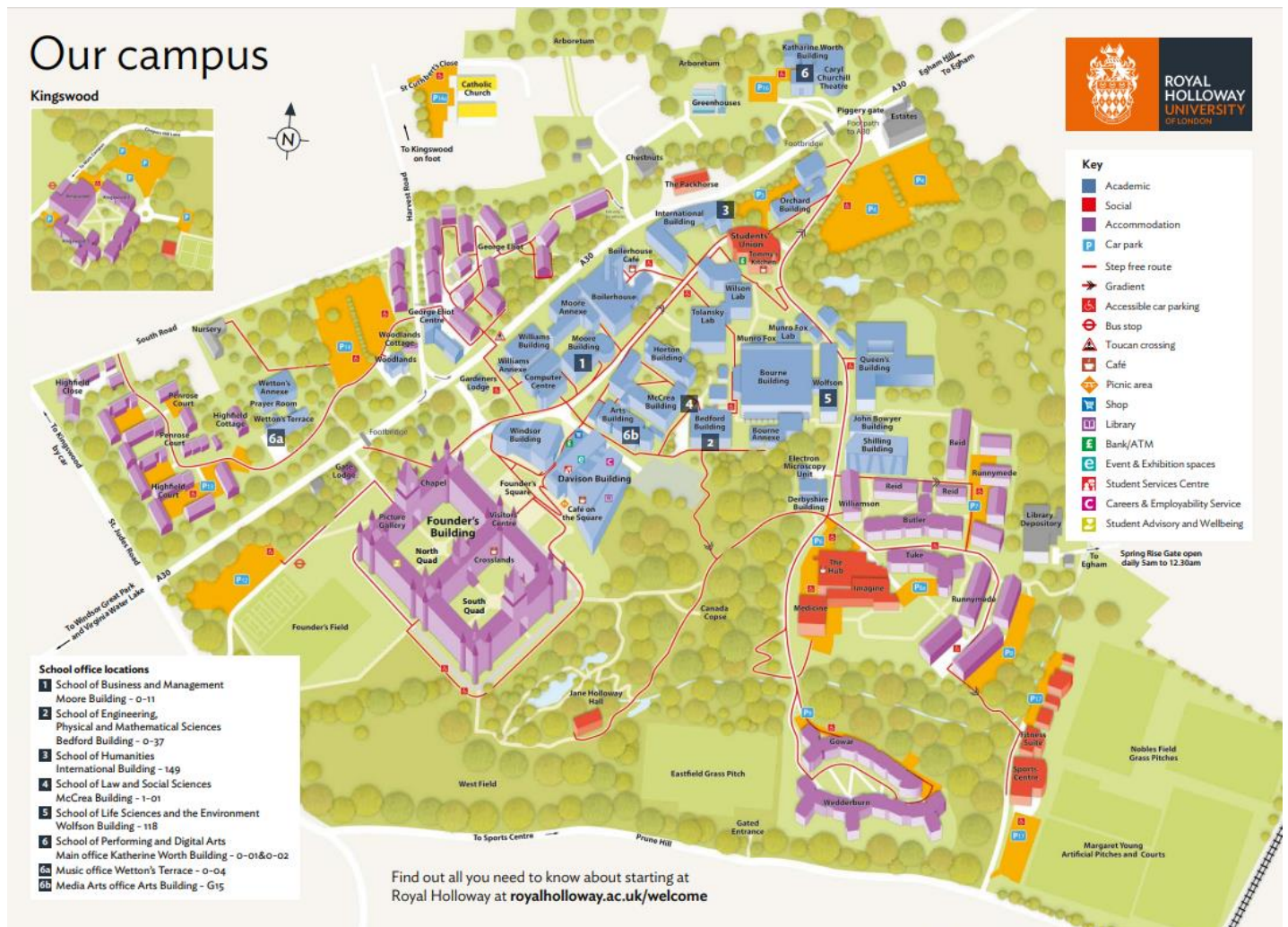
The course reaches out in other ways. We have great strength in applied theatre, which involves reaching out to local communities, youth groups, schools, prisons, and the elderly to find new forms of theatre that will capture and explore their experiences. Our courses reach out historically and geographically: you will have opportunities to explore theatre from the third century BCE to the present day, and from Australasia, South-East Asia, Africa, the Americas, East and Western Europe and the UK. We also aim to reach out across the boundaries of the discipline to consider how our work can be illuminated by partnering with colleagues in other disciplines – philosophy, music, geography, psychology, law, and others – and also to explore how theatre might illuminate other areas of life.

We hope you have a rewarding time studying at Royal Holloway's Department of Drama, Theatre & Dance, and we look forward to working with you.

1.2 How to find us: the Department

The Department of Drama, Theatre & Dance is located primarily in the Katharine Worth building on the opposite side of Egham Hill to the main Royal Holloway campus. This can be found on [College campus maps](#) as building 74. The Department also has spaces on the main campus, including the Boilerhouse Theatre and its adjacent spaces. Students will find themselves making use of central spaces, such as lecture theatres, but also Royal Holloway's distinctive grounds and its famous buildings.

1.3 Map of the Egham campus



Please note, student parking is very limited and is not available if you live in Halls or within 1.5 miles of campus. If you do live more than 1.5 miles away or have a particular reason why you need to come to campus by car, you must apply for a parking permit. If you have a motorbike or scooter you must also register the vehicle with College. Find more information about the Parking Permit portal [here](#).

1.4 How to find us: the staff

CONTACT DETAILS

Head of School: Roberta Mock +44 (0)1784 414106 KWB102
Roberta.Mock@rhul.ac.uk

Head of Department: Emma Cox +44 (0)1784 443939 KWB108
Emma.Cox@rhul.ac.uk

Academic Staff:

A full list of academic staff and their contact details can be found here:

<https://www.royalholloway.ac.uk/research-and-teaching/departments-and-schools/drama-theatre-and-dance/contact-us/?department=drama%2c+theatre+and+dance>.

Technical Staff: Sean Brennan, Production Manager +44 (0)1784 443933 KWB008
S.Brennan@rhul.ac.uk

Bruce Asher, Theatre Electrician +44 (0)1784 414302 KWB009
bruce.asher@rhul.ac.uk

Chris Irwin, Digital Media Technician +44 (0)1784 443937 KWB009
Chris.Irwin@rhul.ac.uk

Liz Blanshard, Production Technician +44 (0)1784 443934 KWB009
bruce.asher@rhul.ac.uk

Nicola Hewitt-George, Design Technician +44 (0)1784 414290 KWB024
nicola.hewitt-george@rhul.ac.uk

School Manager: Louise Mackay +44 (0)1784 443532 KWB103
Louise.Mackay@rhul.ac.uk

Student & Programme Administration Manager: Jackie Marty +44 (0)1784 443916 KWB001
Jackie.Marty@rhul.ac.uk

Helpdesk & DNS Network Member Michael Masters +44 (0)1784 276885 KWB001
PDA-school@rhul.ac.uk

Information Consultant: Rachel White +44 (0)1784 414017 Emily Davison Building
Rachel.White@rhul.ac.uk Lower Ground

1.5 How to find us: the School office

The School office is located in room KWBo-01 on the ground floor of the Katharine Worth Building. Opening hours are Mondays to Fridays between 10:00am and 4:00pm. The Helpdesk is your first point of contact for administrative queries.

If you have any issues relating to your ability to perform academically, please consult with your course tutor and/or your personal tutor. You can also contact Louise Mackay, School Manager or Jackie Marty, Student & Programme Administration Manager, if any academic or administrative issues arise for which you feel you would benefit from a private consultation. The college website provides much of the information that you will need, plus contact details, during your time with us: www.royalholloway.ac.uk/students.

1.6 The Department: practical information

Access to the building is via swipe cards which are created by Student Services. Please send a current photo to Student Services CollegeCard@royalholloway.ac.uk and a photocard will be printed for you.

1.7 Staff research interests

Detailed information on staff profiles and interests can be found online at:

<https://www.royalholloway.ac.uk/research-and-teaching/departments-and-schools/drama-theatre-and-dance/contact-us/?department=drama%2c+theatre+and+dance&page=1>.

2 Support and advice

2.1 Support within your School

The School Helpdesk is there to help you with any questions or concerns you might have about your studies. It is situated in room 0-01 of the Katharine Worth Building. Opening hours are 10:00am to 4:00pm. The Helpdesk can also be contacted via +44 (0)1784 276885 or pda-school@rhul.ac.uk. Depending on your query, the Helpdesk will answer your questions then and there, put you in touch with a colleague who can help, or find out the answer and get back to you.

Your first point of reference for advice within the Department is your personal tutor, or if you have a specific question about your class please contact the module convener. Inevitably, problems will sometimes arise that staff within the department are not qualified to deal with. The College offers a high level of student welfare support which includes a highly regarded Counselling Service, dedicated educational and disability support, as well as a wealth of student wellbeing financial, career and other advice. There is also an NHS GP practice (the Health Centre) on campus located in Founder's East. Further details of each service can be found on the College web on the Student Welfare page.

3 Communication

3.1 Notice boards

The official student notice boards are on the walls and on a screen in the foyer of the Katharine Worth Building. Every effort is made to post notices relating to classes well in advance.

It is your responsibility to check the times and venues of all class meetings and of any requirements (e.g. essay deadlines) relating to your courses, so, if in doubt, please ask!

3.2 Personal Tutors

Each student is allocated a personal tutor – a member of teaching staff. Personal tutors are there for you to see if you have any questions or concerns about the programme or if you need to talk through any other situations/ circumstances that may affect your studies. You will be notified of your personal tutor via email. Dr María Estrada Fuentes (María.EstradaFuentes@rhul.ac.uk) is the Senior Tutor in charge of our personal tutoring programme. Students with a serious case for a change of personal tutor should approach the Senior Tutor or Head of Department as appropriate.

3.3 Questionnaires

Towards the end of the Autumn and then Spring Term you will be asked to fill out a course questionnaire for each course you take. This is completely anonymous and will ask for your thoughts and opinions on various aspects of the module.

3.4 Space

Please note that eating, drinking and smoking are not permitted in any of the department's teaching spaces. In addition to this, the special flooring in the Boilerhouse and Rehearsal Studio 1 means that shoes must not be worn in these rooms, and furniture must never be used.

4 Teaching

4.1 Study weeks

As a general rule, scheduled classes will not take place in Study Week, but your tutor will confirm plans for each module. If classes are not scheduled, you will be set specific tasks, such as rehearsal or project work, or have supervision with your tutors, during Study Week. *Students should not make plans to leave campus during Study Week.*

5 Degree structure

Full details about your programme of study, including, amongst others, the aims, learning outcomes to be achieved on completion, modules which make up the course and any course-specific regulations are set out in the course specification available through the [Course Specification Repository](#).

5.1 Department specific information about degree structure

Theatre studies, as a university subject, has transformed over the sixty-five years since it was first introduced in Britain at Bristol University in 1947. Some of the most dramatic transformations have taken place over the last two decades, and at Royal Holloway we have been keen to ensure that the degree reflects the current state of thinking across the discipline, giving you an introduction to the leading edge of research and practice in drama, theatre and dance.

Our degrees offer specialist teaching and training in a very broad range of topics, modes, periods and cultures of theatre and performance making and dance. The course aims to bring together critical and creative exploration, the careful use of evidence, analysis and argument in one, complementing the rigorous exercise of imagination, play, insight and experience in the other. The department numbers several successful theatre and performance makers amongst its staff and creative work – whether that is through performing, devising new work, creative writing, theatre design and directing, and more – is at the heart of our curriculum.

We also aim to reach out across to other subjects, making Drama, Theatre and Dance at Royal Holloway truly inter-disciplinary subjects, which involve exploring, alongside theatre itself, philosophy, psychology, geography, the sciences, sociology, politics, media, music, law and creative writing. Our courses are informed by the cutting edge research of our academic staff and visiting lecturers, with content that is updated every year to place students at the forefront of developments in our field. Some courses are taught by visiting theatre practitioners and playwrights who offer invaluable industry perspectives.

The Curriculum offers four strands or 'ways in' to making and understanding theatre. **Theatre & Performance-Making** introduces some key approaches to creative theatre work in the Department, exploring devising, workshop, and rehearsal techniques, before employing these ideas and others in a project studying and practising the work of a particular theatre maker or company. At the second year level, students specialise in studying a particular area of theatre practice, such as devising, physical theatre, puppet theatre, voice and movement, directing, playwriting, theatre design and more.

Theatre & Text explores the place of text and writing in theatre, from play to performance; at the second year, particular periods, cultures, or communities of theatre writing are examined. Each year culminates with a performance text demonstrating the knowledge gained about the particular forms and practices studied.

Theatre & Culture, meanwhile, offers, at first-year level, an introduction to thinking more broadly about

performance as a means of exploring the wider culture – geographically, politically, globally – testing the complex overlaps between performance and culture, identity and place. At second-year level, students have an opportunity to explore a particular case study in which these dynamics can be seen working.

Theatre & Ideas, draws from other disciplines to explore how theatre and other fields of intellectual enquiry can mutually enlighten each other. In the second year, focussed 'case studies' allow in-depth exploration of the interplay between the theatre and an 'idea,' from ecology to the body, from the history of acting to that of gender.

At first- and second- year level, all courses are assessed through creative and critical work. We see these methods as mutually informing and complementary. Developing your critical skills can valuably inform your work as a practitioner and greater creative exploration can valuably inform your critical work.

The second year is the time to develop and pursue more specialised interests. In the second year, students choose their programme of courses from options housed under four umbrellas, named according to the same principle as the first year: **Theatre & Performance Making, Theatre & Text, Theatre & Culture and Theatre & Ideas**. Within each of these baskets of courses, a range of innovative courses is offered, such as **Acting for Camera, Staging the Real, The Idea of Casting** and **The Idea of the Musical**. Single honours students take one course from each basket, while joint honours students may select from different combinations, depending on their programme of study.

In their third and final year, students have the opportunity to study a huge range of options that cover all aspects of theatre, historically, culturally, philosophically, artistically and politically. In the autumn term, single honours students select from a number of 15 credit workshop-based Advanced Options, and 30 credit seminar-based Advanced Options. Joint honours students may choose two or three of these modules, depending on their programme structure and module credit weighting. The content of these modules typically changes each year, and is always informed by lecturers' latest research. Examples of modules that may run as workshop-based Advanced Options include: **Acting 360; Advanced Movement Workshop; Site-Based Performance; Actor Training: The Actor's Physicality in Beijing Opera**. Examples of modules that may run as seminar-based Advanced Options include: **Performance and Visual Art; Naturalist Theatre in Context; Theatre and Power; Shakespeare**.

All single honours Final Year students, and joint honours by choice, undertake the Final Year Group Project in the spring and summer terms. This practical strand represents the creative capstone of the degree. Guided by tutors, students form small companies and produce their own work for public performance. As well as being assessed formally, students are given the opportunity to present their work to the Department, industry guests, and the public at the annual Finalists' Festival in the spring term.

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5.2 Change of course

You may transfer to another programme subject to the following conditions being met before the point of transfer:

- (a) you must satisfy the normal conditions for admission to the new programme;
- (b) you must satisfy the requirements in respect of mandatory courses and progression specified for each stage of the new programme up to the proposed point of entry;
- (c) the transfer must be approved by both the department(s) responsible for teaching the new programme and that for which you are currently registered.
- (d) if you are a student with Tier 4 sponsorship a transfer may not be permitted by Tier 4 Immigration rules.
- (e) you may not attend a new programme of study until their transfer request has been approved.

Further information about changing programmes is available in Section 8 of the [Undergraduate Regulations](#). If you hold a Tier 4 (General) student visa, there may be further restrictions in line with UKVI regulations.

Any student who wishes to change degree at the end of first year (e.g. from a joint honours programme to single honours) to move directly into the second year must have achieved a 2.1 average for their first year.

6 Facilities

6.1 Facilities and resources within your department

The Department of Drama, Theatre and Dance at Royal Holloway boasts a variety of professional-standard performance and rehearsal spaces located across campus.

From the new Caryl Churchill Theatre to the Victorian Boilerhouse Theatre, the Department of Drama, Theatre and Dance has a wide and varied selection of performance and rehearsal spaces for the exclusive use of our students.

Room Booking

Out of class rehearsal space is available to students to book for all class related or Student Workshop rehearsals. Students wishing to book a room within the Department of Drama, Theatre & Dance must follow the guidelines laid out below. Failure to follow these guidelines can result in rehearsal room booking privileges being taken away.

- Post graduate students must email this address dramaroombooking@rhul.ac.uk by 16:00 on Wednesdays to book spaces for the following week.
- Third year Thursday 16:00 via dedicated MS Teams Channel
- First and second year Friday at 13:00 Via Dedicated MS Teams Channel.

postgraduate and finalist students have first choice of times and locations, followed by second and first year students studying within the Department of Drama, Theatre & Dance. Student Workshop are required to wait until all academic course requests have been made.

The person who books a room or space for an out-of-hours rehearsal session is automatically responsible for that room or space and must be present for the duration of the rehearsal.

KEYS MUST BE RETURNED TO THE RETURNS BOX LOCATED IN THE TECHNICAL CORRIDOR AND UNDER NO CIRCUMSTANCES ARE KEYS TO BE GIVEN TO ANYONE OTHER PERSON

The student who has been issued a key or swipe card to a Department of Drama, Theatre & Dance building is responsible for ensuring that at the end of the rehearsal session all relevant doors and windows are locked; all lights turned off; curtains closed and – where relevant – alarms set.

All Department of Drama, Theatre & Dance buildings are locked down at 18.00 on weekday evenings (performance schedules permitting). During the weekend, all external doors are locked and must remain locked until Monday morning when the Security department attend. This means that external doors are not to be wedged open under any circumstances.

On weekday evenings all people attending a rehearsal session must be in the Katharine Worth building by 18:00.

People who smoke must close the external doors and stand a **minimum 5 meters** distance from the building.

All Department of Drama, Theatre & Dance teaching, rehearsal and performance spaces are no eating, drinking or smoking rooms. Unlike other college departments, the Department of Drama, Theatre & Dance strictly enforce and regularly monitor this ruling.

All rehearsal spaces must be left in a clean and tidy condition with any litter picked up and chairs stacked neatly against the wall. Whiteboards must not be drawn on and furniture must not be moved between rooms. The Department of Drama, Theatre & Dance welcome 'before and after' photographs and recommend that room bookers do this as proof of the condition spaces have been found or left in.

Audio visual equipment is installed in Department of Drama, Theatre & Dance rehearsal spaces should not be used during rehearsals.

6.2 The Library

The Library is housed in the **Emily Wilding Davison Building**.

Details, including Library Search, dedicated subject guides and opening times can be found online from the [Library home page](#).

The Ground Floor of the Library contains a High Use Collection which includes many of the books assigned for undergraduate courses. The rest of the Library collections are on the upper floors. There are plenty of study areas and bookable rooms to carry out group work, as well as many areas to work on your own. The Library contains a large number of PCs and has laptops to borrow on the ground floor to use in other study areas.

The Information Consultant for Drama, Theatre & Dance is Rachel White, who can be contacted at Rachel.White@rhul.ac.uk.

6.3 Photocopying and printing

The departmental printers and photocopier are reserved for staff use. Copier-printers (MFDs) for students are located in the Library, the Computer Centre and many PC labs, which will allow you to make copies in either black and white or colour.

If you require copying to be done for a seminar presentation, you need to give these materials to your tutor to copy on your behalf. Please make sure that you plan ahead and give the materials to your tutor in plenty of time. Many of the PC labs are open 24 hours a day, 7 days a week. Alternatively, there are computers available for your use in the Library, and Computer Centre.

6.4 Computing

[How to find an available PC](#)

There are ten open access PC Labs available on campus which you can use, including three in the Computer Centre. For security reasons access to these PC Labs is restricted at night and at weekends by a door entry system operated via your College card.

7 Assessment Information

7.1 Anonymous marking and cover sheets

All summative coursework is submitted and marked anonymously. Performance and seminar presentations are necessarily not marked anonymously, as are written evaluations used to moderate a performance piece.

For electronic submissions to Turnitin, you must:

- Append the coversheet as the first page of your essay (download the coversheet, and then paste your essay to the bottom of the form. You will then need to save and rename the final file).
- Enter the name of your file submission as your candidate number to enable us to easily check your submission (7 digit number with the format 200xxxx)

7.2 Submission of work

Work to be assessed is submitted electronically via Moodle and, if required by your tutor, in hard copy to the departmental office. The submission time for Moodle takes precedent over the hard copy. Assessments that are received after the required time for Moodle submission will be considered late.

The steps you have to take in order to submit an electronic copy of assessed assignments are described in detail on the Moodle page 'Avoiding Plagiarism' under 'My Courses'. Your work is sent to the Joint Information Services Committee (JISC) Plagiarism Detection Site (PDS) for comparison with the contents of that system's databank and is returned to the markers at Royal Holloway annotated to show any matching text and its source(s). The purpose of this step is not to detect plagiarism – we do not expect it to occur and would be very disappointed to discover that it had – but to help the markers to check that you are referencing quoted material appropriately.

7.3 Marking of over-length work

Work which is longer than the stipulated length in the assessment brief will be marked in line with Section 13, paragraph (5) of the College's [Undergraduate Regulations](#):

Section 13 (5)

Any work (written, oral presentation, film, performance) may not be marked beyond the upper limit set.

The upper limit may be a word limit in the case of written work or a time limit in the case of assessments such as oral work, presentations, films or performance. In the case of presentations, films or performance these may be stopped once they exceed the upper time limit.

7.4 What to do if things go wrong – Extensions to deadlines

Please refer to the Extensions Policy and guidance on the College's webpage about [Applying for an Extension](#).

Please note: Not every assessment is eligible for an extension.

Listed below are the assessments for which extensions cannot be granted (i.e. are exempt):

- NO FORMATIVE ASSESSMENTS WILL BE ELIGIBLE FOR AN EXTENSION.
 - NO GROUP PERFORMANCES, INCLUDING GROUP PRESENTATIONS, WILL BE ELIGIBLE FOR AN EXTENSION.
1. No extensions can be granted for the practical assessment element of any of the final year Advanced Workshop modules.
 2. No extension can be granted for DT3202 – Final Year Project: Group Project.
 3. No extensions can be granted for presentations for DT3201 – Final Year Project: Dissertation and DT3203 – Final Year Project: Creative Dissertation.

7.5 Support and exam access arrangements for students requiring support

Some students at the College may have a physical or mental impairment, chronic medical condition or a Specific Learning Difficulty (SpLD) which would count as a disability as defined by the Equality Act (2010) that is, "a physical or mental impairment which has a long-term and substantial effect on your ability to carry out normal day-to-day activities". It is for such conditions and SpLDs that [Disability and Dyslexia Services](#) (DDS) can put in place adjustments, support and exam access arrangements. Please note that a "long-term" impairment is one that has lasted or is likely to last for 12 months or more.

If you have a disability or SpLD you must register with the [Disability and Dyslexia Services Office](#) for an assessment of your needs before adjustments, support and exam access arrangements can be put in place. There is a process to apply for special arrangements for your examinations – these are not automatically put

in place. Disability and Dyslexia Services can discuss this process with you when you register with them. Please see section 2 above for further guidance about registering with the Disability and Dyslexia Services Office.

Please note that if reasonable adjustments, including exam access arrangements, have been put in place for you during the academic year, the Sub-board will not make further allowance in relation to your disability or SpLD.

7.6 Academic misconduct - Plagiarism

'Plagiarism' means the presentation of another person's work in any quantity without adequately identifying it and citing its source in a way which is consistent with good scholarly practice in the discipline and commensurate with the level of professional conduct expected from the student. The source which is plagiarised may take any form (including words, graphs and images, musical texts, data, source code, ideas or judgements) and may exist in any published or unpublished medium, including the internet. Plagiarism may occur in any piece of work presented by a student, including examination scripts, although standards for citation of sources may vary dependent on the method of assessment.

Identifying plagiarism is a matter of expert academic judgement, based on a comparison across the student's work and on knowledge of sources, practices and expectations for professional conduct in the discipline. Therefore it is possible to determine that an offence has occurred from an assessment of the student's work alone, without reference to further evidence.

8 Engagement Requirements

The [Attendance Monitoring webpage](#) provides more information about the attendance and engagement requirements.

9 Health and safety information

The [Health and Safety webpage](#) provides general information about our health and safety policies.

9.1 Code of practice on harassment for students

The College is committed to upholding the dignity of the individual and recognises that harassment can be a source of great stress to an individual. Personal harassment can seriously harm working, learning and social conditions and will be regarded and treated seriously. This could include grounds for disciplinary action, and possibly the termination of registration as a student.

The College's [Code of Practice on personal harassment for students](#) should be read in conjunction with the [Student Disciplinary regulations](#) and the [Complaints procedure](#).

9.2 Lone working policy and procedures

The College has a 'Lone Working Policy and Procedure' that can be found [here](#).

Lone working is defined as working during either normal working hours at an isolated location within the normal workplace or when working outside of normal hours. The following advice is relevant.

- Lone working is permitted and the precise guidelines surrounding this are covered in other Department documents.
- It is good practice to ensure that a second person is aware of the lone workers location and that they have access to means of communication. Relevant details should be exchanged (e.g., campus number and security telephone number).

- Inspections and risk assessments of the work area are completed by the Departmental Health and Safety Co-ordinator to ensure that hazards have been identified, risks controlled and provisions for emergencies are in place (e.g., escape routes open, fire-fighting equipment, first aid etc.).

Any health and safety concerns should be brought to the attention of the Departmental Health and Safety Coordinator or the College Health and Safety Office.

It is likely that most activities will take place on College premises. However, the principles contained in the above section will apply to students undertaking performance or rehearsals off campus.

9.3 Field trips

On some of your courses you will be required to go off-campus, to attend a performance, or to work in a specific non-college location or with a particular community group. This is an important part of your learning and a chance to make good use of the enviable opportunities and resources available to you.

While we do not anticipate you being asked to take part in very risky activities off-site, be aware that all activities carries some level of risk and you should ensure your own safety by using common sense and exercising discretion.

If you are planning independent work off-site as part of your studies, you must complete a risk assessment in consultation with the course tutor and/or the technical manager. You can find more information about how to carry out a risk assessment here:

www.rhul.ac.uk/iquad/services/healthandsafety/policiesandprocedures/riskassessment.aspx.

9.4 Practicals

Drama is a specialist subject and needs specialist facilities that allow you to rehearse, and practice. At Royal Holloway, we are lucky enough to have probably the best facilities for studying and making theatre in any British university.

Our state-of-the-art Caryl Churchill Theatre and the beautiful Boilerhouse Theatre, with its under-dance floor heating, make up the core of our facilities. These spaces are complemented by a suite of rehearsal rooms, seminar rooms, and workshop spaces.

9.5 Specialist equipment

To fulfil departmental health and safety procedures when you are participating in workshop/production activities, you must wear safety footwear. ALL first-year students are required to purchase safety footwear at the start of the Autumn Term. Please note that it is important you keep your safety footwear right up until your final year (don't sell them after your first year!).

Appendix A

Departmental style guide: examples

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 #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.

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 Morrissette, 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*, 8th 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.**

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 lenos 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.
- 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.

---, 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/>