

DEPARTMENT OF THEATRE AND DRAMA

Style Sheet

General Notes on Presentation of Written Work

Assignments should be typed or legibly written on one side of the paper, double (or one-and-a-half) spaced. There should be a margin around the text, with at least 4 cm on the left hand side. Number consecutively all pages except the title page. Length guidelines **MUST** be obeyed. Underline or put in *italics*: play titles, books, long poems, newspapers, films, TV or radio programs and periodicals. Put titles of poems, short stories, essays, articles and TV or radio episodes in "quotation marks" (but do not underline).

Generally, there are two kinds of writing that Drama students do: play reviews and more formal essays. Play reviews are less likely to use footnotes and bibliographies when the exercise of writing a review is to imitate the experience of writing for a newspaper (see subject outline).

For the more formal essays, it is necessary to reference properly the texts used, both the primary sources (Hamlet if the essay is on Hamlet) and secondary sources (the library books that helped provide background and other information, and any other materials used - which should include lectures if you are conscious of a debt). The following examples illustrate the most common types of referencing.

There is a sample bibliography attached at the end.

Quotations

Short quotations

A short quotation is three lines of verse or less than four typed lines of prose. For example:

(i) Ibsen's play, A Doll's House, was "professionally performed more often in England and the United States than any other of Ibsen's plays" (Meyer 1980:19-20).

(ii) To Miranda's impulsive judgement, "O brave new world,/ That has such people in't", he can only rejoin, "'Tis new to thee" (V.1.183-4).

Note that in the second example, the sentence is written so that the quotation is integrated. The information inside the brackets does not need a date for a play text, only page numbers, providing you cite the full reference for the play in the bibliography. The whole sentence reads as a unit that makes grammatical sense. The end of a line of verse is indicated by the stroke /. Acts are indicated by roman numerals (I,II,III,IV,V) and scenes by arabic numerals (1,2,3,4...). The Act is separated from the scene by a full stop: (III.4.89-96). The fullstop comes after the closed bracket.

Long quotations

A longer quotation is necessary if the text you wish to include in your essay is more than three lines of verse or four typed lines of prose. For these, you must set the text off from your own and indent it on both sides. Skip two lines and introduce the quotation with a colon. For example:

The spell which bound up the senses of Alonso, Sebastian, and Antonio is undone:

Their understanding
Begins to swell, and the approaching tide
Will shortly fill the reasonable shore
That now lies foul and muddy. (V.i.79-82)

There is no need for quotation marks for long quotations set off in this way. Note the position of the fullstop - before the brackets.

Make sure the sentence which introduces a long quotation makes sense:

In distinguishing between revolution and reform, in The Essential Gesture, Nadine Gordimer decides that

[t]he only treason [protest] serves is one of those 'necessary treasons' Steiner remarks on with reference to Socrates, when he says there are 'necessary treasons to make the city freer and more open to man'. Protest is the need to speak out in a silenced society; it seeks, usually on specific issues, to expose injustices, set wrongs right, ameliorate hardship. (1988:93)

Acknowledging Other Sources within an essay

The style the Department of Theatre and Drama uses is much easier to read and type. Formal reference footnotes and terms like 'ibid' and 'op cit' are sometimes part of this style, and it is not necessary to put the title of the book in your essay (only the author). The Theatre and Drama style requires a full bibliography with each submission for assessment (see sample bibliography at the end). The following demonstrates the difference between other styles that use footnotes and the more streamlined approach that we are using:

(i) Another style that might be used elsewhere:

As Wandor notes,

Feminism, then, challenges a number of assumptions about women and men: a) that men are the centre of the universe; b) that women are secondary and dependent on men; c) that the social/sexual division of labour is 'natural' and unchanging.¹

¹Michelene Wandor, Carry On, Understudies: Theatre and Sexual Politics (London: Routledge, 1986), p. 13.

(ii) Style that Theatre and Drama essays should use:

As Wandor notes: "Feminism, then, challenges a number of assumptions about women and men: a) that men are the centre of the universe; b) that women are secondary and dependent on men; c) that the social/sexual division of labour is 'natural' and unchanging" (1986:13).

It is not necessary to repeat Wandor's name in front of the "page 13" because she is clearly identified in the sentence introducing the quotation. The list of Works Consulted (your bibliography) will contain the full bibliographical reference for the text.

If Wandor were not identified, it would be necessary to include her name in the reference:

It is possible to define feminism as that which destabilized the power invested in men: "a) that men are the centre of the universe; b) that women are secondary and dependent on men; c) that the social/sexual division of labour is 'natural' and unchanging" (Wandor 1986:13).

Note that there is no comma between "Wandor" and "13".

Paraphrasing must also be acknowledged. The following paraphrases Wandor's ideas:

For Wandor, feminism destabilizes both men's centrality and power and women's inferiority. She also addresses the false notion that the existing gendered division of labour is normal (1986:13).

If you use two books by Wandor, include a short version of the title (not initials) to distinguish it from the other Wandor text(s). For example,

Pam Gems's Piaf is one of her most important plays: "Piaf is so far the clearest expression of faith in women's basic resilience" (Wandor 1986:163).

For quoting Act, scene and line numbers from Renaissance plays, refer to the Short Quotations section on page 2.

You may use explanatory footnotes or endnotes to explain your use of a term or concept, but this practice can suggest that you are not being as concise as you could be. Use footnotes or endnotes sparingly, particularly at undergraduate level.

Bibliography

All essays **must** have a bibliography to indicate which text(s) you have consulted. The style we use is a slightly modified version of MLA (Modern Languages Association). You should have access to a copy of the second (or later) edition of the MLA Handbook, published by the MLA in New York, in 1984. (In the Borchardt Library, the call number in the Reference Section is 808.02 M6892m 1984). Make sure you use the second edition, edited by Joseph Gibaldi and Walter S. Achtert, since there are considerable differences between the first and second editions. A good book shop will have copies. The most common types of entries are listed below.

List your bibliographic entries alphabetically by author. Do not number the entries.

Single author of a book

Churchill, Caryl. Top Girls. London: Methuen, 1984.

Raddall, Thomas H. The Dreamers. Porters Lake, Nova Scotia: Pottersfield, 1986.

Tillyard, E.M.W. Shakespeare's Problem Plays. Harmondsworth: Penguin, 1965.

- Note that the last name comes first; full stop and two spaces;
- title of the book/play underlined; full stop and two spaces;
- location of the publisher (the first one listed; city--and state/province/country if the city is not well known); colon and one space;
- publisher, without "Ltd" or "Pty" or "Press"; if the publisher is a university, type in the name of the university and UP for "University Press"); comma and one space;
- date of the most recent edition that you are using (not reprint).

If the entry is more than one line long, the second and subsequent lines are indented five spaces.

Joint author of a book

Wilton, Janis, and Richard Bosworth. Old Worlds and New Australia: The Post-war Migrant Experience. Ringwood: Penguin, 1984.

Surname first for the first author listed on the book and first name first for consecutive authors. The subtitle always follows a colon.

Essay/story/poem in a collection by the same author

Gates, Jr., Henry Louis. "The Blackness of Blackness: A Critique of the Sign and the Signifying Monkey." Black Literature and Literary Theory. New York: Methuen, 1984. 285-322.

You must include the page numbers of the essay/play/story/poem if it is published as part of a larger book.

Essay/story/poem in a collection written/edited by a different person

Hunter, G.K. "Introduction." Macbeth. By William Shakespeare. Harmondsworth: Penguin, 1967. 7-45.

Williamson, David. "Autobiographical Statements." David Williamson. Ed. Ortrun Zuber-Skerritt. Amsterdam: Rodopi, 1988. 11-18.

In the first entry, Shakespeare did not write the introduction, so he should not be credited with it in the bibliography. Use the form of the author's name as used in the publication; that is, if the author goes by initials, use those; if the author uses a full name, the bibliography must reflect that.

Editions of Shakespeare, Medieval, or Greek plays

In referencing plays that are heavily edited, it is important to identify the editor and/or translator. Note the difference between these two entries:

Cawley, A.C. "Introduction." Everyman and Medieval Miracle Plays. London: Dent, 1977. vii-xvi.

Listing Cawley first means you have used his Introduction for background material.

Everyman. Everyman and Medieval Miracle Plays. London: Dent, 1977. 205-34.

This entry references the particular play. If we knew the author's name, it would be listed alphabetically under that. Since we do not know the author's name, the entry is listed alphabetically under E for Everyman. The entry does not go under C for Cawley. "Anon" is not used in this style. Note that for page numbers over 100, give only the last two digits unless more are necessary (ie 205-34 or 295-304).

Multiple listings by the same author

O'Neill, Eugene. Desire Under the Elms. Three Plays of Eugene O'Neill. New York: Vintage, 1966. 1-60.

---. The Hairy Ape. New York: Vintage, 1972.

---. Long Day's Journey into Night. London: Cape, 1966.

Serials

Serials (also known as periodicals or journals) require different referencing, since some information, like the place, publisher, or editor, is not relevant.

Akerholt, May-Brit. "Female Figures in the Plays of Dorothy Hewett and Patrick White." Westerly 29.1 (1984): 69-77.

Author. "Title." Journal Vol.No (Year): p-p.

The punctuation is slightly different: there is no full stop after the journal name.

Book Review

Ferrier, Carole. "Problems in Feminist Criticism." Rev. of Coming Out From Under, by Pam Gilbert and Writing a New World: Two Centuries of Australian Women Writers, by Dale Spender. Australian Book Review. Sept. 1988: 24-27.

Fitzpatrick, Peter. Rev. of Hate by Stephen Sewell. Australasian Drama Studies 15/16 (1989-90): 202-05.

The issue of ADS is a double issue, Numbers 15 and 16.

Article/Cartoon/letter in a newspaper or other periodical which does not have volume numbers

Cooke, Kaz. "Laugh? I Nearly Died." The Age (Melbourne) 8 Apr. 1991: 9.

Hawke, Robert J. "A Crying Shame." Letter. Canberra Times 6 July 1986: 5.

Performed Play

Thomson, Katherine. Diving for Pearls. Dir. Ros Horin. Russell Street Theatre, Melbourne. 23 Apr. 1991.

Kroetz, Franz Zaver. Requestconcert. Dir. Wendy Joseph. La Mama, Melbourne. 15 Mar. 1991.

Film

Picnic at Hanging Rock. Dir. Peter Weir. Picnic Productions, 1975.

Recording

Verdi, Giuseppe. Rigoletto. Compact Disk. With Joan Sutherland and Luciano Pavarotti. London Symphony Orch. Columbia, CD1856, 1988.

Attached is a sample bibliography.

Joanne Tompkins
February 1995.

Updated 1998 (Peta Tait)

Sample Bibliography

- Akerholt, May–Brit. "Female Figures in the Plays of Dorothy Hewett and Patrick White." Westerly 1 (1984): 69–77.
- Case, Sue–Ellen. Feminism and the Theatre. New York: Methuen, 1988.
- Davis, Jack. Kullark. Sydney: Currency, 1984.
- and Bob Hodge, eds. Introduction. Aboriginal Writing Today. Canberra: Australian Institute of Aboriginal Studies, 1985. 1–6.
- Ferrier, Carole. "Dorothy Hewett: Australian Dramatist." Contemporary Australian Drama: Perspectives Since 1955. Ed. Peter Holloway. Sydney: Currency, 1981. 357–70.
- Fitzpatrick, Peter. After 'The Doll': Australian Drama Since 1955. Melbourne: Edward Arnold, 1979.
- Gilbert, Kevin. The Cherry Pickers. Canberra: Burrumbinga, 1988.
- Hewett, Dorothy. The Chapel Perilous. Sydney: Currency, 1972.
- . The Tatty Hollow Story. Sydney: Currency, 1976.
- . Bon–bons and Roses for Dolly. Sydney: Currency, 1976.
- . "Creating Heroines in Australian Plays." Hecate 5.2 (1979): 73–80.
- Hulme, Keri. The Windeater. St. Lucia: U of Queensland P, 1986.
- Johnson, Eva. Murras. Plays from Black Australia. Sydney: Currency, 1989. 79–108.
- McCallum, John. "The Development of a Sense of History in Contemporary Australian Drama." Contemporary Australian Drama: Perspectives Since 1955. Ed. Peter Holloway. Rev. Ed. Sydney: Currency, 1987. 148–60.
- Merritt, Robert. The Cake Man. Sydney: Currency, 1978.
- Modjeska, Drusilla. Interview with Dorothy Hewett. Writing Lives: Conversations Between Women Writers. Ed. Mary Chamberlain. London: Virago, 1988. 86–97.
- Narogin, Mudrooroo. "White Forms, Aboriginal Content." Aboriginal Writing Today. Canberra: Australian Institute of Aboriginal Studies, 1985. 21–34.