

Style Sheet

for publications by

the German Society for Contemporary Theatre and Drama in English

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Preparation of Text

1. Please send your manuscript as a Microsoft Word (.docx) document.
2. The author and not the editor or the Society is responsible for copyright clearance where necessary.

Layout of Text

1. Do not use line-end hyphens or right-justified margins. Do not use carriage returns within one paragraph. Please do not use straight (" ') but smart (‘ ’ “ ”) quotation marks.
2. The font should be OrigGarmnd BT 10.5 pt for the whole text, indented quotations: 9 pt. If you do need to include footnotes, please use 9 pt.
3. Please use your automatic spell check. The spelling should be consistently either British or American English. Please observe AE conventions for punctuation, though: place commas and periods/full stops before the closing quotation marks: “thusly.”
4. Please use serial/Oxford commas, for example: Sarah Kane’s *Blasted*, *Crave*, and *4.48 Psychosis*.
5. Whole numbers from one to ninety-nine should be spelt out.
6. Do not divide words.
7. Format your text (including notes, references, and tables) fully double spaced throughout the manuscript.
8. Use double quotation marks for quotations and when indicating irony or distance. For quotations within quotations use single quotation marks.
9. Incorporate quotations shorter than three lines in your text. Indent quotations longer than three lines. Use 9 pt. Do not change spacing.

Style Conventions

1. When referring to an author for the first time, please use their full name. For subsequent references, their last name is sufficient.
2. Remove spaces in names with initials, for example S.E. Wilmer.
3. Headings are always in title case, even if they consist of a quote.
4. Refer to the number of an act or chapter as follows:

scene one

act two
second act
chapter two
second chapter

5. Use n-dashes instead of hyphens for the indication of page-ranges (124–145) and time-ranges (1945–1960). Page- and time-ranges should not be abbreviated.

Documentation of Sources in the Text

Please cite sources according to the MLA style as shown in Joseph Gibaldi's *MLA Handbook for Writers of Research Papers* (seventh edition). Here are guidelines for the most common cases:

1. Parenthetical documentation of sources in the text. You can be as brief as clarity and accuracy permit. Give only the source (usually the name of the author) and the location of the borrowed information:

This point has already been argued (Tannen 178–185).

2. If the author's name has already appeared in the text, you only need to give the location:

This point has already been argued by Tannen (178–185).

3. If you cite more than one text by one author, please give the (shortened) title of the text:

Quote from a book:

For Northrop Frye, one's death is not a unique experience, for "every moment we have lived through we have also died out of into another order" (*Double Vision* 85).

Quote from an essay/article etc.:

Exquisite Pain has been described as a methodical scrutiny, as the distillation of a "mathematical and psychological essence" (Etchells, "Note on Exquisite Pain" 1).

4. If you wish to include two or more works in a single parenthetical reference, use semicolons to separate the citations:

Calle herself prefers the label "narrative artist" (Gratton 157; Heinrich 17) and, given the importance of writing and storytelling for her projects, this seems an appropriate term.

5. Please mark ellipses in quotations by [. . .].
6. Quotations of stage directions should be put in *italics*.
7. In longer quotes from plays, character speech tags should be in capitals followed by a colon:

ESTRAGON: Let's go.

VLADIMIR: We can't.

ESTRAGON: Why not? (32)

8. If you wish to use notes, for example, as comment, explanation, or information that the text cannot accommodate, please use footnotes. Please also use the MLA style for references in footnotes.

Works Cited

1. Your **basic entry** looks like this:
Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. New York: Modern Language Association of America, 2009. Print.
2. A **compilation, an anthology, or other work that has one or more editors**:
Tannen, Deborah, and Roy O. Freedle, eds. *Linguistics in Context: Connecting Observation and Understanding*. Norwood: Ablex, 1988. Print.
3. A **work in an anthology, an article, or essay in a book**:
Turner, Victor. "Are there Universals of Performance in Myth, Ritual and Drama?" *By Means of Performance: Intercultural Studies of Theatre and Ritual*. Ed. Richard Schechner and Willa Appel. Cambridge: Cambridge UP, 1995. 20–30. Print.
Bimberg, Christiane. "Reality and Its Distortions in the Plays of Sam Shepard." *Drama and Reality: Papers Given on the Occasion of the Third Annual Conference of the German Society for Contemporary Theatre and Drama in English*. Ed. Bernhard Reitz. Trier: Wissenschaftlicher Verlag Trier, 1996. 203–216. Print.
4. An **article in a journal**:
Anderson, Douglas. "The Dream Machine: Thirty Years of New Play Development in America." *Drama Review* 32.3 (1998): 55–84. Print.

Do not include seasonal references in the year of publication. Instead of “*Irish University Review* 36.2 (Autumn/Winter 2006),” write “*Irish University Review* 36.2 (2006).”

5. Two or more works by the same author:

Replace author name by ---.

Savran, David. *A Queer Sort of Materialism: Recontextualizing American Theater*. Ann Arbor: U of Michigan P, 2003. Print.

---. *Highbrow/Lowdown: Theater, Jazz, and the Making of the New Middle Class*. Michigan: U of Michigan P, 2009. Print.

6. A review:

Gardner, Lyn. “*Great Expectations: Review.*” *The Guardian*, 13 March 2011. Web. 15 Apr. 2022. <<https://www.theguardian.com/stage/2011/mar/13/great-expectations-tanika-gupta-review>>.

7. A performance:

Fondakowski, Leigh. *Spill*. Dir. Martin Jarvis. Narr. Elisa Bocanegra. L.A. Theatre Works, 2018. Digital Recording.

Shakespeare, William. *Macbeth*. Dir. Zoe Seaton. Perf. Nicky Harley et al., Creation Theatre/Big Telly, 21–31 Oct. 2020. Online (Zoom).

8. An article on an Internet page:

Buse, Peter. “Sarah Kane in and on the Media.” *Nach dem Film* 2 (2000). Web. 12 July 2022. <<http://www.nachdemfilm.de/no2/busoieng.html>>.

9. An entire Internet page:

Encyclopaedia Britannica Online. Encyclopaedia Britannica. 15 May 2002. Web. 23 Apr. 2022. <[http://www. Britannica.com/](http://www.Britannica.com/)>.

10. A film:

A film entry usually begins with the title and includes the director, the distributor, and the year of release, but you can also include other data that seem pertinent such as the names of the writer and the performers:

Cape Fear. Dir. Martin Scorsese. Perf. Nick Nolte, Robert De Niro, Jessica Lange, and Juliette Lewis. Universal Pictures, 1991. Film.

It's a Wonderful Life. Dir. Frank Capra. RKO, 1946. Film.

If you are unsure about the format of documentation, please consult the *MLA Handbook* or former issues of the *JCDE*. In complicated cases, contact the editor.