MHRA Referencing Style Guide for Drama

The conventions outlined in this style sheet follow those recommended by the Modern Humanities Research Association (MHRA). The MHRA Style Guide can be downloaded from http://www.mhra.org.uk/pdf/MHRA-Style-Guide-3rd-Edn.pdf

1. General

a. Assessment word counts are the total **excluding** footnotes. This can be viewed on Microsoft Word by clicking on the 'tools' menu followed by 'word count' and unchecking the box in the left-hand corner.

b. Written work should be double spaced. Spelling should follow British conventions unless appearing within a quotation.

2. Quotation

2.1 Short quotations

Short quotations (not more than forty words) should be enclosed in single quotation marks and run on with the main text. For a quotation within a quotation, double quotation marks should be used. If any change is made to the original quotation (grammar or removal of words) this must be marked by an ellipsis in square brackets […]

Example:

In her ethnographic study of the rehearsal process, Gay McAuley describes her position

as a spectator of artistic rehearsals as that of a 'quasi-insider', citing James Clifford's

claim that '[i]nsiders studying their own cultures offer new angles of vision and depths of

understanding'.[1]

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[1] Gay McAuley, *Not Magic But Work: An Ethnographic Account of a Rehearsal Process* (Manchester: Manchester University Press, 2012), p. 7.

2.2 Long quotations

Long quotations (more than 40 words) should be indented – use shift key to indent. They should be **single spaced**, open with a colon and not be placed within quotation marks.

Example: (Note the indent at the start of the paragraph and no indent on the first paragraph that follows the quotation)

Therefore, I have had to be responsive to gaps in the archives by employing what

Halberstam has described as a scavenger methodology. In *Female Masculinities,* a

project which dealt with similar absences, Halberstam employed:

> different methods to collect and produce information on subjects who have been deliberately or accidentally excluded from traditional studies of human behaviour. The queer methodology attempts to combine methods that are often cast as being at odds with each other, and it refuses the academic compulsion toward disciplinary coherence.[2]

This project has had to move between material and immaterial modes of analysis

and research. Primarily, I have undertaken archival research at various London

institutions.

3. Footnotes

All quotations or acknowledgements of another writer's work should be referenced using a footnote at the base of the page. Footnotes should be signalled in the text by a superscript number (these can be inserted on Microsoft Word by clicking on the 'Insert' menu followed by 'Footnote'). The footnote number should appear at the end of the relevant sentence, as in the quotation examples above. Footnote numbers should be continuous throughout the written submission.

3.1.1 Book:

The information should be given in the following order:

1. Author's name (forename, surname)

2. Title of book (in italics, in full, with all principal words capitalised)

3. Editor or translator (preceded by 'ed. by' or 'trans. by')

4. Edition (if other than the first, e.g. '2nd edn', 'rev. edn')

5. Number of volumes in multi-volume publication (e.g. '5 vols')

6. Details of publication, enclosed in parentheses, in this order and with this punctuation: (city of publication: publisher, date)

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[2] J Halberstam, *Female Masculinity* (Durham, NC: Duke University Press, 1998), p. 13.

7. Volume number of the volume referred to (in capital roman numbers)

8. Page numbers (preceded by singular 'p.' or plural 'pp.' except when following a volume number)

All elements should be succeeded by a comma except when immediately followed by brackets, and all footnotes should end with a full-stop.

Examples:
Jeffrey Weeks, *Sexuality and Its Discontents: Meanings, Myths, and Modern Sexualities* (London: Routledge, 1985), p. 186.

Queer Online: Media Technology & Sexuality, ed. by Kate O'Riordan and David J. Phillips (New York: Peter Lang, 2007), p. 343.

Lynette Goddard, *Staging Black Feminisms: Identity, Politics, Performance* (Basingstoke: Palgrave Macmillan, 2007), p. 106.

Michel Foucault, *Discipline and Punishment*, trans. by Alan Sheridan (London: Penguin, 1991), p. 120.

3.1.2 Chapters in Books:

1. Author's name

2. Title of chapter (in single quotation marks, followed by a comma and the word 'in')

3. Title of the book, editor's name and details of publication (as for a book).

4. The page range within the book for the whole chapter, followed by the specific page cited (in brackets, preceded by 'p.' or 'pp.').

Examples:
Judith Butler, 'Imitation and Gender Insubordination', in *The Lesbian and Gay Studies Reader*, ed. by Henry Abelove, Michéle Barale, and David Halperin (London: Routledge, 1993) pp. 307-20 (p. 308).

Stuart Hall, 'The Question of Cultural Identity', in *Modernity: An Introduction to Modern Societies*, ed. by Stuart Hall and others (Oxford: Wiley-Blackwell, 1996), pp. 596-632.

3.1.3 Articles in Journals:

1. Author's name

2. Title of article (in single quotation marks but not followed by the word 'in')

3. Title of periodical (in italics, in full)

4. Volume number and date of publication as follows: number (date)

6. First and last page numbers of article cited (not preceded by 'pp.')

7. Page number of page cited (in parentheses, preceded by 'p.' or 'pp.')

Examples:
Catherine Silverstone, 'Duckie's *Gay Shame*: Critiquing Pride and Selling Shame in Club Performance', *Contemporary Theatre Review*, 22.1 (2012), 62-78 (p.62).

Jeffery Weeks, 'The Idea of a Sexual Community', *Soundings: A Journal of Politics and Culture*, 2 (1996), 71-84.

Jillian Todd Weiss, 'GL vs. BT', *Journal of Bisexuality*, 3.3-4 (2003), 25-55 (p. 27).

3.1.4 Plays and Poems

Poems and plays are referenced in a similar way to books and chapters in edited collections (author's name, title of work, editor, publication details). References to plays and long poems should indicate the act and scene (or book/canto), where the quotation occurs as well as line numbers (where given). References to short poems should also include line numbers where available.

Examples:
Lillian Hellman, *The Children's Hour* (New York: Dramatists Play Service, 1934).

Frank Marcus, *The Killing of Sister George* (London: Samuel French, 1965).

Wallace Stevens, 'The Idea of Order at Key West', in *The Norton Anthology of Poetry*, 5th edn, ed. by Margaret Ferguson, Mary Jo Salter and Jon Stallworthy (W.W. Norton, 2005), pp. 1264- 65.

T.S Eliot, The Waste Land, in *The Waste Land and Other Poems* (London: Faber and Faber, 1999), pp. 21-46, v. 228-330.

3.1.5 Newspapers (Printed edition, see 3.2 for online references)

References to articles in newspapers require only the date of issue (day, month, year), the relevant section, and the page numbers.

Example:
Jonathan Friedland, 'Across the Divide', *Guardian*, 15 January 2002, section G2, pp. 10-11.

3.1.6 Theses and Dissertations

Titles of unpublished theses and dissertations should be placed within single quotation marks, and should not be italicized.

Example:
Victoria Chalklin, 'Performing Queer Selves: Embodied Subjectivity and Affect in Queer Performance Spaces Duckie, Bird Club and Wotever World' (unpublished doctoral thesis, University of London, Goldsmiths College, 2012), p. 120 <http://research.gold.ac.uk/7801/> [accessed 27 February 2015].

3.2 Online Publications

The method of citation for electronic resources follows the model for print publications. Information – as much as is available – should be given in the following order:

1. Author's name

2. Title of item

3. Title of complete work/resource

4. Publication details (volume, issue, date)

5. Full web address (Universal Resource Locator (URL)) in brackets

6. Date at which the resource was consulted (in square brackets)

7. Location of passage cited (in parentheses, in most intelligible form).

3.2.1 Online Book (either an electronic text of a printed book or a book-length electronic publication such as a hypertext fiction).

Example:
Geoff Ryman, *Two Five Three: A Novel for the Internet*, April 1999 <http://www.ryman-novel.com/> [accessed 9 July 2000].

3.2.2 Personal website/ Company blog

Examples:
Andrew Haydon, 'This Beautiful Future – The Yard Theatre, Hackney', *Postcards from the Gods,*1 May 2017, https://postcardsgods.blogspot.com/2017/05/this-beautiful-future-yard-theatre.html [accessed 18 May 2018].

Jethro Jenkins, 'Shake! #Food Fight- Reflections', *Voices That Shake*, 25 August 2015 <http://voicesthatshake.blogspot.com/2015/08/shake-food-fight-reflections.html> [accessed 19 August 2017].

3.2.3 Online Articles/Online Newspaper Articles

Examples:
Frances Williams, 'Well, Hello Girls!', *Independent*, 15 June 1997 <http://www.independent.co.uk/life-style/well-hello-girls-1255984.html> [accessed 22 May 2015].

Alisdair Hinton, 'Theatre Review: The Killing of Sister George at Arts Theatre', *British Theatre Guide*, 2011 <http://www.britishtheatreguide.info/reviews/Sistergeorgearts-rev> [accessed 19 March 2016].

Sex Uncovered Poll: Homosexuality', *Guardian*, 26 October 2008, section Life and style <http://www.theguardian.com/lifeandstyle/2008/oct/26/relationships> [accessed 1 February 2016].

3.3 Film and Cinema

The reference should contain the relevant important information, including as a minimum: title, director, distributor, and date. Other information (producer, artists) may be provided if it is relevant.

Examples:
The Grapes of Wrath, dir. by John Ford (20th-Century Fox, 1940).

I Walked with a Zombie, dir. by Jacques Tourneur, prod. by Val Lewton (RKO Radio Pictures, 1940).

3.4. Live Performance

The reference should contain the relevant important information, including as a minimum: author, title, director, company, and date watched. Other information

(location and name of theatre) may be provided if it is relevant.

3.4.1 Performance (a performance you have attended)

Examples:

William Shakespeare, *Pericles Prince of Tyre*, dir. David Thacker, Royal Shakespeare Company (The Swan, Stratford-upon-Avon), 6 September 1989.

David Grieg, *Touching the Void*, dir. Tom Morris (Royal and Derngate, Northampton), 11 October 2018.

3.4.2 Recorded Performance (a recording of a live performance)

Examples:

Martin O'Brien, *Martin O'Brien performance at DARC live steaming*, 13 March 2016 <https://www.youtube.com/watch?v=z8UTKtCHoNE> [accessed 30 October 2018].

Cassils, *Inextinguishable Fire*, 8 November 2015 < https://vimeo.com/150889746> [accessed 15 September 2018].

3.4.3 Programmes and ephemera

Examples:

n.a., *Blood Wedding* programme, (Young Vic, 2019).

n.a., *Touching the Void* promotion leaflet, (Royal and Derngate, 2018).

3.5. Subsequent references

Full publication details should be given on the first occasion a source is cited. In all subsequent references, the shortest intelligible form should be used. This will normally be the author's surname followed by the page number; if this is ambiguous (because you are citing two books by the same author or two authors with the same surname) then repeat the title in a shortened form:

Goddard, p. 186.

Weeks, 'The Idea of a Sexual Community', p. 109.

Weeks, *Sexuality and Its Discontents*, p. 181.

4. Bibliographies

A bibliography is an alphabetical list (arranged by author surname) of all the works cited in the production of the essay or dissertation. At the very least it must include all the works cited. The information should be arranged as in the footnotes, but the author's surname should precede their forename(s) or initial(s) and page numbers of specific quotations should not appear. As a bibliography is a list, items should not end with full stops. However, bullets/numbers should not be used. Online resources may be included in a general bibliography or listed separately.

Examples:

Derrida, Jacques, 'Scribble (writing-power)', *Yale French Studies*, 58 (1979), 117-47

Lamont, Tom, 'Elisabeth Moss: "We're Not Saving the World Here''', *Guardian*, 23 January 2011, <https://www.theguardian.com/stage/2011/jan/23/elisabeth-moss-childrens-hour-interview> [accessed 15 July 2016]

Queer Online: Media Technology & Sexuality, ed. by Kate O'Riordan and David J. Phillips (New York: Peter Lang, 2007)

Rapi, Nina, and Chowdhry, Maya, *Acts of Passion: Sexuality, Gender, and Performance* (New York: Routledge, 1998)

'Rent to End London Run', *BBC*, 10 September 1999 <http://news.bbc.co.uk/1/hi/entertainment/443724.stm> [accessed 8 March 2016]

Reinelt, Janelle G., 'The Violence of "We": Politicizing Identification', in *Critical Theory and Performance*, ed by Janelle G. Reinelt and Joseph R. Roach, rev. edn (Ann Arbor: University of Michigan Press, 2007), pp. 403-12

Rich, Steve, Shenton, Mark, and Cox, Martin, *Theatremonkey: A Guide to London's West End* (London: Red Squirrel Publishing, 2009), Section 1: Planning an Expedition, Kindle Edition

Ridout, Nicholas, *Passionate Amateurs: Theatre, Communism, and Love* (Ann Arbor: University of Michigan Press, 2013)

Silverstone, Catherine, *Shakespeare, Trauma and Contemporary Performance* (Oxon: Routledge, 2011)

Svich, Caridad, 'Popular', *Contemporary Theatre Review*, 23.1 (2013), 55-57

Weeks, Jeffery, *Sexuality and its Discontents: Meanings, Myths, and Modern Sexualities* (London: Routledge, 1985)

Weeks, Jeffery, 'The Idea of a Sexual Community', *Soundings: A Journal of Politics and Culture*, 2 (1996), 71-84