

# *Style Sheet*



for publications by

**the German Society for Contemporary Theatre and Drama in English**

September 2007

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## 1. Preparation of Text:

- a. Please contact the editor, who will provide you with relevant information and templates for the preparation of the text.
- b. Please send a copy of your manuscript (preferably in **Microsoft Word**) **on a CD** to the editor. Also send a **clear computer printout**. The CD adhesive label should contain the name of the author, the title of the paper and the word processor version used.
- b. The publication will include an index. If you contribute to a conference volume, kindly mark any words, phrases, names, or titles you would like to include in the index with a fluorescent pen on the printout. If you deliver a manuscript for the CDE Studies, you will create the index yourself.
- c. The author and not the editor or the Society, is responsible for copyright clearance where necessary.

## 2. Layout of Text:

**N.B: For contributors to the CDE Studies series, more detailed layout requirements apply. Please contact the editor to obtain the relevant templates.**

- a. 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.
- b. 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.
- c. Please use your automatic spell check and indicate British English or American English on your printout. **Please observe AE conventions for punctuation** (i.e., place commas and periods/full stops before the closing quotation marks), **if your article/monograph is written in English or whenever you include English quotes.**
- d. Whole numbers from one to twenty should be spelt out. From 21 onwards they can be written in numerals.
- e. Do not divide words.
- f. Print your text (including notes, references, and tables) fully double spaced throughout the manuscript.
- g. Use double quotation marks for quotations. For quotations within quotations use single quotation marks.

h. Incorporate quotations shorter than three lines in your text. Indent quotations longer than three lines as the template specify. Do not change spacing or font.

### 3. Documentation of Sources:

Please cite sources according to the [MLA style](#) as shown in Joseph Gibaldi's [MLA Handbook for Writers of Research Papers](#). (Sixth Edition).

Here are guidelines for the most common cases:

#### 3.1 Citing Sources in the Text

a. Given the page limitations, we require parenthetical documentation. You provide a short reference in brackets and insert that into the text. Full reference is provided in the bibliography which will also be put on our computer database. 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, e.g.

This point has already been argued (Tannen 178-85).

b. 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 (178-85).

c. If you cite more than one document by one author, please give the (shortened) title of the document. Use this method of citation also with quotations from your source text, e.g:

For a 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).

For a quote from an article: Tim Etchells describes *Exquisite Pain* as a methodical scrutiny, as the distillation of a "mathematical and psychological essence" ("A Note on *Exquisite Pain*" 1)

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

f. 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' (cf. Gratton 157; Heinrich 17) and, given the importance of writing and storytelling for her projects, this seems an appropriate term.

e. Please mark ellipses in quotations by [...].

In "Aller à la mer," Cixous calls for "one woman [...], experiencing herself as many" (546).

**N.B: You may, but do not have to use 'cf.' for paraphrases / references.**

g. If you do need to use notes, e.g. as comment, explanation, references to multiple sources, or information that the text cannot accommodate, please use footnotes. Please also use the MLA Style for references in footnotes.

### 3.2. Documentation: The List of Works Cited

a. With parenthetical documentation used in the text, the List of Works Cited gains additional importance. The information has to be concise and exact. Please follow the MLA style. We would also kindly ask you to divide your *List of Works Cited* in the sections *Primary Literature* and *Secondary Literature*.

b. Use *italics* in place of underlining. Your basic entry looks like this:

Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. Fourth Edition. New York: Modern Language Association of America, 1995.

c. 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.

d. 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*. Eds. Richard Schechner and Willa Appel. Cambridge: CUP, 1995. 20-30.

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, 1996. 203-216.

e. 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.

f. Two or more books by the same author: Replace author name by ---.

Savran, David. "The Queerest Art." *A Queer Sort of Materialism: Recontextualizing American Theater*. Ann Arbor: U of Michigan P, 2003: 56-81.

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

g. A review:

Smith, Neil. Rev. of *Little Eyolf*, by Henrik Ibsen. Trans. Michael Meyer. Royal Shakespeare Company. *Theatre Record* 17:25-26. Dec 1997:1622-3.

h. A performance:

*Medea*. By Euripides. Trans. Alistair Elliot. Dir. Jonathan Kent. Perf. Diana Rigg. Longacre Theatre, New York. 7 Apr. 1994.

i. An article on an Internet page:

Buse, Peter. "Sarah Kane in and on the Media." *Nach dem Film 2* (2000). 10 Jan. 2007 <<http://www.nachdemfilm.de/no2/bus01eng.html>>.

j. An entire Internet page:

*Encyclopedia Britannica Online*. 2002. Encyclopedia Britannica. 15 May 2002 <<http://www.Britannica.com/>>.

k. 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.

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

*It's a Wonderful Life*. Dir. Frank Capra. Perf. James Stewart, Donna Reed, Lionel Barrymore, and Thomas Mitchell. RKO, 1946.

N.B. for CDE Studies: If your research monograph is written in German, you can use German abbreviations such as 'Hg.', 'Übers.' etc.

If you are unsure about the format of documentation, please consult the MLA Handbook. In complicated cases, mark the place in your printout / contact the editor. The editor can then decide about the format.