Why Reference?
When you produce a written, academic assessment, you will be expected to draw on an array of other sources, including critical writing, first-hand accounts of productions, playscripts, and more. Citing and referencing source material is an essential aspect of academic writing. **Plagiarism** (not acknowledging someone else's work and using it as if it were your own) **is a serious form of academic misconduct and must be avoided at all costs. A failure to acknowledge other people's work can lead to the Department and/or the University taking serious measures that may affect your university career**. It is therefore crucial that you clearly distinguish between your words and the words and ideas of others. Doing so not only avoids plagiarism, but it helps those reading your work follow your argument, and demonstrates that you are supporting your ideas with authoritative sources.

While you will come across a number of referencing systems in your reading, the Department of Theatre, Film and Television recommends that you use one particular system consistently throughout all your written work: the **Modern Humanities Research Association (MHRA) referencing system**. This section of the handbook is designed to provide you with a relatively comprehensive guide to referencing using this system. The MHRA's guide can be downloaded here (http://www.mhra.org.uk/Publications/Books/StyleGuide/StyleGuideV3_2.pdf); information about avoiding academic misconduct can be found on the **University Academic Integrity** webpages at http://www.york.ac.uk/integrity/.

Although new types of sources and ways of disseminating information are constantly arising, these next few pages cover most of the types of sources you may need to cite. If any question arises which is not covered here, feel free to consult your tutors about the appropriate convention.

How do I reference?
Referencing material is relatively simple. Every time that you refer to a source, you **insert a footnote**. Inserting a footnote in Microsoft Word is achieved by going to the 'References' tab and selecting the 'Insert Footnote' button. **You do not need to include a bibliography at the end of your essay.** (However, some assessment, like the Dissertation in Year Three, does require you to compile one, but this is an exception and not the rule. You will be told clearly in the assessment brief when a bibliography is required.)

References can be either direct (that is, a quotation) or indirect (you are referring to an idea, argument, fact etc. without quoting it). **For direct references**, simply present the bibliographical information in the footnote (see section B for details). **For indirect references**, preface the bibliographical information in the footnote with the word 'See'.

There may also be times when you find a useful quotation from someone, quoted in a source. Here the person quoted is different from the person writing the source itself. This is how this should be referenced:

In the essay:
As Ralph Fiennes noted, when discussing *Richard III*: 'It's quite rare that you actually are close to a political crisis, political uncertainty'.[1]

In the footnote:
[1] Ralph Fiennes, quoted in Mark Brown, 'Ralph Fiennes: Michael Gove is just like Richard III', *The Guardian*, 19 July 2016.

(A) Handling Quotations

Quotations are word-for-word text included in your work and they must always be copied with exact accuracy. This includes, for instance, precise transcription of the smallest details of both punctuation and typography (the use of italics, say, or capitalisation, etc.). **Do not italicise quotations unless they appear in italics in the original.**

Quotations should **always** be carefully identified as quotations. **If your chosen quotation is relatively short** (i.e., no more than two lines in length), use a brief phrase within your paragraph or sentence to introduce the quotation before including it inside single quotation marks ' '. **For longer quotations**, you should indent the quotation in full, so that it appears as an indented paragraph of its own, and no quotation marks are needed around the text. A footnote should follow both forms of quotation.

Quoting from plays

Quoting from a single character's speech involves simply putting the line in single quotation marks. When quoting dialogue, you should include the characters' names, as in the following example:

Anna: I don't kiss strange men.
Dan: Neither do I. (This would then be followed by a footnote)

When quoting from a play with line numbers, such as a play by Shakespeare, include the line number in the footnote (in the form: p. x, l. y).

For example:

MACBETH   Prithee peace:
I dare do all that may become a man,
Who dares more is none.

LADY MACBETH   What beast was't then
That made you break this enterprise to me?
When you durst do it, then you were a man;
And to be more than what you were, you would
Be so much more the man.

 (*Macbeth*, I.7.46–51) [7]

Corresponding footnote:

[7] William Shakespeare, *Macbeth,* ed. by Nicholas Brooke (Oxford: Oxford University Press, 1990), i.7.46-51

Quotations within Quotations

Sometimes, you will find that a source includes a quotation of its own. Here use single quotation marks to enclose the quotation as a whole and double quotation marks to indicate the quotation with the quotation, for example:

As Summers put it, 'there is nothing that is "unduly lenient" about the critical response to Rattigan's mature work'.

(B) Formatting Footnotes

Footnotes always appear **after** punctuation, for example:

> Johnson expresses her disgust as the 'complete breakdown of moral values'.[1]

> There is little to distinguish between the two arguments (as Simmons states on several occasions),[1] but it might be worth considering a different approach to this quandary.

The content of a footnote varies according to **the type of source** that has informed the footnote. Below, you will find a series of models, together with real examples. Simply insert the information into the models and you will have successfully referenced your sources.

Books

Author name, *Title, including subtitle if one exists* (Place of publication: publisher: year), page number or page numbers quoted.

e.g.: Charles Nicholl, *The Reckoning. The Murder of Christopher Marlowe* (London: Vintage, 1992), p. 72.

There is extra information that can be included about editions, volumes and translators, and this can be found in the *MHRA Style Handbook* (see below).

Journal Articles

Author name, 'Title of article in full', *Title of journal*, volume number: part number (year), page range of the article (page or pages quoted).

e.g.: Laura Bradley, 'A Different Political Forum: East German Theatre and the Construction of the Berlin Wall', *Journal of European Studies*, 36: 2 (2006), 139-56 (pp. 141-2).

Chapters in Books

(These are usually books that contain a number of essays by different contributors, compiled by an editor or editors.)

Author name, 'Title of essay in full', in *Title of book*, ed. by Editors' names or name (Place of publication: publisher, year), page range of the essay (page or pages quoted).

e.g.: Ulrike Garde, 'Spotlight on the Audience: Collective Creativity in Recent Documentary and Reality Theatre from Australia and Germany', in *Collective Creativity: Collaborative Work in the Sciences, Literature and the Arts*, ed. by Gerhard Fischer and Florian Vassen (Amsterdam: Rodopi, 2011), pp. 314—328 (p. 323).

Articles in Newspapers or Magazines

Author name, 'Title of article', *Newspaper or magazine name*, date of publication, page number where available (this may be omitted when reading articles online, for example).

e.g.: Michael Schmidt, 'Tragedy of Three Star-Crossed Lovers', *Daily Telegraph*, 1 February 1990, p. 14.

Websites

These kinds of reference apply to exclusively web-based content. **If you are referencing journal articles or books that are also available on the web, footnote as above, as if they were article or books in hard copy.**

Author name, when known, 'Title of page', URL [accessed date]

e.g.: Matt Trueman, 'Why should critics #KeepTheSecrets of Harry Potter?', http://www.whatsonstage.com/london-theatre/news/critics-keep-secrets-harry-potter-reviews-trueman_41355.html [accessed 27 July 2016]
e.g. Anon, '*Unreachable* by Anthony Nielson', http://www.royalcourttheatre.com/whats-on/unreachable [accessed 27 July 2016]

Theatre Productions

Name of production, by Author name, Venue, City of the venue, date of premiere OR year of premiere if date is not known. Dir. by Director's name.

e.g.: *The Plough and the Stars*, by Sean O'Casey, Lyttleton Theatre, London, 27 July 2016. Dir. by Howard Davies and Jeremy Herrin.

DVDs

These items are more difficult to reference because they often don't have date or place of publication. Here it is usual to include the information available.

Title of DVD, DVD company, year of publication.

e.g.: *Black Watch*, John Williams Productions, 2008.

If in doubt, refer to the *MHRA Style Guide*, which is free to download at http://www.mhra.org.uk/Publications/Books/StyleGuide/StyleGuideV3_2.pdf. The most relevant pages in the current edition are to be found under the eleventh chapter: 'References'.

Missing Information

Sometimes you will not be able to identify an author or other information required above. While you should be rigorous, it may not always possible to bibliograph everything. You may use 'Anon.' for a missing author or contributor; 'n.d.' for a missing date; and 'n.p.' for no page numbers.

Page Numbers

When referring to a single page, use 'p.' followed by a single number.

When referring to several pages, use 'pp.' followed by either a range of numbers (e.g. pp. 5-9) of by a series of numbers (e.g. pp. 7, 12 and 23), depending on context.

Repeated references

If you refer to the same work on more than one occasion, you have three options, depending on context.

1. **If the same work is cited directly after the original reference**, you can use the Latin abbreviation 'ibid.'. This means 'in the same place', and you footnotes might look like this:

   [1] Heidi J. Holder, 'Between Fiction and Reality: Synge's *Playboy* and its Audience', *Journal of Modern Literature*, 14: 4 (1988), 527-42 (p. 532).
   [2] Ibid., p. 528.

2. It is more likely, however, that you will **refer to the same source at different points of your essay**. Here you are free to abbreviate the original reference to something intelligible to the reader, as in the following example:

   [1] Heidi J. Holder, 'Between Fiction and Reality: Synge's *Playboy* and its Audience', *Journal of Modern Literature*, 14: 4 (1988), 527-42 (p. 532).

   Then after some other references:

   [14] Holder, 'Between Fiction and Reality', p. 528.

3. On some occasions, you may make **frequent references to the same source**, as when quoting from the same play throughout an essay. Here you can signal in the first footnote that you will be including an 'in-text' references for all subsequent mentions. This can work thus:

   [1] Caryl Churchill, *Far Away* (London: Nick Hern, 2003), p. 15. Subsequent references will appear as a bracketed 'FA' followed by a page number.

   A subsequent example in the essay may look like this:

   The play opens with a note of disturbance when Joan says 'I can't sleep' (FA 3).

   There is no longer need for a footnote in this case.

To compile a bibliography under the MHRA system, the following order of information should be used.

For complete books:

Surname, First name, *Title of Book* (Place of publication: Publisher, Date).
For example:
Adams, Brooks, *America's Economic Supremacy* (New York: Macmillan Co., 1900)

Or where there is an initial

Boorstin, Daniel J., *The Americans: The Democratic Experience* (New York: Random House, 1973).

For articles in journals:

Surname, First name, 'Title of Article', in *Name of Journal,* Edition (Year), pages.
For example:
Dickstein, Morris, 'Fiction Hot and Kool: Dilemmas of the Experimental Writer', *Triquarterly,* 33 (1975), 257-72.

For chapters in books:

Surname, First name, 'Chapter title', in *Volume Title*, ed. by First name Surname of Editor (Place of publication: Publisher, Date), pp. pages.

For example:

Elsky, Martin, 'Words, Things, and Names: Jonson's Poetry and Philosophical Grammar', in *Classic and Cavalier: Essays on Jonson and the Sons of Ben*, ed. by Claude J. Summers and Ted-Larry
Pebworth (Pittsburgh: University of Pittsburgh Press, 1982), pp. 31–55.

For films:

Director's Surname, First name, *Title*, (Distributor, date).
For example:

Altman, Robert, *The Long Goodbye* (United Artists, 1973).

Scriptwriting format

To present your work as professionally as possible, use a standard format for all your scriptwriting assessments. The template on the following pages provides you with a recommended standard format. Please keep these guidelines in mind:

- Use a standard font (most commonly Times New Roman, 11- or 12-point font).
- Use standard margins (at least 1 inch on all sides of the page).
- Insert page numbers at the bottom centre of the page.
- Note that dialogue is single-spaced for each character but double-spaced between characters.
- Proofread your scripts carefully to ensure that they are free of errors of grammar and spelling.
- Use punctuation marks with care to guide your actors. In addition to the standard marks, the punctuation mark / indicates a point in the line where one character interrupts another.
- Brief stage directions that suggest a particular delivery to the actors go within the text. More detailed directions go on a separate line.

If you are experimenting with techniques that are difficult to represent by following this standard format (for example, simultaneous action or dialogue in different areas of the performance space), consult with your tutor to decide upon an appropriate format.

THE DIARY

By

Lisa Peschel

CHARACTERS
HANA: 14 years old.
PAVEL: Hana's brother, 12 years old.

SETTING
A park by the Vltava, the river that runs through the centre of Prague.

TIME
Autumn 1938.

Scene 1

Lights up on a park bench near the Vltava. It is a sunny, warm day in mid-October. Sound effects represent flowing water, bird song, etc. Pavel and Hana enter. They are playing their favourite game. Hana is blindfolded and Pavel is trying to guide her to the park bench by the sound of his voice. On the park bench is a notebook.

PAVEL: Follow me.
HANA: I'm following
you. PAVEL: Hana...
Follow me. HANA: I'm
following you.

(She stops suddenly.)

PAVEL: Keep coming ...

HANA: *(slightly irritated)* Pavel, I know where we are. I can hear the river. Don't you run me into / the bench again ...

PAVEL: Just follow me, Hana. I have something for you. No peeking ... forward ... a little to the right ... more ...

(She runs into the bench.)

HANA: Ouch! I told you / not to do that ..

PAVEL: Sorry, sorry, sorry ... don't take it off ... here, sit down.

(He takes her by the hand and guides her. She sits. He hands her the notebook.)

HANA: What is this?

(He takes off her blindfold. She opens the notebook.)

HANA: *(excited)* Oh. Your story.

PAVEL: *(proudly)* My novel.

HANA: Did you finish it?