

## Notes on Style for *CTR* articles

**Spacing:** Use a single space after full points, commas, colons, semicolons, etc. Do not put a space in front of a question mark or any other closing quotation mark.

**Abbreviations:** Use periods between letters without spacing if each letter represents a word in common lower case abbreviations (a.m., p.m., e.g., i.e., etc.) and contractions where the end of the word is cut (p., ed., ch.). Do not use periods or spaces in abbreviations composed solely of capital letters (US, MA, CD, HTML), except in the case of proper names (E. B. White). Use standard post office abbreviations for provinces and states, e.g., Ontario is ON.

**Apostrophes:** For possessives of a singular name ending in 's' we add an apostrophe 's'— i.e. Adams's play.

**Numerals:** Spell out numbers from 1–99; but use numerals for measurements (e.g. 12 km) and ages (e.g. 10 years old). Insert a comma for both thousands and tens of thousands (e.g. 1,000 and 20,000). Spell out “per cent” in the text using a numeral for the number (e.g. 84 per cent), and spell out fractions (e.g. one third). Avoid using superscript (second rather than 2<sup>nd</sup>).

**Dates:** The format we use for dates is 10 October 2010 (rather than October 10, 2010). Spell out centuries and decades: nineteenth century (not 19th century), sixties (not '60s), but 1990s is not spelled out and there is no apostrophe before the “s.” Insert hyphen when century is used adjectivally (e.g. nineteenth-century art).

**Italics:** Italicize titles of books, journals, magazines, newspapers, plays, films, television shows, dance and theatre works, works of art, long poems, and websites (including social media sites like *Facebook* and *Twitter*). For example, “I read a really interesting article in *Newsweek* while I was waiting at the doctor's office.”

**Capitalization:** Please keep capitalization to a minimum. When possible, use lower case for government, church, state, party, volume, and so on. North, south, etc. are only capitalized if used as part of a recognized place name (e.g. Western Australia, South Africa); use lower case for general terms (e.g. eastern France, south-west of Berlin). Dance and theatre companies should be upper case and Roman (e.g. Theatre Replacement).

Do not capitalize Deaf when referring to the Deaf community and Deaf artists.

For terms like “Artistic Director” or “Professor,” if you are talking about a general function (i.e. he was a professor in the department) then please use lower case; however, if the name is a formal title (i.e. Artistic Director Morgan Trier, or Sally Pears is Associate Professor of Theatre), then use uppercase.

**Quotations:** Use double quotation marks for quoted material within the text; single quotation marks should only be used for quotes within quotes. For ellipsis within a quotation, use three leader dots for a mid-sentence break with a space before and after the leader dots. Four leader dots should be used if the break is followed by a new sentence. Quotations of over four typed lines should be extracted and indented and no quotation marks used.

**Spelling:** We use Canadian Oxford Dictionary as our guide for spellings of words, and also maintain a field-specific list of spellings to ensure consistency throughout an issue (e.g. site-specific, performative, theatremaking, etc.).

**Commas:** We use the serial comma before the “and” in lists of three or more items (lions, tigers, and bears). Follow parenthetical openers like “In 1999” and “In Toronto,” with a comma (e.g., In 1999, *American Beauty* was released.)

**Hyphens:** We use em dashes for breaks of thought within a sentence (e.g. “When you are forced to choose which performance is going to get funded—or which shows will be selected for a festival—you gain valuable insight into real world theatre practices”). We use an en dash to link number spans (e.g. 24–28); to connect two items in a political context (e.g. Rome–Berlin alliance), and to link the names of joint authors (e.g. Jensen–Plewes project).

**Epigraphs:** Epigraphs should be italicized, placed flush right, and should not be placed inside quotation marks. Provide the author and title of the source on a separate line below; this should be preceded by an em dash and placed flush right. The author’s name should be in Roman and the book title in italics. Page numbers are not needed for epigraphs. For example:

*Platonic shadowscapes of illusion on cave walls have hardly disappeared. We still grasp for a truer reality beyond or behind the scenes as Plato’s cave shadows become the flicker of representation across ad-scapes and TV screens.*  
—Rebecca Schneider, *The Explicit Body in Performance*

**Gender & Ethnicity:** We do not use masculine pronouns as universal. When referring to race and ethnicity, we leave it up to the individual writer to determine whether they would like to use capitalization and hyphenation (e.g. indigenous vs. Indigenous; black vs. Black). We recognize and respect that there are political issues involved in these choices. However, we ask that authors are consistent in their usage of a term within an individual article.

**References to “Department”:** Capitalize “department” when it is part of a formal name or official title (i.e. He enrolled in the Department of Theatre). Do not capitalize when the word is used informally (i.e. He enrolled in the theatre department).

**Notes and References:** Please use MLA 8 style with parenthetical in-text citations and a Works Cited list at the end the article. If necessary, you may also include endnotes that

provide additional information (e.g. For further reading on the subject of theatre and memory, please see ... ). **Do not attach notes to article titles.** Notes should be kept to a strict minimum and should not be used to reference sources directly quoted in the article. MLA 8 guidelines can be found in the MLA Handbook for Writers of Research Papers or online at: <http://owl.english.purdue.edu/owl/resource/747/01/>

**Parenthetical References:** References must be placed within the text following quoted material. In MLA 8 style, this usually involves providing the name of the author and page reference. When these pieces of information are not available (e.g. when quoting from a website without an author, when quoting from a personal interview, etc.), please see MLA 8 guidelines for amended format.

- **Citing sources with known author**
  - *When the author's name is in the sentence:* Stanton Garner argues that theatre is haunted by "the urban repressed" (96).
  - *When the author's name is not in the sentence:* The act of viewing theatre is haunted by "the urban repressed" (Garner 96).
- **Citing multiple works by same author**  
*Include author and shortened title:* Visual studies, because it is such a new discipline, may be "too easy" (Elkins, "Visual Studies" 63).
- **Citing sources with no known author**  
*Include shortened title:* We see so many global warming hotspots in North America because this region has "more readily accessible climatic data and more comprehensive programs to monitor and study environmental change" ("Impact of Global Warming" 6).
- **Citing indirect source**  
*A source cited in another source (we strongly recommend citing original source):* Ravitch argues that high schools are pressured to act as "social service centers, and they don't do that well" (qtd. in Weisman 259).
- **Citing electronic sources where page numbers are not available**  
*Include first item that appears in WC entry (e.g. author name, article name); no paragraph number is needed:* One critic called the play "a total, unmitigated disaster" (Smith).
- **Citing multiple sources**  
*Separate by semicolon:* Many scholars have explored the ethics of documentary theatre (Salverson 9; Gallagher 5).

**Works Cited List:** Notes at the end of the article should be followed by an alphabetized reference list using MLA 8 style, which should include every work cited in the text. All lines after the first line in a single entry are indented. Please ensure the dates, spelling, and titles used in the text are consistent with those listed in the Works Cited list. Spell out each

author's full name rather than providing surname and initials (e.g. Jackson Bucholz, not J. Bucholz). Following MLA style, we eliminate the words "University" and "Press": "U of Toronto P" instead of "University of Toronto Press"; "Harvard UP" instead of "Harvard University Press"; "Playwrights Canada" instead of "Playwrights Canada Press."

The following is a list of sources often referenced in *CTR*. The citation format for other sources can be found in the MLA 8 style guide.

## A) Books

**Note: Write out Translated by and Edited by**

- **Basic Format**

Last name, First name. *Title of Book*. Publisher, Year of Publication.

- **Book with One Author**

Hurley, Erin. *National Performance: Representing Quebec from Expo to Celine Dion*. U of Toronto P, 2011

- **Book with More than One Author**

Fels, Lynn and George Belliveau. *Exploring Curriculum: Performative Inquiry, Role Drama, and Learning*. Pacific Educational, 2008.

- **Two or More Books by the Same Author**

Bennett, Susan. *Theatre Audiences: A Theory of Production and Reception*. Routledge, 1997.

———. *Performing Nostalgia: Shifting Shakespeare and the Contemporary Past*. Routledge, 1996.

- **Book by a Corporate Author or Organization**

HarperCollins. *Webster's Dictionary*. HarperCollins, 2003.

- **Book with No Author**

*The Classic Theatre*. Doubleday Anchor, 1959.

- **A Translated Book**

Foucault, Michel. *Madness and Civilization: A History of Insanity in the Age of Reason*. Translated by Richard Howard, Vintage-Random, 1988.

- **Edited Volume**

Stephenson, Jenn, ed. *Solo Performance*. Playwrights Canada, 2011.

Hill, Charles A., and Marguerite Helmers, eds. *Defining Visual Rhetorics*. Lawrence Erlbaum, 2004.

- **A Work in an Anthology or Collection**

Lieblein, Leanore. "Translation and Mise en Scène: The Example of Contemporary French Shakespeare." *Foreign Shakespeare: Contemporary Performance*. Edited by Dennis Kennedy, Cambridge UP, 1993, pp. 76–92.

Note: If you cite more than one essay from the same edited collection, MLA indicates you *may* cross-reference within your works cited list in order to avoid writing out the publishing information for each separate essay. To do so, include a separate entry for the entire collection listed by the editor's name as below:

Kennedy, Dennis, ed. *Foreign Shakespeare: Contemporary Performance*. Cambridge UP, 1993.

Lieblein, Leanore. "Translation and Mise en Scène: The Example of Contemporary French Shakespeare." Kennedy, pp. 76–92.

Burian, Jarka. "Hamlet in Postwar Czech Theatre." Kennedy, pp. 195–210.

## **B) Periodicals**

- **Article in a Magazine or Newspaper**

Author(s). "Title of Article." *Title of Periodical*, Day Month Year, pages.

Taylor, Kate. "From Zero to \$22.5-million in 2 Years." *The Globe and Mail*, 24 May 2008: R12.

- **Article in Journal**

Author(s). "Title of Article." *Title of Journal*, Volume, Issue, Year, pages.

Halferty, J. Paul. "Queer and Now: The Queer Signifier at Buddies in Bad Times Theatre." *Theatre Research in Canada*, 27.1, 2006, pp. 123–154.

## **C) Electronic Sources**

Note: MLA no longer requires the use of URLs in MLA citations as most readers can find electronic sources via title or author searches in Internet Search Engines.

IMPORTANT: DOIs will be inserted after each citation during the copyediting process when available.

**Omit www. and http:// from all web addresses**

- **Basic Format**

Author. Title. Title of container (self contained if book), Other contributors (translators or editors), Version (edition), Number (vol. and/or no.), Publisher, Publication Date,

Location (pages, paragraphs and/or URL, DOI or permalink). 2nd container's title, Other contributors, Version, Number, Publisher, Publication date, Location, Date of Access (if applicable).

For name of site, avoid .com, .org, etc. if possible – if there's a descriptive website name or there would be no confusion to drop it, e.g., *YouTube* is better than *YouTube.com*. Anything with "online" or similar in the name can drop the .com. But it's preferable to keep .com and similar when the name of the site will not be widely known to readers or could be ambiguous.

- **Entire Website**

Felluga, Dino. *Guide to Literary and Critical Theory*. Purdue U, 28 Nov. 2003, [www.cla.purdue.edu/english/theory/](http://www.cla.purdue.edu/english/theory/). Accessed 10 May 2006.

- **Page on a Web Site**

Infrarouge. "Productions." *Infrarouge*. N.d., <https://infrarouge.org/productions/>. Accessed 25 July 2010.

- **Article on a Web Magazine or Newspaper**

Hare, David. "Mere Fact, Mere Fiction." *The Guardian*, 17 Apr. 2010, <https://www.theguardian.com/culture/2010/apr/17/david-hare-theatre-fact-fiction>. Accessed 25 Apr. 2011.

- **Web Video**

Creator. "Title of Image or Video." *Name of Website*, Name of Website's Publisher (only if different than name of website), uploaded by [uploader's name](use only if different from creator), upload date, URL.

"Canada for U.S. president?" *YouTube*. Uploaded by CNN, 23 Jan. 2012. Web. [https://www.youtube.com/watch?v=rqN\\_nXee4-I](https://www.youtube.com/watch?v=rqN_nXee4-I).

Jackson, Alex. "How to Stage a Flash Mob." *Alex's Blog*. Blogspot, 8 Nov. 2015. <https://exampleurl.com>.

- **E-mail (including E-mail Interviews)**

Potter, Sally. "Re: Theatre Manifestos." Received by Joyce Schneider. 15 Nov. 2000. E-mail.

- **Tweets**

@tombrokaw. "SC demonstrated why all the debates are the engines of this campaign." *Twitter*, 22 Jan. 2012, 3:06 a.m., [twitter.com/tombrokaw/status/160996868971704320](https://twitter.com/tombrokaw/status/160996868971704320).

## D) Other

- **Personal Interview (those you conduct yourself; list by name of interviewee)**  
Sears, Djanet. Personal interview. 1 Dec. 2000.

- **Public Presentations**

Ratsoy, Ginny. "The Place of Theatre for Small-City Audiences." Canadian Association for Theatre Research Conference, 28 May 2011, University of New Brunswick, Fredericton, NB. Conference Presentation.

**CTR Script Style:** We follow a basic style for scripts (see below), but welcome innovative script formats and we strive to foster and preserve creative uses of the page.

## A) Script Intro

- **Copyright Notice**

**Caution:** Copyright Chris Earle. This script is protected under the copyright laws of Canada and all other countries of the Copyright Union. Changes to the script are forbidden without the written consent of the author. Rights to produce, film or record in any medium, in any language, by any group, are retained by the author. The moral right of the author has been asserted. For performance rights, contact the author c/o the night kitchen, 33 Hampton Avenue, Toronto, Ontario M4K 2Y5.

- **Production History**

Regular paragraph formatting, with first paragraph set flush left, followed by body text style.

- **Playwright Bio**

Same style as in articles.

- **Cast List**

Characters on left, bold. Insert tab. Actors on right, italics:

<b>Philippa</b>	<i>Liz Freestone</i>
<b>Jeanine</b>	<i>Kymerlee Crosswood</i>
<b>Max</b>	<i>Stephen Jenkins</i>
<b>Police Officer</b>	<i>Meryn Spillman</i>

- **Production Artists**

Production artist titles on left, all italics. Insert tab. Production artists on right, all italics:

<i>Director</i>	<i>Alex Smith</i>
<i>Set Designer</i>	<i>Chris Gold</i>
<i>Production Manager</i>	<i>Tina Friedman</i>

**OR**

*Directed by Alex Smith*  
*Set Design by Chris Gold*  
*Production Management by Tina Friedman*

- **Characters**

Character name bold, comma, short description in italics. No description necessary if character name is self-explanatory:

**Philippa**, *a high school student*

**Jeanine**, *her best friend, a sports fanatic*

**Max**, *the class clown*

**Police Officer**

## B) Script

- **Acts and Scenes**

First part all caps, second part upper and lowercase:

ACT ONE, Scene One

ACT ONE, Scene Eleven: I Promise

SCENE ONE: Imagination

- **Character Names**

Character names are set in bold, including colon:

**Roger:**

**Ana and Roger:**

In stage directions, character names are set in bold italics:

*(Sarah enters room.)*

**Sarah:** Mom! *(Sarah exits to kitchen. Mother enters, notices Sarah's bag.)*

*(The Police Officer turns to Max expectantly.)*

In character dialogue, character names are set in normal text:

**Sarah:** What's that supposed to mean, Josh?

- **Stage Directions**

All stage directions are set in parentheses in italics, with a period at the end:

*(Sound of phone being dialled.)*

*(Phone rings.)*

*(Silence.)*

*(Beat.)*

*(Theme music for the end of the show.)*

*(Josh exits. Sarah enters living room from kitchen.)*

Stage directions inside character dialogue are set in italics, including parentheses.

Start all stage directions with caps. End all stage directions with a period:

**Ana:** Problem: something hard to understand. Doubtful or difficult matter requiring a solution. *(She stands and crosses to her experiment.)* I'll find a solution. It's my invention.

**Mary Margaret:** *(Practically pushing him out the door.)* I won't. Good night, good night, John.

**Jasper:** (*Cry of anguish.*) All this time we've been ignoring our faithful American listeners.

**Max:** Hey, Philippa (*Comes up from behind and whacks her shoulder.*) wanna see my cousin's amazing yacht after school tomorrow?

**Philippa:** (*Angrily.*) Max, go away!

**Jeanine:** That's what I keep telling you, Phil. (*Pause.*) Maybe I'm just not being a very good friend right now.

**Police Officer:** OK, you have ten seconds to explain yourselves. (*Beat.*) Make that five.

- **Ellipsis**

Use ... only:

**Max:** Please, Philippa ... just this once time ... please?

**Megan:** Well, I've been thinking. Um ... did you really mean it, when you said you wanted me to move in with you?

**Philippa:** Jeanine, what should I do? I don't know if I should go to see that boat with Max ... I kind of want to go, but then again this is Max. He'll probably push me into the lake, just for "fun."

No second space when combined with a question mark:

**Larochelle:** *Mea culpa!* Mister ...?

**David:** A hint of irony perhaps ...?

- **Interruption**

Cut off dialogue ends with – (space, en dash). Next speech turn starts normally:

**Henley:** I thought you couldn't get a flight till next –

**Linda:** I know, dear. I was wrong. Cheryl! For heaven's sake

**Cheryl:** Well, usually, but Henley got a –

**Linda:** Oh, and could somebody give that poor cabbie a hand with my luggage: I just brought a few things, but he looks like he might fall dead at my feet.

**Jeanine:** I am shocked, I just –

**Max:** Stopping worrying, Jeanine. I promise, I would never do anything to hurt Philippa.