

JOURNAL OF DRAMATIC THEORY AND CRITICISM
STYLE GUIDE

JDTC uses the *MLA Handbook*, 8th edition, as its basic style guide. **For endnote references, however, *JDTC* uses its own house style, detailed below.** Additional instructions and specific interpretations of style issues are included in this guide.

I. Documentation

- A) *JDTC* requires that **all** sources be fully documented. This requirement includes citing **all** page numbers for textual evidence given from plays, whether published or unpublished, and other sources. Failure to provide complete citations could result in a delay of the publication of the article.
- B) For citations, the *JDTC* endnote reference system uses the *MLA Handbook*, 8th ed., works-cited entry formats as its basis, with the following modifications:
- Author names are not inverted.
 - Periods separating elements of the citation (author, title, publisher, etc.) are converted to commas, and capitalization is adjusted accordingly.
 - Website URLs are enclosed in angle brackets.
 - Access dates are enclosed in parentheses.
- C) For subsequent references to a cited source, use a shortened form as you would for parenthetical references using ordinary MLA in-text citation style. The author's last name alone followed by the relevant page numbers (no separating comma) is usually adequate.

¹ Jones 346–47.

If you cite two or more works by the same author—for example, Northrop Frye's *Anatomy of Criticism* and his *The Double Vision*—include a shortened form of the title following the author's last name in each reference after the first.

⁵ Frye, *Anatomy* 278.

⁶ Frye, *Double Vision* 1–3.

If two references in sequence refer to the same work, you need only use the page number in the second reference. For example:

¹ Jadwiga Rodowicz, "Rethinking Zeami: Talking to Kanze Tetsunojo," *Drama Review*, vol. 36, summer 1992, p. 104.

² Jadwiga Rodowicz, "Nō—the Art of Space Arrangement," *Contemporary Theatre Review*, vol. 1, no. 2, 1994, pp. 39–45.

³ 99.

⁴ Zeami Motokiyo, *On the Art of the Nō Drama: The Major Treatises*, translated by J. Thomas Rimer and Masakazu Yamazaki, Princeton UP, 1984, pp. 96–97.

⁵ 119–20.

⁶ 122.

⁷ 122.

⁸ Rodowicz, "Rethinking Zeami" 101.

⁹ 101.

¹⁰ 102–03.

¹¹ Zeami 94.

Please note that when citing multiple selections from the same source, such as an anthology, shortened cross-references as described in *MLA* 8th ed., 2.7.5, may be used after the first full citation to the source. For example:

¹ Alice Walker, “Looking for Zora,” *The Best American Essays of the Century*, edited by Joyce Carol Oates and Robert Atwan, Houghton Mifflin, 2000, pp. 395–411.

² Robert Atwan, foreword, Oates and Atwan, pp. x–xvi.

D) *JDTC* prefers to include both a URL/DOI and access date with citations of websites or online resources. When using the URL, include the complete address except for *http://* or *https://*. (per *MLA* 8th ed., 2.5.2). Where applicable, a DOI is preferable.

¹ Will Daddario, “Blog6_From How to Use to Uselessness,” *Theater Historiography*, <www.theater-historiography.org/2012/03/27/blog6_from-how-to-use-to-uselessness/> (accessed 23 July 2012).

² Ariel Levy, “Lesbian Nation: When Gay Women Took to the Road,” *The New Yorker*, 2 Mar. 2009, p. 33, <www.newyorker.com/reporting/2009/03/02/090302fa_fact_levy> (accessed 18 Jan. 2012).

E) When citing quoted dialogue from a play by act, scene, and line numbers, please use the following format:

¹ *Pericles* act 1, scene 1, lines 1–3.

II. Endnotes

A) Please do not use parenthetical citations. Use endnotes for *all* citations. Information about a quotation such as “original emphasis,” “sic,” or “emphasis added” should be included in the endnote, not in the text of the essay.

B) Use numbered endnotes (arabic numerals, not roman). Please make sure that the numbers are sequentially ordered in both the main text and the endnotes. Also, we prefer notes to be inserted with the word-processing program’s automatic numbering function, instead of manually inserted (this ensures that the notes will be automatically renumbered when additions or deletions are made).

C) Endnote numbers should be in superscript in the main text. If they appear in superscript in the endnotes, we will take care of the reformatting for that portion.

D) Endnotes should be double-spaced and in the same size/style font as the main text.

E) Endnote markers should appear at the end of sentences, unless unavoidable. Endnote markers may appear after semicolons.

III. Paragraphs

A) New paragraphs should be indented 0.5”.

B) Please do not put an extra line in between paragraphs.

IV. Block Quotations

- A) Block quotations should be indented 1" on both the left and right margins.
- B) Please double-space block quotations.
- C) Please put an extra line before and after the block quotation.
- D) Block quotations should be in the same size/style font as the rest of the document.

V. Page Numbering

Please number all pages sequentially. Do not restart page numbering with the endnotes.

VI. Punctuation

A) Spaces

Place only one space after all punctuation marks (including periods and colons).

B) Hyphens

JDTC strives to use hyphens conservatively. These guidelines have been copied from *MLA Handbook*, 7th ed.

- 1) Use a hyphen in a compound adjective beginning with an adverb such as *better*, *best*, *ill*, *lower*, *little*, or *well* when the adjective *precedes* a noun. Do not use a hyphen when the compound adjective comes *after* the noun it modifies.
- 2) Do not use a hyphen in a compound adjective beginning with an adverb ending in *-ly* or with *too*, *very*, or *much*.
- 3) Use a hyphen in a compound adjective ending with the present participle (e.g., *loving*) or the past participle (e.g., *inspired*) of a verb when the adjective precedes a noun.
- 4) Use hyphens in other compound adjectives before nouns to prevent misreading.
- 5) Do not use hyphens in familiar unhyphenated compound terms, such as *social security*, *high school*, *liberal arts*, and *show business*, when they appear before nouns as modifiers.
- 6) Use hyphens to join coequal nouns. But do not use a hyphen in a pair of nouns in which the first noun modifies the second.
- 7) In general, do not use hyphens after prefixes (e.g., *anti-*, *co-*, *multi-*, *non-*, *over-*, *post-*, *pre-*, *re-*, *semi-*, *sub-*, *un-*, *under-*). Sometimes a hyphen is called for after a prefix: Use a hyphen before a capital letter (post-Victorian). Use a hyphen when it distinguishes the verb (e.g. *re-cover*, meaning to “cover again” as opposed to *recover*, meaning to “get back” or “recuperate”). Use a hyphen when a double vowel would make the term hard to recognize (e.g. *anti-icing*).

C) Dashes

- 1) Use em dashes [—] instead of double hyphens with no spaces before or after the dash: *The boy—and his mother, sister, and dog—fell in the mud.* Not: *the boy--and his mother, sister, and dog--fell in the mud.*
- 2) Use en dashes [–] for number ranges.

D) Capitalization

- 1) Please do not capitalize the following words or phrases: *performance studies, theatre studies, chapter, scene, act*, etc.
- 2) Capitalize academic titles, e.g., *Assistant Professor of Theatre*

E) Spelling

- 1) Use *theatre* instead of *theater*.
- 2) Use *dramaturg* instead of *dramaturge*.
- 3) Use *toward* (without the *s*), not *towards*.

F) Ellipses

- 1) Please do not use the computer generated "..."; ellipses should have spaces before and after each dot: " . . . "
- 2) Please do not use brackets ([. . .]) around ellipses.

G) Commas

- 1) Place a comma before *and* and *or* in a series: *red, white, and blue; red, black, or yellow*.
- 2) Place a comma before a coordinating conjunction when it joins two independent clauses.
- 3) Place a comma after long introductory phrases or clauses (more than three words). Commas after short introductory phrases or clauses (three words or less) are optional, unless the comma is needed for clarity.

H) Quotation Marks (see *MLA* 8th ed. for details and exceptions)

- 1) Use double quotation marks for quoted material. If the quoted material includes internal quotes, these should be in single quotation marks.
- 2) Commas and periods that follow quotations should be placed inside the quotation mark. All other punctuation marks go outside the quotation marks, unless they are part of the quote, in which case they should be placed within the quotation mark.
- 3) Do not frame block quotations with opening/closing quotation marks.
- 4) Please turn on the "smart quotes" function of your word processing program.

I) Possessives

- 1) The possessive 's should be placed after singular names ending in *s*, unless you are referring to the author of a classical or medieval text, in which case common usage dictates the use of just the apostrophe. Thus: *James's, Dickens's, Descartes's*, BUT *Aristophanes', Aeschylus', and Amalarius'*.
- 2) When the possessive belongs to two or more subjects, use the 's on the last subject only: *Tom, Dick, and Sally's dog Spot . . .*

J) Tense

- 1) Authors should use past tense when referring to action in historical productions. If a production is running at the time of publication, authors should use the present tense.
- 2) Regardless of whether a production is still running, authors should use past tense when referring to a specific production they have seen.

- 2) Authors should use present tense when referring to the characters' actions in a piece of dramatic literature on the page, or in a film.

VII. Numbers

- A) Please spell out numbers that can be written in one or two words. Use numerals for all others (*six; twenty-seven; 101; 1,276; etc.*).
- B) Please do not hyphenate century designations unless they are used as an adjective: *the twentieth century was* vs. *twentieth-century thought*; or *the twenty-first century was* vs. *twenty-first-century thought*.
- C) As a general rule, use arabic numerals instead of roman.
- D) Please use arabic numerals to refer to chapters, acts, and scenes.

VIII. Titles

As a rule of thumb, italicize all titles that are published or produced independently (i.e., full-length plays, movies, books, periodicals, pamphlets, TV shows). Items published within longer works should be framed by quotation marks (i.e., one-act or short plays, chapters of books, articles, TV episodes). Titles that are normally italicized should be unitalicized when part of a larger title, books, movie, periodical, etc. For example, *A Routledge Literary Sourcebook on William Shakespeare's King Lear*. If in question, please see section 1.2 of *MLA 8th ed.*

IX. Foreign Words

Please italicize foreign terms that do not appear in a standard English dictionary such as *Merriam-Webster*.

X. Margins

- A) 1" on left and right margins (except for block quotes—see IV above)
- B) Ragged right

XI. Stressed Words

As a general rule, please place a stressed word in quotation marks or italics only the first time it is used in the context. After that, it should appear in regular type.

XII. Font

Please use Times New Roman, 12 pt., black.

XIII. Epigraphs

Please block indent (ragged right margin) epigraphs two inches from the left margin. The source should be flush right on the next double-spaced line and preceded by an em dash. If the formatting of the epigraph includes unusual formatting (as in some poems), please set it up according to the way it needs to look and include a note about the special circumstance.