

STYLE GUIDE FOR RESEARCH PAPERS IN THEATER STUDIES: SHORT VERSION

Students writing research papers or honors theses in Theater Studies should follow this style guide; however, if *individual instructors have particular preferences* for their own assignments, these should take precedence. Check with your instructors for any special expectations regarding format or style. (N.B.: For example, the Emory Honors Program offers a number of particular style guidelines for theses.)

PRIMARY GUIDE: TURABIAN STYLE

Beginning in the fall of 2012, the Faculty of Theater Studies refers our students to Kate L. Turabian's *Manual for Writers of Term Papers, Theses, and Dissertations*, based on the larger *Chicago Manual of Style*; we specifically assign the footnote-and-bibliography form of documentation (Turabian 16.3-16.4.2, pp. 151-57). Beyond the printed Turabian manual, students may quick-check citation style in the Chicago Manual of Style Online, <http://www.chicagomanualofstyle.org/home.html>.

Note that the seventh edition of the Turabian Manual, for the first time, includes a substantial introductory portion (sections 1-14, pp. 1-130) on developing a research question and hypothesis, organizing research, and structuring a paper, adapted from *The Craft of Research* by Wayne C. Booth, Gregory G. Colomb, and Joseph M. Williams. There is much worthy counsel here, and we recommend it to student writers.

Formatting

(See Turabian, Appendix 1, pp. 374-408.)

- **Paper:** Use white 8-1/2 x 11 inch paper.
- **Font:** Choose a font for its clarity, and use only that font throughout. Recommended fonts include Times New Roman, Palatino, and Georgia. 12-point is a standard size; this document is in 11-point font.
- **Color:** Black ink, please—or, in a printing emergency, dark blue or brown.
- **Margins:** One-inch margins on all sides are standard.
- **Page numbers:** In research papers, leave the title page unnumbered, and begin numbering with the first page of the body of the paper. Position the page number consistently in one of three places: centered at the bottom, centered at the top, or in the upper right corner of the page.
- **Line spacing:** Double-space all text except:
 - Single-space block quotations, footnotes, title page, and bibliography, plus, if needed, table of contents and titles of tables and figures.
- **Spacing between sentences:** Type a single blank space after the concluding period, question mark, or exclamation point to separate one sentence from the next.
- **Indentation:** Indent the first lines of paragraphs, as well as entire block quotations, and do so consistently. Turabian's examples use seven-space indentation in a twelve-point font, which means indenting approximately one half inch.
- **Block quotations:** Set a quotation of five or more lines as a block quotation: keep a blank line before and after the quotation, with its text indented, single-spaced, and without surrounding quotation marks.

- **Subdivisions of your paper or thesis:**
 - **Chapters:** Honors theses are divided into chapters. For the format of the first page of a chapter, see Turabian A.2, p. 397.
 - **Sections and subsections:** *We refer you to the following pattern as a model for subsections:* All of these may be printed in the paper's regular font size; if the font size is increased, make the change subtle.
 - First-level section titles should be

CENTERED AND IN CAPITALS

and should have blank lines before and after the title.
Second-level section titles should be

Centered, Printed in Title Case (Initial Capitals
for Important Words), and Underlined

and should be preceded and followed by blank lines.
Third-level section titles should be

Left-Justified, Printed in Title Case, and Italicized

and should be preceded and followed by blank lines.
A fourth level, if needed, should be positioned differently, being **Indented and run in at the beginning of a paragraph**. This means no blank line before or after, and absolutely no change from your regular font size; this run-in subtitle should be boldfaced, and printed in title case or sentence-style capitalization, and, unlike previous levels of subtitles, this one should end with a period.

WRITING ABOUT THEATER

- **Italicize titles of plays.**
- **Spellings: *theater/theatre* and *dramaturg/dramaturge***

The standard reference for spelling in US American English is the Merriam-Webster dictionary (*Webster's Third New International Dictionary, Unabridged*). In each of these cases, both spellings are, according to Merriam-Webster, acceptable. *Therefore, when quoting other writers, or citing institutions or professional titles, you must quote the particular spelling of your source accurately.*

In terms of your own writing for our courses, however:

 - *The rule of consistency favors the US American spelling theater*, since this is the spelling used in the names of the Department of Theater and Dance and Theater Emory, and since this spelling (which dates back to the first US dictionary in 1827) is also consistent with other Americanized spellings that are now standard, such as *labor, honor, center, specter, jail*, etc.
 - In American professional usage, dramaturg describes a scholar of theater who collaborates on a theatrical production; dramaturge, on the other hand, means a playwright, particularly in the sense of a master of dramatic structure. This distinction of meanings should dictate your choice of spelling.

- **Quoting dialogue from a play:**
 - **EMPHASIS:** Whenever quoting dramatic dialogue or stage directions, be careful to preserve any forms of emphasis (italics, boldface, capitals, etc.) exactly as your source has it.
 - **BLOCK QUOTATION:** In a sizable passage of dialogue—anything involving two characters, any monologue that goes beyond four lines of text—create a block quotation, indented and single-spaced.
 - **CHARACTER NAMES:** In citing character names at the head of dialogue speeches, each new speech should begin on a new line. Differentiate the speaker’s name from the dialogue in a consistent way; we suggest capitalizing the speaker’s name and following it by a colon and a single space.
 - **STAGE DIRECTIONS:** Quote stage directions in the style used by your source; as a default choice, set stage directions in parentheses and italics.
 - **QUOTING VERSE:** When quoting poetic dialogue, preserve the lineation of the verse. In a quotation integrated into a regular paragraph, a change in verse line may be indicated by a forward slash, with a blank space before and after. In a block quotation, reproduce the verse lineation. If your quotation begins partway through a verse line, the partial line should be positioned to begin where it appears in the original and not shifted to the left margin. If the text you are quoting includes verse line numbers, cite these in a parenthesis at the end of the quotation, e.g. (440-448), with no ensuing punctuation.
 - **QUOTING SHAKESPEARE:** When quoting Shakespeare in particular, the parenthetical specifying of line numbers should be preceded by Arabic numerals, each followed by a period and a blank space, indicating that edition’s act and scene numeration for the passage you are quoting, e.g. (5. 3. 440-448). This practice is often used for Shakespeare’s contemporaries, such as Jonson or Marlowe, as well.
 - **ELLIPSIS:** Normally, textual omissions for editorial purposes are indicated by ellipsis points—three periods *separated by single spaces* (. . .). However, be especially careful when eliding part of dramatic dialogue: modern dialogue—and some modern adaptations of classical dialogue—may use an ellipsis to indicate a hesitation or small pause. When your source uses the three ellipsis points in that way, indicate any elision by using three periods *surrounded by square brackets* ([. . .]).
- **Verb tense:** The history of a play—its writing, its performances, historical critical responses—are normally described in the past tense. However, when analyzing or citing a play, refer to its action or dialogue in the present. For example, “As a child, Ibsen played a private fantasy game with his sister, and this memory is echoed when, in *Little Eyolf*, Alfred and his sister Asta recall the ambiguous role-playing game of their youth.” Similarly, when a writer is engaging with the opinions of critics and scholars, it is customary to refer to them in the present: “Michael Goldman sees the ending of *Little Eyolf* through a lens of sharp irony; Rick Davis, however, like Bernard Shaw before him, elects to take the ending at face value as a reach into an idealistic possibility.”
- **Dating eras:** Although both systems are allowed, our discipline encourages the abbreviations BCE/CE (Before the Common Era/Common Era) over the previously prevalent BC/AD (Before Christ/Anno Domini (year of our Lord).

FINER POINTS AND DETAILS

- **Initials and Acronyms:** Initials used in the place of a person's given names should be separated by a blank space, e.g., *M. F. K. Fisher*. Acronyms, however, use no periods or intervening spaces: *NATO, FBI*.
- **Plurals:** The apostrophe is not normally used to create plurals. Form the plurals of capital letters and numerals by adding *s* alone, without an apostrophe (e.g., *the three Rs, 1980s*). Rare exceptions to this rule come only when the lack of an apostrophe would create confusion—for example, creating plurals of letters that might form a new word with an added *s* (*dotting all the i's, all the students got A's*) or creating a plural of an abbreviation that includes lowercase letters (*all the PhD's*).
- **Possessives:** In most cases, a possessive is formed by adding the apostrophe and an *s*, even if the word ends with *s*, *x*, or *z*, e.g. *Diaz's poetry, the phalanx's advance*. Exceptions, where an apostrophe alone will create a possessive, include: group terms that suggest a collective unity but are understood as singular nouns (e.g., *the United States' role*); names that end in an unpronounced *s* (e.g., *Descartes' thinking*); Greek or Hellenized names ending with an unaccented syllable ending in *s* (e.g., *Aristophanes' plays, Jesus' parables*).
- **Use the serial comma:** In a series consisting of three or more elements, separate them with commas; always use a comma before the conjunction that introduces the last item: e.g., *red, white, and blue*.
- **Hyphens and dashes:** A hyphen is used to combine words into compounds; conversely, a dash is most often used for separation—setting off parenthetical material as commas and parentheses do. It is therefore important not to confuse them. Both hyphens and dashes should be placed in direct connection with the adjacent words, without intervening blank spaces.
- **Creating compounds:** Compound phrases, when used adjectivally, should be hyphenated, especially when the phrase precedes the noun it modifies: *my long-standing friend, thought-provoking commentary, full-length play*
- **Terminal punctuation for quotations:** When fitting a quotation into a sentence, a concluding comma or period, whether it is part of the quoted matter or not, normally *precedes* the closing quotation mark. However, if question marks, exclamation points, colons, or semicolons that are *not* part of the quoted matter are needed immediately after the quotation, place them *after* closing quotation marks.
- **Verbal numbers or numerals:** If, as in most humanistic research, you use only a few numerical data, spell out numbers from one through one hundred, and use Arabic numerals for the rest. However, let consistency rule—within a single sentence or a parallel construction, especially when these numbers are being compared, let all the numbers be recorded either as words or as numerals.
- **Initial citation of authorities:** Authorities quoted or referred to in the body of your paper should usually be identified the first time you mention them, with the cited authority's first and last name and, perhaps, a brief identifying phrase.
- **Ibid.:** The use of Latin citation terms in footnotes has fallen out of favor, although *Ibid.* (for *ibidem*, meaning “in the same place”) is still permitted as a way of referring back to a source cited in the immediately previous footnote. Note that *Ibid.* is an abbreviation and must be followed by a period. See Turabian 16.4.2., pp. 155-56.

FINAL FORMATTING

- **Widow or orphan lines/subheads:** Writers should adjust their texts to avoid widow or orphan lines. A widow line is a paragraph-ending line of text that falls at

the top of a page, isolated from the rest of the paragraph on the preceding page; conversely, an orphan line is a paragraph-opening line that appears by itself at the bottom of a page. Reword, edit, or otherwise adjust the paragraph to avoid such isolated lines. Similarly, avoid an orphaned subheading—at the bottom of the page with no ensuing text—if at all possible.

- **Too-brief lines of text:** Similarly, avoid placing a single word, part of a word, or any other very short line of text on its own at the end of a paragraph, as it creates too much white space on the page and gives the impression of an undue separation between the paragraphs.
- **Title page:** Class papers should begin with a title page. Place the title one-third of the way down the page, centered, and in capitals. The title can be in the standard font size used for the entire paper; if you choose to expand the font, do so discreetly. Several lines below the title, place the following, centered, in your regular font size and in title case (i.e., initial capitals for major words): your name; the class name or number; the assignment; the date (Turabian A.1.2., pp. 378, 386). (N.B.: the honors program will provide a standard format for thesis title pages.)