

Essays Section

About the Journal

The *European Journal of Theatre and Performance* is an international multilingual online journal published by the European Association for the Study of Theatre and Performance (EASTAP). EJTP aims to stimulate a close dialogue between theory and practice, and between theatre and performance scholars and artists across Europe and beyond. Starting from the local, it wants to question the global and to promote boundary-crossing, taking in consideration European backgrounds and the variety of methodologies and theoretical approaches to the adjacent fields of theatre, performance, and dance studies, both from historical and contemporary perspectives.

This document provides *general instructions* as well as a *Quick Style Guide* for authors whose proposal for the journal's Essays Section has been accepted. Please read carefully through this document to ensure you submit your review in accordance with the guidelines for this section.

Please note that texts in the Essays Section of the journal must be based on original, unpublished work not under consideration for publication elsewhere. All submitted articles will undergo double-blind peer review by anonymous experts.

GENERAL INSTRUCTIONS

Contact

- For any general questions related to the Essays Section, please contact the journal's Associate Editor at timmy.delaet@uantwerpen.be.
- For any specific questions related to editorial matters, please contact your personal guest editor.
- Please always include the journal's acronym 'EJTP' in the subject line of your email.

Length

The maximum length of final articles should not exceed 9.000 words. This includes abstracts (one in English and one in an additional language), biographical note, footnotes, and bibliography.

For articles written in languages other than English

- Articles can be written in the language of the author's preference.

- Authors should specify in their proposals in which language they intend to write their essay.
- If you write your article in a language other than English, you will receive a different *Quick Style Guide* than the one provided below.
- Please note that *authors will be asked to secure professional proofreading for all articles written in languages other than English.*
- Authors may also choose to submit their article in more than one language.

Formatting and Style

- Texts should be submitted in MS Word format.
- Articles written in English use UK spelling, punctuation, and grammar conventions.
- Formal requirements:
 - Font: Times New Roman, 12-point, 1.5 spacing.
 - Paragraphs are separated by a blank line. Please do not use indentations for new paragraphs.
 - Headings: texts should be structured into different sections with appropriate headings. Please do not number the headings (as in: 1 / 1.1 / 1.2 / 2 / ...).
 - Please use single (‘...’) quotation marks and not double (“...”).
 - Please *italicise* (and do not underline) titles, foreign phrases, and emphases.
- All articles should follow the MHRA author-date system for referencing and bibliography. More detailed instructions are provided in the *Quick Style Guide* below.
- An *Article Word template* is also available. Please use this template to format your article.

Submitting your essay

- Texts should be sent electronically to EJTP’s Associate Editor (timmy.delamet@uantwerpen.be) and Managing Editors Pieter Verstraete (p.m.g.verstraete@rug.nl) and Valentina Temussi (valentinatemussi@hotmail.com).
- Please make sure your submission is compiled as follows:
 - **TITLE PAGE** (with author name(s); affiliation; email address; short biographical note of max. 100 words)
 - **ABSTRACT** (100-150 words; *in English and at least in one additional language*)
 - List of 3-5 **KEYWORDS**, separated by a comma (*in English and at least in one additional language*)
 - **ARTICLE** (including footnotes)
 - **BIBLIOGRAPHY**
 - **IMAGE CAPTIONS** (inserted at the end of the article)
- Images (if applicable) should be sent separately. For more instructions, see below (p. 15)

Essays Section

The *European Journal of Theatre and Performance* follows the **MHRA Style Guide and author-date system** for spelling, punctuation, referencing, and bibliography.

This *Quick Style Guide* provides instructions on the most common cases as outlined below. For more detailed instructions:

- please visit <http://www.mhra.org.uk/style/contents.html>
- or consult the full Guide, which can be downloaded for free as a PDF at: <http://www.mhra.org.uk/style/download.html>.

QUICK STYLE GUIDE – OVERVIEW

1. Author-date system	4
2. Quotations	5
3. Punctuation	6
- Punctuation in running text and titles	
- Punctuation and quotations	
4. Titles, Subtitles, and Headings	7
5. Style	8
- Spelling	
- Pronouns	
- Possessives	
- Dates	
- Numbers	
- Translated quotes and titles	
- Emphasis	
6. Bibliography	13
7. Images	15

1. AUTHOR-DATE SYSTEM

- According to the MHRA author-date system, references in the text should give in parentheses:
 - the surname of the author,
 - the publication date of the work,
 - and, where necessary, a page reference (preceded by a colon).

Example: This is described as ‘a comic-strip style of depiction which was common in medieval book-illustration’ (Doyle, Rainey, and Wilson 1975: 27).

When the author’s name is given in the text, it should not be repeated in the reference.

Example: Smith (1977: 66) argues that ‘[...]’.

Example: Smith regards this interpretation as ‘wholly unacceptable’ (1977: 66).

In case of multiple authors (as in the example above), please do not use & but ‘and’.

- For references to online publications without page numbers, please insert the paragraph number to locate the passage that is cited.

Example: (Sohmer 1999: para. 3)

- For citing non-published interviews in in-text references, please use the phrase ‘**interview by**’, giving the name of the person conducting the interview.

Example: (interview by the author, 8 April 2022)

Example: (interview by Caitlin Moran, 29 July 2015)

- The term ‘**ibid.**’ can be used for in-text references to the same source, but only in those situations where there is no possibility of confusion. For instance, when a second reference is separated from its predecessor by no more than four lines of typescript.

Example: Baz Kershaw argues that protests have become ‘increasingly theatricalized’ (1997: 255). In particular, he considers ‘the dramaturgy of protest events’ to be ‘an effective key to an understanding of major socio-political change in the late twentieth century’ (ibid.: 257).

- When you refer to a play or performance, please include the date of the first production in parentheses after the title.

Example: Romeo Castellucci's *Julio Cesare* (1997)

- When you cite a source from a secondary source, use ‘**quoted in**’ when it is a direct quote or ‘**cited in**’ when the idea is not a direct quote.

Example: However, as Jean Genet put it, the Odéon saw ‘a circular movement of revolutionary speeches’ which ‘never left the theatre’ (quoted in Bredeson 2011: 310).

- The author-date system requires all bibliographical references to be placed at the end of the article in a **bibliography**. Please see section ‘6. Bibliography’ below (p. 9-11) for more instructions.
- For more information on the MHRA author-date system, please consult:
 - <http://www.mhra.org.uk/style/11.4>
 - MHRA Style Guide (3rd edition): 78-80

2. QUOTATIONS

- **Short quotations** should be enclosed in **single quotation marks** (‘...’) and run on with the main text.
- For a **quotation within a quotation**, **double quotation marks** (“...”) should be used.
- **Long quotations**: quotations of 5 or more lines are placed separately, preceded and followed by a blank line. They are *not* enclosed in quotation marks, appear in 10-point size, with 1.0 line spacing, and larger left and right margins.
A reference in parentheses after a long quotation should always be placed outside the closing full stop, and without a full stop of its own.
(For more, see: <http://www.mhra.org.uk/style/9.4> or MHRA Style Guide: 52-53).
- **Quotations from plays**: if a quotation from a play is longer than about 40 words, or 2 lines of verse, it should be treated as a long quotation. Prose quotations are set full out with the speakers’ names in small capitals, followed by an em space. Stage directions within a line of text are set in (*italics within roman parentheses*). Stage directions which occupy a line

on their own are indented further than the text and set in *italic type* without parentheses. (For more, see: <http://www.mhra.org.uk/style/9.5> or MHRA Style Guide: 53-54)

- **Omissions** added by authors within quotations should be marked by three points within square brackets: [...]. If omissions appear in the original text, no square brackets are used. (For more, see: <http://www.mhra.org.uk/style/5.7> or MHRA Style Guide: 54)
- **Quotations cannot be used as standalone sentences:** quotations should be used with some introduction or commentary.

3. PUNCTUATION

Punctuation in running text and titles

- ! In an **enumeration of three or more items** (X, X, and X), insert a comma before ‘and’ or ‘or’.

Example: The University has departments of French, German, Spanish, and Portuguese within its Faculty of Arts.

(For more, see: <http://www.mhra.org.uk/style/5.1> or MHRA Style Guide, 5.1 (c): 33-34)

- **Footnote numbers** should always be placed **after the punctuation** (full stop, comma, quotation mark), and at the end of the sentence if possible.

Example: [...] composed.²³

- ! Always use a **colon** (not a full stop) to separate **title** and **subtitle** in a bibliographical reference – even when the punctuation on the title page is different.

Example: *Ungoverning Dance: Contemporary European Theatre Dance and the Commons*

Example: ‘A Bricolage of Identifications: Storying Postmigrant Belonging’

- Please use **uncontracted verb forms:** ‘**do not**’ (instead of ‘don’t’) / ‘**does not**’ (instead of ‘doesn’t’) / ‘**cannot**’ (instead of ‘can’t’) / ‘**let us**’ (instead of ‘let’s’)
- Full stops are omitted in capitalized abbreviations or acronyms for countries, institutions, societies, and organisations:

Example: UK, USA, MHRA, MLA, UNESCO

Punctuation and quotations:

- The **final full stop** of a sentence is placed outside the closing quotation mark. This rule also applies when the quotation is a complete sentence but integrated within a sentence of the article.

Example: We learn at once that ‘Miss Brooke had that kind of beauty which seems to be thrown into relief by poor dress’.

- The final full stop should precede the closing quotation mark only when the quotation forms a complete sentence and is separated from the preceding passage by a punctuation mark.

Example: Wilde said, ‘He found in stones the sermons he had already hidden there.’

- When quotations are interrupted, the **comma** is placed outside the quotation mark, unless the comma appears in the original.

Example: ‘The gloom’, wrote Lytton Strachey in his review of it, ‘is not even relieved by a little elegance of diction.’

Example: ‘It is a far, far better thing that I do,’ Carton asserts, ‘than I have ever done.’

- When a quotation ends in a question mark or an exclamation mark, it is not followed by a comma.

Example: ‘What think you of books?’ said he.

- For more, see:
 - <http://www.mhra.org.uk/style/9.3>
 - MHRA Style Guide, 9.3: 51-52

4. TITLES, SUBTITLES, and HEADINGS

- In **English** titles, subtitles, and headings (*including those of your essay*), **all words should be capitalised – except for:**
 - articles (‘the’, ‘a’, etc.),
 - possessive determiners (‘my’, etc.),
 - the relative ‘that’,
 - prepositions,
 - conjunctions (‘and’, ‘but’, ‘or’, ‘nor’),
 - second word in hyphenated compounds formed with ‘re’ (e.g., ‘Re-established).

- In **French, Italian, Spanish, or German titles**, only the initial letters of the first word and of proper nouns are capitalised, except for:
 - French: if the first word is a definite article ('le', 'la'), the following noun also takes an initial capital
 - German: substantives take capitals
- **Italics** are used for the titles of books, journals, plays, longer poems, pamphlets (and any other entire published works), as well as for the titles of performances, films, musical compositions (and other works of art).
- **Subtitles** are always preceded by a colon. The first word of a subtitle following a colon is always capitalised.
- Please do not add footnotes to titles, subtitles, headings, or abstracts. Instead, add the footnote to the first sentence of the section.
- For more, see:
 - <http://www.mhra.org.uk/style/6.4>
 - MHRA Style Guide, 6.4: 40-41

5. STYLE

Spelling

- Please submit your contribution in UK spelling.

Pronouns

- Please avoid gendered language, in particular the exclusive use of masculine 'he / his / him'.
- Instead, use plural forms as much as possible.

Example: *The spectator who lost his interest in theatre will have difficulties in keeping up with this play.

Instead: Spectators who lost their interest in theatre will have difficulties in keeping up with this play.

- Or use more than one pronoun in the following manner:

Example: *Whenever a performer is ready to go on stage, he will give the team a sign.

Instead: Whenever a performer is ready to go on stage, she or he will give the team a sign.

- Please do not use ‘s/he’ or ‘he/she’.
- Where a specific individual (for example, a politician, theatre professional, an author of a text cited or a publication reviewed, an interviewee, an artist) is referred to, it is appropriate to use the relevant gendered pronoun.

Possessives

- The possessive of nouns and indefinite pronouns is regularly formed by the addition of *s* preceded by the apostrophe:

Example: the court’s decision, the doctor’s fee, the witness’s testimony, Smith’s elixir, no one’s fault, the children’s day out

- In plural nouns ending in *-s* the possessive is represented by the apostrophe alone:

Example: the courts’ decisions, the doctors’ fees, the witnesses’ testimonies, MPs’ assistants

- The possessive of proper names ending in a pronounced *-s* or *-z* is formed in the normal way by adding an apostrophe and *s*:

Example: Alvarez’s criticism, Berlioz’s symphonies, Cervantes’s works, Dickens’s characters, in Inigo Jones’s day, Keats’s poems, Dylan Thomas’s use of language

- French names ending in an unpronounced *-s*, *-x*, or *-z* also follow the normal rule and take an apostrophe and *s*:

Example: Rabelais’s comedy, Descartes’s works, Malraux’s style, Cherbuliez’s novels

- The possessive of names ending in *-us* also conforms to the normal rule:

Example: Claudius’s successor, Herodotus’s Histories, Jesus’s parables, an empire greater than Darius’s

- However, the possessive of *Moses* and of Greek names ending in *-es* (particularly those having more than two syllables) is usually formed by means of the apostrophe alone:

Example: under Moses’ leadership, Demosthenes’ speeches, Sophocles’ plays, Xerxes’ campaigns

Dates

- In references to **decades**, an *s* without an apostrophe should be used.

Example: the 1920s (*not* the 1920's), the 60s

- In reference to **centuries** the ordinal should be spelled out. When used as an adjective, a hyphen should be inserted.

Example: the sixteenth century (*not* the 16th century)

Example: sixteenth-century drama

Example: late sixteenth-century drama

- When referring to a **period of time**, use the form:

Example: from 1826 to 1850 (*not* from 1826-50)

Example: from January to March 1970 (*not* from January-March 1970)

- For more, see:

- <http://www.mhra.org.uk/style/11.4>
- MHRA Style Guide, 11.4: 46

Numbers

- **Numbers up to and including one hundred**, including ordinals, should be written in words when the context is not statistical.
- **Approximate numbers** should be expressed in words, as should 'hundred', 'thousand', 'million', 'billion', etc., if they appear as whole numbers:

Example: Two hundred and forty-seven pages were written.

Example: The fire destroyed about five thousand books.

Example: She lived and wrote a thousand years ago.

- Numbers up to 9999 are written without a comma

Example: 2589

Numbers from 10,000 upwards take a comma

Example: 125,397

- For more, see:

- <http://www.mhra.org.uk/style/8.2>
- MHRA Style Guide: 47-49

Translated quotations and titles

- **Direct quotations from a source** in a language other than the one in which your article is written should be translated into the article's language:
 - 1) either by using an existing translation of the source (which should also be credited in the author-date reference and the bibliography)
 - 2) or by providing your own translation.

In the latter case (2), please insert 'my translation' in the author-date reference, separated by a semi-colon:

Example: The author states her aim is 'to provide more context in order to understand the problem' (Jones 2010, 12; my translation).

- In general, **quotations in the original language should not be added to their translation**, unless there is a specific reason to do so (e.g., for reasons of phrasing, terminology, or clarity). If the original quotation is added, it should be done in parentheses after the translated quotation. If this causes too much clutter in the running text, the original quotation should be added in a footnote.
- Where a word, term, or phrase in a language other than English is given, it is given in italics. The translation to English should be given following the original in Roman text within round brackets.

Example: The festivities start on *Tsiknopémti* (Smoky Thursday) and last for eleven days, ending on *Kathara Deftera* (Clean Monday).

- Authors should add **translations of the titles of works** they cite. These translations should follow the original title and should be placed in parenthesis. If the translation has been published, the translated title should be italicised and capitalised (see the first example below). If the translation has not been published, the translated title should not be italicised and only the first word should be capitalised (see the second example below).

Example: Proust's *À la recherche du temps perdu* (*Remembrance of Things Past*) was the subject of her dissertation.

Example: Leonardo Fioravanti's *Compendio de i secreti rationali* (Compendium of rational secrets) became a best seller.

Emphasis

- Italics can be used to add emphasis to certain words. If you wish to add emphasis to words in a direct quotation, please add 'my emphasis' to the author-date reference:

Example: It is important to note that Evergreen considers ‘both the causes *and* effects’ of the theatrical phenomena he is discussing (2015: 34; my emphasis).

- Please do not use **boldface** or underscoring to add emphasis.

Hyphenation of compound nouns, verbs, and adjectives

- Please do not hyphenate compound nouns and verbs, unless they are used as adjectives.

Example: ‘theatre maker’ / ‘performance maker’ / ‘film maker’ (*instead of ‘theatre-maker’ / ‘performance-maker’ / ‘film-maker’*)

Example: ‘theatre making’ / ‘performance making’ / ‘film making’ (*instead of: ‘theatre-making’ / ‘performance-making’ / ‘film-making’*)

Example: ‘the theatre-making business’ / ‘performance-making practices’ / ‘film-making subsidies’ (*instead of ‘theatre making business’ / ‘performance making practices’ / ‘film making subsidies’*)

- The following terms should be hyphenated when used as adjectives but not when used as adverb: well-known, little-known, less-likable, often-cited, oft-cited, much-loved, ill-equipped, best-known

Example: She was a well-known actress.

Example: Her abilities in acting are well known. (*two words with forms of ‘to be’ and after the noun, as in this instance it is an adverb*)

Capitals or lowercase

- Names of different **art forms or disciplines** should be given in lowercase

Example: performance art, theatre, performance, dance, music, etc.

- Names of different **academic fields of research** should be given in lowercase.

Example: performance studies, theatre studies, dance studies, musicology, etc.

6. BIBLIOGRAPHY

- All full bibliographical references must be given in a bibliography at the end of the article and not in footnotes.
- The bibliography should contain only those publications that are referenced throughout the text. Please do not add any additional resources you may have consulted during your research, but which are not directly referenced in your essay.
- Below you will find samples of the most common references. For more information on how to provide full bibliographical references according to the MHRA author-date system, please visit: <http://www.mhra.org.uk/style/11.4>, or consult the *MHRA Style Guide (3rd edition)*, 11.4, ‘Citation by the author-date system’ (pages 79-80).
- Please contact your editor or include a comment in your manuscript whenever you have doubts whether you provide a correct reference. Anticipating possible errors will save a lot of time during the proofreading and page-setting process.
- Please note that the second or third lines belonging to one bibliographical reference are indented.
- Please do not include full stops after bibliographical references.
- Make sure to provide **contracted page ranges**, as the following example shows (115–35, instead of 115–135):

Example: Cook, Robert F., ‘Baudouin de Sebourg: un poème édifiant?’, *Olifant*, 14 (1989), 115–35

- Full references should be given as in the following examples:

BOOK by one author

Crystal, David. 2010. *An Encyclopedic Dictionary of Language and Languages*, 3rd edn (Oxford: Blackwell)

BOOK by two or more authors

Munro, Chadwick, H., and N. Kershaw Chadwick. 1932-40; repr. 1986. *The Growth of Literature*, 3 vols (Cambridge: Cambridge University Press)

EDITED VOLUME

MacAulay, Donald (ed.). 1992. *The Celtic Languages* (Cambridge: Cambridge University Press)

CHAPTER IN EDITED VOLUME

Hermetet, Rachel. 2006. 'The Criterion et les littératures européennes, 1922–1925', in *Revue modernistes anglo-américaines: lieux d'échanges, lieux d'exil*, ed. by Benoît Tadié (Paris: Ent'revues), pp. 189-200

JOURNAL ARTICLE

Jessop, Martyn. 2008. 'Digital Visualization as a Scholarly Activity', *Literary and Linguistic Computing*, 23.3: 281-93

TRANSLATION

Starobinski, Jean. 1986. *Montaigne in Motion*, trans. by Arthur Goldhammer (Chicago: Chicago University Press)

ONLINE ARTICLE (with DOI)

Jongeneel, Els. 2007. 'Art and Divine Order in the Divina Commedia', *Literature and Theology*, 21: 131-45 <<http://dx.doi.org/10.1093/litthe/frm008>>

ONLINE ARTICLE (without DOI, with URL)

Always include access date between square brackets when an online resource has no DOI
Sohmer, Steve. 1999. 'The Lunar Calendar of Shakespeare's King Lear', *Early Modern Literary Studies*, 5.2 <<http://purl.oclc.org/emls/05-2/sohmlear.htm>> [accessed 28 January 2000]

NEWSPAPER ARTICLE

Friedland, Jonathan. 2002. 'Across the Divide', *Guardian*, 15 January, section G2, pp. 10–11

PUBLISHED INTERVIEW

Use the interviewer's name (or the publication title when the interviewer is not known) as the author's name for the bibliographic reference. Include URL and access date when the interview was published online. If the title does not include the term 'interview', add 'interview by' after the title, as in the example below.

L'humanité. 2014. 'Judith Butler, Repenser le genre ouvre à de nouvelles possibilités politiques', interview by L'humanité – Débats, 10 January <https://www.humanite.fr/debats/judith-butler-repenser-le-genre-ouvre-de-nouvelles-56630> [accessed 7 May 2022]

ARCHIVAL DOCUMENTS

Author. Year. 'Title', *Publication title*, page number(s): Name of the archive, Name of the collection, Reference in the archive catalogue for the specific document

Example:

Stevanović, I. 1997. "'Intimus" u nastajanju', *Demokratija*, 20 August, p. 8: National Library of Serbia, Periodicals, nr. 19830/1997

PERFORMANCES

Name of artist. Year of performance. *Title of Performance*, Performing Company (if applicable), location, city, date of performance (or date range)

Example:

De Meyer, Hannah. 2018. *New Skin*, Toneelhuis / V36, Antwerp, 21 Sept 2018 – 2 July 2020, viewed 22 Sep 2018

- **References to the same author(s)**

If the list includes more than one work by the same author, a 3-em dash (—) should be substituted for the name after the first appearance and works should be listed in date order.

Example:

Posner, Rebecca. 1996. *The Romance Languages* (Cambridge: Cambridge University Press)

— 1997. *Linguistic Change in French* (Oxford: Clarendon Press)

If two or more works by the same author(s) have the same publication date, they should be arranged in alphabetical order of title and distinguished by adding letters after the date.

Example:

Merleau-Ponty, Maurice. 1960a. *Éloge de la Philosophie et autres essais* (Paris: Gallimard)

— 1960b. *Signes* (Paris: Gallimard)

7. IMAGES

As the *European Journal of Theatre and Performance* is an electronic journal, we strongly encourage the use of images and links to online material (videos, podcasts, websites, etc.) that support the argument of your article.

Please read carefully through the **step-by-step instructions** provided below in order to facilitate the image submission process:

1) Start in time!

Very often, the inclusion of images is only considered at the last end of the editorial process when texts need to go to layout. In order to make sure that any supportive (audio-)visual and/or online material becomes an integral part of your article rather than a mere illustrative addition, we advise you to include these materials when submitting your first draft. This will also help to start the process of clearing copyrights as soon as your contribution made it through peer review. Copyright clearance typically requires a lot of time, even while we will assist you in this by providing the necessary documents (also see below).

2) *Submission of images:*

Images should be sent separately, not inserted in the article.

- Identify each image file by giving it the following name:
YOUR AUTHOR NAME_SHORT TITLE OF IMAGE_FIG.[IMAGE NUMBER]
- The image number is the one matching its placement in the text, e.g. (Fig. X).
- Please send images through WeTransfer, not by email.

3) *Integration of images in the text:*

- If the text refers directly to images, insert a reference: (Fig. X)
- Mark the placement of images in the text by inserting between paragraphs the following indication: [Place figure X around here]
- Images should be accompanied by **image captions**, beginning with Fig. X and containing a brief description, the name of the photographer, and (if applicable) the copyright holder.
- Please do not include captions in the running text. Captions should be added at the end of your article.

4) *Technical requirements*

- Images should be provided as a **TIFF file of 300 dpi or above**, or as a **JPEG file of a minimum of 300 dpi**, with **1500 x 1500** minimum size or above.
- When submitting your first draft, images may be provided in a lesser quality.

5) *Image permissions:*

- Authors are responsible for obtaining permission to reproduce any materials, whether textual or visual, for which they do not hold the copyright.
- The journal's Managing Editors will assist authors in clearing copyrights by providing an Image Permission Form that authors can use to obtain permission.
- Please make sure to contact the Managing Editors soon enough at p.m.g.verstraete@rug.nl and valentinatemussi@hotmail.com.
- Please remember to ask for image files in a qualitative resolution when sending the Image Permission Form to the copyright holder (cf. technical requirements above).