



L-Università ta' Malta

School of Performing Arts

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House Style and Text Conventions

Adherence to the School's 'house style' is mandatory and is taken into consideration when assessing the work submitted. For written material, the School of Performing Arts follows the [MHRA Style Guide 4th edition \(pdf version\)](#) for text conventions. Students should pay special attention to the following:

Spacing and Paragraph Formatting

Use double spacing in the text, except for indented quotations and footnotes where single line-spacing should be used. The first line of each paragraph except the first paragraph of each section should be indented.

Margins

The left-hand-side should be 4cm. The top and bottom margins should be 2.5cm deep. The right-hand margin should be 2cm.

Pagination

Pages should be numbered consecutively through the main text, excluding photographs and/or diagrams which are not embedded in the text. Page numbers should be located on the right at the bottom of the page.

Quoted Matter

Single inverted commas throughout for quotations; double for quotes within quotes. (He said: 'The word she used was "patriarchal".')

Commas and full stops fall outside inverted commas around phrases, inside inverted commas around complete sentences. (He maintained that the article 'broke new ground'. He maintained: 'The article breaks new ground.')

Use three points (an ellipsis) within square brackets, thus [...], to indicate omissions in quoted matter. Do not use ellipses at the beginning or end of quotations.

Use square brackets to indicate any added text within a quotation.

Any direct quotations of over forty words should be indented and single spaced. Italics should not be used for quotations, and there should be no inverted commas (speech marks) if the quotation is indented. The font for quotations should be the same size as the text.

For direct quotations within the text (i.e. less than forty words) use single inverted commas. E.g. Doubler (1957: xxv) argues that in dance, 'movement as the medium evokes feeling state'.

Paraphrasing

In many instances you will need to paraphrase a source, which means putting the original text into your own words, but you must still cite the source.

Spellings

Use British spellings (e.g. 'harbour' rather than 'harbor').

Use 'ise' spellings (e.g. 'organise', not 'organize') when there is a choice.

Work Titles

Use italics for the titles of works (including stage works, musical works and books), with upper and lower case mixed, e.g.:

'*Swan Lake* (1877) and *Sleeping Beauty* (1890) are known as seminal works of the classical tradition.'

Use quotation marks only for short poems and short musical pieces (which may be stand-alone or may constitute larger works), chapter titles, and similar (e.g. 'Who is Sylvia?'; 'La Marseillaise'; 'Mercury, the Winged Messenger', from Holst's *The Planets*). For italicisation follow the same rules as for bibliographies.

Generic or numerical titles of musical works take neither italics (except in a reference to a publication or recording of the work) nor quotation marks (e.g. Beethoven's Third Symphony; Bach's Mass in B minor; Mendelssohn's Andante and Scherzo; Piano Concerto No. 1 in B flat minor).

Bold face should only be used for titles or chapter/section headings.

Dates

For dates, use day, month, year in the form: 1 May 1832 (not 1st May or 1 May, 1832).

Use the twentieth century (or twentieth-century dramatists), not 20th or Century. Elide AD years to 2 digits (AD346–48, 1924–25), but do not elide BC years: 341–340 BC.

Punctuation

Footnote or endnote reference numbers should be inserted following any punctuation except a dash, and at the end of a sentence if possible: e.g. ... composed.²³

Apostrophes. For modern names ending in -s and classical names with a single syllable ending in -s, use Dickens's, Brahms's, Zeus's, etc. For classical names ending in -s with more than one syllable, use apostrophe alone (Euripides', Aeschylus', Pythagoras').

Hyphens. Use adjectivally, as in 'eighteenth-century architecture', 'the music-hall bill', but 'in the eighteenth century', 'going to the music hall'. A 'slow-moving actor' in distinction to 'a slow, moving speech'. A 'well-made book' but 'this book is well made'. No hyphen in compounds with adverbs ending in -ly (for example: 'expertly written texts').

Commas. Use 'Siddons, Kemble, and Kean', not 'Siddons, Kemble and Kean'. Parenthetical Dashes. Use en dash with space before and after ('the outcome – a delay in publication – was regrettable').

Abbreviations and Acronyms

A contracted form of a word that ends with the same letter as the full form, including plural -s, is not followed by a full stop (e.g. Dr, Jr, Mme, Mr, Mrs, St, vols).

Other abbreviations take a full stop and are followed by a space (e.g. M. Dupont [Monsieur], Prof. J. Jones, pp. 106–09, vol. xix).

Full stops are omitted for capitalised acronyms or similar abbreviations in general use (BBC, NATO, BC, AD).

Capitals

Minimum use ('the king pondered', 'the Peloponnesian war', 'western influence', 'classical tragedy', 'ancient authors').

Numbers

Numbers up to and including one hundred should be written in words when the context is not statistical.

In expressing inclusive numbers falling within the same hundred, the last two figures should be given, including any zero in the penultimate position: 13–15, 44–47, 100–22, 104–08, 1933–39.

Words in Languages Other than English

Use the correct spelling (including diacritics) for each language. Single words or short phrases in languages other than English (e.g. *fin de siècle*) should be in italics.

The following are examples of words which are no longer italicized: 'ad hoc', 'dilettante', 'par excellence', 'avant-garde', 'ennui', 'résumé', 'debris', 'leitmotif', 'salon', 'denouement', 'milieu', 'vice versa'.

Font

Use 12-point font size throughout (headings and sub-headings may be 14).
The theme fonts Calibri, Arial or Times New Roman are recommended.

Images

Image reproductions (photographs, portraits, sketches etc.) are to be used only when relevant to the argument, and not for ornamental purposes. Whenever used, captions should be included as appropriate to the particular source, e.g.:

Figure 1. *Title of Work* or Description. Date. Author/Composer/Choreographer/Director.
Source. Photographer.

Referencing

In higher education, students are expected to develop skills in independent research and to acknowledge the sources of their information. Accurate referencing of sources consulted within one's academic and artistic work is an essential part of this process.

The School of Performing Arts follows 'The Author–Date System' in the [MHRA Style Guide 4th edition \(pdf version\)](#) in Sections §7.13, page 85 ([online here](#)) with its Bibliography in §8.4, page 94 (or [online here](#)).

Your bibliography should be labelled as such, and should include sources consulted within your research and cited in your academic work. **Bibliographies should be presented alphabetically according to the surname of the (lead) author, and with a hanging indentation for each reference. Do not separate out books, journal articles, and performances within your bibliography.** Make sure that each in-text citation corresponds to a full entry within your bibliography.

The format recommended is as in the following examples:

Books

Benedetti, Jean. 2007. *The Art of the Actor: The Essential History of Acting, from Classical Times to the Present Day* (Routledge) [This applies to **books**.]

Brooker, Peter, and Peter Widdowson. 1996. *A Practical Reader in Contemporary Literary Theory* (Prentice Hall) [This applies to **books with two authors**.]

Tan, Siu-Lan, Peter Pfordresher, and Rom Harré. 2018. *Psychology of Music: From Sound to Significance*, 2nd edn (Routledge) [This applies to **books with three authors**.]

Rouse, John. 2005. 'Brecht and the Contradictory Actor', in *Acting Re-Considered: A Theoretical and Practical Guide*, 2nd edn, ed. by Phillip B. Zarrilli (Routledge), pp. 248–59 [This applies to **chapters in books**.]

Bales, Melanie, and Rebecca Nettl-Fiol (eds). 2008. *The Body Eclectic: Evolving Practices in Dance Training* (University of Illinois Press) [This applies to **edited books**.]

Articles in Journals and Newspapers/Magazines

Turino, Thomas. 1999. 'Signs of Imagination, Identity, and Experience: A Peircean Theory for Music', *Ethnomusicology*, 43.2, pp. 221–55, doi:10.2307/852734 [This applies to **journal articles**.]

Mackrell, Judith. 2015. 'Tanztheater Wuppertal Pina Bausch: a new era begins with energy and laughter', *The Guardian*, 20 September, Section G, pp. 10–11 [This applies to **printed newspaper/magazine articles**.]

Mackrell, Judith. 2015. 'Tanztheater Wuppertal Pina Bausch: a new era begins with energy and laughter', *The Guardian*, 20 September
<<http://www.theguardian.com/stage/2015/sep/20/tanztheater-wuppertal-pina-bausch-review>> [accessed 24 September 2015] [This applies to **online newspaper/magazine articles**.]

Theses and Dissertations

Scerri, Rebecca. 2014. 'Redefining the Female Body: Shifts in Representation of Gender as Identifiable on Stage, with Special Reference to *Swan Lake*' (unpublished bachelor's dissertation, University of Malta) [This applies to **theses and dissertations**.]

Dictionaries and Encyclopaedias

New Oxford Dictionary for Writers and Editors. 2014. ed. by R.M. Ritter (Oxford University Press) [This applies to **printed dictionaries where entries do not have a named author**.]

Evans, David. 2001. 'Memphis', in *The New Grove Dictionary of Music and Musicians*, 2nd edn, ed. by Stanley Sadie and John Tyrrell (Macmillan), Vol. 17, pp. 811–13 [This applies to **printed dictionary and encyclopaedia entries with a named author**.]

Alternatively, cite the online version of the same text, as follows:

Evans, David. 2001. 'Memphis', in *Grove Music Online*, ed. by Stanley Sadie, John Tyrrell, and Laura Macy <<http://doi.org/10.1093/gmo/9781561592630.article.41662>> [Note that the date of access is not needed when citing a DOI.]

Bach, Kent. 1998. 'Performatives', in *Routledge Encyclopedia of Philosophy* <<http://www.rep.routledge.com/articles/thematic/performatives/v-1>> [accessed 3 October 2001] [This applies to **online encyclopaedia entries**.]

Miscellaneous (films, performances, scores, online documents, podcasts, etc.)

Wethal, Torgeir (dir). 1972. *Training at the Teatr Laboratorium in Wrocław* (Odin Teatret Film) [This applies to **films**.]

Dominato, Gabriel. 2013. *Morceaux de conversation avec Jean-Luc Godard*, online video recording, YouTube, 10 January <http://www.youtube.com/watch?v=_XcuHub-S8o> [accessed 10 October 2014] [This applies to **films primarily available on the internet** (e.g. YouTube). The date refers to when you last accessed the webpage.]

Frantic Assembly. 2014. <<http://www.franticassembly.co.uk>> [accessed 06 September 2014] [This applies to **websites**. The date refers to when you last accessed it.]

Patterson, I. 2003. Personal interview carried out by Joanne Butterworth (memories of Nureyev), 14 May, Vienna [This applies to **interviews**. Keep audio tapes, notes, and transcripts ready to produce on demand, or list them as appendices. Cite the surname and initials of the person interviewed using the title 'Personal interview' and the name of the interviewer. Indicate subject matter (in brackets), the interview date(s), and location.]

Pace, Reuben, Francesca Tranter, Charles Flores, and Simone Inguañez (dirs). 2014. *Il-Kantilena Karba ta' 500 sena, Karba ta' Żmienna* [Performance viewed 05 December, Teatru Manoel, Valletta, Malta]

- Shakespeare, William. 1989. *Pericles Prince of Tyre*, dir. David Thacker, Royal Shakespeare Company (The Swan, Stratford-upon-Avon), 6 September. [This applies to **performances**. You need to identify the playwright, composer, or choreographer, the title of the work, director or conductor if appropriate, and details of where and when it was seen.]
- Beethoven, Ludwig van. 1999. *Piano Concerto No. 5*, Mitsuko Uchida (piano), Kurt Sanderling (cond.), Symphonieorchester des Bayerischen Rundfunks (Philips, 462 586-2) [on CD] [This applies to **commercial audio recordings**.]
- Hilgart, Al. 1997. Liner note to *Ella Fitzgerald Sings the Rodgers and Hart Song Book* (Verve, 537 258-2) [on CD] [This applies to **CD liner notes**.]
- Sykes, Belinda (dir). 2001. *Ballads of Love and Betrayal*, Joglearesa (Village Life, 01013VL) [on CD] [This applies to **recordings of an ensemble under a musical/artistic director**.]
- Mozart, Wolfgang Amadeus. 1960. *Sonatas and Fantasies for the Piano*, ed. By Nathan Broder, rev. edn (Bryn Mawr, PA: Presser) [This applies to **published editions of musical scores**.]
- Butler, Robert. 2002. 'The World Has Gone Mad Today', programme notes for *Anything Goes* (London: National Theatre) [This applies to **programme notes**.]

Further Notes about Bibliographic Entries

- (1) Note the use of **capital letters**, numbering, and punctuation in the bibliographic examples listed above (including no full stop at the end of each item).
- (2) Where there are **two or more authors**, use 'Brooker, Peter, and Peter Widdowson'. Editors should be referred to by the abbreviations '(ed.)' or '(eds)'.
- (3) If the list includes **more than one work by the same author**, a long dash should be substituted for the name after the first appearance and works should be listed in date order, e.g.:

Carlson, Marvin. 1989. *Places of Performance: The Semiotics of Theatre Architecture* (Cornell University Press)

— 1993. *Theories of the Theatre*, 2nd edn (Cornell University Press)
- (4) If **two or more works by the same author(s) have the same publication year**, they should be arranged in alphabetical order of title and distinguished by adding letters after the date (e.g. '1998a', '1998b').
- (5) If a work has more than three authors, list only the first, followed by 'and others'. **Do not use 'et al.'**

In-Text References

Do not use footnotes for referencing purposes; footnotes should be used to make additional comments. All references should be placed in the text as in the following:

References in the text should give in parentheses the surname of the author, the year of publication, and, where necessary, a page reference, e.g.:

Pidgins contrast with creoles, which are created when pidgins acquire native speakers (Crystal 1992: 302).

Note the spacing and punctuation of the format: **(Surname Year: Page number[s])** – (Crystal 1993: 302)

When the author's name is given in the text, it should not be repeated in the reference. In such cases, the reference either follows the name or, if this seems stylistically preferable, may come at some other point in the same sentence:

Smith (1977: 66) argues that [...]

Smith, who was known for his contentious views, replied (1977: 66) that [...]

Smith regards this interpretation as 'wholly unacceptable' (1977: 66).

In the case of **multiple authors**, separate authors' names with a comma, and precede last author name with 'and':

identified in the canon of Sartre's work (Austin, Rees, and Vinaver 1961).

In the case of **four or more authors** use first author's surname and 'and others'.

the subtle distinctions between nineteenth century French and English high culture (Harkness and others 2003).

When there is **no author** use the title in place of the author name:

accepted definition given (*Collins German-English Dictionary* 1993).

Author cited in another work (secondary citation): Try to avoid this where possible; it is not good practice to cite material that you have not directly read yourself. You should always try to find the original publication. Where unavoidable, refer to the original author, but make it clear that the source of your information is another author and publication,

A study by Schneider indicates that working is important to the self-esteem (cited by Forrester Jones and others 2002: 755).

Forrester Jones and others refer to Schneider's study on self-esteem (2002). [In this case, Schneider is the original author, and Forrester Jones is the work the original author is mentioned in].

The expressions 'loc. cit.', 'op. cit.', 'ibid.', and 'id.' should not be used.

Plagiarism and Collusion

Under no circumstances should students knowingly include work that is not their own without reference to the author. Failure to accurately reference your work can affect your assessment, and in some cases may be grounds for an investigation into plagiarism and collusion. Plagiarism and collusion are serious academic offenses warranting disciplinary action through the University's procedures. It is the student's responsibility to be aware of the implications of plagiarism and of the University's policy on the matter.

See the University of Malta's 'Plagiarism and Collusion Guidelines' and 'How to Avoid Plagiarism' here: <https://www.um.edu.mt/registrar/studentconduct>

Front Page Template for Assignments

[Example]

Name: Anita Camilleri

ID: **85**

Course: B.A. (Hons) Theatre Studies

Department of Theatre Studies

Locating the Virtual: An Essay on Spatial Possibilities in Digital Performance

Study-unit: Breaking Spatial Boundaries: Grotowski and After

Code: THS2045

Lecturer: Dr Joe Borg

Title Page Template for Undergraduate Dissertations

[Example]

Diderot's Paradox: A Critical Study of Acting Procedures in the Eighteenth Century

Joe Borg

Tutored by Dr Joe Pace
Dissertation submitted in partial fulfilment of the requirements for the degree of
Bachelor of Arts in Theatre Studies

Department of Theatre Studies
School of Performing Arts
University of Malta

May 2025