

Notes for contributors

Editorial policy

Theatre Research International publishes articles on theatre practices in their social, cultural, and historical contexts, their relationship to other media of representation, and to other fields of inquiry. The journal seeks to reflect the evolving diversity of critical idioms prevalent in the scholarship of differing world contexts.

1 SUBMISSIONS Articles in English of 4000–7000 words (inclusive of notes) should be submitted online via journals.cambridge.org/jid_TRI. Click “Submit Your Article” and follow instructions. Be ready to provide author details, article title, article abstract (150 words), keywords, and funding details (where relevant). An electronic copy of the manuscript in WORD, excluding author identifiers, can then be uploaded, along with additional documents such as images and author bio(s). Administrative queries can be directed to the Assistant Editor, Dr Tanya Dean, at t.dean@ulster.ac.uk. The Senior Editor, Dr Fintan Walsh, can be contacted at f.walsh@bbk.ac.uk.

Submission of a paper will be taken to imply that it is unpublished and is not being considered for publication elsewhere.

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2 MANUSCRIPT PREPARATION The recommended length for articles is 4000–7000 words (inclusive of notes). An electronic copy of the manuscript in WORD should be submitted to the above email address. The author’s name, address, email address, and title of manuscript should appear on a cover sheet. An abstract of no more than 150 words should also be included as well as a brief biography.

3 BOOK REVIEWS: Publishers and Reviewers should approach the nearest Review Editor. Email information and areas of responsibility are listed on the Inside Front Cover.

Text Conventions

1 Articles must be typed and double-spaced throughout.

Quotations and Notes are also double-spaced. Do not exceed 35 lines per page, nor 70 characters per line.

2 Leave margins of 1” (25mm) at right, top and bottom, and a larger margin of 1.12” (40mm) on left.

3 Italicize titles of books, newspapers, journals.

4 Titles of articles are given in single quotation marks.

5 Notes are indicated by raised Arabic numerals (without any other sign) at the end of the sentence, following any punctuation.¹ Notes are numbered in sequence throughout the article.²

6 Use English (Oxford) spelling for your own text, but give the original spelling in quotations (archaic, American...).

7 Write ...ize and ...ization. Not ...ise, ...isation.

8 No full stop after Dr, Mr, Mrs, and similar abbreviations ending with the same letter as the full form. Other abbreviations take the full stop (Esq., p.m.,...), except capitals used in abbreviations of journals (*PMLA*, *TLS*) or of organizations (UNESCO).

9 For dates, use only the form 15 May 1985.

10 Write out in full ‘do not’, ‘will not’, etc. ...

11 Use minimal numerals: 1985–6, 1888–92, 141–2, but 13–15, 111–19.

12 Write: ‘ninety nine spectators’, but ‘101 fans’.

13 “Act III, sc. v, lines 35–51” becomes after a quotation: (III,v: 35–51). For volume, or part, use roman numerals: I, II...

14 Write centuries in full. Hyphenate the adjectival use: “seventeenth-century drama”, but “the theatre in the seventeenth century...”

15 Seventies or 1970s (no apostrophe).

16 Possessive case: as a rule, write ‘s.

17 Do not forget to number your pages.

18 Illustrations are indicated in the text thus: (Fig. 1). When submitting illustrations, please include comprehensive captions, drawing the reader’s attention to the important features of each picture. It is your responsibility to obtain permission for the reproduction in *TRI* of photographic or other illustrative materials. List the captions at the end of your document, prefaced by ‘Fig. 1’, etc. The captions should refer to the text and NOT list simply character names, etc. Photographers must be credited.

19 If in doubt, please refer to the latest issue of *TRI*.

20 NOTES/REFERENCES: Make all references in endnotes according to the following conventions:

Book: Ruth Levitas, *The Concept of Utopia* (Syracuse: Syracuse University Press, 1990), p. 148.

Chapter in book: Lauren Berlant, ‘The Subject of True Feeling: Pain Privacy, and Politics’, in Elisabeth Bronfen and Misha Kavlea, eds., *Feminist Consequences: Theory for a New Century* (New York: Columbia University Press, 2001), pp. 126–60, here p. 133.

Journal article: Bert O. States, ‘Phenomenology of the Curtain Call’, *Hudson Review*, 34, 3 (Autumn 1981), pp. 371–80, here p. 374.

Newspaper article: Jon Parles, ‘A New Platform for the New York Poets’, *New York Times*, November 10, 2003, B1 or p. 10. Repeat references with author’s name and page number, and if there are several references to the same author include short reference to title as well.

Website: National Theatre,

<http://www.nationaltheatre.org.uk/shows/>, accessed 8 October 2013.

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Cover illustration: **Gonca Gümüşayak** performs as 'woman in red' in the streets around Taksim, Istanbul, as part of *Liquid Politics* (2014). Published with permission of the photographer Italo Rondinella.

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