

WMA Style Sheet

Your text should be between 5000 and 7000 words (including footnotes and references).
An abstract of 100 to 200 words precedes the article proper, which should be divided into sections labeled with arabic numerals and headings.

Page Layout

The layout of your contribution will be taken care of in the copy editing process. Use as little formatting on the page layout level as possible. In particular, do not use tab stops (or spaces) to indent paragraphs. Should you be using **chapter headings**, please **number** and **justify centre** them. The basic page layout is as follows:

The diagram illustrates the layout of a page with several key elements highlighted by red boxes and arrows:

- Main Title:** Opera on Opera (on Opera)
- Subtitle:** Self-Referential Negotiations of a Difficult Genre
- Author's Name, Place:** Frieder von Anmon, Munich
- Abstract:** This paper focuses on metaop... dramatic genre and examines it from both a systematic and a l... It is demonstrated that, due to its specific structural complexity, metaopera is located at the very centre of the wide field of 'Self-Reference in Literature and Music'. It is through music that in metaopera the potential for dramatic meta-communication is considerably higher than in purely verbal drama. Furthermore, metaopera is a subject worthy of close study also for the cultural historian as, from its very beginnings, opera has continuously been a self-reflexive genre. Thus operas, as metaoperas, frequently tell the story of the cultural development of opera itself. Such metareferential conditions are demonstrated in this paper by a close analysis of Hofmannsthal and Strauss' *Ariadne auf Naxos*, which, in the light of earlier metaoperas, is interpreted as an example of meta-metaopera representing operatic metareferentiality to the highest degree.
- Main body of text:** The 7th of February, 1786... in the history of self-reference in literature... the Low Countries' general governor, Duke August of Sachsen-Teschen, and his wife, the German emperor, Joseph II, had arranged a special event for this day. It took place in the orangery of Castle Schönbrunn in Vienna, for that was the only room with an appropriate heating system, and it bore the beautiful title 'Frühlingsfest an einem Wintertag' ('Spring Festival on a Winter's Day'). One is, however, tempted to speak of a 'Festival of Self-Reference' instead. The Viennese court chronicle describes the event as follows:
- Quotations:** Nach geendigter Tafel, und... Majestät mit den sämtlichen Gästen Sich zu einem de... Orangerie Hauses errichteten Theater begaben, wurde die ganze Tafel aufgehoben, und aus dem Hause hinweggebracht, und sogleich die ganze Länge des Parterre beederseits herrlich beleuchtet, worauf Seine Majestät mit den Gästen zu dem an dem Anderen Ende dieses Orangerie Hauses errichteten Theater sich erhuben, alwo ein teutsches Schauspiel mit untermengten Arien aufgeführt wurde.

Text Formatting, Punctuation, Spelling, and Citations

- **Double quotation marks** are restricted to:
 - direct (verbatim) citations from sources
 - titles of articles, poems etc. (i. e., parts of a book or journal)
- **Single quotation marks** should be used for:
 - meta-linguistic highlighting, i. e., ‘scare quotes’
 - your own translations (see below for more on translations)
- Do not use 'straight" but **“typographic”** (single or double) **quotation marks**.
- **Italics** are reserved for:
 - titles of books, journals, films, paintings, sculptures, etc.
 - your own emphases (if you cannot do without them)
- **Foreign words** are **not italicized**, but may be put into single quotation marks.
- **References to sources** which are **directly cited** appear within the text and take the following form: (Brown 1987: 124f.). Any of the reference details (author’s last name, year, page numbers) should be omitted if they are mentioned clearly in the text.
- **References to sources** which are **not directly cited** take the same form, with the addition of:
 - ‘cf.’ if you are referring to parts of a publication, e. g.: (cf. Brown 1987: 124–128)
 - ‘see’ if you are referring to a publication as a whole, e. g.: (see Brown 1987)
- If you cite the same source several times consecutively you do not need to repeat the reference details, use **‘ibid.’** instead, e. g.: (ibid.: 125).
- **References** within your **own text** take this form: (see above 35), (see below 104). Reference to **other contributors** in the volume take this form: (see Last Name in this vol.).
- In a range of **(page) numbers**:
 - separate the numbers by a twofold dash, not a hyphen, e. g.: 124–128 (not 124-128).
 - do not omit the first digit if it is identical for both numbers, e. g.: 124–128 (not 124–28).
 - if the reference extends over two pages, indicate only the first page, followed by the abbreviation ‘f.’, e. g.: 124f., not 124–125.
 - do not use ‘ff.’ but give exact numbers; and do not use ‘passim’ but use ‘see’.
- **Footnotes** are generally restricted to content notes. Bibliographic notes are acceptable only if you wish to comment on a source or list a large number of them.
- **Citations** in the text:
 - should be set off if exceeding 3 lines.
 - if in a language other than English should be given in the original language in the text and in English translation in parentheses or, if longer, in a footnote. (When languages rarely cited in English scholarship are used the positions may be reversed.)
- English **translations** should be taken from a published source where possible. If such a source is not available or you prefer your own translation, add ‘[my translation]’ after the respective reference, e. g.: (Brown 1987: 124 [my translation]). If you frequently translate material yourself, drop ‘[my translation]’ and add a footnote after the first translation reading: Unless otherwise indicated, all translations are mine.

Square brackets should be used for all of your own alterations (additions, omissions, text changes) to direct citations, e. g.: [...], [my emphasis]. To avoid ambiguity, also use ‘[emphasis in the original]’.
- For **ellipses** use the appropriate character (...) and not a series of three full stops (...).
- Closing **quotation marks** and **footnote numbers precede punctuation** marks (e. g.: L. Kramer calls this a “tandem reading”¹), unless the citation consists of one or more full sentences (e. g.: He quotes Pope: “Whatever IS, is RIGHT.”⁴)
- **Dashes** take the following form: The text – or at least part of it – is highly ambiguous.
- The letters in both ‘i. e.’ and ‘e. g.’ are separated by a **non-breaking space**. The same goes for initials used for personal names, e. g.: W. J. T. Mitchell.
- Consistent American and consistent British **spelling** are equally acceptable.
- Note the following spellings: “In the **1990s** critics began to question **Brahms’**

status as a composer of ‘absolute music.’”

Tables, Illustrations, and Captions

All illustrations must be **greyscaled TIF(F)-files** with a **resolution of 300dpi at full size** (the print space is 11cm wide and 18cm high) and sent as **separate attachments**.

If you wish to use **copyrighted material**, you must **request permission** from the copyright owner for the work to be reproduced in your article.

Tables are labelled ‘Figures’, excerpts from musical scores: ‘Examples’, and all other types of visual material ‘Illustrations’. Captions are placed underneath each and numbered through. They take the following forms:

- music:
Example 5: Ludwig van Beethoven, Piano Sonata op. 106, 4th movement, mm. 152–167.
- visual art:
Illustration 2: Giorgio de Chirico, Gare de Montparnasse – La Mélancolie du départ (1914). Museum of Modern Art, New York, NY. (Orig. in colour.)
- film:
Illustration 1: Frame enlargement from Rosenkrantz and Guildenstern Are Dead.
- book:
Illustration 3: Raymond Federman, Double or Nothing: A Real Fictitious Discourse. Bolder, CO/Normal, IL: Fiction Two Collective, 1998. p. 88.

Always refer to the illustrations within your text, e. g.: (see *Illustration 1*).

List of References

Full references for sources should be listed alphabetically at the end of the text. The title of this section is ‘References’.

If more than one publication by an author is documented, these publications are listed chronologically. The exception to this is that authored publications precede edited publications. More than one publication per year by one author are distinguished by lowercase letters, e. g.: 2007a, 2007b. Example:

- Stam, Robert (1985). *Reflexivity in Film and Literature: From Don Quixote to Jean-Luc Godard*. New York, NY: CUP.
- (2000a). *Film Theory: An Introduction*. Oxford: Blackwell.
- (2000b). “The Question of Realism”. Stam/Miller, eds. 223–228.
- , Toby Miller, eds. (2000). *Film and Theory: An Anthology*. Malden, MA: Blackwell.

Note that in this case the author’s name is not repeated but replaced by a fourfold dash followed by a non-breaking space.

If the edition of a work you use is not the first edition, indicate the original date of publication (if known) before the date of the edition you used, separated by a slash, e. g.:

- Adorno, Theodor (1949/1975). *Philosophie der neuen Musik*. Gesammelte Schriften 12. Frankfurt/M.: Suhrkamp.

A reference to this entry in the text would correspondingly appear as (Adorno 1949/1975: 7).

Guidelines for the most common types of sources:

a) monograph

Last Name, First Name (Year). *Title: Subtitle*. Place of Publication: Publisher.

Example:

- Abel, Lionel (1963). *Metatheatre: A New Vision of Dramatic Form*. New York, NY: Hill & Wang.

Note that title and subtitle are separated by a colon. (If a second subtitle follows the first, they are separated by a full stop.)

If the place of publication is in the US, Canada, or Australia indicate the state after the city. If there are several places of publication, separate them with slashes (e. g.: New York, NY/London: Methuen).

For books with more than two authors, reverse only the name of the first author. Example:

- Asemissen, Hermann, Gunter Schweikhart (1994). *Malerei als Thema der Malerei*. Berlin: Akademie Verlag.

Additional information pertaining to the edition, the translator, the book series etc. should be placed between the title and the place of publication. Examples:

- Brown, Calvin S. (1948/1987). *Music and Literature: A Comparison of the Arts*. 2nd ed. Hanover, NH: UP of New England.
- Sterne, Laurence (1759–1767/1967). *The Life and Opinions of Tristram Shandy, Gentleman*. Ed. Graham Petrie. Harmondsworth: Penguin.
- Genette, Gérard (1972/1980). *Narrative Discourse: An Essay in Method*. Trans. Jane E. Lewin. Ithaca, NY: Cornell UP.
- Blüggel, Beate (1992). *Tom Stoppard: Metadrama und Postmoderne*. Arbeiten zur Ästhetik, Didaktik, Literatur- und Sprachwissenschaft 16. Frankfurt/M.: Lang.

b) journal article

Last Name, First Name (Year). "Title". *Journal* Volume/Issue: Page Numbers.

- Nelles, William (1992). "Stories within Stories: Narrative Levels and Embedded Narrative". *Studies in Literary Imagination* 25/1: 79–96.

c) work in an anthology

Last Name, First Name (Year). "Title". First Name Last Name, ed. *Title of Anthology*. Place of Publication: Publisher. Page Numbers.

Example:

- Ahrends, Günter (1987). "Aspekte der poetologischen Thematik in der amerikanischen Lyrik des 20. Jahrhunderts". Rudolf Haas, ed. *Amerikanische Lyrik: Perspektiven und Interpretationen*. Berlin: Schmidt. 77–98.

If an anthology has more than one editor, 'ed.' is changed to 'eds.'. If there are more than three editors, only name of the first one and add 'et al., eds.'. If you cite more than one work from the same anthology, provide a separate entry for the anthology and cross-reference to it for the individual works.

Example:

- Butler, Martin, Arvi Sepp (2007). "The Itchy and Scratchy Show: Beobachtungen zur Metaisierung im amerikanischen Fernsehcartoon *The Simpsons*". Hauthal et al., eds. 361–376.
- Gymnich, Marion (2007). "Meta-Film und Meta-TV: Möglichkeiten und Grenzen der Metaisierung in Filmen und Fernsehserien". Hauthal et al., eds. 127–154.
- Hauthal, Janine, et al., eds. (2007). *Metaisierung in Literatur und anderen Medien: Theoretische Grundlagen, historische Perspektiven, Metagattungen, Funktionen*. Spectrum Literaturwissenschaft 12. Berlin: de Gruyter.

d) online source

journal:

Last Name, First Name (Year: online). "Title". *Journal* Volume/Issue. URL. [date of access].

Example:

- Harpold, Terry (2007: online). "Screw the Grue: Mediality, Metalepsis, Recapture". *Game Studies* 7/1. <http://gamestudies.org/0701/articles/harpold>. [23/03/2009].

other source:

Last Name, First Name (Year if known: online). "Title". *Name of Website*. Hosting Institution (if applicable). URL. [date of access].

Examples:

- Jahn, Manfred (2003: online). "A Guide to Narratological Film Analysis". *Poems, Plays, and Prose: A Guide to the Theory of Literary Genres*. English Department, University of Cologne. <http://www.uni-koeln.de/~ame02/pppf.htm>. [04/05/2008].
- Meyers, Cathleen (online). "The Phantom's Evolution: From Novel to Screen to Stage". *Peers*. <http://www.peers.org/revphant.html>. [25/07/2008].

e) thesis

Last Name, First Name (Year). *Title*. PhD/MA/etc. thesis, Degree-Granting University.

Examples:

- Boym, Svetlana (1988). *Life and Death in Quotation Marks: Cultural Myth of the Modern Poet*. PhD thesis, Harvard University.

f) film

Last Name, First Name, dir. (Year). *Title*. Film. Country: Company.

Example:

Allen, Woody, dir. (1985). *The Purple Rose of Cairo*. Film. USA: Orion Pictures.

If you wish to include additional information about a film, put it between the title and company, except for DVD details, which should be placed in square brackets at the end of the entry. Example:

Forman, Milos, dir. (1984). *Amadeus*. Peter Shaffer, screenplay. Film. USA: The Saul Zaentz Company.

Brooks, Mel, dir. (1993). *Robin Hood: Men in Tights*. Film. USA: Brookfilms. [DVD: Columbia Tristar Home Video, 2000.]

g) television broadcast

“Title of Episode” (Year). *Title of Programme*. Season/Series Number, Episode Number. TV. Network.

Example:

“College” (1999). *The Sopranos*. Season 1, Episode 5. TV. HBO.

If the broadcast you quote is not part of a serial, list the title of the programme instead of the title of the episode. If neither season/series number nor episode number are applicable, list the broadcast date (Day Month).

Similarly to film, DVD details should be placed in square brackets at the end of the entry. Example:

“College” (1999). *The Sopranos*. Season 1, Episode 5. TV. HBO. [DVD: *The Sopranos: Complete Series 1*. Warner Home Video, 2003.]

h) exhibition catalogue

Last Name, First Name [artist and/or curator, editor] (Year). *Title of the publication*. Exh. cat. Place of the exhibition: exhibition venue, date of exhibition. Place of publication: Publisher.

Example:

Höfer, Candida (2006). *Louvre: Photographien*. Exh. cat. Paris: Musée du Louvre, 19 October 2006 – 8 January 2007. Munich: Schirmer/Mosel.

If a type of source you used is not covered by these cases, try to provide as many details about it as possible.