



Documentation Formats

So many styles...

What's the difference?



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- ⊙ Different disciplines use their own styles to provide information about sources.
- ⊙ the three most popular academic styles, are APA, MLA and Chicago Turabian (humanities style)
- ⊙ APA is most often used by social sciences and sciences
- ⊙ MLA is most often used by languages and some humanities
- ⊙ Chicago is most often used by history and some humanities

Where can I go for help?

- ◎ Chicago (16th ed.) go to <http://owl.english.purdue.edu/owl/resource/717/01/>
- ◎ MLA (7th ed.) go to <http://owl.english.purdue.edu/owl/resource/747/01/>
- ◎ APA (6th ed.) go to <http://owl.english.purdue.edu/owl/resource/560/01/>
- ◎ Citation Machine go to <http://citationmachine.net/index2.php>



Chicago Style Endnotes or Footnotes with Superscript Numbers

When Hamlet protests to his mother, "Leave wringing of your hands" (3.4.34),¹ he is naming a universally recognizable gesture. As Smith says, similar broad physical movements are "still the most direct way of indicating inner turmoil."² Zygmund confirms their continuing usefulness in contemporary productions of other sixteenth-century plays.³ Renaissance audiences would have recognized hand-wringing as a signal for inner distress,⁴ specifically for a condition that the Elizabethan author Reynolds named "a gue of the spirits."⁵ Poor sight lines in Elizabethan theatres also required highly visible body movements.⁶ In her new book, Brown attempts to show that such gestures are related to stylized movements from religious ceremonies.⁷ She argues that acting methods responded to both the physical conditions of the theatres and the audience's cultural expectations.⁸

FOOT or END NOTES

1. William Shakespeare, *Hamlet*, in *The Norton Introduction to Literature*, 8th ed., ed. Alison Booth, J. Paul Hunter, Kelly J. Mays, and Jerome Beaty (New York: W.W. Norton, 2001), 996. Subsequent parenthetical references will refer to this edition.

2. Jasmine Smith, "Renovating *Hamlet* for Contemporary Audiences," *UTQ* 76 (Summer 2007): 960.

3. David Zygmundi, "Acting Out the Moralities for Today's Audiences," *Termagant Society Online*, <http://www.nouniv.ca/soc/termagant/moral.html>; accessed 22 August 2006.

4. Joan Brown, *The Renaissance Stage* (Toronto: University of Toronto Press, 2000), 111.

5. Peter Reynolds, *The Player's Chapbooks*, 1587; quoted in Aline Mahieu, *Acting Shakespeare* (Toronto: Gibson, 2004), 69.

6. Smith, 964.

7. Joan Brown, *Ritual and Drama in the Elizabethan Age* (Toronto: Oxford University Press, 2008), 90.

8. Brown, *Ritual*, 14.

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Smith, Jasmine. "Renovating *Hamlet* for Contemporary Audiences." *UTQ* 76 (Summer 2007): 960-69.

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MLA Style

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When Hamlet protests to his mother, "Leave wringing of your hands" (III.iv.35), he is naming a universally recognizable gesture. As Smith says, similar broad physical movements are "still the most direct way of indicating inner turmoil" (960). Zygmundi confirms their continuing usefulness in contemporary productions of other sixteenth-century plays. Renaissance audiences would have recognized hand-wringing as a signal for inner distress (Brown, *Renaissance Stage* 111), specifically for a condition that the Elizabethan author Reynolds named "ague of the spirits" (qtd. in Mahieu 69). Poor sight lines in Elizabethan theatres also required highly visible body movements (Smith 964). In her new book, Brown attempts to show that such gestures are related to stylized movements from religious ceremonies, among other influences (Brown, *Ritual* 90). She argues that acting methods responded to both the physical conditions of the theatres and the audience's cultural expectations (Brown, *Ritual* 14).

Works Cited

Brown, Joan. *The Renaissance Stage*. Toronto: U of Toronto P, 2000. Print.

---. *Ritual and Drama in the Elizabethan Age*. Toronto: Oxford UP, 2008. Print.

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APA Style

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In his classic study, Pinker (1994) summarizes the skepticism of current researchers and observers about whether the signs produced in the Washoe project were really American Sign Language. His conclusion is that chimpanzees' abilities at "anything one would want to call language" are almost nil (p. 339). A group of statisticians (Tannenbaum, Leung, Sudha, & White, 2005) who re-analysed published data argue that the compound words once claimed as inventions of a particular chimpanzee are the results of repeated random juxtapositions. Even Premack (2007) now rejects his own past claims for chimpanzee cognition. He outlines the key differences between chimpanzees and humans revealed by brain imaging and calls for closer scrutiny of experimental results.

References

Pinker, S. (1994). *The language instinct: How the mind creates language*. New York: Morrow.

Premack, D. (2007). Human and animal cognition: Continuity and discontinuity. *Proceedings of the National Academy of Sciences of the United States of America*, *104*, 13861-13867. doi:10.1073/pnas.0706147104

Tannenbaum, R. V., Leung, K., Sudha, J. R., & White, M. A. (2005). A re-examination of the record: Pitty Sing's creation of compound words. *Journal of Biostatistics*, *20*, 368-396.