Effective Referencing & how to avoid Plagiarism

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Referencing

Why reference?

To demonstrate scholarship
To demonstrate respect
To allow traceability
To avoid plagiarism
Plagiarism

Plagiarism is a specific form of cheating and is generally defined as presenting someone else’s work as your own (Pears & Shields, 2010, p.1).

Plagiarism

Submitting previously credited work or work that someone else has produced for you, or simply not referencing adequately are all also plagiarism.¹

Referencing

Author/date style
1. In-text citation
2. Full bibliographic reference

Footnote style
1. In-text note referencing number
2. Full footnote bibliographic reference
3. Full bibliography or reference list
Academic integrity

Plagiarism
“Remove Your Mask”: Character Psychology in Introspective Musical Theatre – Sondheim’s Follies, LaChiusa’s The Wild Party, and Stew’s Passing Strange

ALISA ROOST

Introspective musicals explore the difficulty protagonists have in connecting with others because of conflicts between public personae and inner selves.

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Modern Drama, 57:2 (Summer 2014)
Introspective musicals explore the difficulty protagonists have in connecting with others because of conflicts between public personae and inner selves. 'Examine' the main characters' 'Challenges' in forging relationships with others because of strife between outward appearance and true personality.
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“Remove Your Mask”: Character Psychology in Introspective Musical Theatre – Sondheim’s *Follies*, LaChiusa’s *The Wild Party*, and Stew’s *Passing Strange*

ALISA ROOST

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Introspective musicals analyse how characters perform their personae, often focusing on the destructive nature of a continual performance of social expectations that inhibits the emergence of an authentic self.
A key element in Shakespeare’s *Twelfth Night* is the role of misrule as a mechanism for social control – a type of safety valve, necessary for dissipating social tensions, thereby maintaining society’s overall stability. 

The play’s title explicitly references the long-standing tradition of midwinter carnival – Saturnalia, Yule, etc. – where the rules of social behaviour and social structure were temporarily suspended or even inverted.

This season of misrule contextualises not just the gender-confused – and ultimately comedic – romances of Cesario/Viola and Orsino, and Sebastian/Cesario and Olivia, but also the transgressive and unbalanced romance of Malvolio. ‘Madly-used Malvolio’, abusive and abused, who embodies the tensions between puritanism and Anglicanism that continued unresolved throughout Elizabeth’s reign – tensions exacerbated rather than dispersed by carnival.

‘I’ll be revenged on the whole pack of you’, rails Malvolio, chastened and impotent, yet ominously prophetic.

Indeed, just a few short decades later, the fight between carnival and Lent had been truly won: the stages closed, feast replaced by fast, and the old social order swept away by bloody conflict.