

## DANCE RESEARCH JOURNAL – GUIDE FOR CONTRIBUTORS AND REFERENCE GUIDE

**Articles:** Article manuscripts should be submitted to the Editor, Helen Thomas ([DRJ-editorial@dancestudiesassociation.org](mailto:DRJ-editorial@dancestudiesassociation.org)), and **must be accompanied by written assurance that they have not been published, submitted, or accepted for publication elsewhere.**

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DRJ is a refereed journal using a blind review process. The Editor and at least two outside readers evaluate articles. Every attempt is made to notify authors regarding acceptance within three months, however it may take up to six months. The Editor reserves the right to reject or return for revision any material on the grounds of inappropriate subject matter, quality, or length.

Manuscripts should contribute original material: they may be discussions of contemporary or historical dance, theory and methods, critical syntheses, or evaluations of the state of knowledge or methods in the different disciplines involved in dance research.

Authors must submit manuscripts to the current Editor through email. DRJ accepts manuscript files in Microsoft Office WORD format (preferably with the .docx file extension). PDF files are not accepted. Prepare the manuscript for blind review by creating a **separate** title page, including name, manuscript title, contact details and biographical information of four to six lines that includes current evidence of expertise in the topic of the article. All manuscripts must also be accompanied by an abstract of 50–100 words, plus a maximum of 10 key words. Any references to authors' previous work and/or publications must be replaced in-text with (Author, Date), and removed entirely from bibliographies; these can be re-inserted after the peer review stage.

Manuscripts should be a **minimum of 6,000 words and a maximum of 9,000 words, excluding Endnotes and Works Cited**. The entire manuscript, including endnotes, references, and indented long quotations, should be double-spaced. Endnotes and references should follow the **Chicago Manual of Style (16th edition) author-date citation system**. Please see the end of this document for examples of the References, In-text citations, Endnotes, Illustrations and Tables.

**Style:** DRJ uses American spelling, punctuation and grammatical conventions. The main style conventions are:

- Spell out centuries – i.e., nineteenth century, twentieth century.

- List figure captions at the very end of each manuscript file.
- Use **double quotation marks** and place punctuation (e.g. full stop, comma) inside quotation marks, unless using part of a quotation at the end of a sentence, in which case the full stop should be placed after the in text reference in parenthesis.
- **At the end of indented quotation**, the full stop should come at the end of the quote and before the reference (e.g. author date, page number).
- Use double-spacing throughout.
- Use 12pt. Times New Roman font.
- Italicize book and journal titles.

### **Numbers**

- Spell out simple numbers – i.e., two, sixteen, fifty, ninety-nine.
- Use numbers themselves for complex numbers – i.e., 108; 2,500.
- Dates are written as numbers – i.e., February 8, 1999.
- Use numbers for citations and pages.
- Special case: “chapter 5,” but “the fifth chapter.”

Illustrative materials, such as graphs, maps, and graphic notation, should be done in black ink and should be camera ready. Photographs should have a glossy finish. Illustrative materials may also be submitted in digital form: 1200 dpi for line art and 300 dpi for photographs; TIFF is the preferred format. Authors must obtain permission to publish illustrative materials if by individuals other than themselves.

**Final Manuscript Approval:** Authors of articles will be consulted before editorial decisions are made final. Page proofs will be sent during the production process and should be examined by authors and returned within the specified time.

**Reviews:** Book and media reviews are assigned by the Reviews Editor , Ariel Osterweis ([DRJ-bookreviews@dancestudiesassociation.org](mailto:DRJ-bookreviews@dancestudiesassociation.org)), but individuals wishing to review a particular book may submit an inquiry to the Reviews Editor. Reviews in the current issue are the best guide to correct format. The heading should include name of author(s) or editor(s), book title (italicized), place of publication, name of publisher, year of publication, number of pages, number of illustrations, cloth or paper bound, and price; ISBN; doi. Reviews should be scholarly in orientation and approximately 1,200–1,500 words. The reviewer should provide their name and affiliation at the end of the review. If the reviewer cites an author’s work that is not discussed in the book or media under review, it must be cited in full in a separate reference section (referred to as **Works Cited** in DRJ).

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or

An earlier version of this article appeared in Dance Research Journal, Vol. (number), No. (number), (date).

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## REFERENCES, IN-TEXT CITATIONS, ENDNOTES, ILLUSTRATIONS AND TABLES

The following has been constructed on the basis of what we estimate will be the most used examples. For a full list, please consult *The Chicago Manual of Style*, 16<sup>th</sup> edition, Part 3, and view sections regarding the **Author-Date citation system**.

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### GENERAL

Use a **semicolon** between two or more in-text citations  
(Matrass 2002; Kenrick 2004; Hancock and Karanth 2010)

#### All Publications with Four to Ten Authors

Provide all authors names in the **references**

Higgs, Paul, Miranda Leontowitsch, Fiona Stevenson, and Ian R. Jones (2009). "Not Just Old and Sick - the 'Will to Health' in Later Life." *Ageing & Society* 29 (5): 687- 707.

**BUT** for in-text citations with four or more authors: no page number, with page number, in full parentheses

Higgs et al. (2009)      Higgs et al. (2009, 689)      (Higgs et al. 2009, 689)

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### BOOKS

#### One author

Turner, Victor. 1982. *From Ritual to Theatre*. New York: PAJ Publications.

#### In-text citation: no page number, with page number, in full parentheses

Turner (1982)    Turner (1982, 28)    (Turner 1982, 28)

#### More than one author

Batson Glenna, and Margaret Wilson. 2014. *Body and Mind in Motion: Dance and Neuroscience in Conversation*. Bristol: Intellect.

#### In-text citation: no page number, with page number, in full parentheses

Batson and Wilson (2014)    Batson and Wilson (2014)    (Batson and Wilson 2014, 56)

#### Translated books

Deleuze, Giles, and Felix Guattari. 1983. *Anti-Oedipus: Capitalism and Schizophrenia*. Translated by Robert Hurley, Mark Seem, and Helen R. Lane. New York: Viking Press.

## EDITED BOOKS

### One author

Foster, Susan Leigh, ed. 2009. *Worlding Dance*. Basingstoke: Palgrave Macmillan.

### In-text citation: no page number, in parentheses

Foster (2009) (Foster 2009)

### More than one author

Carter, Alexandra, and Rachel Fensham, eds. 2011. *Dancing Naturally: Nature, Neo-Classicism, and Modernity in Early Twentieth-Century Dance*. New York: Palgrave Macmillan.

### In-text citation: no page number, in parentheses

Carter and Fensham (2011) (Carter and Fensham 2011)

### Chapter in edited book

McCall, Michael M. 2000. "Performance Ethnography: A Brief History and Some Advice." In *SAGE Handbook of Qualitative Research*, edited by Norman K. Denzin, and Yvonne S. Lincoln, 300-316. 3rd ed. Thousand Oaks: Sage Publications.

### In- text citations: no page number, with page number, in full parentheses

McCall (2000) McCall (2000, 95) (McCall 2000, 95)

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## JOURNAL ARTICLES

### One author

Fortin, Sylvie. 2002. "Living in Movement: Development of Somatic Practices in Different Cultures." *Journal of Dance Education* 2 (4): 128-36.

### In-text citations: no page number, with page number, in full parentheses

Fortin (2002) Fortin (2002, 130) (Fortin 2002, 130)

### More than one author

Fortin, Sylvie, and Daryl Siedentop. 1995. "The Interplay of Knowledge and Practice in Dance Teaching: What We Can Learn from a Non-Traditional Dance Teacher." *Dance Research Journal* 21 (2): 3-15

### In text citation: no page number, with page number, in full parentheses

Fortin and Siedentop (1995) Fortin and Siedentop (1995, 4) Fortin and Siedentop 1995, 4)

### When using an online version, cite the online version, and include a DOI as below

Sheets-Johnstone, Maxine. 1981. "Thinking in Movement." *Journal of Aesthetics and Art Criticism* 39 (4): 399-407. doi: 10.2307/430239

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## PREVIOUSLY PUBLISHED PUBLICATIONS

Mauss, Marcel. (1935) 1973. "Techniques of the Body." *Economy and Society* 2 (1): 70-88.

### In-text citations: no page number, with page number, in full parentheses

Mauss ([1935] 1973)    Mauss ([1935] 1973, 55)    (Mauss [1935] 1973, 55)

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## NEWSPAPERS AND MAGAZINES

Acocella, Joan. 2017. "Farewell to Diana Vishneva." *New Yorker*, June 19.

### In-text citations: no page number, in full parentheses

Acocella (2017)    (Acocella 2017)

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## DISSERTATIONS

Bosse, Joanna. 2004. "Exotica, Ethnicity, and Embodiment: An Ethnography of Latin Dance in US Popular Culture." Ph.D. diss. University of Illinois: Urbana.

### In-text citations: no page number, with page number, in full parentheses

Bosse (2004)    Bosse (2004, 90)    (Bosse 2004, 90)

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## ELECTRONIC/ INTERNET SOURCES

Acocella, Joan. 2017. "Farewell to Diana Vishneva." *New Yorker*, June 19. Accessed September 11, 2017. <https://www.newyorker.com/magazine/2017/06/19/farewell-to-diana-vishneva>.

Baker, Josephine. n.d. Film Excerpts (UTube). Accessed August 19, 2016. <https://www.youtube.com/watch?v=jEH6eDpjgRw>.

Cranko, John. 1962. *Romeo and Juliet*. "Balcony Scene" (dance performance). Stuttgart Ballet Accessed August 4, 2016. <https://www.youtube.com/watch?v=cDloTFpoZAI>.

Macmillan, Kenneth. [1965] 1999. *Romeo and Juliet* (dance performance). Directed by Paul Czinner. Margot Fonteyn and Rudolf Nureyev (dancers). West Long Branch, NY: Kultur Video.

Rosie Kay Dance Company. 2010, 2015, 2016, 2017 *5 Soldiers: The Body is the Frontline* (dance performance). Accessed March 30, 2018. <http://rosiekay.co.uk/5-soldiers/>.

Totthill, David. n.d. "Elderly Couple Dancing at a Tea Dance" (photo). Accessed April 23, 2012. <http://www.photofusion.org> search number: 1020095.JPG.

Wenders, Wim, dir. 2011. "*Pina*" (dance). Produced by Wim Wenders, DVD Artificial Eye 535.

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## **LIVE PERFORMANCES**

Name of choreographer. (year of performance). *Title of Performance*. Performing company, location, city, date of performance (or date range)

### **Dance**

Page, Sally. 2009. *Matthina*. Bangarra Dance Theatre, Playhouse, Queensland Performing Arts Centre, May 29–June 7.

### **Play**

{Name of director dir. year of performance. *Title of Performance*, Name of Playwright, Performing Company, location, date of performance [or date range].

Bell, Jonatha, dir. 2011. *Much Ado about Nothing*. By William Shakespeare, Bell Shakespeare Company, Drama Theatre, Sydney Opera House, 9 April–14 May.

### **Music**

Surname, Name of artist/composer. (Year of performance). "Title of Composition/Song" (live performance). Name of Performing Artist, location, date seen.

Black, Francis. 2010. "Where is my Mind?" (live performance). The Pixies, Parc del Forum, Barcelona, May 28.

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## **INTERVIEWS**

Devi, Lakshmi. 2014. Interviewed by the author at interviewee's home, Jodhpur. January 2.

Pather, Jay. 2005. Interviewed by Terri Davidoff and Ameera Patel, at the University of Cape Town, South Africa. n.d.

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## **ENDNOTES**

**Endnotes should be kept to a minimum. Use the same in-text citations reference format as in the text. References cited in the notes should be included in the reference list (referred to as Works Cited in DRJ).**

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Author: Helen Thomas (Editor) updated August 3, 2018