

***Witness/Experience***  
**Guidelines/Suggestions**

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“Witness/Experience” is an opportunity to reimagine, redesign, and reconsider relationships between events and writing.

As editors, we bring a capacious definition to both “events” and “writing.”

Events happen in theaters, online, in galleries, in universities, outdoors, and what is sometimes called site-specific locations. We are especially interested in events that broaden the range of performances that dance critics have, traditionally, reviewed.

In accordance with this capacious definition, we welcome approaches to writing that are generous, juicy, personal, and reflective.

Please consider your own preferences and values when organizing your writing, and what ideas, images, information you wish readers knew. Given the lasting effects of writing, which sometimes outlasts events themselves, we ask authors to think about relationships between words and embodiment, as well as sensorial and discursive knowledge.

We view this section of *Dance Chronicle* as offering evocative reflections written with the luxury of time. Authors have months instead of days to consider the experiences of witnessing and how to translate felt sensations into words. Authors will work closely with a journal editor to reflect on/refine the writing. Ultimately, we hope this section contributes to discourse surrounding and activating performances, artists, events, audiences, and readerships.

**General Format:**

Submissions should be approximately 1000 words. In the case of a response that addresses multiple events, your response could be as long as 2000 words.

Please include this information at the top of your response:

**Your Title**

Author Name

Author email (this will not be published; it is for the editing process)

***Event Title: No Period at the End***

**By Artist/Director/Dancer/Company Name**

**Location of Event and Date**

Body of the response

Endnotes (Chicago Style)

Author bio (max. 150 words)

- No headings should be used in responses.
- Manuscripts should be submitted in Word doc format.
- Use Times New Roman, font size 12 for all text (including blockquotes and endnotes).
- Double-space *everything* (text, endnotes, block quotations, etc.).
- Left and right margins should be one inch, and text should be aligned left.
- Do not separate paragraphs with extra line spaces.
- *DC* uses the serial comma.

**Citations: use Endnotes for any references**

*Dance Chronicle* follows the [Chicago Manual of Style](#) (CMS) in **all** matters.

**Editorial Suggestions:**

If you would like to write about an event, please contact any of the journal's editors and let us know the event title, by Artist/Director/Dancer/Company Name, Location of Event and Date.

We are especially interested in writing that balances description with contextualization and analysis. Readers of the journal may not have seen the event, and the response can shed light on its significance.

We are deeply invested in writing that addresses and challenges the lack of reviewing/attention to/visibility of trans, disabled, and other multi-marginalized performance artists. We seek to amplify the power of writing as a way of expanding readers' perspectives on events, as well as a path toward harm reduction, especially for artists exploring the intersections (and lineages) of performance and sex work.

Here are some questions you may want to consider as you write:

- How do the artist's/company's priorities shape/inform this performance?
- Is it possible to situate this performance among this or other artists' work/lineages?
- Does this performance expand, shift, or challenge your ideas about dancing, communication, expression, performance?
- How might this performance deepen and/or redirect research in dance and/or teaching practices?
- Why might this performance be compelling for audiences and scholars?
- Are there any approaches, frameworks, or considerations the artist/company may have overlooked that could be important to engaging with this performance?

We acknowledge and value the labor, expenses, creativity, vulnerability, and time that dance artists and practitioners invest in events, and encourage authors to inhabit a spirit of generosity. This does not preclude addressing limitations, gaps, or oversights. *Dance Chronicle* is particularly invested in approaches to writing that address and challenge systemic exclusions and injustices.

Academic publishing is a field with almost no compensation. Authors are not paid for writing, and editors are not paid for correspondence and editing. Please communicate with the editor if you would like an extension or cannot submit the proposed writing. This is a kindness that saves everyone time and worry. We hope that responding to the performance contributes to your knowledge of the field and informs your own research and writing. We will do anything we can to support complimentary tickets for authors, including sending a copy of the response to the venue/artist/company.

## Sample Notes

### Book

Pallabi Chakravorty, *Bells of Change: Kathak Dance, Women and Modernity In India*, (Calcutta, London, New York: Seagull, 2008), 25.

Brenda Dixon Gottschild, *Waltzing in the Dark: African American Vaudeville and Race Politics in the Swing Era*, (New York: Palgrave MacMillan, 1999), 25.

John Q. Perpener III, *African American Concert Dance: The Harlem Renaissance and Beyond*, (Chicago: University of Illinois Press, 2005), 25.

### Chapter in edited book (from [CMS 14.107](#): Contribution to a multiauthor book)

Ruth A. Miller, "Posthuman," in *Critical Terms for the Study of Gender*, ed. Catharine R. Stimpson and Gilbert Herdt (Chicago: University of Chicago Press, 2014), 325.

### Journal article

Joellen A. Meglin and Lynn Matluck Brooks, "Where Are All the Women Choreographers in Ballet?" *Dance Chronicle* 35, no. 1 (2012): 1–7.

### Websites (please use access dates for websites that can change)

1. "Timeline," MoBBallet, accessed Jun 25, 2023, <https://mobballet.org/TimeLine2020/index.html>.
2. "Balkan Romani," Endangered Languages, Alliance for Linguistic Diversity, accessed April 6, 2016, <http://www.endangeredlanguages.com/lang/5342>.
3. Bill de Blasio, "Mayor de Blasio Delivers State of the City Address," NYC Mayor's Office, streamed live on January 10, 2019, YouTube video, 1:22:40, <https://youtu.be/aZZYlpfZ-iA>

## Checklist for a complete submission package (all components of the package MUST be submitted by the deadline in order for the response to be considered for publication):

\_\_\_\_\_ One version of your response as a Microsoft Word attachment. If you are a Mac user, please convert the file before submission.

\_\_\_\_\_ At least one production image (no less than 300 dpi).

\_\_\_\_\_ A Word file containing captions for each photo.

\_\_\_\_\_ Permissions to print images. These can be in the form of email from the company/theater/press agent/etc., or documentation that you have procured the images from an official website (such as a screen shot of website where official photos are publicly accessible).

## **More Info**

Inquiries to **Kate Mattingly, Executive Editor of Dance Chronicle** ([kmatting@odu.edu](mailto:kmatting@odu.edu)) in advance of submission are required to avoid duplication of responses already published or in process. If needed, I can provide a letter to help the author obtain tickets or production photos. It is best to contact the press agents for a production in order to try to obtain a complimentary “reviewer” ticket. It is also better to contact the press agent for photographs rather than asking a photographer directly.

Responses should emphasize analysis of the production with a minimum of plot summary. The response might address the significance of production in terms of its historical, cultural, political, social, aesthetic context, performers, director, design, author/creator, style, or its constituent audience.

*Witness/Experience* offers short reflections or essays that communicate the significance of the event to a larger field and/or share your knowledge in this area of performance/research. Combined responses of more than one production should connect the productions for the reader.

Final Acceptance and Duplicate Submissions: There is no guarantee that a submission will be accepted for publication. Please understand that *Dance Chronicle* can provide only provisional acceptance before your response is actually published. In particular, it very infrequently happens that responses accepted by the Associate Editor are later struck by the journal's Editor because of space limitations or other considerations.

NB: publishing ethics require us to insist that you not submit your response to any other publication until it has been rejected by *Dance Chronicle*.

Publication Timetable: Associate Editors cannot always specify the issue in which the response will appear. Every effort will be made to ensure that an accepted response is published as soon as possible. In general, one year is the maximum interval allowed between the date of viewing a production and the response's appearance in print. An editor will confirm by email the issue in which your response will appear once the section has been approved by the journal's editors (which is usually within three months following a specific deadline for submissions to reach the Associate Editor).

**Note that *Dance Chronicle* has a policy of publishing only one response per author in a twelve-month period.**

Proofing and Author Agreement Form: In most cases, authors will receive page proofs to review for any small errors. Because of a tight publication schedule, these will often require

immediate attention.

Stylistic Matters: *Italicize* titles throughout the text. Refer to yourself in the first person, not as “the author” or “this writer.” Avoid quotation marks and italics except where absolutely necessary. **Use past tense when discussing the production, remembering that the production may be closed by the time your response appears. Use present tense to discuss text.** Proofread your draft carefully, paying special attention to correct spelling of proper names and titles.

Production images are required: Among acceptable images are sharp, high-contrast, black and white or color **production shots** (rather than head shots or close-ups or promotional shots). These should be sent as jpeg files with a minimum resolution of 300 dpi. Each image should be clearly labeled with the author’s name and a number indicating the preferred order of images, i.e., “Whitehead image 1”

Photo captions: On a separate page, authors should prepare a caption for each photograph submitted to accompany a response. Please label the captions to correspond to the title of the appropriate image (i.e., Whitehead image 1: Caption). **The preferred formats** for photo caption follow. Note that in a large group scene, dancers do not need to be individually named:

Dancers X and Y in *Title*. Photo: Name of photographer.

**Additional information** about the event such as venue, director, or date is unnecessary in the caption since this will be available to readers at the top of the response. Exceptions are made in the case of multiple productions of the same performance in different venues or if the permission grantor specifies such language as a condition for using the photo.

**Permissions.** We will always credit photographers, who retain copyrights of their individual photos. If a venue granting permission asks to be acknowledged, we will do so. Our preferred format for such acknowledgement is “courtesy of x.”