

**Author Style Guide**  
*Dance Chronicle: Studies in Dance and the Related Arts*  
Updated: August 2022

### General Format for Articles

- *Dance Chronicle* follows the [Chicago Manual of Style](#) (CMS) in **all** matters.
- Authors should organize their manuscript in the following order:
  - Title
  - Author name
  - Email address
  - Abstract (max. 100 words)
  - Three to five keywords to accompany the submission
  - Body of the article
  - Endnotes
  - Author bio (max. 150 words)
- Manuscripts should be 6,000–10,000 words (inclusive of endnotes, footnotes, and supplementary information).
- Should you wish to include some acknowledgment after your article, use a heading (**Acknowledgments**) at the end of the body of the article, and state your comments succinctly.
- Should you wish to include funding information, this would appear after any acknowledgments (or on its own at the end of the article if there are no acknowledgements).
- *Dance Chronicle* is invested in approaches that address and challenge systemic exclusions and injustices. When working on your manuscript, please consider the frameworks, voices, and ideas that your research includes as well as excludes.

### Manuscript Preparation

- Manuscripts should be submitted in Word doc format.
- Left and right margins should be one inch, and text should be aligned left.
- Use Times New Roman, font size 12 for all text (including blockquotes, footnotes, and endnotes).
- Article title and headings should be in bold.
- Double-space *everything* (text, footnotes, endnotes, block quotations, captions, etc.).

- Do not separate paragraphs with extra line spaces.
- Indent the opening of each paragraph except those immediately following a heading.
- *DC* uses the serial comma.

### Endnotes and Footnotes

- Use numbered endnotes for a *bibliographic citation* by itself (books, articles, interviews, websites, dissertations, etc.).
- Use footnotes (formatted as symbols) for *supplementary information*. Footnotes should be kept to a minimum. Begin symbols anew on each page. If you include citations in footnotes, use narrative style without parentheses (except for publisher information): “See Daniel Okrent, *The Rise and Fall of Prohibition* (New York: Scribner, 2010), 13.”
- Avoid attaching endnotes or footnotes to the title of your work, an epigraph, headings, subheadings, or your or your coauthor’s name.

### About language

- Please consider the journal’s wide readership when using terms specific to an area of study. Special usages of words or constructs should be explained.
- Italicize only the first mention of words that are introduced as special terms and defined: *intermodal perception*, *ocularcentrism*, and so on.
- Consider using active verbs and active sentence constructions rather than passive ones.

Active	Passive
The author wrote the article.	The article was written by the author.

### Quotations

- Use direct quotations from sources when these are critical to supporting your point. Otherwise, restate information in your own words.
- Authors must secure written permission to use quotations from interviews that you conduct and for lengthy quotations from books, articles, newspapers, and so on.
- Please use double quotation marks, except where “a quotation is ‘within’ a quotation.”
- In quotations of more than 40 words, use block-quotation format. Block quotes should be indented without quotation marks.

- To introduce quotations, use a colon only when preceded by an independent clause; use a comma in other cases.
- Translations: If it is critical to include the original foreign-language text for material quoted at length in English translation in the text, do so in a footnote (bottom of page) that gives the translated text. For short quotes, in either English or the original language, use parentheses within the body of the text for the translation. When the author of an article translates foreign-language material into English and takes credit for those translations, we will leave wording up to author preference: “All translations are by the author,” or “All translations are my own.”

## Spelling

- *Dance Chronicle*’s official dictionary is [Merriam-Webster Collegiate Dictionary](#).
- Use American spelling (*repertory* not *repertoire*, *theater* not *theatre*, *while* not *whilst*, *revitalize* not *revitalise*, etc.)
- Foreign terms, including ballet terms, should be italicized with each instance of use.
- Do not make compound terms, such as *artmaking* or *dancemakers*, one word—EXCEPT those in *Merriam-Webster*—e.g., filmmaker, filmmaking. Use the constructions *dance makers*, *art making*. Note: dance theater.
- Do not use hyphens in adjective or noun forms of African American, Italian American, Japanese American, and so on.
- Spell numbers, except in dates and page references, up to 100 (one hundred) and all round numbers (one million, two thousand). Examples: twenty years, sixty-six years, 124 or 1,055, ten million.

## Titles and Names

- Dances titles and museum exhibits are in *italics*. Dance program titles in the body of the article are in quotes. (Example: The program is called “Dance Gala”).
- For parts of a dance, play, or poem, words are usually lowercased, neither italicized nor enclosed in quotation marks. Numbers are Arabic, regardless of the original. Examples: canto 2, stanza 5, act 3, scene 2.
- In reference to visual arts, *Dance Chronicle* uses the Getty Vocabularies for decisions about capitalizing names of movements and styles. See <http://www.getty.edu/research/tools/vocabularies/aat/index.html>.
- Translations into English of foreign titles or words appear in non-italicized characters in parentheses, not brackets (no quotation marks around English translation). We will

capitalize following the rules of the language used. For example: Leonardo Fioravanti's *Compendio de i secreti rationali* (Compendium of Rational Secrets).

## Images

- Images should be high quality (1200 dpi for line art, 600 dpi for grayscale and 300 dpi for color, at the correct size). Images should be supplied in one of our preferred file formats: EPS, PDF, PS, JPEG, or TIFF. Microsoft Word (DOC or DOCX) files are acceptable for figures that have been drawn in Word.
- Refer to each image in your text (e.g., In Figure 4, Alicia Alonso performs *Giselle*). Indicate placements for images in the body of the text with a call-out: **<Place figure 4 near here.>**
- All figures must be submitted separately and not embedded in the manuscript. Identify image files by consecutive numbers: Your name Fig 4.tif (e.g., Brooks\_Fig 1, Brooks\_Fig 2, etc.).
- In a separate document, make a list of captions for images. Include as much identifying information as possible within the captions: Choreographer's name, title of piece, dancer names, date of performance, photographer's name, and the proper permission statement stipulated by copyright holder. Taylor & Francis recommends including the following information: © [Rightsholder]. Reproduced by permission of [Rightsholder].
- Caption Example: Antony Tudor, *The Leaves Are Fading*, with Amanda McKerrow and John Gardner performing, 1987. Photograph by MIRA, reproduced by permission of American Ballet Theatre.
- You might wish to add other information to identify the point you are raising in your essay. Of course, not all figures are of dances; therefore, tailor the caption to convey appropriate identification.
- Authors must secure written permissions to reproduce images. Authors must forward these permissions by email to your editor.

## Citation Guidelines

- In footnotes or endnotes, if one author has several works listed, give the full citation each time a different title is given for the first time; thereafter, follow with a shortened version (last name, short title, page). A work must be newly and fully cited in a footnote even if earlier cited in an endnote, and vice versa.
- Page ranges are truncated. Year ranges are NOT truncated (unless truncated in a reference title). See [CMS 9.61](#).
- Use postal codes for state abbreviations in notes (PA, NY, CT). In the body of article,

spell out state names.

- Translations of titles in notes are enclosed in square brackets. Example: Author Name, *Cantos de flamenco* [Flamenco Songs] (Valencia: Ediciones Valencianas, 2012).

## Sample Notes

### Books

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)

1. 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.

### Introductions, prefaces, afterwords, and the like

[CMS 14.110](#): If the reference is to a generic title such as *introduction*, *preface*, or *afterword*, that term (lowercased unless following a period) is added before the title of the book.

1. Valerie Polakow, afterword to *Lives on the Edge: Single Mothers and Their Children in the Other America* (Chicago: University of Chicago Press, 1993).

### Reprinted book ([CMS 14.114](#))

1. Jill Dolan, *The Feminist Spectator as Critic* (1991; repr., Ann Arbor: University of Michigan Press, 2012).
2. Ernest Gowers, *The Complete Plain Words*, 3rd ed. (London: H.M. Stationery Office, 1986; Harmondsworth, UK: Penguin Books, 1987), 26. Citations refer to the Penguin edition.
3. Jacques Barzun, *Simple and Direct: A Rhetoric for Writers*, rev. ed. (1985; repr., Chicago: University of Chicago Press, 1994), 152–53.

### Volume in a multivolume work

[CMS 14.118](#): Citing a particular volume in a note. If a particular volume of a multivolume work is cited, the volume number and the individual volume title, if there is one, are given in addition to the general title. If volumes have been published in different years, only the date of the cited volume is given.

1. Muriel St. Clare Byrne, ed., *The Lisle Letters* (Chicago: University of Chicago Press, 1981), 4:243.

2. *The Complete Tales of Henry James*, ed. Leon Edel, vol. 5, 1883–1884 (London: Rupert Hart-Davis, 1963), 32–33.

The different treatment of the volume numbers in the examples above is prescribed by logic: all six volumes of the Byrne work appeared in 1981 under the same title, whereas volume 5 of the James tales carries an additional title with a publication date not shared by all volumes in the set. See also [CMS 14.127](#).

### Journal article

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

### Journal article in a special issue

[CMS 14.178](#): Special issues: A journal issue (occasionally a double issue) devoted to a single theme is known as a special issue. It carries the normal volume and issue number (or numbers if a double issue). Such an issue may have an editor and a title of its own. An article within the issue is cited as in examples below.

1. Sharon Sassler, “Learning to Be an ‘American Lady’? Ethnic Variation in Daughters’ Pursuits in the Early 1900s,” in “Emergent and Reconfigured Forms of Family Life,” ed. Lora Bex Lempert and Marjorie L. DeVault, special issue, *Gender and Society* 14, no. 1 (2000): 201–2, <http://www.jstor.org/stable/190427>.
2. Miwako Tezuka, “Jikken Kōbō and Takiguchi Shūzō: The New Deal Collectivism of 1950s Japan,” in “Collectivism in Twentieth-Century Japanese Art,” ed. Reiko Tomii and Midori Yoshimoto, special issue, *Positions: Asia Critique* 21, no. 2 (Spring 2013): 351–81, <https://doi.org/10.1215/10679847-2018283>.
3. Good, Thomas L., ed. “Non-Subject-Matter Outcomes of Schooling.” Special issue, *Elementary School Journal* 99, no. 5 (1999).

### Newspaper ([CMS 14.191](#))

45. David Frum, “The Vanishing Republican Voter,” *New York Times Magazine*, September 7, 2008, New York edition, MM48.

### Online source (including [14.207](#): Citing web pages and websites)

Access dates are not needed for sources that have a specific publication date that will not change (e.g., journal articles available online). Articles on websites that can be (and often are) updated should include an access date.

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>.

### Blog posts and blogs (from [CMS 14.208](#))

1. Deb Amlen, “One Who Gives a Hoot,” *Wordplay* (blog), *New York Times*, January 26, 2015, <http://wordplay.blogs.nytimes.com/2015/01/26/one-who-gives-a-hoot/>.

2. William Germano, "Futurist Shock," *Lingua Franca* (blog), *Chronicle of Higher Education*, February 15, 2017, <http://www.chronicle.com/blogs/linguafranca/2017/02/15/futurist-shock/>.

**Interview:** Unpublished ([CMS 14.211](#))

Unpublished interviews are best cited in text or in notes, though they occasionally appear in bibliographies. Citations should include the names of both the person interviewed and the interviewer; brief identifying information, if appropriate; the place or date of the interview (or both, if known); and, if a script or recording is available, where it may be found.

Permission to quote may be needed; see chapter 4.

1. Andrew Macmillan (principal adviser, Investment Center Division, FAO), in discussion with the author, September 1998.
2. Benjamin Spock, interview by Milton J. E. Senn, November 20, 1974, interview 67A, transcript, Senn Oral History Collection, National Library of Medicine, Bethesda, MD.
3. Macmillan, discussion; Spock, interview.

**Email**

Follow [CMS 14.214](#): Personal communications. References to conversations (whether face-to-face or by telephone) or to letters, email or text messages, and the like received by the author are usually run in to the text or given in a note. They are rarely listed in a bibliography. Please note that the *subject* (the person most likely to be quoted, not the author of the article) comes first.

In a telephone conversation with the author on January 6, 2009, lobbyist Pat Fenshaw admitted that . . .

1. Jane E. Correspondent, email message to author, April 23, 2017.
2. Facebook direct message to author, April 30, 2017.

**Dissertation/Theses** ([CMS 14.215](#))

1. Ilya Vedrashko, "Advertising in Computer Games" (master's thesis, MIT, 2006), 59, <http://hdl.handle.net/1721.1/39144>.
2. Melanie Subacus, "*Duae Patriae*: Cicero and Political Cosmopolitanism in Rome," abstract (PhD diss., New York University, 2015), v, <http://pqdtopen.proquest.com/pubnum/3685917.html>.
3. Vedrashko, "Advertising in Computer Games," 61–62.

**Lectures and papers or posters presented at meetings**

Follow [CMS 14.217](#): The sponsorship, location, and date of the meeting at which a speech was given or a paper, slides, or poster presented follow the title. This information is put in parentheses in a note but not in a bibliography. If the information is available online, include a URL. A paper included in the published proceedings of a meeting may be treated like a chapter in a book (see [CMS 14.120](#)). If published in a journal, it is treated as an article (see [CMS 14.168–87](#)).

1. David G. Harper, "The Several Discoveries of the Ciliary Muscle" (PowerPoint presentation, 25th Anniversary of the Cogan Ophthalmic History Society, Bethesda, MD, March 31, 2012).

2. Viviana Hong, “Censorship in Children’s Literature during Argentina’s Dirty War (1976–1983)” (lecture, University of Chicago, Chicago, IL, April 30, 2015).

### Unpublished paper

Follow [CMS 14.218](#): Working papers and other unpublished works. Working papers and similar documents, sometimes produced in advance of publication on a particular topic, can be treated in much the same way as a dissertation or thesis ([CMS 14.215](#)) or a lecture, paper, or other presentation ([CMS 14.217](#)).

1. Deborah D. Lucki and Richard W. Pollay, “Content Analyses of Advertising: A Review of the Literature” (working paper, History of Advertising Archives, Faculty of Commerce, University of British Columbia, Vancouver, 1980).

### Manuscript collections (examples from [CMS 14.229](#))

Author Name, “Article Name,” Date, Box/File #, Collection Name, Library Name, Location.

1. George Creel to Colonel House, 25 September 1918, Edward M. House Papers, Yale University Library.
2. James Oglethorpe to the Trustees, 13 January 1733, Phillipps Collection of Egmont Manuscripts, 14200:13, University of Georgia Library (hereafter cited as Egmont MSS).
3. Burton to Merriam, telegram, 26 January 1923, box 26, folder 17, Charles E. Merriam Papers, Special Collections Research Center, University of Chicago Library.
4. Minutes of the Committee for Improving the Condition of the Free Blacks, Pennsylvania Abolition Society, 1790–1803, Papers of the Pennsylvania Society for the Abolition of Slavery, Historical Society of Pennsylvania, Philadelphia (hereafter cited as Minutes, Pennsylvania Society).
5. Hiram Johnson to John Callan O’Laughlin, 13 and 16 July 1916, 28 November 1916, O’Laughlin Papers, Theodore Roosevelt Collection, Harvard College Library.
6. Memorandum by Alvin Johnson, 1937, file 36, Horace Kallen Papers, YIVO Institute for Jewish Research, New York.

### Dictionary and reference works consulted in physical formats ([CMS 14.232](#))

Most other reference works, however, are more appropriately listed with full publication details like any other book resource. (For examples of how to cite individual entries by author, see [14.234](#).)

4. *The Times Style and Usage Guide*, comp. Tim Austin (London: Times Books, 2003), s.vv. “police ranks,” “postal addresses.”
5. *MLA Style Manual and Guide to Scholarly Publishing*, 3rd ed. (New York: Modern Language Association of America, 2008), 6.8.2.

### Dictionaries and encyclopedias online ([CMS 14.233](#))

1. *Encyclopaedia Britannica Online*, Academic ed., s.v. “Arturo Toscanini,” April 6, 2016, <http://academic.eb.com/EBchecked/topic/600338/Arturo-Toscanini>.
2. Grove Music Online, s.v. “Toscanini, Arturo,” by David Cairns, accessed April 6, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/28197>.
3. Wikipedia, s.v. “Stevie Nicks,” last modified April 2, 2016, 18:30, [http://en.wikipedia.org/wiki/Stevie\\_Nicks](http://en.wikipedia.org/wiki/Stevie_Nicks).



4. *Merriam-Webster*, s.v. “app (*n.*),” accessed April 6, 2016, <http://www.merriam-webster.com/dictionary/app>.

**Artwork** (from [CMS 14.235](#): Citing paintings, photographs, and sculpture)

2. Salvador Dalí, *The Persistence of Memory*, 1931, oil on canvas, 9½ × 13" (24.1 × 33 cm), Museum of Modern Art, New York, <http://www.moma.org/collection/works/79018>.
3. Dorothea Lange, *Black Maria, Oakland*, 1957, printed 1965, gelatin silver print, 39.3 × 37 cm, Art Institute, Chicago, <http://www.artic.edu/aic/collections/artwork/220174>.

**DVDs, videos, and films** ([CMS 14.265](#))

1. Michael Curtis and Gregory S. Malins, “The One with the Princess Leia Fantasy,” *Friends*, season 3, episode 1, directed by Gail Mancuso, aired September 19, 1996 (Burbank, CA: Warner Home Video, 2003), DVD.
2. “Crop Duster Attack,” *North by Northwest*, directed by Alfred Hitchcock (1959; Burbank, CA: Warner Home Video, 2000), DVD.
3. Louis J. Mihalyi, *Landscapes of Zambia, Central Africa* (Santa Barbara, CA: Visual Education, 1975), 35 mm slides, 40 frames.
4. *The Greek and Roman World* (Chicago: Society for Visual Education, 1977), filmstrip, 44 min.

**Transcript** (from [CMS 14.264](#): Recorded readings, lectures, audiobooks, and the like)

1. Dylan Thomas, *Under Milk Wood*, performed by Dylan Thomas et al., Caedmon TC-2005, 1953, 33⅓ rpm, 2 LPs.
2. Harry S. Truman, “First Speech to Congress,” April 16, 1945, Miller Center of Public Affairs, University of Virginia, transcript and Adobe Flash audio, 18:13, <http://millercenter.org/president/speeches/speech-3339>.
3. Calvin Coolidge, “Equal Rights” (speech), ca. 1920, in “American Leaders Speak: Recordings from World War I and the 1920 Election, 1918–1920,” Library of Congress, copy of an undated 78 rpm disc, RealAudio and WAV formats, 3:45, <http://memory.loc.gov/ammem/nfhtml/>.

**Slides, Filmstrips, Movies**

Follow [CMS 14.265](#): Citations of video and film recordings, like citations of sound recordings, will vary according to the nature of the material (television show, movie, etc.). Any facts relevant to identifying the item should be included. Indexed scenes are treated as chapters and cited by title or by number.

Louis J. Mihalyi, *Landscapes of Zambia, Central Africa* (Santa Barbara, CA: Visual Education, 1975), 35 mm slides, 40 frames.

**Live performances**

Follow [CMS 14.266](#): Live performances, unlike recordings, cannot be consulted as such by readers. For that reason, it is generally sufficient to mention details in the text or in the notes rather than in a bibliography. In addition to specifying the name and location of the venue and the date of the performance, include as much information as needed to identify the performance according to the guidelines outlined in [CMS 14.261](#). For the use of italics and quotation marks and other considerations for titles of works, see [CMS 8.156–201](#).

In a performance of Lin-Manuel Miranda's *Hamilton* at the Richard Rodgers Theatre in New York on February 2, 2016, . . .

*Hamilton*, music and lyrics by Lin-Manuel Miranda, dir. Thomas Kail, chor. Andy Blakenbuehler, Richard Rodgers Theatre, New York, NY, February 2, 2016.

### Concert program

Silky Shoemaker, "Biography," *The Firebird, A Ballez* [program], Company Name, Venue, City, State, May 16–18, 2013.

### Dance score (treated like a musical score)

Ann Hutchinson Guest, Helen Priest Rogers, and Anne Wilson (notators), *Billy The Kid*, chor. Eugene Loring, incomplete score (Columbus: Theatre Research Institute, Ohio State University, 1942).

### Podcasts and online media

Follow [CMS 14.267](#): Videos, podcasts, and other online multimedia. Cite online multimedia according to the recommendations throughout this section; include a URL as the final element of the citation (see also [CMS 14.261](#)). If no date can be determined from the source, include the date the material was last accessed. (See also [CMS 14.6–18](#).) If the material is a recording of a speech or other performance, or if it is a digital version of a published source, include information about the original performance or source. Whether to list information about the original or the digitized copy first will depend on the information available and is usually up to the author. Copies of sources that are under copyright and which have been posted without ties to any publisher or sponsor should be cited with caution. For multimedia designed to run in a web browser, a file format does not need to be mentioned; if a downloadable file was consulted (as in example notes 1 and 3), specify format. See also [CMS 14.264](#), [CMS 14.187](#).

4. A. E. Weed, *At the Foot of the Flatiron* (American Mutoscope and Biograph Co., 1903), 35 mm film, from Library of Congress, *The Life of a City: Early Films of New York, 1898–1906*, MPEG video, 2:19 at 15 fps, <http://www.loc.gov/item/00694378>.
5. "Lang Lang: *The Chopin Album*," interview by Jeff Spurgeon, Artists at Google, October 15, 2012, video, 54:47, October 18, 2012, featuring performances of Nocturne in E-flat Major, op. 55, no. 2; Etude in F Minor, op. 25, no. 2; Etude in E Major, op. 10, no. 3; and "Grande valse brillante" in E-flat Major, op. 18, <https://youtu.be/1d8xv1HHKtI>.
6. Mike Danforth and Ian Chillag, "F-Bombs, Chicken, and Exclamation Points," April 21, 2015, in *How to Do Everything*, produced by Gillian Donovan, podcast, MP3 audio, 18:46, <http://www.npr.org/podcasts/510303/how-to-do-everything>.