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.

• Italize 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.
- 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].


- 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**


**Chapter in edited book** (from CMS 14.107: Contribution to a multiauthor book)


**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.


**Reprinted book** (CMS 14.114)


**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.

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**

**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.


**Newspaper** (*CMS 14.191*)


**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.


**Blog posts and blogs** (from **CMS 14.208**)


**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.

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 . . .

2. Facebook direct message to author, April 30, 2017.

**Dissertation/Theses** (CMS 14.215)


**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).


**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).


**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.

**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.)


**Dictionaries and encyclopedias online** (CMS 14.233)


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


**DVDs, videos, and films** (CMS 14.265)


**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, 33½ rpm, 2 LPs.


**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.


**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, . . .


**Concert program**


**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.


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.