

The ICKL Style Guide

I INTRODUCTION

Formal expectations of publications are different, depending on the subject and the approach of the community using them. It is, therefore, advisable to follow a referencing style that serves best the area of research and practice, facilitates understanding, and makes the work of editors compiling publications easier.

When a new form for ICKL proceedings was established in 2012, the editors followed the Modern Language Association (MLA) Style Manual, which is used predominantly by the humanities including the scholarly disciplines of dance and choreology.

In 2016, MLA announced a new approach to documentation in its eighth edition of *MLA Handbook*. It addresses a pressing need to find a unified form to follow the increasing mobility of a large variety of sources such as texts published in traditional ways or presented on the internet, in blogs, forums, emails, as well as films, TV programs, and videos (published, broadcast, or shared), and databases as a whole or as individual records. MLA's new solution is simple, unambiguous, and—once the basic requirements are understood—easy to apply. The editors of ICKL proceedings decided to follow MLA's new recommendations, especially for identifying dance performances, choreographies, notations, and textbooks.

The basic principles are introduced below and are followed by examples of references, selected from the last three edited volumes of ICKL conference proceedings. The next section acquaints the reader with the expected practice of in-text referencing; applying these properly in manuscripts facilitates the editing process. Lastly, some basic, mainly formal, punctuation conventions are discussed. For further help, the ICKL website will list some of the most frequently used references in the Laban system of notation applying the ICKL style.

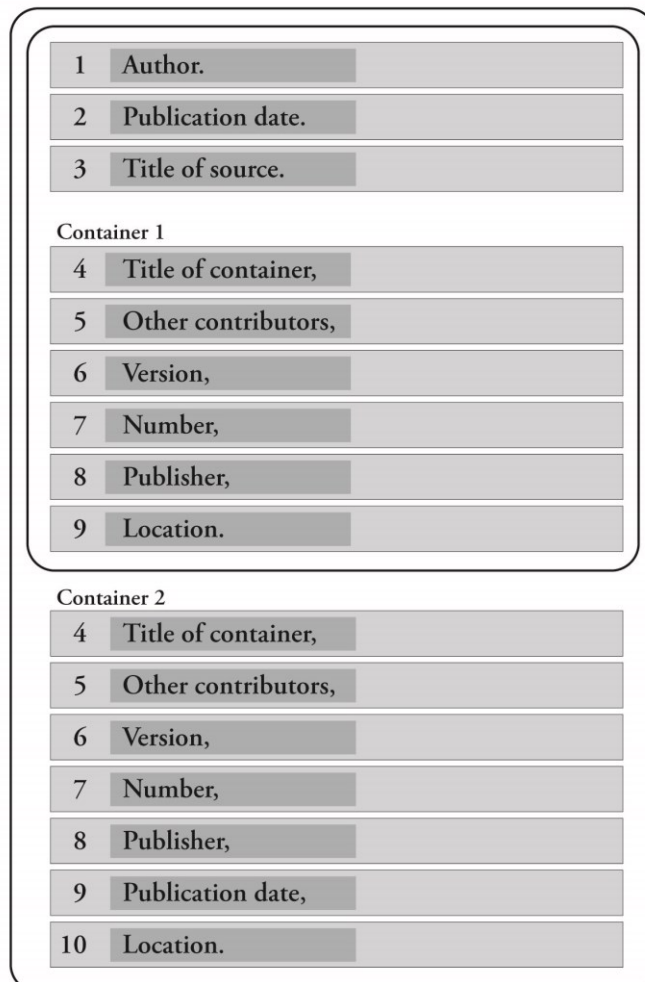
II THE PRINCIPLES

ICKL style uses author–date referencing, where the author's name is followed by the date of publication. The reason for this is that papers dealing with the theory and practice of notation may frequently cite different sources from the same authors; identifying these is easier if the year is included in the in-text reference. Also, fundamental textbooks by the same author have been published under the same title; differences can be shown only by the year of publication. Therefore, the principles of the ICKL style follow the new MLA style, except in this respect.

In identifying a source answer the following questions:

- a) WHO is the author (if there is any)?
- b) WHEN was the source published?
- c) WHAT is the title?
- d) HOW was the source published?
- e) WHERE was the source found?

Figure 1¹ below summarizes all the needed information on a source, and introduces the notion of *containers*, the key concept of the new MLA style to describe a source. For example, a book can be contained in a web repository; an article in a periodical, the periodical in an internet site or database; a choreography in a DVD which is a part of a DVD series, the DVD series in an online service site. The description of a source progresses from the smallest container to the largest one. Note the periods and commas. The three leading entries are closed by periods; the data of a container is separated by commas and closed by a period. The next chapter gives detailed examples.



¹ The figure is a modified version of the one published in the 2016 *MLA Handbook* (129). The original MLA style inserts publication date after the publisher.

III SAMPLES OF REFERENCES

Samples of references selected mainly from published items in the field of notation and the last three edited volumes of *ICKL Proceedings* are given below.

Books

A single, printed book contains itself. For example:

- Hutchinson, Ann. 1954. *Labanotation*. New Directions.
 Hutchinson Guest, Ann. 1989. *Choreo-graphics: A Comparison of Dance Notation Systems from the Fifteenth Century to the Present*. Gordon and Breach.
 Laban, Rudolf, and F. C. Lawrence. 1947. *Effort*. Macdonald and Evans.
 Royce, Anya Peterson. 1980. *The Anthropology of Dance*. Indiana University Press.

Give the full names of authors, except where the source used abbreviated forenames; separate the names by commas. For a work with a single author or for the first author of a work with multiple authors, the name should be in the following order: Surname (family or last name), Forenames (given or first and middle names). For subsequent authors in works with multiple authors, names should be listed in the following order: Forenames Surname.

The list of references is arranged alphabetically according to surnames of authors. Book titles are italicized, the main and subtitle are separated by a colon (for details of title capitalization see chapter IV, “Examples of In-text Citation”). Use “and” instead of the ampersand logogram “&” in listing authors and publishers. The location of publisher is not required in this style. Old books did not indicate the publisher; usually the city of the publication is presented only.

- Arbeau, Thoinot. 1588. *Orchésographie*. Langres.
 Feuillet, Raoul-Auger. 1700. *Choregraphie ou l’Art de Décrire la Dance*. Author’s publication, Paris.

The second entry above is also an example of a work published by its author. Some examples below present further data for revised editions, works with more than one volume, and works with other contributors.

- Hutchinson Guest, Ann. 1977. *Labanotation: The System of Analyzing and Recording Movement*. Third edition, revised, Theatre Art Books.
 Knust, Albrecht. 1997. *Dictionary of Kinetography Laban (Labanotation)*. Second edition, Instytut Choreologii w Poznaniu. 2 vols.
 Laban, Rudolf. 1966. *The Language of Movement: A Guidebook to Choreutics*. Annotated and edited by Lisa Ullmann, Plays Inc.

If one of the volumes of a multivolume book is referenced only, data can be given as follows:

- Challet–Haas, Jacqueline. 1999. *Grammaire de la notation Laban: Cinétophographie Laban* [The Grammar of the Laban Notation: Kinetography Laban]. Vol. 2, Centre national de la danse.
 ———. 2011. *Grammaire de la notation Laban: Cinétophographie Laban* [The Grammar of the Laban Notation: Kinetography Laban]. Vol. 3, Centre national de la danse.

Szentpál, Mária. 1976. *Táncjelírás: Laban-kinetográfia* [Dance Notation: Kinetography Laban]. Vol. 1, Népművelési Propaganda Iroda.

The above list also presents an example of how to indicate consecutive references by the same author. In the second entry by the same author, the name is substituted by three em dash characters.²

The next examples are works that are part of a series. The identification of series follows the publisher. Note that the list is arranged chronologically, according to the publication date.

Hutchinson Guest, Ann, and Joukje Kolff. 2002. *Spatial Variations*. Dance Books. Advanced Labanotation Series, issue 9.

———. 2003. *Floorwork, Basic Acrobatics*. Dance Books. Advanced Labanotation Series, issue 6.

The example below is an edited, bilingual book. Note the forward slash to separate equivalent titles and the spaces before and after the slash. If a book is published by more than one publisher, their names are separated by a forward slash as well.

Fügedi, János, and András Vavrincez, editors. 2013. *Régi magyar táncstílus: Az ugrós. / Old Hungarian Dance Style: The Ugrós*. L'Harmattan / MTA BTK Zenetudományi Intézet.

Besides the author, a book may have other contributors:

Gell, Alfred. 1999. *The Art of Anthropology: Essays and Diagrams*. Edited by Eric Hirsch, Athlone Press.

If data is missing, e.g. the name of the publisher or the date of publication, no special indication such as *sine anno* or *sine nomine*, as formerly used, is needed; give only as much data as available:

Miles, Allan. 1976. *Labanotation for Ballet Dancers*.
Chilkovsky, Nadia. *My First Dance Book*. M. Witmark and Sons.

However, if missing data is not included in the publication, but is known to the researcher using the source, it can be added in brackets, such as the year of publication in the first item below. It is a recommended practice to translate text in other languages to English to give information on the content.

Szentpál, Mária. [1978.] *A mozdulatelemzés alapfogalmai* [The Fundamental Concepts of Movement Analysis]. Népművelési Propaganda Iroda.
Blum, Odette. 2011. *Margaret Morris Movement in Labanotation*. Revised edition, addenda 2 CDs, [author's publication].

Indicating the author as publisher is not required; however it can be added information as in the second example above. The cited book also includes 2 CDs. Items included can be listed after the version number.

² The following video shows the method with Word how to insert the em dash character:
<https://www.youtube.com/watch?v=dZoAwWOrW6g>.

It is rare, but books may be published that do not identify authors or editors. In such cases the entry begins with the title.

- Doris Humphrey: The Collected Works*. 1978. Dance Notation Bureau. 2 vols.
The Bournonville Heritage. 1990. Reconstructed by Knud Arne Jürgensen, notated by Ann Hutchinson Guest, assisted by Marion Bastien, Dance Books.
Index of Technical Matters and Technical and Non-Technical Papers from the Biennial Conferences of the International Council of Kinetography Laban. 1993. Compiled by Sharon Rowe, Lucy Venable, and Judy Van Zile, International Council of Kinetography Laban.

Conference proceeding entries are usually listed by the title as well; early ICKL conference proceedings did not indicate the names of those who compiled them. However, even if in later proceedings they were identified, for consistency, all conference proceeding entries should be listed by their title. The usually long titles of the ICKL proceedings included the date, sometimes the location of the conference. However, a simpler and shorter solution is used:

- Proceedings of the Eleventh Biennial ICKL Conference*. 1979. International Council of Kinetography Laban.
Proceedings of the Twenty-fourth Biennial ICKL Conference. 2005. Compiled by Marion Bastien and Richard Allan Ploch, International Council of Kinetography Laban. 2 vols.
Proceedings of the Twenty-fourth Biennial ICKL Conference. 2013. Edited by Marion Bastien and János Fügedi, International Council of Kinetography Laban.

Papers and Articles

Papers and articles are “contained” in periodicals or in edited volumes where they were published. The first three data are similar to those for books, except the title of the article is enclosed in quotation marks and not italicized. The container includes all the other information, such as the title of the periodical, the version and issue number, and the page numbers, all separated by commas. (This is different from earlier formats of MLA; no shorthand code, such as 28.1 or 28-50, is used to indicate volume, number, and pages.)

- Van Zile, Judy. 1996. “Non-Polynesian Dance in Hawai’i: Issues of Identity in a Multicultural Community.” *Dance Research Journal*, vol. 28, no. 1, pp. 28-50.

If quotation marks are needed within a title, use the single (‘ ’) rather than the double (“ ”) quotation marks:

- Gentry, Eve. 1992. “The ‘Original’ Hanya Holm Company.” *Choreography and Dance*, vol. 2, no. 2, pp. 9-40.

A periodical may have no volume or issue number. The second article below was found in an online database; the database is container 2, its data is separated by a period from that of the article in the periodical.

- Hutchinson, Ann. 1990. “Measurement of Distance.” *The Labanotator*, no. 60, pp. 5-6.
 Hutchinson Guest, Ann. 1990. “Dance Notation.” *Perspecta*, vol. 26, pp. 203-214.
 JSTOR, www.jstor.org/stable/1567163.

Periodicals published only online may have volume and issue numbers. An issue may be constructed as a home page of collected papers; an article is identified by a serial number. The page numbering of an issue is not continuous; each article has its own page numbers that start from 1, therefore, using page identification as location makes no sense here.

Heiland, Teresa L. 2016. "Special Issue: Pedagogy in Theory and Practice in Laban Studies." *Journal of Movement Arts Literacy*, vol. 3, no. 1, article 1, digital-commons.lmu.edu/jmal/vol3/iss1/1.

A similar solution as above can be followed for collected articles on the internet:

Lange, Roderyk. 2015. "The Principles and Basic Concepts of Laban's Movement Notation." *European Seminar for Kinetography*, paper 1, http://www.kinetography.eu/ESK_paper01.pdf.

Challet-Haas, Jacqueline. 1986. "Analytical Approaches." *European Seminar for Kinetography*, paper 2, revised in 1988 and 1989, www.kinetography.eu/Scan_Paper02.pdf.

An article can be published in an internet review site or homepage:

Ebert, Robert. "Swing Time." 15 February 1998. *Great Movies*, www.rogerebert.com/reviews/great-movie-swing-time-1936.

Lu, Mei-Chen, Sandra Aberkals, and Mira Kim, editors. 2011. "Codifying DNB Score and Cataloguing Terminology." *Dance Notation Bureau Homepage*, www.dancenotation.org/library/pdf/LIB_doc_2011.pdf.

Instead of the <http://> address the stable DOI number of an article and that of the database that contains it is given below:

Fügedi, János. 2016. "Knowledge Base of Traditional Dances: A Cross-Referenced System of Databases." Version 1, dx.doi.org/10.23714/nzntk.ntt.publ.l01775. *Knowledge Base of Traditional Dances*, general editor, János Fügedi, Institute for Musicology RCH HAS, dx.doi.org/10.23714/nzntk.ntt.ind.en.

Papers may be published in yearbooks, volumes of collected papers, or conference proceedings, which are usually edited by one or more editors. The editors are contributors:

Giurchescu, Anca. 1983. "The Process of Improvisation in Folk Dance." *Dance Studies*, edited by Roderyk Lange, vol. 7, pp. 21-58.

Foley, Catherine E. 2007. "The Creative Process within Irish Traditional Step Dance." *Dance Structures*, edited by Adrienne L. Kaepler and Elsie Ivanchich Dunin, Akadémiai Kiadó, pp. 277-302.

Bakka, Egil, and Gediminas Karoblis. 2010. "Writing a Dance: Epistemology for Dance Research." *Yearbook for Traditional Music*, general editor, Don Niles, vol. 42, guest editor, Wim van Zanten, International Council for Traditional Music, pp. 167-193.

Macías, Paloma, and Miriam Huberman. 2016. "Study on the Perception of the Timing of Gestures and their Notation among Spanish Dancers, Mexican Traditional Dancers, and Musicians." *Proceedings of the Twenty-ninth Biennial ICKL Conference*, edited by Marion Bastien and János Fügedi, International Council of Kinetography Laban, pp. 51-69.

The edited volume may be a publication within a series. The series is indicated after the publisher.

Drewes, Henner. 2014. "MovEngine: Movement Values Visualized." *Mobile Notate*, edited by Irene Brandenburg, Nicole Haitzinger, and Claudia Jeschke, eposium, pp. 22-33. Tanz & Archiv: Forschungsreisen, Heft 5.

If there are multiply authors, after listing the name of the first author, "et al." may be used to substitute for the remaining authors' names.

Choensawat, Worawat, et al. 2010. "Description and Reproduction of Stylized Traditional Dance Body Motion by Using Labanotation." *Transactions of the Virtual Reality Society of Japan*, vol. 15, no. 3, pp. 379-388.

However, in ICKL publications the use of a complete author list is preferred.

The day of publication is given at the end of the entry for newspaper articles:

Kaufman, Sarah. 2010. "Martha Graham Dance Company's Political Dance Project: Old Times Feel Like Ours." *The Washington Post*, 11 June 2010.

No author was provided for the newspaper article below, therefore the entry starts with the title. The pdf version of this document can be found in the online catalogue of the Library of Congress. The catalogue is the second container.

"German Invitation Refused by Dancer." 1936. *New York Times*, 13 March 1936. *Library of Congress*, www.loc.gov/item/ihas.200154341/.

The following technical report was published without author(s) as well:

"Technical Report." 2012. *Proceedings of the Twenty-seventh Biennial ICKL Conference*, edited by Marion Bastien, János Fügedi, and Richard Allan Ploch, International Council of Kinetography Laban, pp. 18-27.

Manuscripts, Theses, Dissertations

The 'Author. Date. Title.' format is used here in the same way as above. The version gives information on what type of document it is.

Szentpál, Mária. 1976. *Dance Notation: Laban Kinetography*. Translated by Mária Szentpál, vol. 1, manuscript.

Previously, papers written for discussion at ICKL conferences were not published in the proceedings. If no location of the manuscript is identified, bracketed information directs where to find the source.

Hutchinson, Ann, and Mária Szentpál. 1975. "The Track Pins: Pins Related to the Center Line of Directions." Manuscript. [Paper for the Ninth Biennial ICKL Conference.]

Marion, Sheila. 1979. "Closed Positions of the Feet." Manuscript. [Paper 2 for the Eleventh Biennial ICKL Conference.]

Sometimes no author is written on a manuscript, but the researcher can provide the information:

[Szentpál, Olga, and Máriusz Rabinovszky.] 1941. "A Szentpál Iskola mozgásművészeti rendszere [The Art of Movement Doctrine of the Szentpál School]." Typewritten manuscript. *Országos Színháztörténeti Múzeum és In-*

tézet, Táncarchívum [National Theatre History Museum and Institute, Dance Archives], Fond 32.

Some works were copied for distribution to a narrow circle. The usual technology of the pre-xerox age was the stencil copy of manuscripts.

Knust, Albrecht. 1931. “Vorschläge zur Notierung von Gruppenbewegungen mittels der Kinetographie Laban [Propositions for Notating Group Movements through Kinetography Laban].” Stenciled print.

If a reference is written with non-Latin letters, use the original. As mentioned above, translating the text into English is a good practice:

Archbutt, Sally. 1981. “Major Dance Notation Systems: Implications for Art, Education and Research.” MPhil thesis, University of London.

Watts, Victoria. 2012. “Patterns of Embodiment: A Visual/Cultural Studies Approach to Dance Notation.” PhD dissertation, George Mason University.

Карин, Весна [Karin, Vesna]. 2015. “Плесна пракса Динараца у Војводини [The Dance Practice of the Dinaric People in Vojvodina].” PhD dissertation, Belgrade University of Arts.

Choreographies and Scores

Choreographies are identified in the same way as publications, by the choreographer and the title of the piece; the date is that of the première. Further information, if known and if needed, may include the composer of music, the company, the performer(s), the place, and day of the first performance.

Sokolow, Anna. 1955. *Rooms*. Music composed by Kenyon Hopkins, first performed by the Anna Sokolow Dance Company, Theresa L. Kaufmann Auditorium, YM/YWHA, New York, 24 February 1955.

Choreographies may have different performances as indicated below (for explanation of referencing items published in the same year see chapter IV, “Examples of In-text Citation”):

Patton, Maggie. 1982a. *You Cannot Dress Me Up, But You Can Take Me Anywhere*. Performed by Balinda Craig-Quijada, OhioDance Maggie Patton Dance Scholarship presentation, Columbus, April 2012.

———. 1982b. *You Cannot Dress Me Up, But You Can Take Me Anywhere*. Performed by Kristina Isabelle, Columbus Performing Arts Center, Shedd Theater, Columbus, May 2012. *Legends and Legacies*.

———. 1982c. *You Cannot Dress Me Up, But You Can Take Me Anywhere*. Performed by Pamela Bishop, Fort Hayes Career Center, Columbus, January 1983.

If the paper relates to the notation of the choreography, historically descriptive data may be left out, but the location of the notation is required:

Sokolow, Anna. 1955. *Rooms*. Notated by Ray Cook, 1967-1975, Dance Notation Bureau, Archives of Notated Theatrical Dances, Dance ID 506.

Jooss, Kurt. *Variationen der A-Skala-Voluten*. Notated by Vera Maletić, 1961, Archives Albrecht Knust, Centre national de al danse Médiathèque, KNU_P_03A_10. mediatheque.cnd.fr/spip.php?page=cinetogrammes-knust.

Research may examine notation differences for the same choreography. In this case creating entries for scores with the notator listed as author is useful:

- Rotman, Leslie, notator. 1996. *Diversion of Angels*. Choreographed by Martha Graham, 1948. A LabanWriter-edited manuscript, Dance Notation Bureau, Archives of Notated Theatrical Dances, Dance ID 203.
- Topaz, Muriel, notator. 1967-1971. *Diversion of Angels*. Choreography by Martha Graham, 1948. Rough manuscript, Dance Notation Bureau, Archives of Notated Theatrical Dances, Dance ID 202.

Notated historical or traditional dances represent a different type of sources as they may have no author. Such dances can be identified either by the name of the dance or by the performer. The date refers to the date of recording the dance on film, or electronically, or by notation.

- “Das Menuett.” 1717. Notated by Gisela Reber after a description by Gottfried Taubert, Archives Albrecht Knust, Centre national de al danse Médiathèque, KNU_P_05_08. mediatheque.cnd.fr/spip.php?page=cinetogram-mes-knust.
- “Magyar csárdás.” 1955. Performed by László Berki and Erzsébet Kiss, notated by Ágoston Lányi, 1956, Archives of Traditional Dances, Institute for Musicology RCA HAS, film ID Ft.255.8, notation ID Tit.1.
- Jakab, József, performer. 1990. “Pontozó.” Notated by János Fügedi, 1996, Archives of Traditional Dances, Institute for Musicology RCA HAS, film ID Ft.1366.1a, notation ID Tit.1254.

Performances, Films, Digital Media

References of recorded and published choreographies or dance techniques follow the same structure as introduced above:

- Balanchine, George. 1960. *Orpheus*. Performed by the New York City Ballet, live telecast, 10 March 1960. *Balanchine: New York City Ballet in Montreal*, vol.1, Video Artists International, 2014, NTSC DVD.

Complete choreographies are always italicized as they are independent works, even if published in the same medium with others. The second “container” of the work above is the first volume of a DVD set, titled *Balanchine: New York City Ballet in Montreal*; the date of publication is different from that of the recorded performance. Identification of the medium format (DVD, CD, and so forth) may help the reader find the source. The following item is a record of William Forsythe's movement vocabulary:

- Forsythe, William. 2003. *Improvisation Technologies: A Tool for the Analytical Dance Eye*. Hatje Cantz Verlag, CD-ROM.

Entries for musical recordings on DVD or CD:

- New Year's Concert Vienna 1987*. 1998. Conducted by Herbert von Karajan, performed by the Vienna Philharmonic Orchestra, Sony Pictures Classic, PAL DVD.
- Omnibus: The Art of Conducting*. 1990. Conducted by Leonard Bernstein, broadcast on the CBS Television Network, 4 December 1955, Nihon Monitor Co. Dreamlife Enterprise, NTSC DVD.

The following CD is an addendum to a book. If the CD is referenced separately, it can be identified by the composer. The date of the musical recording is not given on the CD, therefore, the date used is the date of publication of the book, the secondary container of the CD.

Hugh Bradford. *Music for Movement*. Performed by Chien-Hui Wong. *Margaret Morris Movement in Labanotation* by Odette Blum, revised edition, 2011, Disk 1, audio CD.

Films and TV shows are usually referenced by title:

Follow the Fleet. 1936. Directed by Mark Sandrich, performers Fred Astaire, Ginger Rogers, and Randolph Scott, RKO.

"Week Zero." 2010. *Dance Academy*, season 1, episode 2, TV Tonight, 1 June 2010.

Databases, Items on Databases, Headwords of Encyclopedias

A database can be identified like other published material. If no editor is indicated, the description starts with the name of the database, italicized, and followed by the publisher and the internet address:

DNB Notated Theatrical Dances Catalog. Dance Notation Bureau, dancenotation.org/catalog/.

The database below is contained by a knowledge base, a collection of databases:

Máté, Zsuzsanna, editor. 2016. *Dance Rhymes*. dx.doi.org/10.23714/nzntk.ntt.tancso.en. *Knowledge Base of Traditional Dances*, general editor, János Fügedi, Institute for Musicology RCH HAS, dx.doi.org/10.23714/nzntk.ntt.ind.en.

A notated dance motif is described by its notator, the ID of the notation, and the film. The database is identified as its container, with the publisher and the location of the digital item:

"Cigánytánc." Notated by Ágoston Lányi, Mot. 1, Ft.230.2. *Motifs*, edited by János Fügedi, Institute for Musicology RCH HAS, dx.doi.org/10.23714/nzntk.ntt.motivum.en, db.zti.hu/neptanc_tudastar/img/mot_jpg/mot_000001.jpg. *Knowledge Base of Traditional Dances*, general editor, János Fügedi, Institute for Musicology RCH HAS, dx.doi.org/10.23714/nzntk.ntt.ind.en.

The headword is used at the beginning of a subject entry from an encyclopedia, even if it may have an author or an editor:

"Galliard." Compiled by Alan Brown. *Oxford Music Online*, Oxford University Press, www.oxfordmusiconline.com.

"Synthesis." Oxford English Dictionary, Oxford University Press, 6 October 2015, www.oed.com/.

Software

Some examples:

DanceForms. 2015. Credo Interactive, www.credo-interactive.com.

Labanatory. Developed by Gábor Misi, www.labanatory.com.

IV EXAMPLES OF IN-TEXT CITATION

Names

When first mentioned, state the full name of the author cited.

There are two dance scores of *The Four Temperaments* recorded in Labanotation housed at the Dance Notation Bureau. The first is a rough manuscript notated by Ann Hutchinson Guest as taught to the Vienna Ballet c. 1964.

References Cited

Balanchine, George. 1946. *The Four Temperaments*. Notated by Ann Hutchinson Guest, 1964, rough manuscript, Dance Notation Bureau, Archives of Notated Theatrical Dances, Dance ID: 50.

Titles

The first word and the following words of titles are capitalized, except articles (*a, an, the*), prepositions (e.g. *against, as, between, in, of*), conjunctions (*and, but, for, or, so, and so forth*), and *to* in infinitives.

The titles of self-contained or independent items (such as books, choreographies, films) and the titles of containers (such as periodicals, edited volumes, databases) are italicized.

Dancing for Balanchine.
The Four Temperaments.
Follow the Fleet.
Journal of Movement Arts Literacy.
Dance Structures.
Knowledge Base of Traditional Dances.

Follow the use of upper and lower case in titles in languages other than English:

Grammaire de la notation Laban.

Titles of papers, articles, headwords of encyclopedias, database elements, sections of a work, manuscripts, and theses should be enclosed in quotations marks.

“Africa’s New Traditional Dance.”
 “Galliard.”
 “Das Menuett.”
 “Closed Positions of the Feet.”
 “Dance of the little swans, pas de quatre.”

Separate the title and subtitle with a colon, except where the main title ends in a question mark or an exclamation point.

The Language of Movement: A Guidebook to Choreutics.
 “Special Issue: Pedagogy in Theory and Practice in Laban Studies.”
 “What is Dance? Implications for Dance Notation.”

Quotations

If only one source of an author is cited in a paper, it is sufficient to indicate the page number at the end of the cited text. Note that the page number is enclosed in parentheses, and the period follows the parenthesis.

Arlene Croce considers “Let’s Face the Music and Dance” to be one of Astaire and Rogers’s “simplest and most daring” dances (88).

References Cited

Croce, Arlene. 1972. *The Fred Astaire and Ginger Rogers Book*. Galahad Books.
 “Let’s Face the Music and Dance.” 1936. Composed by Irving Berlin, performed by Fred Astaire and Ginger Rogers. *Follow the Fleet*, directed by Mark Sandrich, RKO. *YouTube*, www.youtube.com/watch?v=YtZrXzoaJvc, 5:10-8:05.

The following citation indicates the author but not the title of the source. As only one source is cited from the author, the page number is enough to identify the source unambiguously.

During his ethnography of Papua New Guinea, Alfred Gell struggled to find a suitable solution to represent graphically the *Umeda* dance that he examined, but he lamented that “both Laban’s and Benesh’s notations are incomprehensible *systems of hieroglyphics* to non-experts” (140).

References Cited

Gell, Alfred. 1999. *The Art of Anthropology: Essays and Diagrams*. Edited by Eric Hirsch, Athlone Press.

If more than one source is cited from the same author in a work, the date needs to be added when cited:

This technical session is a continuation of a discussion of a technical paper first presented at ICKL 2013 in Toronto. The paper was published in the 2013 ICKL Proceedings (Hutchinson Guest 2013).

References Cited

Hutchinson Guest, Ann. 2005. *Labanotation: The System of Analyzing and Recording Movement*. Fourth edition, Routledge.
 ———. 2013. “Leg Rotations: Natural State.” *Proceedings of the Twenty-eight Biennial ICKL Conference*, edited by Marion Bastien and János Fügedi, International Council of Kinetography Laban, pp. 40- 41.

Below is an example of how to differentiate works if more than one work is cited from an author published in the same year.

This and the following illustrations were created using the MovEngine software by Drewes (2014a, 2014b).

References Cited

Drewes, Henner. 2014a. “MovEngine Hands-on Workshop: The Development of a Software Animation Tool for Dance and Movement Research.” *Proceedings of the Twenty-Eighth Biennial ICKL Conference*, edited by Marion Bastien and János Fügedi, International Council of Kinetography Laban, pp. 180-187.
 ———. 2014b. “MovEngine: Movement Values Visualized.” *Mobile Notate*, edited by Irene Brandenburg, Nicole Haitzinger, and Claudia Jeschke, epodium, pp. 22-33. *Tanz & Archiv: Forschungsreisen*, Heft 5.

When the in-text citation is a direct quotation without a prior indication of the author, the author's name is required. The paper below cites two sources from the same author, therefore the date of the publication is needed as well:

“Dance notation is the translation of four-dimensional movements (time being the fourth dimension) into signs written on two-dimensional paper” (Hutchinson Guest 1984: xiv).

References Cited

Hutchinson Guest, Ann. 1977. *Labanotation: The System of Analyzing and Recording Movement*. Third edition, revised, Theatre Art Books.

Hutchinson Guest, Ann. 1984. *Dance Notation: The Process of Recording Movement on Paper*. Dance Books.

The following text cites a section of a notated choreography. Since the paper deals with the score, the reference does not include details of the historical data of the première.

We selected two works to stage from Labanotation score, one of which was Anna Sokolow's "Daydream" from *Rooms* with music by Kenyon-Hopkins.

References Cited

Sokolow, Anna. 1955. *Rooms*. Notated by Ray Cook, 1967-1975, Dance Notation Bureau, Archives of Notated Theatrical Dances, Dance ID: 506.

Citations longer than one or two sentences are usually written in a separate, indented paragraph. No quotation marks are needed; note the name of the author in parentheses at the end of the cited text. The period at the end of the sentence follows the closing parenthesis.

A reviewer from *The Washington Post* commented:

As bums multiplied throughout the Depression, they also became invisible; but Gentry's street urchin [...] refuses to be ignored. She locks eyes with us in her slow, hunched progress across the stage. But along with the spare emotional focus and physical tension, what made this solo so arresting was its stylized abstraction. Gentry worked in bold, elegant deco lines, making visceral the lean loops and streamlining that energized the decorative arts of the 1930s (Kaufman).

References Cited

Kaufman, Sarah. 2010. "Martha Graham Dance Company's Political Dance Project: Old Times Feel Like Ours." *The Washington Post*, 11 June 2010.

The text from a blog is cited below. Since both the name of the author and the location of the text are given, no further reference is needed.

The process is encapsulated in the blog post of one of the dancers, Leisa DeCarlo:

We were asked, today, to embody the narratives we had created to contextualize the movement of Sokolow's Daydream. After performing the piece once for our instructor, she questioned our motive. Our embodiment of the story had not looked genuine. Instead, it appeared forced. Deliberate. Contrived.

References Cited

DeCarlo, Leisa. 2014. "A Truth that Eludes Even the Face." *Expanding Boundaries: The Ohio State Dance Department Company Tour of China 2014*, expandingboundariesblog.wordpress.com/2014/01/22/there-is-a-truth-to-the-bodythat-eludes-even-the-face/.

V FURTHER RECOMMENDATIONS

For a detailed explanation of the basics of scholarly writing, consult the *MLA Style Manual*. Some of the most common usages are discussed below.

Quotation marks

Periods, commas, questions marks, and exclamation signs are usually placed inside quotation marks:

The second for symbols to express the direction of the step movement. The third for the meter or “pulses.”

Their focus has been on “dancing people,” therefore, they have seldom analyzed choreographic structure.

As Saldivar quoted, Zamacois praised the *Jarabe*’s movement and compared its name with sweet medicinal syrup: “What could be more medicinal than the *Jarabe*, danced by those women with large and slanted eyes?” (306).

A quotation within in a quotation needs to be differentiated, usually by ‘ ’:

Aulestia continued: “Without altering the figures and essential lines, the *Jarabe* becomes a rich fantasy of ‘frills,’ before which could not but express astonishment [...]” (78).

Lists

If a list is a part of a sentence, format the items on the list using lowercase letters followed by a parenthesis, separate the items with semicolons, and end the list with a period.

For example, the components of a simultaneous movement in the dance *On the Slopes* should be taught in the following order:

- a) torso movement only;
- b) whole arm movement only;
- c) torso and whole arm movement combined;
- d) whole arm and forearm movement combined;
- e) torso, whole arm and forearm movement combined.

Ellipsis

An ellipsis is used when words, phrases, or sentences are left out of a citation. Use three periods with a space before each and a space after the last:

The Campobello sisters mentioned that the figure of “Jalisco’s Indian . . . body line is slightly curved . . . he weaves figures with his feet and lifts the body” (237-239).

In it we experience dance not as an escapist divertissement but as speed, pure energy, and movement that was a panacea during a “. . . time of economic stagnation and social malaise” (Dickstein 2009b).

Ellipses may also indicate the fragmentation of live speech:

As Alany Felix, a *Myel Bwola* dancer from Kitgum Pawidi, a remote village in Kitgum district of the Acholi sub-region explains:

It is sometimes done by a different body part from that which is visible. . . .
How can I explain it . . . It is what stimulates the mood . . . the joy . . . the pride
of doing the movement . . .

Illustrations: Figures, Tables, Charts

In the main text use all lower case for the word figure and do not abbreviate it as fig. or Fig.:

In *madarac* dancers mostly dance in place (see the first two measures of kinetogram in figure 1).

Figures 1a and 1b, excerpts from *Revolution*, present an example how a section of the dance called “*la Bourree*” is detailed in the glossary, then referred to by name in the score.

The control group consisted of eight students from the BA in Ethnomusicology of the Facultad de Musica, which belongs to the National Autonomous University of Mexico (table 2).

For captions use the abbreviation “Fig. 1” without a closing period if no further text is included. However, if the caption contains text, both the number and the text conclude with a period.

Fig. 1. The ‘s’-shaped symbol. Next to the left-hand staff, the ‘s’ around a small diagonal line indicates passive weaving.

Table 2. Students surveyed according to school, folk dance tradition, and level of study.

Chart 3. Forms of the Dance and the Music.

Italics

Non-English words, especially dance names are italicized.

Besides the five patterns of palm positions, in Thai dance leg positions have their own characteristics, which are categorized into four groups: *tar yok-tao tau-pra*, *tar yok-tao tau-nang*, *tar gra-dok tao tau-pra*, and *tar gra-dok tao tau-nang*.

The workshop focused on the rhythm and the timing conventions applied in a notation of a Transylvanian male solo dance *legényes*.

Aulestia continued: “Mexican Fantasy (1919) included three dances in the libretto by Jaime Martinez del Rio: ‘*China Poblana*,’ the ‘*Jarabe Tapatio*,’ and ‘*Diana Mexicana*.’”

In the third example opening and closing single quotation marks are applied for the names of dances since these were used in the original.

The *MLA Style Manual* notes that the use of italics for emphasis rapidly becomes ineffective therefore it is rarely appropriate in scholarly writing (100).

REFERENCES CITED

MLA Style Manual and Guide to Scholarly Publishing. 2008. Third edition, Modern Language Association of America.

MLA Handbook. 2016. Eight edition, Modern Language Association of America.

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