



International Council of Kinetography Laban
29th Conference
July 24-30, 2015
Centre chorégraphique national de Tours, France

**Preparing Manuscripts
for ICKL 2015 Conference Proceedings**

Deadline: October 15, 2015

The ICKL 2015 Conference Proceedings will be published in 2016. All participants are encouraged to submit **manuscripts** or **abstracts** for each paper or workshop presented during the meeting.

The editors strongly urge that all presenters submit their presentations or descriptions of workshops in the form of a paper. If the presenters prefer submitting only an abstract, illustrations – following the guidelines detailed below – may also be included.

The Conference Proceedings typesets all manuscripts so that your paper does not have to be submitted in camera-ready form. However, it is very important to follow the Instructions below to expedite the publication process and minimize questions from the editors.

Manuscript Submission.

Submission of a manuscript implies that the material is original material written by the author or co-authors, and that its publication has been approved by all co-authors, if any, as well as by the responsible authorities – tacitly or explicitly – at the institute where the work has been carried out (if relevant, and if not carried out as an independent scholar).

Permission.

Authors wishing to include figures, tables, or text passages that have already been published elsewhere and that go beyond what is considered 'fair use,' are required to obtain permission from the copyright owner(s) and to include evidence that such permission has been granted when submitting their manuscripts. This permission should be reflected in captions for any such items. Any material received without such evidence will be assumed to originate from the authors.

Biography.

In addition, **all authors** must submit a short biography (no more than 700 characters, including spaces). The biography should start with the author's name and institutional affiliation (if any).

Instructions for Manuscripts

MANUSCRIPTS.

Manuscripts need to be submitted electronically in **.doc or .rtf only**.

They should be prepared for paper size of either 8.5 x11 inches or A4 with 1 inch (2.5 cm) margins on all sides, double spaced using 12 point Times font.

The first page of the manuscript should include the title, subtitle (if any) and author(s) name(s) as follow: first name, middle initial(s), and last name. Do not use titles (Dr.) or degrees (Ph.D.).

Do not include page numbers, headers, or footers. These will be added by the editors.

Do not include the illustrations and figures themselves in the text. Only the location of illustrations should be indicated by their numbers (and in case of need their captions) within the main text to assist the editorial works. Illustrations will be added, as close to the designated place as possible, by the editors. (See ILLUSTRATIONS)

The Conference Proceedings are printed in **black and white**. No color text or images should be included. All illustrations will be transformed into grayscale by the editors.

HEADINGS.

If you wish to use headings, please use no more than two levels of displayed headings. Headings will be formatted by the editors, the authors are required only to make distinctions between heading levels.

CHARTS.

A chart can be part of the main text or it can be submitted as an illustration. If submitted as an illustration, please take into consideration the size of the type-area (text box) in the Proceedings which is 125x205 mm.

FOOTNOTES.

If additional information is provided that the author chooses not to include within the body of the text, this should be placed in a footnote. Footnotes are numbered consecutively, should not consist solely of a reference citation, and they should never include the bibliographic details of a reference. Footnote numbers or symbols in the text must follow, rather than precede, punctuation.

Example:

The Nama Stap is the central motif of the Nama Stap Dances.⁶

⁶ Motifs are culturally grammatical sequences of movement made up of kinemes and morphokines. They are movement pieces that combine certain morphokines in characteristic ways and are verbalized and recognized as motifs by the people themselves. Motifs are ordered simultaneously and chronologically (choreographed) into grammatical sequences to form dances (Kaeppler 1992a: 154).

Always use footnotes instead of endnotes but excessively long footnotes are probably better handled in an appendix.

ACKNOWLEDGMENTS.

Acknowledgments of people, grants, funds, or support of research etc. should be placed in a separate section **before** the reference list. The names of funding organizations should not be abbreviated, but should be written in full.

CITATIONS AND LISTS OF REFERENCES

ICKL Proceedings use the author-date system for formatting both citations (abbreviated reference to a source) and the lists of full references. Citations (in the body of the text or in footnotes) and the lists of references may be formatted many different ways, below some examples are collected as recommendations. Authors may select another approach, though they are required to remain consistent and stick to the author-date system.

In-text Citations

Whole books or volumes:

(Hutchinson 2005)

(Knust 1979, vol. 2)

Identification of a specific page or section

(Hutchinson 2005: 103)

(Knust 1979, 2: 82-83) or (Knust 1979, vol. 2: 82-83)

Two or three authors

(Cook and Wile 2002), (Liu, Parsley and Caravaglia 2007)

Authors more than three

(Calvert et. al. 2005)

Two or more references given together separated by semicolons

(Hutchinson 1954: 117; Szentpál 1955: 6; Knust 1956: 34)

Direct quotes or paraphrasing

Citations for material in the body of the text should be placed within the body of the text as embedded citations.

Example 1:

Preston-Dunlop (1980: 22) lists three levels: “The deep level can be experienced by bending the knees fully, kneeling, sitting, lying and crouching. Many combinations of supports can be used, including knees and elbows, shoulders and head. The high level can be experienced by leaping and jumping, reaching upward while on the toes, balanced on one foot or two. The medium level can be experience by reaching out around the body, stepping out and leaning well into the level so the horizontal nature of it is felt and performed.”

Example 2:

Albrecht Knust, the arranger of *Walzer*, headed the movement choir department of Laban’s Central School in Hamburg (Maletic 1987: 17).

LISTS OF REFERENCES (REFERENCES CITED, REFERENCES CONSULTED, SUGGESTED READINGS)

References Cited: items directly quoted, paraphrased, or referred to in the body of the text.

References Consulted: items that may have been influential in the author’s thinking or development of ideas, but that are not directly referred to.

Suggested Readings: items the author recommends if the reader wishes to dig more deeply into the topic and/or related ideas, but that are not included in one of the above.

Authors must provide a References Cited listing with full bibliographic information, and if desired, may also provide a separate Suggested Readings list. The editors urge using full names of authors (e.g. Knust, Albrecht) instead of abbreviated first names (Knust, A.) when this information is known or can be found in the publication.

Below some recommendations are exemplified for the most common types of publications or some other sources, such as DVDs, internet blogs or databases.

Books

- HUTCHINSON GUEST, Ann. 2008. *Your Move*. New York: Routledge.
- KNUST, Albrecht. 1997. *A Dictionary of Kinetography Laban*. Vol. 1-2. Second edition. Poznan: Instytut Choreologii.
- LIU, Mei-chen, Allison Parsley, and Doris Caravaglia, eds. 2007. *Notated Theatrical Dances*. 8th edition. New York: Dance Notation Bureau.

Books translated or edited

- ARBEAU, Thoinot. 1967. *Orchésographie*. Translated by Mary Stewart Evans. New York: Dover.
- KNUST, Albrecht. 2011. *Dictionnaire usuel de cinétographie Laban (Labanotation)*. Trans. Jean Challet and Jacqueline Challet-Haas. Œuvres.: Ressouvenances.
- ULLMANN, Lisa, ed. 1971. *Rudolf Laban Speaks about Movement and Dance*. Addlestone: Lisa Ullman, Laban Art of Movement Guild.

Book series

- CHALLET-HAAS, Jacqueline. 1977. *Dances from the Marais Nord Vendéen*. Part one, *Les maraichines (branles and courantes)*. Jersey: Centre for Dance Studies. Documentary Dance Materials 2.
- HUTCHINSON GUEST, Ann, and Joukje Kolff. 2003. *Spatial Variations*. Alton, Hampshire: Dance Books. Advanced Labanotation Series 9.

A chapter or another part of a book

- BAKKA, Egil. 2007. "Analysis of Traditional Dance in Norway and the Nordic Countries." In *Dance Structures. Perspectives on the Analysis of Human Movement*, edited by Adrienne L. Kaeppler and Elsie Ivancich Dunin. Budapest: Akadémiai. 103-112.
- KIJKHUN, Chommanad. 2012. "The Creation of Thai Dance Notation." In *Proceedings of the Twenty-Seventh Biennial ICKL Conference*, edited by Marion Bastien, János Fügedi, and Richard Allan Ploch. S.I.: International Council of Kinetography Laban. 121-135.

Journal article

- SZENTPÁL, Mária. 1965. "Position Pins Near Direction Symbols (The Centre Line Problem)." *The Labanotator* 23: 1-9.
- AL-DOR, Nira. 2006. "The Spiral Model for the Development of Coordination: A Learning Model Based on Eshkol-Wachmann Movement Notation (EWMN)." *Research in Dance Education* 7.2: 161-175.
- COUNSELL, Colin. 2004. "Dancing to Utopia: Modernity, Community and the Movement Choir." *Dance Research: The Journal of the Society for Dance Research* 22.2: 154-67.

Choreographic Scores

- BERK, Fred. 1977. *Holiday in Israel*. Notated by Lucy Venable. New York: The Dance Notation Bureau Press.
- BOURNONVILLE, Anton August. 1990. *La Cracovienne (1842)*. In *The Bournonville Heritage*, reconstructed by Knud Arne Jürgensen and notated by Ann Hutchinson Guest. London: Dance Books. 57-66.
- [TOPAZ, Muriel ed.] 1978. *Doris Humphrey: The Collected Works*. Vol. 1. New York: Dance Notation Bureau.

- HUMPHREY, Doris. 1978. *Water Study*. Notated by Odette Blum under the supervision of Lucy Venable. In *Doris Humphrey: The Collected Works* [edited by Muriel Topaz]. New York: Dance Notation Bureau. Vol. 1: 1-64.
- MORRIS, Mark. 2003. *All Fours*. Notated by Sandra Aberkalns in 2003-2004. Handwritten manuscript. Dance Notation Bureau, Archives of Notated Theatrical Dances, Dance ID: 764.

Other sources

- PRIEST, Helen. 1936. "The Modern Dance in Germany." Unpublished paper. Dance Notation Bureau Collection at Jerome Lawrence and Robert E. Lee Theatre Research Institute, The Ohio State University.
- SZENTPÁL, Maria. 1958. *Lehrbuch der Kinetographie*. Published as manuscript. Leipzig: Institute für Volkskunstforschung / Abt. Tanz des Zentralhauses für Volkskunst
- HONORÉ, J. 1994. "The Xhosa Dances." Unpublished manuscript. University of Cape Town Library.
- ECKERLE, Christine. 1995. "The Assessment of Distance in Supports in Kinetography Laban/ Labanotation." *European Seminar for Kinetography*. Paper no. 13.

Thesis or dissertation

- KIPLING BROWN, Ann. 1986. "An Examination of Motif Description (Labanotation) in Children's Dance." MA Thesis, University of Alberta.
- LEPCZYK, Billie Frances. 1981. "A Contrastive Study of Movement Style in Dance through the Laban Perspective." PhD dissertation, Teacher's College, Columbia University.

Paper presented at a meeting or conference

- HACKNEY, Peggy. 1993. "SHAPE: What's Shaping up?" Paper presented at the EUROLAB Conference, Berlin, Germany.

CDs, DVDs

- New Year's Concert Vienna 1987*. 1998. Composers: Johann Strauss Jr., Josef Strauss, Johann Strauss Sr. Performer: Kathleen Battle. Conductor: Herbert von Karajan. Orchestra/Ensemble: Vienna Philharmonic Orchestra. S.l.: Sony Pictures Classic. DVD [PAL].
- Omnibus. The Art of Conducting*. 1990. Conductor: Leonard Bernstein. Broadcast Live on the CBS Television Network: December 4, 1955. S.l.: Nihon Monitor Co. Dreamlife Enterprise. DVD [NTSC].

Online documents

When the author can be identified, the in-text reference is the same as in case of an article. Elsewise the citation is exemplified in brackets below the full reference.

Article

- BAKHRUSHIN, Yuri Alexeyevich. 1998. "Ballet in the Russian Provinces at the Beginning of the 19th Century." *Russian Classical Ballet: Ballet Magazine*. Last updated: October 13, 2012. Retrieved September 20, 2013. www.aha.ru/~vladmo/d_txt8.html.

Blog

- WILE, Charlotte. 2012. "Minutes for the January 26, 2012 Open Theory Meeting." DNB Theory Bulletin Board. Retrieved June 20, 2013. dnbtheorybb.blogspot.hu/2012_06_01_archive.html.

Item in a database

- Database of Hungarian Traditional Dances, Notation Collection – Motives*. 2012. "Mot.450 – Verbunk." Retrieved September 20, 2013. db.zti.hu/neptanc_tudasbazis/img/mot_jpg/mot_000450.jpg
(In-text reference: Database of Hungarian Traditional Dances 2012, Mot.450)

Archives Albrecht Knust. 2013. “45 KNU 2/298 – Fado Blanquita.” Retrieved September 20, 2013. [inventaire.cnd.fr/ead.html?id=CND_Knust_1#!{%22content%22:\[%22CND_Knust_1_de-652%22,false,%22%22\]}](http://inventaire.cnd.fr/ead.html?id=CND_Knust_1#!{%22content%22:[%22CND_Knust_1_de-652%22,false,%22%22]}).

(In-text reference: Archives Albrecht Knust 2013: 45 KNU 2/298)

Internet Dance Database. 2003-2009. “Marius Petipa.” Retrieved September 20, 2013. www.idancedb.com/file.php?id=70104&IDDBSession=f16dd0bda9eee19ffb2b0407ff0e85b8.

(In-text reference: Internet Dance Database 2003-2009)

Additional information and missing data

[] – use the square brackets when you have added information not included in the publication itself, such as translation of a title, the date of publication known from a different source, etc.

In case data is missing from the publication, use the Latin abbreviations:

s.a. – sine anno (date of publication is unknown)

s.l. – sine loco (place of publication is unknown)

s.n. – sine nomine (publisher is unknown)

LONGSTAFF, Jeffrey. [2002.] “Translating Vector Symbols from Laban’s *Choreographie*”. In *Proceedings of the Twenty-second Biennial ICKL Conference*. S.l.: s.n. 70-86.

MILES, Allan. 1976. *Labanotation for Ballet Dancers*. S.l.: s.n.

SZENTPÁL, Mária. S.a. *Táncjelírás. Laban-kinetográfia*. [Dance notation. Laban kinetography.] Budapest: Népművelési Propaganda Iroda.

ILLUSTRATIONS.

If illustrations and figures are included, use **high-resolution** figures (min. 300 dpi, or higher). For the best quality final product, it is highly recommended that you prepare all of your artwork – notation, photographs, line drawings, etc. – in an electronic format (LabanWriter, Adobe Illustrator, WMF, JPEG, TIFF, etc.).

Take care, if a bitmap image (e.g. JPEG, TIFF, etc.) is used for notation, the line weight changes if the size of the illustration is changed, while vector images (e.g. Adobe Illustrator or WMF) keep the width of a line.

All illustrations and figures are to be numbered using Arabic numerals (e.g. Fig. 1; Ex. 1; etc.). Illustrations should always be referred to in the text in consecutive numerical order. If a single illustration has more than one part to it, the parts should be labeled with lowercase letter designations (e.g. Fig. 1a, 1b, 1c, etc.). It often helps the reader if you provide explanatory captions (titles) for illustrations other than notated examples.

Files for all illustrations and figures must be sent separately from the text file of the papers.

The illustration files must be labeled in a consistent way, to correspond to the illustrations identified in the text, and should be named with the name of the author (e.g. “nameofauthor_01” corresponds to Fig. 1, “nameofauthor_02a” corresponds to Fig. 2a, etc.).

Do not use spaces in file names and keep file names under 27 characters.

Sending your Manuscript

The manuscript, illustrations and biography must be submitted via email to both editors of the Proceedings (see the addresses below) or by uploading the material(s) to a server (such as dropbox).

To ensure that your manuscript is included in the Proceedings it must be submitted prior to the deadline of **October 15, 2015**.

For further information contact the editors of the Proceedings:

Marion Bastien (marion@marionbastien.net), and János Fügedi (fugedi.janos@btk.mta.hu).