

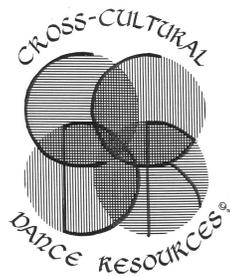
# **DdA REFERENCE FORMAT FOR DANCE**

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**Tempe, Arizona**

**2010(a)**



***DdA reference format for dance***

2010 EDITION IS A REVISION OF THE 1989 VOLUME  
2010(a) IS AN UPDATE (FIRST FIELD) OF THE 2010 EDITION

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# ***DdA REFERENCE FORMAT FOR DANCE***

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We are grateful to Larry Sullivan, Annette MacDonald, Nancy Ruyter, Stanley Dunin, and to the UCLA Department of Dance graduate students during the 1980s for their contributions to the early working drafts. With the revised version of DdA reference format, we are especially thankful for the valuable suggestions and probing questions posed by Professor Judy Van Zile and her dance students at the University of Hawaii, to Mark Forry for his comparative view of this format and that used by ethnomusicologists, to William C. Reynolds for his eye for detail, to the editorial board of the *UCLA dance ethnology journal*, and to the faculty of the UCLA Department of Dance, especially to Professor Emma Lew Thomas and her graduate class in Research and Bibliography. Every nitty-gritty editorial comment or suggestion from fresh eyes and viewpoints was gratefully received in hopes of making the DdA useful for future dance scholarship.

Aside from student papers and master theses, the DdA model began to be used for cited references by 1988 in the *UCLA dance ethnology journal* and continued until the discontinuation of that graduate student journal in 1995. Another publication at UCLA, using the DdA format was the 1991 compilation *Dance sources, UCLA libraries and archives*, with 6123 dance listings, also compiled with the assistance of graduate students.

Internationally, the DdA was proposed and applied by Elsie Dunin to some publications of the ICTM (International Council for Traditional Music) Study Group for Ethnochoreology: the *ICTM dance newsletter* edited by William Reynolds (in Egtved, Denmark) from 1988 to 2004; *Dance research: published or publicly presented by members of the Study Group on Ethnochoreology*, edited by Elsie Dunin in years 1989 and 1991, and co-compiled and edited with Tvrtko Zebec and Iva Niemčić in 1995, 1999, 2003. The DdA model is being applied to a forthcoming website for the members of the ICTM Study Group for Ethnochoreology centered with the Institute of Ethnology and Folklore Research in Zagreb, Croatia. Four proceedings for symposia organized by the ICTM Study Group for Ethnochoreology (2000 held in Korčula, Croatia; 2002 held in Szeged, Hungary; 2004 held in Monghidoro, Italy; 2007 held in Kuala Lumpur, Malaysia) have applied the DdA format with the co-editing assistance of Tvrtko Zebec for the Korčula proceedings, and with Ann Von Bibra Wharton with the proceedings emanating from the Monghidoro, Szeged and Kuala Lumpur meetings. The most recent use of the DdA with authors from the ICTM Study Group for Ethnochoreology, and co-edited by Adrienne L. Kaeppler and Elsie Ivancich Dunin, is *Dance structures: perspectives on the analysis of human movement*, published in Budapest, Hungary, 2007, by Académia Kiadó.

CCDR (Cross-Cultural Dance Resources) made use of the DdA in their proceedings of the 2003 symposium, *Applying dance ethnology and dance research in the 21st century*, and more recently since 2009 in the *CCDR newsletter*, coming from the CCDR office, located in the Arizona State University (ASU) School of Dance in Tempe, Arizona.

Elsie Dunin and Candi deAlaiza acknowledge the authors who have assisted in the improvement of the DdA through their own application of the DdA format. The international range of dance writers whose first language is not English and whose bibliographic and cataloging conventions differ in their own countries, have in turn provided a challenge to test the practicalities of a standard reference format. The 2010 edition of the DdA moves toward an improved format for referencing dance within a global context.

## PREFACE

The 1989 edition included minor editorial improvements for greater clarity. The one substantial change from the 1988 edition of the *DdA reference format for dance* was the use of capitalization in the title field. In the earlier edition, the model for capitalization was based on the standard proposed by two other style manuals, *A manual of style* by the University of Chicago Press, 1969 and the *MLA handbook for writers of research papers* by Joseph Gibaldi and Walter S. Achtert, 1984. In general, only prepositions, coordinate conjunctions, and articles were lowercase; most other words were capitalized. In usage of the DdA for international bibliographies, the authors noted that with most words capitalized, there is often ambiguity in attempting to distinguish people and places from descriptive information, such as:

"The English Dance in the Green Valley"

or

"The English dance in the green valley"

Questions arise: With capitalization is "English Dance" the name of a particular dance or is the title a reference to the English who do the dance? Is the dance or are the English from a place named "Green Valley," or from a valley that is described as being green?

The 2010 edition of the *DdA reference format for dance* continues to make the titles easier to understand and the capitalization rules easier to remember. For titles in the English language and for translations of foreign language titles into English, only the first word, proper nouns, and adjectives derived from proper nouns are capitalized. Foreign language titles maintain the capitalization rules standard for that language. Examples are provided in discussion of the third field. For further detail on capitalization rules for persons, places, and corporate bodies in English and other languages, see Michael Gorman and Paul W. Winkler (editors), *Anglo-American cataloguing rules*, 1988, and subsequent editions by the Anglo-American library associations.

A feature of the DdA format is the non-use of abbreviations, such as "p." or "pp." for page or pages; "v." or "vol." for volume, "no." for number, "ed." for editor, "n.p." for no place of publication, "n.d." for no date given, "*et al*" an abbreviated Latinism meaning "and others," and so on. In addition, terms such as "and" or "in" are not used within the DdA format. The term "and" to connect two authors can be misunderstood to be part of a name, and the term "in" indicating one title within another titled work is not necessary. These two terms as well as abbreviations can be ambiguous or misunderstood and therefore are not used.

Although the DdA reference format does not use abbreviations, acronyms of corporate names are found in titles or as facilitators of publications. When writing for a reading audience that is familiar with the meaning, acronyms are useful tools, but it cannot be assumed that a greater national or international readership will understand the initials of corporate names. Students and faculty of a university in the state of California will understand "UCLA" as the University of California at Los Angeles, or residents of Arizona will know "ASU" as the Arizona State University, but a more global reading audience may not be familiar with these acronyms. For instance, UCLA or U.C.L.A. might mean University Center for Learning Assistance at the University of Illinois, or UCLA can mean Universidad Centroccidental Lisandro Alvarado located in Venezuela. ASU or A.S.U. not only means Arizona State University, but also Arkansas State University, or Australian Services Union, or Aklan State University in the Philippines. Sample references used in this 2010 edition show examples with

the U.C.L.A. acronym. The DdA recommends consistency and good judgment when acronyms appear within references (or writing) with or without periods, but does not dictate which style to use.

Another 2010 revision makes the DdA more internationally friendly. Bracketed English language terms used in the 1989 format have been substituted with symbols. For instance, within the six field format, the use of "and others" for multiple authors in the first field, that designated more than two or three authors, is substituted with bracketed [...]. If there is no date listed with the publication, rather than use the term "[by xxxx]" in the second field to indicate that the writer considers the date of the work to be by a certain year, then this information is given as [ $\leq$  xxxx]. Two other uses of bracketed symbols are used: in the fourth field, when there is "[no place of publication:]" with [-:], and in the fifth field, if there is "[no publisher listed.]" with [-.].

Electronic (computerized, online, or digitized) sources have become vital to the breath of dance research since the DdA was created as a reference format in the late 1980s. The 2010 edition shows how citation of electronic sources is easily integrated into the six-field DdA format. The online URL (Universal Resource Locator) addresses are framed by < angle brackets > and are placed in the fifth or sixth field. In contrast to a dated and fixed hardcopy source, the online source is subject to change; it is therefore important to give the date that the online source is accessed as a reference. The date of access follows the URL address framed by parentheses.

The elimination of abbreviations, elimination of unnecessary English terms, and flexible good judgment within the DdA format make the reference information internationally user friendly.

## INTRODUCTION

The lack of a reference format specifically for dance has long been a problem in the field of dance writing. There has been little consistency in publications in the field, and although many people have made valiant attempts to create something satisfactory for dance, we have not found any format which handles easily and uniformly the wide range of materials, written and unwritten, used by dance scholars. There have been great strides made in the researching of dance in recent years, and the field needs a consistent way of handling the details unique to referencing dance sources.

Writing and researching about dance is unique in that it encompasses an enormous variety of sources: not only written, but also visual, participatory (performer, audience, participant-observer), notated, and of course, other conventional types of sources used in scholarly research. In developing this format, we have consulted other formats employed by researchers in dance: MLA (Modern Language Association), APA (American Psychological Association), AAA (American Anthropological Association), SEM (Society for Ethnomusicology), CORD (Congress on Research in Dance), *Chicago manual of style* of the University of Chicago Press, Prentice-Hall, Random House, as well as general bibliographies used as resources in dance scholarship, student papers, and theses. (See a sample comparison of MLA, APA and the DdA at the end of the introduction.)

Because dance is movement, requirements for studying dance differ from those of other scholarly fields. Dance research includes, along with the use of materials commonly found in related fields, an unusually wide use of many types of both published and non-published sources. Some of these sources are publicly available, for example: performances, lecture-demonstrations, master classes, and other mixed-media contributions to the field. But there are also sources, which were never accessible to the public, especially the participatory material.

Furthermore, in the study of dance, information which has been transmitted orally is often important. The interview examples (see 127–128; 142–144) allow flexibility in that they can be listed by the person interviewed or by the person interviewing, and contain adequate information about the conditions under which the interview took place. For example, #143 is a situation in which Rebecca Levy gave the information specifically to Marcia Aron. In #144, however, John Jones heard Tim Coe say something, and Jones was not specifically seeking scholarly material from Coe at the time.

Several years ago, partly in conjunction with the graduate course in Research and Bibliography taught in the U.C.L.A. Department of Dance, Dunin and deAlaiza sought a consistent format, based on the parenthetical citation style (see last section for an example of in-text citations), that would make it easier for students to document their sources when writing term papers, theses, or articles. Over a twenty-year time period the DdA was extended into use nationally and internationally, and we have seen that the DdA needed to be updated and significantly revised to include technological developments for the 2010 edition.

In order to create a format which would be easy to use – both in its writing and in clarity for understanding – we evolved a consistent way of treating similar information. The reference citation is divided into six *fields*, the last one being optional. The *fields*, or divisions of information, are as follows:

## Six fields of a reference

First field:	Author, creator, or facilitator (such as an organization) of the work
Second field:	Year
Third field:	Title The third field can be extended to include data related to the title: additional titles, edition, editor, translator, performer, and so on.
Fourth field:	Place
Fifth field:	Publisher or facilitator (the person or persons responsible for the creation or the availability of the material), an online URL address.
Sixth field:	Additional information, such as date of URL access. At the discretion of the writer, any information the reader may need to know is added in this field, which is optional.

In creating this format, we attempted to take into consideration not only the full range of materials to be used, but also the very international nature of much dance research, as for example, in Dance Ethnology. That is why we have used a minimum of abbreviations, *Jr.*, *U.C.L.A.*, and *D.C.* being among the few. We hope that the consistent format of six fields, a limitation of abbreviations and no added language within the reference, will be easy to use, even for scholars whose knowledge of English may be limited.

## FIRST FIELD

### Authors

The normal entry for first field is an author, listed by surname (also known as family name or last name), comma, given name:

**Kirstein, Lincoln.** (21)

There is a period at the end of the first field.

If the work has more than one author, each name is separated by a semicolon, as follows:

**Kraus, Richard; Chapman, Sarah.** (5)

There is a semicolon after each set of names.

With more than three authors, it is possible to use three dots within brackets after the second semicolon: ; [...]

**Bakka, Egil; Okstad, Kari Margrete; [...].** (8)

### Variations on the name

If the surname contains "junior," the entry is as follows:

**Collier Jr., John.** (2)

(Jr. is one of very few abbreviations used in the *DdA reference format for dance*.)

If the first word in a last name is not capitalized (such as *de, van, von, der*, and so on), the entry is alphabetized under the first capitalized name:

**Alaiza, Candi de.** (107)

**Dobben, Danielle J. van.** (86)

If the first word in a last name is capitalized, the entry is alphabetized under that name, such as **Van Zile, Judy.** (69)

When initials are used instead of a full given name, the initials are followed by a period:

**Scott, A.O.** (100)

There is no space between the period after the first initial and the second initial.

When the surname is the same for authors who are related, each name is listed separately:

**Janković, Ljubica; Janković, Danica.** (7)

Where the only listing for the author is initials (common in encyclopedias and periodicals), these are given in order of appearance, each followed by a period, without a space between them:

**J.R.Ma.** (77)

When known, the full name is used instead of initials.

The use of pseudonyms causes some difficulties. We have attempted to follow cataloguing procedures. If an author is listed only by a stage name or pseudonym, that name is the only listing:

**Matteo.** (28)

Care should be taken to list names by what the author, considers to be the name for alphabetization. For example, in a Hispanic name such as **Arrarás Soto, Francisco** (see 89), "Arrarás" is the author's father's last name, while "Soto" is his mother's. The author would consider himself an "Arrarás."

As above an author's name in some cultures has its own alphabetizing convention, such as listing by a given name or title rather than alphabetizing under the surname. Particularly note these conventions with Asian (Chinese), Southeast Asian and Arabic names. When possible these should be understood and respected.

<b>Mohd Anis Md Nor</b> (a name in Malaysia)	(4)
<b>Chua Soo Pong</b> (a name in Singapore)	(91)
<b>Yang Guizhen</b> (a name in China)	(92)

When different spellings are found for the same author, as is often the case with transliterated names, what appears to be the most commonly used spelling is selected for the alphabetical listing in the list of references; the original spelling or other versions of the name are placed in the list of references enclosed within brackets.

<b>Mladenović, Olivera [Младеновић, Оливера].</b>	(79)
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An online search of the Library of Congress Authorities under Name Authority Headings <<<http://authorities.loc.gov/cgi-bin/Pwebrecon.cgi?DB=local&PAGE=Firs>>> (2008 December 7) can direct the researcher/writer to a selected name spelling. Personal names in non-Western culture areas may also be consulted in three volumes (1954) edited by Clarence L. Barnhart, *The new century cyclopedia of names*. Another cataloging model (1977) is by IFLA (International Federation of Library Associations and Institutions), *Names of persons: national usages for entry in catalogues*, third edition.

When a work has been listed under a family name of a scholar whose later research is published under her married name, the married name may be added in brackets:

<b>Ivancich [Dunin], Elsie.</b>	(134)
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#### **Variations on "author" field:**

If a work, because of its nature, has no "author" as such, the first field can be listed under anyone credited with or responsible for the work. Text materials may be listed under an **editor**, a **translator** or a **compiler**. Music is attributed to its **composer**, **musician**, **compiler**, or **transcriber**. In dance, we may have a **notator**, **choreographer**, **director** or **artistic director**. Art objects may be created by an **artist**, a **sculptor**, or an **illustrator**. We list audio-visual materials under the **photographer**, the **videographer**, the **audiorecorder**, the **producer**, the **director**, and so forth. Other categories of interest used in this format are: **interviewer**, **speaker**, **teacher**, **student**, a person used as an informational **resource person**, and **participant-observer**. Good judgement will no doubt provide other appropriate categories in the future.

<b>Buckland, Theresa Jill (editor).</b>	(17)
<b>Hungry Wolf, Adolf; Hungry Wolf, Beverly (compilers).</b>	(37)
<b>Snyder, Allegra Fuller; Macdonald, Annette (producers).</b>	(55)

The explanation of who the person/source is follows the name and goes in parentheses. There is one space between the end of the name and the opening parenthesis, and there is no period after the closing parenthesis.

It is sometimes advisable to cite a source under two or more of the people responsible, listed alphabetically by the first surname:

**Arbeau, Thoinot (author); Sutton, Julia (editor).** (23)

If there is no indication of an author or other person responsible for the work, then the term in the fifth field (see below) is used in the first field, indicating the person or group making the source available. The fifth field may list a publishing company (see 104), an organization (see 39), a newspaper or encyclopedia (see 94), and so forth.

**Dance Notation Bureau.** (39)

**Gráficos Nebrija.** (43)

When there is no author or appropriate fifth field information, the title is used in the first field:

***Vacation/gold country: touring Amador County.***  
[≤ 1984]. *Vacation/gold country: touring Amador County.* [- :] [-.] (20)

***Kwakiutl dance mask (artifact).***  
[≤ 1984]. *Kwakiutl dance mask* (artifact). Los Angeles, California: Southwest Museum.  
(On display; Canadian.) (67)

The bracketed year is explained under the Second Field.

## SECOND FIELD

### Year

The year is normally aligned under the first field, followed by a period:

Hawkins, Alma M.  
**1964.**

The year given is that of the publication actually used (or the performance actually viewed). Thus, for a later edition or a reprint, the original year of publication is not the main entry. If the original year is important, as is the case in many dance historical works, it appears after the later year, in parentheses:

Arbeau, Thoinot.  
**1967(1589).** (23)

There is no space between the two dates.

When the date covers two years, it appears as follows:

Fitt, Sally.  
**1981–1982.** (83)

A range of years is indicated in a similar fashion:

Kaplan, Allison (student).  
**1984–1985.** (135)

When there are multiple publications within any given year by an author or group of authors, that year's publications are listed alphabetically by title. See explanation about in-text citation on page 49, and examples on page 51.

If the year of publication or creation is not given in the source, but is known, it appears in brackets:

Pilobolus.  
**[1975].** (44)

However, the year of an event or performance appears without brackets:

Primus, Pearl (teacher).  
**1986.** (134)

A work completed and accepted for publication, but which has not yet been published, is listed as "in press":

Buckland, Theresa.  
**[in press].** (25)

A work submitted for publication receives the year of creation in second field and an explanation of its status in sixth field (see sixth field for explanation, page 19):

Alaiza, Candi de; Gonzalez deAlaiza, Martín.  
**2007.** (107)

If the year of publication or creation is not known, then the year the source was first viewed by the writer is given in brackets with [≤] to indicate certainty that the work existed by that year.

Shawn, Ted.  
**[≤ 1972].** (108)

## THIRD FIELD

A quick glance at the third field clearly shows whether the type of source referenced can be publicly accessed as a "whole" published work, a "part" or section of a published work, or a source considered to be of "limited public access."

The title of a published or publicly available source that is a "**whole**" (and not a "part," or section of a larger work), such as a book, film, or object, is italicized.

The title of a "**section**" or "**part**" of a whole, such as a chapter of a book, a selection of an audio-cassette or digitized video disc (DVD), or a photograph in a collection, is enclosed within straight " " (not cursive) quotation marks, followed by the italicized name of the "whole" of which it is a part.

Sources with "**limited public access**," such as unpublished material, items accessible only in a private collection, archives, oral presentation, or participatory activity, receive no special punctuation; that is, no quotation marks, underlining, or italicizing.

### Title

The third field contains the title of the work, and if it is not self-evident, an explanation of what type of source it is. It is generally not necessary to identify books, sections of books, or articles separately:

Hawkins, Alma M.  
1964. *Creating through dance*. (1)

Only the first word of the title entry, proper nouns, and adjectives derived from proper nouns are capitalized (see also English translation in example below).

The title of a work in a foreign language is preferably translated into English. The translation comes after the original title in brackets:

Arrarás Soto, Francisco.  
1971. "**Danzas de Navarra**" [**Dances of Navarre**]. (89)

The translation of a title is enclosed in brackets, but it is not italicized, nor is it enclosed in quotation marks.

### A part or section of a whole

In citing a part of a whole, such as a section of a book, an article in a journal, or a paper in conference proceedings, the title of the part is given first, enclosed in quotation marks and ending with a period. The title of the whole follows and is italicized. Only the first word, proper nouns, and adjectives derived from proper nouns are capitalized. After the title of the whole, a colon introduces the page numbers of the section cited:

Van Zile, Judy.  
2001. "**Korean dance in Hawai'i: immigrant issues and cultural ownership**."  
*Perspectives on Korean dance*:220–234. (69)

For an article in a journal, the citation is similar, with:

- the name of the journal, italicized
- the volume number, given in Arabic numerals (one space)
- the issue number, which is enclosed in parentheses (no space) and italicized
- a colon
- the page numbers (no space)
- a period:

Vaughan, David.  
1984. "Twyla Tharp: launching a new American classicism." *Dance magazine*  
**16(1):52–54.** (85)

When there is a subtitle, it is separated from the main title by a period or colon. The order is as follows: main title, colon (or period), subtitle. Note that Roman numerals are always changed to Arabic numbers in the title field, as in the example above, where the original *Dancemagaziine XVI* becomes *Dancemagazine 16*.

Brackets are used to indicate page numbers not printed on the original document:

U.C.L.A. Committee on Fine Arts Productions.  
1979. "Srikandi Tanding – Palakrama" [Srikandi's challenge and wedding]  
**(program notes). Gamelan and dance from the court tradition of Central Java[:3].**  
(105)

A double issue shows both issue numbers in parenthesis, joined by a hyphen:

Fitt, Sally.  
1981–1982. "Conditioning for dancers." *Dance research journal* **14(1–2):32–38.**  
(83)

A new series is identified as such:

Pettan, Svanibor.  
1992. "'Lambada' in Kosovo: a profile of Gypsy creativity." *Journal of the Gypsy*  
*Lore Society* **2(2):117–130. Series 5.** (95)

Newspaper column numbers or letters appear in parentheses after the page number:

Pardo, Ed.  
1984. "Hispanic fest: beyond folk." *Los Angeles times*, **29 April, Sunday final**  
**[edition], calendar section:58 (columns 5–6); 59 (columns 1–6).** (87)

The addition of other information, such as the date, section, and edition is possible. If an article appears on non-continuous pages, these are separated by a comma or, if needed for clarity, by a semi-colon.

If a work has several volumes, each with a separate title, the general title comes first, followed by the volume title, both of them italicized:

Durant, Will.  
1954. *The story of civilization 1: our Oriental heritage.* (27)

An annual is identified as such:

Snyder, Allegra Fuller.  
1974. "The dance symbol." Tamara Comstock (editor), *New dimensions in dance research: anthropology and dance -- the American Indian, CORD research annual* 6:213–224. (80)

The name of an editor precedes the work edited, with "editor" given in parentheses, followed by a comma.

Works other than books or journals should be identified, in parentheses, directly after the title:

Barryte, Marcia Aron.  
1984. *Dance among the Sephardic Jews from Rhodes living in Los Angeles* (master's thesis). (34)

### Limited access titles

Some types of sources commonly used in dance do not have titles. In that case, a descriptive title is used. If the source is a holding from an archives or a collection accessible to the public, the listing used by that institution should be maintained:

Cohen, Selma Jeanne (interviewer).  
1970. **Interview with Charles Francis Woodford (Doris Humphrey's husband)**, (111)

Many privately-held sources, especially field materials, are listed by a descriptive title:

Dunin, Elsie Ivancich.  
1967. **St. George's day celebration in Skopje (field notes)**. (115)

### Extension of third field

Information can be added after the actual title field for any one of four purposes:

To show an edition number:

Kraus, Richard; Sarah Chapman.  
1981(1969). *History of the dance in art and education. Second edition*. (5)

To name and identify someone who participated in the creation or actualization of the work (other than the person/s listed in the author field or the editor named before the title):

Backman, E. Louis.  
1952. *Religious dances in the Christian church and in popular medicine*. E. Classen (translator). (24)

Rashid Sales.  
[≤ 1983]. *Sah'ra Ma'ah al Rag's al Shhargi* [Festive nights of eastern dance] (videocassette). Mohammad Khalil and folklore troupe (performers). (58)

To show that the work is part of a series:

Matteo.

1969. *Woods that dance*. Selma Jeanne Cohen (editor), *Dance perspectives* 33.

(28)

To give the date of a performance or an event:

Snyder, Allegra (speaker).

2007. **Is art a good idea? (public lecture); 13 November.**

(132)

The date (day and month) appears after the title, after all other information. The date is introduced by a semi-colon and is followed by a period. (Note: order the date by the day followed by the month, without punctuation.)

## FOURTH FIELD

The fourth element of the citation is the place of publication, or, in the case of a performance, lecture, interview, or other type of event, the place where the event took place. For one-of-a-kind sources, the geographical location of the holding institution or individual appears in fourth field.

The third field ends with terminal punctuation. The fourth field follows, after one space:

Collier Jr., John.  
1967. *Visual anthropology: photography as a research method*. **New York:** (2)

For the sake of clarity, it may be necessary to give additional information on the location of the publication, such as the name of the state, province, district, country:

Arrarás Soto, Francisco.  
1971. "Danzas de Navarra" [Dances of Navarre]. *Cuadernos de etnología y etnografía de Navarra* 3(8):171–219. **Pamplona, Navarre, Spain:** (89)

If the place of publication is not known, that fact is indicated by [– :].

Congresso Nacional do Samba.  
1962. *Carta do samba aprovada pelo I Congresso nacional do samba 28 de novembro/2 de dezembro de 1962* [Samba declaration approved by the first National Samba Congress 28 November to 2 December 1962]. [– :] (19)

If the place of publication is known, but not listed, it can be added in brackets:

Victoria and Albert Museum.  
[≤ 1979]. *Bridal costume, France: (Brittany, neighborhood of Pont-Ayen), 1st half 19th century* (postcard). [**London:**] (52)

For a one-of-a-kind item, the geographical location of the holding institution is given:

Costume of the "Kurenti" [masqueraders] (artifact).  
[1900–1930]. Costume of the "Kurenti," Ptuj Valley, Slovenia. **Los Angeles:** (129)

## FIFTH FIELD

The fifth field names the person (a facilitator) or organization responsible for the source and/or the electronic URL (Uniform Resource Locator) address. For published material, this is usually the publisher, but for performances, it may be the sponsoring organization:

Guest, Ann Hutchinson.  
2005. *Labanotation: the system of analyzing and recording movement*. Fourth edition.  
New York: **Routledge**. (22)

If a work is produced by more than one person or organization, the first one listed in the work itself (usually on the title page), is the fifth field entry. If it is important to list others, they can be added to the fifth field and separated by a semi-colon:

Karpeles, Maud (editor).  
1958. *The collecting of folk music and other ethnomusicological material: a manual for field workers*. London: **International Folk Music Council; Royal Anthropological Institute of Great Britain and Ireland**. (18)

A work giving no source of publication may be identified as such with [- :]

*Vacation/gold country: touring Amador County*.  
[≤ 1984]. *Vacation/gold country: touring Amador County*. [- :] [- .] (20)

An electronic online address (URL) is listed in the fifth field, framed by two angle brackets < and >. Because electronic sources can vary with updates, it is important to give the date (in the sixth field) to show when the online source was accessed as a reference.

U.S. Bureau of the Census.  
2000. *Census 2000: origins and language. United States*. Washington, D.C.: U.S. Bureau of the Census. <<http://factfinder.census.gov/servlet/SAFFPeople?>>. (10)

Sources which are one of a kind or are privately held may have the name of the holding institution or individual listed in fifth field, since that is the only way to locate these sources:

Shawn, Ted.  
[≤ 1972]. Ruth St. Denis: pioneer and prophet (manuscript). Los Angeles: **University of California (U.C.L.A.), Special Collections Library**. (108)

Maletic, Vera.  
1983. Four choreographic views of male-female interaction (research paper). Columbus, Ohio: **private collection**. (109)

## SIXTH FIELD

The sixth field is for supplementary information that may be important, such as reprint or publication status, language, format (especially for audiovisual materials), or location of an object or event. The sixth field can also contain dates for events or performances. Furthermore, the sixth field may include a supplementary electronic URL address.

Here are examples of sixth field use:

The year of a reprint of an edition:

Kirstein, Lincoln.  
1977(1935). *Dance: a short history of classic theatrical dancing*. Brooklyn, New York: Dance Horizons. **(Reprint of 1974 edition.)** (21)

An article submitted for publication:

Alaiza, Candi de; Martín deAlaiza.  
2007. Carnaval de Lanz [Carnival of Lanz] (manuscript). Alhambra, California: private collection. **(Submitted for publication.)** (107)

The language or languages of a work:

Gráficos Nebrija.  
1976. *Zambra: tablao del flamenco* [Zambra: Flamenco cabaret] (leaflet). Madrid: Gráficos Nebrija. **(Text in French, English, Spanish.)** (43)

When an article written in one language contains a summary written in another language, and the "summary" (not the article) is the source of information, then the summary is listed in the title field followed by the book or periodical title. The title of the article itself may be included in the sixth field:

Sremac, Stjepan.  
1978. "Folklore festivals in Croatia – past and present: summary," V. Ivir (translator). *Narodna umjetnost* 15:114–116. Zagreb: Zavod za istraživanje folklor. **(English summary of article: "Smotre folkloru u Hrvatskoj nekad i danas.")** (97)

The sixth field is useful in identifying the physical description of visual and audio materials, such as photographs, slides, graphics, motion pictures, video or audio formats. The proposed descriptive order for such an item is to identify the item, such as: videocassette, motion picture, DVD; its type, such as, VHS-PAL or VHS-NTSC, super-8 or 16-mm film; its duration in time or metric length; color or black/white, and so on; if a copy, then the location and date of copy. Not all of these elements may be present in any one citation, but identify the actual item as fully as possible.

Jadran Film.  
1948. *Village dances of Yugoslavia* (motion picture). Zagreb: Jadran Film.  
**(Videocassette, U-matic, 3/4-inch; 50 minutes; color; Seattle, Washington: Lincoln Arts; ≤1984.)** (56)

The sixth field can also present information about the purpose for which something was created or the occasion on which an event took place, including the date:

Pilobolus.

[1975]. *What is Pilobolus?* (promotional flyer). Los Angeles: University of California (U.C.L.A.). **(For Pilobolus performance ensemble, 26 April.)** (44)

As can be observed by this example, brackets are used to add information known by the writer, but not given in the source, such as in the second field, [1975].

The location of objects on public display appears in the sixth field. Note that *Kwakiutl dance mask* appears as a formal, public title because the mask is so titled for its public presentation by the museum.

*Kwakiutl dance mask* (artifact).

[≤ 1985]. *Kwakiutl dance mask*. Los Angeles, California: Southwest Museum.

**(On display; mask is from Canada.)** (67)

The examples in this reference format are divided into two basic types of sources.

### **PUBLIC ACCESS and LIMITED ACCESS**

The first are publically accessed sources while the second are sources of limited access. The published works include text in a hardcopy or electronic form, visual (filmic, pictorial, audiovisual), or audio works, and objects on display in museums, exhibits, and so forth. These sources are all in some way publicly available.

Sources of limited access, both tangible and ephemeral, are included in the second type. The tangible materials are those which are in private or special holdings, may be limited in number, and are not normally available to the public. The ephemeral sources include information which does not exist in a tangible form, such as information obtained through personal experience (presentational or participatory). Some examples of the ephemeral sources are: information obtained through one's participation in a master dance class; aurally from a lecture or conference paper presentation; from an actual performance (not from a recording of that performance); and from an informal interview during fieldwork. Electronic sources, such as e-mail, blogs, Facebook, Twitter, and YouTube, are included in this category.

In summary, both types of sources are immediately identifiable in the third field.

- \* The **public access** source is noted with an italicized title if it is a whole item, such as a book, or with quotation marks, if it is a section of a whole. In that case, the title of the whole follows in italics.
- \* The **limited access** reference that exists in a private or archival holding or is experientially learned is shown in the third field with no italics and no quotation marks.

The following DdA examples are numerically ordered and organized first by Public Access and then by Limited Access. The Public Access listings are ordered by *whole* italicized references and then by "section or part" references within a *whole*. The *whole* begins with references that are text, and non-text references, such as visuals and objects, follow. The "section" examples begin with text, and non-text visuals follow. Limited Access begins with text materials, followed by knowledge that is derived from oral, aural, observational, or participational experiences.

When the concept of the DdA reference style is understood, it is easier to use the format when writing and listing the references cited, whether text or knowledge is accrued by tangible or intangible means.

### COMPARATIVE REFERENCE STYLES

MLA = Modern Language Association  
 APA = American Psychological Association  
 DdA = *DdA reference format for dance*

Book, two authors, second edition:

- MLA Kraus, Richard, and Sarah Chapman. *History of the Dance in Art and Education*. 2nd ed. Englewood Cliffs, New Jersey: Prentice-Hall, 1981.
- APA Kraus, R., & Chapman, S. (1981). *History of the dance in art and education*. (2nd ed.) Englewood Cliffs, New Jersey: Prentice Hall.
- DdA Kraus, Richard; Chapman, Sarah. 1981[1969]. *History of the dance in art and education*. Second edition. Englewood Cliffs, New Jersey: Prentice-Hall.

Article in a reference work:

- MLA J. R. Ma. "The art of dance." *Encyclopaedia Britannica: Macropaedia*. 2002 ed.
- APA (no example)
- DdA J.R.Ma. 2002. "The art of dance." *The new encyclopaedia Britannica: macropaedia 16:935–957*. Fifteenth edition. Chicago: Encyclopaedia Britannica.

Electronic articles of a reference work:

- MLA "ballet." *Encyclopædia Britannica*. 2009. Encyclopædia Britannica Online. 04 Nov. 2009 <<http://www.britannica.com/EBchecked/topic/50559/ballet>>.
- APA ballet. (2009). In *Encyclopædia Britannica*. Retrieved November 04, 2009, from Encyclopædia Britannica Online: <http://www.britannica.com/EBchecked/topic/50559/ballet>
- DdA Guest, Ivor; Kant, Marion (authors); Augustyn Adam (editor). 2009. "Ballet." *Encyclopedia Britannica*. <<http://www.britannica.com/EBchecked/topic/50559/ballet>>. (2009 November 4.)

Motion Picture:

- MLA Sidney, George, dir. *Anchors Aweigh*. Choreography by Gene Kelly. MGM, 1945.
- APA Sidney, G. (Director). (1945). *Anchors aweigh* [Film]. MGM.
- DdA Sidney, George (director). 1945. *Anchors aweigh* (motion picture). Gene Kelly (choreographer). [Hollywood, California:] Metro Goldwyn Mayer. (Color, 143 minutes.)

Review of a book:

MLA Dosamantes-Alperson, Erma. Rev. of *Body Code: The Meaning in Movement*, by Warren Lamb and Elizabeth Watson. *Dance Research Journal*, 13.1 (1980), 36-38.

APA Dosamantes-Alperson, E. (1980). [Review of *Body code: The meaning in movement*.] *Dance Research Journal*, 13(1), 36-38.

DdA Dosamantes-Alperson, Erma.  
1980. "*Body code: the meaning in movement* by Warren Lamb and Elizabeth Warren" (review of book). *Dance research journal* 13(1):36–38. New York: Congress on Research in Dance.

Interview not publicly retrievable, or of limited access:

MLA Risner, Vicki. Personal interview. 5 September 1984.

APA (Personal communications cited in text only.)

DdA Risner, Vicki (consultant).  
1984. Interviewed and taped by Allison Kaplan, in Washington, D.C.; 5 September. Los Angeles: private collection of Allison Kaplan. (Audiocassette.)

Doctoral dissertation:

MLA Alter, Judith B. "An Examination of the Method and Problems of Dance Theory Written between 1930 and 1971." Diss. Harvard U, 1980.

APA Alter, J. (1980). *An examination of the method and problems of dance theory written between 1930 and 1971*. Unpublished doctoral dissertation, Harvard University, Cambridge.

DdA Alter, Judith B.  
1980. *An examination of the method and problems of dance theory written between 1930 and 1971* (doctoral dissertation). Cambridge, Massachusetts: Harvard University, Graduate School of Education.

**PUBLIC ACCESS – TEXT**  
**(BOOKS: HARDCOPY, ONLINE)**

**Single author with surname inverted:**

1. Hawkins, Alma M.  
1964. *Creating through dance*. Englewood Cliffs, New Jersey: Prentice-Hall.
2. Collier Jr., John.  
1967. *Visual anthropology: photography as a research method*. New York: Holt, Rinehart and Winston.

**Single author with surname not inverted (South Asian and Southeast Asian examples):**

3. Ragini Devi.  
1990(1972). *Dance dialects of India*. Second edition. Delhi, India: Motilal Banarsidass.
4. Mohd Anis Md Nor.  
1993. *Zapin, folk dance of the Malay world*. Singapore; New York: Oxford University Press.

**Two authors:**

5. Kraus, Richard; Chapman, Sarah.  
1981(1969). *History of the dance in art and education*. Second edition. Englewood Cliffs, New Jersey: Prentice-Hall.
6. Bandem, I Madé; DeBoer, Fredrik Eugene.  
1995. *Balinese dance in transition: Kaja and Kelod*. Second edition. Kuala Lumpur; New York: Oxford University Press.
7. Janković, Ljubica; Janković, Danica.  
1952. *Dances of Yugoslavia*. Violet Alford (editor), *Handbooks of European National Dances*. London: Max Parrish.

**More than two or three authors:**

8. Bakka, Egil; Okstad, Kari Margrete; [...].  
1997. *Nordisk folkedanstypologi. En systematisk katalog over publiserte nordiske folkedanser* [Nordic folk dance typology. A systematic catalog of published Nordic folk dances]. Trondheim, Norge: Rådet for folkemusikk og folkedans; Nordisk forening for folkedansforskning.

**Corporate author printcopy and online examples:**

9. U.S. Bureau of the Census.  
1973. *Census of population: 1970 2, subject reports part 1, national origin and language section 1*. Washington, D.C.: U.S. Government Printing Office.
10. U.S. Bureau of the Census.  
2000. *Census 2000: origins and language. United States*. Washington, D.C.: U.S. Bureau of the Census. <<http://factfinder.census.gov/servlet/SAFFPeople?>> (2009 November 3.)

11. European Centre for Traditional Culture.  
1998. Mihály Hoppál (editor), László Felföldi (guest editor), *ECTC Bulletin 4*. Budapest: European Centre for Traditional Culture.

**Without author or editor – using "fourth field" information in "first field":**

12. University of Chicago Press.  
2003. *The Chicago manual of style*. Fifteenth edition. Chicago: University of Chicago Press.
13. University of Chicago Press.  
2009. *The Chicago manual of style online*. Fifteenth edition. University of Chicago Press.  
<<http://www.chicagomanualofstyle.org/home.html>> (2009 November 5.)
14. Ministerio de Información y Turismo.  
1976. *Festivals of interest to tourists, 1976*. Madrid: Ministerio de Información y Turismo.

**Listing by author when book is edited:**

15. Laban, Rudolf (author); Ullman, Lisa (editor).  
1974. *The language of movement: a guide to choreutics*. Boston: Plays.

or

16. Laban, Rudolf.  
1974. Lisa Ullman (editor), *The language of movement: a guide to choreutics*. Boston: Plays.

**Listed by editor:**

17. Buckland, Theresa Jill (editor).  
2006. *Dancing from past to present: nations, culture, identities*. Society of Dance History Scholars, Studies in Dance History series. Madison, Wisconsin: University of Wisconsin Press.

**Multiple publishers:**

18. Karpeles, Maud (editor).  
1958. *The collecting of folk music and other ethnomusicological material: a manual for field workers*. London: International Folk Music Council; Royal Anthropological Institute of Great Britain and Ireland.

**Without place of publication, shown by [- :] :**

19. Congresso Nacional do Samba.  
1962. *Carta do samba aprovada pelo I Congresso nacional do samba 28 de novembro/2 de dezembro de 1962* [Samba declaration approved by the first National Samba Congress 28 November to 2 December 1962]. [- :] Ministério da Educação e Cultura; Campanha de Defesa do Folclore Brasileiro.

**Without author, date [≤ ], place of publication [- :], publisher [- .]:**

20. *Vacation/gold country: touring Amador County*.  
[≤ 1984]. *Vacation/gold country: touring Amador County*. [- :] [- .].

**Reprint of an edition:**

21. Kirstein, Lincoln.  
1977(1935). *Dance: a short history of classic theatrical dancing*. Brooklyn, New York: Dance Horizons. (Reprint of 1974 edition.)

**New edition:**

22. Guest, Ann Hutchinson.  
2005. *Labanotation: the system of analyzing and recording movement*. Fourth edition. New York: Routledge. (Originally published 1954.)

**New edition: translation into English:**

23. Arbeau, Thoinot (author); Sutton, Julia (editor).  
1967(1589). *Orchesography*. Mary Stewart Evans (translator). New York: Dover. (Original 1589 text, Langres: Jehan des Preyz.)
24. Backman, E. Louis.  
1952. *Religious dances in the Christian church and in popular medicine*. E. Classen (translator). London: George Allen & Unwin.

**Book in press, or forthcoming:**

25. Buckland, Theresa.  
[in press]. *Society dancing: fashionable bodies in Victorian and Edwardian England*. (Contracted by Wesleyan University Press.)

**Multi-volume book:**

26. Cohen, Selma Jeanne (founding editor).  
1998. *International encyclopedia of dance 1–6*. New York: Oxford University Press; Dance Perspectives Foundation.

**Multi-volume book with separate title:**

27. Durant, Will.  
1954(1935). *The story of civilization 1: our Oriental heritage*. New York: Simon and Schuster.

**Monograph in a series:**

28. Matteo.  
1968. *Woods that dance*. Selma Jeanne Cohen (editor), Dance perspectives 33. New York: Dance Perspectives.
29. Dunin, Elsie Ivancich.  
1984. *Dance occasions and festive dress in Yugoslavia*. UCLA Museum of Cultural History monograph series 23. [Los Angeles:] Regents of the University of California.

**Dance education study guide:**

30. Vissicaro, Pegge.  
2004. *Studying dance cultures around the world: an introduction to multicultural dance education*. Dubuque, Iowa: Kendall/Hunt Publishing.
31. Papendorp, Jennifer van (project manager).  
2007. *Dance studies: dance theory and history study guide, grades 10–12*. Western Cape, South Africa: Western Cape Education Department; Directorate Curriculum Development. <[http://curriculum.pgwc.gov.za/resource\\_files/32131617\\_Dance\\_History\\_1.pdf](http://curriculum.pgwc.gov.za/resource_files/32131617_Dance_History_1.pdf)> (2009 November 2.)

**Bibliography:**

32. Douglass, William A.; Etulain, Richard W.  
1981. *Basque Americans: a guide to information sources*. Ethnic Studies Information Guide, series 6. Detroit, Michigan: Gale Research.
33. Zebec, Tvrtko (compiler, editor); Niemčić, Iva (editor).  
2003. *Dance research published or publicly presented by members of the Study Group on Ethnochoreology*. Zagreb, Croatia: Institute of Ethnology and Folklore Research; International Council for Traditional Music Study Group on Ethnochoreology.

**Master's thesis:**

34. Barryte, Marcia Aron.  
1984. *Dance among the Sephardic Jews from Rhodes living in Los Angeles* (master's thesis). Los Angeles: University of California (U.C.L.A.), Department of Dance.

**Doctoral dissertation:**

35. Alter, Judith B.  
1980. *An examination of the method and problems of dance theory written between 1930 and 1971* (doctoral dissertation). Cambridge, Massachusetts: Harvard University, Graduate School of Education.

**Dissertation published:**

36. Kealiinohomoku, Joann W.  
2008(1976). *Theory and methods for an anthropological study of dance*. Flagstaff, Arizona: Cross-Cultural Dance Resources. (Originally submitted as a doctoral dissertation in the Department of Anthropology, Indiana University, 1976.)

**PUBLIC ACCESS  
OTHER TEXT EXAMPLES**

**(BOOKLETS, PAMPHLETS, CIRCULARS, LEAFLETS, LINER NOTES)  
REFERENCED AS A *WHOLE***

**Booklet:**

37. Hungry Wolf, Adolf; Hungry Wolf, Beverly (compilers).  
1983. *Pow wow I* (booklet). Skookumshuck, British Columbia, Canada: Good Medicine Books.
38. Mahrajan Al-Fan Organizing Committee.  
1996. *Third annual festival of Arab world culture* (program booklet). New York: Mahrajan Al-Fan Organizing Committee. (Festival co-sponsored by The Brooklyn Museum; 7–8 September.)

**Pamphlet:**

39. Dance Notation Bureau.  
[≤ 1985]. *Notated theatrical dances: recorded in Labanotation, Benesh Movement Notation* (pamphlet). New York: Dance Notation Bureau.

**Circular:**

40. U.S. Copyright Office.  
1981. *Circular R1: copyright basics*. Washington, D.C.: U.S. Government Printing Office.
41. United States Copyright Office.  
2009. *Copyright basics*. Washington, D.C.: United States Copyright Office. <<http://www.copyright.gov/circs/circ01.pdf>>. (2009 November 5.)

**Brochure:**

42. Dominican College.  
1985. *Historical music and dance workshops at Dominican College summer 1985* (brochure). San Rafael, California: Dominican College.

**Leaflet:**

43. Gráficos Nebrija.  
1976. *Zambra: Tablao del Flamenco* [Zambra: Flamenco cabaret] (leaflet). Madrid: Gráficos Nebrija. (French, English, Spanish.)

**Flyer:**

44. Pilobolus.  
[1975]. *What is Pilobolus?* (promotional flyer). Los Angeles: University of California (U.C.L.A.). (Pilobolus performance ensemble, 26 April.)

**Liner notes:**

45. Herri-Gogoa.  
1971. *Baztango dantzak 2* [Dances of Baztan 2] (liner notes). Herrikoi-musika sorta 3 [Selections of our music 3]. [San Sebastian,] Spain: Herri-Gogoa. (Issued with audio-disc *Baztango Dantzak*, HG 26-L.)
46. Lindo Folklorni Ansambl.  
2005. *Lindo. Homo u kolo, 1965–2005* [Lindo. Let's dance, 1965–2005] (liner notes). Dubrovnik, Croatia: Folklorni Ansambl "Lindo". (Liner notes issued with DVD *Lindo. Homo u kolo, 1965–2005*, on occasion of 40th anniversary concert; liner notes in four languages: Croatian, English, German, Italian.)
47. Weber, Alain (author); Flett, Ishbel (translator).  
1996. *Road of the Gypsies* (liner notes). Frankfurt, Germany: Zweitausendeins Versand. (Issued with double compact discs; music compiled by Christian Scholze and others.)

**PUBLIC ACCESS  
VISUAL SOURCES**

**(IMAGES – STILL: SLIDES, PHOTOS)  
REFERENCED AS A *WHOLE***

**Photographic – slides, photos:**

48. Reynolds, Nancy; Reimer, Susan (compilers).  
1978. *Twentieth-century dance in slides* (slides). New York: Pictura Dance. (35mm; color, black/white.)
49. Blechman, Marcus (photographer).  
1942. *Jose Limon in "Chorale preludes"* (slide). Nancy Reynolds; Susan Reimer (compilers), *Twentieth-century dance in slides 3: 7*. New York: Pictura Dance. (35mm; black/white.)
50. Morgan, Barbara (photographer).  
1940. *Martha Graham, letter to the world* (photograph). Williamstown, Massachusetts: Williams College Museum of Art. <[http://www.wcma.org/collections/american\\_collection/bmorgan\\_letter.shtml](http://www.wcma.org/collections/american_collection/bmorgan_letter.shtml)>. (2009 December 4.)
51. Dunin, Elsie Ivancich (photographer).  
2000(1976). *A Pannonian line dance (kolo)* (photo). Timothy Rice; James Porter; Chris Goertzen (editors), *Garland Encyclopedia of World Music 8, Europe*: 932. New York: Garland Publishing. (Photo in article, "Croatia" by Mark Forry.)

**Photographic – postcard:**

52. Victoria and Albert Museum.  
[≤ 1979]. *Bridal costume, France: (Brittany, neighborhood of Pont-Aven), first half 19th century* (postcard). [London:] Victoria and Albert Museum.

**Pictorial in a series:**

53. Fournier.  
[≤ 1972]. *Danzas vascas* [Basque dances] (postcards). Vitoria, Spain: Fournier. (Two series; ten postcards in each series.)

**CD-ROM images:**

54. Goutlaki-Voutira, Alexandra (exhibition organizer).  
2003. *Images of music: rhythm in music and dance. Virtual exhibition 2* (CD-ROM). Innsbruck, Austria: Institut für Musikwissenschaft.

**PUBLIC ACCESS  
AUDIOVISUAL SOURCES**

**(MOTION PICTURE FILM, VIDEO, DIGITAL VIDEO DISK (DVD)  
REFERENCED AS A *WHOLE***

**Listed by producer/director:**

55. Snyder, Allegra Fuller; Macdonald, Annette (producers).  
1982. *Mary Wigman: when the fire dances between the two poles* (motion picture). Berkeley: University of California Extension Media Center. (16mm; 43 minutes; black/white.)

**Video copy of a film:**

56. Jadran Film.  
1948. *Village dances of Yugoslavia* (motion picture on video). Zagreb: Jadran Film.  
(Videocassette, U-matic, 3/4-inch; 50 minutes; color; Seattle, Washington: Lincoln Arts; ≤1984.)

**DVD copy of film:**

57. Boxell, Dennis.  
2000. *Jugoslavenski narodni plesovi "Yugoslav folk dances". The 1948 classic* (DVD). Fair Oaks, California: Dennis Boxell. (Original film 1948 by Jadran Film, Zagreb, Yugoslavia.)

**Videocassette:**

58. Rashid Sales.  
[≤ 1983]. *Sah'ra Ma'ah al Raq's al Sharqi* [Festive nights of eastern dance] (videocassette). Mohammed Khalil and folklore troupe (performers). New York: Rashid Sales. (VHS-NTSC; 2 hours; color.)
59. Vitez, Zorica; Bagur, Vido (*urednici* [editors]).  
2007. *Četrdesest godina međunarodne smotre folklora u Zagrebu* [Forty years of the international folklore festival in Zagreb] (DVD). Zagreb: Institut za etnologiju i folkloristiku. (Text by Zorica Vitez; photographs by Vido Bagur; images from archival sources.)
60. Franklin, Bonnie (tap dancer); Shapiro, Marilyn (text, producer).  
2004(1984). *I hate to exercise, I love to tap* (DVD). West Long Branch, New Jersey: Kultur Video. (DVD; 86 minutes; original recording on videocassette, 1984.)
61. Mihályi, Gábor (director/choreographer).  
2006. "Part One – From father to son: Gypsies." *Hungarian concerto, Hungarian State Folk Ensemble* (DVD). Budapest: Art-Team 3000 DVD003. (Dancers of the Hungarian State Folk Ensemble; "Gypsies" – six minutes duration; 21 minutes after start of DVD.)

**Audiiodisc:**

62. London Records.  
[≤ 1970]. *España I* [Spain 1] (audiiodisc). Ataulfo Argenta (conductor), La Orquesta Nacional de España. England: London Records. (LL-1585; 12 inches; 2 sides; 33-1/3 rpm.)

**Audiocassette:**

63. Ediciones Fonográficas.  
1975. *Folklore gallego 1* (audiocassette). Coro Infantil Virgen Peregrina de Pontevedra (performers). Barcelona, Spain: Ediciones Fonográficas. (Olympo C-303, side 1; 30 minutes.)

**Compact disc = CD:**

64. Casablanca Record and Film Works.  
1983. *Flashdance* (compact disc). [U.S.A.:] Casablanca Record and Film Works. (Original soundtrack from the motion picture [Paramount].)

**PUBLIC ACCESS  
VISUAL OBJECT**

**(PUBLICLY EXHIBITED)  
REFERENCED BY TITLE AS A *WHOLE***

**Pictorial:**

65. Matisse, Henri (artist).  
1909. *The Dance* (oil painting). New York: Museum of Modern Art. (On display.)

**Sculpture:**

66. Graham, Robert (sculptor).  
1978. *Dance door* (bronze sculpture). Los Angeles: Music Center. <<http://www.bluffton.edu/~sullivanm/lapublicsc/grahamdance.html>>. (On display, 2009 December 5].)

**Artifact:**

67. *Kwakiutl dance mask* (artifact).  
[≤ 1985]. *Kwakiutl dance mask* (artifact). Los Angeles, California: Southwest Museum. (On display; [mask is from Canada](#).)
68. *Gwakwiwe, Kwagiulth dancer* (image) [author unknown].  
[≤ 2009]. *Gwakwiwe, Kwagiulth dancer*. Kwakiutl ceremonial dance mask, image number 2 (image of bronze sculpture with cedar raven mask).  
<<http://skeena50.tripod.com/ceremonies.html>> (2009 November 4.)

**PUBLIC ACCESS**  
**"SECTION/PART" OF A *WHOLE***  
**TEXT**

**CHAPTERS, ARTICLES, ABSTRACTS, REVIEWS,**  
**REPORTS, PROGRAM NOTES**  
**(IN BOOKS, JOURNALS, NEWSPAPERS, NEWSLETTERS, PROGRAMS)**  
**REFERENCED AS A "SECTION" OR "PART"**

**Of a book by a single author:**

69. Van Zile, Judy.  
2001. "Korean dance in Hawai'i: immigrant issues and cultural ownership." *Perspectives on Korean dance*:220–234. Middletown, Connecticut: Wesleyan University Press. (Chapter 9, part 3. Beyond Korea's shores.)

**Of a book by multiple authors:**

70. Bonfiglioli, Carlo.  
1996. "Fariseos y matachines: el conflicto y la armonía cósmicos" [Pharisees and Matachines: cosmic conflict and harmony]. Jesús Jáuregui; Carlo Bonfiglioli; [...], *Las danzas de conquista I. México contemporáneo*:255–284. México: Consejo para la cultura y las artes fondo de cultura económica.

**Of an edited book with multiple authors:**

71. Giurchescu, Anca.  
2007. "A historical perspective on the analysis of dance structure in the International Folk Music Council (IFMC) / International Council for Traditional Music (ICTM)." Adrienne L. Kaeppler; Elsie Ivancich Dunin (editors), *Dance structures: perspectives on the analysis of human movement*:1–18. Budapest: Akadémiai Kiadó.
72. Kaeppler, Adrienne L.  
2007. "Preface." Adrienne L. Kaeppler; Elsie Ivancich Dunin (editors), *Dance structures: perspectives on the analysis of human movement*: v–vi. Budapest: Akadémiai Kiadó.

**Of a book with one editor, author and translator:**

73. Sparti, Barbara.  
1993. "Dancing in fifteenth-century Italian society." *Guglielmo Ebreo of Pesaro, De pratica seu arte tripudii. On the practice or art of dancing*:47–61. Oxford, England: Clarendon Press.

**Of an unedited book with multiple authors:**

74. Ruyter, Nancy Lee.  
2007. "Dance scholarship in Mexico." *The 38th Congress on Research in Dance annual conference. Continuing dance culture dialogues: Southwest borders and beyond, November 2–5, 2006 Tempe, Arizona*:130–133. New York: Congress on Research in Dance.

**Of an edited book with multiple editors:**

75. Chao, Chi-Fang.  
2005. "Between the dancer and the cultural performer: contemporary dance practices in Takeomi, southern Okinawa." Elsie Ivancich Dunin; Anne von Bibra Wharton; László Felföldi (editors), *Dance and society: dancer as a cultural performer*:15–23. Mihály Hoppál (editor), European Folklore Institute, volume 5. Budapest: Académiai Kiadó, European Folklore Institute.
76. Wallace, William J.  
1978. "Hupa, Chilua, and Whilkut." Robert F. Heizer (volume editor), *California*. William C. Sturtevant (general editor), *Handbook of North American Indians* 8:164–179. Washington[, D.C.]: Smithsonian Institution.

**In a reference work:**

77. J.R.Ma.  
2002. "The art of dance." *The new encyclopaedia Britannica: macropaedia 16*:935–957. Fifteenth edition. Chicago: Encyclopaedia Britannica.
78. *Ballet encyclopedia, ballet dancers*.  
1969(2007). "Alvin Ailey." *Ballet encyclopedia, ballet dancers*. <<http://www.the-ballet.com/ailey.php>>. (2009 December 7.)

**In an edited monograph series:**

79. Mladenović, Olivera [Младеновић, Оливера].  
1973. "The 'kolo' dance of the South Slavs: summary." *Коло у јужних словена* [Kolo u južnih Slovena]. Milorad Vasović (editor), *Ethnographical Institute monograph* 14:187–189. Beograd: Serbian Academy of Sciences and Arts. (Monograph in Serbian; summary in English.)

**In an annual:**

80. Snyder, Allegra Fuller.  
1974. "The dance symbol." Tamara Comstock (editor), *New dimensions in dance research: anthropology and dance – the American Indian, CORD research annual* 6:213–224. New York: Committee [Congress] on Research in Dance. (Proceedings of the third conference on research in dance, 1972.)

**Reprint of an article, and reprint translated into another language:**

81. Kealiinohomoku, Joann.  
2001(1970). "An anthropologist looks at ballet as a form of ethnic dance." Ann Dils; Ann Cooper Albright (editors), *Moving history/dancing cultures: a dance history reader*:33–43. Middletown, Connecticut: Wesleyan University Press. (Originally published 1970, *Impulse*, San Francisco: Impulse Publications.)
82. Kealiinohomoku, Joann.  
2000(1970). "An anthropologist looks at ballet as a form of ethnic dance" (Haeree Choi, translator to Korean). *Dance Magazine MOMM* 70(2):56–59. Seoul, Korea: Chang Mu Arts Center. (Reprint in Korean; originally published 1970, *Impulse*, San Francisco: Impulse Publications.)

**In a journal, yearbook, magazine, newsletter, or newspaper:**

83. Fitt, Sally.  
1981–1982. "Conditioning for dancers." *Dance research journal* 14(1–2):32–38. New York: Congress on Research in Dance.
84. Grau, Andrée.  
2001. "Ritual dance and 'modernization': the Tiwi example." Adrienne L. Kaeppler (guest editor), *Yearbook for traditional music* 33:73–81. Los Angeles: International Council for Traditional Music; Department of Ethnomusicology, University of California at Los Angeles.
85. Vaughan, David.  
1984. "Twyla Tharp: launching a new American classicism." *Dancemagazine* 16(1):52–54. New York: Dance Magazine.
86. Dobben, Danielle J. van.  
2009. "Following Atatürk's lead: gender and modernity in the Turkish Republican ballrooms." *CCDR newsletter* 30(Winter):1,4–6. Tempe, Arizona: Cross-Cultural Dance Resources.
87. Pardo, Ed.  
1984. "Hispanic fest: beyond folk." *Los Angeles times*, 29 April, Sunday final [edition], calendar section: 58 (columns 5–6); 59 (columns 1–6). Los Angeles: Times Mirror Company.
88. Bruner, Betsey.  
2009. "Embracing a dance form: aficionados of Argentine tango welcome its intimate embrace and compelling rhythms." *Arizona daily sun*, Sunday, 1 November: C1–C2. Flagstaff, Arizona: Flagstaff Publishing Company.

**In a journal; article title not in English:**

89. Arrarás Soto, Francisco.  
1971. "Danzas de Navarra" [Dances of Navarre]. *Cuadernos de etnología y etnografía de Navarra* 3(8):171–219. Pamplona, Navarre, Spain: Institución Príncipe de Viana.

**In an anthology of articles:**

90. Osawe, Shashi.  
2007. "Dance documentation, preservation and revival: a comparative study of Ugho dance of the Benins, past and present." Chris Ugolo (editor), *Perspectives in Nigerian dance studies*:237–252. Ibadan, Nigeria: Caltop Publications (Nigeria) Limited.

**In a collection of symposium presentations – Chinese name examples:**

91. Chua Soo Pong [Chua, Soo Pong].  
1997. "Dance in Singapore: the multicultural heritage." *ASEAN dance symposium at the 4th ASEAN dance festival Singapore, 8th–12th Dec 1996*:72–93. Singapore: National Arts Council; ASEAN Committee on Culture and Information.
92. Yang Guizhen [Yang, Guizhen].  
1987. "Bai songs and dances." Chen Weiye; Ji Lanwei; Ma Wei (editors), *Flying dragon and dancing phoenix: an introduction to selected Chinese minority folk dance*:1–7. Beijing, China: New World Press; Minority Literature and Art Research Centre, Central Institute for Nationalities.)

**In a newsletter (without author or editor listed), publisher as "first field":**

93. American Folklore Society.  
1984. "American folk art tours eastern Europe." *American folklore society newsletter* 13(3):1.  
Washington, D.C.: American Folklore Society.

**In a newspaper (without author or editor listed), with newspaper publisher as "first field":**

94. Times Mirror Company.  
1986. "Gala opening for American Ballet Theatre." *Los Angeles times*, 30 January, part 6:6  
(columns 2–3). Los Angeles: Times Mirror Company.

**In a new series:**

95. Pettan, Svanibor.  
1992. "'Lambada' in Kosovo: a profile of Gypsy creativity." *Journal of the Gypsy Lore Society*  
2(2):117–130. Series 5. Cheverly, Maryland: Gypsy Lore Society.

**In press, or forthcoming:**

96. Öztürkmen, Arzu.  
[forthcoming]. "Performance, iconography, and narrative in Ottoman Turkish imperial  
festivals." Barbara Sparti; Judy Van Zile; [...] (editors), *Imaging dance: visual representations  
of dancers and dancing*.

**English summary of an article in another language:**

97. Sremac, Stjepan.  
1978. "Folklore festivals in Croatia – past and present: summary," V. Ivir (translator). *Narodna  
umjetnost* 15:114–116. Zagreb: Zavod za istraživanje folkloru. (English summary of article:  
"Smotre folkloru u Hrvatskoj nekad i danas.")

**Review of a book:**

98. Dosamantes-Alperon, Erma.  
1980. "Body code: the meaning in movement by Warren Lamb and Elizabeth Warren" (book  
review). *Dance research journal* 13(1):36–38. New York: Congress on Research in Dance.

**Review of a film:**

99. Dunstan, Raymond David.  
1983. "The three worlds of Bali. By Ira R. Abrams" (film review). *Journal of American  
folklore* 96(381):374–375. Washington, D.C.: American Folklore Society.

**Review of a film online:**

100. Scott, A.O.  
2009. "La Danse: the Paris Opera Ballet (2009). Creating dialogue from body language"  
(movie review). *New York Times*, Wednesday, November 4, 2009.  
<<http://movies.nytimes.com/2009/11/04/movies/04danse.html>> (2009 November 5.)

**Report online:**

101. David, Ann R.  
2009. "Minutes of the Business Meeting, 15 August, 2008, 25th Symposium, Kuala Lumpur." *ICTM International Council for Traditional Music: ICTM Study Groups website*.  
<<http://www.ictmusic.org/ICTM/beta/stg/index.php?lcode=5&tcode=126>> (2009 October 21.)

**Abstract of a paper presented at a scholarly meeting:**

102. Sault, Nicole L.  
1981. "The godmother: the role of Zapotec women in ritual kinship" (paper abstract). *Abstracts of the 80th annual meeting*: 50. Washington, D.C.: American Anthropological Association.
103. Thiagarajan Premalata [Thiagarajan, Premalata].  
2009. "Transmission and presentation of Bharata Natyam: observation on two prominent male dance practitioners in Malaysia" (paper abstract). Mohd Anis Md Nor; [...] (editors), *Proceedings 25th symposium Kuala Lumpur: ICTM Study Group on Ethnochoreology*:182–183. Kuala Lumpur: Cultural Centre University of Malaya; International Council for Traditional Music Study Group on Ethnochoreology.

**Program notes:**

104. Arts & Leisure Publications.  
1983. "El sombrero de tres picos" [The three-cornered hat] (program notes). *U.C.L.A. Center for the Performing Arts, November*:15. Los Angeles: Arts & Leisure Publications. (For performance of National Ballet of Spain at University of California at Los Angeles.)
105. U.C.L.A. Committee on Fine Arts Productions.  
1979. "Srikandi Tanding – Palakrama" [Srikandi's challenge and wedding] (program notes). *Gamelan and dance from the court tradition of central Java*[:3]. Los Angeles: University of California (U.C.L.A.), Committee on Fine Arts Productions; Departments of Dance, Music and Theater Arts; Office of Summer Sessions. (Performance 3–4 August.)
106. Silverman, Carol.  
1999. "The Gypsy caravan. About the artists" (program notes). *Cal performances 98/99 season (February–March)*:11c–12c, 21–21b. San Francisco, California: University of California at Berkeley; Stagebill.

**LIMITED ACCESS  
MATERIALS IN PRIVATE OR ARCHIVAL COLLECTIONS**

**TEXT  
(UNPUBLISHED MANUSCRIPTS, RESEARCH PAPERS, FIELD NOTES, INTERVIEWS,  
ELECTRONIC COMMUNICATION)**

**Manuscript submitted for publication:**

107. Alaiza, Candi de; Gonzalez deAlaiza, Martín.  
2007. Carnaval de Lanz [Carnival of Lanz] (manuscript). Alhambra, California: private collection. (Submitted for publication.)

**Unpublished manuscript:**

108. Shawn, Ted.  
[≤ 1972]. Ruth St. Denis: pioneer and prophet (manuscript). Los Angeles: University of California (U.C.L.A.), Special Collections Library. (Ruth St. Denis Collection.)

**Research paper presented at a professional meeting (such as, a symposium or a conference):**

109. Maletic, Vera.  
1983. Four choreographic views of male-female interaction (research paper). Columbus, Ohio: private collection. (Originally presented at Congress on Research in Dance [CORD] annual conference at Brigham Young University, Provo, Utah, 7–10 October.)

**Interview, oral history on file in archives:**

110. Ivančan, Ivan (interviewer).  
1961. [Manuscript] 382: zapisi iz Konavala [notes from Konavle]: Stjepo Vezelić Mijovov (transcriber). Zagreb: Institute of Ethnology and Folklore Research. (In Croatian.)
111. Cohen, Selma Jeanne (interviewer).  
1970. Interview with Charles Francis Woodford (Doris Humphrey's husband), reel 2 (audiotape); 14 November. New York: Public Library Dance Collection.
112. Hawkins, Alma (interviewee); Snyder, Allegra (interviewer).  
1981. Creating the UCLA Department of Dance (oral history transcript). Los Angeles: Oral History Program; University of California at Los Angeles.

**Handwritten text: diary/journal, letter, field notes:**

113. St. Denis, Ruth.  
1939. Journal (April–December). Los Angeles: University of California (U.C.L.A.), Special Collections Library. (Ruth St. Denis Collection.)
114. St. Denis, Ruth.  
1900. Letter to her mother, from Baltimore; 4 February. Los Angeles: University of California (U.C.L.A.), Special Collections Library. (Ruth St. Denis Collection.)

115. Dunin, Elsie Ivancich.  
1967. St. George's Day celebration in Skopje (field notes); 6–9 May. Los Angeles: private collection.

**Electronic communication for textual e-mail, blog, Twitter, Facebook  
(also see oral (non-text) communication examples on page 44):**

116. xxxxx, xxxxx (resource person).  
2009. Electronic text to/from xxxxxxxxx, 7 December (e-mail, blog, Twitter, Facebook, or other future electronic communication with text). [-:] private file.

**LIMITED ACCESS  
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**NON-TEXT SOURCES  
(NOTATIONS, VISUAL OR MUSICAL FIELD RECORDINGS, ARTIFACTS)**

**Dance notation score in archives:**

117. Lamb, Warren (notator).  
[≤1990]. Industrial rhythm (Labanotation scores). Guildford, Surrey, United Kingdom:  
University of Surrey. (Collection stored in NRCD [National Resource Centre for Dance]  
Archives.)

**Dance music notation in private collection:**

118. Alaiza, Candi de (transcriber).  
1977. Eskualdunak (dance music). Alhambra, California: private collection. (1 page.)

**Slide or photograph in private collection:**

119. Alaiza, Candi de (photographer).  
1976. Competition dancers from Irun, Guipuzcoa (slide). Alhambra, California: private  
collection. (#76-X-34; 35mm; color.)
120. Dunin, Elsie Ivancich (photographer).  
1979. Five-day wedding in Mrčevo Village, Croatia (slides). Flagstaff, Arizona: private  
collection. (35mm; color.)

**Motion picture (as a filmed record):**

121. Alaiza, Candi de (photographer).  
1978. I Wayan Lendra performing Balinese dance at the University of California at Los  
Angeles (unedited super-8 film). Alhambra, California: private collection. (Two 3-minute rolls;  
color; sound.)

**Video:**

122. Dunin, Elsie Ivancich (videographer).  
1977. St. George's Day/Erdelezi celebration in Skopje, Yugoslavia (video field recordings of  
dance and music); 6–9 May. Los Angeles: private collection. (1/4-inch reel; black/white.)

**DVD:**

123. Foto Anić (videographer).  
2009. Kumpanjija (DVD). Blato, Korčula. (Local videographer of village event, with a sword  
dance performance.)

**YouTube:**

124. smile4890.  
2007. Jade bailando [Jade dancing] (YouTube video; <<http://www.youtube.com/watch?v=2WQLOtK74IQ>> (2008 April 25.) (Video showing Brazilian actress belly dancing in Brazilian telenovela series *O Clone*; 2:13 minutes.)
125. byronfgarcia.  
2007. 'Thriller' original upload (YouTube video). <<http://www.youtube.com/watch?v=hMnk7lh9M3o>>. (2007 July 19.) (Prison inmates in Cebu, Philippines practice Michael Jackson's *Thriller* routine; 4:26 minutes.)

**Audio-recorded field notes, interview:**

126. Dunin, Elsie Ivancich (audiorecorder).  
1976. St. George's Day celebration in Skopje, Yugoslavia (audio field recordings of dance music); 6–9 May. Los Angeles: private collection. (Audiocassette.)
127. Risner, Vicki (consultant).  
1984. Interview taped by Allison Kaplan, in Washington, D.C.; 5 September. Los Angeles: private collection of Allison Kaplan. (Audiocassette.)
128. Kaplan, Allison (interviewer).  
1984. Taped interview of Vicki Risner, in Washington, D.C.; 5 September. Los Angeles: private collection. (Audiocassette.)

**Museum holdings:**

129. Costume of the "Kurenti" [masqueraders] (artifact).  
[1900–1930]. Costume of the "Kurenti," Ptuj Valley, Slovenia, Yugoslavia. Los Angeles: University of California (U.C.L.A.), Fowler Museum of Cultural History.
130. Rod puppet of "Udel" (artifact).  
[≤ 1967]. Rod puppet of "Udel," Sunda, Tjiribon, Indonesia. Los Angeles: University of California (U.C.L.A.), Fowler Museum of Cultural History. ("Wayang golek purua" [rod shadow puppet].)

**Artifact in private collection:**

131. Mask of "ermitaño" [Hermit] (artifact).  
[≤ 1980]. Mask of "ermitaño," Patzcuaro, Mexico. Alhambra, California: private collection of Candi and Martín deAlaiza.

## LIMITED ACCESS

### EXPERIENTIAL SOURCE FOR INFORMATION THAT IS DERIVED AURALLY, ORALLY, OBSERVATIONAL AND/OR PARTICIPATIONAL

#### Public lecture:

132. Snyder, Allegra (speaker).  
2007. Is art a good idea? (public lecture); 13 November. Los Angeles: University of California (U.C.L.A.), Glorja Kaufman Dance Theater.

#### Conference presentation:

133. Thomas, Emma Lewis (speaker).  
1982. Five duets by Domenico da Piacenza (paper presentation); 14 February. Harvard University, Cambridge, Massachusetts: Dance History Scholars. (Fourth annual conference.)

#### Class, workshop:

134. Primus, Pearl (teacher).  
1986. African dance workshop (dance class); 7 February. Los Angeles: University of California (U.C.L.A.), Department of Dance, Graduate Dance Ethnology Students. (On occasion of the U.C.L.A. Dance Ethnology Forum.)
135. Kaplan, Allison (student).  
1984–1985. Dance study with Judy Mitoma (instructor), Dance of Indonesia (course); fall, winter, spring quarters. Los Angeles: University of California (U.C.L.A.), Department of Dance.

#### Direct participation in a dance event:

136. Dunin, Elsie Ivancich (participant/observer).  
1985. Sveti Vlaho [Saint Blaise] patron saint's celebration; 8 February. Lima, Peru.

#### Choreographic work performed:

137. Humphrey, Doris (choreographer).  
1956(1930). The Shakers (choreographic work performed). Los Angeles: University of California (U.C.L.A.). (First performance, New York, Hunter College; 1930.)
138. Scothorn, Carol (director).  
1956. The Shakers (choreographic work performed). U.C.L.A. Dance Company (performers). Los Angeles: University of California (U.C.L.A.). (Staged from Labanotation score, 1955; original choreography by Doris Humphrey, 1930.)

#### As a performer:

139. Ivancich [Dunin], Elsie (performer).  
1956. The Shakers (choreographic work). Doris Humphrey (choreographer), Carol Scothorn (director). Los Angeles: University of California (U.C.L.A.). (Staged from a Labanotation score, 1955.)

**Performance of a dance ensemble:**

140. Timar, Sandor (artistic director).  
1984. Hungarian State Folk Ensemble (performance), 26 February. Los Angeles: University of California (U.C.L.A.), Committee on Fine Arts Productions.
141. Foundation for the Joffrey Ballet.  
1978. The Joffrey Ballet (performance); 3 May. Los Angeles: Music Center.

**INFORMATION ACQUIRED FROM ORAL COMMUNICATION**

**Telephone interview:**

142. Doyle, Sandra (resource person).  
1984. Telephone interview by Jane Maloney; 26 March. Los Angeles, California.

**Personal communication:**

143. Levy, Rebecca (resource person).  
1982. Personal communication to Marcia Aron; 21 November. Los Angeles, California.

**Informal conversation:**

144. Coe, Tim (resource person).  
1984. Informal conversation with John Jones; 19 July. Los Angeles, California.

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### Example of in-text citation

The following is an example of in-text citation, using fictitious text and fictitious sources. Note that the citation follows the information or the mention of the source in the text. The full citation is enclosed in **brackets** and includes the **author/creator** or **facilitator**, and the **year**. They are separated by a single space, and there is no internal punctuation: **[Barnes 1987]**. If a page number is needed, a colon is placed after the year, then the page number: **[Barnes 1987:187]**. When a work is taken from a secondary source, that secondary source is the one listed: "Jones says...**[cited in Meyers 1964:22]**."

Brackets are used to indicate material that was not found in the original source, but has been added by the present writer. Brackets are used to indicate the translation of a non-English term, extra information added, or numbers of note references in embedded citations. (See examples on page 44.)

Explanatory notes are indicated by a superscript number. These notes appear together at the end of the text, before the list of sources.

In the list of references cited, works by a single author are all ordered chronologically, not alphabetically; the oldest work is listed first. If two or more sources by a given author have the same year of publication, they are listed as "a," "b," "c," and so forth, after the year **[Jones 1984b:229]**. The sources of a single author in a given year are listed alphabetically, not chronologically. (See example on page 45.)

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Male dancing in Soule

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that all the dancing was done out of doors and that only men participated [Adams 1978a:134]. In fact, Joaquín Alvaros, a very fine dancer, said: "This was the only thing we could do on a Sunday afternoon, besides going to the bar or watching the girls chat outside the church" [cited in Meyers 1962:22].

It is interesting to note, however, that there are descriptions of waltzes, mazurkas, and polkas from this time [see Rogers 1934:53–55; see also Rogers 1932], and one can assume, I think, that women were included in these forms.<sup>1</sup> But the real dancing took place, as did the real singing, when the men gathered together without the women, and competition was often fierce [Adams 1978a:135]. The youth and agility of the younger men met the experience

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Male dancing in Soule

3

and control of the older dancers. A young man had to dance for several years before he could hope to do the many *antretxatak* [entrechats] expected of him [Adams 1978a:132]. Boys under seventeen or eighteen years of age rarely had the strength and experience necessary for the older men to take them seriously.<sup>2</sup> Further, it was in the sheep camps, away in the mountains, that the young men had the time and guidance they needed to perfect their skills:

[E]very year [they] spent a couple of months in the mountains . . . and when the ewes had been milked and the cheese made, there was always time left for dancing. . . . Someone had a *txirula*<sup>[3]</sup> and . . . played while the boys danced. . . . [The older men] criticized, and the young ones, well, they learned.<sup>[4]</sup>

This explains, then, at least in part, why dance was considered to be a male activity, and why women did not participate. Nevertheless, there are other factors we must consider as well. Monika Gallahad, comparing what she saw in Soule to the dance preserved on film by the Federation of Basque Dancers [1972], believes that the dances had an older, highly ritualistic function, so that the exclusion of women occurred for reasons of ritual purity:

The women were not allowed to participate because that was not the duty of a Basque woman. The men were in charge of making business contacts and of all ritual and public display, of which these dances formed a part. The women, meanwhile, ruled the home, the farm, and life within the family. It would have been a dishonor for the family if a woman had stepped outside the home to show her skill [Gallahad 1977:185].

Even today there are those who believe that these dances should be performed only by males, and that women should have no role in the actual dancing [Merkle Enterprises 1973]. It is more and more difficult, however, given the changing status of women in Basque life in the provinces,

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Male dancing in Soule

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**ENDNOTES**

1. An informant states that some people still consider these to be "French" forms and not really Souletine dances; they are therefore not of very great importance for the discussion of Basque dance [Etcheverry 1976].
2. During World War II, when many of the experienced dancers were forced to leave their villages, it was difficult to find dancers for the Carnival celebration; the young men who were too young to serve in the army considered themselves also too young to dance in public [Reed and Hoeft 1962].
3. The *txirula* is a Souletine three-holed pipe, the main musical accompaniment used for the men's spectacular dancing.
4. Mr. Etcheverry (resource person) speaks from his own experience during many years in the sheep camps.

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