

UPCOMING CORD CONFERENCES

*Continuing Dance Culture Dialogues:
Southwest Borders and Beyond*
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Choreographies of Migration: Patterns of Social Mobility
November 8–11, 2007, New York, New York

Annual Conference, November 2008

Global Perspectives on Dance Pedagogy, Research and Practice
June 26–27, 2009, Leicester, UK

Funding for this issue of *Dance Research Journal* was provided in part by generous support from the UNCG Center for Women's Health and Wellness.

Center for Women's Health and Wellness

<http://www.uncg.edu/hhp/cwhw/>

Mission of the Center for Women's Health and Wellness



The mission of the Center for Women's Health and Wellness is to advance the health and wellness of all women and girls through collaborative research and educational programs. The CWHW has a strong emphasis on the promotion of positive health, quality of life and sense of well being for girls and women of all ages, from all backgrounds and communities.

The Center's research focuses on four strategic areas which build upon faculty and community interests:

- Improving the health and quality of life of women with breast cancer
- Understanding the physiological, psychological, and social foundations of women's health and wellness.
- Improving health systems and community response to women who are sick and who are well.
- Promoting safe, healthy and meaningful lives at home, at work, and in the community.



UNCG

Center for Women's Health and Wellness

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**The Center accepts donations.
All donations are greatly appreciated.**

Paige Hall Smith, Ph.D. Director
phsmith@uncg.edu

Call for papers for a theme issue of *Dance Research Journal* on “Dance, the Disciplines, and Interdisciplinarity”

Mark Franko, guest editor

DRJ invites papers and paper proposals addressing the following issues/questions:

How has dance contributed to inter-, cross- or trans-disciplinary knowledge production? In what sense, today, is dance still academically and performatively a “discipline”? What are the historical and circumstantial reasons for disciplinary status? What militates against it? What is the history and theory of dance’s disciplinarity in its relation to that of the other disciplines — academic and artistic? What are the institutional forces at work determining dance’s relations to the disciplines and/or its resistance to disciplinary status, now and in the past? How can we map the field of dance studies — choreography and performance, and/or dance history and theory — from contemporary methodological perspectives? What disciplinary or interdisciplinary grounding do we inherit from the history of professional dance organizations? How is disciplinarity and interdisciplinarity situated cross-culturally in dance? Where is dance located today on the map of interdisciplinary creative and scholarly pursuits worldwide?

Contributions addressing any of these issues and focusing on varying and specific historical and cultural moments and locales are welcome and should be sent to:

Mark Franko, Chair
Theater Arts Department
Theater Arts Center
University of California, Santa Cruz
1156 High Street, Santa Cruz, CA 95064

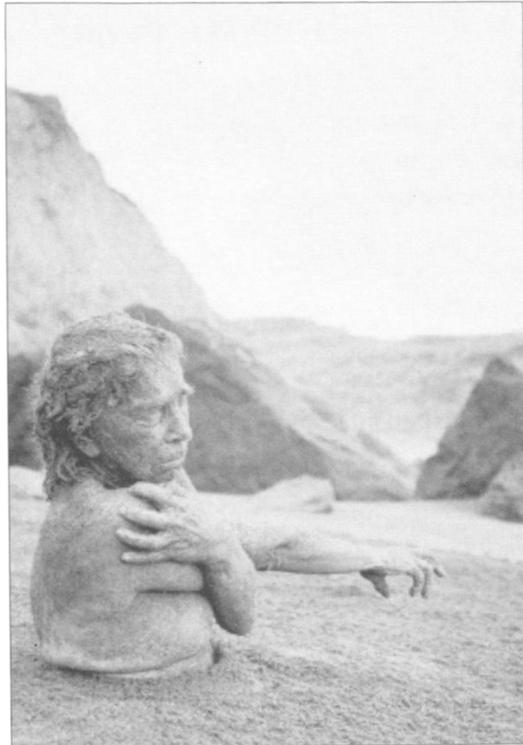
Contributions in French, Italian, or German are welcome.

Final Deadline: September 1, 2007

TDR

The Drama Review
the journal of performance studies

RICHARD SCHECHNER, EDITOR
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TDR celebrates 50 years of radical performance and theoretical intervention. The Spring 2006 issue launches TDR's new design—featuring scholarly articles that consider performance in all its aspects, plus three new sections: *Critical Acts*, *Pieces*, and *Provocations*. *Critical Acts* explores the intersection of live performance and critical inquiry. Critical = vital, risky, a turning point. *Provocations* invites one-page manifestos, political peregrinations, performative gestures, and visual invocations. *Pieces* presents innovative theatre and performance texts.

RECENT ARTICLES INCLUDE:

The Death of the Avantgarde by David Savran

Violent Capital: Zhu Yu on File by Meiling Cheng

Incessant Daily Negotiations: Bill T. Jones's Floating the Tongue by Barbara Browning

SPECIAL SECTION: *Franklin Furnace*

Social Theatre in Bangladesh by Nazmul Ahsan

"Where's My Parade?": *Margaret Cho and the Asian American Body in Space* by Rachel C. Lee

Jackson Pollock's Post-Ritual Performance: Memories

Arrested in Space by Catherine M. Soussloff

Anna Halprin's Urban Rituals by Janice Ross

photo: Eeo Stubblefield

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Should you wish to discuss detailed elements of the programme contact the programme's course director:

Dr Catherine Foley
The Irish World Academy of Music and Dance
University of Limerick, Limerick, Ireland
tel. +353 61 202922 fax. +353 61 202589
email: catherine.e.foley@ul.ie

or:

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Alternatively, please view the academy's website at:
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Dance Research Journal

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Manuscripts should contribute original material. They may be discussions of contemporary or historical dance, theory and methods, critical syntheses, or evaluations of the state of knowledge or methods in the different disciplines involved in dance research. The Editor and at least two outside readers evaluate articles. Every attempt is made to notify authors regarding acceptance within three months. The Editor reserves the right to reject or return for revision any material on the grounds of inappropriate subject matter, quality, or length.

Authors must prepare manuscripts for blind review by putting their name on a separate title page only, and by submitting three clear copies of the manuscript. The entire manuscript, including notes, bibliography, and indented long quotations, should be double-spaced. Notes and bibliographies should follow the *Chicago Manual of Style*, 14th ed. (author-date citation system). Illustrative materials, such as tables, maps, and graphic notation, should be done in black ink and should be camera-ready copy. Photographs should have a glossy finish. Illustrative materials may also be submitted in digital form: 300 dpi, JPG files. Authors must obtain permission to publish illustrative materials if by individuals other than themselves. All manuscripts must be accompanied by an abstract of 50–100 words and biographical information of four–six lines that includes current evidence of expertise in the topic of the article.

Reviews: Book and media reviews are assigned by the Reviews Editor, but individuals wishing to review a particular book may submit an inquiry to the Reviews Editor. Reviews in the current issue are the best guide to correct format. The heading should include name of author(s) or editor(s), book title (italicized), place of publication, name of publisher, year of publication, number of pages, cloth or paperbound, and price. Reviews should be scholarly in orientation, and approximately 1200–1500 words in length. A parallel format should be used for film and other material.

Criticism and Reports: Individuals wishing to submit performance criticism or report on an archive or project are encouraged to submit an inquiry. *DRJ* prints performance criticism, especially commentary enlivened through theoretical or historical analysis and presented in an innovative format. Reports should include what, where, when, who, and how, and should specify the relevance of the activity to dance research. Related literature should be cited, if relevant.

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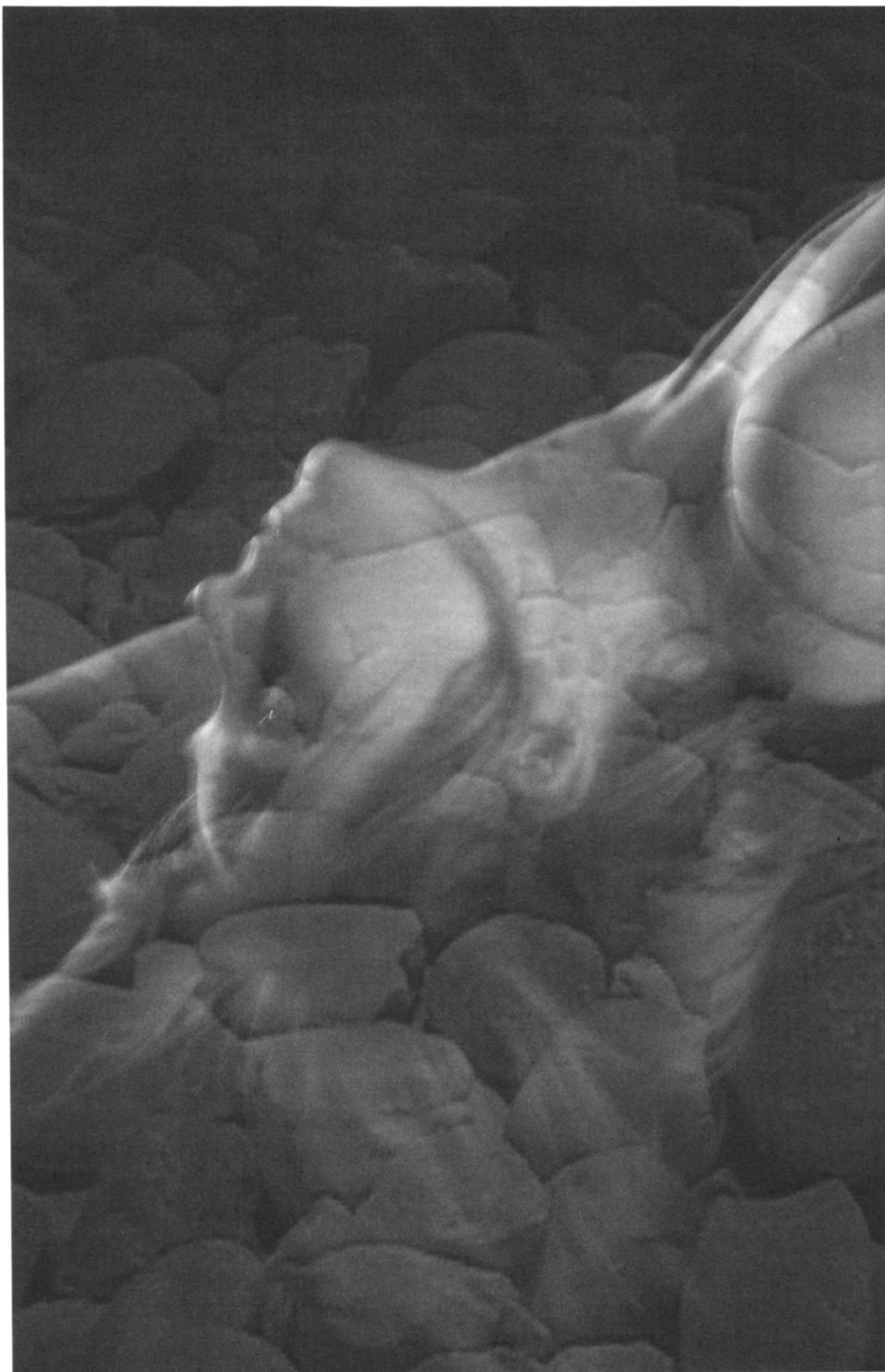
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The Congress on Research in Dance (CORD) is an interdisciplinary organization with an open, international membership. Its purposes are 1) to encourage research in all aspects of dance, including its related fields; 2) to foster the exchange of ideas, resources, and methodologies through publications, international and regional conferences, and workshops; 3) to promote the accessibility of research materials.

CORD is a non-profit, tax-exempt organization. Copies of the CORD financial and operating report, filed with the state of New York, are available upon written request from the New York State Board of Social Welfare, Charities Registration Section, Office Tower, Empire State Plaza, Albany, NY 12242, U.S.A.

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Robin Spohr (2006). Photo by Talani Torres. Photo used with permission.

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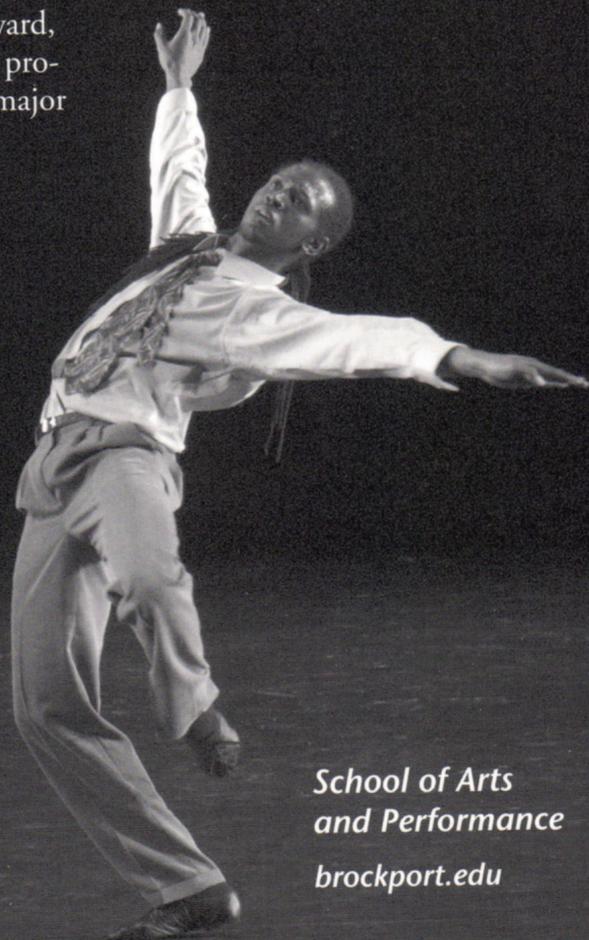
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