CALL FOR PROPOSALS:
The conference programming committee invites proposals for papers, panels, roundtable discussions, lecture-demonstrations, movement workshops, dance works, and screendances that address the question of how dance is transmitted across time, locations, contexts, and media, and the implications of this transmission in and outside the dance field. We invite proposals that engage the following questions and topics:

How is dance transmitted? By what corporeal and incorporeal means does it extend its reach? In what ways do dance forms and practices travel, and what residues do they leave behind, marking the event of their passing? How and why might some dance forms resist working in more common modes of transmission, desiring to reach some audiences and not others? When is this a practice of resistance and when might it be a practice of maintaining hierarchies? What is transmitted through dance—what histories, legacies, cultural values, theories of the body, etc.? How does dance materialize and re-materialize in different contexts? How does pedagogy evolve? What is the role of legacy? What are the stakes of different forms of transmission, and who benefits from these different forms of circulation?

With this conference, we seek to address where dance scholarship sits in the broader arena of dance transmission, with considerations of how dance might be tracked, or how it might be untraceable. We wish to explore common assumptions about the vestiges of dance, and less expected or less known ways that its traces manifest. We are further interested in how dance transmission interacts with educational and presentational practices, with efforts to document dance permeating the current legibility of dance as a cultural phenomenon. We look forward to submissions that evaluate the range of transmission processes, from one-on-one oral traditions to viral electronic circulations, and that weigh notions of intellectual property, material and immaterial culture, authorship, and spectatorship in the project of tracing dance transmissions.

Topics might include:
- Digital and social media in dance’s transmissions
- Encountering dance through its artifacts
- Representing dance in media other than the body: writing, photography, painting, etc.
- Grappling with silences or lacunae in the historical record
- Dancing identities as transmission shapes discourses of race, gender, sexuality, and class
- Globalization and locality
- Modern and pre-modern histories
- Notation and annotation
- Scores and scoring
- Embodiment and the politics of embodiment
- Teaching and learning
- Archiving
- Curating
- Dance in the museum
- Patterns, traces, and choreography beyond dance
- Cultural and intellectual property and strategies of containment
- Role of time in transmission (simultaneity, repetition, reconstruction)
- Role of space in transmission (architecture/design; public/private; affect and aurality)
- Economies of movement
- Cognitive studies
- Nationalism and transnationalism

Although priority will be given to proposals that relate to the conference theme, we welcome proposals that address the full spectrum of dance studies and practice. We highly encourage fully formed panel and performance submissions.

Deadline for Submissions: February 15, 2017
Abstracts consist of 250 words plus 3 keywords; panels include additional 150-word rationale.
More information and submission form will be available in December at sdhscordconference.org

Debut Panel Submissions
Graduate students and early career scholars who have not previously presented at CORD+SDHS have the option to apply for a Debut Panel that includes mentorship from a senior scholar. The scholar will mentor Debut Panel participants by reading papers in advance, providing feedback, and moderating the panel at the conference.

Panelists have fifteen minutes to present their papers (submission should be approximately seven pages, or 1500–1750 words, double spaced). There will be a maximum of four panelists per Debut Panel.

Interested applicants should indicate that they are applying for a Debut Panel on their conference proposal submission by February 15. Applicants will receive general conference acceptance notices in May. If applicants are accepted to the general conference, they must submit their full conference paper for Debut Panel consideration by June 15. They will be notified if they are selected for a Debut Panel by August 1. Debut Panel Mentor Faculty will contact panelists by September 1 to coordinate feedback.

Applicants who are accepted for the conference but not chosen for a Debut Panel are still invited to present their research at the conference.

For more information about the Congress on Research in Dance: www.cordance.org
For more information about Society of Dance History Scholars: www.sdhs.org

2017 Program Committee: Hannah Kosstrin, The Ohio State University, chair; Angela Ahlgren, Bowling Green State University; Clare Croft, University of Michigan; Kate Elswit, University of Bristol; Lena Hammergren, Stockholm University of the Arts; Ana Paula Höfling, University of North Carolina at Greensboro; Petri Hoppu, University of Tampere; Jasmine Johnson, Brandeis University; Raquel Monroe, Columbia College Chicago; Jose Reynoso, University of California–Riverside; Andee Scott, University of South Florida; MJ Thompson, Concordia University.