

**Call for Submissions:  
Special Guest Edited Issue of *Dance Research Journal***

**BODY PARTS: Heads, Hips, Fingers, Feet, Chest, Belly, Butt.**

The popular children's song 'Head, Shoulders, Knees and Toes' invites the participant to delineate a topography of the body through touching and naming specific parts. In dance, while some techniques require us to conceive the movement of the body as an integrated whole, others demand a skilled articulation of isolated components. For example, the elaborate facial expressions in Kathakali, the complex rhythmic footwork of vernacular tap, the celebration of the buttocks in Caribbean dancehall, and the spectacular finger tutting from hip hop produce a 'localized choreography' in relation to the broader landscape of the body. For this special issue of *Dance Research Journal*, we invite submissions that attend to the way that particular body parts are central to the aesthetic configuration of certain dance styles and how those isolated movements carry cultural, historical and political significance. In this issue, we seek to explore how the fragmentation of the body can both be limiting or reductive for the dancing body, as well as liberating and transformative; and we reflect on how these compartmentalized motilities might work in compliance with or in contradiction to the whole.

**Final deadline for submissions: June 30, 2013**

Approximate length: 6,000 words (not including notes & bibliography)

Inquiries and submissions to: Sherril Dodds (sherril.dodds@temple.edu)

Call for Submissions:

Special Issue of *Dance Research Journal*

**Dance in the Museum**

Co-edited by André Lepecki and Mark Franko

Recently, several museums and visual arts venues such as MoMA, the Whitney, the New Museum, Tate Modern, The Hayward Gallery, the Reina Sofia, Fundacion Tapiès, among many others have become venues for dance performance. Historically not a new phenomenon, the resurgence of dance in museums over the past few years does beg a series of questions for choreographers, dancers, dance critics, dance studies scholars, as well as visual art curators, critics, theorists and historians.

The issue of *DRJ* dedicated to “Dance in the Museum” seeks to explore the following set of questions:

What do we await from dance with/in the museum? Is there, has there ever been -- since dance in the museum is not a new phenomenon -- such a thing as a museum-dance? Is there a “visual art dance” – just as one talks about “visual art performance”? How do dance and the museum “communicate,” and influence each other?

How do museums collect, acquire, archive, transmit and display dance? Are museums that hold dance pieces in their collections (as scores, for instance), also responsible for training dancers fit to perform them? What are the ramifications of this situation for dance, visual art, and the museum itself? What, and where, are the historical precedents for this collaboration? What are the choreographic implications? And, once visual arts enter into the economy of dance, what are the implications in regard to dance’s objecthood – its preservation, its materiality, and its futurity?

**Final deadline for submissions: June 30, 2013**

Approximate length: 6,000 words (not including notes and bibliography)

Inquiries and submissions to André Lepecki ([atl1@nyu.edu](mailto:atl1@nyu.edu)) and/or Mark Franko ([markfranko@earthlink.net](mailto:markfranko@earthlink.net)).

# OBERLIN

COLLEGE  CONSERVATORY

POSITION AVAILABLE

---

Visit Oberlin College on the World Wide Web at <http://new.oberlin.edu>

## VISITING ASSISTANT PROFESSOR OF DANCE AND MELLON POST DOCTORAL FELLOW

The Department of Dance at Oberlin College invites applications for a full-time non-continuing faculty position as a Mellon Postdoctoral Fellowship in the College of Arts and Sciences. Appointment to this position will be for a term of two years beginning Fall Semester 2013 – Spring Semester 2015 and will carry the rank of Visiting Assistant Professor of Dance and Mellon Post Doctoral Fellow. The position is supported by the Andrew W. Mellon Foundation and by a challenge grant from the National Endowment for the Humanities.

The incumbent will teach two courses per year in the general areas of Dance History/Theory and Performance Studies, as well as the intersection of cultural representation and physical identity at stake in the live body in performance, including the analysis of gender and sexuality, race, class and ability. Other areas of expertise may include somatic studies or courses that integrate critical inquiry and creative processes such as a class on seeing and making dance within a specific context.

Among the qualifications required for appointment is the Ph.D. degree awarded no earlier than 2010 or in hand by July 1, 2013. Candidates must demonstrate interest and potential excellence in undergraduate teaching. Successful teaching experience at the college level is desirable.

The Dance Department functions within the liberal arts tradition at Oberlin College. Though many of the students go on to be successful dancers and choreographers, the emphasis in the department is on encouraging students to create, perform, and think about movement in a manner that is consonant with their experience in the other fine and liberal arts. Dance at Oberlin is characterized by its commitment to experimentation and creation of original work. The Dance curriculum is organized around four areas of study: creation and performance, critical inquiry, physical techniques, and somatic studies. Majors take courses in each of the four categories to challenge and expand their perceptions of what it is to engage in the study of dance. For more information about the Dance Department, please see [http://new.oberlin.edu/arts-and-sciences/departments/theater\\_dance/](http://new.oberlin.edu/arts-and-sciences/departments/theater_dance/).

To be assured of consideration, a letter of application, a *curriculum vitae*, graduate academic transcripts, and at least three recent letters of reference\* should be sent to: Ann Cooper Albright, Chair, Department of Dance, Oberlin College, 30 North Professor Street, Oberlin, OH 44074 or [ann.cooper.albright@oberlin.edu](mailto:ann.cooper.albright@oberlin.edu) by March 1, 2013 (fax number 440-775-8340). Application materials received after that date may be considered until the position is filled. Salary will depend on qualifications and experience. \*By providing these letters you agree that we may contact your references.

Oberlin College is an Equal Opportunity/Affirmative Action Employer committed to creating an institutional environment free from discrimination and harassment based on race, color, sex, marital status, religion, creed, national origin, disability, age, military or veteran status, sexual orientation, family relationship to an employee of Oberlin College, and gender identity and expression.

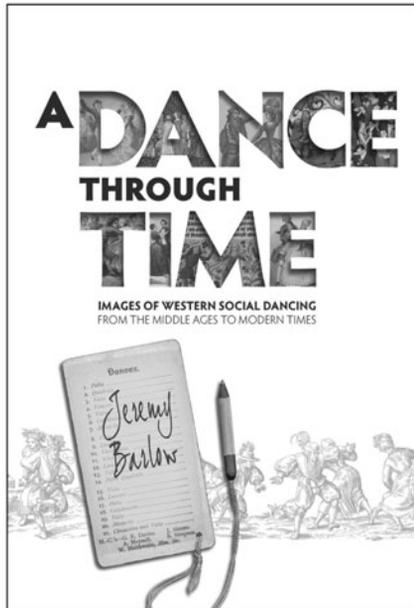
Oberlin was the first coeducational institution to grant bachelor's degrees to women and historically has been a leader in the education of African Americans; the College was also among the first to prohibit discrimination based on sexual orientation. In that spirit, we are particularly interested in receiving applications from individuals who would contribute to the diversity of our faculty in all respects.

FAC13-25 / December 18, 2012

---

AFFIRMATIVE ACTION, EQUAL OPPORTUNITY EMPLOYER

# From the BODLEIAN LIBRARY, UNIVERSITY OF OXFORD



## A Dance Through Time

Images of Western Social Dancing from  
the Middle Ages to Modern Times

Jeremy Barlow

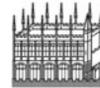
“A visual feast for lovers of dance.”

—*Dance Today*

“This is a well-produced, thoroughly  
researched volume which will be of inter-  
est to those concerned with the deeper  
meaning and mores of Western social  
dance through eight centuries.”

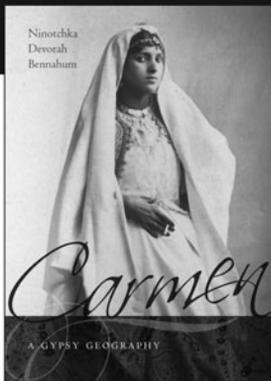
—*Early Dance Circle*

PAPER \$30.00



Bodleian Library  
UNIVERSITY OF OXFORD

Distributed by the  
University of Chicago Press  
[www.press.uchicago.edu](http://www.press.uchicago.edu)



WESLEYAN  
UNIVERSITY PRESS

## Carmen, A Gypsy Geography

Ninotchka Devorah Bennahum

“Carmen: A Gypsy Geography is a significant study of the intersections between  
historiography, musicology, art history, literary theory, religious, cultural and dance  
studies, consolidated in the moving figure of Carmen, the Gypsy dancer.”

—Michelle Heffner Hayes, author of *Flamenco: Conflicting Histories of the Dance*

\$45.00 jacketed cloth / ebook available

## Come home Charley Patton

Ralph Lemon

“Come home Charley Patton floats between memoir and dream, history  
and fable, family and fantasy. Generous, informative, personal and shrewd, this  
is a compelling self-portrait of Lemon’s art and life, love and grief. Drawings,  
poems, maps, lyrics, and stories are all choreographed here to stage Lemon’s  
intoxicating life-dance.”

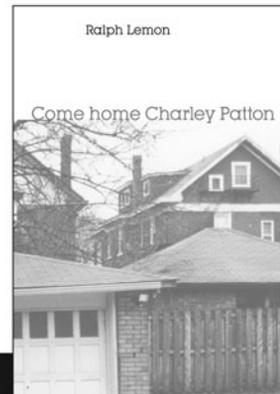
—Peggy Phelan, professor of drama and English, Stanford University

\$30.00 jacketed cloth / ebook available

Academic examination copies are available for all titles. Please check our web site for details.

[www.wesleyan.edu/wespress](http://www.wesleyan.edu/wespress)

Save 30% on print editions when you use discount code W301 on our web site



CAMBRIDGE

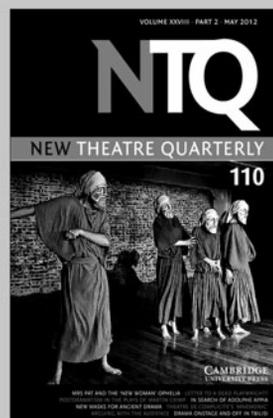
JOURNALS

# New Theatre Quarterly

## Editors

Maria Shevtsova, *Goldsmiths, University of London, UK*  
Simon Trussler, *Rose Bruford College, UK*

*New Theatre Quarterly* provides a vital international forum where theatrical scholarship and practice can meet and where prevailing dramatic assumptions can be subjected to vigorous critical questioning. It shows that theatre history has a contemporary relevance, that theatre studies need a methodology and that theatre criticism needs a language. The journal publishes news, analysis and debate within the field of theatre studies..



## *New Theatre Quarterly*

is available online at:  
<http://journals.cambridge.org/ntq>

## To subscribe contact Customer Services

### in Cambridge:

Phone +44 (0)1223 326070  
Fax +44 (0)1223 325150  
Email [journals@cambridge.org](mailto:journals@cambridge.org)

### in New York:

Phone +1 (845) 353 7500  
Fax +1 (845) 353 4141  
Email  
[subscriptions\\_newyork@cambridge.org](mailto:subscriptions_newyork@cambridge.org)

## Free email alerts

Keep up-to-date with new  
material – sign up at  
[journals.cambridge.org/register](http://journals.cambridge.org/register)

For free online content visit:  
<http://journals.cambridge.org/ntq>

 **CAMBRIDGE**  
UNIVERSITY PRESS

# Temple University Dance Department

is pleased to share two announcements:

We welcome **Dr. Mark Franko** who will join the Department in Spring 2013 to lead the coordination of the graduate programs in dance.

A new **MA**, and revised **MFA** and **PhD** programs in Dance will be launched for fall 2013.

You can find descriptions of these programs at [www.temple.edu/boyer](http://www.temple.edu/boyer)

# DANCE



For more information, please contact:  
215.204.0533 or [dance@temple.edu](mailto:dance@temple.edu)

[www.temple.edu/boyer](http://www.temple.edu/boyer)



Boyer College  
of Music and Dance  
TEMPLE UNIVERSITY\*

Philadelphia, PA

CAMBRIDGE

JOURNALS



## Go Mobile

CJO Mobile (CJOm) is a streamlined  
Cambridge Journals Online (CJO)  
for smartphones and other  
small mobile devices

- Use CJOm to access all journal content including *FirstView* articles which are published online ahead of print
- Access quickly and easily thanks to simplified design and low resolution images
- Register for content alerts or save searches and articles – they will be available on both CJO and CJOm
- Your device will be detected and automatically directed to CJOm via: [journals.cambridge.org](http://journals.cambridge.org)



CAMBRIDGE  
UNIVERSITY PRESS

# Popular Music

**Co-ordinating Editors**

Allan Moore, *University of Surrey, UK*

Keith Negus, *University of London, UK*

*Popular Music* is an international multi-disciplinary journal covering all aspects of the subject - from the formation of social group identities through popular music, to the workings of the global music industry, to how particular pieces of music are put together. The journal includes all kinds of popular music, whether rap or rai, jazz or rock, from any historical era and any geographical location. *Popular Music* carries articles by scholars from a large variety of disciplines and theoretical perspectives. Each issue contains substantial, authoritative and influential articles, shorter topical pieces, and reviews of a wide range of books.

## Popular Music



Special Issue  
As Time Goes By:  
Music, Dance  
and Ageing

31 | 2

**Popular Music**

is available online at:

<http://journals.cambridge.org/pmu>

**To subscribe contact  
Customer Services****in Cambridge:**

Phone +44 (0)1223 326070

Fax +44 (0)1223 325150

Email [journals@cambridge.org](mailto:journals@cambridge.org)

**in New York:**

Phone (845) 353 7500

Fax (845) 353 4141

Email

[subscriptions\\_newyork@cambridge.org](mailto:subscriptions_newyork@cambridge.org)

**Free email alerts**

Keep up-to-date with new material – sign up at

[journals.cambridge.org/register](http://journals.cambridge.org/register)

For free online content visit:  
<http://journals.cambridge.org/pmu>



**CAMBRIDGE**  
UNIVERSITY PRESS

*Dance Research Journal (DRJ)* is indexed and abstracted by the following databases: *Academic Search Elite, Academic Search Premier, Dance Collection Catalog of The New York Public Library, Expanded Academic Index, Humanities Index, Index to Dance Periodicals, International Index to Performing Arts, Proquest and SPORTDiscus*. Complete articles are available on the Web through UMI. Past issues (through 2000) are indexed in the CD-ROM, *Dance: Current Awareness Bulletin*. Back issues of DRJ are available on JSTOR.

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 nonprofit, 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. Members of CORD have privileges, reduced rates at conferences, and special discounts on publications, and receive two

journals and two newsletters each membership year, which extends from January 1 to December 31.

Members whose dues are received in the CORD office after March 15 will receive current publications unless no stock remains, in which case they will receive another recent issue. Publication print runs are based on current membership figures and include a limited number of over-runs projected to accommodate members who join after March 15. To ensure receipt of publications, members are responsible for notifying the CORD office of address changes in a timely manner.

Membership fees are given below in U.S. dollars and may be paid by check or credit card. See <http://www.cordance.org> for current information.

	North America (USA, Canada, Mexico)	Outside North America
Institutions print and electronic:	£94	\$150
Institutions electronic only:	£75	\$120
Institutions print only:	£84	\$135
Association Paid Member rate	£/\$30	

(CORD Members and Individual subscribers for online access.)

# Dance Research JOURNAL

## Forthcoming Articles in DRJ 45/2 (June 2013)

### Editor's Note

**Twisted Legacies: Politics of Authorship**

### Articles

**Inevitable Designs: Embodied Ideology in Anna Sokolow's Proletarian Dances**

Hannah Kosstrin

**Civil Rights Strategies in the United States: Franziska Boas's Activist Use of Dance, 1933-1965**

Allana C. Lindgren

**Martha Graham's Gilded Cage: Blood Memory: An Autobiography (1991)**

Victoria Geduld

**"Inheriting the Avant-Garde: Marcel Duchamp, Merce Cunningham, and the Legacy Plan"**

Carrie Noland

### Review Essays

**Harmony Bench on Screendance.**

**Tyrus Miller on the exhibit: "Shifting. Worker Culture and Life Reform in the Madzsar School" (The Kassák Museum, Hungary)**

0149-7677(201024)42:2:1-2



Cambridge Journals Online

For further information about this journal please

go to the journal website at:

[journals.cambridge.org/drj](http://journals.cambridge.org/drj)

**CAMBRIDGE**  
UNIVERSITY PRESS