

CALL FOR BOOK CHAPTERS

Deadline: October 1, 2027 | SUBMIT CHAPTERS TO: professorevans@gmail.com

AN INTERDISCIPLINARY STUDY OF KATHERINE DUNHAM *NEW HORIZONS OF THINKING*

“The ivory towers of the *apartheid* universities...are beginning to crumble.
In their place have arisen new horizons of thinking...”

Katherine Dunham, “Performing Arts Training Center,” 1970

Edited by Drs. Stephanie Y. Evans, Saroya Corbett, and Joanna Dee Das

Foreword by Drs. Albirda Rose Eberhardt and Halifu Osumare

With support from the [Institute for Dunham Technique Certification](#) (IDTC)

Katherine Dunham’s legacy illuminates several important approaches to teaching and learning. Ms. Dunham’s contributions have been most recognized in the fields of Dance and Anthropology with some research in Film, Africana Studies, Religious Studies and, most recently, Digital Humanities. Yet, Ms. Dunham’s work, philosophies, and scholarship have only begun to be fully appreciated, studied, and implemented.

This edited volume builds on foundational publications by Dunham Technique scholar-practitioners in the IDTC community, including Albirda Rose Eberhardt, VèVè Clark, Joyce Aschenbenner, Halifu Osumare, Joanne Dee Das, and Saroya Corbett. The editors of *An Interdisciplinary Study of Katherine Dunham* invite a wider range of scholars to join the Dunham learning community to expand the reach of Ms. Dunham’s stellar legacy of critical thought and community building. This collection seeks to expand research and engagement in ways that center Ms. Dunham’s life’s work. We also seek to facilitate scholarship that reflects intellectual history: how her writing and praxis have inspired and can inspire new models for education on and beyond college campuses.

Those interested in submitting chapters are encouraged to gain more insight into Ms. Dunham’s work by attending events sponsored by the Institute for Dunham Technique Certification (IDTC) in [July 2026](#) or July 2027, online resources offered by the project editors, or an online discussion hosted by the editors in October 2026. Though engagement with the learning community is not required for chapter acceptance, in the tradition of Ms. Dunham, part of the peer review process will include the IDTC community, members of whom have, for decades, upheld ideas, practices, and standards established by Ms. Dunham herself.

For more information, visit: THEDUNHAMSTUDY.NET

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AN INTERDISCIPLINARY STUDY OF KATHERINE DUNHAM

- Between 4000-6000 words (16-24 pages, including bib). APA style. Rigorous citation expected.
 - Email professorsevens@gmail.com with subject line **Study Katherine Dunham**.
 - Include 200-word bio and picture of author(s). Co-authored chapters are encouraged.
 - Original research only (no reprints). Chapters should be professionally edited before submission.
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Foreword

Dr. Albirda Rose Eberhardt. Known as Dr. Rose on the campus of San Francisco State University for 36 years, she began teaching Dunham Technique as an undergraduate student in 1970 at Hayward State University. Dr. Albirda Rose received her Doctorate in Education in 1982 from the University of San Francisco; her MA from Mills College in Dance in 1973, where she received a full fellowship to teach Haitian Dance/Dunham Technique; and her BS in Physical education (Dance Emphasis) and Minor Drama from Hayward State University (East Bay). Dr. Rose also graduated from the Graduate Theological Union at Berkeley with a Masters in Divinity. In 1986, she traveled with Miss Dunham to Brazil visiting six cities, and became the coordinator for the Annual Dunham Technique Seminar. In 1990 she published *Dunham Technique a Way of Life*. In 1993 the first group of teachers were certified under her direction. In 2000 Miss Dunham granted Dr. Rose the title of Master Teacher and Director of Dunham Technique Certification.

Dr. Halifu Osumare. Dr. Osumare is Professor Emerita in the Department of African American and African Studies (AAS) at University of California, Davis, and was the Director of AAS 2011-2014. She has been a dancer, choreographer, arts administrator, and scholar of black popular culture for over fifty years. With a Ph.D. in American Studies from the University of Hawai'i at Manoa, and an MA in Dance Ethnology from S.F. State University, she is also a protégé of dancer-anthropologist Katherine Dunham and a Certified Instructor of Dunham Dance Technique. Dr. Osumare has performed, taught, and conducted research not only in the U.S., but also in Ghana, Nigeria, Malawi, and Kenya, and in Brazil. She has published numerous journal articles and book chapters on hip-hop, dance, black choreographers, and Katherine Dunham. Dr. Osumare published her autobiography *Dancing in Blackness, A Memoir* in 2018 that won the 2019 Selma Jeanne Cohen Prize in Dance Aesthetics and the American Book Award.

Co-Editors

Dr. Stephanie Y. Evans. Dr. Evans is Professor of Women's, Gender, and Sexuality Studies at Georgia State University. She is the author of four books, including *Black Women's Yoga History: Memoirs of Inner Peace*. She is also co-editor of five books, including *Black Women in Public Health: Strategies to Name, Locate, and Change Systems of Power*. She lettered in dance in high school, which grounds her focus on Black women's wellness and embodied Black Studies.

Dr. Saroya Corbett. Dr. Corbett is a certified teacher in Dunham Technique and the chair of History and Theory for the Institute for Dunham Technique Certification. She is also a Mellon Postdoctoral fellow at Williams College and a M'Singha Wuti licensed teacher of Umfundalai. Saroya received her PhD from UCLA in Cultures and Performance, her MFA degree in Dance from Temple University and her BA from Spelman College in economics. In 2014, her chapter "Katherine Dunham's Mark on Jazz" was published in *Jazz Dance: A History of the Roots and Branches*, which focuses on Katherine Dunham's contribution to the evolution of jazz dance.

Dr. Joanna Dee Das. Dr. Das is an Associate Professor of Dance at Washington University in St. Louis. Her research interests include dance in the African diaspora, musical theater dance, and the politics of performance in the twentieth century. She is the author of *Katherine Dunham: Dance and the African Diaspora*, which won the 2018 de la Torre Bueno Best First Book Award from the Dance Studies Association and a 2019 honorable mention Errol Hill Award for outstanding scholarship in African American theatre and performance from the American Society for Theatre Research. Dr. Das is a Certified Instructor of Dunham Technique and is passionate about teaching the history, theory, and practice of dance from a globally-informed perspective.

For more information, visit: THEDUNHAMSTUDY.NET