

Edited Volume: The Oxford Handbook of Musical Theatre Choreography

Editors: Kathrina Farrugia-Kriel and Nathan James

We are seeking potential contributions to an edited volume on the subject of musical theatre choreography.

The book stands to offer a broad range of insights into the shapes and experimentation with choreography for Musical Theatre (MT), reaffirming the aesthetic traditions and progressions into the twenty-first century. As editors, we envisage an anthology that maps out how bodies in MT choreography establish, relate and redefine this aspect of MT globally. In so doing, we question: how does choreography in musical theatre contribute to the genre? Does choreography within other dance forms migrate easily into musical theatre? How do choreographers and directors shaping the choreographic dimension in MT shape the form and structure of the dances? How are dancers training for employability in MT? How do the other compositional elements (libretto/book, music composition, etc) enhance, or become enhanced by, the choreography in MT? In what ways are the legacies of choreographers from a diversity of genres and contexts impact the ‘musical’? How can MT choreography move from within the stage/screen context to other realms (e.g. technologies and social media, social justice and equity projects) and impact diverse communities? In its unique way, the handbook seeks to plumb how choreography for musical theatre is multifaceted, as well as its wide-reaching effect across artistic, education and cultural practices. The book will feature essays not only from scholars but also historians and critics, choreographers, practitioners and performers, and pedagogues.

We seek to collect diverse perspectives and scholarship on musical theatre choreography. We welcome abstracts that fit within the breadth of the book project, especially those that focus on underrepresented topics/choreographers.

We are also looking for contributions that cover the following:

- Musical theatre choreography in Europe/Germany, Canada, Australia/New Zealand and Asian contexts (including the K-Pop Musical), South African or broader African contexts;
- Pedagogy in Musical Theatre movement vocabularies, including devising choreography, etc
- Choreography and the film musical/dance film
- African American Broadway dancers/choreographers (eg. Aida Overton Walker, William Henry Lane, etc)

- Jewish choreography/Jewish identities in choreography
- *West Side Story* – Robbins and Peck versions
- Tap Dance choreographers and tap dance in musical theatre – particularly in relation to *Shuffle Along*, The Nicholas Brothers, Gregory and Maurice Hines and Savion Glover.
- Contemporary Musical Theatre choreography/choreographers (incl. the integration of diverse dance styles)

We welcome co-authored works, particularly those in partnership with musical theatre choreographers, practitioners and pedagogues and other creative interpretations of the theme.

Please send a specific abstract of no more than 300 words, alongside a short biography (100 words), to both editors by **Monday 2 February, 2026**. Selected authors will be notified by Spring 2026. Completed essays of approx. 5000 words will be due 01 November 2026, subject to contract.