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# dance composition

Jacqueline Smith-Autard

Sixth Edition



**A practical guide to  
creative success in  
dance making**

B L O O M S B U R Y

# Dance Composition A Practical Guide To Creative Success In Dance Making

**Jacqueline M. Smith-Autard**



## **Dance Composition A Practical Guide To Creative Success In Dance Making:**

Dance Composition Jacqueline M. Smith-Autard, 2015-01-30 Dance composition is an important part of dance education because it is the discipline that translates ideas into dances Revised redesigned and expanded and now with a new DVD this seminal book explores essential guidelines and thus contributes to a greater understanding of dance composition as a discipline *Dance Composition* Jacqueline M. Smith-Autard, 2014-05-22 Dance composition the discipline that translates ideas into dances is an important part of dance education For over twenty years Dance Composition has been the leading guide to creative success in dance making useful to everyone interested in dance composition at both high school and college levels This revised and updated edition includes a new chapter exploring creative processes in relation to composing dances

**Dance Composition** Jacqueline M. Smith-Autard, 2015 **Dance Composition** Jacqueline M. Smith, 1992 To compose a dance is to create a work of art and a real understanding of dance as an art form begins with attention to the structure of a dance s movement to the form of the choreography In *Dance Composition* renowned dance educator Jacqueline M Smith Autard provides an accessible and practical guide to creative success in dance making Now in its fourth edition this classic introduction to the art of choreography with a valuable emphasis on form and movement is useful for all those who are interested in dance composition Copyright Libri GmbH All rights reserved **Dance Composition** Jacqueline Mary Smith-Autard, Dance composition is an important part of dance education because it is the discipline that translates ideas into dances This book explores essential guidelines and thus contributes to a greater understanding of dance composition as a discipline *Dance Composition* Jacqueline M. Smith-Autard, 2010 Annotation Dance composition the discipline that translates ideas into dances is an important part of dance education This book a bestseller for over twenty years is a practical guide to creative success in dance making and is a popular textbook for all those who are interested in dance composition from secondary school to university This new edition includes a DVD with video taken from *Choreographic Outcomes* a groundbreaking advanced technology resource pack aimed at comprehensively improving students choreography The book has been revised redesigned and expanded Reference to the DVD examples are made throughout the book and new assignments based on the video material are included **Musical Theatre Choreography** Linda Sabo, 2020-08-18 Musical theatre choreography has indisputably evolved over the years and choreographers develop methods of working and philosophical approaches that should be documented but rarely are Textual information is limited and what has been written is generally more practical than theoretical and is minimal compared to those books written for choreographers of modern and contemporary dance By pointing out the similarities and dissimilarities between concert dance genres and theatre dance and by identifying the specialized demands of crafting artistic and script serving theatre dance and staging this text differentiates musical theatre choreography as a separate and bona fide art form and suggests that 1 universities recognize it as such by offering training possibilities for future musical theatre choreographers and 2 established choreographers of

musicals begin to write down their own artistic processes to help fill the choreographic toolbox for young choreographers wanting to work in this field In 1943 a light switch was flipped with the musical Oklahoma when Rodgers and Hammerstein's mission to keep the book absolutely central to the making of a musical was established After that other musical theatre artists followed suit causing standards to change Now no other artistic element in a musical makes a move without first ensuring that it serves the script By creating original material that is integral to the telling of a story composers and lyricists came to be thought of as dramatists Likewise Oklahoma choreographer Agnes de Mille seamlessly integrated her dances and staging into the action and created character and situation specific movement that actually helped forward the plot Because of her groundbreaking advances choreographers are now also expected to create dances that serve the script and help to tell the playwright's story The choreographer like the librettist composer and lyricist is now positioned as dramatist as well In Part 1 the choreographer as dramatist is stressed as the author uses each chapter to reflect upon ways she analyzes librettos and scores to determine the function of each song in a musical and the stories that should be told through dances and staging created for each song Drawing from her own experiences as a musical theatre director choreographer she reflects upon and shares her artistic process not in a linear way but anecdotally to illustrate the kind of thinking that will lead her to effectively tackle the job at hand At the end of each chapter assignments are suggested that may be useful to aspiring choreographers and directors of musicals This text is a valuable resource for teachers designing a course in theatre choreography on either the undergraduate or graduate level as well as for professional directors and choreographers who want to think more deeply about their own work Students of choreography will be asked to reflect upon and to work with techniques that are sometimes similar to but also often oppositional to those learned in modern dance choreography courses Part Two offers an overview of the scope of literature and representative articles that have been published on both topics modern dance composition and musical theatre choreography as it concisely traces the history of modern dance choreographic pedagogy aligning it with concurrent trends happening within the American musical theatre since the mid 19th century

**The Oxford Handbook of Shakespeare and Dance** Lynsey McCulloch, Brandon Shaw, 2019-01-28

Shakespeare's texts have a long and close relationship with many different types of dance from dance forms referenced in the plays to adaptations across many genres today With contributions from experienced and emerging scholars this handbook provides a concise reference on dance as both an integral feature of sixteenth and seventeenth century culture and as a means of translating Shakespearean text into movement a process that raises questions of authorship and authority cross cultural communication semantics embodiment and the relationship between word and image Motivated by growing interest in movement materiality and the body The Oxford Handbook of Shakespeare and Dance is the first collection to examine the relationship between William Shakespeare his life works and afterlife and dance In the handbook's first section Shakespeare and Dance authors consider dance within the context of early modern life and culture and investigate

Shakespeare's use of dance forms within his writing The latter half of the handbook Shakespeare as Dance explores the ways that choreographers have adapted Shakespeare's work Chapters address everything from narrative ballet adaptations to dance in musicals physical theater adaptations and interpretations using non Western dance forms such as Cambodian traditional dance or Igal an indigenous dance form from the southern Philippines With a truly interdisciplinary approach The Oxford Handbook of Shakespeare and Dance provides an indispensable resource for considerations of dance and corporeality on Shakespeare's stage and the early modern era

Choreographic Practice in Online Pedagogy Peter J. Cook, 2024-07-19 This book examines a creative approach to exploring choreographic practice artistically theoretically and pedagogically It explores the interweaving of dance dance teaching dance onto epistemologies and choreography with a particular focus on creating dance with digital technologies The idea of centring choreography in dance education fundamentally challenges typical conceptions of best practice in the preparation and delivery appropriateness and effectiveness of dance performance teaching and learning experiences It purposefully privileges creativity as a critical learning paradigm extending the ways in which creativity studies are enriching performance scholarship as well as performance teaching The book acknowledges the importance of the artist teacher nexus and presents choreographic practice as the centre of learning in dance with a focus on digital platforms

*Signature Pedagogies for Professions in Arts and Design* Rebecca Y. P. Kan, Christopher S. G. Khoo, 2025-03-14 This open access book surveys the dynamic landscape of professional arts and design education research examining salient concepts and issues through the lens of signature pedagogies as an analytical framework The arts and design professions covered in this book are music dance theatre fashion design design and media and fine art Chapters in the book present a combination of reflective accounts in depth analyses and empirical research findings shedding light on the education of students for productive and meaningful careers in the arts and design They examine how concepts issues methods and practices relate to habits of the mind hand and heart Pedagogical insights on creative uncertainty designerly formations evocative ambiguity generative apprenticeship reflexivity transition truth and artistic tradition and heritage are explored with nuance and depth The book constitutes a collective effort of artist educators at the Nanyang Academy of Fine Arts University of the Arts Singapore in documenting a shared institutional heritage which is continually rejuvenated through critical engagement with contemporary challenges They examine the tensions embedded in the signature pedagogies and possible solutions to address them at the micro e.g. classroom or practicum meso e.g. program and macro e.g. institution levels In the process the book highlights research issues and directions for arts education researchers while also offering ideas that artist educators can explore and incorporate into their teaching

*Creativities in Arts Education, Research and Practice* Leon R. de Bruin, Pamela Burnard, Susan Davis, 2018-07-17 In *Creativities in Arts Education Research and Practice* International Perspectives for the Future of Learning and Teaching Leon de Bruin Pamela Burnard and Susan Davis provide new thinking ideas and practices concerned with philosophically pedagogically and actively developing arts learning and

teaching Interrogating successes and challenges for creativity education locally globally glocally and using illustrative cases and examples drawn from education practice and research they explore unique local practices agendas glocalised perspectives and ways arts learning develops diverse creativities in order to produce new approaches and creative ecologies through inter and cross disciplinary teaching practices interconnecting beyond arts domains This book highlights innovative approaches and perspectives to activating and promoting diverse creativities as new forms of authorship and analytic approaches within arts practice and education along with the production of adaptable sustainable pedagogies that promote and produce diverse creativities differently This book will help educators artists and researchers understand and fully utilise ways they can transform their thinking and practice and keep their learning and teaching on the move Contributors are Christine Bottrell Pamela Burnard Peter Cook Susan Davis Elizabeth Dobson Leon R de Bruin Tatjana Dragovic Martin Fautley Robyn Heckenberg Susanne Jasilek Fiona King Sharon Lierse Shari Lindblom Megan McPherson Sarah Jane Moore Amy Mortimer Alison O Grady Mark Selkrig Susan Wright

**International Handbook of Research in Arts Education** Liora Bresler, 2007-09-04 Providing a distillation of knowledge in the various disciplines of arts education dance drama music literature and poetry and visual arts the Handbook synthesizes existing research literature helps define the past and contributes to shaping the substantive and methodological future of the respective and integrated disciplines of arts education While research can at times seem distant from practice the Handbook aims to maintain connection with the lived practice of art and of education capturing the vibrancy and best thinking in the field of theory and practice The Handbook is organized into 13 sections each centering on a major area or issue in arts education research These areas include History of arts education curriculum evaluation cultural centers appreciation composition informal learning child culture creativity the body spirituality and technology The individual chapters address cross cultural research related to the central theme of the section from the perspectives of the particular arts discipline Interludes provide reflective thoughts on the theme

**Dance Composition. A Practical Guide for Teachers (2.udg.)** Jacqueline M. Smith-Autard, 1992

**Video Source Book** Gale Group, 1999-10-28 A guide to programs currently available on video in the areas of movies entertainment general interest education sports recreation fine arts health science business industry children juvenile how to instruction

El-Hi Textbooks and Serials in Print, 2006

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The Video Source Book David J. WEINER, 1990

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