E. Director

The stage director is an artist who is responsible for preparing a theatre production for public performance by researching, casting, rehearsing, staging, collaborating with designers and the production team, and (in some cases) managing the time and budget. The Director develops the stylistic interpretation of the drama unique to the production in collaboration with the acting and production ensemble.

When evaluating documentation in a tenure dossier, external reviewers, administrators, and the tenure and promotion committee may ask themselves whether the candidate’s tenure portfolio demonstrates the ability to teach and use their practice to explore:

Production Expertise

- Expertise in play analysis, dramaturgical interpretation, and character study, including the ability to research a variety of complex socio-cultural, historical, and psychological events in order to conceptualize a play and communicate that conceptualization in appropriate terms for actors, choreographers, designers, dramaturgs, voice and movement directors, and public relations staff
- The ability to access the imagination in order to develop a unique director’s aesthetic over time
- Expert skill at stage composition and picturization; the ability to tell a story through effective staging and storytelling techniques
- Knowledge of movement, including period movement for acting, dance, stage combat, and the related spatial requirements
- Ability to demonstrate clarity of expression to effectively communicate a visual and aural atmosphere that illuminate the world of the play
- Understanding of the related production areas — choreography, dramaturgy, stage voice and dialects, stage movement, intimacy work, and combat, costume design, lighting design, scenic design, sound design
- Knowledge of relevant standard safety procedures and regulations, as well as those prescribed by related professional organizations such as Actors’ Equity Association (AEA), United Scenic Artists #829 (USAA), the International Alliance of Theatrical Stage Employees (IATSE), Stage Directors and Choreographers Society (SDCS), Society of Fight Directors (SAFD), and the American Federation of Musicians (AFM), as appropriate
- In-depth understanding of equitable practices in the theatre through a display of cultural competency and the techniques necessary (consent-based and trauma-informed practices) for honoring the personal and professional boundaries of students.
- Training in Mental Health First Aid, Bystander Intervention, Anti-Racism, LGBTQ+ support, and DEIJE work

Historical Context

- Expert knowledge of dramatic literature across the globe from classic to contemporary genres
- Application of textual and structural analysis of characters and stories in practice
- Expert knowledge in the history of theatrical production, especially in the history of
Collaborative Skills

- Excellence in oral, written, and graphic communication skills to secure sensitive translation of directorial concepts into effective productions
- Excellence in fiscal management skills
- Ability to work and collaborate under pressure with various artists, technologists, and technicians, many or all of whom may be relatively unskilled students
- Capability in the higher levels of planning required in seasonal or repertory contexts.
- An understanding of ethical practices associated with the field of professional and academic theatre and performance
- An understanding of how DEIJE is considered when selecting research projects for students
- An understanding of how DEIJE informs the recruitment of students, in cases where that is part of the candidate’s labor
- An understanding of how DEIJE issues impact their life at the university and an ability to think about their own implicit biases

E.1. Applied/Community- Engaged Theatre Director

Applied Theatre or Community-Engaged Theatre Makers employ a wide range of theatre practices grounded in the attention to provoke or shape social change. Applied theatre aligns itself with progressive politics that have shaped the pedagogies that inform applied theatre practice. Central to these creative practices is an emphasis on creating new relationships between performers and audiences so that the performers are working with and for the communities where the work is staged.

In addition to the skills listed for acting professors generally, external reviewers, administrators, and the tenure and promotion committee may ask themselves whether the candidate’s tenure portfolio demonstrates the ability to teach and use their creative practice to explore:

- Ability to establish community partnerships through long term collaborations that are deep and move at the speed of trust
- Ability to mentor students in ethical practices for applied/ community-engaged performance making
- Knowledge of ethical practices for making work “about, for and with” diverse publics and communities
- Ability to produce performance in concert with community partners including, but not limited to, social service organizations, prisons, schools, religious institutions and other venues
- Ability to supervise and maintain safe operations in accordance with state and local codes and authorities having jurisdiction (fire, safety, etc.).
- An understanding of ethical practices associated with making theatre and performance
E.2 Devised Theatre Maker

The Devised Theatre Maker develops a theatrical production through a process where a creative team develops a show collaboratively. Devised theatre makers often begin their process without a script, involving some or all members of the production staff to create the text through improvisatory collaborations.

In addition to the skills listed for directing professors generally, external reviewers, administrators, and the tenure and promotion committee may ask themselves whether the candidate’s tenure portfolio demonstrates the ability to teach and use their creative practice to explore:

- Ability to articulate process in relationship to creative and research outputs
- Expert skill in collaborating with others to merge creative output gathered through a performance process into a cohesive performance
- Skill in documenting and analyzing creative practices using written notes, digital archival methods, performance or other mechanism
- Theoretical knowledge in Practice Based Research

E.3 Musical Theatre Director

The Musical Theatre Director is an artist who is responsible for preparing a musical theatre production for public performance by researching, casting, staging, rehearsing, collaborating with designers and the production team, and in some cases, managing the time and budget. The Musical Theatre Director develops the stylistic interpretation of the performance unique to the production in collaboration with the acting and production ensemble.

In addition to the skills listed for directing professors generally, external reviewers, administrators, and the tenure and promotion committee may ask themselves whether the candidate’s tenure portfolio demonstrates the ability to teach and use their creative practice to explore:

- The ability to direct and teach the acting style found in traditional musical theatre as well as the evolving styles of the contemporary musical theatre
- The ability to connect scenes of spoken word, music expression and dance/movement into an integrated and coherent performance
- Knowledge of the history and development of the musical theatre across geographic boundaries and cultural traditions
- An understanding of music theory, song structure, and musical genres
- Knowledge of the professional musical theatre industry

Overall excellence from the stage director requires the ability to integrate knowledge consistently in the areas noted above. Stage directors must work with an understanding of the conceptual requirements of any given production to create a product that is both artistically and technically sound and can be realized within the constraints of budget and available labor for the producing organization. The work of the stage director must also be evaluated within a perspective of such constraints as acting pool, artistic and technical support, and facilities/ production resources. Such expertise is demonstrated by participation in realized productions, both on and off campus. The Director is best evaluated by attending a live performance of a production for which the director is responsible. Whereas the inclusion of concepts and associated paperwork is essential as support material detailing the process of
the director, it does little to evaluate true ability. Drawings, charts, and other paperwork should be evaluated but they cannot substitute for the viewing of an actual production. Still or video photography might add some useful information to an evaluation but, again, are inferior to a live production. If recorded media are used for evaluation of a candidate, the circumstances of the recordings must be clearly stated.