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## **DRAMATURG / THEATRE CRITIC**

The dramaturg (in collaboration with the stage director and playwright when accessible) researches and analyzes the play to foster interpretation for the creative ensemble. Dramaturgs assist the director with text preparation, contextual research, revisions, adaptations, and the play development process. They may also serve as literary managers, to read and select plays for the season in consonance with the theatre's artistic mission, to serve as liaisons with playwrights, analyze multiple translations, and write program notes, study guides, publicity materials and essays to help the audience understand the meaning of the play. They may be involved in audience discussions and other events that serve to explore the play and production.

The theatre critic attends live performances and writes reviews, articles and books assessing the play in performance.

Though accomplished dramaturgs and theatre critics vary greatly in their depth of knowledge and ability in any one area, the range of proficiency typically required of the dramaturg or theatre critic includes:

### **A. Production Expertise**

1. Excellence in play analysis and conceptualization.
2. Ability to articulate the inner structure and meanings of the script in appropriate terms for actors, designers, directors, choreographers, musical directors, playwrights, voice and movement directors, and public relations staff.
3. Understanding of the rehearsal process, including traditional methods and devised or developmental rehearsal methods.

### **B. Literature and History**

1. Knowledge of dramatic literature, including historic genres, and excellence in textual and structural analysis of scripts.
2. Knowledge of the history of theatre and theatrical production, including the history of acting and directing techniques, visual elements of scenery, properties, lighting, and costume.
3. Knowledge of theories of the theatre.
4. Knowledge of the history of art (artists, historic styles, and genres), architecture, and decor.
5. Knowledge of economic, political, and social history.
6. Knowledge of foreign language(s).
7. Information literacy (the ability to research and vet information from appropriate sources).

**C. Administration**

1. Excellence in oral, written, and graphic communication skills to assist in securing sensitive translation of directorial concepts into effective productions.
2. Ability to work and collaborate effectively with various artists and technicians in a variety of professional and academic settings.
3. Understanding of theatre marketing and public relations.
4. Excellence in the higher level planning required in seasonal or repertory contexts.
5. An understanding of professional ethics and practice associated with theatre and performance.

Overall excellence from the dramaturg or theatre critic requires the ability to integrate knowledge consistently in the areas noted above. Dramaturgs and critics must work with an understanding of the conceptual requirements of any given production to enhance the work of the director and designers in creating work of artistic merit and meaning. Such expertise is demonstrated by participation in realized production, both on and off campus.

Additional information about the expertise and skills expected of the dramaturg and theatre critic may be available through ATHE's Theory and Criticism Focus Group, Dramaturgy Focus Group, The Dramatist Guild of America, The American Theatre Critics Association, and the Literary Managers and Dramaturgs of the Americas.

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**FIGHT CHOREOGRAPHER/ FIGHT DIRECTOR**

The fight director (or fight choreographer) is a movement specialist who has particular expertise in stage combat and who is responsible for teaching and coaching those special skills and collaborating on performances for scenes involving combat or stage violence.

Teaching activities may involve (but are not limited to) (1) fundamentals and practice of stage movement (anatomy and physiology, physical relaxation and alignment, breath, balance, strength); (2) a wide variety of movement techniques; (3) textual analysis and interpretation; (4) development of stage presence; (5) group ensemble techniques; (6) stage combat skills; (7) creating character or style through gesture and physicalization; and (8) physical stamina and safety.

Coaching activities may involve, but are not limited to: (1) working with director and production staff to design staging and physical elements of a production; (2) coaching performers (individuals or groups) to fulfill the physical demands of the production; (3) coaching performers in textual analysis and application to the performance; (4) coaching movement demands of the production; (5) coaching performers in effective technique which maintains or develops the strength and stamina of the body and ensures the safety of the actor in meeting those demands, (6) providing a resource for period styles of movement and dance; (7) professional consultations with individuals and professional organizations seeking training in specific movement techniques.