

**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.

Though accomplished fight directors and choreographers vary greatly in their depth of knowledge and ability in any one area, the range of proficiency typically required of the movement specialist/fight director includes:

**A. Production Expertise**

1. Fundamental knowledge of anatomy and physiology, physical relaxation techniques, and body alignment.
2. Fundamental knowledge of movement systems as demonstrated through study with various recognized stage movement/stage combat practitioners and institutions devoted to the study of stage movement.
3. Knowledge of other approaches to performance (including stage acting, dance, and vocal performance), physical approaches to character and style, textual analysis and interpretation, stage movement design and its application to theatrical or musical production.
4. Knowledge of training methods in stage combat including unarmed combat and various weapons.
5. Knowledge of recorded materials from film, television and electronic media.

**B. Literature and History**

1. Knowledge of dramatic literature, including historic genres.
2. Excellence in analysis of scripts to delineate the historical, literary, and stylistic considerations in preparation for designing stage movement or combat and/or coaching of productions.
3. Knowledge of the history of theatrical production, including the history of acting, performance styles, and physical theatre techniques.
4. Knowledge of economic and social history as a context for theatrical production and style.

**C. Administration**

1. Excellence in oral and written communication skills.
2. Ability to effectively work and collaborate with various artists and technicians in a variety of professional and academic settings.
3. Understanding of rehearsal process, management and scheduling.
4. An understanding of professional ethics and practice associated with theatre and performance.

Overall excellence from the fight choreographer/director requires the ability to integrate knowledge consistently in the areas noted above. Fight directors and choreographer must work with an understanding of the conceptual requirements of any given production, collaborating with directors, voice specialists, designers and performers in a shared vision of the creative work. Such expertise is demonstrated by participation in realized production, both on and off campus.

Additional information about the expertise and skills expected of the fight choreographer/fight director may be available through the ATHE Acting Focus Group,

the Association of Theatre Movement Educators, Movement Theatre International, SDC (Stage Directors and Choreographers), and the Society of American Fight Directors.

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## **MOVEMENT SPECIALIST**

The movement specialist is an artist who is responsible for training and coaching students and/or professional performers in the use of the physical body for theatre performance. The movement specialist's job is to foster artistic growth, personal freedom, and safe and respectful exploration of the physical components of communication, and effective, efficient motion. Within his or her own unique expertise, specialists practice creativity and freedom of expression; empower students/clients, themselves and the organization; promote research into related fields. To achieve these objectives movement specialists will employ reasonable and accepted practices such as: visual demonstration and modeling, physical contact, written text, observation, and discussions that foster understanding.

The movement specialist's work with students/performers in production includes, but is not limited to: (1) Collaborating with the director and production staff to design a unique physical life for a production and a work process for the movement coach and or choreographer; (2) Creating a process for the performing artist in which they create, enter and inhabit the internal and external elements of a performance space; (3) Assisting in the ability of a physical instrument to maintain freedom from tension, vivid expression, a released and aligned vertical silhouette, and remain responsive to the world of the script while demonstrating specific physical character dynamics implementing the imagination; (4) Coaching the physical and experiential crafting of a specific character life involving physical, vocal, and experiential choices that are related to the character, not the performer, including: rhythm, tempo, styles, strength and articulate character definition, and choreography; and (5) Developing a warm up process specifically designed to address the demands of the rehearsal period and the production.

The movement specialist may also be engaged in: (1) Consultations with professional artists, teachers, and other professionals from all walks of life in the public sector; (2) Direction and/or creation of dramatic works, performance pieces of original work; (3) Teaching of other approaches to performance including: acting, musical theatre, singing or performing in film, television or broadcast media, vocal approaches to character and style, textual analysis and interpretation; and (4) Research and scholarship including, but not limited to, historical investigations, pedagogical advances, and performance reviews. Though accomplished movement specialists vary greatly in their depth of knowledge and ability in any one area, the range of proficiency typically required of the movement specialist includes:

### **A. Production Expertise**

1. Fundamental knowledge of physical training pedagogies as demonstrated through study with various recognized physical training practitioners and institutions devoted to the study of physical pedagogies. Movement specialists will often have received training in multiple approaches to the discipline. A