

**B. Literature and Theatre History**

1. Knowledge of and appreciation for the repertoire of musical theatre, from opera to rock.
2. Knowledge of major musical theatre performers and their unique styles.

**C. Administration**

1. Ability to effectively work and collaborate with the director, choreographer, and performers in a variety of professional and academic settings.
2. Understand the professional musical theatre market and maintain connections to the professional world to prepare students to perform in a myriad of professional avenues.

Overall excellence from the musical theatre vocal coach/conductor/music director requires the ability to integrate knowledge consistently in the areas noted above. The vocal coach/conductor/music director must have the ability to direct and teach the performance style found in traditional musical theatre as well as to push boundaries of the form toward unique expression. The vocal coach/conductor/music director must work with an understanding of the conceptual requirements of any given production to collaborate in creating stage productions that are both artistically unified. Such expertise is demonstrated by participation in realized production, both on and off campus.

Additional information about the expertise and skills expected of the musical theatre vocal coach, conductor or music director may be available through the ATHE focus groups in Acting, Directing, and Musical Theatre/Dance.

---

---

**PLAYWRIGHT**

The playwright is the artist who writes the play, which serves as the foundation for the exploration and performance by the creative ensemble. Playwrights may also collaborate with the stage director, dramaturg, designers and actors in developing the playscript.

Though individuals vary greatly in their depth of knowledge and ability in any one area, the range of proficiencies typically required of a playwright includes:

**A. Production Expertise**

1. Advanced technical skills in dramatic construction.
2. A deep understanding and demonstrated ability to use theories and methods of script analysis, criticism, and dramaturgy in the development of theatrical and dramatic works.
3. Possessing careful and insightful observation of human behavior and interaction.
4. Skills in researching and expertise in storytelling.
5. Ability to write illuminating dialogue and effective action.
6. Ability to develop engaging characters and complex character interactions.

7. In developing a script in collaboration with the creative ensemble, flexibility and ability to effectively handle feedback to make positive change in the developing the playscript.
8. Ability to connect with an audience through the embodied script.
9. The ability to develop a work from concept to finished product.

**B. Literature and History**

1. A working knowledge of theatre history and theory and various ways each may influence the creative process
2. Knowledge of dramatic literature, including historic genres.
3. Excellence in textual and structural analysis of scripts.
4. Information literacy (the ability to research and vet information from appropriate sources).

**C. Administration**

1. Excellence in oral, written, and graphic communication skills.
2. Ability to effectively work and collaborate with various artists and technicians in a variety of professional and academic settings.

Overall excellence from the playwright requires the ability to integrate knowledge consistently in the areas noted above. Such expertise is demonstrated by participation in realized theatrical production, both on and off campus when the playwright's scripts are accepted for performance or when a reputable leasing company or established publisher publishes the scripts.

Additional information about the expertise and skills expected of the playwright may be available through the ATHE Playwrights and Creative Teams Focus Group, ATHE's Dramaturgy Focus Group and the Dramatists Guild of America.

---

---

**STAGE MANAGER / PRODUCTION MANAGER<sup>1</sup>**

Those charged with evaluating the work of design and production professionals should expect to address appropriate issues including the following when assessing stage managers and production managers. Stage managers practice a discipline in which their creative achievement is devoted to enabling and implementing a theatrical work of art.

Theatre is a collaborative art involving the contribution of writers, actors, directors, designers, technicians and an audience. Stage management is the component of this process responsible for the interaction of all these participants, both on the artistic and the human plane.

---

<sup>1</sup> This description is modeled on the "USITT Tenure and Promotion Guidelines," 2000, pg. 17.