

NAST Competencies Summary

Degree: The BFA in Stage Management, a professional undergraduate degree

Essential Note: Items below are excerpts from the NAST *Handbook*. Items 1 through 4 indicate the content and natures of the competencies expected of those graduating with the above degree. Items 5 and 6 indicate recommendations for competency development.

Only the *Handbook* in its entirety contains all standards and guidelines applicable to and used by all phases of NAST membership reviews. In the text below “H.” indicates the location of the excerpted text in the *Handbook*; the term “(All)” indicates standards applicable to all professional undergraduate theatre degrees including stage management; “(Stage Management)” indicates specific standards for that major.

Item 1. (All)

Common Body of Knowledge and Skills (H.VIII.B.)

1. Production. Students must acquire:

- a. Technical skills requisite for artistic self-expression in at least one major area of production (for example, acting, design/technology, playwriting, directing) and those skills must be progressively developed to the highest level appropriate to the particular area of concentration. Technical proficiency standards should be established for each level of study. The achievement of a specified level of proficiency in technique should be required for retention at each level and must be required for graduation.
- b. An overview understanding of the major aspects, techniques, and directions in the area of concentration.
- c. Fundamental, comprehensive understanding of the various elements and basic interrelated processes of creation, interpretation, performance, and production.
- d. Fundamental, conceptual understanding of the expressive possibilities of theatre.
- e. Knowledge and skills sufficient to work in both collaborative and individual roles in matters of theatre interpretation.
- f. Growth in artistry, technical skills, collaborative competence, and knowledge of repertory through regular performance and production experiences. Students must have such experiences throughout the degree program.

2. Repertory. Students must acquire:

- a. Familiarity with theatre literature of various historical periods, cultural sources, and modes of presentation.
- b. Experience with specific repertories and comparative standards of production quality through performance, academic study, and attendance at productions.

3. Theoretical and Historical Studies

a. Students must acquire:

- (1) The ability to analyze plays perceptively and to evaluate them critically.
- (2) An understanding of the common elements and vocabulary of theatre and of the interaction of these elements, and be able to employ this knowledge in analysis, including analyses of their productions.
- (3) The ability to place works of theatre in historical and stylistic contexts and have some understanding of the cultural milieu in which they were created.

- (4) The ability to develop and defend informed judgments about theatre.
- b. The competencies listed in Section VIII.B.3.a. are achieved by coursework and studies in such fields as repertory, playwriting, theatre history, theatre criticism, philosophy of theatre, dramaturgy, performance studies, movement, anatomy and kinesiology, and production design.
- c. In certain areas of specialization such as costume and scenic design, it is advisable to require that students study the historical development of works within the specialization.
- 4. Technology.** Students must acquire a working knowledge of technologies and equipment applicable to their area(s) of specialization.
- 5. Synthesis.** While synthesis is a lifetime process, by the end of undergraduate studies students should be able to work independently on a variety of professional problems by combining, as appropriate to the issue, their capabilities in performance, repertory, theory, history, and technology, as well as other fields they have studied.

Item 2. (All)

Results (H.VIII.C.)

Upon completion of any specific professional undergraduate degree program:

1. Students must demonstrate achievement of professional, entry-level competence in the area of specialization including significant technical mastery, the capability to produce work and solve professional problems independently, and a coherent set of artistic/intellectual goals that are evident in their work.
2. Students must demonstrate their competence by developing a body of work for evaluation in the major area of study. A senior project or presentation in the major area is required in many concentrations, and strongly recommended for all others.
3. Students must have the ability to communicate ideas, concepts, and requirements to theatre professionals and laypersons related to the practice of the major field. Such communication may involve oral, written, visual, and musical media.

Item 3. (Stage Management)

Essential Competencies, Experiences, and Opportunities (H.IX.E.3.)

(in addition to those stated for all degree programs)

- a. Comprehensive understanding of the basic elements of theatrical production through exposure and experience, including but not limited to scenic design and construction; properties design and construction; costume design and construction; lighting design, hang and focus; sound design and mixing; crew operations in all areas; acting; and directing.
- b. Thorough familiarity with the life-cycle of a production, and the responsibilities of a Stage Manager at each stage, including the design and rehearsal process as well as the run, close, and strike; interaction with all non-production areas including house management, marketing, public relations, and development; and the role of the Stage Manager in communication and collaboration with production and non-production oriented departments in day to day and emergency situations.
- c. Understanding of the structure of cue calling including dramatic, rhythmic and musical beats and pauses, and experience calling a show in performance. Basic skills in music reading and rhythmic understanding through either vocal or instrumental performance are strongly recommended.
- d. Knowledge of a typical professional production hierarchy, including the participants at each level, the relationship of each to the Stage Manager, and the responsibilities usually associated with job titles.

- e. Ability to read and analyze a work for production, including work in text-, music- movement-based, or other genres. Both study and experience are important in developing this competency.
- f. Ability to read and interpret production paperwork and drawings, including but not limited to schedules; scenic ground plans, sections, elevations, and construction drawings; light plots, hook-ups, and magic sheets; costume renderings and plots; and sound plots.
- g. Knowledge of rehearsal preparation and management, including but not limited to floor taping, reading scale rules, room set up, blocking notation, and development of stage management “kits.”
- h. Experience with the Stage Manager/Assistant Stage Manager relationship, by working both as an Assistant Stage Manager and as a Stage Manager with an Assistant Stage Manager.
- i. Multiple organizational and communication skills, including the ability to speak and write competently, legibly, and accurately. Studies in personnel management, inter-personal relations, and public speaking are recommended.
- j. Knowledge of federal, state, and local health and safety codes, best practices, and industry standards as they relate to theatrical venues and production elements.
- k. Ability to use computers, including software for word processing and spreadsheets, databases and presentations, and scheduling and calendaring.
- l. Basic knowledge of performing arts unions [including but not limited to Actors Equity Association, International Alliance of Theatrical Stage Employees/United Scenic Artists, American Guild of Musical Artists, American Federation of Musicians, and the Society of Stage Directors and Choreographers].
- m. Exposure to live performance throughout the degree program, including but not limited to observing as audience members or crew members, or through shadowing a variety of live performance forms including but not limited to plays, operas, musicals, and dance. Observation of professional organizations and Stage Managers either resident or touring and professional internships are strongly encouraged.
- n. Experience with evaluation, including annual self-review and annual written department/faculty review.

Item 4. (All)

General Studies Competencies (H.VIII.A.6.)

- a. **Competencies.** Specific competency expectations are defined by the institution. Normally, students holding a professional undergraduate degree in theatre are expected to have:
 - (1) The ability to think, speak, and write clearly and effectively.
 - (2) An informed acquaintance with fields of study beyond theatre such as those in the arts and humanities, the natural and physical sciences, and the social sciences.
 - (3) A functional awareness of the differences and commonalities regarding work in artistic, scientific, and humanistic domains.
 - (4) Awareness that multiple disciplinary perspectives and techniques are available to consider all issues and responsibilities including, but not limited to, history, culture, moral and ethical issues, and decision-making.
 - (5) The ability to identify possibilities and locate information in other fields that have bearing on theatre questions and endeavors.

b. Operational Guidelines

- (1) Some theatre courses, if conceived and taught in relation to other realms of human experience, may be appropriately included in the category of general studies. Some theatre history, literature, theoretical or cultural studies may meet this criterion.
- (2) Many areas of inquiry from general education are directly supportive of various specializations in theatre.

Item 5. (Stage Management)

Recommendations for General Studies (H.IX.E.2.)

Such areas as psychology; foreign languages, especially modern romance languages or German; accounting; personal finance; history; management; and first aid/wellness/safety are strongly recommended. Studies in dance also are recommended since dance movement, choreography, and blocking are often aspects of productions.

Item 6. (All)

Recommendations for Professional Studies (H.VIII.D.)

Students engaged in professional undergraduate degrees in theatre should have opportunities to:

1. Gain a basic understanding of the nature of professional work in their major field. Examples are: organizational structures and working patterns; artistic, intellectual, economic, technological, and political contexts; and developmental potential.
2. Acquire the skills necessary to assist in the development and advancement of their careers, normally including the development of competencies in communication, presentation, business, and leadership skills necessary to engage in professional practice in the major field.
3. Explore areas of individual interest related to theatre in general or to the major. Examples are: bibliography, aesthetics, theory, production practices, specialized topics in theatre history, analysis, technology, and pedagogy.
4. Practice synthesis of a broad range of theatre knowledge and skills, particularly through learning activities, such as independent study, that involve a minimum of faculty guidance, where the emphasis is on evaluation at completion (see Standards for Accreditation III.G.).

Please Note:

For specific information regarding curricular structure, see H.IX.E.1. Normally, approximately 65% of a 120 semester hour program is in theatre studies to ensure that time is available to develop the requisite competencies.

For a table of contents for all standards, see [NAST Handbook](#).