A. Actor

A stage actor is an artist who studies a role in a play, builds a character based on the playwright’s and the director’s concept, and then interprets the character in public performance. The actor may also be a creative participant in the developmental process in devised work where the performance is created with or without text. The responsibilities of the actor include rehearsing the play with the director and creative ensemble (which may include the dramaturg, music director, choreographer, fight coordinator, vocal coach, etc.) and performing the role in a public performance. Stage actors often also perform in television, film, and other digital media. At a college or university, an actor may also engage in work centered around acting pedagogy.

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 creative practice to explore:

Production Expertise

- Mastery in dramaturgical interpretation, play analysis, and character study including the ability to research and contextualize a variety of complex socio-cultural, historical, and psychological events in order to understand, embody, and teach the world in which a character exists
- Expert skill in storytelling and narrative structures, as well as an ability to access the imagination in order to interpret diverse characters and roles
- Implementation of the technical proficiency required to portray a depth and range of emotions and cultivate heightened presence in live performance through multifaceted physical and vocal techniques
- Vocal range, fluidity, and control; knowledge of vocal anatomy and physiology and principles of sound production such as dynamic and tonal quality as implemented in the service of a play’s dramaturgy
- Complex historical and contemporary research in the area of vocal approaches as a means to portray character and style in stage dialects, verse, and classic and contemporary dialogue
- Ability to interpret and effectively embody a character through physical gesture, dance, intimacy choreography, stage combat, and movement with skills such as strength, flexibility, and stamina
- Ability to make effective use of costume in character interpretation by synthesizing historical and cultural research in practice
- Awareness 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
- Expert skill in concentration, observation, and physical relaxation techniques
- 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 other collaborators
- 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 of the history of theatrical production, especially the history of acting
- Expert level knowledge of actor training methods across geographical boundaries and cultural traditions
- Expert knowledge of contemporary audition, rehearsal, and performance trends, including the effects of emergent media on the field
- Understanding of the actor’s role as global citizen: proficient knowledge of how performance addresses socio-cultural contemporary events

**Collaborative Skills**

- Ability to effectively work and collaborate with various artists and technicians, many of whom may be unskilled students with various levels of expertise, in a variety of professional and academic settings
- Experience in working within the theatrical creative process, exhibiting promptness, preparedness, flexibility, and a responsible attitude toward the creative work
- 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

**A.1 Acting Pedagogy**

An Acting Pedagogue may implement the research and expertise required of an actor in service of advancing the field of actor training. 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:

- Development and advancement of the field of actor training by contributing new and innovative exercises that train actors to accomplish the tasks outlined above
- Building upon or adapting existing actor training methodologies to improve the efficacy of said methods in achieving the tasks outlined above
- Applying scholarship of teaching and learning (SOTL) to actor training to contribute to an understanding of the field of actor training
- Responding to the needs of a shifting theatrical landscape by creating and developing new
areas in the field of actor training. This may include, but it not limited to, theatrical intimacy, trauma-informed pedagogy, digital performance, and culturally specific approaches to craft.

A.2 Fight Director

The Fight Director 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 scenes involving combat or stage violence.

Teaching activities may involve (but are not limited to) 1). Fundamentals and practice fight choreography ranging from hand-to-hand combat styles to experience handling dangerous weaponry; 2). a wide variety of movement techniques; 3). Textual analysis and interpretation as they relate to fight choreography; 4). Development of stage presence; 5). Group ensemble techniques for the purposes of creating stage violence; 6). Stage combat skills; 7) physical stamina and safety.

Coaching activities may involve but are not limited to 1). Working with a 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 effective technique which maintains or develops the strength and stamina of the body and ensures the safety of the actor in meeting those demands; 4). Professional consultations with individuals and professional organizations seeking training in specific movement techniques.

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:

- Fundamental knowledge of anatomy and physiology, physical relaxation techniques, and body alignment
- Fundamental knowledge of movement systems as demonstrated through study with recognized stage combat practitioners and certification devoted to the study of stage combat
- Knowledge of physical approaches to character and across, genre, style, geographic region and cultures, especially as they inform combat practices
- Expert communication skills for discussing artists’ physical, emotional or other boundaries
- Awareness of how to use body, breath, and voice in the performance of choreography designed to create the illusion of physical violence on stage.
- Awareness in professional protocol and best practices surrounding the performance of onstage violence

A.3. Intimacy Director

The Intimacy Director is an artist who is responsible to training, choreographing, directing, and coaching students and/or professional performers in the use of the physical body to perform moments of theatrical intimacy in production. The Intimacy Director’s job is to foster the actors’ personal agency as a creative artist and storyteller through training in consent-based theatre making practices.
In the context of production, an Intimacy Director’s primary roles are to choreograph and direct moments of intimacy called for in the production, and to serve as an advocate for actors — ensuring that actors are truly working consensually and feel empowered to make artistic choices in alignment with their personal needs for safety and care. In this context, “moments of intimacy” may be defined broadly, ranging from (but not limited to) a platonic physical relationship between characters such as a mother and child; a kiss between two characters; or a simulated sex act.

The Intimacy Director may also be engaged in 1). Consultations with professional artists, teachers, and institutions; 2). Intimacy direction and/or choreography in film or theatre; 3). Coaching actors to develop deeper connections with each other within the context of a production; 4). Developing protocol and policies for theatrical intimacy in a specific production, educational institution, film set, or theatre; 5). Research and scholarship including, but not limited to, historical investigations, pedagogical advances, performance applications, and performance reviews.

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:

- Implementation of play analysis and contextual skills to analyze how moments of physical and emotional intimacy might reveal character and further the story
- Expert communication skills for discussing artists’ physical, emotional or other boundaries
- Awareness of how to use body, breath, and voice in the performance of choreography designed to create the illusion of physical and/or emotional intimacy on stage
- Expert knowledge of physical training pedagogies as demonstrated through study with various recognized physical training practitioners and institutions devoted to physical pedagogies
- Knowledge in physical performance styles from across the globe, including historical and contemporary genres
- Awareness in professional protocol and best practices surrounding the performance of intimacy
- The ability to develop personal practices meant to empower the actor before, during, and after the rehearsal of/ or performance of intimacy
- Training in Mental Health First Aid, Bystander Intervention, Anti-Racism, LGBTQ+ support, and DEIJ work

A.4. Movement Coach

The Movement Coach is a specialist who is responsible for training and coaching students and/or professional performers in the use of the body for theatre performance. The Movement Coach’s job is to foster artistic growth, personal freedom, and safe and respectful exploration of the physical components of communication and effective, efficient motion.

The Movement Coach’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; 2). 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; 3). 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; 4). Developing a warmup process specifically designed to address the demands of the rehearsal period and the production.

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:

- Expert knowledge of physical training pedagogies as demonstrated through study with various recognized physical training practitioners and institutions devoted to physical pedagogies
- In-depth knowledge of physiology and anatomy as they relate to mechanical issues concerning the body, and a kinesthetic understanding of performers
- The ability to devise a process for an actor to integrate examination of the muscles and skeletal aspects of the body that affect alignment, tension release to facilitate ease of motion, understanding of respiratory processes, movement skills that increase strength, flexibility, and control
- Knowledge of how to work with actors to address physical mannerisms as they affect the student and to develop a physical definition of character that is emotionally and physically connected to the specifics of a text.
- Expertise in physical performance styles from across the globe, including historical and contemporary genres, and culturally specific contexts.

A.5. Music Director

The Music Director is an artist who is responsible for collaborating with the stage director and ensemble in preparing a musical for public performance through their involvement with casting and rehearsing the music and vocal aspects of the production. The music director may be responsible for training vocalists, coaching them to sing the musical score, as well as preparing and conducting the orchestra. These artists must understand the special requirements of music in the musical theatre genre and bring their expertise to the styles and performance demands of musical theatre.

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:

- Expert ability to train and coach vocalists at various levels of expertise in a variety of styles and cultural contexts in ways that promote vocal health, longevity, and a connection to their character
- Expert ability to prepare and conduct and orchestra in a variety of styles that capture the musical style of a production
- Knowledge of basic music theory, musicianship, sight-singing, ear training, and basic keyboard skills
- Competency in working with electric sound, instruments, and microphones
- Knowledge of music and musical theatre history as well as current trends in music
- Understanding of the professional musical theatre market in order to prepare students to perform in a myriad of professional avenues.
A.6. Musical Theatre Choreographer

The Musical Theatre Choreographer is an artist who is responsible for collaborating with the stage director and ensemble in preparing a musical theatrical production for public performance through their involvement with the casting, rehearsing and staging the dance and movement aspects of the production. The choreographer must understand the special requirements of dance in the musical theatre context. Choreographers must have the ability to direct and teach the performance styles found in traditional musical theatre as well as to push boundaries of the form towards unique expression.

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:

- Expertise in all areas of dance, including culturally specific dance forms
- In-depth understanding of dance and movement notation
- The ability to incorporate dance into the storytelling demands of the musical
- Demonstrate skill in choreographing, teaching, and training performers at various levels of expertise, including students with little to no dance training.
- Understanding of the professional musical theatre market in order to prepare students to perform in a myriad of professional avenues.
- Knowledge of dance and musical theatre history, as well as current trends in dance.

A.7. Vocal Coach

The Vocal Coach is an artist who is responsible for directing students and/or professional performers in the use of the voice and dialects for theatre performance. Coaching activities may involve (but are not limited to) 1). Working with director and production staff to design vocal elements of a production; 2). Coaching performers to fulfill the vocal demands of the production - audibility and intelligibility as well as vocal dynamics, group speaking or other special demands of the production; 3). Coaching performers in textual analysis and application to the performance; 4). Providing dialect resources and coaching performers to speak with accents appropriate to the demands of the play; 5). Coaching singing or musical demands of the production; 6). Coaching performers in effective technique which maintains or develops the strength and stamina of the voice in the case of vocal extremes such as screaming and shouting; 7). Providing a resource for pronunciation of unusual terms and names as well as textual and language analysis and research; 8). Professional consultations with individual professional voice users seeking voice, speech or communication training for their employees, or professional organizations seeking training in specific voice or speech techniques.

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:

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16 These guidelines incorporate definitions and standards established by the Voice and Speech Trainers Association (VASTA) in their document “Promotion, Tenure, and Hiring Resources.”
In depth knowledge of 1) Fundamentals and practice of voice production (vocal anatomy and physiology, physical relaxation and alignment, breath, pitch and resonance, tone and speech, dynamic control) 2) Singing technique 3) Textual analysis and interpretation of a playscript, especially as it relates to voice; 4) Public speaking and presentation skills 5) Vocal extremes 6) creating character or style through voice and speech; and 7) Vocal health.

Fundamental knowledge of various voice and speech systems as demonstrated through study with recognized voice and speech practitioners and institutions devoted to the study of voice and speech

Specialized skill with phonetic systems and the International Phonetic Alphabet (IPA), dialect acquisition, accent modification, vocology, singing, verse drama, narration, voiceover and broadcast media, safe practices for vocal extremes such as shouting or screaming, non-western vocal traditions such as keening, chanting, overtone singing, and vocal direction for theatre

Knowledge of theatre history and dramatic literature, especially the history of acting, performance styles and stage voice techniques

Knowledge of vocal approaches in character, style, and culture as they relate to performing in film, television or broadcast media

Overall excellence from the actor requires the ability to integrate knowledge consistently in the areas noted above. The work of the stage actor must also be evaluated within a perspective of the resources available to the production (the director, cast, performance space and production support.) Such expertise is demonstrated by the participation in realized production, both on and off campus. The Actor is best evaluated by attending a live performance of a production for which the designer is responsible. Whereas the inclusion of associated paperwork is essential as support material detailing the process of the actor, 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.