

5. Ability to effectively communicate with theatre practitioners, members of the scholarly community, and the general public

**B. Literature and History**

1. Knowledge and understanding of theatre history and theory.
2. Knowledge and appreciation of the functions that theatre performs in today's culture and in previous eras.
3. Knowledge of dramatic literature, including historic and contemporary genres, especially the literature of children's theatre.
4. Knowledge of repertories, methodologies, production, education and activities as they inform theatre for children and young adults.
5. Extensive knowledge of national and state arts curriculum standards in the area of theatre.
6. Information literacy (the ability to research and vet information from appropriate sources).

**C. Administration**

1. Highly skilled in written and oral comprehension and communication.
2. Excellence in critical thinking and complex problem solving.
3. Ability to train students in the national content standards of storymaking and script writing, acting, designing, directing, researching theatre, connecting theatre to other media and arts, and understanding how theatre relates to history and culture.
4. Expert in curriculum design and instruction and assessment.
5. An understanding of professional ethics and practices associated with arts-in-education and theatre.

Overall excellence from the theatre educator or youth theatre specialist requires the ability to integrate knowledge consistently in the areas noted above. Such expertise is demonstrated by participation in realized production, both on and off campus.

Additional information about the expertise and skills in these specialty areas may be available from the American Alliance for Theatre and Education (AATE), the Community Theatre Association, the Educational Theatre Association, American Education Association, International Drama Education Association, International Thespian Society, and Theatre for Young Audiences/USA.

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**THEATRE HISTORIAN / THEORIST**

The theatre historian and theatre theorist are scholars who research, present, and publish studies of theatre performance, production, dramatic literature, theatre theory, philosophy and performance studies. Theatre historians organize and evaluate data from primary and secondary sources to trace past events within social, political, geographic, ethnic and performative contexts. They also analyze and interpret classical and contemporary playscripts in those contexts. Theatre historians may also be involved in translating plays

or other written resources on theatre, in curating or archiving theatre collections, or in historical preservation. The theatre theorist explores philosophical theories of the nature of theatre in both historical and contemporary frameworks. Theatre professors are often both historian and theorist but may focus their scholarship either on history, theory or performance studies, as well as develop specific expertise in a given theatrical era. Theatre historians and theorists may or may not be involved in theatre production as dramaturgs, stage directors, or in other production areas.

Although accomplished theatre historians and theorists vary greatly in their depth of knowledge and ability in any one area, the range of proficiency typically required includes:

**A. Production Expertise**

1. An historical and cultural understanding of theatre production (including acting, directing, theatre architecture, theatre management and organization, and the visual elements of theatre production).
2. Excellence in analysis of playscripts as they function in performance.
3. Ability to effectively communicate with theatre practitioners, members of the scholarly community, and the general public

**B. Literature and History**

1. Extensive knowledge and understanding of all periods of theatre history.
2. Knowledge and appreciation of the functions that theatre performs in today's culture and in previous eras.
3. Knowledge and understanding of the most significant theories and cultural contexts that have shaped theatre and performance throughout history and that inform today's theatre.
4. Knowledge of dramatic literature, including historic and contemporary genres, and excellence in textual and structural analysis of scripts.
5. Considerable depth of knowledge in some aspects of theatre or performance studies, such as an historical period, theatre criticism, or theatre and performance theory.
6. Knowledge of the history of art (artists, historic styles, and genres), architecture, and decor.
7. Knowledge of economic, political, and social history.
8. A reading knowledge of one or more foreign languages or expertise in other special research techniques.
9. Information literacy (the ability to research and vet information from appropriate sources).

**C. Administration**

1. Highly skilled in written and oral comprehension and communication.
2. Excellence in critical thinking and complex problem solving, applying inductive and deductive reasoning.
3. Expertise in identifying and using information and bibliographical resources appropriate to critical, theoretical, historical, and empirical research in theatre.

4. Ability to employ and integrate a broad range of knowledge and to organize complex data and thought into cohesive written analyses.
5. An understanding of professional ethics and practices associated with theatre research and scholarship.

Overall excellence from the theatre historian/theorist requires the ability to integrate knowledge consistently in the areas noted above. Such expertise is demonstrated by research and publication and by participation in realized production, both on and off campus.

Additional information about the expertise and skills expected of theatre historian and theatre theorist may be available through most of the ATHE focus groups, especially the Theatre History Focus Group, Theory and Criticism Focus Group, the Dramaturgy Program, the Performance Studies Focus Group, Theatre as a Liberal Art Focus Group, and organizations such as the America Society for Theatre Research, and American Theatre and Drama Society.

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## **VOICE SPECIALIST<sup>1</sup>**

The voice specialist is an artist who is responsible for training and coaching students and/or professional performers in the use of the voice and dialects for theatre performance. The voice and speech trainer's job involves (but is not limited to) teaching student and/or professional performers, coaching students and/or professional actors for performance, consultations with professional voice users in the public sectors.

Teaching activities may involve (but are not limited to) (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; (4) public speaking and presentation skills; (5) group speaking techniques; (6) vocal extremes; (7) accent modification; (8) dialect acquisition, (9) voice and speech for stage, film or broadcast media, (10) creating character or style through voice and speech; and (11) vocal health.

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 (individuals or groups) 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

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<sup>1</sup> These guidelines incorporate definitions and standards established by VASTA (Voice and Speech Trainers Association) in its document "Promotion, Tenure, and Hiring Resources," 2002. [www.vasta.org/publications/promotion\\_tenure\\_hiring/PTH\\_Resources.pdf](http://www.vasta.org/publications/promotion_tenure_hiring/PTH_Resources.pdf)