

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.

VOICE SPECIALIST¹

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

¹ 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

develops the strength and stamina of the voice in the case of vocal extremes such as screaming and shouting, (6) providing a resource for pronunciation of unusual terms and names as well as textual and language analysis and research; (7) 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.

Though accomplished voice specialists vary greatly in their depth of knowledge and ability in any one area, the range of proficiency typically required of the voice director/coach includes:

A. Production Expertise¹

1. Fundamental knowledge of vocal anatomy and physiology, physical relaxation techniques, principles of sound production (such as dynamics and tonal quality), vocal health, acoustic and perceptual training.
2. Fundamental knowledge of voice and speech systems as demonstrated through study with various recognized voice and speech practitioners and institutions devoted to the study of voice and speech.
3. Knowledge of other approaches to performance (including stage acting, singing or performing in film, television or broadcast media), vocal approaches to character and style, textual analysis and interpretation, public address and interview skills, vocal design and its application to theatrical or musical production.
4. Specialized skills may include phonetics systems and the International Phonetic Alphabet (IPA), dialect acquisition, accent modification, vocology, singing, verse drama, narration, voiceover and broadcast media, vocal extremes such as shouting and screaming, vocal direction for theatre, non-western vocal traditions such as keening, chanting, overtone singing.
5. Knowledge of recorded materials (such as samples of dialects, character voices, vocal styles) 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 vocal design and/or coaching of production.
3. Knowledge of the history of theatrical production, including the history of acting, performance styles, and stage voice techniques.
4. Knowledge of economic and social history as a context for theatrical production and style.
5. Information literacy (the ability to research and vet information from appropriate sources).

¹ For more detailed information, please refer to VASTA's document, *Guidelines for the Preparation of Voice and Speech Teachers*, adopted and amended the summer of 1995

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 voice specialist requires the ability to integrate knowledge consistently in the areas noted above. Trainers, coaches and vocal directors must work with an understanding of the conceptual requirements of any given production, collaborating with directors, 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 voice specialist may be available through the ATHE Acting Focus Group, the Voice and Speech Trainer's Association (VASTA), the Fitzmorris Voice Work, The Lessac Institute, the Linklater Center for Voice and Language, the National Center for Voice and Speech, and the Voice Institute.