

Subject Benchmark Statement of Acting (Drama and film actor, Musical theater actor, Pantomime theater actor, Puppet theater actor).

I and II Levels of Higher Education

VI and VII Levels of the National Qualifications Framework

I. Introduction

This Subject Benchmark Statement represents the academic standard for the 1st and 2nd levels educational programmes of higher education of Acting (Drama and film actor, Musical theater actor, Pantomime theater actor, Puppet theater actor), and defines the learning outcomes and teaching-learning assessment methods and other essential features necessary to achieve them.

The Subject Benchmark Statement is based on the best international practice and the requirements of the legislation of Georgia, the National Qualifications Framework, the European Higher Education Qualifications Framework, the European Lifelong Learning Qualifications Framework, the labour market requirements, applicable national and international standards.

The goal of the Subject Benchmark Statement of Acting (Drama and film actor, Musical theater actor, Pantomime theater actor, Puppet theater actor) is to determine the minimum requirements for learning outcomes at the bachelor's and master's levels of higher education and to develop educational programs, to encourage student mobility, to provide international recognition of the awarded qualifications and employment.

This Subject Benchmark Statement defines the minimum compulsory requirements of the competencies for bachelor's and master's graduates, higher education institutions are authorized to determine the higher set of the learning outcomes due to the programmes' objectives.

The term of validity for the Subject Benchmark Statement is 7 years.

The name of the subject benchmark statement in English is: Subject Benchmark Statement of Acting (Drama and film actor, Musical theater actor, Pantomime theater actor, Puppet theater actor).

It is recommended to introduce the Subject Benchmark Statement to:

- **An entrant** who desires to study acting.
- **A student** who is interested in what knowledge, skills and competencies he/she will acquire after completion of the bachelor's/master's in acting;
- **An employer** who wants to get information about the knowledge, skills and competencies of a graduate of a bachelor's or master's educational programme of the relevant field and is interested in employing a graduate of the relevant educational programmes;
- **Experts of education**, who are periodically assigned to evaluate and monitor educational programmes relevant to the fields of study, covered by this Subject Benchmark Statement;
- **Academic, administrative and visiting staff** involved in the development/implementation of higher education programmes relevant to the fields of study covered by this Subject Benchmark Statement.

All higher education institutions that offer a bachelor's and/or master's degree in acting (drama and film actor, musical theater actor, pantomime actor, puppet theater actor) must adhere to the present Subject Benchmark Statement. In addition, in accordance with the current legislation of Georgia, the institution is authorised to determine the additional learning outcomes of this bachelor's/master's programme, the

detailed content, as well as teaching-learning and evaluation methods.

The Subject Benchmark Statement of Acting (drama and film actor, musical theater actor, pantomime actor, puppet theater actor) is based on the National Qualifications Framework and labor market requirements.

In the formulation of the field of study in the Subject Benchmark Statement of higher education, the following professional directions **of acting**, which can be implemented as an independent educational programme or module, were specified - drama and film actor, musical theater actor, pantomime theater actor, puppet theater actor. References/terms in the parentheses of the name of the given field are not reflected in the title of the qualification, for the institutions implementing the educational programmes corresponding to the field of study, it is an additional reference about the widespread profiles of the educational programmes in the field. Accordingly, the name of the detailed field "0215.1.5. Acting" in the classifier of the field of study should be formulated as follows: 0215.1.5. Acting (Drama and film actor, Musical theater actor, Pantomime theater actor, Puppet theater actor).

II. Description of the Field of Study

The educational programme corresponding to the field of study of acting (drama and film actor, musical theater actor, pantomime actor, puppet theater actor) provides the necessary condition for the development of theatrical art - to prepare a professional, highly qualified actor, who will be focused on the ever-increasing demands of the Georgian and international labor market with the competencies obtained as a result of mastering the programme.

The purpose of the educational programme of acting is to teach students the basic elements of the drama and film actor's profession, to develop the necessary skills, to trace the path to the main goal of the actor's profession - to create an artistic character; to develop creative, performing, highly professional habits and the ability to realize them in practice. Also, the specialty aims to educate a modern actor who will be ready for professional, creative activities both on theater stage (of an appropriate profile) and in shows, television and cinema, for participation in any performance.

At the same time, the actor should be able to develop his/her own, individual creative vision, be ready for independent professional development. It is no less important for an actor to develop the skills of adaptation and establishment in theater, cinema and television.

According to the legislation of Georgia, the prerequisites for admission to the bachelor's programme in the field of acting (drama and film actor, musical theater actor, pantomime theater actor, puppet theater actor) are university creative tours and unified national exams.

The curriculum of the acting programme consists of compulsory - core/basic, additional and elective courses. Due to the synthetic nature of the field, acting is taught in combination with choreography, vocal arts, theater studies, and other related fields.

Teaching is mainly focused on practice and takes place both in a group and in a studio and individually. The

development of individual professional-creative skills is a priority for the educational programme corresponding to the field of study of acting.

Bachelor's/Master's competencies of a graduate ensure his/her ability to continue studying at the next level - Master's/PhD programmes.

The field of study at the bachelor's level of higher education in acting (drama and film actor, musical theater actor, pantomime theater actor, puppet theater actor) allows for the development (working out) of professional, broad, general knowledge and transferable skills.

At the master's level of higher education, the field of study in acting (drama and film actor, musical theater actor, pantomime theater actor, puppet theater actor) provides the development of deep professional knowledge and skills by identifying and analyzing the problems and achievements existing in the field, perfecting creative skills.

III Learning Outcomes

The learning outcomes specified in the Subject Benchmark Statement determine the minimum mandatory requirements.

A higher education institution, while developing educational programmes, can additionally determine other outcomes, taking into account the achievements/experience of the best international practice and developing tendencies of this field. The institution is also authorized to formulate the learning outcomes of the educational programme without dividing them into three categories, taking into account all three components (knowledge and understanding, skill, responsibility and autonomy).

3.1. Learning Outcomes Required to Acquire a Bachelor's Degree:

Knowledge and understanding

A graduate:

- Demonstrates knowledge of theoretical and practical issues of acting, basic principles of the field, basic skills and elements of acting;
- Demonstrates the theoretical and practical knowledge necessary to create the artistic face of a stage or screen character;
- Demonstrates knowledge of the world's classical, modern literary and dramaturgical heritage, theatrical methodologies and the culture of behavior on stage/set;

Skills

- Discusses literary primary sources, theater and film art in a qualified and argumentative manner;

- Uses theoretical and practical knowledge of plastic, vocal, speech, etiquette, pantomime, stage movement, rhythm, puppet management, camera skills to create a stage and screen character;
- Demonstrates the skills of organic action, public solitude, relationship with a partner, verbal-plastic action on stage and set; when creating an artistic face, acts in accordance with the character's worldview, emotional and physical qualities;
- Independently works on the role, interprets it;
- Establishes effective communication with the director, cast, stage/camera crew and audience;
- Based on the analysis of the obtained information, in accordance with the predetermined guidelines, he/she creates a work/project and presents it using information and communication technologies.

Responsibility and Autonomy

- Manages and evaluates his/her own learning process independently, determines further learning needs;
- In his/her activities, takes into account the principles of teamwork, and observes professional ethics.

3.2. Learning Outcomes Required to Acquire a Master's degree:

Knowledge and understanding

A graduate:

- Demonstrates in-depth knowledge of the basic principles of working with the creative and technical crew on stage and set;
- Demonstrates his/her acting abilities on stage and on the set;
- Demonstrates knowledge of the basics of explication of literary primary sources;
- Examines theater and film arts in a broad historical, social, cultural and aesthetic context; determines the role of theater and cinematography in the life of society;

Skills

- Practically forms a creative concept; in the process of working on the role, cooperates with the director, generates new ideas;
- Creates artistic faces and works in various theatrical directions and genres (dramatic, musical and puppet shows, performance, pantomime, choreographic or literary performances, etc.);
- Demonstrates the ability to share knowledge and teach others based on theoretical and practical knowledge of acting art;
- Creates a creative/research work/project and presents it using information and communication technologies based on the analysis of the obtained information, in accordance with the principles of academic integrity;
- Establishes effective communication with the creative and production team, colleagues, field

specialists, audience, sponsors, mass media, administration, technical staff, etc.

Responsibility and Autonomy

- Conducts his/her own activities in compliance with the principles of professional ethics and responsibility; manages time effectively;
- Evaluates his/her own and others' creative mastery in many ways, determines the needs of further learning and development.

IV. Teaching, Learning and Evaluation

Teaching, learning and assessment methods are only recommended in this Subject Benchmark Statement. In order to ensure the objectives and learning outcomes of bachelor's/master's education programmes in acting, it is important to select appropriate methods of teaching-learning, achievement of results and evaluation.

It is noteworthy that the methods used in the teaching-learning process are relevant to the components of the programme, which contribute to the ability of a student to regularly apply one's knowledge, skills and values in practice. It is important that during teaching, emphasis is placed on the active participation of the student in the learning process. Teaching-learning methods take into account the specifics of the field and ensure the achievement of learning outcomes of the educational programme, while adequate assessment approaches/criteria allow to objectively evaluate the degree (level) of the student's assimilation of learning material and achievement of learning outcomes.

Teaching and assessment methods should also facilitate the development of transferable skills. The teaching-learning and evaluation methods should take into account the commitment and possibility of in-depth feedback from the academic and invited staff of the educational institution to the students, which in the future will allow the students to determine the ways of developing and perfecting their own competencies.

In the teaching-learning process, the programme of acting provides for the following forms of academic teaching: Lecture-seminar, analysis, discussion and debate, individual, pair and group work methods, case analysis, rehearsal, role-playing, demonstration, public presentation, practical work, learning by doing, creating-participation in a coursework and final/qualification thesis.

In the teaching process, it is impossible to study any particular issue using only one method. It is advisable to use different methods, often there is a combination of methods.

It is recommended to use the following methods:

- Verbal method;
- Working on the material (play, literary work, poetry, prose, etc.);
- Theoretical analysis method;
- Independent work with educational material / method of working on a book;

- Written work;
- Presentation;
- Discussion/Debates method;
- Induction, Deduction. Analysis and Synthesis method;
- The method of comparative analysis.
- Demonstration method;
- Group work;
- Peer teaching;
- Peer assessment;
- Role-playing and situational games;
- Case analysis;
- Brainstorming;
- etc.

In addition to the given main methods, other teaching methods can be selected depending on the specific teaching-creative task within the framework of educational programmes.

The levels of teaching should be taken into consideration while selecting teaching-learning methods. While transiting from the bachelor's to the master's level, the research-based teaching approaches are more intensively used, which helps to develop a student's ability to independently plan and carry out research.

4.1. Evaluation of the Learning Outcomes

The methods of evaluating learning outcomes are also diverse, based on a multi-component system, and may include the following recommended methods:

Oral discussions, debates, analysis of literary sources in oral or written form, oral inquiry, written inquiry, homework, oral examination, written examination, test, report, essay, presentations, individual assessment, assessment of collaborative projects and group work and peer assessment of students, individual and group show/demonstration, improvisation, independent practical work (acting, vocal, plastic, speech, puppetry, camera work, etc.); to perform a role in a course/pre-diploma/qualification play.

Recommended assessment components:

- Attendance-engagement;
- Activity;
- Midterm exam;
- Final examination;
- etc.

V. Additional Information

5.1. Qualification of the Personnel Involved in Programme Implementation.

The qualifications of teaching staff in the field of acting (drama and film actor, musical theater actor, pantomime actor, puppet theater actor) of bachelor and master levels of higher education are determined by legislation. The academic / invited staff implementing the Programme should ensure sustainable, stable, effective operation and development of the programme.

It is desirable for the academic staff to have practical performing experience in the artistic direction in the teaching of practical disciplines.

5.5 Material-Technical Base:

The material and technical base of the educational institution must ensure the conduct of all kinds of theoretical, practical studies and practices provided for by the curriculum of the educational institution. The material-technical base must be in line with the current safety standards.

In order to achieve the outcomes of the educational programme of acting (drama and film actor, musical theater actor, pantomime theater actor, puppet theater actor) **it is necessary to have:**

- auditoriums for group and individual lessons of acting skills, speech, dance, music, etc.;
- audio system;
- relevant costumes and requisites;
- a dressing room;
- changing rooms;
- showers;
- a stage (equipped with audio and light systems);
- backstage;
- a makeup room;
- technical equipment needed for filming;
- a library with a reading room;
- a computer class.

It's desirable, HEI has a theatre with stage and appropriate equipment that meets the standards of a professional theatre.

When implementing educational programmes in the field of acting, the institution must take into account the costs for each performance (decoration, painting, musical accompaniment, costumes, etc.). It is desirable to have workshops/tailors at the base of the institution for making decorations, requisites and costumes.

A higher education institution should ensure systematic updating of the book fund and access to library electronic scientific bases.

5.3 Employment

Areas of employment for graduates of acting (drama and film actor, musical theater actor, pantomime theater actor, puppet theater actor) qualifications are: drama theater, philharmonic institution, television - television productions, show programs, performances, dubbing studios, radio, entertainment centers, creative studios and workshops, cultural-educational institutions, film studios, public service in the direction of culture, etc.

VI. Team Members Working on the Subject Benchmark Statement

№	Name, surname	Organization/institution	Position
1.	Nino Lipartiani	LEPL Shota Rustaveli Theatre and Film Georgia State University	Doctor of theater arts, Associate Professor in the direction of acting and directing, artistic director of Ushangi Chkheidze Professional Drama Theater of Zestafoni.
2.	Miranda Baghdadishvili	LEPL Batumi Art Teaching University	Head of creative project management and student career support department
3.	Tamar Beridze	LEPL Batumi Art Teaching University	Assistant professor
4.	Tamar Tsagareli	LEPL Shota Rustaveli Theatre and Film Georgia State University	Doctor of Arts, Associate Professor of the Faculty of Arts, Media and Management; Curator of Vakhtang Chabukiani Memorial House-Museum
5.	Tinatin Katamashvili	LEPL Shota Rustaveli Theatre and Film Georgia State University	PhD student in drama directing, Assistant Professor

6.	Ekaterine Geliashvili	LEPL Shota Rustaveli Theater and Film Georgia State University	Doctor of Arts, Choreologist, Choreographer, Head of the Choreographic Department of the Faculty of Drama, Associate Professor, General Director of the N(N)LE National Choreography Center "Ge Art".
7.	Ana Samsonadze	LEPL Shota Rustaveli Theater and Film Georgia State University	Doctor of Arts, Associate Professor, Acting Head of Quality Assurance Department, Accreditation expert of educational programmes in the field of arts and culture of LEPL National Center for Educational Quality Enhancement
8.	Ivane Khutsishvili	LEPL Ilia State University	Author and head of the Master's programme "The Art of Live Theater: Staging and Performance"
9.	Lasha Chkhartishvili	N(N)LE Modern Georgian Theater Research Center	Doctor of Art Studies, Head of N(N)LE Modern Georgian Theater Research Center, Associate Professor of Shota Rustaveli Theater and Film Georgia State University
10.	Tinatin Koiava	Modern Choreography Theatre	Doctor of Theater Arts, Director of Modern Choreography Theatre, owner of Amagdari Order of Choreography of Georgia
11.	Zviad Bakradze	LEPL - Vakhtang Chabukiani Tbilisi Ballet Art State School	Director
12.	Nino Turabelidze	Stylized folklore theater "Nabadi"	Founder, Director and Art Director

13.	Dimitri Khvtisiashvili	N(N)LE Creative Union Georgian Theater Society	Director of Theatre Art, Deputy Head of N(N)LE Creative Union Georgian Theater Society, Associate Professor of LEPL Shota Rustaveli Theatre and Film Georgia State University
14.	Otar Baghdavadze	LEPL Georgian State Academic Folk Song and Dance Ensemble Erisioni	Solo dancer
15.	Natalia Tvalchrelidze	Theater of Ilia State University	Director of Ilia State University Theater, Lecturer at Ilia State University
16.	Avtandil Varsimashvili	LEPL - State Russian Professional Drama Theatre named after Al. Griboedov	Artistic Director; Professor of LEPL Shota Rustaveli Theatre and Film Georgia State University, Head of the directing direction of the university, founder and artistic director of "Free Theater". Founder and artistic director of "Vars-studio" film studio. Full member of "International Shakespeare Theater Association" (USA).
17.	Zaza Sopromadze	Ministry of Culture, Sports and Youth of Georgia	Senior specialist of the creative process promotion department
18.	Archil Chotashvili	Ministry of Culture, Sports and Youth of Georgia	Senior specialist of the Culture Promotion Department
19.	Ekaterine Bakuradze	Ltd Events of Movement Theater	Head of Administration
20.	Lia Kevlishvili	LEPL - Gori G. Eristavi Professional State Drama Theater	Actress
21.	Andro Enukidze	LEPL- Batumi Ilia Chavchavadze State Drama Theater Art Director	Art Director, Doctor of Art Management, Associate Professor of

			<p>the Faculty of Drama of LEPL Shota Rustaveli Theatre and Film Georgia State University, Head of the Group; Visiting teacher of Batumi Art State Teaching University; Chairman of the Board of Directors/Experts of Batumi International Theater Festival</p>
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