

Subject Benchmark Statement of Choreography

Levels I and II of Higher Education

Levels VI and VII of the National Qualifications Framework



I. Introduction

This Subject Benchmark Statement of Choreography represents the academic standard for the 1st and 2nd levels educational programmes of higher education of choreography, and defines the learning outcomes and teaching-learning assessment methods and other essential features necessary to achieve them.

This 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 this Subject Benchmark Statement of Choreography is to determine the minimum requirements of the learning outcomes for the bachelor's and master's levels, and to develop educational programmes, 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 authorised 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 title of the benchmark in English - Subject Benchmark Statement of Choreography.

It is recommended to introduce the Subject Benchmark Statement to:

- **An entrant** who desires to study choreography.
- **A student** who is interested in what knowledge, skills and competencies he/she will acquire after completion of the bachelor's/master's educational programme in choreography.
- **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;
- **An 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;
- **An 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.

This Subject Benchmark Statement of Choreography must be followed by all higher education institutions where bachelor's and / or master's programmes of choreography are being implemented. 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 assessment methods.



This Subject Benchmark Statement of Choreography is elaborated in line with the National Qualifications Frameworks and the requirements of the labour market.

II. Description of the Field of Study

Choreography belongs to the field of study of the performing and creative arts, which includes the creation of dance, staging and the art of dance as a whole.

The implementation of the choreographic staging process is carried out directly in connection with the dance language with practical, methodical and theoretical aspects, which can consider different types (folk, stage-folk, historical-current, ballroom, classical, modern).

Due to the synthetic nature of this field, the specifics of the programme should preferably take into account the knowledge of adjacent creative (acting art, musical art, choreography, theater directing, etc.), supporting disciplines, and the basics of digital technologies.

When studying the programme, along with the theoretical-methodical part, an important aspect of teaching is practice-based, which involves the development of practical skills through the study of choreographic samples, improvement of performing techniques, and conducting the rehearsal/staging process.

A prerequisite for admission to the bachelor's programme is the university creative tours, along with the Unified National Examinations (in accordance with the current legislation), where an applicant demonstrates basic choreographic performance and creative skills by performing various tasks. A higher education institution is authorised to determine additional prerequisites for admission to a bachelor's/master's educational programme.

A bachelor's level of studies creates a pre-condition for the second level of studies - a master's level - in the same field, where teaching and research are deepened, and artistic and creative interests by acquiring relevant artistic-scientific competencies are expanded.

The main objectives of both programmes are to share the key concepts, theories and methods of choreography, which could be achieved through the direct participation of students in practical activities and their involvement in the field-related projects.

The title of the academic degree/qualification to be awarded in choreography is formed according to the level of teaching as follows: a) Bachelor of Arts in Choreography, Master of Arts in Choreography or b) Bachelor of Choreography, Master of Choreography.

In Georgia, the labor market in the choreographic field has a growing potential, which motivates future choreographers to gain the relevant knowledge. Taking into account the sectoral directions of choreography (creator, director, teacher, tutor), the career perspectives are wide and include the employment in various sectors: at the level of professional, general or higher education in accordance with the requirements stipulated by the legislation of Georgia; state or private choreographic ensembles, cultural and educational



institutions; creative studios and workshops; show programmes; theatrical and television productions; film industry and others.

Thus, the types of professional work of a choreographer include pedagogical, performing-creative and artistic-educational activities.

III. Learning Outcomes

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

A higher educational 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.

A higher education institution is also authorised to formulate the learning outcomes, taking into account the three components (knowledge-understanding, skills, responsibility and autonomy), without dividing them into three categories.

3.1 Learning Outcomes Required to Acquire Bachelor's Degree:

Knowledge and Understanding

A graduate:

- demonstrates a broad knowledge of the basics of choreographic art, performing and staging methods/principles; the conditionality of choreographic art, content and form differentiation, composition and structural parts of dance, field terminology, various methods, techniques and principles of staging;
- analyzes stages of staging/rehearsal work; determines the components of musical and artistic decoration, the essence of the libretto, programme, compositional plan-scenario and envisages the ways of creating them independently;
- discusses the main aspects of the theory and history of the centuries-old national choreographic patterns, considers the history of world choreography in the relevant cultural-historical context; identifies different recording systems of dance.
- demonstrates and analyses nature of the vocabulary and performing methodology of traditional, classical and modern performing of the national and also, different cultures.

Skills:

A graduate:



- uses the field-specific skills (conceiving ideas, finding materials, systematising information, analysing and interpreting, creating sketches and notes, choreographic text, plan-scenario and choreographic analysis of musical material) to carry out the work, in accordance with the predetermined instructions;
- based on the existing experience and achievements, interprets the choreographic staging, explains/shares the idea with the creative team, describes and demonstrates the character of the performance by using appropriate dance vocabulary;
- demonstrates the choreographer's skills, professional techniques and abilities;
- works independently with the creative and technical group in the direction of taking the optimal decisions on organizing, planning and conducting the rehearsal, based on the accumulated knowledge and professional-creative skills;
- effectively uses artistic/plastic expression techniques, information and communication technologies in oral, written, visual communication with the production team, field specialists and non-specialists.
- searches for relevant sources in library resources, electronic scientific and archival databases and creates a (small format) research and practical project/paper based on their analysis;

Responsibility and Autonomy:

A graduate:

- conducts consistent and multifaceted assessment of one's own learning and creative mastery of others; determines the further needs of learning and creative mastery;
- adheres to the principles of professional ethics and academic integrity, effectively manages working time;
- during the rehearsal and staging process, it ensures the implementation of activities in a safe environment for health.

3.2 Learning Outcomes Required to Acquire Master's Degree:

Knowledge and Understanding

A graduate:

- demonstrates a deep and systematic knowledge of the art of choreography and its significance, and demonstrates knowledge of proven research methods, notions and concepts in the field;
- describes the achievements of national and world choreography, its development trends. Analyses and highlights the contemporary challenges of choreography and outlines ways to solve them;
- in the analysis of artistic-pedagogical tasks and problems, a graduate characterizes the main research issues, critically analyses the stage-performing artistic and pedagogical methods and determines the ways of their interpretation, taking into account the cultural and historical context.



Skills

A graduate:

- uses specific field-skills (creating an idea, finding materials, systematising information, analysing and interpreting, creating sketches and notes, creating choreo-text, plan-scenario, choreographic analysis of musical material) in accordance with modern standards and methods;
- interprets the rehearsal/staging based on existing experience and achievements;
- uses field-proven research methodology when working on a paper; identifies the research problem independently or with the help of a supervisor;
- develops argumentative conclusions, based on the information gathered through the library resources, electronic and archival databases; creates a (medium format) theoretical/practical project/paper by applying the concepts and following the principles of academic integrity;
- presents the research results to the academic and professional society, with the effective use of artistic-creative expression, information and communication technologies;
- takes the optimal decision based on accumulated knowledge and acquired professional-creative skills; organises works according to deadlines, independently and creatively directs work with creative and technical team.

Responsibility and Autonomy

A graduate:

- demonstrates self-organisation, initiative and responsible attitude, contributes to the development of the field of choreography;
- creates a creatively productive environment, when working in an unpredictable interdisciplinary environment, based on the principles of objectivity, professional ethics and teamwork;
- conducts consistent and multifaceted assessment of one's own learning and creative mastery of others; determines the further needs of learning and creative mastery.

IV. Teaching, Learning and Assessment

In order to ensure the goals and learning outcomes set in the bachelor's/master's educational programmes, 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 should be 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 should be placed on the active participation of the student in the learning process.

The following teaching-learning evaluation methods are of a recommendatory nature; institutions implementing higher education programmes of choreography may use the following or other methods in the



teaching process:

4.1. Teaching and Learning Methods

- Verbal teaching method (explanation, narration, conversation, briefing, lecture, etc.);
- Practical methods (visualisation method, systematic conscious exercises and actions);
- Reproductive methods of teaching;
- Reproducibility and systematic method;
- Laboratory method;
- Active learning method (problematic lecture; heuristic conversation; research laboratory work; independent work on a source; problem - solving, diagnostic tasks; game - role-playing, business, educational games).
- Demonstration method;
- Team work combined with individualisation;
- Improvisation;
- Instruction, commenting, replicate;
- Search and research method;
- Discussion;
- Deduction;
- Induction;
- etc.

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

While teaching bachelor's/master's educational programme, it is possible to determine the teaching-learning methods such as: lecture, practical teaching, teaching practice, seminar, individual learning, team work, independent work, consultation, presentation, exercising (training), workshop, studying with e-resources and etc.

4.2. Evaluation of the Learning Outcomes

The learning outcomes determined by the educational programme and each study course are verified by a student assessment system. The assessment system should be multi-component and evaluate the learning outcome according to the criteria that can be measured. Student assessment is carried out in accordance with the legislation, which is based on the principles of objectivity, reliability, validity and transparency.

The assessment components envisaged by a plan/syllabus/module of each study course of the bachelor's and/or master's educational programme in Choreography may incorporate different methods of evaluation in the following activities:



- Demonstration;
- Presentation;
- Analysis of Choreographic Work (Oral/ Written)
- Assignment/Exercise (Individual/Team)
- Role-playing and situational games;
- Independent work on research and practical work/project/ theses;
- Essay;
- Test;
- Report;
- Discussion/debates;
- etc.

The evaluation methods should be measured by adequate evaluation criteria that determine the level of achievement of learning outcomes.

V. Additional Information

Bachelor's and Master's Degree Programmes of Choreography are taught under the guidance of qualified scientists/teachers and with the active involvement of PhD students/researchers. Academic and invited staff involved in the implementation of the educational programme must have a higher education corresponding to the profile of the study course.

In the process of teaching choreography at the level of higher education, it is also possible to involve personnel with state/honorary titles in the relevant professional field (the winner of the state award for professional activity in the field of choreography: Persons with the title of People's Artist, Honored Artist, Honored Figure of Culture/Art, Honored Art Worker, Honored Teacher), PhD students of the relevant profile, persons with a Master's academic degree or specialists who have secondary professional education and at least 10 years of practical work experience in the relevant professional field.

The teachers of the educational institution should regularly perform artistic-creative and methodical work and develop their qualifications.

Besides the teaching-methodical work, a teacher involved in the teaching of a higher educational programme of choreography is recommended to participate in one or more of the following activities:

- Performing activities;
- Participation as an artist in concert programs of professional ensembles;
- Working as choreographer/tutor in professional ensembles;
- Directing the children's choreographic ensembles;
- Creation of a new author's works in culture and art;
- Performing master classes and qualification development;
- Participation in seminars and conferences;



- Directing/being a member of a professional entities and organisations;
- Member of a board.

Forms of confirmation of a qualification in the field include:

- A state award;
- An honorary title (honored artist, worker, worker, etc.);
- Receive of a scientific degree;
- A state award;
- Laureate of state and international competitions.

5.1 Material-Technical Provision

HEI must have the relevant material-technical resources for an educational programme. The institution should take care of updating the book fund necessary for the implementation of the programme and providing access to library e-resources.

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.

To achieve the programme outcome, the following is vital:

- rooms for team and individual (dance, music) studies;
- musical instruments and audio system;
- dressing room for costumes and requisites;
- locker rooms for students and teachers;
- shower rooms;
- computer class;
- library, reading hall with internet.

While implementing the educational programme of choreography, HEI must take into account the costs of maintaining and repairing of choreographic halls, musical instruments and dressing rooms.

The following conditions must be taken into account when arranging choreographic halls: no less than 4 square meters of space should be allocated for one student; The hall should have a dance floor (wooden floor or specialized coating (linoleum), fixed and/or portable pole and mirrors on the wall;

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

5.1 Security Norms and Rules

While implementing the programme of choreography, it's necessary to develop professional norms and rules



that ensure the safety of the persons engaged in the choreographic class!

While developing the norms, attention should be directed to the period before the class, lecturing process and its end.

Before the start of the choreographic lesson (practical lecture), attention is paid to the hygienic and sanitary norms (ventilation of the hall, cleanliness, light, etc.), the functioning of the equipment and the temperature in the working space, which should not be lower than 18-19°C, are checked. The hygiene, lightness, elasticity and simplicity of the students' rehearsal clothes and shoes, freedom from any interfering accessories are important.

In the course of the lesson, to prevent various injuries, it is necessary to pass the exercise part (warming up the body). The injuries are mainly due to poor warm-up, making sharp movements on a cold body, aggressive "stretching" and bad shoes, as well as personal carelessness and inattention to one's own body. "Warming up" must include general and specific features. The general part aims at increasing the activity of physiological systems that ensure muscle work (nervous, motor, respiratory, cardiovascular, endocrine glands, thermoregulation, excretion). The specific part envisages specific exercises for the nerve centers and parts of the muscular-skeletal system needed for future activities.

It should be taken into account that frequent absences worsen the form of physical training of a dancer and increase the probability of injury.

Relaxing "stretches" are necessary at the end of each lesson, and dynamic "Stretching" and "Grand Battement" - only under the supervision of a teacher and with a well-warmed body!

For the safety of dancers, it is necessary to maintain a distance when performing the movement in a group (behind or next to each other) so as not to collide; It is not allowed to stand close to the mirror, pole and each other while performing the movement;

It is also important not to perform technically difficult movements and use props without the supervision and insurance of a teacher!

It is important to observe the personal hygiene norms of dancer, as well as to arrange the hygiene norms of the hall, to disconnect the electrical devices and lights from the power source.



VI. Team Members Working on the Subject Benchmark Statements

№	Name, surname	Organization/institution	Position
1.	Nino Lipartiani	LEPL Shota Rustaveli Theatre and Film Georgia State University	Doctor of Theater Arts, Associate Professor in Acting and Directing, Art Director of Ushangi Chkheidze Professional State Drama Theater of Zestafoni.
2.	Miranda Baghdadishvili	LEPL Batumi Art State Teaching University	Head of Creative Projects Management and Student Career Support Department
3.	Tamar Beridze	LEPL Batumi Art State 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 candidate in drama directing, Assistant Professor
6.	Ekaterine Geliashvili	LEPL Shota Rustaveli Theatre and Film Georgia State University of the Faculty of Drama University	Doctor of Arts, Choreologist, Choreographer, Head of Choreographic Department of Drama Faculty, Associate Professor, General Director of LEPL National Choreography Center "GE Art"



7.	Ana Samsonadze	LEPL Shota Rustaveli Theatre and Film Georgia State University	Doctor of Art, Associate Professor, Acting head of quality assurance department, Accreditation expert of educational programmes in the artistic and cultural direction of LEPL National Center for Educational Quality Enhancement.
8.	Ivane Khutsishvili	LEPL – Ilia State University	Author and head of master’s programme “Art of Live Theater: Staging and Performance”
9.	Lasha Chkhartishvili	N(N)LE Modern Georgian Theatre Research Center	Doctor of Arts, Head of N(N)LE Modern Georgian Theatre Research Center, Associate Professor of LEPL Shota Rustaveli Theatre 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	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	Iliauni Theatre	Director of Iliauni Theatre, Lecturer of LEPL Ilia State University
16.	Avtandil Varsimashvili	LEPL - State Russian Professional Drama Theatre named after Al Gribloedov	Art 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 Chotiashvili	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 Theatre	Art Director, Doctor of Art Management, Associate Professor of 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