NATIONAL CENTER FOR EDUCATIONAL QUALITY ENHANCEMENT

Accreditation Expert Group Report on Cluster of Higher Education Programmes

Name of the Cluster of Educational Programmes according to the Fields of Study of the Classifier

Music and Performing Art cluster:

Acting (Drama and film actor, Musical theater actor, Puppet theater actor, Pantomime theater actor) (BA);
Directing of Theatre (BA);
Choreographer of Georgian Dance (BA);
Georgian Folk- and Sacred Music Conductor (BA);
Performing arts (analysis of theory and practice) (MA);
Culture of Scenic Speech (analysis of theory and practice) (MA);
The Art of theater and cinema dramaturgy (analysis of theory and practice) (MA);
Directing of Theatre (Creative Pedagogy)(PhD).

Name of Higher Educational Institution

Shota Rustaveli Theater And Film Georgia State University

Evaluation Date(s)

24-26 July, 2023

Report Submission Date
25.10.23

Tbilisi

Information on the Higher educational Institution

Name of Institution Indicating its Organizational Legal Form	**LEPL - Shota Rustaveli Theatre and Film Georgia State University**
Identification Code of Institution	**203851028**
Type of the Institution	University

Expert Panel Members

Chair (Name, Surname, HEI/Organization, Country)	Darko Lukić, Independent Scholar, Germany
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I. Information on the Cluster of Educational Programmes

	Programme 1	Programme 2	Programme 3	Programme 4	Programme 5	Programme 6	Programme 7	Programme 8
Name of the educational programme	Acting (Drama and film actor, Musical theater actor, Puppet theater actor, Pantomime theater actor)	Directing of Theatre	Choreographer of Georgian Dance	Georgian Folk- and Sacred Music Conductor	Performing arts (analysis of theory and practice)	Culture of Scenic Speech (analysis of theory and practice)	The Art of theater and cinema dramaturgy (analysis of theory and practice)	Directing of Theatre (Creative Pedagogy)
Level of higher education	Bachelor's	Bachelor's	Bachelor's	Bachelor's	Master's	Master's	Master's	PhD
Qualification to be awarded	Bachelor of Acting	Bachelor of Directing	Bachelor of Choreography	Bachelor of Music in Georgian Folk and Sacred Music Conducting	1. Master of Directing 2. MA in Choreography	MA of arts in the culture of Scenic Speech	Master of Dramaturgy	Doctor of Directing

Name and code of the detailed field	0215.1.5 Acting (drama, musical theatre, pantomime, puppetry)	0215.1.2 Directing (drama, musical theatre, pantomime, puppetry)	0215.1.6 Choreography	0215.1.13 Georgian Folk- and Sacred Music Conducting	0215.1.2 Directing (drama, musical theatre, pantomime, puppetry) 0215.1.6 Choreography	0215.2.1 Culture of Scenic Speech	0215.2.2 Dramaturgy (TV, Film, Theatre)	0215.1.2 Directing (drama, musical theatre, pantomime, puppetry)
Indication of the right to provide teaching of subject/subjects/group of subjects of the relevant level of general education								
Language of instruction	Georgian	Georgian	Georgian	Georgian	Georgian	Georgian	Georgian	Georgian
Number of ECTS credits	240	240	240	240	120	120	120	60

Programme Status (Accredited/Non-accredited/Conditionally Accredited/New/International Accreditation) Indicating Relevant Decision (number, date)	Accredited	Accredited	Accredited	Accredited	Accredited	Accredited	Accredited	Accredited

II. Accreditation Report Executive Summary

- **General Information on the Cluster of Education Programmes[1]**

The Cluster Music and Performing Arts of Shota Rustaveli Theatre and Film Georgia State University includes 8 programs at all three higher educational levels as follows:

1. **Acting (Drama and Film Actor, Music Theatre Actor, Puppet Theatre Actor, Pantomime Theatre Actor) - bachelor's program.** Mandatory module teaching includes eight semesters.
The volume of the bachelor's programme is 240 credits, and the mandatory part is distributed according to the professional profiles 1. Art of drama and film actor - 138 credits; 2. Art of musical theater actor 138 credits; 3. Art of pantomime theater actor - 126 credits; 4. Art of puppet theater actor - 132 credits, making it possible to achieve the learning outcomes reserved for each part of the programme.

2. **Directing of Theatre - bachelor's program** comprising 240 credits. The main mandatory module of the program is 50 %of the educational program - 120 credits and is semester distributed, with 15 credits on each semester, including the qualification creative project. The main module "The Art of Direction" consists of a group of subjects that serves to gradually develop the director's vocational -creative skills.

3. **Choreographer of Georgian Dance - bachelor's program**. The volume of the bachelor's program is 240 credits. According to the distribution 30 Credits can be accumulated of General University Courses. The main module "mastery of the creative choreographer", intended for the primary specialty, makes up 136 credits. Necessary disciplines studied include 60 credits. The programme students get acquainted with the specifics of Georgian dance choreography.

4. **Georgian Folk- and Sacred Music Conductor**- Bachelor's program with the volume of 240 credits, distributed on mandatory, basic/basic, auxiliary and elective courses. Students can also choose additional specialty disciplines, in order to get acquainted with the specifics of music art in the form of introductory courses. The distribution of the credits follow disciplines in 4 groups: professional-creative block 121 ECTS (including 15 ECTS for the bachelor's qualification project), auxiliary professional learning courses - 72 ECTS, general university-level learning courses - 27 ECTS and free elective learning courses - 20 ECTS

5. **Performing Arts (Analysis of Theory and Practice) - Master's Program** combines two modules:
Theatre directing module and Georgian dance choreographer module. The distribution of the credits assure that 40 credit is provided for the mandatory courses of the specialty module, 45 credit for general university courses and Other Activities, while 20 credits are devoted to qualification paper and 15 credits to the elective courses. Research component which is entirely aimed at the development of the master's research skills. provides 40 credits, while the practical / creative component provides 35 credits.

6. **Culture of Scenic Speech (analysis of theory and practice)- Master's program** provides 4 semesters of the bachelor's program with 120 credits and 4 semesters of the Master degree program. The credits in the Master program are distributed across compulsory specialty courses with 35 credits, general university compulsory courses with 20 credits, elective courses with 20, research component with 35, Course paper with 5 and Master's Thesis with 20 credits. The course paper is completed in the second semester of teaching, and the master's thesis is completed at the final stage of the master's educational program.

7. **The Art of Theater and Cinema Dramaturgy (analysis of theory and practice) - master's program** provides 4 semesters of teaching comprised of 120 credits and distributed among 5 main components of the study as

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[1] When providing general information related to the programme, it is appropriate to also present the quantitative data analysis of the educational programme.

follows: 35 ECTS is provided for compulsory specialty courses, 20 ECTS Credit for General University Compulsory Courses, Elective courses with 20 ECTS, Research Component with 35 ECTS and Practical / Creative Component with 35 ECTS. The Course with 5 ECTS and Master's Thesis with 20 ECTS for the creative direction of the performance is both a practical, creative product and an academic paper conducted as a result of independent research.

8. **Directing of Theatre (Creative Pedagogy)- PHD program's** training courses are divided into several groups: seminars in a special discipline for which 30 credits are allocated, theory and practice of directing and work with director both with 10 credits, the university courses with 20 credits, while 5 credits are devoted to the theoretical and practical aspects of adaptation of a literary text in a dramatic theater, ethnogenic features and genre structure of Georgian theater, Practical component led by a doctoral supervisor and the elective courses each.

- **Overview of the Accreditation Site Visit**

The site visit of the Experts Group to the Shota Rustaveli Theatre and Film Georgia State University was organised on 24, 25 and 26 July 2023. During the visit the experts met with the University Administration, Self-Evaluation Team, Quality Assurance department representatives, Supervisors of programmes presented in the cluster, stakeholders, academic personnel as well as invited lecturers, supervisors of MA and PhD theses, current students and alumni of all the eight programmes presented in the cluster.

The Experts Group had a substantial overview of the material resources of the University. The team visited the two stages of the student Theatre of the University - Dimitri Alexidze Theatre and Mikheil Tumanishvili Stage, classrooms for dance and stage movement classes. The team also saw a collection of costumes and light props that the University maintains to meet students' performance needs and visited the sewing workshop where new costumes are made.

During the visit to the second building the Experts Team also saw the open air stage, the publishing house "Centaur", cinema, TV studio, voice recording studio as well as an impressive collection of Folk instruments that the University possesses.

The Experts Team had a possibility to check the availability of books and readers while visiting the University library and saw the collection of film and performance recordings as well as archives of the University.

The visit was carried out in a calm, professional atmosphere, with an exception of the meeting with the stakeholders where representative of the Music and Drama Theatre, made aggressive remarks towards the Experts Team and the representatives of the National Centre for Educational Quality Assessment. As a result this particular meeting lasted shorter than planned.

- **Brief Overview of Education Programme Compliance with the Standards**

The Cluster Music and Performing Arts was evaluated according to the accreditation standards.
In particular:

Programme 1 Acting (Drama and film actor, Musical theater actor, Puppet theater actor, Pantomime theater actor), BA:

Standard 1: Substantially complies with requirements

Standard 2: Substantially complies with requirements

Standard 3: Complies with requirements

Standard 4: Substantially complies with requirements

Standard 5: Substantially complies with requirements

Programme 2 (**Directing of Theatre), BA:**

Standard 1: Substantially complies with requirements

Standard 2: Substantially complies with requirements

Standard 3: Complies with requirements

Standard 4: Substantially complies with requirements

Standard 5: Substantially complies with requirements

Programme 3 (**Choreographer of Georgian Dance), BA:**

Standard 1: Substantially complies with requirements

Standard 2: Substantially complies with requirements

Standard 3: Complies with requirements

Standard 4: Substantially complies with requirements

Standard 5: Substantially complies with requirements

Programme 4 (**Georgian Folk- and Sacred Music Conductor), BA:**

Standard 1: Substantially complies with requirements

Standard 2: Substantially complies with requirements

Standard 3: Complies with requirements

Standard 4: Substantially complies with requirements

Standard 5: Substantially complies with requirements

Programme 5 (**Performing arts (analysis of theory and practice)), MA:**

Standard 1: Substantially complies with requirements

Standard 2: Substantially complies with requirements

Standard 3: Complies with requirements

Standard 4: Substantially complies with requirements

Standard 5: Substantially complies with requirements

Programme 6 (**Culture of Scenic Speech (analysis of theory and practice)), MA:**

Standard 1: Substantially complies with requirements

Standard 2: Substantially complies with requirements

Standard 3: complies with requirements

Standard 4: Substantially complies with requirements

Standard 5: Substantially complies with requirements

Programme 7 (**The Art of theater and cinema dramaturgy (analysis of theory and practice)), MA:**

Standard 1: Substantially complies with requirements

Standard 2: Substantially complies with requirements

Standard 3: Complies with requirements

Standard 4: Substantially complies with requirements

Standard 5: Substantially complies with requirements

Programme 8 (**Directing of Theatre (Creative Pedagogy)), Ph.D.:**

Standard 1: Partially complies with requirements

Standard 2: Substantially complies with requirements

Standard 3: Complies with requirements

Standard 4: Substantially complies with requirements

Standard 5: Substantially complies with requirements

- **Recommendations**

1.2. substandard

Programme 8: (Directing of Theatre (Creative Pedagogy)), Ph.D.

It is recommended to formulate the highest level of the learning outcomes more precisely and clearly;

It is recommended to distinct the outcomes of scientific and artistic research and to clearly demonstrate their interconnection.

1.3. substandard

The Cluster:

It is recommended that the quality assurance department should train staff, especially head(s) of the programs in writing program benchmarks based on field characteristics.

1.4. substandard

Programme 5 (Performing arts (analysis of theory and practice)), MA:

It is recommended to establish a minimum threshold for references in MA thesis, specifically around 20 sources, including scholarly articles. Additionally, MA students must be encouraged to leverage the wealth of research expertise they have acquired through the robust research module of their program, notably the Academic Writing Course.

Programme 6: (Culture of Scenic Speech (analysis of theory and practice)), MA

It is recommended to establish a minimum threshold for references in MA thesis, specifically around 20 sources, including scholarly articles. Additionally, MA students must be encouraged to leverage the wealth of research expertise they have acquired through the robust research module of their program, notably the Academic Writing Course.

Programme 7: (The Art of theater and cinema dramaturgy (analysis of theory and practice)), MA

It is recommended to upgrade Textbooks and lists of the literature with recent, most relevant and cutting-edge authors and titles;

It is recommended to establish a minimum threshold for references in MA thesis, specifically around 20 sources, including scholarly articles. Additionally, MA students must be encouraged to leverage the wealth of research expertise they have acquired through the robust research module of their program, notably the Academic Writing Course.

Programme 8: (Directing of Theatre (Creative Pedagogy)), Ph.D.

It is recommended that Ph.D. candidates conduct their research, based on contemporary, scholarly works pertinent to their disciplines and leverage the wealth of research expertise they have acquired through the robust research module of their program, notably the Academic Writing Course.

1.5. substandard

The Cluster:

- The experts recommend that the content section of the syllabi should vividly illustrate the tangible implementation of the methodologies outlined in the methods section. This is particularly crucial for courses spanning multiple semesters, as it effectively portrays how these methods facilitate a gradual and evolving learning journey – one that transitions from introductory stages to more advanced levels. In instances where the array of methods utilized in the course surpasses the documentation (as evidenced by site interviews), it is imperative to ensure their accurate reflection within the methods section of the syllabus;

- To ensure the highest quality of education, it is imperative to enhance the syllabi by paying meticulous attention to every detail. The experts recommend rectifying any faulty prerequisites, addressing missing seminar activities, and refining the evaluation systems in close collaboration with a Quality Assurance (QA) team.

Programme 1 (Acting (Drama and film actor, Musical theater actor, Puppet theater actor, Pantomime theater actor)), BA

1.   It is recommended to revise all the syllabi according to comments in the Analysis and to update the Syllabi.

2.   It is recommended to upgrade Textbooks and lists of the literature with recent, most relevant and cutting-edge authors and titles.

3.   Given the significant scarcity of Georgian-language sources, it is imperative to develop a comprehensive solution for the course "Mastery of Puppet Theatre Acting - I-VIII." Experts recommend creating a Reader or an e-course that encompasses all the essential topics covered within the course curriculum. The source materials should include the works of such eminent representative of the field as Sergei Obraztsov (preferably, in translation, as Russian is not the language, primarily spoken among the young generation), and the textbooks, like David Currel, "The Complete Book of Puppet Theatre"; Henryk Jurkowski, Penny Francis "Aspects of Puppet Theatre"; Penny Francis, "Puppetry: A Reader in Theatre Practice," etc.

Programme 2 (Directing of Theatre), BA

1.   It is recommended to revise all the syllabi according to comments in the Analysis and to update the Syllabi.

2.   It is recommended to upgrade Textbooks and lists of the literature with recent, most relevant and cutting-edge authors and titles.

Programme 3 (Choreographer of Georgian Dance), BA

1.   It is recommended to revise all the syllabi according to comments in the Analysis and to update the Syllabi.

2.   The syllabus for Classical Dance I-VII centers around a single mandatory textbook for all seven semesters: "A.I. Vaganova's Fundamentals of Classical Dance," translated by Lili Gvaramadze in 1940. The experts recommend that while maintaining its practical focus, the Classical Dance course should add contemporary textbooks to the existing core material. It's also recommended to enhance the course content with a range of electronic resources, such as excerpts from renowned ballet performances, master-classes led by distinguished choreographers and dancers, as well as segments from relevant videos and films. This infusion of modern resources and e-materials can augment the learning experience for students undertaking the course.

Programme 4: (Georgian Folk- and Sacred Music Conductor), BA

Conducting 1 - should be removed from the requirement to play choral scores, and add samples of world choral music with reference to sample repertoire.

Programme 5: (Performing arts (analysis of theory and practice)), MA

1. It is recommended to upgrade Textbooks and lists of the literature with recent, most relevant and cutting-edge authors and titles.

Program 7: (The Art of theater and cinema dramaturgy (analysis of theory and practice)), MA

It is recommended to revise all the syllabi according to comments in the Analysis and to update the Syllabi.

Program 8 (Directing of Theatre (Creative Pedagogy)), Ph.D.

The program lacks an in-depth analysis of comparable Ph.D. programs, a component that experts consider crucial for advancing the program's effectiveness and enhancement. It is strongly recommended to provide such analysis to enhance the program.

It is recommended to integrate in all the Syllabi rigorous research rules and implement high academic standards elaborated and developed in the Syllabus "Academic Writing and Research Methods".

It is recommended to update mandatory and additional literature with the most important authors and titles in the field of the performance theory and contemporary playwriting, e.g. theoreticians Jean Divignaud, Richard Schechner, Patrice Pavis, Erika Fischer-Lichte, Hans-Thies Lehmann, Marvin Carlson or Manfred Pfister, or the playwrights such as Heiner Müller, Sarah Kane, Mark Ravenhill, Botho Strauss, Elfride Jelinek, Roland Schimmelpfennig, Yasmina Reza, Bernard-Marie Koltès or Mohamed El Khatib.

The course Adaptation of Literary Text in Dramatic Theatre (theoretical and practical aspects) shares remarkable similarities with its counterpart at the BA level, Literary Text in Dramatic Theatre.The experts propose an enhancement in the course's overarching objectives, methodologies, and evaluation mechanisms, resulting in a more intricate and nuanced learning experience for doctoral candidates.

2.1. substandard

Programme 2: (Directing of Theatre), BA

To ensure the transparency of the admissions process it is recommended to publish the auditions requirements of the programme

Programme 4: (Georgian Folk- and Sacred Music Conductor), BA

The changes to the requirements of the Creative Tour must be implemented for 2024-25. From the content, the following should be taken: Guess intervals, demonstrate knowledge of elementary music theory

Programme 5: (Performing arts (analysis of theory and practice)), MA

It is obligatory that all the Masters' programmes comply with their own entrance requirements and ensure through a formal test that the English language proficiency requirements are met by all applicants

Programme 6: (Culture of Scenic Speech (analysis of theory and practice)), MA

It is obligatory that all the Masters' programmes comply with their own entrance requirements and ensure through a formal test that the English language proficiency requirements are met by all applicants

Programme 7: (The Art of theater and cinema dramaturgy (analysis of theory and practice)), MA

It is obligatory that all the Masters' programmes comply with their own entrance requirements and ensure through a formal test that the English language proficiency requirements are met by all applicants

Programme 8: (Directing of Theatre (Creative Pedagogy)), Ph.D.

It is obligatory that the programme publishes its prerequisites for admissions in full detail.

2.2. substandard

The Cluster:

1.	It is recommended to visibly implement rigorous standards given in the Syllabus "Academic Writing and Research Methods" in all the Syllabi concerning the researches;

3.	It is recommended to apply principles of the Vienna Declaration 2020. (https://societyforartisticresearch.org/wp-content/uploads/2020/10/Vienna-Declaration-on-Artistic-Research-Final.pdf) on all the artistic researches.

Programme 8 (Directing of Theatre (Creative Pedagogy)), Ph.D.:

It is recommended to implement the most challenging and most demanding types and models of the research projects to PhD studies in order to avoid the possibilities of lower ranks of the researches suitable for MA and BA studies.

2.3 sub-standard:

Cluster:

It is recommended to include the most recent, contemporary artistic research methodologies in the programme

2.4. substandard

Cluster:

The evaluation system stands as a significant indicator of the course's overall success. Experts recommend addressing the issue of ambiguity in several areas within the syllabi. This includes clarifying topics covered during exams and their overall number; the examination structure (encompassing elements like open-ended questions, papers, presentations, etc.), and the preferred format of the exam—whether written or oral. This recommendation pertains to all syllabi that exhibit the mentioned challenges, aiming to enhance transparency and consistency in the evaluation process.

Programme 4: (**Georgian Folk- and Sacred Music Conductor), BA**

In each syllabus should be written the distribution of 20-20 points and the evaluation criteria of the student's attendance-participation and creative activity that are specified in the student evaluation scheme.

b) In the syllabus of the bachelor's thesis in particular, instead of the student's general assessment scheme given in the assessment system, a 30-point evaluation scheme by the teacher should be added. (see TAFU 's Self-Evaluation Report 1.3 Mechanism for evaluation of the learning outcomes of the programme - article 4, Georgian Folk and Church Choir Conductor(Choirmaster/Regent) - - Bachelor's programme - evaluation of Bachelor's thesis/qualifying creative project).

Program 8 (Directing of Theatre (Creative Pedagogy)), Ph.D.

Experts recommend that the Ph.D. program necessitates a more intricate and refined evaluation framework for its courses. Assignments encompass a broader scope and emphasize research-oriented tasks. As such, the direct application of the evaluation systems used in the BA and MA programs might not be the most optimal

approach. Assignments should delve deeper into research exploration and critical analysis, aligning with the advanced academic pursuit characteristic of doctoral studies.

4.2. substandard

Programe 8 (Directing of Theatre (Creative Pedagogy)), Ph.D.
To ensure proper research on PhD level, it is recommended that all the supervisors of PhD programmes and PhD theses hold a PhD Degree.

4.3. Substandard

The Cluster:

It is recommended that the University puts an effort into encouraging the scientific and research activities of its academic staff, especially those involved in Masters and PhD level programmes, with the aim of increasing not only participation in both local and international scientific conferences but also publication of articles in the local and international peer-reviewed (refereed or scholarly) journals

4.4. substandard

The Cluster:

● It is recommended that the University puts an effort into diversifying the literature in the library enriching the funds with the important modern authors pertinent to the fields of study

● It is recommended that the library has all the core literature specified in the syllabi

4.5. substandard

The Cluster:

It is recommended that the University Administration works on separate budgets for each programme presented in the cluster.

5.1. substandard

The Cluster:

It is recommended that the QA department should organize formal relationships with employers. University members have oral talks with them and may miss important feedback for program(s) development.

In order to facilitate scientific-research activities and reach its main mission, the QA department should also create advanced tools on how to ensure academic honesty and high quality of Ph. D program.

5.2. substandard

The Cluster:

It is recommended that the QA department should create a program external evaluation strategy and help the University to get peer evaluations for each program of the cluster under international collaboration.

- **Suggestions for the Programme Development**

1.1 sub-standard

Cluster:

1.1 substandard

It is recommended to take into account the most recent trends in the fields and align the objectives according to respective benchmarks and most successful good practices in the fields which can be done on the easiest and most efficient way by comparative analysis of the comparable programmes of the numerous distinguished institutions already mentioned in SER as international benchmarks, analogies or the referential institutions named both for this particular and the other programmes in SER.

1.4. substandard

Cluster:

Experts suggest adding several elective courses that will align students with cutting-edge technologies and methodology in their respective fields and increase the internationalization of the courses, via incorporating in study materials the English- language resources from National Theatre UK study collections;

It is suggested to add additional foreign language courses, with a special focus on academic reading and writing skills, which will increase the research potential of BA, MA and PhD students at the international level.

Programme 4 : (**Georgian Folk- and Sacred Music Conductor), BA**

For the development of the programme, it is desirable to add the course of polyphone to the auxiliary theoretical disciplines in 7th or 8th semesters.

For the development of the programme, it is desirable to shift the course of choir studies to the first semester.

Alphabet of music, elementary theory of music and practical courses of Georgian harmony should be transferred from the block of basic professional courses to the block of auxiliary/professional courses. And the rules of church reading and practical courses of church liturgy should be moved from the block of auxiliary professional courses to the block of major professional courses;

HEI must ensure: the compliance among the status of each course and admission prerequisites with the study plan and syllabi, with indication of the concrete course(s)

Programme 5 : (**Performing arts (analysis of theory and practice)), MA**

It is suggested to consider the more efficient possibilities of different elective courses that strengthen students' independent information analytical skills, and promote acquiring knowledge and skills, as well as independent and individual works to develop the topics related to the field of study, or individual lessons in order to develop and improve creative research activity, by using consultations from academic staff in person and online.

Programme 6: (Culture of Scenic Speech (analysis of theory and practice)), MA

It is suggested to consider more field specific elective courses to better align with programme specific objectives.

Programme 7 : (The Art of theater and cinema dramaturgy (analysis of theory and practice)), MA

It is suggested to consider the more efficient possibilities of different elective courses that strengthen students' independent information analytical skills, and promote acquiring knowledge and skills, as well as independent and individual works to develop the topics related to the field of study, or individual lessons in order to develop and improve creative research activity, by using consultations from academic staff in person and online.

Programme 8 : (Directing of Theatre (Creative Pedagogy)), Ph.D.

It is suggested to consider the more efficient possibilities of different elective courses that strengthen students' independent information analytical skills, and promote acquiring knowledge and skills, as well as independent and individual works to develop the topics related to the field of study, or individual lessons in order to develop and improve creative research activity, by using consultations from academic staff in person and online.

1.5 substandard

Cluster:

1. The experts suggest putting a strategic emphasis on enhancing both general and professional English language proficiency among students in these programs. At the bachelor's level, English language courses within the B1-B2 spectrum can augment their traditional curriculum by integrating resources that facilitate mastery of relevant professional terminology. Meanwhile, at the master's and Ph.D. levels, the inclusion of elective courses conducted in English serves to not only elevate language skills but also exposes students to advanced study materials, thereby fostering a comprehensive linguistic and educational experience. Additionally, to cultivate a more immersive language learning environment, the incorporation of English-language materials should be enhanced across courses. This could entail a heightened integration of diverse resources such as articles, audio-visual content, and cutting-edge textbooks, ultimately enriching the learning process, empowering students with up-to-date subject matter, and promoting internationalization of the program;

2. Experts strongly suggest integrating a greater number of scientific articles and recent publications both in Georgian/English language into the syllabi of theoretical courses, particularly at the MA and Ph.D. levels. These advanced educational stages require students to stay abreast of the latest developments in their fields. To facilitate this, university staff should collaborate with TAFU's Publishing House "Centaur" to create comprehensive anthologies comprising seminal works in their respective fields;

3. It is suggested to enforce more translation of the capital literature on Georgian language.

Programme 1: (Acting (Drama and film actor, Musical theater actor, Puppet theater actor, Pantomime theater actor)), BA

It is suggested to implement the variety of the contemporary literature and methodologies mentioned and suggested in the Analysis above.

The experts suggest revising the current content of the "Theory of Drama" course, which currently concludes with Søren Kierkegaard's views on theatre. They propose the integration of additional key theories to enhance the course's comprehensiveness. The following theories should be included: Expressionism, Epic Theatre (Brechtian Theatre), Theatre of the Absurd, Psychological Realism in Theatre, Postcolonial Theatre, Feminist Theatre, Theatre of Cruelty, Structuralism and Semiotics in Theatre, Post-Dramatic Theatre, Theatre Anthropology (Barba), Post-Humanism and Identity Theories in Theatre, and Global and Transcultural Theories in Theatre.

The experts suggest replacing the course title "History of World and Georgian Literature," which might appear a bit overwhelming, with a more fitting alternative: "Comparative Analysis of World and Georgian Literature: Exploring Key Literary Aspects." This adjusted title better captures the essence of the course content and its focus on examining specific facets of both World (predominantly European) and Georgian literature.

In Academic Writing Course experts advocate for a more pronounced focus on practical writing skills, including argument development, source integration, and coherence. These competencies are integral for effective academic communication.

The inclusion of resources from the National Theatre UK Collections within the courses is advised. This strategic incorporation holds the potential to significantly enhance the knowledge, skills, and mastery of the students in their respective fields.

Programme 2: (Directing of Theatre), BA

- It is suggested to implement the variety of the contemporary literature and methodologies mentioned and suggested in the Analysis above.

o   The core literature and examples provided seem to be mostly Western-centric. Experts suggest incorporating more examples and references from a wider range of cultures and theatrical traditions to provide a more comprehensive understanding of directing and theatrical analysis.

o   As the course titles should accurately reflect content, experts suggest specifying the name of the History of Theatre Directing course as "History of Georgian Theatre Directing" to provide clarity regarding the course's focus.

o   The course "Play Musical Decoration I-II" includes text excerpts instead of providing a clear overview of the lecture topic. This is noticeable in weeks VI, XII, and XIV. To enhance the course material's effectiveness, it's advisable to make these portions more concise while ensuring they accurately represent the intended lecture content.

o   The courses "Theory of Drama" and "Structure of Drama" currently allocate 27 hours for independent work, which appears somewhat incongruent, particularly considering their theoretical nature that doesn't heavily rely on a "learning by doing" approach. Given the significance of these courses, the program should consider awarding them additional credit hours

Programme 3: (Choreographer of Georgian Dance), BA

It is suggested to implement the variety of the contemporary literature and methodologies mentioned and suggested in the Analysis above.

The experts suggest reviewing the credit allocation for the course "Inclusive Dance". At present, the course is valued at 2 ECTS (50 hours), but given its scope and importance, it might be worthwhile for the program to consider an increase in its credit value.

Programme 4: Georgian Folk- and Sacred Music Conductor- Bachelor's program

1.   The Programme Head should correct the technical drawbacks, in collaboration with the course teachers. Correct typos and misprints, clearly define outcomes in relation to course objectives.

2. It is desirable, in the module of the major professional courses, the following to be cleared, for example: Chorus 1-7, Georgian Folk Music 1-7, Folk Instruments 1-6, Conducting 1-7, objectives and content should be briefly described at the beginning and then specified by the courses.

Programme 5: (Performing arts (analysis of theory and practice)), MA

It is suggested to implement the variety of the contemporary literature and methodologies mentioned and suggested in the Analysis above.

Programme 6: (Culture of Scenic Speech (analysis of theory and practice)), MA

The title of the course "XX c. Georgian Theatre" needs to be specified in program and SER. The syllabus itself provides the specific timeframe as "Georgian Theatre" (1901-1936), and the content aligns with this particular period. Failing to specify the title in the Program could potentially lead to inaccurate assumptions or expectations.

Programme 7: (The Art of theater and cinema dramaturgy (analysis of theory and practice)), MA

The course on XX Century Philosophy requires a content review for certain sections. Specifically, there are instances where certain weeks provide abstracts from the course material rather than clearly defined topics

Programme 8: (Directing of Theatre (Creative Pedagogy)), Ph.D.

It is suggested to follow the guidelines of Frascati Manual 2015 for all scientific researches and proposals for the Manual updates 2022 for the artistic researches (https://aec-music.eu/media/2022/06/Cover-Letter-to-OECD_NESTI.pdf)

It is suggested to adapt requests for the artistic researches according to the framework of the "Vienna Declaration 2020"(https://societyforartisticresearch.org/wp-content/uploads/2020/10/Vienna-Declaration-on-Artistic-Research-Final.pdf)

The experts suggest putting a strategic emphasis on enhancing both general and professional English language proficiency among students in these programs. At the bachelor's level, English language courses within the B1-B2 spectrum can augment their traditional curriculum by integrating resources that facilitate mastery of relevant professional terminology. Meanwhile, at the master's and Ph.D. levels, the inclusion of elective courses conducted in English serves to not only elevate language skills but also exposes students to advanced study materials, thereby fostering a comprehensive linguistic and educational experience. Additionally, to cultivate a more immersive language learning environment, the incorporation of English-language materials should be enhanced across courses. This could entail a heightened integration of diverse resources such as articles, audio-visual content, and cutting-edge textbooks, ultimately enriching the learning process, empowering students with up-to-date subject matter, and promoting internationalization of the program.

The experts strongly foster connections with diverse external sources such as Embassies and National/International foundations to benefit from funding initiatives that facilitate the translation and publication of a variety of textbooks, scientific works, and non-fiction materials. This is of primary importance for courses that lack modern textbooks in their respective field.

2.1 sub-standard

Cluster:

To ensure even better transparency of the process, it is advised to publish an example of the tasks given to entrants during the auditions process.

2.2 sub-standard

Cluster:

1.	It is suggested to use opportunities of the foreign cultural centers to provide translation of the most important recent literature needed for the researches

2.	It is suggested to stimulate more international mobility of the academic staff and students, either through ERASMUS+ programme or other grants and supports

3.	It is suggested to coordinate all the artistic and research activities in Cluster through the established conceptual and institutional framework which could shape individual actions by aligning them to overarching research objectives.

4.	Experts suggest enhancing collaboration with international and local partner institutions that can provide valuable support and resources for introducing new joint elective courses. Partnering with organizations that have expertise in cutting-edge technologies can enrich the learning experience and expose students to the latest advancements in their fields.

2.3. substandard

Cluster:

The experts strongly suggest implementing a diversified approach to teaching methods throughout subjects that span the entire duration of the program, tailored to the specific needs of each course. This strategic diversification is essential to effectively showcase a clear and progressive journey from foundational to advanced knowledge and skills.

The experts suggest that alongside traditional methods of teaching/learning , the program should employ innovative approaches, such as flipped classroom method, or technology based methods. The flipped classroom method in Acting/Directing courses will allow students to take ownership of their learning, fosters active engagement, and maximizes the time spent on practical application and collaborative learning, whereas by integrating technology-based methods in teaching acting/directing, educators can embrace innovation, adapt to changing learning environments, and prepare students for the evolving demands of their profession. It offers a unique opportunity to combine the artistry of acting and directing with the versatility and efficiency of modern technology.

3.1 sub-standard:

Cluster:

The University must work more actively and should ensure the promotion of internationalization, opening to partnerships and collaborations with international partners, investing in student mobility to give those opportunities to participate in international mobility activities and exchange programs.

4.3. substandard

The Cluster:

It is advisable to organise English language training course for the academic staff

4.4. Sub-standard

Program 3: (**Choreographer of Georgian Dance), BA**

It is suggested that the repair works in the classrooms for dance are undertaken in the shortest possible delay

4.5. Substandard

The Cluster:

It is suggested that the University Administration develops a strategy for fundraising and a new funding model which provides diversifying income to attain complementary resources

It is suggested to optimize the study programmes implementation expenses, devoting an attention to organization of more stream lectures in professor-taught courses and providing remote lectures of the invited lecturers.

The experts strongly foster connections with diverse external sources such as Embassies and National/International foundations to benefit from funding initiatives that facilitate the translation and publication of a variety of textbooks, scientific works, and non-fiction materials. This is of primary importance for courses that lack modern textbooks in their respective field.

Experts suggest seeking funding from various national or international foundations, such as Horizon Europe (https://research-and-innovation.ec.europa.eu/funding/funding-opportunities/funding-programmes-and-open-calls/horizon-europe_en) or Rustaveli Foundation (https://rustaveli.org.ge/). These foundations offer grants and funding opportunities that can support the implementation of innovative educational initiatives

5.1. substandard

The Cluster:

It is suggested that the QA department should monitor that all stakeholders received results of evaluation

5.3. substandard

The Cluster:

It is suggested that the QA department should create comparative analysis of similar programs for all programs discussed in cluster. Also, comparative analysis does not include crucial information of similarities, differences and program future development.

- **Brief Overview of the Best Practices (if applicable)[2]**

NA

- **Information on Sharing or Not Sharing the Argumentative Position of the HEI**

Regarding the argument that the names of the programmes are formulated incorrectly, it goes without saying that the EP did not invent any new names for the programmes but just worked with the materials prepared and translated either by HEI or the National Center for Educational Quality Enhancement. The expert panel carefully analyzed both English and Georgian versions and detected the incorrect translations, which caused the changes in the original titles. The expert panel concludes that the inconsistencies in the programmes' names result from the translation process.

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[2] A practice that is exceptionally effective and that can serve as a benchmark or example for other educational programmes/programmes.

As for the comment "For such an ambitious goal, however, significant efforts on strengthening English language proficiency should be done." We are aware of the importance of strengthening teaching of the English language in order to internationalize the programmes, but, sadly, this desire and priority of the HEI regarding internationalization was formulated as an "ambitious goal" by the experts panel. It is significant that such an assessment goes beyond the requirements established by the standard criteria. The EP would like to highlight another instance of miscommunication resulting from a semantic meaning of the word in different languages. The term "ambitious" in English doesn't inherently carry the negative undertones that its Georgian counterpart might imply. Instead, it often conveys a commendable quality, reflecting grand-scale determination and aspirations, as exemplified by "inclusion of the programme teachers as well as the students in the international artistic space." Thus, the HEI's comment appears to be irrelevant.

As for the argument that the aims and goals of Programme 5 - Actor's Performing Art (analysis of theory and practice), MA described in the report do not coincide with the content presented by the HEI. (p. 27) the expert panel accepted the argument and changed the text according to HEI's suggestion.

As for the argument that "The HEI does not agree with the circumstances presented in the report that no main syllabus reflects such content that can fully provide such skills and achieve such goals" (pp. 27-28) the expert panel carefully analysed the Syllabi and fund that the major part of the literature is not updated and aligned with latest most important researches (in content, methodology and referentiality) what expert panel finds necessary for the contemporary programmes of performance studies, so the conclusion remains unchanged.

Regarding the argument for sub-standard 1.1. that "the evaluation developed by experts does not rely on the evaluation criteria of the relevant sub-standard", the expert panel accepted the argument of HEI and consequently revised the assessment.

As for the argument concerning sub-standard 1.1, programme 8 that "it would be desirable for the field experts to clearly state what exactly is considered successful, good practice for teaching acting, directing, choreography, choral- conducting, theater and cinema playwrights, which would ensure the development of the presented programmes." the expert panel accept the HEI request and would add clearly additional comment that it could be done on the easiest and most efficient way by comparative analysis of the comparable programmes of the numerous distinguished institutions already mentioned in SER as international benchmarks, analogies or the referential institutions named both for this particular and the other programmes in SER.

Regarding the arguments of the HEI on Recommendations For Programme 8: Drama Directing (Creative Pedagogy), PhD:

-It is recommended to formulate the highest level of the learning outcomes more precisely and clearly;

-It is recommended to distinguish the outcomes of scientific and artistic research and to clearly demonstrate their interconnection.

The expert panel, after discussion, finds that the very extended argumentation of HEI is still very generalized and scant. The expert panel could not find clear and concrete evidence for such arguments in the Syllabi. The definition of artistic research in this context is not wrongly formulated or translated but used according to universally accepted standards of artistic research at a high education level, described and defined in essential documents and literature such as, for the scientific researches, e.g. *Frascati Manual: Guidelines*, OECD, Paris, 2015. and European Commission: *Towards a reform of the research assessment system: scoping report,* Brussels, 2021., and for artistic research e.g.: Hannula, M. (ed), *Artistic Research Methodology; Narrative, Power and the Public,* Peter Lang Publishing Inc., Oxford, 2014, Mateus-Berr, R. (ed) *Teaching Artistic Research; Conversations Across Cultures,* De Gruyter,

Berlin, 2020., *Vienna Declaration,2020* (https://societyforartisticresearch.org/wp-content/uploads/2020/10/Vienna-Declaration-on-Artistic-Research-Final.pdf), and *Frascati Manual: updates on Artistic Research*, (https://aec-music.eu/news-article/frascati-manual-updates-on-artistic-research), which define the research areas. Such documents, as well as the literature and practices based on them, clearly distinguish different kinds of artistic research from the specific artistic research used in the process of higher education. Concerning the fact that scientific and artistic research are internationally standardized and differ in methodology, protocols and outcomes, they should be clearly presented in their distinctions and in their interconnection in the programme and the Syllabi. Moreover, such standards are the necessary condition to benefit from ERASMUS+ and HORIZON programmes. In conclusion, the expert panel agrees that the recommendations provided for the HEI will remain unchanged.

As for the argument that "The HEI disagrees with the cluster evaluation of substandard 1.3 "substantially complies with the requirements", especially because the presented analysis reveals the opposite, compliance with the criteria of substandard 1.3, except for the named meetings held directly in the HEI.", the expert panel remains the recommendation and the reason is clear. No single member of the program implementation staff during interviews were aware of the program's field benchmarks. Some academic staff even did not understand the idea of program learning outcomes. So, it is crucial for program implementation staff and especially for heads of the programs to receive from the QA department relevant and needed information systematically.

As for the argument for Programme 4. sub-standard 1.4. "We fully agree with the mentioned recommendation, however, we believe that this type of technical or minor flaw, which does not affect the structure and content of the educational programme, represents an argumentative basis for evaluating the programme's compliance with substandard 1.4 as "substantially complies with the requirements", the EP reviewed the HEI's argument and decided to reposition the recommendation within the suggestions' section. This adjustment, in turn, necessitated corresponding changes in the compliance section.

As for the arguments for Programe 5. sub-standard 1.4. about the number of sources and pages for MA thesis, the EP acknowledges that quantity alone does not guarantee quality. However, a thorough examination of the provided MA theses underscores the need for maintaining a high standard of research. To achieve this, all MA programs should establish a specific threshold for the number of sources and, equally importantly, rigorously monitor their scientific reliability. Additionally, adherence to established guidelines for bibliography compilation is crucial.

As a result, the EP revises the recommendation as follows: "The HEI must ensure that all MA programs diligently adhere to the guidelines of scientific credibility, relevance, and a reasonable number of sources (**no fewer** than 10 **scientific-theoretical works, including articles**) for the theoretical portion of the MA thesis, as well as the rules for bibliography compilation, stipulated in the regulatory document. Additionally, MA students must be encouraged to leverage the wealth of research expertise they have acquired through the robust research module of their program, notably the Academic Writing Course. "

As for the same argument for Programme 7, see the answer above, for Program 5.

As for the same argument for Programme 5, given that the two MA theses provided for analysis by the program closely adhere to the standards outlined in the EP recommendation, the EP has decided to withdraw the recommendation for this specific program.

Regarding the argument that the recommended book "Stanislavsky and Pedagogy", edited by Stefan Aquilina, is yet to be published, repeated three times by the HEI argumentative position, the EP accepted the argument and moved the title from recommendations. The expert panel, however, would like to add that the book's content has been shared through international

academic networks and theater associations for almost a year. It has already been evaluated and even recommended for educational purposes. However, suppose HEI insists on adding their own evaluation upon reading the published material. In that case, EP accepts their position and moves the title from the recommendation in all the mentioned places.

As for the recommendation for the Cluster on sub-standard 1.5 the arguments put forth by the HEI fail to provide a clear rationale for the necessity of adhering to an unchanging set of methods, in an identical sequence, throughout the 7 terms of four-year academic courses. While it's understood that there's no expectation for method usage to be precisely quantified or for exhaustive commentary by each master in course materials, the repetitive use of the same methods can create an impression of mechanical replication. This is particularly noticeable as syllabi show increasing task complexity from introductory to advanced stages. Hence, syllabi should reflect corresponding development in the methods section.

Regarding comments on point 2 recommendation for Programmes 1 and 2 on sub-standard 1.5, the mechanical replication of the methods from term to term and the general formulation of the tasks in many courses leaves the question of the valid usage of methodology somewhat vague. The HEI needs to carefully monitor that the method section of the syllabi duly depicts the core methods used during the courses and that the content part of the syllabus demonstrates the correspondence of the methods with the core material.

As for the recommendation for text upgrading in Programmes 1 and 2, the experts do not advocate for the removal of foundational textbook sources; however, they strongly recommend the integration of cutting-edge textbooks published within the last 3-4 decades into the majority of the syllabi to enhance the course content.

In the case of Drama theory, concluding with Kierkegaard's perspectives on theater, the Higher Education Institution's argumentative stance appears to lack validity. The experts do not insist on the provision of excessively detailed and comprehensive knowledge within the field. Nevertheless, it is undisputed that upon completion of a course labeled "Drama Theory," students should possess a broad and general understanding of the primary trends in 20th and 21st-century drama theories.

Regarding the argument on recommendation about the Textbooks upgrades in Program 2 (sub-standard 1.5.) the experts do not advocate for the removal of the foundational textbook source; however, they strongly recommend the integration of cutting-edge textbooks published within the last three/four decades into the syllabi to enhance the course content.

The British Theatre Collections serve as **an example** of a "multitude of audio-visual materials from various sources," and the HEI is free to include any foreign-language materials in this perspective, enhancing its internationalization and overseas perspectives of its students. The mandatory stipulation here is to mention in the syllabi **the FACT** of using various audio-visual materials, without specifying the exact materials, which may freely vary according to workshops. "As the interviews demonstrated, the course employs such materials, thus, they should be included in the syllabi."

As for the argument for sub-standard 1.5. for the Program 3, he experts do not advocate for the removal of foundational textbook source. Nevertheless, they strongly advise integrating modern textbooks published within the last five decades into the curriculum. This will enrich the course content and expose students to diverse classical training systems and ballet methods. Additionally, the institution can further enhance the commendable practice of including master classes and attending ballet performances with teachers by introducing foreign-language master classes. This would not only contribute to the internationalization process but also broaden students' perspectives on overseas training and employment opportunities.

As for the argument of the HEI that for Programme 8 - Drama Directing (Creative Pedagogy) PhD recommendation for substandard 1.5. "we do not agree with the experts' recommendation to name specific authors without specifying an individual syllabus. In fact, it would be preferable if this recommendation was given in the form of a suggestion.", the expert pool wants to stress that it can not be a suggestion and is a recommendation because these authors are the very pillars of the world's theatrical sciences and artistic practices. As they are worldwide accepted foundations and basis for any theoretical and scientific approach to contemporary theatrology, drama, theater and performance studies, the lack of their legacy in programmes and syllabi negatively affects the learning outcomes and competencies. Especially for PhD studies, as the highest level of education, the lack of authors mentioned in the recommendation might substantially erode its international competitiveness and relevance in the wider context. Therefore, their heritage and essential impact on the contemporary understanding of drama and theater should be implemented in the programme, and the distribution of any particular title or chapter among many different books or plays of the mentioned authors through the different Syllabi depends entirely on each teacher's educational needs and any particular research topic. In conclusion, the expert panel agrees that the recommendation provided for the HEI will remain unchanged.

Regarding the argument of the assessment as "partially in compliance with the requirements" for Programme 8 - Drama Directing (Creative Pedagogy) PhD, the expert panel concluded that based on the analysis and evident lack of the most contemporary research methodologies and especially the most important literature, the programme it is still partially compliant, and there is room for significant improvements. Hence, the expert panel agrees that the assessment will remain unchanged.

As for the argument about the sub-standard 2.1. for the Cluster "it is advised to publish an example of the tasks given to entrants during the audition process." the EP would like to underline once again that this is not a recommendation but a suggestion for the whole cluster that the HEI is free to comply with or not.

Regarding the argument about the recommendation for sub-standard 2.1 for Program 2 "To ensure the transparency of the admissions process it is recommended to publish the audition requirements of the programme." EP stresses that links provided in the documentation during the visit and in the argumentative position do not mention anything about the entry requirements of this specific programme (BA in Theatre Directing). The recommendation remains.

As for the recommendation for Program 4 on sub-standard 2.1. "The changes to the requirements of the Creative Tour must be implemented for 2024-25. From the content, the following should be taken: Guess intervals, demonstrate knowledge of elementary music theory.", the EP reminds that in the documentation (for 2023/24) that was provided to the EP during the time of the evaluation the change was not done. Therefore, the recommendation remains.

Regarding the recommendations for Programmes 5, 6 and 7 on sub-standard 2.1. "It is obligatory that all the Masters 'programmes comply with their own entrance requirements and ensure through a formal test that the English language proficiency requirements are met by all applicants.", the experts panel would like to state: During the meetings with the current students and alumni of this programme, the EP asked whether they took an English proficiency test or presented a certificate specifying language proficiency as an entrance procedure for this programme. The students and alumni replied that none of them passed the test nor provided any evidence of language proficiency. Therefore, the recommendation remains.

Regarding the argument that "The HEI fundamentally disagrees with the evaluation of performing arts programmes with the sub-standard 2.2 only by the criteria of development of research or scientific skills and e.g: completely neglect the creative component.", the expert panel shares the position that at the university level of artistic education research, scientific and

theoretical skills are the ultimate precondition and inseparable part of the development of the artistic skills, especially on the MA and PhD levels. Except for the elementary BA level, it is not clear how it would be possible to reach the high standards of artistic and creative competencies without a theoretical basis. So, the expert panel agrees that the evaluations will remain unchanged.

Regarding the argument about the Cluster recommendation "implementing a diversified approach to teaching methods throughout subjects that span the entire duration of the program, tailored to the specific needs of each course.", the HEI's argumentative position pertains to suggestion, not the recommendation to the given sub-standard. The decision whether to implement the cutting-edge methods described by the experts in the analysis, as an example, rests within the purview of the HEI. The EP repeatedly highlights that "strategic diversification is essential to effectively showcase a clear and progressive journey from foundational to advanced knowledge and skills."

Regarding the actual recommendation for substandard 2.3. -"1. It is recommended to include the most recent, contemporary artistic research methodologies in the programme" - there was a technical error in the document compilation. This error incorrectly linked the recommendation to the **entire cluster**, which, in turn, impacted the compliance of the other seven programs. The technical issue has been rectified, and now the compliance status for the other programs is appropriately adjusted. **However, the original recommendation remains valid for program 8 (eight).**

Concerning the assertion regarding the vagueness and deficiencies in the evaluation (sub-standard 2.4.), the EP conducted a thorough review of the document and identified mistranslation as the root cause of the inaccurate program names and of the misused term "creative work" in the Georgian version. It is important to note that the original English-language report exclusively contains program titles and terminology as provided in the SER. Such confusion could have been avoided if the representatives of the HEI had double checked the relevant sections of the original EP report. In addition, the detected technical problems related to the broken sequence and numbering have been addressed and rectified in the final report. The EP acknowledges the HEI's willingness to review and revise all the syllabi examined in the report, which is commendable. However, we identified one more mistranslation in a specific instance where the HEI disagreed with the recommendation for substandard 2.4. In the EP's evaluation, we stated, "the syllabi do not mention how many topics are evaluated during the exam, whether the exam is oral or written. The distribution of points implies that the exam includes only one theoretical question, **a scenario**, which does not seem optimal to us. To improve clarity and consistency, it is recommended that the composition, format and criteria of midterm and final assessments need to be described in detail." The issue arose when the word "scenario" was translated as "script," leading to confusion. What the experts intended to convey is that the allocation/break-down of 20 points for midterms (out of an overall score of 20 points) and 40 points for finals (out of an overall score of 40 points) suggests that each exam evaluates only one theoretical question. However, as the type and scope of this question are never specified, the experts find this particular situation, referred to as a "scenario" (a description of potential actions or events in the future), less than optimal.

As for the recommendation on Standard 4. Program 8 "To ensure proper research at PhD level, it is recommended that all the supervisors of Ph.D. programmes and PhD theses hold a PhD Degree.", the EP does not argue the legal framework of occupying an academic position or carrying out teaching activities. On the other hand, the EP strongly believes that the person supervising the PhD programme and PhD theses should hold a PhD degree himself/herself. The recommendation remains.

Regarding comments on the sub standards 4.3. recommendation "It is recommended that the University puts an effort into encouraging the scientific and research activities of its academic staff, especially those involved in Masters and PhD level programmes, with the aim of increasing not only participation in both local and international scientific conferences but also publication of articles in the local and international peer-reviewed (refereed or scholarly) journals.", the expert panel reminds that the substandard is evaluated as a cluster according to the guidelines provided. The EP believes that it is essential for the teaching staff of all programmes (be it BA, MA or PhD but especially for the latter two) to participate in the scientific conferences and publish articles in the peer reviewed journals, for staying up to date with the recent developments in the field as well as for internationalization of the programmes. Hence, the recommendation remains.

Regarding the argument on sub-standard 4.5 that HEI disagrees with the recommendation: "It is recommended that the University Administration work on separate budgets for each programme represented in the cluster.", the expert panel considers the fact that the costs of the study, number of students, projects, teaching staff and various material costs are different for each programme, and vary depending on specificities of the programmes. Therefore, separate planning is the precondition of carefully planned and transparent allocation of financial resources according to the real needs of each programme and an efficient way to reach a balanced budget and avoid unpredicted costs. So, the expert panel agrees that the recommendation will remain unchanged.

As for the argument on the sub-standard 5.1. the expert panel remains the recommendation because during the interviews program implementation and administrative staff members discussed that they wanted to buy Turnitin and the University does not have a budget. Staff members were not satisfied with their relationship with this "Plagiat.pl Sp z o.o.LLC " company, the reason was that the company usually checks a limited number of theses. That's why it is crucial from the QA department based on its mission and aim to increase the quality of research and creative activities and use more effective tools for detecting plagiarism.

As for the arguments that "The HEI does not agree with the mechanical transfer of the cluster assessment to the individual assessment of the programmes, without taking into account their specificity.", for the substandards 2.2. and 2.3. the instruction from the National Center for Educational Quality Enhancement was to evaluate only the cluster, so the analysis consists of the overviews of all the clusters just as it was asked. The expert panel made it strictly according to the National Center's instructions and followed the demanded standards of the evaluation. Therefore these assessments remain unchanged.

- **In case of re-accreditation, it is important to provide a brief overview of the achievements and/or the progress (if applicable)**

NA

Evaluation approaches for the accreditation experts:

The components of the accreditation standards are evaluated using the following two approaches:

1.   Cluster and individual evaluation[3]

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[3] **Evaluation Approaches:** Describe, analyse, and evaluate the compliance of each educational programme grouped in the cluster with the requirements of the corresponding component of the standard. Also, you can specify information about

2.   Cluster evaluation[4]

Standard/Component	Assessment approaches:
1. Educational Programme Objectives, Learning Outcomes and their Compliance with the Programme	
1.1. Programme Objectives	Cluster and individual
1.2 Programme Learning Outcomes	Cluster and individual
1.3. Evaluation Mechanism of the Programme Learning Outcomes	Cluster
1.4 Structure and Content of Educational Programme	Cluster and individual
1.5 Academic Course/Subject	Cluster and individual
2. Methodology and Organisation of Teaching, Adequacy of Evaluation of Programme Mastering	
2.1. Programme Admission Preconditions	Cluster and individual
2.2. The Development of Practical, Scientific/Research/Creative/Performing and Transferable Skills	Cluster
2.3. Teaching and Learning Methods	Cluster
2.4. Student Evaluation	Cluster
3. Student Achievements, Individual Work with them	
3.1. Student Consulting and Support Services	Cluster
3.2. Master's and Doctoral Student Supervision	Cluster
4. Providing Teaching Resources	
4.1. Human Resources	Cluster and individual
4.2. Qualification of Supervisors of Master's and Doctoral Students	Cluster and individual

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an educational programme that is different from the common and basic characteristics of educational programmes grouped in the cluster.

[4] **Assessment approaches: In case of necessity**, describe, analyse and evaluate compliance of each education programme in the cluster with the requirements of this component of the standard. Also, you can indicate the information on the education programme, distinguished from the general and major characteristics of the education programmes in a cluster.

4.3. Professional Development of Academic, Scientific and Invited Staff	Cluster
4.4. Material Resources	Cluster and individual
4.5. Programme/Faculty/School Budget and Programme Financial Sustainability	Cluster and individual
5. Teaching Quality Enhancement Opportunities	
5.1. Internal Quality Evaluation	Cluster
5.2. External Quality Evaluation	Cluster
5.3. Programme Monitoring and Periodic Review	Cluster

3.

III. Compliance of the Programme with Accreditation Standards

1. Educational Programme Objectives, Learning Outcomes and their Compliance with the Programme

A programme has clearly established objectives and learning outcomes, which are logically connected to each other. Programme objectives are consistent with the mission, objectives and strategic plan of the institution. Programme learning outcomes are assessed on a regular basis to improve the programme. The content and consistent structure of the programme ensure the achievement of the set goals and expected learning outcomes.

Educational programmes grouped in a cluster are logically interrelated to each other in line with the study fields and evolve according to the respective levels of higher education.

1.1 Programme Objectives

Programme objectives consider the specificity of the field of study, level and an educational programme, and define the set of knowledge, skills and competences a programme aims to develop in graduate students. They also illustrate the contribution of the programme to the development of the field and society.

Cluster and individual evaluation

Summary and Analysis of the Compliance of the Educational Programmes Grouped in a Cluster with the Requirements of the Standard Component

The educational programmes generally comply with the evaluation standard. The programmes correspond with the national qualification framework. The objectives are clearly stated, and the learning outcomes are in most of the programmes logically connected to each other. The study programmes are interconnected in a logical and clustered way. Most of the curriculums are designed in accordance with stated learning outcomes, with consistent content. The learning methods chosen for the achievement of the goals are clearly stated and appropriately structured. From the SER and related materials, as well as from the interviews during the site visit, the expert panel learned that the internalisation of the programmes are one of the cluster's highest priorities.

Interviews during the state visit also confirmed the high level of the engagement of the teaching staff, administrations and the students at all levels (BA, MA and PhD) in discussing, monitoring and improvement of the programmes.

Some of the programmes, however, still lack rigor in structure and the syllabi content necessary to fully satisfy high standards and criteria stated in SER and related documents, and specifically emphasised by the management and teachers during the interviews.

The programmes united in the cluster cover a broad spectrum of the performing arts fields; acting, directing, choreographing, dancing, music, speech, dramaturgy and performing arts analysis. Even though structured as the independent programmes, with specific skills and competences associated with each of the programmes, altogether completes common goals and objectives.

During the site visit interviews with the management, teachers and students, the expert panel learned that the cluster is closely connected with the labor market. There are formal and informal connections with the most important cultural institutions in Tbilisi and Georgia. Such relations contribute both in developing the educational programmes and the field of the performing arts in the capital and the country. They also provide the exchange of advanced knowledge in the field of the performing arts.

Most of the programmes stated the subject benchmarks in order to stress their commitment to formulate their curricula and syllabi according to high standards. Generally, the goals and objectives of the cluster's programmes are achievable, measurable, objective and specific.

Evidences/Indicators:
Programme materials;
Syllabi;
University Self Evaluation Report;
Interview results.

Description and Analysis - Programme 1 (Name and Level)[5]

Description and Analysis - Programme 1 - Acting (Drama and film actor, Musical theatre actor, Puppet theatre actor, Pantomime theatre actor) - Bachelor's level

The BA educational programme in Acting (Drama and film actor, Musical theatre actor, Puppet theatre actor, Pantomime theatre actor) is established according to the labour markets needs and further developed through the interaction of the academic needs, student's feedback and the changes in the cultural field. The SER states the development and research of the fundamental branches of art especially focused on acting in theatre, film and TV, in musicals, puppet theatre and pantomime. According to SER, related documents and interviews during the site visit, the goal of the program is to supply the labor market actors with basic professional skills in the field of the performing arts with the focus of the programme's strategic specialization in theater, puppetry, pantomime and dance. The SER also stresses the ambitions to prepare students for the international labor market.
The objectives of the program are geared towards specialists with basic knowledge in the performing arts and creative industries, basic understanding of the specificities of the cultural and creative sectors, exhibition of the basic artistic creativity skills in theatrical art and development of the basic understanding of cultural and artistic processes in the national and potentially international cultural space. The curriculum consists of content necessary to achieve such goals.

Overall, the goals of the BA educational programme in Acting (Drama and film actor, Musical theatre actor, Puppet theatre actor, Pantomime theatre actor) consider the specifics of the all fields of the study mentioned above. The composition of the educational program provides the skills, competencies and knowledge at the BA level, and opens the possibility for the further development of the students in MA studies. The aim of the programme is to educate the students which will be able to perform practical and creative activities in the professional and competitive labour market environment.

The BA program in Acting (Drama and film actor, Musical theatre actor, Puppet theatre actor, Pantomime theatre actor) covers a wide range of performing arts practical skills and related theoretical knowledge. The composition of the courses enables the students to achieve BA level of knowledge in all the subjects covered by the study programme.

The programme complies with the national standards and the strategic objectives of the Shota Rustaveli Theatre and Film Georgia State University, and also contributes to the development of the artistic fields and cultural importance and visibility of the University in the broader society.

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[5] Describe, analyze and evaluate the compliance of each educational programme grouped in the cluster with the requirements of the specified component of the standard. Also, you can specify information about the educational programme that is different from the common and basic characteristics of the educational programmes grouped in the cluster.
Please repeat the description and analysis field according to the number of programmes, for example, programme 2 (name, cycle), programme 3 (name, cycle) and so on. (Please consider this reference format when evaluating each subsequent component).

The goals of the program are consistent with the overall goals of the whole Music and Performing Arts Cluster.

Evidences/Indicators

○   Programme materials;
○   University Self Evaluation Report;
○   Interview results.

Description and Analysis - Programme 2 - Directing of Theatre, Bachelor's level

As the SER clearly defines, the objectives and goals of the BA program Directing of Theatre are:
- to fully comply with the mission and purpose of the LEPL Shota Rustaveli Theatre and Film Georgia State University and to train a highly qualified director for the theater, who will have knowledge of both professional and general competencies and relevant skills
- to supply the labor market with theater directors with knowledge of the basics of performing arts and professional basic skills who will be able to engage in practical activities and creative work, both on the theater stage and on TV and radio
- to teach different genres and character performances in both theater and television and radio space, and
- to develop an individual and artistic vision of the founding director with the ability to realize the practical realization of professional knowledge working in an individual and creative team.

In order to achieve the objectives stated above, the BA program Directing of Theatre relates to the general aims of the Music and Performing Arts Cluster and specific goals of the programme needs. During the on-site visit interviews as well as from the SAR and related materials, the expert panel learned that one of the development priorities and strategic development directions reflects the aspects of internationalization. It envisages the inclusion of the programme teachers as well as the students in the international artistic space.
For such an ambitious goal, however, significant efforts on strengthening English language proficiency should be done.

The aims of the study field are clearly related to overarching syncretic character of the study field, and the programme reflects such goals projecting the achievable results in the complexity of the field.
The goals of the program also reflect the contribution to the development of the future labour market and general influence to the artistic field and culture in the society.
Goals of education at the BA program Directing of Theatre are meeting the standards requested by both the University and the State actual regulation documents. and provide consistency between levels/cycles of higher education, and they are fully in line with the goals and strategy of the University.

The goals of the bachelor's program „Theatre Directing" serve to train the professional, highly qualified director of the modern theater, which has been adopted as a result of the development of the program, both professional, creative and general competencies will focus on the growing demands of the employment market not only in Georgia but also around the world. In addition, the undergraduate competencies of the „ Theater Director "bachelor's program graduate provide his or her opportunity to continue his or her studies at a later level - in the master's degree.

The relevance of the study field to reflect the aspects of internationalization. It envisages the inclusion of doctoral students in the international scientific space based on the knowledge and practical skills obtained in accordance with internationally proven standards.
Goals of the study field emphasized in the SER and especially during the interviews on the site visit focus not only on development of competences in the performing arts but also on the needs of society in which the economic development is more and more justified by the special importance of culture and art, as well as creative industries.

There is a logical connection with the content and results of this program which are formulated realistically. The objectives of the program are also relevant and achievable.

The study implementation methods are composed of theoretical lectures where students are presented with theoretical aspects, and practical work on the rehearsals and creative process. During the site visits the expert panel learned through the interviews with the academic staff that the theoretical lectures and practical work are also supplemented with empirical examples, different visual material and extracurricular events such as different masterclasses, workshops and seminars conducted by the distinguished Georgian and foreign artists.

Overall, program objectives take into account the specifics of the field of study, level and educational program. They define the knowledge, skills and competences that are aimed to be developed.
The goal of the BA programme Directing of Theatre is adequate for the BA level of the field of study. The program complies with the requirements of the national qualification framework.
In addition, the undergraduate competencies of the „ Theater Director "bachelor's program graduate provide the students the opportunity to continue studies and further develop knowledge, skills and competences at a BA level.

Evidences/Indicators

○   Programme materials;
○   University Self Evaluation Report;
○   Interview results.

Description and Analysis - Programme 3 - Choreographer of Georgian Dance, Bachelor's level

According to SER the aims of the BA programme Choreographer of Georgian Dance is primarily to teach students the basic elements of a choreography profession, to provide basic knowledge needed for the creation of the dance creative product and emphasizes the aim to raise a modern compiler choreographer focused on both local and foreign art spaces.
The last aim mentioned above, however, would need at least two important improvements - in the English language proficiency and in the more recent and more contemporary international experiences and literature in the educational content.
The programme is anchored in the pillars stated in SER as the main aims:
- to teach students the basic elements of the compiler choreography profession,
- to supply the labor market with industry-oriented / professional and general-competitive, qualified compiler choreographer
- to assure that the graduates know: the conditionality of choreographic art and the performance specifics of dance patterns of different genres with relevant lexical characteristics, and
- to develop students' choreographic creative skills based on their knowledge and their practical realization skills

Since the priority of the educational process at the BA programme Choreographer of Georgian Dance is focused on close synergy with the development of the labour market professional demands in order to prepare the competitive professionals in the field of choreography and dance, its main direction gravitates towards cultural heritage, contemporary interpretations and intercultural communication. The programme is, therefore, based on the entire cultural and creative ecosystem in order to reach such goals. The dimension of internationalization mentioned during the interviews should help to promote the excellence and competitiveness of graduates not only locally, but also internationally.

During the on-site visit interviews the expert panel learned from the academic and invited staff that the structure of the curriculum provides the students with a theoretical and practice-based knowledge, skills and competences for both further academic education and the professional life and provides the opportunities to answer the needs and demands of the labor market. The relevance of the study field to the needs of society and economic development is justified by the special importance of culture and art, as well as creative industries, emphasized in the interviews and the SER as well.

All the programme objectives are clearly defined considering the specificity of the field of study, level and an educational programme. The objectives are realistic and achievable, and define the concrete and particular set of knowledge. The objectives set by the programme description also recognises the importance of the study programme's contribution to the development of the dancing art in general and the impact on the dance and broader cultural field in Georgia.

Based on the information provided in the SER the goal of the Georgian dance compiler choreographer " bachelor's program is fully in line with the mission of the LEPL Shota Rustaveli Theatre and Film Georgia State University, the development of fundamental fields of art and the study of the same fields. The program meets the goals formulated in the University Mission, including the development of traditional Georgian choreographic art as a priority among the fields of art, and the provision of academic higher education in this field, with a key focus on the development of performance / creative skills.

The aims of the study field are clearly related to the strategic document of the University and serve the development and the promotion of traditional Georgian art, and the BA programme Choreographer of Georgian Dance complies with the Music and Performing Arts Cluster general study objectives.

Evidences/Indicators

○ Programme materials;
○ University Self Evaluation Report;
○ Interview results.

Description and Analysis - Programme 4 - Georgian Folk- and Sacred Music Conductor, Bachelor's level

The SER states that the aim of the BA programme Georgian Folk- and Sacred Music Conductor is to teach students the peculiarities of Georgian polyphony, folk polyphony, or folk choral performance. Different info sources (SER, in-site visit interviews with teachers and students and meeting with employers) indicate that the aims of the study field Arts are developed by taking into account priorities of studies, cultural policy, labor market and recommendations of experts in the culture and arts sector.

Programme objectives are clearly defined, and consider the specificity of the field of study, level and an educational programme. The study programme provides basic knowledge of the traditional music team leadership, concert number creation and creative process planning at the professional level. Such goals are realistic and achievable, and define the precise and concrete set of knowledge, skills and competences.

Based on the strategic development priorities of the Shota Rustaveli Theatre and Film Georgia State University and particular Music and Performing Arts Cluster, the overarching goal of the field is to provide sustainable and successive education in the field of folk and sacred music, and to prepare competitive professionals in the field for demanding labor market in the creative industries sector, which is a part of the national economy. Education of creative professionals is specialized in Georgian folk and sacred choral performance.

The objectives set by the programme description illustrate the contribution of the programme to the development visibility of Georgian traditional music in the wider context and the impact of the study programme on the promotion of the national cultural heritage.

The goal of the program is in line with the development of the arts as the mission of the LEPL Shota Rustaveli Theatre and Film Georgia State University. The program aims are clearly defined primary:

- to provide the labor market with specialists with the qualifications of the conductor of the Georgian folk and ecclesiastical team (choirmaster / Regent),
- to provide students with basic knowledge of the key elements of the conductor's profession, Georgian musical dialects, basic repertoire of funeral specimens and folk songs and of the conducting and working with a traditional music team,
- to develop professional skills and the ability to put professional habits into practice.

The objectives defined reflect main issues of the programme, the study of folk and church music as the most important elements of the national cultural heritage (Georgian folklore, hymnal works of art) and their promotion on the national and international arena, focusing on the peculiarities of the field of study and the level of education. Skills, competences and knowledge are clearly formulated, and the objectives are accessible.

The relevance of the study field to the needs of society and the labor market is justified by the special importance of national heritage in the field of culture and art, emphasized in attempts to develop the program in which the cultural heritage addresses the heritage from different perspectives in order to provide studies at a practical and theoretical level.

Evidences/Indicators

○   Programme materials;
○   University Self Evaluation Report;
○   Interview results.

Description and Analysis - Programme 5 - Performing arts (analysis of theory and practice), Master's level

The Master study programme Performing arts (analysis of theory and practice) consists of two modules: 1. Theatre Directing and 2. Georgian dance choreographer. The objectives of the Programme are established stating that the programme aims at preparing professional directors who are equipped both with theoretical and analytical knowledge and practical artistic skills and competences. The objectives of the programme is geared towards specialists with knowledge of knowledge of choreographic art, professional techniques, and methods; analysis of the literature on the issue is conducted (at the academic level of the master's degree); critical thinking; clear knowledge of organic interrelation and the necessary meaningful artistic function of all components of choreographic performance/dance (dramaturgy, drawing, vocabulary, expressive means, artistic and musical decoration, etc.), the ability to obey and subordinate all components of a choreographic performance/number to one common objective or intention and the ability to think and express with scenic faces.

The SER emphasizes that such a structure of the curriculum provides the students with a theoretical and practice based knowledge, skills and competences for professional life and provides opportunities to join the labor market.

During the interviews at the site visit the expert panel learned that the study program meets the needs of the labor market, as well as the current trends in theatre, choreography and pedagogy. The SER also stresses the aims of the programme to supply the labor market with practitioners of various forms, focused on the

growing demands of the employment market not only in Georgia but also internationally. Internationalisation certainly belongs to one of the strengths of the programme objectives. It can be noted throughout different parts of the objective formulation. The Syllabi are also focused on European drama and theatre.

For such internationalization, however, more efforts in English language proficiency should be made. Insights in more recent European theories and practices seems also necessary for the goal achievement.

The objectives of the programme are consistent both with the University's mission that emphasises contribution to the intellectual, ethical, cultural and socio-economical development of the society and with its strategic planning. It should be noted that the learning outcomes provided by the program modules are reflected in a balanced way in the learning outcomes of the program.

According to the SER programme is oriented toward achieving the common goals of the performing and creative arts: preparing post-baccalaureate-level qualified personnel for practical professional activity and pedagogical work in the field of theater and choreographic art by assimilating relevant artistic research competencies. These objectives, described in a more detailed way in the related materials (Programme, Annexes, Curriculum, Syllabi) seem to be realistic and achievable within the 4 semesters allocated to the MA Programme. The curriculum consists of the courses directed toward the goals stated, and confirms the logical connection between the courses and the programme objectives by emphasising the outcomes like the abilities to apply theory and practice or to analyse a performance or literary text.

Additional materials, Programme, Plan and Syllabi states very high objectives, such as Profound study and analysis of specificities, methods, and achievements characteristic of each art form of Performing arts in order to assure high learning outcomes such as deep and systematic knowledge of the relevant field of art, which allows the development of new, original ideas, problem solving using the latest methods and approaches and description of the national and world achievements of relevant fields of art and its developmental trends.

However, none of the main Syllabi does not show the content capable of fully providing such skills and achieving such objectives. The content generally covers the historical development of the theatre from Ancient times to the late 19. Century. A few topics and some references in obligatory and additional literature cover the first half of the 20. Century. The complete area of the end of 20. and the beginning of 21. Centuries are missing from the programme. Syllabi also lack to explain the research methodologies, mentioning different types of analysis rather than research. Programme precisely mentions some of the most common options used from the various classifications of teaching-learning methods with the list of different approaches without research methodology definitions. Without the elements mentioned above, the goals, objectives and the learning outcomes can not be fully achieved to the full extent.

Evidences/Indicators

○   Programme materials;
○   University Self Evaluation Report;
○   Interview results.

Description and Analysis - Programme 6 - Culture of Scenic Speech (analysis of theory and practice), Master's level

The Master program Culture of Scenic Speech (analysis of theory and practice) is related to the University's mission in terms of conducting teaching and research activities. As stated in the SER, programme aims are to train highly qualified teachers in the field of stage speech, speech culture and orchestral art, and to provide students with knowledge of important aspects of creative pedagogy. The program is focused on providing systematic field knowledge of international standards in the field of scenic speech culture.

Different info sources (SAR, related materials and in-site visit) indicate that the aims of the study programme Culture of Scenic Speech (analysis of theory and practice) is developed by taking into account priorities of studies, initiatives of academic staff, demands of the labour market and the results of surveys of students and employers. The aims of the study field are related to the University strategic mission.

As a result of the presented documentation and interviews, the involvement of students in international scientific projects within the program was confirmed, which reflects the realism of presenting the aspects of the goals of the program, which also reflect the contribution of graduates to the development of the field and society.

The SER states that the goals of the program are to train a professional, highly qualified speech and oriented art specialist and to develop new skills on the basis of which they will be able to engage in both theoretical and practical activities in a competitive environment. Among the goals prioritised in the SER are also the goal to provide the labor and employment market with practitioners and qualified researchers, teachers with knowledge of important aspects of creative pedagogy, with professional and general competencies, focused on the growing demands of the employment market.

In order to achieve the goals the study implementation methods are composed of lectures and seminars where students are presented with theoretical and practical questions that strengthen students' independent analytical skills, and promote acquiring knowledge.

The goal of the master's program in Culture of Scenic Speech (analysis of theory and practice) is adequate for the level of the field of study. The program complies with the requirements.

The goals of the program are formulated realistically. The objectives of the program are also mainly relevant to the labor market requirements and are achievable. As a result of the presented documentation and the interview, the coordinated activities of the academic staff involved in the preparation of the program were confirmed.

Overall, program objectives take into account the specifics of the field of study, level and educational program and define the knowledge, skills and competences aimed to develop in graduates.

The general (elective) courses, however, are repetitive across all MA programs. More field specific elective courses could contribute variety and depth to the programme.

Even though the SER states that the stage of the master's degree involves the deepening-development of knowledge gained at the bachelor's level and the specifics of interests, the core courses of Speech Culture on both BA and MA levels duly differ in content and textbooks. However, the evaluation methods and systems remain the same. Some modifications should be considered to the evaluation process in order to better align with the differing course content at each level.

Evidences/Indicators

○ Programme materials;
○ University Self Evaluation Report;
○ Interview results.

Description and Analysis - Programme 7 - The Art of theatre and cinema dramaturgy (analysis of theory and practice), Master's level

The MA Educational Program in The Art of theatre and cinema dramaturgy (analysis of theory and practice) was developed considering the labor market requirements. The program's goals align with the University mission, and it provides for equipping the graduate with knowledge and skills based on University's standards.

The program corresponds to the study level of the master's level of higher education.

Overall, the program goals consider the specifics of the field of study, level, and educational program and determine the knowledge, skills, and competencies the program aims to develop in graduates. They also demonstrate how the program contributes to the development of the field and society.

The SER states that the aim of the master's program The Art of theatre and cinema dramaturgy (analysis of theory and practice) is fully in line with the mission of the LEPL Shota Rustaveli Theatre and Film Georgia State University, and that in such context, the master's program serves to train a professional, highly qualified playwright who will perform any format, film, series, etc. of the theatrical and audio-visual creative products.

The goals of the program stated in the SER are to acquire the knowledge of the basic principles of theater and film drama, to develop knowledge of the creation of the literary basis of modern theater and audio-visual work, and to record it in its appropriate format.

The objectives of the program are geared towards specialists with knowledge in playwriting, with analytical and research skills in the field of the dramaturgy, in order to fill the deficit in the labor market with practicing playwrights, to intensify national drama and to promote the development of theatre and film.
To achieve such goals the study program is organized as a combination of the lectures, seminars, working in groups, independent work, individual work, masterclasses and workshops. Also, the teaching staff organizes the opportunities for students to get a specific cultural and artistic experience: watching films and theater performances, followed by discussion and analysis of works of art based on interpretation. In addition, the personal artistic creation of students in all sub-programmes is highly encouraged. Goals of the study field focus not only on development of competences in playwriting but also in analysis and promote implementation of an interdisciplinary approach promoting national culture in the international arena.
To achieve the goal of internationalization, however, a higher level of English proficiency should be requested and acquired during the study.

According to the SER, Programme and Syllabi, the MA student is capable to demonstrate in his or her learning outcomes the knowledge of the new stage techniques, possibility to develop creative and research projects and process theoretical material, to research current topics and problems, to master analyzing and evaluating literary first sources, as well as to independently choose the appropriate methods for researching.
The program is focused on preparing the students to conduct scientific research, pedagogical and practical activities independently in the fields of the current theories in the field of dramaturg, theatre and film.
The Syllabi, however, does not provide the evidence for such a high level of the competences. The main syllabi lack the topics and literature addressing new techniques, dealing with the current trends and contemporary theories. The knowledge is funded on classical literature and grounded in the theories and practices at least half of the century old. As for research skills and competences the syllabus provides adequate contemporary literature and relevant topics, even though it does not make clear distinction between scientific and artistic research in terms of methodologies, procedures and standards.
Therefore, the established learning outcomes stay somewhat in discrepancy with the curriculum which does not fully contribute to the field.

Evidences/Indicators

○   Programme materials;
○   University Self Evaluation Report;
○   Interview results.

Description and Analysis - Programme 8 - Directing of Theatre (Creative Pedagogy) PhD level

The doctoral program Directing of Theatre (Creative Pedagogy) is focused on the acquisition of systematic sectoral knowledge of theatre directing and theatre pedagogy, as well as on the development of research and

transferable skills, which ensures the training of a specialist corresponding to the demands of the academic space and the labor market.

The program is related to the university's mission in terms of conducting high-quality teaching and research activities and complies with the goals formulated in the university mission.

The goal of the doctoral program Directing of Theatre (Creative Pedagogy) is to provide deep and systematic knowledge about the structure and functioning of theatre direction, production and pedagogy and to equip theatrical research with modern methods and technologies.

The goals stated in the SER reflect the peculiarities of the educational program and include various aspects of the development of the art of conducting and research. According to SER the aim of the PhD program is to train qualified specialists in the field of theatrical art, whose professional knowledge, creative practice-based experience will contribute to the development of the art of performing and theatrical pedagogy.

According to the Programme and the interviews during the on site visit, the student-centered approach is implemented through a series of lectures, seminars, individual consultations, as well as independent and individual work that ensures the individual cooperation of the doctoral student with the thesis supervisor. The doctoral thesis supervisor advises each doctoral student in the development of his or her doctoral thesis, specifies the tasks given to the doctoral student according to proposed research topic, provides recommendations on the topicality of the choice and the development of the theoretical justification of the doctoral thesis, as well as on other issues related to the development of the doctoral thesis and the approval of the research results. The concept of the Practice-based PhD was mentioned several times. The overarching goal of the programme is to closely integrate education, research and artistic creativity in the study process and to effectively integrate into the cultural, artistic and creative ecosystem of national and international scale.

The SAR states that the doctoral student is capable to demonstrate in his or her learning outcomes the most current theories in the field of theatre, as well as to independently choose the appropriate methods for researching the phenomena of performing arts.

However, the description given in Programme and the Syllabi with respect to the achievements and findings of the relevant field of science or artistic creation is very scant and general.

From the content of the existing Syllabi is unclear how exactly the doctoral program Directing of Theatre (Creative Pedagogy) corresponds with some of the goals stated in the SER.

As the program did not state any subject benchmark which reflects the requirements of the field and the peculiarities of its development, mentioning instead a few rather random universities analogies in Slovakia, Poland, Spain, Denmark, UK, University of Lincoln, Ph.D. Drama, USA. New York, Columbia University, Ph.D. Program in Theatre and Performance and University of Bristol Ph.D. Theatre and Performance, it is not possible to clarify it.

The SER states that the programme will develop and enrich theatrical research in the field of art sciences. The content of Syllabi, however, does not offer references on the new research methodologies, especially not in the field of artistic research. The programme seems as a transfer of the existing knowledge at the higher level rather than production of the new knowledge through the innovative research process.

The SER declares a goal to implement new artistic-aesthetic values, new forms and methods in the practical activities of the study of the executive and performing culture. From the Programme and Syllabi it is not clear how that goals can be achieved. The methods, topics and literature mentioned do not offer new theatrical forms and methods. On the contrary, the Syllabuses lack the new plays, new directing examples and new performing arts theories. Even though the SER emphasises in particular a combination of the traditional and modern, innovative forms and methodologies of research in the field of performing and performing culture, neither the fundamental forms and methodologies, nor the most important authors and titles from the contemporary performing arts studies are mentioned in the Syllabi. The new methodologies mentioned in the SER are not specified and defined. The goal to establish a doctor as an independent modern creator - director, scientist and researcher remains declarative without support by evidence in the available materials or interviews during the on-site visit.

From the SER and related documents (Programme, Syllabi) is not evident that the doctoral program Directing of Theatre (Creative Pedagogy) goals of education are fully meeting all the standards of doctoral studies in terms of creating new knowledge by implementing original research, the results of which are tested and approved both in the national and international academic environment, research networks, professional associations and organizations, conferences and scientific publications. Methodologies of the artistic research are not in line with the widely accepted and implemented framework of Vienna Declaration 2020, and Frascati Manual 2015. what makes them hardly comparable in the international environment and much less relevant in the field of contemporary performing arts study.

Moreover, according to materials mentioned above, the doctoral programme seems to be a developed and expanded MA programme at the higher level rather than an innovative and creative doctoral one.
Therefore, the goals of the programme are not formulated completely realistically. It is hard to understand from the materials how the doctoral program Directing of Theatre (Creative Pedagogy) contributes to the field with innovative theories and practices, how relevant is it to the labor market requirements in competitive international environment and how the high objectives of the program stated in SER are completely and fully achievable.

Evidences/Indicators

○   Programme materials;
○   University Self Evaluation Report;
○   Interview results.

General recommendations of the cluster:

General suggestions of the cluster:

It is recommended to take into account the most recent trends in the fields and align the objectives according to respective benchmarks and most successful good practices in the fields which can be done on the easiest and most efficient way by comparative analysis of the comparable programmes of the numerous distinguished institutions already mentioned in SER as international benchmarks, analogies or the referential institutions named both for this particular and the other programmes in SER.

Recommendations and Suggestions according to the programmes: Please, write the developed recommendations and suggestions according to the individual programmes (if any)

Programme 6 Culture of Scenic Speech (analysis of theory and practice), Master's level

Recommendation(s):

Suggestion(s):

Recommendations and Suggestions according to the programmes: Please, write the developed recommendations and suggestions according to the individual programmes (if any)

Evaluation [6]

Please, evaluate the compliance of the programme with the component

Component 1.1 - Programme Objectives	Complies with requirements	Substantially complies the requirements	Partially complies with requirements	Does not comply with requirements
Programme 1 Acting (Drama and film actor, Musical theatre actor, Puppet theatre actor, Pantomime theatre actor) - Bachelor's	☐x	☐	☐	☐
Programme 2 Directing of Theatre, Bachelor's level	☐x	☐	☐	☐
Programme 3 Choreographer of Georgian Dance, Bachelor's level	☐x	☐	☐	☐
Programme 4 Georgian Folk- and Sacred Music Conductor, Bachelor's level	☐x	☐	☐	☐
Programme 5 Performing arts (analysis of theory and practice), Master's level	☐x	☐	☐	☐
Programme 6 Culture of Scenic Speech (analysis of theory and practice), Master's level	☐x	☐	☐	☐
Programme 7 The Art of theatre and cinema dramaturgy (analysis of theory and practice), Master's level	☐x	☐	☐	☐
Programme 8 Directing of Theatre (Creative Pedagogy) PhD level	☐x	☐	☐	☐

1.2 Programme Learning Outcomes

➢The learning outcomes of the programme are logically related to the programme objectives and the specificity of the field of study.

➢ Programme learning outcomes describe knowledge, skills, and/or sense of responsibility and autonomy which students gain upon completion of the programme.

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[6] Evaluation is performed for each programme separately.

Summary and Analysis of the Compliance of the Educational Programmes Grouped in a Cluster with the Requirements of the Standard Component

The learning outcomes of the programs united in the cluster Music and Performing Arts generally and mostly fit well within the study fields and logically derive from the goals of the mentioned programs. The results of the study of the majority of the programs are closely related to the goals stated in the programs, and correspond to the qualification framework standards and the mission of the University. The goals of the programmes are interrelated with the objectives and learning outcomes of the Cluster.

The documentation and interviews presented by Shota Rustaveli Theatre and Film Georgia State University confirmed that the learning outcomes of the majority of the programmes describe the knowledge, skills and competences that the student will acquire at the end of the program.

During the on-site visit the expert panel learned that the academic staff, students, graduates and to some extent employers are involved in determining the learning outcomes of the program, which direct both their academic and practical values.

The learning outcomes of education in the majority of the programmes are measurable, achievable and realistic.

The study results of the programs presented in the cluster ensure the preparation of the competitive growth-oriented professionals equipped with appropriate field knowledge and practical skills in accordance with the teaching levels in the fields of acting art, theatrical directing, playwriting, theatrical analysis and choreography.

BA and MA programs provide the opportunity to students to continue to the next level of study, the PhD program.

Through the interviews on the site visit the expert panel has been informed about the ambitions of the individual programmes and cluster in general to especially take into account aspects of internationalization.

However, in terms of the level of English language skills and content of programmes some modifications and improvement are needed in order to achieve such outcomes.

Moreover, the PhD programme lacks the international methods and content which prepare independent researchers according to high international standards.

Description and Analysis - Programme 1 **Acting (Drama and film actor, Musical theatre actor, Puppet theatre actor, Pantomime theatre actor) - Bachelor's level**

The learning outcomes of the program Acting (Drama and film actor, Musical theatre actor, Puppet theatre actor, Pantomime theatre actor) are measurable, achievable and realistic. The development and realization of the skills fully correspond to the requirements of the first level of study and the results are logically related to the goals of the program. The results also describe the responsibilities and autonomy that a student acquires when completing an actor's program.

The interviews have shown that developing the learning outcomes of the programme was a collaborative process and involved academic staff, students and representatives of the labor market.

The SER has provided us with the seven groups of basic knowledge, skills and competences covering the fields of theatrical stage creation, creation for cinema and television, audio programme production, dramatic literature such as theatrical plays, scripts and screenplays, acting, puppetry, pantomime, dance, teamwork and basic understanding of history of literature.

At the same time, the bachelor's degree creates a precondition for the second, master's degree in the same fields, in which learning and research are deepened, expanding the executive-creative interests by mastering the relevant artistic-scientific competencies.

According to the opinion of the expert panel, the BA programme Acting (Drama and film actor, Musical theatre actor, Puppet theatre actor, Pantomime theatre actor) the aims, objectives, learning outcomes and admission requirements are interrelated.

Evidences/Indicators

○   Programme materials;
○   University Self Evaluation Report;
○   Interview results.

Description and Analysis - Programme 2 - Directing of Theatre, Bachelor's level

The learning outcomes of the BA programme Directing of Theater are logically related to the programme objectives, cover main knowledge, skills and envisaged by the content, and correspond to the specificity of the field of study. They are consistent with the requirements of the first level of study.

As stated in the SER the appropriate level of qualification is obtained in the fields of the basic knowledge in seven interrelated groups: staging and theatre directing, world classical and modern literature, drama theory, organization, production and stage management, modern theatre technologies, audio-visual technologies, legal regulation and professional ethics.

From the interviews during the on-site visit the expert panel learned that the learning outcomes have been planned and created according to both academic standards and labor market needs and demands. The same is stated in the SER.

Bachelor's programme Directing of Theater provides the student with adequate knowledge, skills and competence to continue studies at the highest level on MA study.
It should be noted that the interdisciplinarity of the study programme covers basic knowledge of the broad theatrical skills, preparing future directors for the staging but also understanding the plays and theoretical texts, as well as for the stage management, pre-production and post-production process.

Evidences/Indicators

○   Programme materials;
○   University Self Evaluation Report;
○   Interview results.

Description and Analysis - Programme 3 - Choreographer of Georgian Dance, Bachelor's level

Learning outcomes of the BA programme Choreographer of Georgian Dance correspond to the objectives of the programme developed on the basis of the qualification framework. They cover knowledge, skills and methods, as well as the responsibility and autonomy envisaged by the content of the programme. The programme outcomes are also consistent with the requirements of the first level of study. Based on the sectoral characteristics of choreography, the study programme prepares professionals by activating the performing and creative potential or skills, promoting Georgian choreographic art and increasing its awareness at the international level.

The SER provides the list of the learning outcomes in seven groups of knowledge: basic of choreographic art, performance and performance techniques, planning and implementation stages in the production, history of national traditional and classical choreography of different eras, in the relevant cultural-historical context of the history of world choreography, theories of general psychology and basic philosophical topics,

interpretation of the choreographic staging, styles and genres of the choreographic work, organization and production of the stage work.

All of the described outcomes are measurable, achievable and realistic. As the expert group have been informed during the interviews on site visit, there is the consistency of the learning outcomes of the BA programme Choreographer of Georgian Dance with the labour market demands.

Evidences/Indicators

○   Programme materials;
○   University Self Evaluation Report;
○   Interview results.

Description and Analysis - Programme 4 - Georgian Folk- and Sacred Music Conductor, Bachelor's level

The learning outcomes of the BA programme Georgian Folk- and Sacred Music Conductor logically derive from the goals of the mentioned program and correspond to the standard and the University's mission.

The SER, related documents and interviews during the site visit confirmed the involvement of academic staff, students, and some of the employers in formulating the learning outcomes of the program. In the creation of the programme the academic needs took into account the possibilities of the labor market and employability of the graduates.

The results of the program stated in the SER provide an understanding and basic knowledge in the fields of music art, Georgian traditional music and its specifics, team management, verbal and non verbal communication, the basic literature of professional and similar fields, leadership skills and ability to synchronize theory and practice.

The learning outcomes of the program are measurable, achievable and realistic, and the program creates an opportunity to continue learning at the next level at MA studies. The program ensures to train professionals equipped with appropriate field knowledge and practical skills, whose professional activities will contribute to public cultural life by applying the acquired knowledge.

Evidences/Indicators

○   Programme materials;
○   University Self Evaluation Report;
○   Interview results.

Description and Analysis - Programme 5 - Performing arts (analysis of theory and practice), Master's level

The learning outcomes of the MA Program Performing arts (analysis of theory and practice) correspond to the goals of the program and are substantially relevant to the MA level, the field of performing arts. The program was developed by considering sectoral characteristics of Georgian theatre studies and is formed based on these characteristics. The learning outcomes of the program are measurable, achievable, and realistic.

Programme's two modules: 1. Theatre Directing and 2. Georgian dance choreographers provide learning outcomes based on the specific characteristics of directing and choreography according to the content of the field of studies. Skills and competences combine the set of theoretical knowledge and practical artistic creation. Theoretical knowledge and practical skills obtained as a result of completing each module allow

the graduate to understand the specific problems of Georgian and international theatre and dance, to solve a particular problems applying theoretical analysis, search for original ways to create a performing arts work, ability to formulate conclusions based on relevant artistic, pedagogical, scientific and ethical issues. Furthermore, as a result of knowledge and capabilities mentioned, graduates will be able to teach and apply pedagogical approaches in their work.

In the SER is presented in five groups of topics: what knowledge, competencies and skills, responsibility and autonomy will the program develop. Among the abilities, planning and executing the creative production process is also very important in terms of employability of the graduates. During the interviews on the site visit, it was revealed that in modifying the program, all stakeholders participated and were involved in its development. Staff, students, and alumni, as well as some of the employers, have confirmed their involvement and interest.

Based on the information provided in the SAR and related documents, the teaching and research components used to achieve the final goals ensure that the results are achieved according to the programme components and its content.

However, to fully achieve the outcomes stated in SER such as abilities to use the latest methods and approaches to conduct research independently, to describe the developmental trends in the field or to use the latest methods and approaches in order to conduct theoretical analysis, the content of the programme should be further modified. It should be considered to implement the most advanced methodologies of the artistic research, latest literature and recent artistic examples in the existing programme. This can help to ensure that the graduates are more equipped for the very competitive international performing arts environment and also better prepared for rigors of further, doctoral-level research and study. By including the most important European and American theoretical and practical experiences, the programme can attract applicants from a wider range of backgrounds and experiences. This can help to create a more diverse and inclusive learning environment, which is likely to benefit all students and contribute to a more vibrant academic community.

Evidences/Indicators

○ Programme materials;
○ University Self Evaluation Report;
○ Interview results.

Description and Analysis - Programme 6 - Culture of Scenic Speech (analysis of theory and practice), Master's level

The learning outcomes of the master's program of Culture of Scenic Speech (analysis of theory and practice) logically derive from the goals of the mentioned program and are consistent with the standard and mission of the University. The objectives of the programme are geared towards specialists with knowledge in professional, highly qualified stage speech, speech culture and orchestral art who can exhibit the skills to be able to see the shortcomings in speech, correct violations, set the right sound-correction, and guide the technical and creative side of speech.

The study results of the program provide an understanding of the issues of the scenic speech culture concerning peculiarity of the field. As stated in the SER, the graduate of the program Has a deep and systematic knowledge of the field of orchestral, stage art, can communicate effectively in the art space - with a creative and challenging group, in the media space, as well as with any type of audience not only verbal but also with the necessary knowledge of the art of nonverbal communication, possesses theoretical and practical knowledge to form the right speech, for which he uses the necessary knowledge of linguistics and

Speech-language pathology issues and uses a full range of learning resources in order to identify further learning needs and apply knowledge sharing pedagogical skills and abilities with others.
Such outcomes, explained in detail in 4 groups of skills and competences in the SER, are measurable, achievable and realistic.

Based on the information provided in the SER and the interviews during the on-site visit, the compliance of the Culture of Scenic Speech (analysis of theory and practice) with the needs of society and scenic culture is justified by the importance of the public speech skills, as well as creative industries.

The aim, objectives, and learning outcomes of the program are interrelated with the aims of the programme, and the implementation is reasonable and justified. They take into account the requirements of the labor market, so that graduates can adapt to workplaces.

The program creates an opportunity to continue learning at the next level, as well as to contribute to public life by spreading the acquired knowledge, to establish multicultural values.

The learning outcomes of the master's program of Culture of Scenic Speech (analysis of theory and practice) are adequate to the seventh level of difficulty of the national qualifications framework. Through them, the program ensures to prepare a master-specialist speech culture equipped with appropriate field knowledge and practical skills, whose theoretical and practical activities will contribute to the cultural environment.

Evidences/Indicators

○   Programme materials;
○   University Self Evaluation Report;
○   Interview results.

Description and Analysis - Programme 7 - The Art of theatre and cinema dramaturgy (analysis of theory and practice), Master's level

Learning outcomes of the MA Program in The Art of theatre and cinema dramaturgy (analysis of theory and practice) are logically related to the goals envisaged by the program and include both general, transferable skills and basic knowledge provided by the content of the program.
The program's learning outcomes correspond to the MA level of education and generally correspond to the specificity of the field of study.

The learning outcomes of the program are formulated in a logical way and presents what knowledge, competencies and skills, responsibility and autonomy will the program develop. As stated in the SER, study components used to achieve the goals of the MA program ensure the achievement of the following outcomes: knowledge of the basic concepts, principles and rules of theatrical and film drama, ability to perceive artistic text and artistic analysis, posses of the professional, theoretical methods and methods of screenwriting for different theatrical and film genres, knowledge of the basic specifics, techniques, play and film screenwriting methods of constructing a literary first-hand source in order to create, dramatic works of different types and genres (theatre play, film screenplay and projects for television). Such goals and outcomes classified in 4 groups are quite voluminous, and include the theoretical and practical knowledge of the drama theatre, film, radio and television, which is also reflected in the corresponding outcomes.

Based on the submitted documents and interviews it is evident that the staff of the program assist students in participation in various field projects and activities that serve to develop skills and competencies. The students mentioned that they are involved in different masterclasses and workshops, student conferences and various cultural events.

One must add, however, given the extent of the goals and outcomes stated in the SER and mentioned in interviews, that the evidence for all that knowledge and competences in programme and Syllabi is somewhat scant and does not draw a deeper understanding of how some of the goals can be achieved.

However, for full achievement of the outcomes stated in SER such as: familiarity with Georgian and world literature (including the best works of drama), theatrical and film art, ability to process modern and classical literary first sources, usage of the deep and systematic knowledge of the drama profession and the methodology of teaching theatre and cinema art to others in the process of sharing and teaching knowledge, producing relevant texts for the art of theatre and cinema of the XXI century and especially to conduct research independently, certain modifications in the Syllabi should be done. Much more the most relevant contemporary world playwrights can offer a better base for achieving the goals stated. The same can be said for the theoretical literature and video materials (plays and films). Improving the level of foreign language is also necessary to achieve the results provided by the curriculum.

Therefore, the MA Educational Program in The Art of theatre and cinema dramaturgy (analysis of theory and practice) provides most but not all of the learning outcomes stated in SER and the Programme.

Evidences/Indicators

○ Programme materials;
○ University Self Evaluation Report;
○ Interview results.

Description and Analysis - Programme 8 - Directing of Theatre (Creative Pedagogy) PhD level

The learning outcomes of the Ph.D. program Directing of Theatre (Creative Pedagogy) logically derive from the goals of the mentioned program and correspond to the standard and the University's mission.
The documentation and interviews presented by the University confirmed the involvement of academic staff, doctoral students, graduates and to some extent representatives of the labour market in the formulation of the learning outcomes of the program, which determined their academic and practical value. The learning outcomes of the program are measurable.

On the other hand, the consistency of the learning outcomes of the programme with the curriculum is not quite convincing for absence of the materials in the Syllabi necessary to achieve the stated goals. It is not clear if the achieving the results is ensured by the educational and research components of the program because of some lack of the literature, methodology and artistic examples needed to reach the stated goals. The programme is grounded in the fundamental classical theory and artistic practice, but the structure of the programme lacks to present how the understanding of heritage has developed up to contemporary understanding of drama and theatre. Furthermore, to make stated learning outcomes achievable and realistic, the analysis of national and international drama and theatre in learning materials should include contemporary approaches and recent experiences.

According to the SER research into the production and implementation of new artistic and aesthetic values, and the new forms and methods in practical activities are of the utmost importance in the learning outcomes. A doctoral student is required to have professional knowledge, creative practice-based experience and to contribute to the development of the art of directing creative art and theatrical pedagogy. The learning outcomes are defined rather scant and general in just five entries covering the areas of creative thinking, analysis, creation of the new knowledge, developing innovative methods and transfer of the knowledge on different levels of pedagogical work. For such a broad range of skills and competencies learning outcomes should be formulated more clearly.

During the interviews, both the academic staff and doctoral students repeatedly emphasize analysis and analysing whenever asked about the research. As for the research methodologies, only empirical research

was explicitly mentioned several times. Practical techniques of the art of theatre directing, somewhat underrepresented in the SER and related materials, during the interviews have been described as a knowledge acquired through the practical experience.

The inconsistency appeared during the on site visit concerning the English language proficiency. Even though the admission preconditions require B2 level of English language, the expert group learned from the interview that for most of the doctoral students the literature on English presents a huge challenge which is why they prefer the literature on Russian.

Another shortcoming of the learning outcomes of the programme stated in the SER is the fact that there is no indication of the internationalization of the results, even though the internationalization, together with decentralization of the programme, was mentioned during the interviews on site. Furthermore, as the programme description suggests, the learning outcomes are restricted to theatre directing rather than providing a broader knowledge reflecting a general overview of drama, theatre and performing arts needed for the theatrical pedagogy.

Evidences/Indicators

○   Programme materials;
○   University Self Evaluation Report;
○   Interview results.

General recommendations of the cluster:

General suggestions of the cluster:

Programme 8 Directing of Theatre (Creative Pedagogy) PhD level

Recommendation(s):

1.   It is recommended to formulate the highest level of the learning outcomes more precisely and clearly
2.   It is recommended to distinct the outcomes of scientific and artistic research and to clearly demonstrate their interconnection

Suggestion(s):

 ……………

Evaluation

Please, evaluate the compliance of the programme with the component

Component 1.2 Programme Learning Outcomes	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
Programme 1 Acting (Drama and film actor, Musical theatre actor, Puppet theatre actor, Pantomime theatre actor) - Bachelor's level	☐X	☐	☐	☐
Programme 2 Directing of Theatre, Bachelor's level	☐X	☐	☐	☐
Programme 3 Choreographer of Georgian Dance, Bachelor's level	☐X	☐	☐	☐
Programme 4 Georgian Folk- and Sacred Music Conductor, Bachelor's level	☐X	☐	☐	☐
Programme 5 Performing arts (analysis of theory and practice), Master's level	☐ X	☐	☐	☐
Programme 6 Culture of Scenic Speech (analysis of theory and practice), Master's level	☐X	☐	☐	☐
Programme 7 The Art of theatre and cinema dramaturgy (analysis of theory and practice), Master's level	☐ X	☐	☐	☐
Programme 8 Directing of Theatre (Creative Pedagogy) PhD level	☐	☐	☐X	☐

1.3 Evaluation Mechanism of the Programme Learning Outcomes

➢ Evaluation mechanisms of the programme learning outcomes are defined. The programme learning outcomes assessment process consists of defining, collecting and analyzing data necessary to measure learning outcomes.

➢ Programme learning outcomes assessment results are utilized for the improvement of the programme.

Cluster and individual evaluation

Summary and Analysis of the Compliance of the Educational Programmes Grouped in a Cluster with the Requirements of the Standard Component

University in its self-evaluation report presented program learning outcomes assessment mechanisms both direct and indirect. Direct assessment methods check whether a student has achieved the program's learning outcomes through a completed assignment. The student's performance of a specific creative task is assessed during the course development process; The ability to find materials, work on sources,

creativity, autonomy and originality in the performance of a specific creative task are assessed. It can be both a practical and a theoretical paper; The student is evaluated according to how well he has mastered the course provided by the program. The results of both individual and group work are evaluated. For indirect evaluation University presented: the results of a survey of students participating in the program; the results of a survey of academic staff / invited staff involved in the implementation of the program; The rate of academic achievement of students participating in the program, etc.

The program learning outcomes evaluation mechanisms are described in the program learning outcomes evaluation plan. The program has target benchmarks for each learning outcome. The results of the assessment of the learning outcomes are monitored periodically.

Based on interviews with the QA department members, program heads and program implementation staff, an expert panel found out that the program learning outcomes evaluation process is far from what was described in self-evaluation and regulatory documents. Program heads and program implementation staff have a very general view about evaluation mechanisms and actual program benchmarks. Also, they can not explain individual plan reaching learning course outcomes that is crucial for reaching program learning outcomes itself. It will be useful for this process QA department to train heads of the programs and program implementation staff regarding writing program benchmarks based on field characteristics.

If necessary, description and analysis according to the education programmes

Description and Analysis - Programme 1 (Name and Level)[7]

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Evidences/Indicators

○   Cluster self-evaluation report;

○   Interview results;

○   Educational programs of the cluster;

○   Cluster programs syllabi;

○   Curriculum maps.

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[7] **In case of necessity**, describe, analyse and evaluate the compliance of each education programme in the cluster with the requirements of this component of the standard. Also, you can indicate the information on the education programme, distinguished from the general and major characteristics of the education programmes in a cluster.
In case of necessity, according to the number of the programmes, please add the appropriate number of rows (*please consider this format of referencing after each component evaluation*).

General recommendations of the cluster:

It is recommended that the quality assurance department should train staff, especially head(s) of the programs in writing program benchmarks based on field characteristics.

General suggestions of the cluster: Please, write the developed recommendations that apply equally to the educational programmes grouped in the cluster (if any)

○

○

Recommendations and Suggestions according to the programmes: Please, write the developed recommendations and suggestions according to the individual programmes (if any)

....

Evaluation

Please, evaluate the compliance of the programme with the component

Component 1.3 Evaluation Mechanism of the Programme Learning Outcomes	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements

Programme				
Programme 1 Acting (Drama and film actor, Musical theatre actor, Puppet theatre actor, Pantomime theatre actor) - Bachelor's	☐	**X**	☐	☐
Programme 2 Directing of Theatre, Bachelor's level	☐	**X**	☐	☐
Programme 3 Choreographer of Georgian Dance, Bachelor's level	☐	**X**	☐	☐
Programme 4 Georgian Folk- and Sacred Music Conductor, Bachelor's level	☐	**X**	☐	☐
Programme 5 Performing arts (analysis of theory and practice), Master's level	☐	**X**	☐	☐
Programme 6 Culture of Scenic Speech (analysis of theory and practice), Master's level	☐	**X**	☐	☐
Programme 7 The Art of theatre and cinema dramaturgy (analysis of theory and practice), Master's level	☐	**X**	☐	☐
Programme 8 Directing of Theatre (Creative Pedagogy) PhD level	☐	**X**	☐	☐

1.4. Structure and Content of Educational Programme

➢ The programme is designed according to HEI's methodology for planning, designing and developing of educational programmes.

➢ The programme structure is consistent and logical. The content and structure ensure the achievement of the programme learning outcomes. The qualification to be awarded is corresponding to the programme content and learning outcomes.

Cluster and individual evaluation

Summary and Analysis of the Compliance of the Educational Programmes Grouped in a Cluster with the Requirements of the Standard Component

The programs within the cluster adhere to the normative document of the university, namely, the "Methodology of Planning, Development, and Approval of Educational Programs." These programs are structured based on the level of study and comply with the regulations established by the legislation of Georgia, utilizing the ECTS credit system.

The content of these programs is substantially designed to meet the specified qualifications and attain the desired learning outcomes. The programs are thoughtfully structured, placing significant emphasis on logical organization. The learning outcomes for bachelor's, master's, and Ph.D. programs are tailored to align with the level of difficulty, with courses covering all three tiers of knowledge: 1 - introduction, 2 - deepening, and 3 - reinforcement.

According to SER, "During the renewal of the programs, the results of the modern achievement of the field and the results of the latest research (The periodic updates of literature and research issues) are taken into account in the training courses. The structure and content of the programs are formulated using international analogies and take into account trends in the international space." As HEI representatives claimed during the interviews, they did conduct the research on international analogies and a number of foreign institutions are mentioned in the Program descriptions and SER, but upon request the experts were provided by the document that compares the analogous programs in Art Studies, with the clarification from the university that "the comparative analysis of analogous programs is mandatory only in case when the university is an initiator of any changes in sectoral benchmarks or provides a specific program that requires a detailed analysis of the analogues. In any other case the accreditation standard (1.4. Structure and Content of Educational Programme) considers such comparison as one of the possible components of activities, conducted for the internationalization of the program". Despite the clarification, it is strongly suggested that an in-depth analysis of the experiences of leading overseas field representatives would greatly benefit the program. Such analysis could facilitate the updating of study materials, the introduction of more versatile elective courses, and the adoption of innovative forms of evaluation. Such measures would have a positive impact on all eight programs within the cluster.

Based on the SER and the site visit, experts concur that a comprehensive approach was ensured during the renewal process. All stakeholders, including academic and scientific staff, invited experts, students, alumni, and employers, actively participated in the process and contributed valuable insights to refine the structure and content of the programs. This collaborative effort ensures that generally the programs are well-rounded and substantially cater to the needs of both students and the field.

A balanced approach to syllabi development involves integrating cutting-edge, twenty-first century textbooks where available, and selectively incorporating older primary sources when they offer unique value. Thus, the experts recommend incorporating in syllabi modern, up-to-date textbooks aligned with the advancements and developments of the twenty-first century and the works of eminent foreign scholars in their respective fields.

To measure the learning outcomes, the programs necessitate an efficient and transparent evaluation system, which, unfortunately, remains one of the pitfalls of the entire cluster. One major issue is that many syllabi lack specific details on the structure and form of midterm and final exams (how many topics are covered; are the exams oral/written, etc.). Additionally, evaluation rubrics in some cases appear too general, lacking the necessary specificity associated with individual courses. It seems that these rubrics were simply adopted from a document outlining the university's general rules for evaluation, rather than tailored to suit the unique requirements of each course.

Furthermore, there is vagueness in the allocation of grades to different components, making it difficult to define where certain assignments, like written papers (referats), fit within the overall evaluation scheme. The interviews with staff members helped clarify most of these uncertainties and experts even discovered some interesting forms of evaluation, not mentioned in the syllabi. Still, naturally, the experts were not able to meet the authors of all syllabi with problematic evaluation, and there is the fear that the current state of the evaluation system in syllabi might be confusing for the students of the program.

To avoid such confusion and enhance the evaluation process, it is imperative for the staff members and quality assurance (QA) team to collaboratively review the syllabi. Together, they must tailor the evaluation components, forms, methods, and criteria for each course in a clear and definitive manner. This proactive approach will eliminate any future confusion and ensure a more coherent and effective evaluation process (for more details, please refer to part 1.5.).

Special attention must be given to the section of "Prerequisites of the Course/Module" in the syllabi. Unfortunately, many lecturers have been filling in this section with optional, desirable skills and knowledge, rather than recognizing it as a mandatory precondition that allows the students to attend the course. To address these issues effectively, organizing a series of training sessions on syllabus design would prove beneficial.

In addition to English, other foreign languages, such as French, German or Italian hold equal significance for Foreign Language Course in BA programs, as they align with the specific topics covered and the international connections of the program. In light of this, experts suggest that the HEI should contemplate diversifying its foreign language offerings to enrich the learning experience.

Despite the richness of the existing programs, experts suggest adding several elective courses that will align students with cutting-edge technologies and methodology in their respective fields. While it is understandable that the university may face financial challenges in introducing these elective courses (see 1.4. for individual programs), there are viable solutions to explore.

One approach is to seek funding from various national or international foundations, such as Horizon Europe (https://research-and-innovation.ec.europa.eu/funding/funding-opportunities/funding-programmes-and-open-calls/horizon-europe_en) or Rustaveli Foundation (https://rustaveli.org.ge/). These foundations offer grants and funding opportunities that can support the implementation of innovative educational initiatives.

Additionally, collaboration with international and local partner institutions can provide valuable support and resources for introducing new elective courses. Partnering with organizations that have expertise in cutting-edge technologies can enrich the learning experience and expose students to the latest advancements in their fields.

Experts strongly suggest integrating a greater number of scientific articles and recent publications both in Georgian/English language into the syllabi of theoretical courses, particularly at the MA and Ph.D. levels. These advanced educational stages require students to stay abreast of the latest developments in their fields. To facilitate this, university staff should collaborate with TAFU's Publishing House "Centaur" to create comprehensive anthologies comprising seminal works in their respective fields.

Description and Analysis - Acting (Drama and Film Actor, Music Theatre Actor, Puppet Theatre Actor, Pantomime Theatre Actor); - Bachelor's program

The "Acting" Bachelor's program follows a methodology for planning, developing, and implementing educational programs at the University. The curriculum is designed in accordance with the regulations of Georgia and the European Credit Transfer and Accumulation System (ECTS), with a total of 240 credits spread over 8 semesters (30 credits per semester). Each credit corresponds to 25 hours of study.

An academic year consists of 40 weeks, with 30 weeks dedicated to training and 10 weeks allocated for exams. The daily workload for students is set at 8 hours. The daily workload of this program may appear overwhelming for other types of educational programs. However, it is important to consider that half of these hours are dedicated to hands-on practice. Students learn by actively engaging in practical tasks, which contributes significantly to the refinement of their professional skills.

Likewise, the exams may seem challenging due to the considerable number of 2-3 credit subjects in the curriculum. However, half of the exams do not require extensive theoretical preparation; instead, students are assessed based on their practical skills acquired during lectures and seminars. This approach ensures that students can effectively demonstrate their abilities, making the workload and exam preparation more manageable and rewarding.

The structure of the program includes four main components of theoretical and practical-creative training courses:

A) Professional-Creative Block - This module forms the core of the program and focuses on the specialized skills required for the chosen acting specialization (e.g., Drama and Film Actor, Musical Theater Actor, Pantomime Theater Actor, Puppet Theater Actor).

B) Auxiliary/Profile Training Courses - These practical-creative courses emphasize the development of students' individual creative skills and provide knowledge in various areas of art, including theater, film, music, and literature.

C) General University Training Courses - These courses are common to all four specializations and concentrate on enhancing students' written and verbal communication skills, information-seeking abilities, and the proper use of information-communication technologies. The curriculum also includes a foreign

language component (12 credits) to enable effective communication in international settings. The last component has considerable room for improvement. (See substandard 1.5. for further details.)

D) Free Elective Training Courses - These courses offer students the opportunity to broaden their horizons, develop critical thinking skills, and pursue additional knowledge based on their personal interests, encouraging active involvement in shaping their own curriculum.

Ratio	Drama and film actor	Musical theater actor	Pantomime theater actor	*Puppet theater Actor*
Basic, module	*138*	*138*	*126*	*132*
University	*27*	*27*	*27*	*27*
Helper	*60*	*57*	*57*	*63*
Elective course	*15*	*18*	*30*	*18*

The program places a strong emphasis on developing students' performance skills. The professional-creative block forms up to 50-60% of the educational program, with the qualification project (spectacle) worth 15 credits. The teaching approach is centered on practical workshops, group exercises, studio work, and individual instruction to nurture artistic talent.

The University has a good track record of the public presentations of the student's performances making impact on public cultural life and improving University's visibility.

The program is tailored to prepare students for four distinct professional paths: Drama and Film Actor, Musical Theater Actor, Pantomime Theater Actor, and Puppet Theater Actor. Each specialization incorporates specific aspects, but all share a unified approach to teaching the art of acting, common goals, and overall outcomes.

The teaching sequence within the professional-creative block is structured logically. The methodology is rooted in the rich traditions of Georgian and classical theatrical schools, emphasizing psychological and physical construction to achieve purposeful stage actions in a well-developed environment. However, it is deemed essential by the experts to incorporate cutting-edge study materials and methodologies from 21st-century theatre studies into the core courses. Additionally, there is a need to expand the range of elective courses available to students (refer to substandard 1.5. for more detailed information).

Throughout the program, students are expected to achieve tangible results at various stages, such as etudes, dramatic excerpts, and course projects. The emphasis on independent work and role-playing skills is also crucial to their growth as actors. To measure its learning outcomes, the program requires an efficient and transparent evaluation system, which, as it was already mentioned above, is far from ideal in a number of syllabi (for details see 1.5 substandard).

The "Acting" Bachelor's program is designed to provide students with a comprehensive education in the artistic development of acting while also offering essential knowledge in various artistic fields. The curriculum aims to produce well-rounded professionals capable of excelling in the diverse realms of the acting arts. Working with eminent representatives of the field, students engage in constant exchange of ideas, learn from practical experiences, and continuously refine their professional skills.

While the practical aspect of the program is robust, some improvements can be made from a theoretical perspective. While it is commendable that the university maintains the unique traditions of the Georgian Drama School, it is essential to integrate more recent schools, theories, and approaches into the theoretical courses. While classic methodologies of masters like Stanislavsky, Chekhov, and Grotowski are crucial, such an essential theoretical course, as the Drama Theory should not end with Kierkegaard's views on theatre. Instead, it should include major 20th and 21st-century theories to provide a well-rounded understanding of contemporary theatrical practices.

As the concept of education is strongly funded in Stanislavski, it would be very helpful to include in literature the reader "Stanislavsky and Pedagogy" edited by Stefan Aquilina which will be published by Routledge in 2024. Analytical essays by John Gillett, Hilary Halba, Julia Listengarten, Christopher Niess, Bella Merlin, David Shirley, Elien Hansalear, and Mario Frendo on the great heritage of Stanislavsky give the contemporary perspective and recent approach to his method, upon teacher's evaluation of the content.

The curriculum can be further improved by introducing new elective courses that prepare aspiring actors for the challenges and opportunities in today's rapidly evolving theatre industry. Here are a couple of proposed courses:
1. Contemporary Performance Styles: the program will benefit from the course that explores modern and experimental performance styles, such as immersive theater, site-specific performances, physical theatre, verbatim theatre, and interactive experiences.
2. 21st Century Theory of Theatre, highlighting the following topics: the post-dramatic turn in theatre; global perspectives in theatre-cultural diversity and its impact on modern theatre theory; the integration of technology in contemporary performances; eco-theatre and its connection to environmental issues; feminist theatre theory and its evolution; gender performance and deconstruction of traditional gender roles; case studies of political theatre and its impact on social change; applied theatre for social change and empowerment; the representation of memory and trauma in theatre; the emergence of digital performance and cyber theatre; identity politics in contemporary theatre and so on.
3. Acting for Virtual Reality (VR) and Augmented Reality (AR): As technology evolves, actors may need to work in virtual and augmented reality productions. Teaching them the techniques and challenges of acting in these immersive environments would be valuable.
4. Acting Diversity and Inclusivity: In a modern context, it's essential to address issues of diversity and inclusivity in acting. Using the materials of National Theatre of UK https://www.dramaonlinelibrary.com/national-theatre-collection , the HEI can design a course, promoting cultural sensitivity, representing diverse characters, and breaking stereotypes. The course can even be led in English language, which will improve the students' command of English which seems vital for all programs.

Description and analysis - Directing of Theatre - bachelor's program

"Directing of Theatre" is a bachelor's program at HEI that is based on a creative workshop principle. The program follows a methodology for planning, developing, and implementing educational programs at the University. According to SER, "The program is built in accordance with the rules established by the legislation of Georgia and ECTS - in accordance with the European system of credit transfer and accumulation and provides for 8 semesters of teaching – 240 credits (semester - 30 credits), 1 credit - 25 hours; One academic year includes 40 weeks (30 of these training – 10 session), with an 8-hour workload per day. The duration of each semester is 20 (15 training-auditorium and 5 sessions (including - 4 weeks for major and 1 week for additional exams) Student Week Load: 40 hours, from here Contact load per week: 16-25 hours (Study - Considering the creative process and the specifics of art higher education)."

Theater directing is an artistic discipline that encompasses the creative process of performing arts, involving a collaborative group of artists such as composers, choreographers, actors, and more. The theater director's role is to conceive, shape, and manage this creative process to bring a theatrical production to life. This career in directing closely intertwines with various other artistic fields, including literature, music, vocal arts,

painting, choreography, and acting, contributing to its interdisciplinary nature. It is commendable that the program offers courses, incorporating all these elements.

The educational journey for aspiring theater directors requires a balanced approach. On one hand, students should delve into theoretical knowledge, exploring the historical, sociological, aesthetic, and analytical contexts of theatrical art. On the other hand, they should gain practical skills essential for success in the field. The theater's educational program aims to nurture students' individual creative vision and worldview, empowering them to develop a distinctive artistic voice. This, in turn, enables the training of competitive professionals in both the local Georgian and international theatrical scenes. To measure its learning outcomes, the program requires an efficient and transparent evaluation system, which, as it was already mentioned above, is far from ideal in a number of syllabi (for details see 1.5 substandard).

The bachelor's academic program for "Theater Director" is designed as a dynamic and hands-on creative workshop. Admittance into the program is contingent on individual creative performance skills, emphasizing the importance of selecting students with innate artistic potential. Throughout the program, special emphasis is placed on cultivating and refining these skills, ensuring the students attain a high level of professional competence. Meanwhile, in our age of cultural diversity and technological progress, the program will benefit by adding the elective courses/incorporating the elements in already existing courses that promote the program's internationalization potential and the students' knowledge of cutting-edge technologies of the 21st century theatre.

The main module of the specialty, "Practice Art," comprises a series of professional, compulsory practical courses that gradually integrate and develop the necessary knowledge and skills to achieve the final results of the program. For the field of study in theater directing, the training courses are logically paired and progress in content. Specifically, in the art of directing module, students are introduced to the basic principles of directing, acting, speech, and stage movement during the first two semesters. From the third semester, the basics of drama are incorporated, followed by courses in musical decoration of plays and the director's work with artists, preparing students to undertake a course creative project. The seventh and eighth semesters involve a qualifying creative project in collaboration with a creative group (artist, composer, choreographer, actor, etc.). During this stage, the student assumes responsibility for the creative work process, from preparation to post-production, making critical decisions.

Courses in the Auxiliary Courses Block offer students an opportunity to acquire knowledge not only about World Theater but also Georgian Fine Arts, World and Georgian Art, Cinema, as well as the main stages and trends of the historical development of literature and musical art. Additionally, these courses cover topics like project management, costume history, drama structure and theory, scene technology, and casting. Some of these courses need improvement, though. (See substandard 1.5. for further details.)
General University Training Courses focus on developing written and verbal communication skills, enhancing information retrieval abilities. The foreign language component (12 credits) concentrates on foreign language proficiency to ensure students can use a second language as an auxiliary tool. The experts claim that some changes in this course will enable the students to better promote international communication in a foreign language, utilizing terminology specific to their specialty. (See substandard 1.5. for further details.)
Overall, the program should place greater emphasis on usage of English-language sources and materials in its core and auxiliary courses. This will contribute significantly to the internationalization of the learning/teaching process, empowering students to acquire advanced knowledge and skills.

Elective courses aim to broaden students' worldview, stimulate value formation, foster abstract, analytical, and logical thinking, and cultivate the ability to formulate well-structured arguments. Furthermore, these courses give students the opportunity to explore additional knowledge aligned with their individual interests. The site interviews with students and lecturers revealed that students are provided with ample information about the elective courses, allowing them to make well-informed decisions. What is commendable is that they are not pressured into making their choices. The freedom of choice in elective courses allows students to actively participate in shaping the final development of their curriculum.

To obtain the knowledge and practical skills in accordance with internationally proven standards, more cutting-edge literature and topics should be provided. That aligns with the goal of responsibility of sharing and spreading the latest scientific knowledge, related to the development of the field and society.

Despite the versatility of the courses in the program the experts suggest that to make the Directing BA program more modern and comprehensive, HEI can add elective courses that reflect current trends in the performing arts and emerging technologies.

Here are some suggestions:

1. Directing Multicultural and Global Theatre: Students can study theatre traditions from various cultures and explore the challenges and benefits of cross-cultural directing. This course can use the versatile collections from National Theatre UK https://www.dramaonlinelibrary.com/national-theatre-collection?fbclid=IwAR38DOv2vAU9KWVYrN5gtAroNoWA1QH_QAmVl8xq-iUkMSGbpVA47XB7sCw and Alexander Street's (part of Clarivate) package "Theatre and Drama Premium" https://alexanderstreet.com/products/theatre-and-drama-premium?fbclid=IwAR3a0KyZh-c_I-SiNjYaxdch0PPeBq1bFdtvcXXmtVH3pMrqT71jt3SV_Zk , This course can be conducted in English, which will greatly benefit students' ability to use field-related terms and increase the level of program's internationalization.

2. Shakespeare in Modern British Theatre: The course can be conducted in English, based on the materials of National Theatre UK https://www.dramaonlinelibrary.com/national-theatre-collection?fbclid=IwAR38DOv2vAU9KWVYrN5gtAroNoWA1QH_QAmVl8xq- It will delve into the innovative and contemporary approaches taken by British theatre companies in deconstructing and reimagining William Shakespeare's plays. Students will explore groundbreaking productions that challenge traditional interpretations, adapt the text to reflect modern sensibilities, and bring fresh perspectives to the timeless works. Through close analysis, discussions, and practical exercises, participants will gain insight into the evolution of Shakespearean performance in modern British theatre. The content of the course can be based on the following topics: overview of the evolution of British theatre and its relationship with Shakespeare (analysis of key historical productions that influenced modern interpretations and introduction to the concept of deconstructing Shakespearean plays in contemporary settings); Macbeth: Gender and Power (study of gender dynamics and power structures in traditional and modern Macbeth productions; analysis of "Macbeth" performances that reimagine the roles of Lady Macbeth and the witches; examination of the impact of gender-blind casting in the play); Hamlet: Madness and Mental Health (exploration of portrayals of mental health issues in modern productions of "Hamlet"; analysis of different interpretations of Hamlet's madness and its effects on other characters; discussion on the representation of Ophelia's character and her mental state); Romeo and Juliet: LGBTQ+ Representation (examination of LGBTQ+ themes and characters in contemporary adaptations of "Romeo and Juliet"- using for a case study National Theatre's "Romeo and Juliet" with Jessie Buckley, Josh O'Connor, Tamsin Greig, Fisayo Akinade, Adrian Lester, Lucian Msamati, and Deborah Findlay; exploring the significance of queer representation in Shakespearean theatre); Othello: Race and Identity (deconstruction of race and ethnicity in modern performances of "Othello"; discussing the portrayal of interracial relationships on stage) The Tempest: Colonialism and Postcolonial Perspectives (study of colonial and postcolonial readings of "The Tempest" in British theatre; exploration of how the play's island setting is reimagined in contemporary productions; analysis of Caliban's character and its implications in postcolonial contexts); A Midsummer Night's Dream: Magical Realism and Fantasy (examination of magical realism and fantasy elements in modern adaptations of "A Midsummer Night's Dream"; analysis of imaginative staging and special effects used in contemporary productions of National Theatre); King Lear: Aging and Family Dynamics (deconstruction of aging and family relationships in modern productions of "King Lear"; analysis of casting older actors and exploring the portrayal of Lear's vulnerability; case studies of Simon Russell Beale's King Lear, suffering from dementia and Sir Ian McKellen's King Lear https://www.youtube.com/watch?v=01ll9gkVwCs); Twelfth Night: Comedy and Gender Fluidity (exploration of gender fluidity and sexual identity in contemporary performances of "Twelfth Night"; analysis of cross-dressing and gender-bending roles in the play; discussing how humor and comedy can be reinterpreted for modern audiences)

Examples of modern British theatre productions can include productions from renowned companies like the Royal Shakespeare Company (RSC), the National Theatre, the Globe Theatre, and other influential regional theatres. These examples will serve as case studies for discussions and analysis throughout the course,

helping students gain a deeper understanding of how contemporary theatre in the UK engages with Shakespeare's works.

Description and analysis - Choreographer of Georgian dance - bachelor's program

The Bachelor's program in Georgian Dance Compiler Choreography is designed in accordance with the regulations set by Georgian law and the European Credit Transfer and Accumulation System (ECTS). It follows the methodology of planning, developing, and implementing educational programs at the university level.

The program spans 8 semesters, totaling 240 credits, where one credit corresponds to 25 hours of study. Each academic year comprises 40 weeks, with 30 weeks dedicated to training and 10 weeks for sessions. The workload for each day is 8 hours. Once again, we must highlight that such an intense workload does not seem overwhelming: approximately half of these hours are devoted to practical activities, allowing students to embrace a "learn by doing" approach, which greatly enhances their learning experience. The duration of each semester is 20 weeks, divided into 15 weeks of training and practical sessions, and 5 weeks for exams (including 4 weeks for major exams and 1 week for additional exams).

The student's weekly load is 40 hours, with an average of up to 33 hours of contact time per week, considering the creative process and the specifics of higher education in the arts.

The program is structured into four main directions and includes the following components:

1. Mandatory Courses - Basic/Foundation Courses: These courses provide essential knowledge and skills and are covered in each semester.

2. Auxiliary Courses: These courses offer support and supplementary knowledge to enhance the students' learning experience.

3. Elective Courses: Students have the flexibility to choose from a range of elective courses according to their interests and career aspirations.

4. University Courses (30 credits): The curriculum is carefully designed to ensure that fundamental courses are covered in the initial semesters. The first and second semesters focus on introductory courses, skill development, logical thinking, and text interpretation habits. During this stage, students will study general university courses.

These courses, among other general subjects, include the foreign language component (12 credits) concentrates on foreign language proficiency to ensure students can use a second language as an auxiliary tool. Still, the experts claim that some changes in this course will enable the students to better promote international communication in a foreign language, utilizing terminology specific to their specialty. (See substandard 1.5. for further details.)

Notably, similar to other programs within the cluster, the "Choreographer of Georgian Dance" program boasts a faculty of eminent representatives in the field. This component undoubtedly enhances the quality and value of all the programs offered, bringing a real-world experience to the classroom. As the experts learned during the site visit, through market research and insightful feedback from students, the program has been enhanced with modern and captivating courses, including "Contemporary Dance" and "Inclusive Dance." By incorporating these disciplines, the program not only stays relevant but also embraces diversity and inclusivity in dance education. Students now have the opportunity to explore and master a wider range of techniques, ensuring they are better prepared to fit the dynamic and ever-evolving landscape of the dance industry.

Overall, the program emphasizes practical training, which is essential for a dance choreography program.

However, there should be a balance between practical and theoretical courses. Students need a strong theoretical foundation to complement their practical skills and develop a deeper understanding of the art form.

One notable strength of the program is its claim of having no direct analogs in Georgia. It shows that the university is offering a unique and specialized program that can potentially attract aspiring choreographers looking for specific education in Georgian dance.

According to SER "All stakeholders are involved in the development of the program, taking into account modern advances in the field of choreographic art and best models of creative practice; that is why the training methodology for the upbringing of a professional compiler choreographer with its structure is the process in parallel with theoretical-methodical and practical-creative learning."

Although the courses of the program are versatile and well-designed, the experts suggest adding several elective courses that might benefit the program: some of them can be conducted in English that will enhance the internationalization aspect of the program:

1. They should incorporate more theory of Modern Ethnic Dance into the subject, named as "Character Dance," which is primarily oriented on practical elements through the whole duration of the course. Enhanced theoretical part can provide the students with the basic knowledge of the theory of modern ethnic dance, exploring the historical, cultural, and social aspects that have shaped this vibrant art form. Through lectures, discussions, readings, and practical demonstrations, students will develop a comprehensive appreciation for the rich tapestry of modern ethnic dance; understand the historical and cultural roots of modern ethnic dance and its evolution into contemporary forms; explore its role in expressing cultural identities, traditions, and narratives, and analyze the influence of globalization and multiculturalism on modern ethnic dance; examine the significance of music, costumes, and props in modern ethnic dance performances; study the impact of modern technology on the dissemination and preservation of ethnic dance traditions; critically discuss issues of cultural appropriation and authenticity in modern ethnic dance practices.

2. A Historical Representation of One Georgian Folk Dance (upon the choice of the lecturer). Such a course will enable students to follow the development of one outstanding sample of their cultural heritage, exploring its cultural significance, evolution, and artistic expression over time. Through in-depth analysis, students will gain a comprehensive understanding of the chosen dance's origins, regional variations, choreographic elements, music accompaniment, and its portrayal in various contexts, including traditional performances and modern adaptations.

3. Theory of Dancing in the XX-XXI Century: This course can provide a comprehensive exploration of the theoretical and conceptual developments in the world of dance during the twentieth and twenty-first centuries. Through a combination of historical analysis, critical readings, and contemporary case studies, students will gain insight into the evolution of dance theories, choreographic practices, cultural influences, and technological advancements that have shaped the landscape of dance in the modern era. The topics, covered in the course can be as follows: overview of major theoretical frameworks and paradigms in dance scholarship; historical background and contextual factors shaping dance in the modern era; dance and societal changes; the influence of political, social, and cultural movements on dance practices; modern dance pioneers and innovators; exploration of influential figures such as Isadora Duncan, Martha Graham, and Merce Cunningham-analysis of their choreographic approaches and artistic philosophies; evolution of classical ballet and the emergence of neoclassical and contemporary ballet styles; reinterpretations of traditional ballet narratives and themes; the impact of technological advancements on choreography and performance: integration of digital media, motion capture, and virtual reality in dance productions; the exchange of dance styles and techniques across cultures and borders; the development of hybrid dance forms and the globalization of dance companies; the fusion of dance with theater, film, and site-specific performances; exploration of postmodern and contemporary dance movements; analysis of dance improvisation, site-specific dance, and dance theatre; dance criticism and reception; exploration of gender, race, and cultural identity in dance performances; the representation of marginalized voices and communities in dance; speculative discussions on the potential directions of dance in the coming decades.

4. Representation of Georgian Dance in Cinema/Theatre: This course can explore the portrayal and representation of Georgian dance in cinema and theatre, analyzing how this vibrant and culturally significant art form has been captured and interpreted on the screen and stage. Students will examine various films, theatrical productions, and dance performances to gain insights into the artistic choices, cultural context, and storytelling techniques used to convey the essence of Georgian dance in these visual mediums. The course will introduce students to the history and significance of Georgian dance as a cultural heritage; analyze the techniques and challenges of representing dance through cinematic and theatrical storytelling; explore how filmmakers and theater directors adapt and interpret traditional dance forms for contemporary audiences; investigate the cultural and social impact of Georgian dance representation in these visual mediums; examine

the role of music, costumes, and set design in enhancing the portrayal of Georgian dance; encourage students to critically analyze and interpret the representation of Georgian dance in cinema and theatre.

Description and Analysis - Georgian Folk- and Sacred Music Conductor- Bachelor's program

The bachelor's programme - Conductor of Georgian Folk and Church Chorus is structured according to the legislation of Georgia, and the methodology of planning, development and implementation of education programmes available at the University, based on the European Credit Transfer and Accumulation System (ECTS). The bachelor's programme implies 8 academic semesters - 240 ECTS, 1 credit - 25 hours.

- an academic year includes 40 weeks (30 is for studying and 10 for sessions), 8 hours a day.

The programme is logically structured, student-oriented, and the learning outcomes are adequate to the programme objectives. The content and structure of the programme ensure the achievement of the learning outcomes, the qualification to be awarded corresponds to the content of the programme and the learning outcomes.
The structure of the programme includes four components of educational theoretical and practical-creative courses:

a) Professional-Creative Block - the main professional module of the specialty - musical art - 121 ECTS (including 15 ECTS for the bachelor's qualification project).
b) Auxiliary professional learning courses - 72 ECTS
c) General university-level learning courses - 27 ECTS
d) Free elective learning courses - 20 ECTS

The teaching methodology combines the processes of theoretical and practical-creative approaches. The group of the professional-creative study courses of the study plan is a module of musical art, and its components are taught due to the levels and in relation to each other. The study courses are logically coherent and content-wise, supporting the admission prerequisites for each subsequent course to be also consistent and logical. Based on the specificity of art education, the teaching itself is conducted in groups, studios and individually. Each course has its own specific objective, aiming at gradual mastering of the required professional-creative skills. A large part of the specific field disciplines of the Curriculum implies the practical courses. A Conductor of Georgian Folk and Church Chorus (Choirmaster/Regent) bases on the practical work, and accordingly much of a student's teaching must be devoted to practice. Consequently, the syllabi are designed due to this principle. To achieve the learning outcomes, the courses grouped in the block of auxiliary professional learning courses allow the student to gain knowledge about the main stages and trends of the historical development of Georgian folk and worldwide classical and church music, to obtain specific theoretical knowledge required for future practical activities. The general university-level teaching courses are focused on development of the written and verbal communication skills, and on the ability to properly use information and communication technologies to find and transmit information; Among them, foreign language (12 ECTS) is oriented to promote the communication through international foreign language, using the terminology specific to the specialty. To enhance the internationalization;

The elective courses are designed to broaden students' perspectives; stimulate the development of personal values, encourage abstract, analytical and logical thinking and cultivate the skills of formulating well-reasoned conclusions that enables a student to acquire additional knowledge of his/her own interest. Moreover, free elective courses enable a student to take an active participation in final designing of the study plan.
The documents presented and the interviews conducted highlighted the active participation of students, alumni and employers, the academic and administrative staff in the programme development. As a result of the collaborative work, a number of changes were identified, which were then reflected in the content and structure of the programme. Specifically, new courses were added: Chorus 1-7, Georgian dance - rhythmic patterns, and computer notation, that are important achievements to strengthen the programme, and it

equips a student with knowledge of modern field achievements and information to become a competitive staff.

To enhance the programme's ongoing development, it is recommended to add a course of polyphony to the auxiliary theoretical disciplines, while the music alphabet, elementary theory of music, and practical courses of Georgian harmony should be transferred from the block of basic professional courses to the block of auxiliary courses, and the practical courses of church reading and church liturgy should be transferred from the block of auxiliary courses to the major ones. Furthermore, it is advisable to incorporate choir studies in the first semester.

The identified technical errors are stated for prompt correction. Specifically, it's crucial to ensure uniformity in indicating the status of each course and its admission prerequisites, aligning with the respective course titles. For instance, in the prerequisites of solfège 3 must be indicated - solfège 2 instead of solfège 1-2; In case of the practical course of harmony, it is enough to be indicated solfège 3 instead of several auxiliary courses as they are already the admission prerequisites of solfège 3.

It's noted that the map for the history of Georgian church music lacks the mention of admission prerequisites.

While the syllabus denotes the necessity of a sound knowledge of major repertoire/liturgy, it can't serve as an admission requirement.

Description and Analysis - Performing Arts (Analysis of Theory and Practice) - Master's Program

The educational program of Performing Arts is structured around two primary directions: theater directing and Georgian dance choreography. These directions amalgamate the artistic and practical aspects of performance, encompassing a comprehensive understanding of the discipline.

The Master's program in Performing Arts (Analysis of Theory and Practice) is designed in compliance with Georgian law and the European Credit Transfer and Accumulation System (ECTS). Following the ECTS methodology for planning, development, and implementation of educational programs, the program offers a comprehensive curriculum.

The Master's program spans 4 semesters, accumulating 120 credits, with each credit representing 25 hours of study. An academic year comprises 40 weeks, with 30 weeks dedicated to studying and 10 weeks reserved for exams. Each semester consists of 15 weeks of study and 5 weeks of exam sessions, divided into 4 main weeks and 1 additional week. The weekly contact hours for students typically range from 12 to 15 hours on average.

Among the credits, 40 are allocated for research skill development and enhancement, while the remaining 80 credits are dedicated to various training disciplines. The distribution of credits for the Master's program includes:

40 ECTS credits for mandatory courses in the specialty module
45 ECTS credits for General University Courses and Other Activities
20 ECTS credits for the Qualification paper
15 ECTS credits for elective courses
According to SER:
"Research component - 40 ECTS academic writing and research methods, abstract on foreign language industry literature, course paper / creative project, conference report / preparation of journal publication, master's thesis. The research component of the program envisages the preparation of a master's thesis, the preparation of a course paper, the deepening of the habit of working on special and scientific literature, which is entirely aimed at the development of the master's research skills.

Practical / Creative Component: 35 ECTS - Demonstration Lecture-Presentation, Course / Creative Project, Master's Thesis (is led by the head of the program / master group or, in agreement with them, another professor, Assoc. Professor, Assistant Professor, scientific Staff.)"

The program faces several challenges that warrant attention from experts. One prominent issue pertains to the flawed evaluation systems observed in some courses, characterized by either missing components or vague criteria. Another aspect requiring improvement involves the need for explicit identification of seminar activities within those syllabi that primarily emphasize lecture topics. Additionally, the faulty prerequisites should be removed from several syllabi to avoid the confusion among the students. (For further details see substandard 1.5). Addressing these challenges will undoubtedly be instrumental in enhancing the program's quality and efficacy.

The program equips students with the ability to conduct theoretical analysis and research. It prepares them for practical directing and choreography, ensuring they are adaptive to new production-creative forms in a rapidly transforming artistic landscape. The program maintains a good balance between theory and practice; the courses for both modules are comprehensive and versatile.

More contemporary topics and cutting-edge literature would reinforce the programme aims to assure interdisciplinary studies focused on research and creative approach, which provide expanded theoretical knowledge of audiovisual and performing arts in the context of the humanities, and to provide in-depth insights into the fields of audiovisual and performing arts and their interactions.

Significant contribution to programme development could be made by including the fundamental and canonical authors from the second part of 20 century such as Jean Divignaud, Richard Schechner, Patrice Pavis, Erika Fischer-Lichte, Hans-Thies Lehmann, Marvin Carlson or Manfred Pfister. Of all mentioned, in the library, but not in the Syllabi, there is only one author, Patrice Pavis and his "Dictionary of the Theatre" translated into Russian.

To develop contemporary directing, acting and analytical knowledge it would be more than helpful to include video materials of the performances directed by the most important authors of the last few decades such as Robert Wilson, Tadeusz Kantor, Ariane Mnouchkine, Jan Lauwers, Anne Bogart, Thomas Ostermeier, Pippo Delbono, Ivo van Hove, Romeo Castellucci, Milo Rau or group Rimini Protokoll. Most of the videos are available online on different platforms.

The understanding of drama and playwriting in contemporary theatrical environment could be significantly enriched by different approaches to the contemporary post-dramatic and/or engaged playwriting represented by the most important authors such as Heiner Müller, Sarah Kane, Mark Ravenhill, Botho Strauss, Elfride Jelinek, Roland Schimmelpfennig, Yasmina Reza, Bernard-Marie Koltès or Mohamed El Khatib. Of all mentioned, only Yasmina Reza is in the one Syllabus on PhD programme.

As the concept of education is strongly funded in Stanislavski, it would be very helpful to include in literature the reader "Stanislavsky and Pedagogy" edited by Stefan Aquilina which will be published by Routledge 2024. Analytical essays by John Gillett, Hilary Halba, Julia Listengarten, Christopher Niess, Bella Merlin, David Shirley, Elien Hansalear, and Mario Frendo on the great heritage of Stanislavsky give the contemporary perspective and recent approach to his method, in case that teaching staff finds it useful upon review.

The experts would also like to suggest several elective courses that will benefit the program:
1) Digital Media in Performing Arts: Incorporating digital media into performing arts is becoming increasingly important. This course would introduce directors and choreographers to the use of technology, such as projections, multimedia, and interactive elements, in their creative works.
2) Arts Entrepreneurship and Funding:
Preparing students for the practical aspects of their careers, this course can introduce arts entrepreneurship, fundraising strategies, and grant writing to help them sustain their artistic endeavors. The importance of grant/project writing skills was highlighted during the meetings with students and alumni, so the course might prove useful for the program.
3) Cultural Studies in the Performing Arts:
To enrich students' understanding of the cultural context of their work, this course can explore the history and impact of performing arts in different cultures. It can include case studies of influential performances and examine how culture shapes artistic expressions.

For enhanced internationalization of the program, it would be advisable to include elective course in English language:

1) Critical Theories in Directing: XX-XXI Century Perspectives: This course can provide students with the knowledge on postcolonial, poststructuralist, gender, existentialist, feminist, eco-criticism, and post-human perspectives and enable them investigate how directors can employ these frameworks to inform their artistic choices. Through close readings, case studies, practical exercises, and discussions, participants will develop a comprehensive understanding of how contemporary critical theories can enrich and challenge the practice of theatre directing. The themes, covered by such course can be following: exploration of postcolonial theories and their application to directing; study of poststructuralist theories (e.g., Derrida, Foucault, Barthes) and their impact on directing; examination of gender theory and its relevance to the directorial process; case studies of directors who challenge traditional gender norms on stage (The Shakespearean performances of National Theatre and Globe will serve as a good study material for this course); analysis of existentialist concepts and their manifestation in theatrical works; understanding the director's role in exploring themes of existence, choice, and freedom; examination of gender theory and its relevance to the directorial process (a case study of Sally Cookson's Jane Eyre at National Theatre); exploration of representation, empowerment, and inclusivity in feminist directing; understanding eco-critical perspectives and their implications for directing; examination of post-human theories and their relationship to the performing body: analysis of how directors can explore technology and transhumanism in theatre.

2) Carlos Saura's Films on Dancing: Exploring Dance, Culture, and Cinematic Art: The course can focus on the groundbreaking films on dance by Spanish film director Carlos Saura. Through the lens of Saura's works, students will examine the intricate relationship between dance, culture, and cinematic art. From traditional flamenco to contemporary ballet, Saura's films offer a unique exploration of dance forms, capturing the essence of movement, music, and emotion. This course will delve into the cultural significance of dance, the art of cinematic storytelling, and the influence of Saura's innovative approach in representing dance on the screen.

The course will presumably cover the following topics: 1) Overview of Carlos Saura's background, filmography, and artistic influences; understanding the role of dance in Saura's narrative storytelling; 2) Flamenco Trilogy: "Blood Wedding," "Carmen," and "El Amor Brujo"; analysis of the flamenco dance and its cultural significance in Spanish tradition; examination of how Saura captures the passion and intensity of flamenco on screen; 3)" Tango": exploring Argentine Tango and its evolution; the historical and cultural context of tango in Argentine society; Saura's portrayal of the sensuality and complexity of tango dance and music; 4) "Fados": the soulful dance and music of Portugal; exploration of fado music and its expression of longing and saudade; analyzing how Saura intertwines fado performances with storytelling; 5) "Flamenco, Flamenco": a celebration of Flamenco's diversity; examining Saura's tribute to the versatility and evolution of flamenco dance and music; the role of improvisation and spontaneity in flamenco performances; 6) "Iberia": A Fusion of Dance and Spanish Classical Music; the integration of Spanish classical music with dance performances; analyzing the influence of traditional Spanish dance forms in the film 7) "Sevillanas": folk dance and the spirit of Andalusia; understanding the cultural roots and festive nature of sevillanas; 8) The phenomenon of Antonio Gades in Carlos Saura's films; an example of powerful collaboration between a director and a choreographer/dancer; 9) Influence of folklore and cultural identity in Saura's works 10) The preservation of cultural heritage through Saura's films

The MA thesis represents the culmination of the program, encapsulating all the knowledge and skills that the student has acquired. In the context of a Master's thesis in theater or performing arts, the theoretical part should typically consist of the academic and theoretical framework that underpins the director's artistic choices and creative process. This section delves into the conceptual and scholarly aspects of the director's work, providing a foundation for understanding the artistic decisions made throughout the production.

The director's explication should showcase the director's understanding of relevant theories, methodologies, and concepts in theatre and performing arts, which influenced the staging, interpretation of the script, casting decisions, and other creative aspects of the production. After analyzing two MA works, provided by the institution (explications on plays: a) "A Streetcar Named Desire," b) "A Cherry Cake") the experts found both merits and areas for improvement::

1. Both theses lack an overview of the theoretical perspectives, theatrical theories, or artistic movements that influenced the director's work.

2. Instead of providing normative facts from the biography of the author (Streetcar), or mostly personal insights (Cherry) the literature review part should offer in-depth analysis of relevant scholarly literature and (if applicable) previous works by other directors that shaped the director's approach.

3. Articulations of the director's artistic intentions, objectives, and goals for the production are valid in both cases, and the analysis of the epoch, plot/performance structure, themes, ideas, and characters are highly relevant, but it would be preferable, if the theses offered a deeper exploration of the methods and techniques employed during rehearsals and the decision-making process behind key artistic choices.

4. Experts regard that the MA thesis should provide a substantial list of thoroughly cited academic sources. This showcases the director's active involvement with relevant literature and theories within the theater and performing arts realm. The reference compilation encompasses a maximum of 8 sources in both cases, which might appear insufficient for the depth of MA research. A recommended course of action is to establish a minimum threshold for references, specifically around 20 sources, including scholarly articles. Additionally, MA students are encouraged to leverage the wealth of research expertise they have acquired, particularly through the robust research module of their program, notably the Academic Writing Course.

Description and analysis - Culture of Scenic Speech (analysis of theory and practice);- master's program

The program Culture of Scenic Speech (analysis of theory and practice) emphasizes theoretical-analytical research alongside practical training, allowing students to develop a comprehensive understanding of Performing Arts. The program is crucial for higher art education as it provides comprehensive training in creative pedagogy, enabling graduates to teach in their relevant field. The curriculum combines speech culture and stage speech, offering a distinct advantage over programs centered on individual directions.
The program includes theoretical and practical courses, supplemented by master-classes conducted by theatre and art professionals. Students also gain exposure to theatre studies and various stages of creative work in theatres across Georgia. The acquisition of practical skills is complemented by relevant theoretical courses and involvement in teaching-creative and analytical research at Shota Rustaveli Theatre and Film Georgia State University.

The program emphasizes theoretical-analytical research alongside practical training, allowing students to develop a comprehensive understanding of Performing Arts.
The curriculum is built on the European Credit Transfer and Accumulation System (ECTS), facilitating a comprehensive and organized learning experience for students. According to SER, "the master's program spans four semesters, totaling 120 credits, 1 credit - 25 hours;
 - One academic year includes 40 weeks (30 of them study – 10– Session);
- The duration of each semester is 15 study, 5 session weeks (4 main, 1 additional);
- Contact load per week: 12-15 hours (average)."

In the first year of study, students delve into the theory and practice of speech, exploring modern trends in oratorical art and the historical development of the field. Master's students also study stage speech, gaining exposure to research methods in this area. Throughout both years of the program, students engage in university disciplines and elective courses, enabling them to deepen their knowledge in various arts-related directions. Optional courses are particularly beneficial for those without an artistic background, as they can obtain necessary education and enrich their expertise.

The curriculum places focus on developing correct speech formation, linguistic fundamentals, and logopedic-defectology. Students learn to identify speech shortcomings, correct violations, and enhance their technical and creative speech abilities.

Several challenges must be met to ensure the success of the program. A key concern, as well as in other programs of the cluster, is the flawed evaluation system present in various courses. These issues are marked by either missing components or vague criteria, which can lead to students' confusion. A thorough review and revision of the evaluation system is imperative to ensure transparency and fairness.

Another area that requires improvement is the explicit identification of seminar activities in several syllabi. The seminars should be clearly distinguished from lecture topics and should emphasize interactive discussions, group work, or practical applications. By providing a well-defined distinction, students can better prepare for and engage in these valuable learning opportunities. The interviews with the faculty members and the students demonstrated that the lecturers conduct versatile and ample seminar activities, which need to be properly documented in the syllabus. Moreover, as site interviews showed, the lecturers employ various multimedia links and video fragments in their lectures, but this aspect must be better highlighted in the syllabi of the correspondent courses.

Additionally, several syllabi suffer from the inclusion of faulty prerequisites, potentially leading to confusion among students. To address these challenges effectively, a collaborative effort among faculty and QA is essential. Holding discussions, gathering feedback, and conducting periodic reviews can facilitate the necessary changes and improvements.

The program may benefit by adding the following elective courses:

1) Digital Communication and Media Literacy: This course will focus on teaching students effective digital communication skills, including social media etiquette, digital storytelling, and media analysis. It will equip students with the ability to navigate the digital landscape and leverage modern communication tools responsibly.

2) Intercultural Communication: In an increasingly globalized world, intercultural communication is essential. This course will help students develop cross-cultural understanding and communication competence, preparing them to work effectively in diverse environments.

3) Comparative Analysis of Great Shakespearean Monologues on British and Georgian Stage: (with extensive usage of English video materials from National Theatre UK Collections)

This course can offer an in-depth exploration of the performance and interpretation of Shakespearean monologues on both the British and Georgian stages. Through a comparative lens, students will explore how actors, directors, and theatre companies in Britain and Georgia approach the delivery, interpretation, and linguistic nuances of Shakespeare's monologues. By closely examining various performances, students will gain insights into the evolution of speech representation and its impact on character development, emotional depth, and audience engagement. The course will foster an appreciation for the rich traditions of Shakespearean performance on both the British and Georgian stage.

The students will analyze and compare speech representation techniques in British and Georgian interpretations of Shakespearean monologues; examine the historical and cultural context that has shaped speech patterns and diction in British Shakespearean performance; evaluate the impact of renowned actors of different generations on speech representation in the British/Georgian theatrical tradition; develop critical insights into the role of language and linguistic choices in character portrayal and emotional expression; engage in practical exercises to enhance their own speech representation and delivery of Shakespearean monologues.

Examples of Monologues for Analysis:

"To be or not to be" from William Shakespeare's "Hamlet"

"Now is the winter of our discontent" from "Richard III"

"Tomorrow and tomorrow and tomorrow" from "Macbeth"

"Out, damned spot! Out, I say!" from "Macbeth"

"O, beware, my lord, of jealousy" from "Othello"

"All the world's a stage" from "As You Like It"

"I am a Jew. Hath not a Jew eyes?" from "Merchant of Venice"

The MA thesis serves as the culmination of the program, encompassing the full breadth of knowledge and skills attained by the student. Within the program's context, two MA theses were presented for evaluation:

"A Word in Mass Media" and "A Power of Word in Public Speaking." Notably, experts have observed that both titles possess a certain degree of generality, potentially posing challenges in identifying specific research problems. It is strongly advised that in future the titles of MA theses should be narrowed down to reflect more precise research subjects.

The quality of the represented research projects significantly varies-a distinction that is also evident in their respective evaluations. One of the theses lacks any notable drawbacks and aptly showcases the knowledge acquired through the program's robust research component. The thesis exhibits a flawless structure, a comprehensive introduction encompassing all essential elements, engaging research content conveyed in a robust academic style, and adherence to formal requirements. Of particular interest to experts is Chapter two: "Georgian Oratorical Art." The bibliography comprises 38 references encompassing works of esteemed foreign and Georgian figures within the field. An impressive feature of this thesis is its Supplementary Materials section spanning 40 pages, incorporating interviews that provide substantial support to the research.

On the contrary, the other thesis exhibits a number of shortcomings. A substantial portion of the thesis (nearly 10 out of 26 pages) is allocated to interviews, leaving limited space for thorough analysis. Additionally, the introduction lacks essential components crucially emphasized in the Academic Writing Course studied as part of the program. The bibliography encompasses only 9 sources, a quantity that may not meet the relevancy criteria. Consequently, to ensure that even a thesis with moderate or lower ratings attains the required standard, experts reiterate their recommendations, in line with those provided to other MA programs: the MA thesis should provide a substantial list of thoroughly cited academic sources. A recommended course of action is to establish a minimum threshold for references, specifically around 20 sources, including scholarly articles. Additionally, MA students must be encouraged to leverage the wealth of research expertise they have acquired, particularly through the robust research module of their program, notably the Academic Writing Course.

Description and analysis - The Art of theatre and cinema dramaturgy (analysis of theory and practice) - master's program

The program's idea involves merging theatre dramaturgy and cinema dramaturgy, giving it an edge over other programs solely centered around one artistic discipline. Following the foundational education attained during the initial Bachelor's academic studies, the second Master's stage aims to enhance and expand on the acquired knowledge and personal interests, identifying precise and appropriate paths, particularly in the domains of theatre and film art.

The master's program places significant emphasis on individual work, wherein students engage in a creative workshop setting under the guidance of an advisor. This educational component of the program equips master's students with the necessary methodological preparation and specialized tools to conduct high-level research in the field of arts while fostering an environment conducive to creative output.
Moreover, the master's program is designed to cultivate essential skills in students, essential both for pursuing further academic and research endeavors in a doctoral program and for achieving success in the contemporary job market.

As part of the program, the training is conducted in all academic types of higher education: in the form of lectures, seminars, practical, group and individual studies, with the presentation of course papers and graduation, qualification-master's thesis.

The significance of the master's program lies in its ability to blend theoretical knowledge with practical skills. This amalgamation is of paramount importance because the role of a theatre and film playwright necessitates analytical thinking to perceive unfolding events and grasp the underlying socio-political dynamics. Understanding the mood of society and the challenges it faces is crucial for a playwright to delve deeply into specific issues and provide profound analysis.

Playwriting programme in contemporary theatrical environment could be significantly enriched by different approaches to the contemporary post-dramatic and/or engaged playwriting represented by the most important authors such as Heiner Müller, Sarah Kane, Mark Ravenhill, Botho Strauss, Elfride Jelinek, Roland Schimmelpfennig, Yasmina Reza, Bernard-Marie Koltès or Mohamed El Khatib. Of all mentioned, only Yasmina Reza is in the one Syllabus on PhD programme.

Significant contribution to programme development could be made by including the fundamental and canonical authors from the second part of 20 century such as Jean Divignaud, Richard Schechner, Patrice Pavis, Erika Fischer-Lichte, Hans-Thies Lehmann, Marvin Carlson or Manfred Pfister. Of all mentioned, in the library, but not in the Syllabi, there is only one author, Patrice Pavis and his "Dictionary of the Theatre" translated into Russian.

To develop contemporary analytical knowledge on drama and theater it would be more than helpful to include video materials of the performances directed by the most important authors of the last few decades such as Robert Wilson, Tadeusz Kantor, Ariane Mnouchkine, Jan Lauwers, Anne Bogart, Thomas Ostermeier, Pippo Delbono, Ivo van Hove, Romeo Castellucci, Milo Rau or group Rimini Protokoll. Most of the viedos are available online on different platforms.

As the concept of education is strongly funded in Stanislavski, in case that teaching staff finds it useful upon review, it would be very helpful to include in literature the reader "Stanislavsky and Pedagogy" edited by Stefan Aquilina which will be published by Routledge 2024. Analytical essays by John Gillett, Hilary Halba, Julia Listengarten, Christopher Niess, Bella Merlin, David Shirley, Elien Hansalear, and Mario Frendo on the great heritage of Stanislavsky give the contemporary perspective and recent approach to his method.

The shortcomings of the program are similar to the challenges of all other programs within a cluster: the flawed evaluation system present in several courses, marked by either missing components or vague criteria, which can lead to students' confusion; the necessity of the explicit identification of seminar activities in several syllabi, distinguishing them from lecture topics and emphasizing interactive discussions, group work, or practical applications; inclusion of faulty prerequisites. These problems are not present in every syllabus, but they are frequent enough to be identified as a systemic fault (for further details see 1.5).
According to SER, upon completion the program, "the master will have the opportunity to work as an expert-analyst in the public and private sectors, in various cultural institutions or agencies; as the head of the literary part of the theatre; conduct editorial and publishing work, work as an independent screenwriter in the field of cinema, television, and audio-visual advertising. As an editor at Film Studios, TV channels, and advertising agencies, conduct independent studies; participate in the determination and planning of the artistic and repertory policy of the theatre; conduct negotiations and organise the formation of creative groups; work in the fields of art management, development of various fields of theatrical and audio-visual arts."

Although the courses in the program are versatile and equip the students with all necessary knowledge and skills, some elective courses, based on English language sources and materials, still can be added to enhance the internationalization of the program and its connection with cutting-edge modern technologies:

1) Mastering Playwriting: Insights from XX-XXI Century British Playwrights: This comprehensive course will delve into the art of playwriting, drawing inspiration from the wisdom and expertise of prominent XX-XXI century British playwrights. Through a combination of video interviews, analysis of their works, articles, and practical writing exercises, students will gain valuable insights into the craft of writing for the stage. This course will equip aspiring playwrights with the knowledge and skills needed to develop compelling stories, create memorable characters, and craft engaging dialogue, all while exploring the rich history and evolution of British theater.

The course can potentially cover the following topics: 1) Introduction to Playwriting and British Theatre History (overview of playwriting as an art form and its significance in British theater; exploration of key periods and milestones in the history of British theatre) 2) Harold Pinter: The Power of Silence and Subtext

(analyzing Pinter's masterful use of pauses and subtext in his plays; writing exercises focused on incorporating silence and subtext in scenes) 3) Caryl Churchill: Experimentation and Structure (understanding Churchill's innovative approach to structure and form; experimenting with non-linear narratives and alternative storytelling techniques) 4) Tom Stoppard: Intellectual Stimulation and Wit (studying Stoppard's fusion of intellectual depth and humor in his plays; developing witty and thought-provoking dialogue in writing exercises) 5) Sarah Kane: Emotional Intensity and Realism: exploring Kane's exploration of raw emotions and stark realism in her works (writing exercises focused on capturing intense emotions and portraying realistic characters) 6) Alan Ayckbourn: Multiple Perspectives and Comedy (analyzing Ayckbourn's portrayal of multiple perspectives and comedic situations; crafting humorous and multi-dimensional characters in playwriting) 7) Simon Stephens: Themes of Grief and Loss in "Sea Wall" (examining Stephens' portrayal of grief and emotions in "Sea Wall"; writing exercises focused on capturing emotions and vulnerability) 8) "Hansard" - A Political Drama by Simon Woods (analyze the intersection of political ideologies and personal lives in the play, and discuss how they shape the characters' decisions and relationships) 9) Sally Cookson's "Jane Eyre" – the challenges of adapting texts, particularly canonical literature, for the stage, etc.

2) Playwriting, Scenography, and Technologies in the 21st Century: This course will explore the intersection of playwriting, scenography, and technological advancements in contemporary theater during the 21st century. Participants will investigate how technology has revolutionized the creative process, from script development to innovative scenography designs. Through case studies, hands-on projects, and discussions, students will gain a comprehensive understanding of how technology has shaped and enhanced theatrical storytelling in modern times.

The potential topics of the course are as follows: Introduction to 21st-Century Theater: 1) The evolution of theater in the 21st century, with a focus on technological advancements and their impact on playwriting and scenography; 2) Digital Playwriting Tools: various digital tools and software that playwrights use for script development, collaboration, and experimentation with narrative structures. Example tools: Celtx, Scrivener, Final Draft; 3) Immersive and Interactive Scenography and Playwriting: examples of immersive and interactive scenography designs, such as projection mapping, virtual reality, and augmented reality to engage audiences in new and exciting ways; 4) Integration of Multimedia: the incorporation of multimedia elements, such as video projections, live feeds, and animations, into theatrical performances and their interaction with the live actors and the narrative; 5) Virtual Set Design: the use of virtual set design software, like Vectorworks or SketchUp, to create detailed and visually stunning environments that enhance the play's themes and mood; 6) Lighting Innovations: cutting-edge lighting technologies, including LED fixtures and intelligent lighting systems, and their role in shaping the atmosphere and visual storytelling; 7) Sound and Spatial Audio: the integration of spatial audio and 3D sound technology to create immersive soundscapes that heighten the emotional impact of a play; 8) Wearable Tech and Performer Interaction: examples of wearable technology and how it can be used to enhance performer interaction with scenography and the audience; 9) Case Studies and Artist Spotlights: successful examples of plays and theater companies that have effectively utilized technology in playwriting and scenography. Spotlight artists like Robert Lepage, and his Ex Machina, a multidisciplinary production company; 10) Ethical Considerations: the ethical implications of using technology in theater, including issues related to data privacy, audience consent, and the balance between technology and human performance.

The MA thesis serves as the culmination of the program, encompassing the full breadth of knowledge and skills attained by the student. Two MA theses were presented for evaluation by the program, both within the highest rank of evaluation. The thesis contained both theoretical and practical/creative components. The experts have no critical comments on the practical/creative component, but the analysis of the theoretical part of the theses revealed several areas for improvement. In accordance with the standards outlined in the Standard of MA Thesis in Creative Arts, evaluation criteria for the theoretical segment of the MA work encompass technical parameters, content analysis (including the relevance and breadth of references), and presentation skills. Notably, the final component of the presentation cannot be appraised by experts, as it is the oral part of the defense stage. However, the initial two components offer potential for enhancement.

The introductory section of the theoretical work should adhere to the well-established guidelines set by the Academic Writing and Research Methods Course of the program. It is essential to clearly define the research's purpose and subject, its structural framework, sources (academic books, articles) reviewed, and the methods utilized during the research process.

Ideally, the theoretical part should incorporate elements of comparative analysis. MA students are advised to analyze works (plays, scripts) that align closely with their creative piece. Comparisons to other works addressing similar themes or concepts should also be made. This would serve to highlight the distinctive attributes of their own work and illuminate their unique contributions to the field.

Maintaining a neutral and academic language and style within the theoretical section is paramount. This rule applies to the description of the authors' individual creative processes, as well. The writing should remain formal and avoid personal or overly casual language, as it is not the part of creative writing.

A notable concern within both theses pertains to references. One thesis contains merely three works in its bibliography, while the other lacks book sources entirely, relying on a 13 internet references. Some of these sources are non-academic in nature, including personal blogs; popular articles intended for general readership; inaccessible websites, and a short text, attributed by a pseudonym instead of an actual name.

In conclusion, the experts reiterate recommendations that have been extended to other MA programs: the MA thesis should provide a substantial list of thoroughly cited academic sources. A recommended course of action is to establish a minimum threshold for references, specifically around 20 sources, including scholarly articles. Additionally, MA students must be encouraged to leverage the wealth of research expertise they have acquired, particularly through the robust research module of their program, notably the Academic Writing Course.

Description and analysis - Directing of Theatre (Creative Pedagogy) - PHD program

The program "Directing of Theatre (Creative Pedagogy)-PhD" is focused on training qualified specialists in the field of drama arts, particularly directing and theatrical pedagogy.

The program's objectives are clear and specific, aiming to enhance knowledge in modern theatrical crafts, develop the skills of independent creators, directors, and researchers, and prepare graduates for academic work in higher education institutions. These objectives align well with the field of theater directing and pedagogy, ensuring a focus on both practical and theoretical aspects.

The program is divided into three components: training, scientific research, and practical/creative. The training component includes specialized seminars, academic writing, pedagogical practice, and optional courses. The scientific research component involves working on a research topic, presenting annual papers, and conducting research under the supervision of a scientific advisor. The practical/creative component centers on creating a play or performance that contributes to the research topic. The academic content covers various aspects of theater directing and pedagogy, including theoretical knowledge, research methodologies, and practical skills.

The research issues provided by the program cover a broad range of topics related to theater arts, performance culture, and theatrical pedagogy. Offering elective courses allows students to tailor their studies according to their interests and research focus.

From the interview during the on-site visit, the expert group has been informed that the analysis of the various artworks is the most frequent procedure used in the educational process. Such a procedure is certainly adequate for the BA and MA level, but should be elevated to the level of research for the doctoral studies.

The program's duration of six semesters, with an option for additional time to complete research, is reasonable for a doctoral degree. The program's ECTS allocation also appears sufficient to cover the necessary academic content and research work.

The combination of theoretical knowledge, practical skills, and research work prepares graduates for successful careers in the artistic, educational, and research sectors. However, the ultimate success of the program relies on the expertise of faculty members, the quality of research supervision, and the students' dedication to their work. Continuous evaluation and improvement of the program based on student feedback and industry developments will ensure its effectiveness and relevance in the long run.

The experts outlined several points for improvement in the "Directing of Theatre (Creative Pedagogy)-PhD Program:

The first challenge to cope with is a lack of internationalization; the program could benefit from incorporating international perspectives and collaborations with renowned theater institutions outside Georgia. This would provide students with exposure to diverse theater practices and widen their horizons.

It would be of utmost importance for development of the artistic research component of the programme to operate in the framework of the "Vienna Declaration 2020"(https://societyforartisticresearch.org/wp-content/uploads/2020/10/Vienna-Declaration-on-Artistic-Research-Final.pdf)
Once included in the literature, "Frascati Manual 2015" research methodology might be additionally refreshed with the newest proposals for the Manual's updates 2022 (https://aec-music.eu/media/2022/06/Cover-Letter-to-OECD_NESTI.pdf) in order to consider the most recent changing trends in the field of the artistic research.

Significant contribution to programme development could be made by including the fundamental and canonical authors from the second part of 20 century such as Jean Divignaud, Richard Schechner, Patrice Pavis, Erika Fischer-Lichte, Hans-Thies Lehmann, Marvin Carlson or Manfred Pfister. Of all mentioned, in the library, but not in the Syllabi, there is only one author, Patrice Pavis and his "Dictionary of the Theatre" translated into Russian.

To develop contemporary directing and analytical knowledge it would be more than helpful to include video materials of the performances directed by the most important authors of the last few decades such as Robert Wilson, Tadeusz Kantor, Ariane Mnouchkine, Jan Lauwers, Anne Bogart, Thomas Ostermeier, Pippo Delbono, Ivo van Hove, Romeo Castellucci, Milo Rau or group Rimini Protokoll. Most of the videos are available online on different platforms.

Text analysis in contemporary theatrical environment could be significantly enriched by different approaches to the contemporary post-dramatic and/or engaged playwriting represented by the most important authors such as Heiner Müller, Sarah Kane, Mark Ravenhill, Botho Strauss, Elfride Jelinek, Roland Schimmelpfennig, Yasmina Reza, Bernard-Marie Koltès or Mohamed El Khatib. Of all mentioned only Yasmina Reza is in the Syllabus "Theory and practice of Directing".

As the concept of education is strongly funded in Stanislavski, it would be very helpful to include in literature the reader "Stanislavsky and Pedagogy" edited by Stefan Aquilina which will be published by Routledge 2024. Analytical essays by John Gillett, Hilary Halba, Julia Listengarten, Christopher Niess, Bella Merlin, David Shirley, Elien Hansalear, and Mario Frendo on the great heritage of Stanislavsky give the contemporary perspective and recent approach to his method, in case that teaching staff finds it useful upon review.

While the program covers various aspects of theater directing and pedagogy, it could be enhanced by incorporating interdisciplinary courses that integrate fields like psychology, sociology, and technology. This would enrich students' understanding and creativity in their work. As well as this, the program could focus more on contemporary theater practices and technologies to keep up with the changing trends in the industry. This would make the training more relevant to the current theater landscape.

English language proficiency is one more aspect that the program needs to work on. The program requires knowledge of English at least at B2 level, but as English is essential for accessing international research and collaboration opportunities, there should be provisions for improving English language skills for students who need it. More textbooks and study materials in English language, even a couple of elective courses in English can greatly improve the situation. Needless to say, the PhD thesis needs to be accompanied with an extensive list of both fundamental and modern cutting-edge literature in the English language, which, unfortunately, was not the case with any of the analyzed PhD works.

The topics of the Ph.D. theses are primarily within the field of cultural heritage and correspond to the field of study, with focus on the public cooperation with the daily operations of theaters, museums and other cultural heritage objects.

The Ph.D. thesis serves as the culmination of the Ph.D. program. As outlined in the document that governs Ph.D. studies, in the context of Performing Arts, the thesis is structured to encompass two integral sections: the theoretical and creative components. The HEI presented two Ph.D. theses for expert evaluation. One delves into the methodology of creative pedagogy and was accompanied by supplementary materials during the defense. The second thesis represents the theoretical component of a Ph.D. project centered on Opera Directing. Another part of this Ph.D. work is dedicated to the creative domain – the opera "Keto and Kote," which the candidate directed.

As per the established standard, a theoretical thesis should span between 160 to 200 pages, while the theoretical segment of a Ph.D. in Performing Arts is expected to be within 100 to 120 pages. The thesis under examination consists of 145 and 131 pages respectively, adhering to these prescribed lengths. While the thesis on Opera Directing includes summaries in both Georgian and English, only the Georgian summary is available in the Ph.D. work focused on methodology.

The Ph.D. program offers a comprehensive curriculum, encompassing a course in Academic Writing and Research Methods. This course delivers extensive guidance on crafting academic texts. Nevertheless, not all aspects of the provided course are fully integrated into these theses. While both theses exhibit commendable attributes, they also share certain limitations.

In both cases, an inclination towards description and analysis prevails, often at the expense of deep and comprehensive theoretical research based on contemporary methodologies. Additionally, the concluding sections of these theses tend to adopt a descriptive narrative rather than fully adhering to the rigorous standards expected of scientific theses. Moreover, the language utilized in both works occasionally departs from the formal academic tone and veers towards a more casual style.

In the context of the Ph.D. work on Opera Directing, there's a noticeable incorporation of normative, widely known material within the text. Furthermore, the bibliography of this thesis raises concerns. It predominantly consists of Georgian and Russian sources, many of which are outdated.

As for the Ph.D. thesis in Methodology, while a portion of the referenced books does belong to the 21st century, they remain primarily in Russian and Georgian. Experts have examined the B2 English language test sample that Ph.D. candidates undertake during the entrance exams. This sample aligns adequately with the corresponding CEFR level. Consequently, it becomes imperative for Ph.D. candidates to infuse their research with an array of cutting-edge works authored by representatives in their respective fields.

In summary, while the Ph.D. program offers a robust foundation in Academic Writing and Research Methods, there remains room for enhancing the incorporation of these principles into the analyzed theses. Both works exhibit commendable aspects, yet they also share shortcomings in terms of theoretical depth, formal language usage, and bibliographic diversity. To meet the requisite standards, it is paramount that Ph.D. candidates conduct their research, based on contemporary, scholarly works pertinent to their disciplines.

Based on the reviewed Ph.D. theses the experts claim that the program should follow clear standards for research quality to ensure that students produce high-level academic work and contribute meaningfully to

the field of theater directing and pedagogy. Simultaneously, the university should invest in faculty development to ensure that the instructors are up-to-date with the latest developments in theater directing and pedagogy. Faculty training and research incentives would improve the quality of teaching and supervision.

The description of the content of the study program in the self-assessment report is not entirely clear as to how the different academic environments complement each other.

The methodological approach in selecting supervisors is not clearly stated and sufficiently explained.
The evaluation system should have transparent and well-defined assessment criteria for each course. Clear guidelines would help students understand their progress and facilitate fair evaluation.

The university should work on promoting the program to attract more high-caliber candidates. Effective marketing and outreach efforts would lead to a more diverse and talented student body.

Overall, while the "Directing of Theatre (Creative Pedagogy)-PhD" program appears promising, these points of improvement should be addressed to elevate the program's quality and effectiveness. A continuous review and refinement process will ensure that the program remains relevant and meets the evolving needs of the theater industry and academia.

Evidences/Indicators

○ The SER
○ "Methodology and approval procedure of planning, development, development of educational programs";
○ Educational programs with attached syllabuses;
○ Curriculum maps;
○ Site interviews
○ The University website
○ "Formation of educational program learning results and assessment mechanisms";
○ "Analysis of the results of internal and external evaluation of quality assurance according to the data o 2022-2023 academic year"
○ "Regulations of Doctoral and Dissertation Council"
○ PhD theses, provided by university
○ https://www.dramaonlinelibrary.com/national-theatre-collection
○ https://alexanderstreet.com/products/theatre-and-drama-premium?fbclid=IwAR3a0KyZh-c_I-SiNjYaxdch0PPeBq1bFdtvcXXmtVH3pMrqT71jt3SV_Zk

General recommendations of the cluster:

General suggestion of the cluster:

- Experts suggest adding several elective courses that will align students with cutting-edge technologies and methodology in their respective fields and increase the internationalization of the courses, via incorporating in study materials the English- language resources from National Theatre UK study collections;
- It is suggested to add additional foreign language courses, with a special focus on academic reading and writing skills, which will increase the research potential of BA, MA and PhD students at the international level.

Programme 4: Georgian Folk- and Sacred Music Conductor- Bachelor's program

Recommendation(s):

Suggestion(s):

1. For the development of the programme, it is desirable to add the course of polyphone to the auxiliary theoretical disciplines in 7th or 8th semesters.

2. For the development of the programme, it is desirable to shift the course of choir studies to the first semester.

3: Alphabet of music, elementary theory of music and practical courses of Georgian harmony should be transferred from the block of basic professional courses to the block of auxiliary/professional courses. And the rules of church reading and practical courses of church liturgy should be moved from the block of auxiliary professional courses to the block of major professional courses.

4. HEI must ensure: the compliance among the status of each course and admission prerequisites with the study plan and syllabi, with indication of the concrete course(s)

Programme 5: Performing Arts (Analysis of Theory and Practice) - MA

Recommendation(s):

1. "The HEI must ensure that all MA programs diligently adhere to the guidelines of scientific credibility, relevance, and a reasonable number of sources (**no fewer** than 10 **scientific-theoretical works, including articles**) for the theoretical portion of the MA thesis, as well as the rules for bibliography compilation, stipulated in the regulatory document. Additionally, MA students must be encouraged to leverage the wealth of research expertise they have acquired through the robust research module of their program, notably the Academic Writing Course. "

Suggestion(s):

1. It is suggested to consider the more efficient possibilities of different elective courses that strengthen students' independent information analytical skills, and promote acquiring knowledge and skills, as well as independent and individual works to develop the topics related to the field of study, or individual lessons in order to develop and improve creative research activity, by using consultations from academic staff in person and online.

Programme 8: Directing of Theatre (Creative Pedagogy) - PhD

Recommendation(s):

1. It is recommended that Ph.D. candidates conduct their research, based on contemporary, scholarly works pertinent to their disciplines and leverage the wealth of research expertise they have acquired through the robust research module of their program, notably the Academic Writing Course

Suggestion(s):

It is suggested to consider the more efficient possibilities of different elective courses that strengthen

students' independent information analytical skills, and promote acquiring knowledge and skills, as well as independent and individual works to develop the topics related to the field of thesis, or individual lessons in order to develop and improve creative research activity, by using consultations from various academic staff in person and online.

1. It is suggested to consider the more efficient possibilities of different elective courses that strengthen students' independent information analytical skills, and promote acquiring knowledge and skills, as well as independent and individual works to develop the topics related to the field of study, or individual lessons in order to develop and improve creative research activity, by using consultations from academic staff in person and online.

Programme 6: Culture of Scenic Speech (analysis of theory and practice) MA

Recommendation(s):

Suggestion(s):

It is suggested to consider more field specific elective courses to better align with programme specific objectives.

Programme 7: The Art of theatre and cinema dramaturgy (analysis of theory and practice) MA

Recommendation(s):

1. It is recommended to upgrade Textbooks and lists of the literature with recent, most relevant and cutting-edge authors and titles.

2. "The HEI must ensure that all MA programs diligently adhere to the guidelines of scientific credibility, relevance, and a reasonable number of sources (**no fewer** than 10 **scientific-theoretical works, including articles**) for the theoretical portion of the MA thesis, as well as the rules for bibliography compilation, stipulated in the regulatory document. Additionally, MA students must be encouraged to leverage the wealth of research expertise they have acquired through the robust research module of their program, notably the Academic Writing Course. "

Suggestion(s):

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Evaluation

Please, evaluate the compliance of the programme with the component

Component 1.4 Structure and Content of Educational Programme	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
Programme 1 Acting (Drama and Film Actor, Music Theatre Actor, Puppet Theatre Actor, Pantomime Theatre Actor); BA	☐ X	☐	☐	☐
Programme 2 Directing of Theatre – BA	☐ X	☐	☐	☐
Programme 3 Choreographer of Georgian dance – BA	☐ X	☐	☐	☐
Programme 4 Georgian Folk- and Sacred Music Conductor- -BA	☐X	☐	☐	☐
Programme 5 Performing Arts (Analysis of Theory and Practice) - MA	☐	☐ X	☐	☐
Programme 6 Culture of Scenic Speech (analysis of theory and practice);- MA	☐X	☐	☐	☐
Programme 7 The Art of theatre and cinema dramaturgy (analysis of theory and practice) MA	☐	☐X	☐	☐
Programme 8 Directing of Theatre (Creative Pedagogy) – PhD	☐	☐X	☐	☐

1.5. Academic Course/Subject

➢ The content of the academic course / subject and the number of credits ensure the achievement of the learning outcomes defined by this course / subject.
➢ The content and the learning outcomes of the academic course/subject of the main field of study ensure the achievement of the learning outcomes of the programme.
➢ The study materials indicated in the syllabus ensure the achievement of the learning outcomes of the programme.

Cluster and individual evaluation

Summary and Analysis of the Compliance of the Educational Programmes Grouped in a Cluster with the Requirements of the Standard Component

The content of the training courses within the clustered programs aligns closely with the program's objectives, ensuring the successful attainment of desired learning outcomes. This alignment is visually represented in program maps, illustrating the role of each training course in contributing to specific study outcomes. These program maps employ a marking system: 1- Introduction, 2 - Enhancement, and 3 - Strengthening, effectively showcasing the contribution of each training course to the overall achievement of program learning outcomes.

The distribution of credits among training courses is well-calibrated, accounting for the distinctiveness of each course and its role within the curriculum's framework. The balance between contact hours and independent study hours in nearly all courses is thoughtfully determined, adapting to the instructional level and the unique character of the course itself. The allocation of contact hours accurately reflects the depth and breadth of the course content, in line with the desired study outcomes. Several courses at the BA level are allotted modest 2-3 credits, which does limit the available time for independent study. It's vital to recognize, however, that these courses are fundamentally practical in nature, founded upon the "learning by doing" pedagogical approach, and their evaluations primarily assess the proficiency and expertise cultivated by students during interactive seminars.

According to SER, "the syllabi of the training course are compiled in a unified manner adopted at the University and include complete information on the status, format, objectives, outcomes, content, and assessment, compulsory and ancillary literature of the training course. The binding literature indicated in the syllabi, which is periodically updated taking into account modern research in the field, is consistent with the results of the course study and also ensures that the program's learning outcomes are achieved." After reviewing the syllabi experts detected several problems with the syllabi: 1) certain syllabi within different programs exhibited ambiguity in defining prerequisites: the section contained optional, desirable skills and knowledge, instead of naming specific subjects as a mandatory precondition that allows the students to attend the course. In particular instances, prerequisites were indicated as "I semester" rather than explicitly specifying the preceding subject essential for the course. This might cause confusion among students. 2) While many courses do mention a range of active learning strategies such as lectures, group work, discussions, and practical classes, there often remains a lack of specificity in the content section of numerous syllabi regarding the concrete implementation of these methods. Moreover, some syllabi even overlook the inclusion of seminar activities altogether, merely listing the lecture topics without further elaboration. 3) Many compulsory readings provided in courses were published in the XX century, potentially failing to encompass the latest advancements in the respective field. Additionally, there is a notable absence of references to contemporary research articles and online resources. While experts concur on the value of foundational and classical texts forming the bedrock of course material, it is imperative for syllabi to incorporate books published in the 21st century ensuring students gain a current and relevant perspective. Furthermore, the curriculum should be enhanced by including works from influential foreign figures within the field, available either through translations or in their original language.

Feedback from on-site interviews reveals a more positive instructional environment than what is evident solely from the syllabi. Instructors do employ versatile teaching methodologies, and ensure students are well-informed about examination specifics. Nonetheless, it's imperative that these effective practices are seamlessly integrated into the syllabi.

Addressing cutting-edge pedagogical approaches, incorporating contemporary textbooks, materials, and scholarly sources, and bolstering proficiency in foreign languages (a crucial aspect for successful internationalization) constitute common areas for improvement across all programs. The comprehensive observations presented here will be underscored by illustrative examples in the subsequent sections.

Description and Analysis - Programme 1 Acting (Drama and Film Actor, Music Theatre Actor, Puppet Theatre Actor, Pantomime Theatre Actor);   - Bachelor's program

The attainment of proficiency in the realm of performing arts, the primary focus of study, is guaranteed through the indispensable educational professional-creative block known as the actor's art module. This module ingeniously amalgamates training courses, finely attuned to the unique attributes of each respective profile or specialization. This pivotal module spans eight semesters and is an integral component of the curriculum.

The module encompasses four distinct disciplines, each with its credit allocation:

1. Drama and Film Acting: 138 credits
2. Musical Theater Acting: 138 credits
3. Pantomime Theater Acting: 126 credits
4. Puppet Theater Acting: 132 credits

Annually, the program's student intake mirrors the exigencies and requisites of the employment landscape, particularly in light of various parameters. For instance, the "Drama and Film Actor" specialty witnesses yearly admissions and preparation due to the significant prevalence of academic theaters specializing in drama. This is in contrast to the relatively fewer musical, puppet, or pantomime theaters, where professional and public demand necessitates less frequent admissions.

The training of individuals for musical, puppet, or pantomime theaters occurs every four years, or in accordance with the specific exigencies arising from professional and public requirements. Irrespective of the specialization, the core modules of the actor's art program share the overarching objective of producing skilled professionals aptly suited for their respective theatrical domains. These modules encompass a comprehensive spectrum of subjects designed to cultivate mastery in the chosen actor profile, encompassing both foundational aspects and specialized components aligned with the unique facets of each specialization.

After the evaluation of the syllabi the experts highlighted the systemic strengths and weaknesses:

The primary educational module not only serves as the central domain of learning but also fosters the conception, exhibition, assessment, and gradual evolution of creative outputs as measurable outcomes of the teaching/learning process. This dynamic applies whether it unfolds at the initial stage in an etude, a dramatic composition, or an artistic tableau brought to life during a course presentation, or even in the culmination of a bachelor's/qualification project resulting in a mature artistic manifestation.

In tandem with the aforementioned core module, the supplementary disciplines intrinsic to each distinct specialization are also undertaken. For instance, for an actor specializing in drama, cinema, pantomime theater, or musical theater, this involves a credit allocation of 57. Conversely, for a puppet theater actor, the curriculum accounts for 63 credits. These supplementary subjects encompass a comprehensive spectrum, including the exploration of world and Georgian theater and cinema history, literature, music, visual arts, drama theory and structure, fundamentals of interpretation, historical costume evolution, artistry in makeup, and the art of presenting in TV and radio domains.

Commencing from the third academic year (or the fifth semester), the curriculum diversifies through the inclusion of elective courses drawn from auxiliary (profiling) or general disciplines. This integration empowers students to actively engage in shaping the final contours of their educational journey. According to SER, the syllabi of each training course are regularly updated to align with contemporary standards.

The educational outcomes of each training course are structured within a tripartite framework, encompassing knowledge acquisition, practical skills honing, and the cultivation of responsibility and autonomy. These outcomes are aligned with the objectives of the respective courses. The balance between contact hours involving direct engagement with instructors and self-directed study hours corresponds to the curriculum's content, taking into account the unique nature of each course and the stipulated credit allocation.

Alongside with the strong sides of the courses, the experts highlighted a number of areas, requiring more attention:

1) Several syllabi need to specify their prerequisites: Mastery of Musical Theatre Acting II-VII (the existing prerequisites are inaccurately stated as a repetition of skills/knowledge from the prior semester. The accurate formulation should be as follows: Mastery of Musical Theatre Acting I, Mastery of Musical Theatre Acting II, and so forth); Stage Speech II-VII (the current prerequisites are inaccurately presented as Semester I; Semester I-II, etc. The correct terminology should be Stage Speech I, Stage Speech II, and onwards.);

Musical Theatre Acting skill Practice II (the current prerequisites are misleadingly described as training involving the repetition of skills acquired during the first semester. The accurate definition should be Musical Theatre Acting Skill Practice I.); Microphone Technique; Specifics of Working with a Conductor (both syllabi mention certain musical skills as a prerequisite, instead of a specific subject; if these skills are assessed prior to the enrolment on the course in a form of an exam, it is necessary to outline this process with greater clarity.), etc.

2) The content section of the syllabi should vividly demonstrate the practical application of the methodologies outlined in the methods section. For instance, let's take the core course of Module Drama and Film Actor's Art I – VII, which consistently incorporates 11 methods across the 7 semesters: "1. Verbal, i.e., oral method; 2. Method of working on the book; 3. Written work method; 4. Demonstration method; 5. Discussion/debates; 6. Induction, deduction, analysis, and synthesis; 7. Group work; 8. Collaborative teaching; 9. Case analysis; 10. Brainstorming; 11. Heuristic method." However, the syllabus's content section fails to specify the extent and frequency with which these methods are utilized from semester to semester and how they contribute to the progressive development of learning from an initial to advanced stage.

In the case of the course "Mastery of Musical Theatre Acting I-VIII," the methods section is limited to: "1. Verbal or oral method; 2. Discussion/debate; 3. Group work." However, interviews and the syllabus content have revealed that the actual variety of methods employed in this course is much broader and needs accurate representation in the method's section of the syllabus.

Each course encountering discrepancies in its methodology should intricately outline the usage of methods within the description of seminar activities. This will authentically showcase the course's dynamic progression. In instances where seminar content is missing, and the syllabus solely refers to lecture topics, evaluating the regularity and effectiveness of teaching and learning techniques becomes challenging (e.g. Philosophy BA).

3) All core courses would benefit from enriching the "Compulsory Literature" section with modern, cutting-edge textbooks and scientific articles, which, alongside the fundamental books already represented as the main material, will provide the students with better perspective and help them to move from traditional to modernity. The landscape of theater has undergone significant transformations within the 21st century. To paraphrase Misha Tumanishvili's words from his seminal work "Before the Rehearsal Begins⋯" the language of theater has evolved into a more intricate form. It became more complicated. This evolution necessitates the integration of novel expressive mechanisms, innovative methodologies, alternative decision-making processes, and the exploration of fresh devices and artistic forms. This imperative is particularly pertinent for the younger generation, who should be encouraged to embark upon a path of audacious experimentation and deliberate trials. It's essential to keep in mind Stanislavsky's insight that artistic evolution is an enduring journey, analogous to the consistent renewal of specific components within a car's engine at intervals of 15-20 years. (p.31, მ.თუმანიშვილი „სანამ რეპეტიცია დაიწყება...“გამომცემლობა „კენტავრი“, თბ. 2008)

Based on the ideas of two major authors of the core sources of the program, the experts recommend adding the eminent foreign authors/theatre scholars to the core courses: Mastery of Drama and Film Actor I-VIII; Mastery of Musical Theatre Acting I-VIII; Mastery of Pantomime Theatre Actor I-VIII. Special attention should be paid to the Course of Mastery of Puppet Theatre Acting - I-VIII. Due to the scarcity of the correspondent literature in Georgian, "Compulsory Literature" section of the course looks especially scanty and sometimes, irrelevant. Thus, the Reader or the e-course must be prepared, covering all the topics, included in the contents of the courses. The source materials should include the works of such eminent representative of the field as Sergei Obraztsov (preferably, in translation, as Russian is not the language, primarily spoken among the young generation), and the textbooks, like David Currel, "The Complete Book of Puppet Theatre"; Henryk Jurkowski, Penny Francis "Aspects of Puppet Theatre"; Penny Francis, "Puppetry: A Reader in Theatre Practice," etc. According to the interviews, in some courses with similar problems (Rhyme - I-II; Stage Make-

up) the Readers are being prepared and constantly renovated to answer the demands of present-day development of the field. From the insights gathered through site interviews, it has come to the attention of the experts that the programs maintain a close partnership with TAFU's Publishing House. This collaboration involves the publication and translation of crucial books integral to their respective courses. To further enrich this collaborative process, the experts propose a broader outreach strategy. This entails fostering connections with diverse external sources such as Embassies, the Writer's House of Georgia to benefit from funding initiatives that facilitate the translation and publication of a variety of textbooks, scientific works, and non-fiction materials.

Additionally, it is suggested that the programs prioritize the advancement of both general and professional English language proficiency among their students. The B1-B2 level English language courses can incorporate, alongside the general English textbooks and materials, resources that will help the students master the professional terminology, e.g. https://www.nationaltheatre.org.uk/learn-explore/schools/teacher-resources/#primary Some elective courses, suggested in substandard 1.4. can be conducted in English, enhancing the English language proficiency among the students and providing them with cutting-edge study materials. The inclusion of resources from the National Theatre UK Collections within the courses is advised. This strategic incorporation holds the potential to significantly enhance the knowledge, skills, and mastery of the students in their respective fields. https://www.dramaonlinelibrary.com/national-theatre-collection
https://www.youtube.com/watch?v=pFEnZfS5IXQ&list=PLA5B7EAEF695D9C26
https://www.youtube.com/watch?v=DTCo7LKc-vU&list=PLJgBmjHpqgs5cGSRmLUZEseSougpELZ_0
https://www.youtube.com/playlist?list=PLJgBmjHpqgs68UwOF65Ge8iLUjTUoOE7c
The proposed adjustments will amplify the learning experience by introducing influential international perspectives, addressing language limitations, and fostering a more comprehensive literary foundation through Readers or e-courses. This approach mirrors the ongoing commitment to respond to the ever-evolving demands of the field's contemporary advancements.

The experts suggest replacing the course title "History of World and Georgian Literature," which might appear a bit overwhelming, with a more fitting alternative: "Comparative Analysis of World and Georgian Literature: Exploring Key Literary Aspects." This adjusted title better captures the essence of the course content and its focus on examining specific facets of both World (predominantly European) and Georgian literature.

The experts suggest revising the current content of the "Theory of Drama'' course, which currently concludes with Søren Kierkegaard's views on theatre. They propose the integration of additional key theories to enhance the course's comprehensiveness. The following theories should be included: Expressionism, Epic Theatre (Brechtian Theatre), Theatre of the Absurd, Psychological Realism in Theatre, Postcolonial Theatre, Feminist Theatre, Theatre of Cruelty, Structuralism and Semiotics in Theatre, Post-Dramatic Theatre, Theatre Anthropology (Barba), Post-Humanism and Identity Theories in Theatre, and Global and Transcultural Theories in Theatre.

There are two possible approaches to achieving this: either the existing course material can be condensed to accommodate the inclusion of modern theories, or the course duration can be extended into two semesters, with a primary focus on theory. During the interview, it was noted that modern theories are incorporated into the "Structure of Drama" course, also taught by the same lecturer. However, this explanation may not be entirely satisfactory, as the "Structure of Drama" course should ideally emphasize dramatic structure rather than primarily focusing on theoretical aspects.

The experts emphasize the importance of a robust theoretical foundation, particularly for students planning to pursue their studies at the MA level. They believe that the inclusion of 20th-century drama theory is essential and should not be omitted from this course. To strike a balance between historical context and contemporary theory, a well-structured approach that integrates these theories seamlessly into the existing curriculum is recommended.

7) The introduction of an Academic Writing Course at the BA level is laudable, as it establishes a foundation for fundamental research skills, thereby significantly benefiting students who intend to pursue their studies at the MA level. However, experts have provided several suggestions regarding the course:: 1) The prerequisite: "It is advisable for the student to know the grammar of the Georgian language at least at the average level" lacks effective implementation if there is no mechanism (exam, test) to ensure the assessment of this mandatory knowledge before enrolling in the course. 2) The focus of the course seems to be

predominantly on grammar and language mechanics, while aspects of critical thinking, argumentation, and research might be underemphasized. Practically, the course is the amalgamation of Georgian Grammar and Academic Writing: while acknowledging the importance of a robust grammatical foundation, experts advocate for a more pronounced focus on practical writing skills, including argument development, source integration, and coherence. These competencies are integral for effective academic communication. 3) The learning outcomes listed at the end of the course description could be more specific and measurable. For instance, instead of using vague terms like "Generate a writing culture," it would be clearer to state that students will be able to produce well-structured essays, research papers, etc., adhering to academic writing standards.

Description and Analysis - Programme 2 Directing of Theatre - bachelor's program

The Bachelor of Theater Director Curriculum offers a comprehensive blend of compulsory basic, auxiliary, and elective courses to ensure a well-rounded education. The core focus of the "Theater Director" program lies in nurturing individual creative and vocational skills. As a result, the centerpiece of the program is the main mandatory module, constituting 50% of the educational program, amounting to 120 credits. This module is thoughtfully distributed across semesters, with 15 credits allocated to each, and prominently features the qualification creative project.

Named "The Art of Direction," the main module is composed of subjects designed to foster the progressive development of a director's vocational and creative prowess. The specific courses within this module are tailored to evolve in tandem with the student's professional growth, ensuring an adaptive and effective learning journey. The essential vocational-creative bloc integrates core specialty courses, including Director I-VIII, Basics of Actor I-IV, Speech I-IV, Labeling, Physical Theater Basics, Basics of Dramaturgy I-IV, Director's work with Artist I-II, and Play Musical Decoration I-II. The main learning module encompasses not only theoretical knowledge but also practical application. It entails the creation, performance, evaluation, and gradual refinement of creative outputs as an integral aspect of the learning journey. These outputs can encompass a range of forms, such as etudes, coursework, or culminating undergraduate/qualifying performances. This multifaceted approach ensures a holistic education that equips aspiring theater directors with both the conceptual and practical skills required for success in the field.

The first and second semesters focus on introductory courses, essential skill development, logical thinking, text interpretation, and fostering creative processes. Students are introduced to artistic specifics, global and Georgian theatre history, as well as various aspects of the creative process. The auxiliary courses cover specialty directing, costume history, drama structure, theory, project management, scene technologies, and casting.

Starting from the sixth semester, elective courses in auxiliary disciplines are introduced. Students have the freedom to choose between core and additional specialty subjects. This active participation empowers students in shaping their final curriculum.

According to SER, "the presented course syllabus is updated in accordance with modern standards, where the learning outcomes are formed by a three -component system (knowledge, skills, responsibility/autonomy) and in line with the goals of the training course. The ratio of contact and independent watches[sic] corresponds to the content of the program and takes into account the specifics of the course and the amount of credits specified in it. The literature indicated in the syllabus of the course is updated in the field of new editions and modern research."

In addition to the program's strengths, experts have identified several areas that warrant further attention:

1) Several syllabi need to specify their prerequisites: Speech II-IV (The listed prerequisites are currently presented as "Semester I," "Semester I-II," etc. To accurately represent the prerequisites, the correct terminology should be "Speech I," "Speech II," and so forth. This adjustment will provide a clear understanding of the required sequence of courses.); History of Renaissance Theater from Italy to England (The course has mandatory prerequisites, including "Ancient and Greek Theater History" and "The History of Roman and Medieval Theater." However, the course also mentions "the desirable knowledge of English or any other European language (B1 level)" as a prerequisite. This wording might lead to confusion, as the only foreign language, taught at university is English and the word "desirable" does not leave the impression that English Language B1 is the mandatory subject for the enrollment on the course); Adaptation of Literary Texts

in the Theatre (the situation is similar to the previous course, the knowledge of European languages (German, French, Russian) is declared desirable, but this is not a valid prerequisite, as the only European language, taught in the program is English); The Theory of Drama (the course names as its prerequisites the following subjects: Philosophy; aesthetics; psychology; philology; The History of World Theatre; The History of Georgian Theatre; The History of Art. It's important to note, as clarified during the interview, that while these knowledge areas are recommended for a comprehensive understanding of the course content, they are not mandatory prerequisites. Students with a background in these subjects will likely find them beneficial in navigating the complexities of the Theory of Drama, but they are not compulsory requirements for enrollment. This clarification ensures that interested students can confidently consider the course, regardless of their prior exposure to the specified subjects. Still, maintaining these prerequisites in the syllabus could potentially lead to confusion among students); The History of American Theatre (the course lists the knowledge of at least one European language as its prerequisite, which is not a valid definition, due to the above-mentioned reasons.)

2) The content section of the syllabi should vividly demonstrate the practical application of the methodologies outlined in the methods section. In addition, the methodology should involve the new and cutting-edge approaches, e.g. the course of Directing primarily relies on traditional teaching methods such as verbal, oral, working on notes, and practical methods. Incorporating more modern and interactive teaching methods, such as technology-assisted learning and flipped classrooms, could enhance student engagement and learning outcomes. As the interviews revealed, audio-visual components and experiential activities are incorporated in all levels of this course. It's important to acknowledge these methods in the syllabi as well. By doing so, students will gain insight into the diverse learning resources that contribute to their overall comprehension and proficiency in the course. Several courses stick to four basic methods of teaching and learning: Lecture; Group work; Discussions/Debates; Independent work (e.g. The History of Costume; Symbol - A cultural Phenomenon; The Structure of Drama; The Theory of Drama; The History of Directing). Notably, the site interviews revealed that some of these subjects use more diverse methods than it is documented in the syllabi.

3) Most of the courses could significantly enhance their educational value by augmenting the "Compulsory Literature" section with contemporary, cutting-edge textbooks and scientific articles. These modern resources, in conjunction with the foundational texts already included as core material, will offer students a broader and more comprehensive perspective. This integration of both traditional and contemporary sources will effectively guide students in transitioning from conventional approaches to embracing the advancements of modernity. The study materials should also include versatile audio-visual sources. The core literature and examples provided seem to be mostly Western-centric. Incorporating examples and references from a wider range of cultures and theatrical traditions could provide a more comprehensive understanding of directing and theatrical analysis. Here are the examples of the courses that will benefit from adding modern textbooks: BA Information Technology (Some of the listed resources and links might not be up-to-date. Given the rapid pace of technological advancements, continuous updates to learning materials are essential to equip students with current knowledge and skills.); Psychology (there are two textbooks and one of them was published in 1983, the other- in 1964; it is evident that while foundational texts like Uznadze's work remain pivotal, students also stand to benefit from contemporary perspectives. By integrating modern viewpoints alongside core materials, the courses can offer a balanced insight into the evolution of psychological theory and practice. This holds true for Creative Psychology, as well, where a diverse range of perspectives will enrich the educational process.); A Brief History of the Puppet Theater (the two core textbooks were published in 1963 and 1983, although the course is also accompanied with the articles, published in 2006-2009, which is commendable, as scientific articles should indeed form an integral component of study materials); The History of Georgian Art (out of 4 textbooks only one was published in 21st century (in 2001)); History of Theatre Directing (two textbooks, both fundamental, as Vaso Kiknadze is the eminent representative of the field, but one of these books was published in 1970, the other - in 1982, which leaves a gap of more than 40 years up to the present-day directing. Thus, the materials, covering the topics of XIV-XV weeks on modern directing, should be moved from "Additional Literature" to "Compulsory Literature". Furthermore, course titles should accurately reflect content; specifying the name of this course as "History of Georgian Directing" would provide clarity regarding the course's focus.); Basics of Actor I-IV (All 4 semesters are based on one fundamental textbook by Misha Tumanishvili, "Before the Rehearsal Begins" – the source is undoubtedly valuable but this course needs to add the books, expressing the modern

day perspective, as well as multitude of audio-visual materials from various sources, including the British Theatre Collections. https://www.trinitycollege.com/qualifications/drama/drama-games-resource https://www.trinitycollege.com/qualifications/drama/grades/acting/resource-overview/resources https://www.nationaltheatre.org.uk/learn-explore/schools/teacher-resources/); Directing (alongside the valuable core literature, the course will benefit from inclusion the audio- visual materials. As the interviews demonstrated, the course employs such materials, thus, they should be included in the syllabi and additionally, experts suggest using more materials in English language to broaden the students' horizon and assist the process of program's internationalization. E.g.:

https://national-theatre-assets.s3.amazonaws.com/uploads/2022/10/streetcar-named-desire-workpack.pdf   https://national-theatre-assets.s3.amazonaws.com/uploads/2022/10/some-trace-of-her-pack.pdf

https://national-theatre-assets.s3.amazonaws.com/uploads/2022/10/hedda-gabler-pack-min.pdf
https://national-theatre-assets.s3.amazonaws.com/uploads/2022/10/heddagabler-rehearsaldiaries.pdf
https://national-theatre-assets.s3.amazonaws.com/uploads/2022/10/his-dark-materials-pack.pdf
https://national-theatre-assets.s3.amazonaws.com/uploads/2022/10/julie-rehearsaldiaries-min.pdf
https://national-theatre-assets.s3.amazonaws.com/uploads/2022/10/2018tour-macbeth-pack.pdf
https://national-theatre-assets.s3.amazonaws.com/uploads/2022/10/2018tour-macbeth-rehearsaldiaries.pdf
https://national-theatre-assets.s3.amazonaws.com/uploads/2022/10/phedre-pack.pdf
https://national-theatre-assets.s3.amazonaws.com/uploads/2022/10/three-sisters-background-pack.pdf
https://national-theatre-assets.s3.amazonaws.com/uploads/2022/10/warhorse-pack.pdf
https://national-theatre-assets.s3.amazonaws.com/uploads/2022/10/war-horse-education-pack-nt.pdf
https://www.rsc.org.uk/learn/schools-and-teachers/teacher-resources)

In certain instances, the course "Play Musical Decoration I-II" includes text excerpts instead of providing a clear overview of the lecture topic. This is noticeable in weeks VI, XII, and XIV. To enhance the course material's effectiveness, it's advisable to make these portions more concise while ensuring they accurately represent the intended lecture content.

The courses "Theory of Drama" and "Structure of Drama" currently allocate 27 hours for independent work, which appears somewhat incongruent, particularly considering their theoretical nature that doesn't heavily rely on a "learning by doing" approach. Given the significance of these courses, the program should consider awarding them additional credit hours.

The course "History of World Art" offers an extensive topic range. The breadth of subjects presented in a single lecture is so vast that it becomes challenging to thoroughly address them all. An example illustrating this challenge is as follows:

"Leqcia: XIX saukunis II naxevris da XXs xelovneba.

akademiuri kanonebis uaryofa da axleburi weris ma¬nera. manes principebma asaxva hpoves axal mxa¬t¬v¬r¬u¬l mimdinareobaSi. "STabeWdileba." impresionizmis Zi¬riTadi koncepcia. wuTieri STabeWdilebis da¬We¬r¬a¬. gansakuTrebuli interesi Suqisadmi, rogorc xe¬lo¬vnuri, aseve bunebrivisadmi. pleneri. mxatvari bo¬hemis nawili.

eduard manet Semoqmedeba. Edgar dega.

klod mone _ impresionizmis fuZemdebeli. pisaro da sislei, renuaris Semoqmedeba. ogiust rodenis qa¬ndakeba.

postimpresionizmis ZiriTadi koncepcia. sera, se¬za¬n¬is, gogenis, van-gogis, tuluz-lotrekis Se¬m¬o¬q¬me¬de¬ba. puantilizmi: sera da siniaki

simbolizmi _ gustav moro, odilon redoni., levi-d¬riume.

axali konstruqciebi da masalebi arqiteqturaSi. ei¬felis koSki parizSi. art nuvo - antonio gaudi. in¬te¬nsiuro cvlilebebi socialur, inte¬le¬q¬tu¬a¬l¬ur, samecniero sfero¬e¬bSi. politikuri movlenebis Zli-eri zegavlena. individualuri mxatvruli Se¬mo¬q¬medeba.fovistebi - anri matisi, ruo, marke, derani.

kubizmi _ pikaso, braki, leJe.

eqspesionizmi, gansakuTrebiT gavrcelda avstriasa da germaniaSi. "lurji mxedari" da "xidi." munki, ki¬rxneri. "venis gandgomilebi"-klimti, kokoSka. fu¬t¬rurizmi, gansakuTrebiT gavrcelda italiaSi. ba¬la, severini.

dadaizmi _ pikabia, miro, marsel duSani da si¬u¬rea¬li¬zmi - iv tanga, sal¬va¬d¬or da¬li¬, de Ciriko. abs¬t¬r¬a¬qcionizmi - kandinski, maleviCi, mondreani. ru¬su¬li avangardi.

arqiteqtura. qalaqTmSeneblobis ganviTareba. lan¬d¬S¬aftis dagegmareba. le korbuzie da misi urba¬ni¬s¬t¬u¬li idea.

bauhauzis skola. Cikagos skola. mis van der roe. fr¬ank loid raiti.

sxvadasxva mimdinareobebi XX saukunis xelo¬v¬ne¬ba¬Si¬.

art deko, abstraqtuli eqspresionizmi, pop arti, mi¬ni¬malizmi, op arti.

konceptualuri xelovneba, fotorealizmi. omi¬s¬Se¬m¬d¬gomi evropa. henri

murisa da alberto jakometis qandakeba."

Description and Analysis - Programme 3 Choreographer of Georgian dance - bachelor's program

The Georgian Dance Choreographer Curriculum consists of required basic, auxiliary, and elective courses. The curriculum is designed to cover essential subjects each semester. The first two semesters focus on introductory courses, skill development, logical thinking, and text interpretation. During this stage, students study General University Courses (30 Credits), including Creative Psychology, General Psychology, Philosophy, Information Technologies, Academic Writing, Foreign Language (English), and Speech Culture. These courses provide humanitarian knowledge, academic writing skills, critical thinking, and information technology proficiency.

From the outset of the creative process course, students get acquainted with choreographic art specifics and various dance practices. The professional-creative module comprises alternating components at different levels, with individual course goals for gradual skill acquisition.

Professional choreographer education integrates theoretical-methodological and practical-creative classes.

The main "Mastery of the Creative Choreographer" module (136 credits) covers practical subjects like stage art, Georgian dance, classical dance, character dance, and basics of directing. The program concludes with a qualification thesis (10 credits) in the eighth semester, fostering professional skills. The core study area content ensures targeted learning outcomes.

Further, necessary disciplines (60 credits) encompass subjects like human anatomy, music fundamentals, acting mastery, choreographic work fixation, dance theories, and historical dance perspectives. In total, 196 credits are allocated to professional-creative courses, including the Bachelor-qualification project.

From the second year (third semester) onward, students can choose from auxiliary or general elective courses, such as inclusive dance, pantomime, art-Grimm, and more. Each course's mastery is evaluated based on theoretical knowledge and practical skills, contributing to the overall Bachelor's program achievement. Course content, prerequisites, and sequence are logically structured, updated per modern standards, and reflect contemporary research.

The curriculum fosters a comprehensive education that equips students with theoretical knowledge, practical proficiency, and autonomous responsibility. Contact and independent hours align with course content and credit allocation. The sequence of courses ensures a progressive acquisition of competencies and prepares students for a comprehensive understanding of choreography and related fields.

In addition to the positive aspects of the program, experts have recognized several areas that need further consideration:

1) The prerequisite statements are mostly well-constructed. However, there appears to be a mechanical error in the prerequisites for both "Classical Dance VII" and "Dance Composition - Art of Directing II" courses. Specifically, the prerequisite for "Classical Dance VII" refers to the course "Classical Dance VII – study course," while the prerequisite for "Dance Composition - Art of Directing II" mentions "Dance Composition - Art of Directing II." Both cases are self-referential and require clarification or correction for accurate enrollment requirements; The course "Inclusive Dance" establishes two prerequisites: Firstly, students are required to have successfully completed the foundational courses within the performing arts specialty - specifically, courses I-IV. This foundational knowledge is essential for comprehending and integrating the course material. Secondly, it is preferred that students possess emotional stability and an empathetic disposition towards individuals with disabilities. Additionally, having experience or education in choreographic performance, along with mental acuity, observational skills, and analytical abilities, is beneficial for this course. While the first prerequisite holds merit, it's important to note that evaluating a student's emotional stability and empathy objectively is challenging, rendering them unsuitable as mandatory prerequisites. Modern Dance (Contemporary) is outlined with no stated prerequisites. However,

there's a notable inclusion in the same section that might appear incongruent. The section pertains to "Basic choreographic education and skills," which isn't obligatory, isn't formally assessed before enrollment, and could potentially be perplexing for students.

2) The content section of the syllabi should vividly demonstrate the practical application of the methodologies outlined in the methods section. Dance Composition - Art of directing I- VIII employs 15 methods during the 8 semesters. It would be better if the syllabus's content section specified the extent and frequency with which these methods are utilized from semester to semester and how they contribute to the progressive development of learning from an initial to advanced stage. The interviews demonstrated wider usage of audio-visual materials than it is described in several syllabi; every course that employs audio-visual methods should mention it in the methodology section. In addition, the methodology should involve more cutting-edge approaches. The experts suggest introducing the following methods: a) Digital Choreographic Platforms: online platforms designed for choreographic collaboration and sharing can connect dancers from different locations. Students can co-create choreography virtually and engage in cross-cultural exchanges; b) Dance and Science Collaboration: collaborations between choreographers and scientists can result in interdisciplinary approaches to teaching choreography. Concepts from fields like biomechanics, neuroscience, and physics can be integrated to enhance dancers' understanding of movement mechanics and artistic expression.

The program already contains the optional course of Human anatomy and Physiology, but the content of the course is still purely medical – to make the course more fit to the purposes of the program it is desirable to incorporate in it certain tasks or evaluation methods, enhancing the usage of this medical knowledge from the perspectives of the students' primary field; c) Personal Narrative and Storytelling: encouraging students to draw from their personal experiences and emotions to create choreography can result in deeply meaningful and authentic dance works. Storytelling through movement enhances the emotional resonance of the choreography; d) Virtual Master classes and Workshops: incorporating the elements of virtual master-classes and workshops with renowned dancers and choreographers from around the world can provide students with exposure to diverse perspectives and styles and enhance the internationalization level of the program. e.g.:

https://www.masterclass.com/classes/misty-copeland-teaches-ballet-technique-and-artistry
https://www.masterclass.com/classes/parris-goebel-teaches-creativity-in-choreography
https://www.dance-masterclass.com/
https://www.youtube.com/watch?v=2vlN8DiJvpw

3) A potential enhancement for several courses lies in the augmentation of the "Compulsory Literature" section. This could involve the incorporation of contemporary, cutting-edge textbooks and scientific articles. By complementing the core foundational texts with these modern resources, students would be exposed to a wider and more comprehensive range of perspectives. This strategic amalgamation of traditional and contemporary sources would aptly facilitate students in transitioning from conventional approaches to embracing the advancements of modernity. Additionally, the inclusion of diverse audio-visual sources among the study materials could further enrich the learning experience. The curriculum for Classical Dance I-VII centers around a single mandatory textbook for all seven semesters: "A.I. Vaganova's Fundamentals of Classical Dance," translated by Lili Gvaramadze in 1940. While maintaining its practical focus, the Classical Dance course could benefit from the inclusion of contemporary textbooks in conjunction with the existing core material. It's also recommended to enhance the course content with a range of electronic resources, such as excerpts from renowned ballet performances, master-classes led by distinguished choreographers and dancers, as well as segments from relevant videos and films. This infusion of modern resources and e-materials can augment the learning experience for students undertaking the course. Character Dance I-VII is solely based on Reader in all semesters, which is understandable, as all the additional literature is in Russian or English – there is a shortage of textbooks in Georgian. The experts suggest incorporating different video materials in core materials and forming a close collaboration with the TAFU Publishing house, entailing the careful selection, translation, and publication of an up-to-date, comprehensive textbook that aligns with the course's requirements and standards. Such measures would contribute to a well-rounded and effective curriculum for Character Dance.

Other core courses provide a versatile choice of literature, both fundamental and cutting-edge.

The course "Inclusive Dance" has designated 15 hours for Independent Work. However, upon examination of the course requirements, it becomes evident that this allocated time might be inadequate. The course

employs a written task method, including the presentation of thematic abstract in writing, alongside the requirement for a "creation of exercises/games and practical demonstration based on the material specified in the content of the training course" for the final exam. This course holds significant value within the program as it actively promotes inclusivity, aligning with contemporary expectations for the arts. Therefore, there is a suggestion to review the credit allocation for the course. At present, the course is valued at 2 ECTS (50 hours), but given its scope and importance, it might be worthwhile for the program to consider an increase in its credit value.

Description and Analysis - Programme 4 - Georgian Folk- and Sacred Music Conductor- Bachelor's program

Georgian Folk- and Sacred Music Conductor- (Choirmaster/Regent) - Bachelor's Programme - the major and elective subjects (240 ECTS) of the programme study component are closely related to the learning outcome of the programme and the qualification to be granted.

It includes general compulsory, as well as module-specific academic courses. Due to the study courses, the content of the course and the amount of ECTS ensure the achievement of the course learning outcome. The academic courses are individually content-wise, but also are interrelated, and ensure the achievement of learning outcome. From the standpoint of the methodology, the academic courses are planned in a logical manner; the titles of the academic courses are adequate to the field benchmarks, methods and outcome.

The academic courses of the programme are described in the syllabi, including the information on the status of the academic course, ECTS credit, admission prerequisites, teaching/learning outcome. teaching/learning methods, evaluation system and criteria, content of the course; rate of the contact and independent hours is adequate in the syllabi of study components and considers the course specifics.

The provided literature and study materials are in line with the current advancements in the field and guarantee the attainment of learning outcomes. All mandatory courses, as well as those within the modules, align with the learning outcome of the programme that is also demonstrated on the map of the curriculum. It is obvious that the majority of the courses are designed to enhance the programme learning outcome (progressive leval 3 and 4), considering the level of the education programme and the field specifics.

The interviews conducted with both academic staff and students confirmed the accuracy of the information presented in the syllabi.

Some technical drawbacks were identified in some syllabi of the courses. Namely, in the syllabi of the music theory courses, the fonts are messed up, there are misprints. Piano 3-6. The outcome is messed up, clearly to be written in accordance with the components;

The biographies of the composers should be removed from the supplementary literature of the practical course of Georgian harmony, as it relates to the course of music history.

From the syllabus of Conductor 1, the playing of choral scores are to be removed due to the planned change in the requirements of the creative tour of the 2024/25 academic year entrance exams; Every semester to add examples of world choral music with reference to sample repertoire.

In the major professional course module, it is recommended that the following adjustments be made: Chorus 1-7, Georgian Folk Music 1-7, Folk Instruments 1-6, Conducting 1-7, objectives and content should be briefly described at the beginning and then specified by the courses.

These suggestions have been shared by the programme lead and coordinator during the interview.

Description and Analysis - Programme 5 Performing Arts (Analysis of Theory and Practice) - Master's Program

The program's content is based on:

- The National Qualification Framework for Level VII qualifications.
- Sector-specific characteristics.
- Labor market research.
- Research involving students, graduates, employers, experts, and practitioners.

The program aptly blends theoretical and practical courses to synthesize knowledge in both academic and practical contexts. In the first year, elective courses in Arts and Humanities deepen knowledge, allowing students to explore personal interests or reinforce compulsory course understanding.

Modules such as Theatre Directing and Georgian Dance Choreographer offer theoretical insights and practical applications. They cover various aspects, from theory to practical execution. The program encourages the development of sectorial competencies within the context of the main field of study.

In Theatre Directing, students delve into theory, international practices, and modern trends, fostering both practical and collaborative skills. The curriculum includes studies on scenography, directing, and psychoanalysis. In the Georgian Dance Choreographer module, students explore choreography's development, staging methods, and theoretical foundations. The curriculum also covers choreographic education methodology.

According to SER, "The content of each course included in the program, the prerequisites for admission to the course, the sequence of their placement in the program and the prerequisites for admission to the next component are consistent and logical. The syllabuses of the presented course are updated taking into account modern standards, where the results of the study are formed by a three-component system (knowledge, skills, and responsibility/autonomy) and correspond to the objectives of the course. The ratio of contact and independent hours corresponds to the content of the program and takes into account the specifics of the course and the amount of credits specified for it. The literature indicated in the syllabus of the course is updated taking into account new publications and modern research in the field."

In addition to recognizing the program's strengths, the experts also identified potential areas for improvement:

1) Several syllabi need to specify their prerequisites: For instance, the Opera Directing course mandates the completion of the BA level Directing and a basic grasp of musical education (including the ability to read musical notes) as prerequisites for enrollment. None of these prerequisites seems valid; the prerequisites for enrollment in the courses Artistic Range of a Symbol and Georgian Writing in the Context of World Literature include the following criteria: "students should possess familiarity with global and Georgian literature, an understanding of at least basic archetypal symbols, and proficiency in either a European language or Russian at a B2 level." It's worth noting that knowledge in World/Georgian literature and symbols cannot be officially assessed via exam. Additionally, B2 English proficiency is already a requirement for MA level admission and doesn't need to be emphasized as a prerequisite. Similarly, the feasibility of evaluating proficiency in other European or Russian languages is not established, making these conditions nonviable; The XX c. Georgian Theatre course lists a prerequisite: "to join this course, an MA student is expected to have undertaken studies in the History of Georgian Theatre starting from its origins and encompassing the XIX century." It's worth considering that a BA course cannot serve as a prerequisite for an MA course.

2) The content section of the syllabi should vividly demonstrate the practical application of the methodologies outlined in the methods section. The syllabi of the courses Theatre of a Painter and Main directions/Currents of Scenography name only the topics of the lectures and give no evidence of the usage of any of the methods. The methodology for the Opera Directing course is rather general, involving theoretical and practical sessions, oriented on studying the principles of Operatic art, working on libretto and clavier, and analysis of specifics of Opera Directing, compared to Drama Directing. Actually, as the content of the syllabus shows, the course employs other, more interactive methods, such as master-class from field professionals, explication, and collaboration with chorus, as well as audio-visual methods and written tasks. Needless to say, all these methods must be depicted in the methodology section. Moreover, it is desirable to use cutting-edge methodology alongside the traditional one. The experts suggest adding methods that would work not only for this particular course, but also for the course Practical Directing of an Opera Play: a) Collaboration with Designers through Virtual Platforms: using virtual collaboration platforms to connect

opera directing students with costume designers, set designers, and lighting designers. This mirrors the collaborative nature of opera production and helps students practice effective communication across disciplines; b) Remote Directing Observation: exploration of this opportunity via online resources. This allows students to remotely observe rehearsals and learn about different directing approaches and styles.
https://www.marquee.tv/categories/opera
https://www.marquee.tv/collections
https://www.youtube.com/@RoyalOperaHouse/playlists c) Digital Archiving and Documentation: teaching students how to document their directorial process digitally, including notes, rehearsal videos, and design concepts. This builds a valuable portfolio and also facilitates the sharing of their work with potential collaborators.

While teaching Main Directions/Currents of Scenography the following methods can be employed: a) Virtual Exhibitions and Installations: having students design virtual exhibitions or installations that explore specific scenography currents. This could involve creating interactive online spaces that showcase their research and design concepts; b) Digital Ethnography and Research: encouraging students to explore online forums, social media, and digital communities where scenography trends and discussions are evolving. This will help them stay current with emerging directions. The sample online resource the course might find helpful:
https://scenicandlighting.com/article/online-teaching-resources-for-theatre-design-technology/
https://scenicandlighting.com/lightlabs/

3) Several courses could enhance their educational value by complementing the "Compulsory Literature" section with contemporary, cutting-edge textbooks and scientific articles. This fusion of both traditional and contemporary sources would effectively assist students in transitioning from conventional approaches to embracing the advancements of modernity. Furthermore, enriching the study materials to encompass versatile audio-visual sources would undoubtedly contribute to a more engaging and immersive learning experience. It's notable that the core literature and examples provided tend to be predominantly Western-focused. By diversifying the examples and references to encompass a wider array of cultures and theatrical traditions, students would acquire a more inclusive and holistic understanding of directing and theatrical analysis. Here are some examples of courses that could particularly benefit from the incorporation of modern textbooks and resources:

1. **Practical Directing of an Opera Play** practically overlaps with Opera Directing in the Compulsory Literature section, which is understandable, but the sources in this course can and should be diversified.

2. There is only one compulsory source in **Theatre of a Painter** course. At the MA level, the expectation is often centered on the ability to synthesize knowledge. To facilitate this, including at least two core textbooks in this course could allow students to engage with varying perspectives and enrich their understanding.

3. In the course **Methods and Methodology of Dance Teaching I**, there is a note in the Mandatory Literature section that states: "The teacher will provide students with books from his personal library." It's important to ensure that any study materials required for the entire program are available in the library, either as physical copies or in electronic formats. Consequently, these books should be part of the library resources, available in either of these formats.

4. Syllabus **Academic Writing and Research Methods** consists of methods in social researches and methods in sociology, but no specificities of the artistic researches are mentioned, and the analysis of MA/Ph.D. theses underscores the importance of highlighting such specificity.

5. Syllabus **Theory of Drama** starts with the ancient theories and through historical development finishes in 19. Century. Topics are not covering the 20th and 21 century. Neither obligatory nor additional literature has no titles relevant for drama and theater theories in the 20th century, not even the crucial ones. Of all such theoretical classics only the canonical "The Dictionary of the Theater" by Patrice Pavis can be found in the library, but not the syllabus, translated into Russian.

6. Syllabi **Directing Mastery 1, 2 and 3** overlap in the topics and literature similar or same in all the three courses. It is not evident how the knowledge and competences grow from first through second to the third level of directing art. The Syllabi cover the artistic practices of great masters such as Brecht, Meyerhold, M. Chekov, Stanislavski and Grotowski. Unfortunately, no relevant topic or the

title literature referring to the second part of the 20th century or contemporary 21 century are mentioned. Syllabi also lack the practical examples of the crucial contemporary mainstream directors.

Description and Analysis - Programme 6 Culture of Scenic Speech (analysis of theory and practice)- master's program

The "Speech Culture: Theory and Practice Analysis" course in the master's program encompasses a blend of theoretical and practical elements. This approach enables graduate students to apply their acquired knowledge in both academic and practical contexts. The integration of theoretical understanding with practical skills allows for a fresh perspective on speech culture, encompassing historical development and theoretical insights.

During the first year, master's students delve into speech theory and practice, contemporary orchestration trends, and historical milestones in the field. Consequently, the core learning area's training courses align with the program's learning outcomes. Across the first and second academic years, the "Theory and Practice of Stage Speech" course explores various facets of stage speech, speech culture, and the art of orchestration. This includes mastering correct speech formation, identifying and rectifying issues, and refining the technical and creative aspects of speech.

The second semester is dedicated to the "Art of Acting" course, enabling students to analyze problems critically, enhancing their research skills and analytical abilities. In the first year, students deepen their grasp of critical comprehension and analysis of artistic texts from Georgian and global literature.

The third semester introduces the "Communication and Presentation Techniques" course, aimed at honing public speaking, analytical reasoning, and oratory skills. The curriculum empowers students to apply the norms of Georgian literary language purposefully in academic and scientific contexts.

Throughout both years of instruction, general subjects such as Cultural Management, Academic Writing and Research Methods, Creative Pedagogy, and Educational Legislation are covered. Elective courses encompass diverse topics, including art history, drama theory, world art trends, directing history, and more. This offers students a chance to deepen their knowledge according to personal interests.

Compulsory Literature is well-represented in the syllabi. We can observe the combination of the fundamental texts with contemporary resources, enabling students to gain exposure to a broader and more all-encompassing array of viewpoints. This deliberate combination of classical and modern sources would effectively aid students in transitioning from conventional methods to embracing modern progress. The addition of diverse audio-visual materials within the study materials could additionally enhance the learning process.

The emphasis on research activities promotes assessment, analysis, and critical thinking. Seminars, reviews, abstracts, coursework, conference reports, and publications are central components. This process spans both academic years and is integral to the master's program.

Ultimately, the comprehensive competencies acquired through this program align with the evolving demands of not only the theatrical arts but also a broad spectrum of creative, scientific, and applied professions. This holistic approach equips master's students with valuable transferable skills for success in the ever-changing employment landscape.

In addition to identifying the strengths of the problem, the experts also pinpointed areas that could benefit from improvement:

1) The prerequisite section should distinctly highlight the mandatory courses only, failing which could impede enrollment in the given course. Any inclusion of preferred/desirable skills, qualifications, and knowledge in this section could potentially create confusion for students. Neither can any BA course serve as a precondition for MA courses. The following courses have to change their prerequisites, to align with the above-mentioned: Georgian writing in the interdisciplinary aspect of world literature I-II (Prerequisite: The

master's student shall know world and Georgian literature. Must possess metaphoric thinking on at least archetype level, possess one of the European languages on B2 level, or the Russian language); History of Georgian Scenography of the 20th Century (Prerequisite: It does not require a prerequisite, however, the general course of Georgian art history of the 20th century will significantly help the student in terms of clarifying the current processes); Psychoanalysis and Framing Theory (Prerequisite: MA (or equal) academic degree. The student should be ready to understand the theory of Psychoanalysis and should have studied a brief course of Philosophy and the Movements of the XX c. Art History); XX c. Georgian Theatre (Prerequisite: A mandatory precondition is for a student to have studied the History of Georgian Theatre from its beginning including the 19th century), Creative Pedagogy (Bachelors or equivalent academic degree. To study the course, it is necessary for the master's student to have studied the elementary course of psychology to know the basic psychological concepts and the content of terms), etc.

2) The content section of the syllabi should vividly demonstrate the practical application of the methodologies outlined in the methods section. This pertains to courses: Georgian Writing in the Interdisciplinary Aspect of World Literature I-II; XX c. Georgian Theatre; XX c. History of the World Theatre. The usage of innovative methodologies, such as flipped classroom and technology-based methods will prove useful for the program. The experts suggest employing the following methods: 1) Peer Teaching: assign small groups of students to research specific scenic speech concepts and then have them teach these concepts to their peers in class. This promotes collaborative learning and reinforces understanding; 2) Flipped Assessments: consider having assessments that go beyond traditional exams, such as students creating video recordings of their scenic speeches and submitting them for evaluation; 3) Online Discussion Forums: create an online discussion forum where students can ask questions, share insights and audio-visual materials, and discuss their understanding of scenic speech concepts before the class. This can help them clarify doubts and contribute to a more interactive in-class experience. Experts also have suggestions for Oratory Art teaching methods: 1) Ethos, Pathos, and Logos Analysis: teach students to analyze famous speeches and presentations using the ethos-pathos-logos framework, enhancing their understanding of persuasive strategies; 2) Cultural Competence Training: Integrate cross-cultural communication training to equip students with the skills to adapt their oratory style when addressing diverse audiences; 3) Cognitive Behavioral Techniques: incorporate cognitive behavioral methods to address stage fright and anxiety, helping students build confidence in public speaking situations; 4) Multimedia Integration: encourage students to create multimedia-rich presentations that incorporate visuals, videos, and animations to enhance their storytelling and engagement with the audience.

3) The title of the course "XX c. Georgian Theatre" needs to be specified in the program and SER. The syllabus already provides the specific timeframe as "Georgian Theatre" (1901-1936), ensuring that the content aligns with this period. Failing to specify the title in the Program and SER could potentially lead to inaccurate assumptions or expectations.

Description and Analysis - Programme 7 The Art of theatre and cinema dramaturgy (analysis of theory and practice) - master's program

The master's program centers on theater and film dramaturgy. Courses include Playwright Mastery I-III (15 credits), Drama Poetics (5 credits), Georgian Literary Studies (5 credits), Cinema and Literature (5 credits), and Drama Theory (5 credits). The program spans two years, delving into theoretical and practical aspects of both theater and film script creation.

Through studying classical dramaturgy, students learn academic and stage techniques, differentiating the patterns, forms, and technicalities of these art forms. Graduates gain knowledge of dramaturgical fundamentals, engaging in hands-on creative processes for both playwriting and film scripting.

In the first semester, Drama Poetics delves into theoretical studies, analyzing literary texts across eras and genres. The second semester covers Georgian literary practices and film adaptation analysis, exploring the interface between cinema and literature, as well as screenwriting principles.

The second year centers on Drama Theory, offering insight into global theatrical trends for analyzing contemporary and historical drama. Both years include university disciplines (20 credits): Cultural Management, Academic Writing, Research Methods, Creative Pedagogy, and Educational Legislation.

The program emphasizes critical thinking, fostering skills through seminars, reviews, coursework, and research. Elective courses (20 credits) cover diverse subjects like History of Georgian Art, Symbolism, Directing, 20th-century Georgian Theatre, World Theatre of the 20th Century, and more. Students can choose additional specializations from the university's offerings to deepen their knowledge and interests.

According to SER, "The syllabus of each course is updated taking into account modern standards. The learning outcomes of the course are formed by a three-component system (knowledge, skills, responsibility/autonomy) and correspond to the objectives of the course. The ratio of contact and independent hours corresponds to the content of the program and takes into account the specifics of the course and the amount of credits specified for it. The literature indicated in the syllabus of the course is updated taking into account new publications and modern research in the field."

The experts identified the following areas for further improvement:

1) The prerequisite section should distinctly highlight the mandatory courses only, failing which could impede enrollment in the given course. Any inclusion of preferred/desirable skills, qualifications, and knowledge in this section could potentially create confusion for students. Neither can any BA course serve as a precondition for MA courses. Thus, some syllabi need to specify their prerequisites: Philosophy of the XX century (Prerequisite: The course requires the general knowledge about Philosophy and its history as a precondition); Georgian Writing in the Context of World Literature (Prerequisite: The MA student should have knowledge of global and Georgian literature and proficiency in either a European language or Russian at a B2 level); Artistic Range of a Symbol (knowledge of global and Georgian literature, an understanding of at least basic archetypal symbols, and proficiency in either a European language or Russian at a B2 level); Psychoanalysis and Framing Theory (Prerequisite: MA (or equal) academic degree. The student should be ready to understand the theory of Psychoanalysis and should have studied a brief course of Philosophy and the Movements of the XX c. Art History).

2) The content section of the syllabi should vividly demonstrate the practical application of the methodologies outlined in the methods section. This pertains to courses: History of Georgian Scenography of the 20th Century; XX century Georgian Theatre; XX century World Theater; Artistic Range of a Symbol; Georgian Writing in the Context of World Literature.

The lack of the contemporary and cutting-edge literature, theories and practices is visible in the content of the main Syllabi, e.g.:

The Syllabus "Mastery of dramaturgy 1" compares successfully dramatic texts and films based on it, and it would be very helpful to include a wider spectrum of plays and movies. Compulsory literature consists of fundamental classics and in the additional literature recommend Albee and Becket as the most recent authors, with no cutting-edge playwrights.

Syllabe "Mastery of dramaturgy 2" overlaps with Syllabus "Mastery of dramaturgy 1" in examples analysed, and has no foreign books in the compulsory literature, while the books in additional literature are mostly published in 1970-ies and therefore outdated in terms of analytical methodologies and approach.

Syllabus "Mastery of dramaturgy 3", which deals with the comparison of the prose literature and films based on it is the only one with more recent literature, even though not the most representative titles in the field.

In the Syllabe "Poetics of Drama" neither even very extensive compulsory literature nor auxiliary literature consist of contemporary theories and authors and cutting-edge titles.

In this programme the Syllabus "Theory of Drama" compulsory and additional literature partly overlap with the literature of other syllabi, and the same can be said for the topics. The list of literature also lacks information about the most relevant contemporary theories and recent authors.

Syllabus "Academic Writing and Research Methods" consist of contemporary and relevant literature in the field, except the widely accepted Frascati Manual 2015. The topics of the Syllabus, however, make no clear distinction between scientific and artistic research.

Incorporation of innovative methodologies is highly advantageous for the program's effectiveness. Experts recommend implementing the following techniques:

1) Peer feedback sessions: ask students to bring in their own written scenes or dialogues. Pair them up for constructive peer feedback sessions, where they can provide insights on character development, dialogue

effectiveness, and overall storytelling; 2) Discussion Forums: set up an online discussion forum where students can engage in conversations about plays, techniques, and relevant topics. Encourage them to share insights, ask questions, and respond to their peers; 3) Digital Portfolios: ask students to compile their best-written scenes, dialogues, and reflections into digital portfolios that showcase their growth and mastery of playwright skills; 4) Comparative Analysis: have students analyze how a specific playwright technique, character arc, or plot structure is used in different plays; 5) Usage of online master-class resources for enhancement of creative writing skills: https://www.masterclass.com/categories/writing

3) Courses can significantly enrich their educational content by augmenting the "Compulsory Literature" segment with contemporary and foundational scientific articles relevant to their specific domains. Incorporating English-language resources such as articles, excerpts from theoretical texts, and audio-visual materials would be advantageous for the following subjects: Drama Theory, Psychoanalysis and Framing Theory, Artistic Symbolism, and 20th-century Philosophy. An illustrative example of this approach can be found in the "Introduction to Theory of Literature" course offered by Open Yale Courses, which offers compelling content adaptable to each of these areas: https://oyc.yale.edu/english/engl-300

4) The course on XX Century Philosophy requires a content review for certain sections. Specifically, there are instances where certain weeks provide abstracts from the course material rather than clearly defined topics. E.g. Week 15: „„მოდერნიზმი, როგორც აზროვნების ისეთი წესი, სადაც ცოდნა ჯერ კიდევ არ დაიყვანება ემპირიულ ინდივიდუალურ სუბიექტზე და სადაც ჯერ კიდევ შესაძლებელია ცოდნის ობიექტურ, აუცილებელ და საყოველთაო ხასიათზე საუბარი. „ეპისტემეს“, „ტაქსონომიის“, „მათეზისის“, „გენეზისის“, „მსგავსება - განსხვავების“ ცნებები პოსტმოდერნისტ ავტორთან მიშელ ფუკოსთან, როგორც სტრუქტურული აზროვნების განმსაზღვრელი მოდუსები და ლოგოცენტრიზმი, როგორც სტრუქტურული აზროვნების არსი და პოსტსტრუქტურალიზმი, როგორც აზროვნების კონსტრუქციული პარადიგმის დეკონსტრუირება და ლოგოცენტრიზმის დეცენტრაცია. „ორმაგი კოდირების“ თემა პოსტმოდერნისტ ავტორთან ჩარლზ ჯენკსთან, როგორც კლასიკური ტრადიციებისა და მოდერნისტული ავანგარდის შერწყმის შესაძლებლობა პოსტმოდერნში და ეგრეთ წოდებული „ზომიერი პოსტმოდერნიზმის“ თეორია ფრედერიკ ჯეიმსონთან. „წერილის“, „კვალის“, „ტრავმატულობის“ ცნებები დერიდასთან და სხვა პოსტმოდერნისტ ავტორებთან, როგორც ლოგოცენტრიზმის დეკონსტრუქციის შედეგი და ისტორია, როგორც „პორური“ ჯეიმსონთან, როგორც ასევე ლოგოცენტრიზმის დეკონსტრუქციის შედეგი. „წერილის“, „კვალის“, „ტრავმატულობის“, „სიმულაკრის“ პოსტმოდერნისტული ცნებები, როგორც ფენომენოლოგების „არსების ჭვრეტისა“ და ეგზისტენციალისტების „ჩენა - ვლენის“ ვითარებათა, მათ შორის „არსების ჭვრეტისა“ და „ჩენა - ვლენის“ ვითარებათა უარმყოფელი მოცემულობანი. „წერილი“, „კვალი“, „ტრამვატული“, „პოპური“ და „პასტიჩური“ ვითარებები, როგორც ერთგვარი ტოპოსები სიმულაკრთა მრავალსახეობათათვის, სადაც ლოგოცენტრიზმის დეკონსტრუქციის კვალად, უმაღლესი ჩეშმარიტება აღარ არსებობს, რამდენადაც ყველა სიმულაკრს თანაბრად აქვს არსებობის უფლება, ხოლო ეს ვითარება იგივეა, რასაც პოსტმოდერნისტი ავტორი ბოდრიარი „ზერელობის“, „ჰიპერრეალობის“ ცნებით გამოთქვამს. მსგავს ზერელობაში კი ასევე ბოდრიარის ტერმინით თუ ვიტყვით, მხოლოდ „სიმბოლურ გაცვლას“ დაუსადგურებია და უკვე ეს სიმბოლოებიც აღარ მნიშვნელობენ. ამავე ვითარებათა ასახვა - გამოხატვა „ანტიდაფუძნებილობისა“ და „მეტანარატივების“, „გრანდნარატივების“ სიკვდილის თემებზე კიდევ ერთ პოსტმოდერნისტ ავტორთან ლიოტართან. შესაბამისი შინაარსის კონტექსტთა აქტუალიზება ასევე პოსტმოდერნისტ ავტორთან ბართთან „ავტორის დესაკრალიზების“, „ავტორის სიკვდილის“ თემებითა და

„მეტატექსტის სიკვდილისა" და შესაბამისად, ტექსტის, როგორც „ინტერტექსტის" თემათა აქტუალიზება ასევე კიდევ ერთ პოსტმოდერნისტ ავტორთან კრისტევასთან. „ავტორის დესაკრალიზების", „ავტორის სიკვდილის", „მეტატექსტის სიკვდილის" თემების არა მხოლოდ მხატვრული და ესთეტიკური კუთხით გაგების , არამედ საკვეელთაო მნიშვნელობით გააზრების კონტექსტი, როგორც პოსტმოდერნისტული ვითარებისთვის დამახასიათებელი გარემოება.

პოსტმოდერნისტული „ეიფორია - ვარვარი" ჯეიმსონთან, როგორც ტოპოსთა და სიმულაკრთა მოდუსების უსასრულობის გამოხატულება და „კონტენტისა" და „სიტუაციურობის" ცნებები. ტოპოსთა და სიმულაკრთა კონტენტების თანაბარმნიშვნელოვანი მყოფობის სიტუაციურობა"

Same week, seminar section:

ლექცია და დავა - კამათი მოდერნის, როგორც "თანამედროვეობის" და პოსტმოდერნის, როგორც „თანამედროვეობის შემდეგ" ვითარებათა შესახებ. მსგავსი ანალიზი იმდენად საინტერესო და აუცილებელი, რამდენადაც ისინი თანამედროვე დასავლეთის კულტურის გამოხატულებანი არიან. გარკვეული მსგავსებების მიუხედავად, მოდერნი არ არის პოსტმოდერნი და ამიტომ ჰქვია პოსტმოდერნს „პოსტმოდერნი" და არა „ნეომოდერნი". ამ შემთხვევაში, თავსართი "პოსტ", მოდერნის შემდგომ მყომარეობას ნიშნავს და არა „ნეო" მყომარეობას, როგორც გამეორებას. სხვა სიტყვებით, პოსტმოდერნი მოდერნის გამეორება ანუ ნეომოდერნი კი არ არის, არამედ მოდერნისგან განსხვავებული პოსმოდერნისტული ვითარებაა. უფრო ზუსტად, მოდერნისტული მდგომარეობა ისეთი მდგომარეობაა, სადაც კლასიკური ცნებებისა და კატეგორიების მაჯისცემა ჯერ ჯიდევ იგრძნობა, სადაც მეტაფიზიკურის შესაძლო უარყოფისადმი სინანული ჯერ კიდევ აქტუალურია, მაშინ როცა პოსტმოდერნისტული ვითარება ისეთი ვითარებაა, სადაც არათუ მეტაფიზიკურისადმი და კლასიკური ცნებებისა და კატეგორიებისადმი ინტერესი აღარაა აქტუალური, მათი უარყოფით სინანულის გრძნობის გამოწვევის შესაძლებლობაც კი დაცინვისა და ირონიის საგნად ქცეულა. ამიტომაც აღიქმება პოსტმოდერნში ნებისმიერი ტექსტი ინტერტექსტად და ხელოვნების ნებისმიერი ნაწარმოები - ერთგვარი დეკონსტრუქციის წყაროდ და შესაძლებლობად. შესაბამისად, პოსტმოდერნში „ავტორის სიკვდილის" თემაც აქტუალურია.

ყოველივე ზემოთქმულიდან გამომდინარე, ძალიან საინტერესოა მსგავსება - განსხვავებანი კლასიკური, მოდერნისტული და პოსტმოდერნისტული მდგომარეობებისა ზოგადად,ხელოვნებაში გამოვლინების ტენდენციებიც. სწორედ ამ კონტექსტში განიხილავენ აღნიშნულ თემებს პოსტმოდერნის მკვლევარები - ჯეიმსონი, ჯენკსი, კრისტევა, ფუკო, ბოდრიარი, დერიდა, ლიოტარი და სხვები."

This calls for a revision to ensure a more coherent and structured learning experience for students.

5) The experts suggest revising the current content of the "Theory of Drama" course, which currently concludes with Søren Kierkegaard's views on theatre. They propose the integration of additional key theories to enhance the course's comprehensiveness. The following theories should be included: Expressionism, Epic Theatre (Brechtian Theatre), Theatre of the Absurd, Psychological Realism in Theatre, Postcolonial Theatre, Feminist Theatre, Theatre of Cruelty, Structuralism and Semiotics in Theatre, Post-

Dramatic Theatre, Theatre Anthropology (Barba), Post-Humanism and Identity Theories in Theatre, and Global and Transcultural Theories in Theatre.

Description and Analysis - Programme 8 - Directing of Theatre (Creative Pedagogy)- PHD program

The PhD program in Theatre Directing (Creative Pedagogy) presents a curriculum aimed at cultivating a comprehensive skill set for aspiring theatre directors. The program divides its training courses into distinct categories, including Seminars in a special discipline, University courses, a Practical component, and Elective courses. While the curriculum demonstrates a thoughtful structure, there are both strengths and areas for improvement that warrant critical examination.

Strengths:

1. Holistic Approach: The curriculum's segmentation into Seminars, University courses, a Practical component, and Elective courses provides a well-rounded education that combines theoretical understanding with practical skills, pedagogical insights, and artistic exploration.
2. Specialized Seminars: The Seminars in a special discipline focus on crucial aspects of theatre directing, such as theory and practice, adaptation of literary texts, ethnogenic elements, and collaborative work. These segments directly cater to the core skills required for successful directing.
3. Pedagogical Focus: The inclusion of University courses that cover topics like educational legislation, communication techniques, and high school pedagogy underscores the program's commitment to preparing graduates for teaching roles. This pedagogical foundation is particularly relevant given the program's emphasis on Creative Pedagogy.
4. Practical Component: The Practical component, led by a doctoral supervisor, offers a valuable opportunity for candidates to develop teaching abilities through the preparation and delivery of a demonstration lecture, thereby bridging theory and practice.
5. Elective Diversity: The range of Elective courses encompasses various theatre-related domains like modern theatre forms, philosophy of art, and historical context. This enables students to tailor their education according to their interests and goals.

Experts detected the following areas for improvement:

1) The program introduces analogies such as "Slovakia, Poland, Spain, Denmark; UK, University of Lincoln, Ph.D. Drama; USA, New York, Columbia University, Ph.D. Program in Theatre and Performance; University of Bristol Ph.D. Theatre and Performance." However, it lacks an in-depth analysis of comparable Ph.D. programs, a component that experts consider crucial for advancing the program's effectiveness and enhancement.

2) The prerequisite section should distinctly highlight the mandatory courses only, failing which could impede enrollment in the given course. Any inclusion of preferred/desirable skills, qualifications, and knowledge in this section could potentially create confusion for students. Thus, the following prerequisites do not seem valid: Theory and Practice of Directing: "Knowledge of a foreign language, computer programs, experience of practical creative work. The applicant must demonstrate creative skills, culture of artistic thinking, high taste and intelligence. He must have the ability of logical thinking and speech, he must be able to think associatively, have the ability of imagination and fabrication"; Ethnogenic Features and Genre Structure of Georgian Theatre: "In order to study Georgian national history, the prerequisite of the doctoral program is that the student should be informed about the ethnography, history and modernity of Georgia''; Adaptation of Literary Texts in the Theatre (Theoretical and practical aspects): "Doctoral students must have completed basic introductory courses in the history of Georgian, Russian, and Western European theatre. It is desirable that, in addition to the Georgian language, they also possess foreign languages - Russian, English, German, French and others''; High School Pedagogy (To master the course, it is necessary for the doctoral candidate to have studied the courses of general pedagogy and general psychology); Work with the Director (Knowledge of foreign language and computer software; hands-on working experience; creative skills, an elevated appreciation for artistic imagery, refined taste and intellect. Essential attributes comprise adept

logical reasoning, effective communication skills, a visionary mindset, a well-cultivated imagination, and a natural flair for fiction), etc.

3) In the realm of Ph.D. programs, the integration of cutting-edge methodologies assumes even greater significance. Particularly in the context of a Directing Ph.D. program, the approach to teaching should transcend the methods commonly employed at the bachelor's and master's levels, embracing a more advanced and profound pedagogical framework. The program has to improve this aspect in nearly every course. By doing so, the program can ensure that doctoral candidates are equipped with the tools and perspectives necessary to make pioneering contributions to their field. For example:

Even though the Syllabus "Academic Writing and Research Methods" assures a solid base for the professionally conducted research, its outcomes and strategies are not visible in the other Syllabi.

Given the extent of the goals stated in SER and the Programme, one must add, however, the breakdown of the evidence for research based learning in Syllabi is somewhat scant and kept to minimal, which does not draw a deeper understanding how the mentorship approach to teaching varies from lower to higher levels.

For example, the Syllabus "Theory and practice of Directing", which combines the lectures and practical learning, states that several methods are used in the implementation of the training course: visual presentation, verbal explanation and discussion, in order to provide active involvement of the doctoral student in the creative / learning process. An analysis and synthesis method is also used, and the semiotic analysis is also mentioned. The compulsory and additional literature, however, gives no evidence of such approach and in additional literature there is only one contemporary book on directing, not the most representative in the scientific field.

In the Syllabus "Adaptation of Literary Texts in the Theatre (Theoretical and practical aspects)" as the main methods used during the lecture course the analytical method of reading the text and perceiving the drama, the deductible-inductive method, component analysis and semiotic method are stated. Compulsory and additional literature gives no assurance on how such goals are to be achieved. The Syllabus is funded on the examples of the great classics like Shakespeare, Rostan, Schnitzler, Moliere, Goethe, Brecht, Chekov or Thomas Mann, but lacks evidence of the contemporary analysis and contemporary critical approach to the great dramatic and literature world heritage, as well as the cutting-edge methods and contemporary approaches to the heritage. In mandatory literature only Yasmina Reza represents contemporary playwriting.

Also, collaborative initiatives can take on a more sophisticated form at the Ph.D. level. Instead of basic group projects, doctoral candidates might participate in international virtual workshops, collaborating with peers from diverse cultural backgrounds to create cross-cultural performances that challenge traditional norms and broaden artistic horizons. This approach facilitates an intricate exchange of ideas, mirroring the complexity of the field itself.

Engaging with cutting-edge methodologies also involves a heightened integration of research and practice. Doctoral students in a Directing Ph.D. program could curate their own immersive theatrical experiences, using innovative multimedia installations that blend live performances with digital elements. These creations not only demonstrate a mastery of directing principles but also demonstrate an astute understanding of the evolving intersection between technology and the performing arts.

Incorporating digital platforms for audience engagement can also be explored. Students might devise interactive online performances that invite global audiences to participate in real-time decision-making during a play. This not only transforms the traditional audience-director dynamic but also showcases how technology can be harnessed to redefine the boundaries of performance.

In essence, the methodology for teaching Ph.D. courses in a Directing program should align with the program's scholarly and artistic objectives. By integrating advanced technological tools, fostering cross-cultural exchanges, and merging research with practical application, students can emerge from the program not only as experts in directing but as pioneers who are prepared to shape the future of the performing arts landscape.

4) The course Adaptation of Literary Text in Dramatic Theatre (theoretical and practical aspects) shares remarkable similarities with its counterpart at the BA level, Literary Text in Dramatic Theatre: the aims, as well as the methods, and evaluation system are identical. During the interview it was mentioned that the methods and approaches at the Ph.D. level delve deeper and embrace a higher level of complexity. Regrettably, the provided syllabi do not substantiate this assertion effectively. The only difference that can be observed in the syllabi is the topic of the week and the accompanying material: for instance, while the BA syllabus delves into the analysis of Shakespeare's "Hamlet," the Ph.D. counterpart focuses on "The Midsummer Night's Dream." Additionally, the Ph.D. syllabus occasionally provides a more comprehensive array of sources. The experts propose an enhancement in the course's overarching objectives, methodologies, and evaluation mechanisms, resulting in a more intricate and nuanced learning experience for doctoral candidates. They also suggest including in the course the analysis of two performances of National Theatre: Jane Eyre https://www.youtube.com/watch?v=9LNFLbhve-4 and two performances of Frankenstein https://www.youtube.com/watch?v=DmkQHV8e4Rk (With Benedict Cumberbatch and Jonny Lee Miller exchanging the roles of Frankenstein and Creature). Both performances are characterized with outstanding scenography and are the interesting examples of converting novel for stage. In case of Jane Eyre we have an interesting new reading of the text in a Feminist tradition, whereas Frankenstein offers outstanding performance by two stellar actors, creating two different portraits of two protagonists. The materials and the plays can be obtained on site: www.ntathome.com

Evidences/Indicators

○ SER
○ Site Interview outcomes
○ Methodology and approval procedure of planning, development, development of educational programs.
○ Educational programs with attached syllabi
○ Curriculum map of training courses and learning outcomes
○ The University website
○ Analysis of the results of internal and external evaluation of quality assurance according to the data o 2022-2023 academic year
○ Regulations of Doctoral and Dissertation Council
○ https://www.dramaonlinelibrary.com/national-theatre-collection
○ https://alexanderstreet.com/products/theatre-and-drama-premium?fbclid=IwAR3a0KyZh-c_I-SiNjYaxdch0PPeBq1bFdtvcXXmtVH3pMrqT71jt3SV_Zk
○ www.ntathome.com
○ https://oyc.yale.edu/english/engl-300
○ https://www.marquee.tv/categories/opera
○ https://www.marquee.tv/collections
○ https://www.masterclass.com/classes/misty-copeland-teaches-ballet-technique-and-artistry
https://www.masterclass.com/classes/parris-goebel-teaches-creativity-in-choreography
○ https://www.dance-masterclass.com/
○ https://national-theatre-assets.s3.amazonaws.com/uploads/2022/10/streetcar-named-desire-workpack.pdf
○ https://national-theatre-assets.s3.amazonaws.com/uploads/2022/10/some-trace-of-her-pack.pdf
○ https://www.trinitycollege.com/qualifications/drama/drama-games-resource
https://www.trinitycollege.com/qualifications/drama/grades/acting/resource-overview/resources
○ https://national-theatre-assets.s3.amazonaws.com/uploads/2022/10/hedda-gabler-pack-min.pdf
○ https://national-theatre-assets.s3.amazonaws.com/uploads/2022/10/heddagabler-rehearsaldiaries.pdf https://national-theatre-assets.s3.amazonaws.com/uploads/2022/10/his-dark-materials-pack.pdf
○ https://national-theatre-assets.s3.amazonaws.com/uploads/2022/10/julie-rehearsaldiaries-min.pdf

- ○ https://national-theatre-assets.s3.amazonaws.com/uploads/2022/10/2018tour-macbeth-pack.pdf
- ○ https://national-theatre-assets.s3.amazonaws.com/uploads/2022/10/2018tour-macbeth-rehearsaldiaries.pdf
- ○ https://national-theatre-assets.s3.amazonaws.com/uploads/2022/10/phedre-pack.pdf
- ○ https://national-theatre-assets.s3.amazonaws.com/uploads/2022/10/three-sisters-background-pack.pdf
- ○ https://national-theatre-assets.s3.amazonaws.com/uploads/2022/10/warhorse-pack.pdf
- ○ https://national-theatre-assets.s3.amazonaws.com/uploads/2022/10/war-horse-education-pack-nt.pdf
- ○ https://www.rsc.org.uk/learn/schools-and-teachers/teacher-resources

General recommendations of the cluster:

1. The experts recommend that the content section of the syllabi should vividly illustrate the tangible implementation of the methodologies outlined in the methods section. This is particularly crucial for courses spanning multiple semesters, as it effectively portrays how these methods facilitate a gradual and evolving learning journey – one that transitions from introductory stages to more advanced levels. In instances where the array of methods utilized in the course surpasses the documentation (as evidenced by site interviews), it is imperative to ensure their accurate reflection within the methods section of the syllabus.

2. To ensure the highest quality of education, it is imperative to enhance the syllabi by paying meticulous attention to every detail. The experts recommend rectifying any faulty prerequisites, addressing missing seminar activities, and refining the evaluation systems in close collaboration with a Quality Assurance (QA) team.

General suggestions of the cluster:

1. The experts suggest putting a strategic emphasis on enhancing both general and professional English language proficiency among students in these programs. At the bachelor's level, English language courses within the B1-B2 spectrum can augment their traditional curriculum by integrating resources that facilitate mastery of relevant professional terminology. Meanwhile, at the master's and Ph.D. levels, the inclusion of elective courses conducted in English serves to not only elevate language skills but also exposes students to advanced study materials, thereby fostering a comprehensive linguistic and educational experience. Additionally, to cultivate a more immersive language learning environment, the incorporation of English-language materials should be enhanced across courses. This could entail a heightened integration of diverse resources such as articles, audio-visual content, and cutting-edge textbooks, ultimately enriching the learning process, empowering students with up-to-date subject matter, and promoting internationalization of the program.

2. Experts strongly suggest integrating a greater number of scientific articles and recent publications both in Georgian/English language into the syllabi of theoretical courses, particularly at the MA and Ph.D. levels. These advanced educational stages require students to stay abreast of the latest developments in their fields. To facilitate this, university staff should collaborate with TAFU's Publishing House "Centaur" to create comprehensive anthologies comprising seminal works in their respective fields.

3. It is suggested to enforce more translation of the capital literature on Georgian language

Programme 1 Acting (Drama and Film Actor, Music Theatre Actor, Puppet Theatre Actor, Pantomime Theatre Actor);   - Bachelor's program

Recommendation(s):

1.   It is recommended to revise all the syllabi according to comments in the Analysis and to update the Syllabi.

2.   It is recommended to upgrade Textbooks and lists of the literature with recent, most relevant and cutting-edge authors and titles.

3.   Given the significant scarcity of Georgian-language sources, it is imperative to develop a comprehensive solution for the course "Mastery of Puppet Theatre Acting - I-VIII." Experts recommend creating a Reader or an e-course that encompasses all the essential topics covered within the course curriculum. The source materials should include the works of such eminent representative of the field as Sergei Obraztsov (preferably, in translation, as Russian is not the language, primarily spoken among the young generation), and the textbooks, like David Currel, "The Complete Book of Puppet Theatre"; Henryk Jurkowski, Penny Francis "Aspects of Puppet Theatre"; Penny Francis, "Puppetry: A Reader in Theatre Practice," etc.

Suggestion(s):

It is suggested to implement the variety of the contemporary literature and methodologies mentioned and suggested in the Analysis above.The experts suggest revising the current content of the "Theory of Drama" course, which currently concludes with Søren Kierkegaard's views on theatre. They propose the integration of additional key theories to enhance the course's comprehensiveness. The following theories should be included: Expressionism, Epic Theatre (Brechtian Theatre), Theatre of the Absurd, Psychological Realism in Theatre, Postcolonial Theatre, Feminist Theatre, Theatre of Cruelty, Structuralism and Semiotics in Theatre, Post-Dramatic Theatre, Theatre Anthropology (Barba), Post-Humanism and Identity Theories in Theatre, and Global and Transcultural Theories in Theatre.The experts suggest replacing the course title "History of World and Georgian Literature," which might appear a bit overwhelming, with a more fitting alternative: "Comparative Analysis of World and Georgian Literature: Exploring Key Literary Aspects." This adjusted title better captures the essence of the course content and its focus on examining specific facets of both World (predominantly European) and Georgian literature.In Academic Writing Course experts advocate for a more pronounced focus on practical writing skills, including argument development, source integration, and coherence. These competencies are integral for effective academic communication.The inclusion of resources from the National Theatre UK Collections within the courses is advised. This strategic incorporation holds the potential to significantly enhance the knowledge, skills, and mastery of the students in their respective fields.

Programme 2 Directing of Theatre - bachelor's program

Recommendation(s):

1.   It is recommended to revise all the syllabi according to comments in the Analysis and to update the Syllabi.

2.   It is recommended to upgrade Textbooks and lists of the literature with recent, most relevant and cutting-edge authors and titles.

3.

4.   **Suggestion(s):**

     o

     o It is suggested to implement the variety of the contemporary literature and methodologies mentioned and suggested in the Analysis above.

o   The core literature and examples provided seem to be mostly Western-centric. Experts suggest incorporating more examples and references from a wider range of cultures and theatrical traditions to provide a more comprehensive understanding of directing and theatrical analysis.

o   As the course titles should accurately reflect content, experts suggest specifying the name of the History of Theatre Directing course as "History of Georgian Theatre Directing" to provide clarity regarding the course's focus.

The course "Play Musical Decoration I-II" includes text excerpts instead of providing a clear overview of the lecture topic. This is noticeable in weeks VI, XII, and XIV. To enhance the course material's effectiveness, it's advisable to make these portions more concise while ensuring they accurately represent the intended lecture content.

o   The courses "Theory of Drama" and "Structure of Drama" currently allocate 27 hours for independent work, which appears somewhat incongruent, particularly considering their theoretical nature that doesn't heavily rely on a "learning by doing" approach. Given the significance of these courses, the program should consider awarding them additional credit hours

Programme 3 Choreographer of Georgian dance - bachelor's program

Recommendation(s):

1.   It is recommended to revise all the syllabi according to comments in the Analysis and to update the Syllabi.

2.   The syllabus for Classical Dance I-VII centers around a single mandatory textbook for all seven semesters: "A.I. Vaganova's Fundamentals of Classical Dance," translated by Lili Gvaramadze in 1940. The experts recommend that while maintaining its practical focus, the Classical Dance course should add contemporary textbooks to the existing core material. It's also recommended to enhance the course content with a range of electronic resources, such as excerpts from renowned ballet performances, master-classes led by distinguished choreographers and dancers, as well as segments from relevant videos and films. This infusion of modern resources and e-materials can augment the learning experience for students undertaking the course.

3.   **Suggestion(s):**

1. It is suggested to implement the variety of the contemporary literature and methodologies mentioned and suggested in the Analysis above. 2.The experts suggest reviewing the credit

allocation for the course "Inclusive Dance". At present, the course is valued at 2 ECTS (50 hours), but given its scope and importance, it might be worthwhile for the program to consider an increase in its credit value.

Programme 4 - Georgian Folk- and Sacred Music Conductor- (Choirmaster/Regent) - Bachelor's Programme

Recommendation(s):

1. Conducting 1 - should be removed from the requirement to play choral scores, and add samples of world choral music with reference to sample repertoire.

Suggestion(s):

1. The Programme Head should correct the technical drawbacks, in collaboration with the course teachers. Correct typos and misprints, clearly define outcomes in relation to course objectives.
2. It is desirable, in the module of the major professional courses, the following to be cleared, for example: Chorus 1-7, Georgian Folk Music 1-7, Folk Instruments 1-6, Conducting 1-7, objectives and content should be briefly described at the beginning and then specified by the courses.

3.

4. **Programme 5 Performing Arts (Analysis of Theory and Practice) - Master's Program**

Recommendation(s):

1. 1. It is recommended to upgrade Textbooks and lists of the literature with recent, most relevant and cutting-edge authors and titles.
2.
3. **Suggestion(s):** 1. It is suggested to implement the variety of the contemporary literature and methodologies mentioned and suggested in the Analysis above.

Programme 6 - Culture of Scenic Speech (analysis of theory and practice)- master's program

Recommendation(s):

Suggestion(s):

1. The title of the course "XX c. Georgian Theatre" needs to be specified in program and SER. The syllabus itself provides the specific timeframe as "Georgian Theatre" (1901-1936), and the content aligns with this particular period. Failing to specify the title in the Program could potentially lead to inaccurate assumptions or expectations.

Programme 7 - The Art of theatre and cinema dramaturgy (analysis of theory and practice) - master's program

Recommendation(s):

1. It is recommended to revise all the syllabi according to comments in the Analysis and to update the Syllabi.

2. Suggestion(s):

1. The course on XX Century Philosophy requires a content review for certain sections. Specifically, there are instances where certain weeks provide abstracts from the course material rather than clearly defined topics

Programme 8 - Directing of Theatre (Creative Pedagogy)- PHD program

Recommendation(s):

1. The program lacks an in-depth analysis of comparable Ph.D. programs, a component that experts consider crucial for advancing the program's effectiveness and enhancement. It is strongly recommended to provide such analysis to enhance the program.

2. It is recommended to integrate in all the Syllabi rigorous research rules and implement high academic standards elaborated and developed in the Syllabus "Academic Writing and Research Methods".

3. It is recommended to update mandatory and additional literature with the most important authors and titles in the field of the performance theory and contemporary playwriting, e.g. theoreticians Jean Divignaud, Richard Schechner, Patrice Pavis, Erika Fischer-Lichte, Hans-Thies Lehmann, Marvin Carlson or Manfred Pfister, or the playwrights such as Heiner Müller, Sarah Kane, Mark Ravenhill, Botho Strauss, Elfride Jelinek, Roland Schimmelpfennig, Yasmina Reza, Bernard-Marie Koltès or Mohamed El Khatib.

4. The course Adaptation of Literary Text in Dramatic Theatre (theoretical and practical aspects) shares remarkable similarities with its counterpart at the BA level, Literary Text in Dramatic Theatre.The experts propose an enhancement in the course's overarching objectives, methodologies, and evaluation mechanisms, resulting in a more intricate and nuanced learning experience for doctoral candidates.

Suggestion(s):

1. It is suggested to follow the guidelines of Frascati Manual 2015 for all scientific researches and proposals for the Manual updates 2022 for the artistic researches (https://aec-music.eu/media/2022/06/Cover-Letter-to-OECD_NESTI.pdf)

2. It is suggested to adapt requests for the artistic researches according to the framework of the "Vienna Declaration 2020"(_ HYPERLINK "https://societyforartisticresearch.org/wp-

content/uploads/2020/10/Vienna-Declaration-on-Artistic-Research-Final.pdf"
https://societyforartisticresearch.org/wp-content/uploads/2020/10/Vienna-Declaration-on-Artistic-Research-Final.pdf }

3. The experts suggest putting a strategic emphasis on enhancing both general and professional English language proficiency among students in these programs. At the bachelor's level, English language courses within the B1-B2 spectrum can augment their traditional curriculum by integrating resources that facilitate mastery of relevant professional terminology. Meanwhile, at the master's and Ph.D. levels, the inclusion of elective courses conducted in English serves to not only elevate language skills but also exposes students to advanced study materials, thereby fostering a comprehensive linguistic and educational experience. Additionally, to cultivate a more immersive language learning environment, the incorporation of English-language materials should be enhanced across courses. This could entail a heightened integration of diverse resources such as articles, audio-visual content, and cutting-edge textbooks, ultimately enriching the learning process, empowering students with up-to-date subject matter, and promoting internationalization of the program.

4. The experts strongly foster connections with diverse external sources such as Embassies and National/International foundations to benefit from funding initiatives that facilitate the translation and publication of a variety of textbooks, scientific works, and non-fiction materials. This is of primary importance for courses that lack modern textbooks in their respective field.

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Evaluation

Component	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements

1.5. Academic Course/Subject Programme 2:Directing of Theatre - BA ☐

1.5. Academic Course/Subject Programme 3: Choreographer of Georgian dance - BA ☐

1.5. Academic Course/SubjectProgramme 4: Georgian Folk- and Sacred Music Conductor- -BA ☐

1.5. Academic Course/Subject Programme 5: Performing Arts (Analysis of Theory and Practice) - MA ☐

[1].5. Academic Course/SubjectProgramme: 6: Culture of Scenic Speech (analysis of theory and practice);- MA ☐

1.5. Academic Course/SubjectProgramme 7: The Art of theatre and cinema dramaturgy (analysis of theory and Practice) MA ☐

1.5. Academic Course/SubjectProgramme 8: Directing of Theatre (Creative Pedagogy) - PhD ☐

Compliance of the programmes with the standards

1. Educational Programme Objectives, Learning Outcomes and their Compliance with the Programme	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
Programme 1 Acting (Drama and Film Actor, Music Theatre Actor, Puppet Theatre Actor, Pantomime Theatre Actor); BA	☐	☐x	☐	☐
Programme 2 Directing of Theatre - BA	☐	☐x	☐	☐
Programme 3 Choreographer of Georgian dance - BA	☐	☐x	☐	☐
Programme 4 Georgian Folk- and Sacred Music Conductor- -BA	☐	☐x	☐	☐
Programme 5 Performing Arts (Analysis of Theory and Practice) - MA	☐	☐x	☐	☐
Programme 6 Culture of Scenic Speech (analysis of theory and practice);- MA	☐	☐x	☐	☐
Programme 7 The Art of theatre and cinema dramaturgy (analysis of theory and practice) MA	☐	☐x	☐	☐
Programme 8 Directing of Theatre (Creative Pedagogy) - PhD	☐	☐	☐ x	☐

2. Methodology and Organisation of Teaching, Adequacy of Evaluation of Programme Mastering

Prerequisites for admission to the programme, teaching-learning methods and student assessment consider the specificity of the study field, level requirements, student needs, and ensure the engagement achievement of the objectives and expected learning outcomes of the programme.

2.1 Programme Admission Preconditions

The HEI has relevant, transparent, fair, public and accessible programme admission preconditions and procedures that ensure the engagement of individuals with relevant knowledge and skills in the programme to achieve learning outcomes.

Summary and Analysis of the Compliance of the Educational Programmes Grouped in a Cluster with the Requirements of the Standard Component

The Admission criteria of the programmes included in the cluster is regulated by the Legislation of Georgia as well as the sectoral benchmarks documents. The admission criteria are fair, public and transparent and makes sure that the programmes engage individuals that have relevant skills and knowledge to achieve learning outcomes of the programmes. This is especially important for the practice-based programmes in arts that have to accept candidates with specific skills.

Description and Analysis - Programme 1: Acting (Drama and Film Actor, Music Theatre Actor, Puppet Theatre Actor, Pantomime Theatre Actor) Bachelor's program

Preconditions for admission to the programme are successful completion of the Unified National Exams (2 exams: Georgian and Foreign Language of choice) and Auditions organised by the University. The candidates are also offered the possibility of participation in the national grant competition that covers the tuition fees. For this purpose it is obligatory to take a 3rd exam in the Unified National Examination process (either History, Mathematics, Fine/Applied Arts or Literature).

The Auditions are held prior to the Unified National Examinations, hence the applicant retains the possibility to study on other programmes offered by the higher education institutions in the country if they fail the audition process. Important part of the entrance prerequisites are the auditions that are carried out in three stages: First Creative Tour, Second Creative Tour and an Exam. A successful completion of each stage is required for passing to the next one.

Information about the timing, schedule, design, assecement and other specifics of the Auditions are published well in advance and are clear, fair and in open access for all interested entrants. In addition the University holds consultation meetings for the applicants to make sure that the details are well known to them before the audition process starts. However, the website of the University does not include examples of the tasks given to the entrants. Auditions for the programmes are held in presence of all applicants to additionally insure the fairness and transparency of the process. Additionally, for the purpose of transparency, the results of the Auditions are published on the University website. The entire process of auditions are filmed to ensure that the entrant has a possibility to appeal if he/she is not satisfied with the mark. The Appeal Commission was formed beforehand.

The Auditions designed are modified for the present programme and are now in better compliance with the best practices of the Acting Schools in Europe and US. The entrant now gets a list of 7 writers and 7 poets by the end of the First Creative Tour to prepare a verbal part for the Second Creative Tour. This ensures better competitiveness and fairness in evaluation.

Description and Analysis - Programme 2: Directing of Theatre Bachelor's program

Preconditions for admission on the programme are successful completion of the Unified National Exams (2 exams: Georgian and Foreign Language of choice) and Auditions organised by the University. The candidates are also offered the possibility of participation in the national grant competition that covers the tuition fees. For this purpose it is obligatory to take a 3rd exam in the Unified National Examination process (either History, Mathematics, Fine/Applied Arts or Literature).

The Auditions are held prior to the Unified National Examinations, hence the applicant retains the possibility to study on other programmes offered by the higher education institutions in the country if they fail the audition process. Important part of the entrance prerequisites are the auditions..

As specified in the self-evaluation report the information about the timing, schedule, design, content, evaluation and other specifics of the Auditions are published well in advance and are clear, fair and in open access for all interested entrants. In addition the University holds consultation meetings for the applicants to make sure that the details are well known to them before the audition process starts. For the purpose of transparency, the results of the Auditions are published on the University website. The entrant has a possibility to have the Appeal, if he or she is not satisfied with the evaluation. The Appeal Commission was formed beforehand.

At the same time it should be mentioned that the Experts Group could not find the specifics of the Auditions for the entrants in Drama directing on the website. General Rules of Admission and the Rules of Auditions published on the website of the University do not include the requirements for entrants on this specific programme. The details are not given in the curriculum or in the Self-Evaluation report either. However, the requirements were well explained by the University Administration and students and alumni during the site visit of the Group of Experts.

Description and Analysis - Programme 3: Choreographer of Georgian Dance Bachelor's program

Preconditions for admission on the programme are successful completion of the Unified National Exams (2 exams: Georgian and Foreign Language of choice) and Auditions organised by the University. The candidates are also offered the possibility of participation in the national grant competition that covers the tuition fees. For this purpose it is obligatory to take a 3rd exam in the Unified National Examination process (either History, Mathematics, Fine/Applied Arts or Literature).

The Auditions are held prior to the Unified National Examinations, hence the applicant retains the possibility to study on other programmes offered by the higher education institutions in the country if they fail the audition process. Important part of the entrance prerequisites are the auditions that are carried out in three stages: First Creative Tour, Second Creative Tour and an Exam. A successful completion of each stage is required for passing to the next one.

As specified in the self-evaluation report the information about the timing, schedule, design, content and other specifics of the Auditions are published well in advance and are clear, fair and in open access for all interested entrants. The Rules for the Auditions published on the website of the University give detailed information on specifics of the audition process as well as evaluation criteria. In addition the University holds consultation meetings for the applicants to make sure that the details are well known to them before the audition process starts. For the purpose of transparency, the results of the Auditions are published on the University website. The entrant has a possibility to appeal, if he or she is not satisfied with the evaluation. The Appeal Commission was formed beforehand.

Auditions for the programmes are held in presence of all applicants to additionally insure the fairness and transparency of the process. Additionally, for the purpose of transparency, the results of the Auditions are published on the University website. The entire process of auditions are filmed to ensure that the entrant has a possibility to appeal if he/she is not satisfied with the mark. The Appeal Commission was formed beforehand.

Description and Analysis - Programme 4: Georgian Folk and Sacred Music Conductor bachelor's program

Preconditions for admission on the programme are successful completion of the Unified National Exams (2 exams: Georgian and Foreign Language of choice) and Auditions organised by the University. The candidates are also offered the possibility of participation in the national grant competition that covers the tuition fees. For this purpose it is obligatory to take a 3rd exam in the Unified National Examination process (either History, Mathematics, Fine/Applied Arts or Literature).

The Auditions are held prior to the Unified National Examinations, hence the applicant retains the possibility to study on other programmes offered by the higher education institutions in the country if they fail the audition process. Important part of the entrance prerequisites are the auditions that are carried out in two stages: First Creative Tour and an Exam. A successful completion of the first stage is required for passing to the next one.

As specified in the self-evaluation report the information about the timing, schedule, design, content and other specifics of the Auditions are published well in advance and are clear, fair and in open access for all interested entrants. The Rules for the Auditions published on the website of the University give detailed information on specifics of the audition process as well as evaluation criteria. It also specifies a list of 10 songs that the entrant has to be prepared to present for the exam. The document further specifies that the preference will be given to those entrants who master piano or one of the Georgian folk instruments. Before the auditions start, the University holds consultation meetings for the applicants to make sure that the details are well known to them before the audition process starts. For the purpose of transparency, the results of the Auditions are published on the University website. The entrant has a possibility to appeal, if he or she is not satisfied with the evaluation. The Appeal Commission is formed beforehand.

Auditions for the programmes are held in presence of all applicants to additionally insure the fairness and transparency of the process. Additionally, for the purpose of transparency, the results of the Auditions are published on the University website. The entire process of auditions are filmed to ensure that the entrant has a possibility to appeal if he/she is not satisfied with the mark. The Appeal Commission is formed beforehand.

Programme 4: Georgian Folk- and Sacred Music Conductor- Bachelor's program

The admission prerequisites for the programme take into account the specifics of the programme, they are logically connected to the programme's content, the learning outcome, and the intended qualification; A crucial requirement for teaching in the bachelor's programme is the selection of students based on individual creative-performing skills. By performing various tasks, the entrant demonstrates basic musical performance and creative skills. Before the Unified National Examination, a creative tour is held in two stages: I selection tour and exam, where the candidate's compliance with the prerequisites of knowledge and skills provided by the programme is determined. The terms and procedures of the creative tour have been approved by the Academic Council; the rules and requirements of the Creative Tour held before the Unified National Examinations at the undergraduate academic level of the relevant academic year are public and available - posted on the website. It is of utmost importance that before the exam, the entrant attends mandatory counseling meetings, where the preparatory programme for the creative tour is defined.

During the interview with the programme head and coordinator at TAFU, it was communicated that specific changes will be implemented in the entrance exams for 2024-25. Namely, the entrants are not required to have theoretical knowledge of music. In this case, there is a logical link between the content of the programme and outcome, piano 1, piano 2 and the courses of music theory. It is worth mentioning that the changes should be carried out in the content of the Conducting 1 (namely, playing choral scores should be taken from the Conducting 1, and this alteration will naturally influence the expected outcome.

Description and Analysis - Programme 5: Performing Arts (Analysis of Theory and Practice) - Master's Program

General Preconditions for the admission to the programme are:

● At least Bachelor's degree
● English Language (B-2 level)
● Georgian Language (B-2 level) for foreign applicants.

The entree is not required to take the Unified Graduate Exam. This is an exception that the legislation provides for the performative arts masters degree programmes.

The Self-evaluation document specifies the language proficiency is assessed through the language test held by the University. The language test requirement can be waived if the applicant provides a certificate that specifies his/her language proficiency, or if he/she took one or more courses taught in English on the Bachelor's level.

The example of the English language test was provided upon request by the Experts Group. However, during the interviews with the current students and alumni, the Experts Group, heard that none of the entrants took the language test, or provided any documentation specifying the proficiency in English Language. The students and alumni mentioned the importance of proficiency in a foreign language both for their studies and further career. They stated that they would welcome a course in professional English dealing with specifics of the performance studies. The Experts Group would also like to underline the importance of foreign language for the study process especially in the circumstances were the core books in Georgian are scarce and the students have to turn to the literature in English for their studies and research.

The Georgian language test could not be provided upon request. The University representatives mentioned that they have not yet had a foreign citizen entrant. The test will be designed by the Tbilisi State University Georgian language department if there is such need.

Specific preconditions for the Module 1 - Theatre Directing

- Bachelor's Degree in Theatre Directing or Acting or practical experience in the field;
- Auditions for which the applicant must provide;
  ○ Professional CV ;
  ○ Motivation letter;
  ○ Professional portfolio ;

- After the assessment of the provided documentation, successful applicants are invited to the creative tour which is held in two stages:

  ○ Written examination where the applicant must write a director's script on a specific play
  ○ An interview with the applicant where the commission checks the specific knowledge and skills of the applicant.

The information on the admissions requirements are open to all applicants. The University also provides a list of 30 plays that the applicant must read before the creative tour. The list is published on the website before the selection process starts. List of plays was provided to the Experts Group upon request.

Specific Preconditions for Module 2 - Georgian Dance Choreographer

An Applicant must have:

- Substantial experience in choreography (minimum of 6 years). If the applicant holds a Bachelor's degree in choreography (which is preferred), he/she must provide a formal document stating further 2 years of experience in choreography.
- Audiovisual samples of applicants creative work which illustrates competencies needed for a choreographer

Applicant must complete the audition process for which he/she must provide

- ○ Professional CV
- ○ Motivation letter / essay
- ○ Statement of purpose where the applicant describes professional experience and career expectations

After the assessment of the provided documentation, the applicant is invited to an interview where the commission checks the specific knowledge and skills of the applicant.

Description and Analysis - Programme 6: Speech for Stage Culture (Analysis of Theory and Practice) - Master's Program

Preconditions for the admission to the programme are:

- ● At least Bachelor's degree in Arts or Humanities field or social sciences.
- ● English Language (B-2 level)
- ● Georgian Language (B-2 level) for foreign applicants.
- ● Auditions

The entree is not required to take the Unified Graduate Exam. This is an exception that the legislation provides for the performative arts masters degree programmes.

The Self-evaluation document specifies the language proficiency is assessed through the language test held by the University. The language test requirement can be waived if the applicant provides a certificate that specifies his/her language proficiency, or if he/she took one or more courses taught in English on the Bachelor's level.

The example of the English language test was provided upon request by the Experts Group. However, during the interviews with the current students and alumni, the Experts Group, heard that none of the entrants took the language test, or provided any documentation specifying the proficiency in English Language. The students and alumni mentioned the importance of proficiency in a foreign language both for their studies and further career. They stated that they would welcome a course in professional English dealing with specifics of the performance studies. The Experts Group would also like to underline the importance of foreign language for the study process especially in the circumstances where the core books in Georgian are scarce and the students have to turn to the literature in English for their studies and research.

The Georgian language test could not be provided upon request. The University representatives mentioned that they have not yet had a foreign citizen entrant. The test will be designed by the Tbilisi State University Georgian language department if there is such need.

The basis for enrollment to the programme is a completion of internal auditions for which the applicant must provide:

- ● Professional CV
- ● Motivation Letter/Essay

After reviewing the provided documentation, the applicants will be invited to the interview where the Commission will check the specific knowledge and skills of the applicant.

Description and Analysis - Programme 7: The Art of theatre and cinema dramaturgy (analysis of theory and practice) master's program:

The programme is new. Hence, it does not have enrolled students.

Preconditions for the admission to the programme are:

- At least Bachelor's degree in Arts or Humanities field or social sciences.
- English Language (B-2 level)
- Georgian Language (B-2 level) for foreign applicants.
- Auditions

The entree is not required to take the Unified Graduate Exam. This is an exception that the legislation provides for the performative arts masters degree programmes.

The Self-evaluation document specifies the language proficiency is assessed through the language test held by the University. The language test requirement can be waived if the applicant provides a certificate that specifies his/her language proficiency, or if he/she took one or more courses taught in English on the Bachelor's level.

The basis for enrollment to the programme is a completion of internal auditions for which the applicant must provide:

- Professional CV
- Motivation Letter/Essay
- Professional portfolio

After reviewing the provided documentation, the applicants will be invited auditions that are held in 2 stages:

- Written examination where the applicant's creative thinking and writing skills are assessed
- An interview with the applicant where the commission checks the specific knowledge and skills of the applicant.

Description and Analysis - Programme 8: Theatre Directing (CReative Pedagogy) PhD program

Preconditions for the admission to the programme are:

- At least Master's degree.
- English Language (B-2 level)
- Georgian Language (B-2 level) for foreign applicants.

Neither Self-Assessment report nor Curriculum of the Programme provide any further written information about the preconditions for the admission to the PhD Programme. During the interview with the programme supervisors and University administration, it turned out, however, that the applicant must also go through the interview process where he/she must state their research interests as well as hold a Master's degree in a related field. These requirements are not specified anywhere in the official documentation. However, upon the request from the Experts Group the University additionally provided "Minimal Standard for PhD" where it is specified that the applicant's English language proficiency should be at B-2 level as well as the requirement for an entrance interview.

During the interview, the PhD students confirmed that they took an English Language proficiency test.

Evidences/Indicators

○ Self Evaluation of the Programmes in the cluster;

○ Curricula of the Programmes in the cluster;

○ Rules and Specifics of the Auditions published on the University website www.tafu.edu.ge;

○ General rules of Admission on Bachelor's Programmes published on the University website www.tafu.edu.ge;

○ Interviews with students and alumni;

○ Interviews with Programme Supervisors;

○ Interviews with University Administration;

○ List of plays for the creative tour of the Theatre Directing Module of the Performing Arts (Analysis of Theory and Practice) - Master's Program;

○ Example of Language proficiency test;

○ Minimal Standard for PhD.

○

○

Evaluation

Please, evaluate the compliance of the programme with the component

Programme 1 (Acting (Drama and film actor, Musical theatre actor, Puppet theatre actor, Pantomime theatre actor) -

Programme 2 (Directing of Theatre, BA)   ☐

Programme 3 (Choreographer of Georgian dance - BA)   ☒ ☐ ☐ ☐   **P**rogramme 4 (Georgian Folk- and Sacred Music

Programme 4 (Georgian Folk- and Sacred Music Conductor- -BA)   ☐

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Programme 5 (Performing Arts(Analysis of Theory and Practice) -MA)   ☐

Programme 6 (Performing Art^S(Analysis of Theory and Practice) -MA) ☐

Programme 7 (The Art of theatre and cinema dramaturgy (analysis of theory and practice)

Programme 8 (Directing of Theatre (Creative Pedagogy) - PhD)   ☐

Programme ensures the development of students' practical, scientific/research/creative/performing and transferable skills and/or their involvement in research projects, in accordance with the programme learning outcomes.

Cluster and individual evaluation

Summary and Analysis of the Compliance of the Educational Programmes Grouped in a Cluster with the Requirements of the Standard Component

The scientific and artistic research and creative artistic production are the integral part of the educational process at Cluster Music and Performing Arts and they are in line with all study fields. The programmes ensure development of the practical and research skills of students in different ways. The mandatory modules of the main fields of the study programmes are focused on the acquisition of the necessary knowledge and skills for the profession.The students of all three levels (i.e. BA, MA, PhD) have the opportunity to participate in different masterclasses, workshops and student conferences that are organised and planned in accordance with the learning outcomes of respective programmes. The progression of artistic creativity and research is supervised and evaluated from BA to PhD level of the study. Scientific and artistic standards and methodologies on each study program exist under the Cluster's umbrella. There are established methods to evaluate the results of the artistic creative production as well as the research.

As can be learned from the SAR and related documents as well as from the information obtained during the site visit, there is a significant level of the artistic production and research activity the academic staff carries out. The academic staff created and published "World Theater History" (5 volumes) and they are working on the "Georgian Theater History" volume, which will be published in Georgian and English. Teachers participate in the domestic and international conferences and publish their works which are applicable to the content of courses and study programmes development.

At the interviews on site visit the expert panel learned that the PhD students' articles are published in the journals with help and support of the University. The students of the MA and PhD programmes are encouraged to submit grant proposals and to participate in ERASMUS+ mobility programme, although the number of students who are using those opportunities is still not high.

As a part of the education process the students are from the first year directly involved in the different artistic productions and projects, as well as in various individual or group research projects. The BA, MA and PhD programmes contain courses of Academic writing. The Syllabus "Academic Writing and Research Methods" offers a very solid base for the research and relevant knowledge on methodology. However, it is not possible to see the dissemination of its outcomes in other principal Syllabi. Knowledge acquired through that Syllabus should be implemented in all the Syllabi dealing with artistic or scientific research. It would be also useful to include The Frascati Manual 2015. in the compulsory literature of the Syllabus "Academic Writing and Research Methods".

From the interviews on the site visit the expert panel has been informed that the level of foreign languages knowledge, especially English, is still not adequate for academic and internationalisation purposes.

The SER states, and it was confirmed through the interviews on site, that theoretical and practical components of teaching are organized in accordance with the study level and planned learning outcomes of the programmes. The process is executed through the group and individual forms, studio work, daily training, practical–creative classes and rehearsals. The students participate in the creation of art products and develop professional skills through both theoretical lectures and practical training.

However, as the SER states that Directing of Theatre (Creative Pedagogy) - PhD program aims to implement and introduce new artistic and aesthetic values, new forms and methods into practical activities, significant efforts in strengthening artistic and scientific research capacities should be made. The models of the research still do not assure the rigor in creative practice, artistic research methodology, the production and advancing of knowledge which clearly distinct innovative research on doctoral level from other researches and artistic practices appropriate and already present at BA and MA level.

As the expert panel has been informed during the on-site interviews, the University is a member of The European League of Institutes of the Arts – ELIA, The International Association of Film and Television Schools – CILECT, International Council for Traditional Music – ICTM and World Theatre Education Alliance – WTEA. The same can be found at the university site http://www.tafu.edu.ge/wm.php?page=tdepar_about_en .

The expert panel praises such important internationalization efforts, and would like to add that encouraging individual and institutional membership in International Federation for Theatre Research - IFTR, European Association for Study of Theatre and Performance - EASTAP and Informal European Theatre Meeting - IETM would contribute to study programmes with the most relevant and most recent research and artistic practice resources, as well as with benefits for international conference participation and various grants for the festival attendance or publishing.

Programme 4 - Georgian folk and sacred music conductor (Choirmaster/Regent) Bachelor's programme

The Bachelor's programme for Conductor of Georgian folk and church choir (Choirmaster/Regent) within the framework of mandatory components (provided by the evaluation methods component of the study course) and with extracurricular activities, is designed to provides students with the development of practical-creative skills, as well as their involvement in scientific/research/creative projects. The program mainly serves the development of performing skills, and obviously, significant attention is paid to the practical, creative part. The concerts are held every year to showcase the performing skills of the students, both inside and outside the university. students are involved in various faculty and university-level activities. This is preceded by long and interesting rehearsals, students participate in various competitions and concerts, exchange programmes both in Georgia and abroad. They have achieved significant successes. It is commendable that nearly every course has a research component in the form of a report or a course, which contributes to the development of the research component. In the interviews, it appeared that the University financially supports students' participation in international projects, revealing their potential, including making an audio disc recording. The employment rate and quality of graduates is high, as noted by employers. There is a professor's assistance, which contributes to the education of the future staff. While the programme is relatively new, it is expected to yield even more significant outcomes.

Evidences/Indicators

○   Programme materials;
○   Syllabi;
○   University Self Evaluation Report;
○   Interview results.

Evaluation

Component 2.2. The Development of practical, scientific/research/creative/performing and transferable Skills	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
Programme 1 **Acting (Drama and film actor, Musical theatre actor, Puppet theatre actor, Pantomime theatre actor) - Bachelor's level**	☐	☐x	☐	☐
Programme 2 **Directing of Theatre, Bachelor's level**	☐	☐x	☐	☐
Programme 3 **Choreographer of Georgian Dance, Bachelor's level**	☐	☐x	☐	☐
Programme 4 **Georgian Folk- and Sacred Music Conductor, Bachelor's level**	☐	☐x	☐	☐
Programme 5 **Performing arts (analysis of theory and practice), Master's level**	☐	☐x	☐	☐
Programme 6 **Culture of Scenic Speech (analysis of theory and practice), Master's level**	☐	☐x	☐	☐
Programme 7 **The Art of theatre and cinema dramaturgy (analysis of theory and practice), Master's level**	☐	☐x	☐	☐
Programme 8 **Directing of Theatre (Creative Pedagogy) PhD level**	☐	☐x	☐	☐

2.3. Teaching and Learning Methods

The programme is implemented by using student-centered teaching and learning methods. Teaching and learning methods correspond to the level of education, course/subject content, learning outcomes and ensure their achievement.

Cluster and individual evaluation

Summary and Analysis of the Compliance of the Educational Programmes Grouped in a Cluster with the Requirements of the Standard Component

Various teaching and learning methods are employed across the Bachelor's, Master's, and PhD programs of the cluster. The focus on individual creative performing skills in the Bachelor's programs is commendable, as

it ensures that students with inherent talent and potential are selected and provided with opportunities to develop their artistic abilities to a high professional degree.

The combination of theoretical courses and practical-creative courses in the programs strikes a balance between providing students with a valid humanitarian education and preparing them with the necessary knowledge and skills for their future careers in the arts. This approach facilitates a holistic learning experience that encompasses both academic understanding and practical application.

The range of teaching methods employed in the programs is broad and mostly traditional. Lecture and seminar formats facilitate knowledge transfer and interactive discussions, while practical work, both individual and group-based, promotes hands-on learning and collaboration. E-learning, as an electronic resource for learning, is mentioned among the methods, but the program will benefit from adding innovative types of a) Flipped Classroom Method: 1) Pre-recorded Video Lectures, covering essential concepts, acting techniques, directing principles, and relevant theory. Students can watch these lectures at their own pace before coming to class and then dedicate the classroom time to their discussion; 2) Online Discussions: usage of online discussion forums or platforms to facilitate pre-class discussions. Students can share their thoughts, questions, and reflections on the assigned readings and video lectures; b) Technology-Based Methods: 1) Virtual Rehearsals and Performances: utilizing video conferencing tools or virtual reality platforms to conduct rehearsals and performances remotely. This will be especially useful for long-distance collaborations; 2) Digital Storyboarding and Script Analysis: students can collaboratively work on visualizing scenes, blocking, and exploring different directorial approaches, streamlining the creative process; 3) Online Acting Exercises: creation/usage of interactive online platforms or apps that offer virtual acting exercises, character development tools, and improvisation scenarios. These digital resources can provide students with additional opportunities to practice and refine their acting skills outside of class.; 4) Online Auditions and Casting: conducting virtual auditions and casting processes when necessary, making it convenient for both students and instructors. This approach also prepares students for the digital auditioning practices used in the industry.

The flipped classroom method in Acting/Directing courses will allow students to take ownership of their learning, fosters active engagement, and maximizes the time spent on practical application and collaborative learning, whereas by integrating technology-based methods in teaching acting/directing, educators can embrace innovation, adapt to changing learning environments, and prepare students for the evolving demands of their profession. It offers a unique opportunity to combine the artistry of acting and directing with the versatility and efficiency of modern technology.

The teaching activities relevant to learning methods, represented in the syllabi, include a mix of problem-based learning, cooperative learning, heuristic methods, case studies, brainstorming, role-playing, and situational games. These activities encourage critical thinking, creativity, and active engagement, enriching the learning process.

As the programs advance to the Master's level, the emphasis on developing research, critical, and analytical skills becomes a priority. This focus aligns with the expectations of higher education and prepares students for advanced academic and artistic pursuits. Furthermore, the variety of classes and components, such as

course works, graduation projects, and theoretical and creative project presentations, showcases a diverse assessment and evaluation approach. However, upon careful analysis of the theoretical part of MA theses, it is evident that the students' demonstration of the knowledge and skills acquired through the extensive research component of their program, as well as the rigorous course of Academic writing, fell short of expectations. (For more details, see substandard 1.4. of respective programs.)

Regarding the Ph.D. program in Directing of Theatre (Creative Pedagogy), the emphasis on intensive seminar training and practice-assisting is valuable for doctoral students. These methods allow them to immerse themselves in practical experiences and apply theoretical knowledge to real-world scenarios. The combination of inductive and deductive teaching methods, particularly within specific disciplines, offers a multifaceted approach to problem-solving and research. The use of group work among doctoral students facilitates collaboration and mutual learning, creating a supportive and enriching environment for intellectual and creative growth. The experts regard that the program should encourage interdisciplinary exploration, allowing doctoral candidates to draw insights from various fields such as drama, education, psychology, and philosophy. This approach would enrich their understanding of creative pedagogy and its applications in theatre directing. After the analysis of Ph.D. theses the experts came to conclusion that the program should place a strong emphasis on research, making clear structural and methodological distinction between artistic and scientific research, encouraging candidates to engage in rigorous scholarly work. This involves studying relevant literature, contributing new insights to the field of theatre directing and creative pedagogy. Unfortunately, both examined Ph.D. theses demonstrated the shortage of cutting-edge scientific materials in English or other foreign languages, apart from Russian.

The PhD program should promote international collaborations, encouraging the Ph.D. students to actively participate in international exchange programs. Exposure to diverse cultural perspectives enhances students' understanding of theatre directing and creative pedagogy in a global context. The program should actively promote and facilitate Ph.D. students' pursuit of PhD grants, available through sources such as the Rustaveli Foundation or various reputable international organizations. Encouraging and supporting students in seeking external funding opportunities can have significant benefits for both the individuals and the program as a whole.

The experts also noticed that often, courses that span several semesters tend to mechanically repeat the same set of learning and teaching methods without efficiently demonstrating a step-by-step progression from initial to advanced knowledge and skills. (For further details, see substandard 1.5) Moreover, while examining the teaching/learning methods of the course "Adaptation of Literary Texts in the Theatre (Theoretical and practical aspects)," the experts found them identical to those of the course "Adaptation of Literary Texts in the Theatre" (Acting, BA). It is evident that courses, irrespective of certain similarities in their content, must refrain from employing identical methods in both BA and Ph.D. levels. Such lack of differentiation fails to cater to the diverse needs and expectations of students at varying academic levels.

To implement and integrate various teaching methods effectively, faculty members must undergo continuous professional development. Training workshops, seminars, and opportunities for pedagogical growth should

be provided to faculty to enhance their teaching practices and keep them abreast of innovative methodologies.

If necessary, description and analysis according to the education programmes

Description and Analysis - Programme 4: Georgian Folk and Sacred Music Conductor bachelor's program

The teaching-learning methods are selected taking into account the specifics of the programme components and the student's individual skills (especially in the main musical disciplines) and are indicated in the syllabi. The methods used in the programme component ensure the achievement of the outcomes planned by the component, whereas the unity of the methods used in all components ensures the overall achievement of the outcomes planned by the programme.

Teaching methods are diverse and include:

individual work that takes place in special disciplines: conducting 1-7, vocal-choir technique 1-6, piano 1-6, folk instruments 1-6; The student develops his/her performance skills directly under the supervision of a professor. Teaching is focused on the potentiality of a student, and the learning process is carried out in accordance with the development of the creative abilities of each student.

Group work is an important component for the future conductor and these skills are developed through the following courses: Choir 1-7, Georgian folk song 1-7, church chant 1-7, solfeggio 1-3.

The following methods are used for learning the general musical and theoretical courses of the educational programme: explanatory, written work, induction, and deduction methods; practical, demonstration, analysis, and action-oriented teaching methods contribute to the formation of the ability to apply knowledge in practice; by discussion/debate, using verbal and written methods, the student will be able to analyze problems, make appropriate decisions and draw conclusions; group work, debate, role-playing, verbal, presentation methods are used to develop communication skills.

The teaching-learning methods are appropriate for the undergraduate level, they correspond to the course content and ensure the achievement of syllabus-oriented learning outcomes.

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Evidences/Indicators

○   SER;

○   Syllabi;

○   Outcomes of the site interviews;

○   Program materials.

Evaluation

Please, evaluate the compliance of the programmes with the component

Programme 1 Acting

Programme 2 **D**irecting of Theatre, BA   ☐X

Programme 3 ᶜhoreographer of Georgian Dance, BA   ☐X ☐ ☐ ☐   **P**rogramme 4 ᴳeorgian Folk- and Sacred Music Conductor,

Programme 4 ᴳeorgian Folk- and Sacred Music Conductor, BA   ☐X

Programme 5 **P**erforming arts (analysis of theory and practice), MA ☐X

Programme 6 ^C**ulture of Scenic Speech (analysis of theory and practice), MA**   ☐X

Programme 7 **T**he Art of theatre and **c**inema dramaturgy (analysis of theory and practice), MA □X □ □ □ **P**rogramme 8

Programme 8 **D**irecting of Theatre (Creative Pedagogy) Ph.D. □

Student evaluation is conducted in accordance with the established procedures. It is transparent, reliable and
complies with existing legislation.

Cluster and individual evaluation

Summary and Analysis of the Compliance of the Educational Programmes Grouped in a Cluster with the

Requirements of the Standard Component

In programmes grouped in a cluster, special attention is paid to student evaluation. student evaluation is carried out per Order 3, January 5, 2007, of the Minister of Education and Science of Georgia "On approval of the rules for calculating credits for higher education programs", and the regulatory rule of the educational process of the LEPL Shota Rustaveli Theatre and Film Georgia State University. The ECTS evaluation system is defined in the programs, and the detailed assessment components, forms, and methods are included in the syllabi.

In case of all programs grouped in the cluster the evaluation system is presented in a clear, logical way. It is available to students and applied on a regular basis. There are small differences between the programs which grow out of program differences, different number of classes, different number of ECTS points and the research component in case of doctoral program. All student evaluation is compliant with state regulations in this matter.

While most syllabi meticulously outline the grading criteria for midterm and final exams, they often fall short in clearly specifying essential details. These details include the scope of content to be tested, the breadth of topics students are expected to cover, the format of exams (oral or written), and the appropriate placement of components like written papers (referat) within the overall scoring framework. Occasionally, these syllabi mechanically adhere to the general university evaluation framework without tailoring it to their distinct content and objectives.

Bachelor's programs

Grading scheme and grade distribution guidance:

The credit receiving is possible only from the students' learning determined by Syllabus. Maximum grading scale is 100 points. The system of grading scale consists of five positive and two types of negative points.

91-100   excellent (A)

81-90   very good (B)

71–80   good (C)   61–70   medium (D)

61–70   medium (D)

51–60   satisfactory (E)

41–50   not satisfactory (FX) student is allowed

0–40	failed (F) student should take the course again

The assessment components are used within the program's courses: various activities in classes, participation in seminar/practical work, reports, presentations, mid-term evaluations, final exams, and other assessments made during the course. The criteria for evaluating practical work within the framework of Bachelor's and master's programs, combined in the cluster, are different due to sectoral specifics and are detailed in the content of the educational program. The final evaluation of the course is divided into two parts and Implies the sum of intermediate and final evaluations. Out of the 100-point evaluation of the course, General scheme of student scores within the framework of Bachelor's programs of Performing Arts in the cluster:

#	Evaluation form	BA point
1	Attendance Involvement	20
2	creative activity	20
3	Mid-term exam	20
I	Intermediate assessment / total	60
II	Final evaluation / exam	40
III	Final semester evaluation	100

Minimum thresholds:
· Midterm exam-not less than 9 points (out of 20 points)
· Intermediate grade - not less than 24 points (out of 60 points)
· Final exam-not less than 17 points (out of 40 points)

Special emphasis is placed on formative assessment so that the student can use the comment for improvement. As we were told during the interviews, students are informed about the evaluation results promptly in the e-system of assessment of TAFU   HYPERLINK "https://tafu1.ini.ge/" https://tafu1.ini.ge/

Students are provided with a course syllabus at the start of their studies, so they are well acquainted with the evaluation methods used in each course.

During the interviews, the quality assurance representative stated that there are changes in some syllabi
because of student feedback.

Through the interviews, it was established that the lecturers actively use the formative assessments, inform students about the strengths and weaknesses of the received assessment, provide counseling, etc. The students mentioned that they often received verbal comments individually.

The University operates an assessment appeals mechanism that is familiar to programme students and academic staff but is rarely used. The procedure for appealing evaluation results is introduced to students at the beginning of the academic year. During the interviews, students and alumni were asked about the examples of assessment appealing but no one could

remember even a single case.

The University has plagiarism detection programme "Plagiat.pl Sp z o.o. LLC". According to the Plagiarism prevention, detection, and response rules, if plagiarism is found in a written assignment created within the educational or research components at all levels of academic education, the course lecturer is entitled to reject the written assignment without evaluation and to inform the dean of the faculty about it.

Description and Analysis - Programme 1 (Acting (Drama and film actor, Musical theater actor, Puppet theater actor, Pantomime theater actor) (BA));

Bachelor's Thesis is assessed by the master teacher and the qualification commission together with a maximum of 100 points (positive minimum limit is 51 points).

From this, a maximum of 40 points (minimum 17) is written by the acting teacher of the training course, according to the work done during the eighth semester. And the commission evaluates the work with a maximum of 60 points (minimum 25).

Teacher of the basic course of acting skills   40   Commission   60   Total   100

Commission	60
Total	100

The maximum 40-point assessment by the teacher of the mastery of actor training course of the bachelor's thesis is presented with the following ratio of points:

Student attendance/activity   10   5   Mid-semester evaluation   10   5   Pre-defense

Mid-semester evaluation   10   5   Pre-defense exam   20   9
Pre-defense exam   20   9

Student attendance/activity   10   5   Mid-semester evaluation   10   5   Pre-defense
e
x
a
m

Student attendance/activity   10   5   Mid-semester evaluation   10   5   Pre-defense
Mid-semester evaluation   10   5   Pre-defense exam   20
Pre-defense exam   20

The qualifying creative/performance work is evidence of the student's acquired knowledge, skills,
demonstration of the quality of the qualification and achievement of the learning outcomes of the program.

Master's programs

MA student's assessment is carried out by the ECTS system, according to the university's assessment
regulation. Educational programme includes 120 ECTS credits (1 credit - 25 hours).

Student assessment includes the rules and procedures for the assessment of master's theses, which are regulated by the "Regulations of the master's degree".
Master's thesis and oral master's exam/thesis defence are evaluated with a 100-point system. The assessment of the final exam/defence is carried out by the members of the special commission/examiners in a closed session immediately after the exam/defence.

General scheme of student scores within the framework of Master's programs of Performing Arts in the cluster:

1. Attendance-Involvement

2. Creative activity

3. Mid-term exam   20   I   Intermediate assessment / total

I   Intermediate assessment / total

II   Final evaluation / exam

III   Final semester evaluation

Minimum thresholds:
- Midterm exam-not less than 9 points (out of 20 points)
- Intermediate grade - not less than 24 points (out of 60 points)
- Final exam-not less than 17 points (out of 40 points)

If necessary, description and analysis according to the education programmes

Description and Analysis - Programme 5 (Performing arts (analysis of theory and practice) Master's Program)

Performing arts (analysis of theory and practice) - The master's program curriculum is built with the ECTS system and provides 4 semesters of teaching – 120 credits, of which 40 credits come from research skills development and development, and 80 – training disciplines.

120 credits are distributed as follows:
- 40 ECTS credit is provided for the mandatory courses of the specialty module;
- General University Courses and Other Activities – 45 ECTS Credit;
- Qualification paper - 20 ECTS credits;
- Elective courses – 15 ECTS credit;

Before choosing a master's thesis, the student must have passed:

The prerequisite for admission to the research and practical (creative project-performance) component of the theatre directing program for students is to take all compulsory courses included in the professional block, as well as general university courses and implement the activities provided by the program. Passing these courses will help students to identify research interests, formulate research issues and implement creative project/performance.

The student must have passed compulsory courses of the professional block and general

Paper on art literature in foreign language

Academic writing and research methods

Mastery module of theatre directing/or choreographing I

Course thesis/creative project   5

Mastery module of theatre directing/or choreographing II   5

Conference report/Preparation of a magazine publication   5   No prerequisites   III   Creative

Creative practical block   ECTS

To implement a practical, creative project performance, the student must have completed all

Mastery module of theatre directing/or choreographing I

Course thesis/creative project   5

Mastery module of theatre directing/or choreographing III   5

Demonstration lecture- presentation   10

The Master's thesis

Master's thesis on performing direction represents a combination of creative product and theoretical/written work. The joint evaluation of both components of the master's thesis (creative product and theoretical/written thesis) of the Performing direction should be carried out on a one-time basis according to the field evaluation criteria with a 100-point system, with the following point's ratio: Creative product - 70 points (minimum margin of positive evaluation - 37 points); Written (theoretical) work - 30 points (minimum margin of positive evaluation - 14 points) Evaluation of the master's thesis is carried out individually by the members of the master's thesis defence commission. The final evaluation is determined by the arithmetic average of the obtained points. The final evaluation of the master's thesis is based on a 100-point system, which implies five types of positive assessment.

In case of a negative evaluation of the master's project/thesis, the master's student makes semester administrative registration in an additional semester and is given the right to present a new master's project/thesis.

Description and Analysis - Programme 6 (Culture of Scenic Speech (analysis of theory and practice) Master's Program)

Master's program Speech Culture (analysis of theory and practice) curriculum is built on ECTS system and provides 4 semesters - 120 credits and includes 5 main components.
40 ECTS are provided for compulsory specialty
courses 20 ECTS General University
compulsory courses
35 ECTS for research component (supervised by program/master group advisor or agreed with them, by other professors, assoc. professor, assist. professor, scientist. personnel):
‒ Paper on art literature in the foreign language
‒ Course thesis/creative project
‒ Conference report/ Preparation of a magazine publication
‒ Master's thesis
35 ECTS for practical/creative component (supervised by program/master group advisor or agreed with them, by other professors, assoc. professor, assist. professor, scientist. personnel):

- Demonstration lecture-presentation (led by the head of the program or research component)
- Course thesis/creative project
- Master's thesis

'Coursework (5 ECTS) and master's thesis (20 ECTS) for performing creative direction are practical/creative products, as well as academic work performed as a result of independent research. The course thesis is completed in the second semester, and the master's thesis is completed at the final stage of the master's educational program.
15 ECTS for optional courses.

The Master's thesis
In order to fully master the master's program, it is necessary to learn all components, complete compulsory program assignments, demonstration and defense of qualification work (creative activity). Master's thesis of performing direction represents a combination of creative product and theoretical/written work.

The main criteria for evaluating the Graduate-Master's-qualification thesis is how much the graduate meets the theoretical and practical knowledge and skills necessary for the speech specialist, which is reflected in the following indicators:

The theoretical/written work of the performing direction should be substantially related to the creative product and must necessarily contain an analytical assessment of the practical part (creative product).

- The main structural and technical parameters of theoretical/written work are determined by the "standard of written work."
- Also, the content, the specific structural and technical side of the theoretical/written work of the
performing direction should be performed taking into account the sectoral standards:
- The maximum volume of the theoretical/written work of the performing direction, without annexes
  - 20 pages;

Creative product evaluation criteria

#	Criteria	Maxi
1	Aesthetic visual side	25

1.2. Possession of tempo–rhythm, musical tact, breathing regulations, and presentation

1.3. Vocal data and plastic   5   1.4.   Adherence to style and aesthetic

1.4. Adherence to style and aesthetic standards   5   2.   Professional mastery

2. Professional mastery side   30

| 2 | Professional mastery side | 30 |

2.2. Artistry   5   2.3.   The originality of the created face   5   2.4.   Ability to

2.3. The originality of the created face

2.4. Ability to improvise   5   2.5.   Artistic conversion skills
2.5. Artistic conversion skills

3. Spectacularness – presentability   15

| 3 | Spectacularness – presentability | 15 |

Total: 70

Criteria for evaluating written (theoretical) work

1   Technical part   6   1.1.   Adherence to the standards of scientific

1.2.   Structural integrity   2   1.3.   Linguistic and stylistic fluency   2   2.   Content

1.3.   Linguistic and stylistic fluency   2   2.   Content part   18

2.   Content part   18

2.	Content part	18

2.2. Knowledge of professional terminology   2   2.3.   Knowledge of the laws of

2.3. Knowledge of the laws of dramaturgy   3   2.4.   Artistic style
2.4. Artistic style

2.5. Ability to form a story, plot, genre, and order of events

2.6. Diversity of the sources used   2   3. Presentability   6

3. Presentability   6

| 3 | Presentability | 6 |

3.2. Ability to answer the question   4   Total:

   Total:

Description and Analysis - Programme 7 (The Art of theatre and cinema dramaturgy (analysis of theory and practice) Master's Program)

The Master's program The Art of theatre and cinema dramaturgy (analysis of theory and practice) curriculum is built on ECTS system and provides 4 semesters - 120 credits and includes 5 main components.

40 ECTS are provided for compulsory specialty
courses 20 ECTS General University
compulsory courses
35 ECTS for research component (supervised by program/master group advisor or agreed with them, by other professors, assoc. professor, assist. professor, scient. personnel):
- Paper on art literature in the foreign language
- Course thesis/creative project
- Conference report/ Preparation of a magazine publication
- Master's thesis
35 ECTS for practical/creative component (supervised by program/master group advisor or agreed with them, by other professors, assoc. professor, assist. professor, scient. personnel):

- Demonstration lecture-presentation (led by the head of the program or research component)
- Course thesis/creative project
- Master's thesis

* Coursework (5 ECTS) and master's thesis (20 ECTS) for performing creative direction are practical/creative products, as well as academic work performed as a result of independent research. The course thesis is completed in the second semester, and the master's thesis is completed at the final stage of the master's educational program. 15 ECTS for optional courses

Evaluation criteria for Master's thesis:

In order to fully master the master's program, it is necessary to learn all components, complete compulsory program assignments, presentation and defence of qualification work (creative project - play, scene) (see below).

The main criteria for evaluating the Graduate-Master's-qualification thesis is how much the graduate meets the theoretical and practical knowledge and skills necessary for the theatre and film playwright, which is reflected in the following indicators:

1. Has knowledge of theatre and film art research methods;
2. The relevance of the work is highlighted;
3. The main purpose, idea, and task of the work are defined;
4. A review and analysis of the literature on the issue is conducted (at the academic level of the master's degree);
5. Has the appropriate argumentation;
6. The research component is completed (on master's academic level);
7. Demonstrates critical thinking;
8. The visual component is accompanied (presentation);
9. The unified analytical and creative concept is created;
10. Has copyright individuality.

Before choosing a master's thesis, the student must have passed:

The prerequisite for admission to the research and practical (creative project) component of the program is to take all compulsory courses included in the professional block, as well as general university courses, and implement the activities provided by the program. Passing these courses will help students to identify research interests, formulate research issues and comprehensively implement creative project-script/play performance.

Description and Analysis - Programme 8 (**Directing of Theatre (Creative Pedagogy) Doctoral Program**)

The student assessment in the programme has multi-component, objective and provides an assessment of specific course goals and learning outcomes. The assessment criteria are written for each syllabus individually. Intermediate and final evaluation forms are used in the evaluation of both the study and the research component of the program.

The final assessment is generally distributed according to the

following scheme: I attendance-activity-maximum 15 points
I assignments, seminars-maximum 25
points III intermediate check-
maximum 20 points IV final exam-
maximum 40 points
Final assessment-maximum 100 points

The Doctoral programme consists of educational (Learning) and research

components. Learning component: 60 credits.

The scientific-research component of the Doctoral program, which the doctoral student completes
before completing the thesis, includes the following successive stages:

Year	component

	a) work on relevant sources of the research	
	b) Submission of translation of foreign language literature relevant to the research topic (preparation of abstract)	
	c) Annual work - dissertation project	
Year II	a) Working on a research topic	
	b) Annual paper	
	a) Working on a research topic	
	b) Work on the final version of the thesis	
	c) Thesis defense	

For the evaluation of the dissertation, the sectoral collegium uses the following scheme:

a) Excellent (summa cum laude) excellent work;
b) Very good (magna cum laude) an outcome that exceeds the requirements in all way;
c) Good (cum laude) an outcome that exceeds the requirements;
d) Satisfying (bene) A mid-level work that meets the basic requirements
e) Sufficient (rite) – an outcome which, despite the shortcomings, still meets the requirements;
f) Unsatisfactory (insufficient) – Unsatisfactory level of work that does not meet the requirements due to significant shortcomings in it;
g) Fail (sub omni canone) – an outcome that fully does not meet the requirements.
The members of the sectoral collegium evaluate the dissertation anonymously with a grading system. For the final evaluation of the dissertation the secretary of the departmental collegium does the arithmetic average of points, which compares with the Latin evaluation according to the following scheme:

Positive evaluation:

● 91-100 points is the grade (summa cum laude) (Excellent);
● 81-90 points is the grade (magna cum laude) (Very good);
● 71-80 points is the grade (cum laude) (Good);
● 61-70 points is the grade (bene) (Satisfying);
● 51-60 points is the grade (rite) (Sufficient);
Negative evaluation:

● 41-50 points is the grade (insufficienter) (Unsatisfactory);
● 40 or less point is grade (sub omni canone) (completely unsatisfactory - fail).

In case of receiving a positive evaluation, the doctoral student is awarded the academic degree of doctor. In case of a completely unsatisfactory evaluation, the doctoral student loses the right to submit the same dissertation.

During the teaching process, the PhD student constantly receives feedback from the professors about the research and improvement of the results. The dissertation is prepared in

accordance with the specified rules "Minimum standard for Ph.D". Doctoral papers produced at the University are checked for plagiarism by the programme "Plagiat.pl Sp z o.o. LLC".

Description and Analysis - Program 1 (Acting (Drama and film actor, Musical theater actor, Puppet theater actor, Pantomime theater actor) (BA))

The key marker of the course's ultimate achievements is its evaluation system. Regrettably, several syllabi lack precise and well-defined information in this regard. Many of them merely adhere to the university's established evaluation framework and its accompanying criteria, often omitting explicit details about the composition and substance of the examinations. For instance, courses in Philosophy, Psychology, Creative psychology, Academic Writing; History of American Theatre from the beginning to the XX c.; Adaptation of Literary Texts in the Theatre; Stage Metaphor; History of World Music; Brief History of Puppet Theatre; History of Georgian Art; A structure of Drama, and others offer the following evaluation for Midterm and Finals:

"Mid-term exam (20 points)

1. 19-20 points: the student understands the subject profoundly, conveys it in sequence and concisely. The terminology is correct, a thorough knowledge of basic and additional literature and the ability to use it can be seen.

2. 16-18 points: the answer is complete, but inconsistent, terminologically partially correct, he/she is well versed in the subject, there is no essential mistakes. Knowledge of basic literature can be seen.

3. 13-15 points: the answer shows that doctorate student has mastered the material provided by the program and conveys it without fundamental mistakes, although there are some mistakes and minor inaccuracies. He/she is familiar with the basic literature.

4. 9-12 points: the answer shows an average level of knowledge of the issue, the answer is not complete, there are a few mistakes. The terminology is deficient, conveying is inconsistent.

5. 5-8 points: the answer shows clarity in the issue, although the answer is incomplete, mistakes are detected, conveying is inconsistent.

6. 0-4 points: the answer is unsatisfactory, he/she does not know the terminology, the answer is fundamentally wrong, he/she conveys only separate fragments of the material relevant to the issue, he/she is not familiar with the literature.

Final exam (40 points)

1. 36-40 points: the student understands the subject profoundly, conveys it in sequence and concisely. The terminology is correct, a thorough knowledge of basic and additional

literature and the ability to use it can be seen.

2. 31-35 points: the answer is complete, but inconsistent, terminologically partially correct, he/she is well versed in the subject, there is no essential mistakes. Knowledge of basic literature can be seen.

3. 25-30 points: the answer shows that doctorate student has mastered the material provided by the program and conveys it without fundamental mistakes, although there are some mistakes and minor inaccuracies. He/she is familiar with the basic literature.

4. 19-24 points: the answer shows an average level of knowledge of the issue, the answer is not complete, there are a few mistakes, the terminology is deficient, conveying is inconsistent.

5. 11-18 points: the answer shows clarity in the issue, although the answer is incomplete, mistakes are detected, conveying is inconsistent.

6. 0-10 points: the answer is unsatisfactory, he/she does not know the terminology, the answer is fundamentally wrong, he/she conveys only separate fragments of the material relevant to the issue, he/she is not familiar with the literature."

The syllabi never mention how many topics are evaluated during the exams, are the exams oral/ written. The distribution of points implies that the exam encompasses only a single theoretical question, a scenario that does not seem optimal. To foster clarity and consistency, it is recommended that these courses provide comprehensive details about the composition, nature, and criteria of both the Midterm and Finals evaluations. By doing so, students can have a clear understanding of the expectations and parameters of their assessments, contributing to a more effective and equitable evaluation process. During the site interviews, several lecturers clarified their approach to conducting midterms and finals in an understandable and satisfactory manner. However, in order to prevent any potential confusion, it's advisable to thoroughly document all these aspects within the syllabi.

Description and Analysis - Program 2 (Directing of Theatre (BA);

4) The key marker of the course's ultimate achievements is its evaluation system. Regrettably, several syllabi lack precise and well-defined information in this regard. Many of them merely adhere to the university's established evaluation framework and its accompanying criteria, often omitting explicit details about the composition and substance of the examinations. For instance, courses in Philosophy, Psychology, Creative psychology, Academic Writing; History of American Theatre from the beginning to the XX c.; Adaptation of Literary Texts in the Theatre; Stage Metaphor; History of World Music; Brief History of Puppet Theatre; History of Georgian Art; A structure of Drama, History of Costume, History of World Art, and others offer the following evaluation for Midterm and Finals:

"Mid-term exam (20 points)
7. 19-20 points: the student understands the subject profoundly, conveys it in sequence and concisely. The terminology is correct, a thorough knowledge of basic and additional literature and the ability to use it can be seen.
8. 16-18 points: the answer is complete, but inconsistent, terminologically partially correct, he/she is well versed in the subject, there is no essential mistakes. Knowledge of basic literature can be seen.
9. 13-15 points: the answer shows that doctorate student has mastered the material provided by the program and conveys it without fundamental mistakes, although there are some mistakes

and minor inaccuracies. He/she is familiar with the basic literature.

10.9-12 points: the answer shows an average level of knowledge of the issue, the answer is not complete, there are a few mistakes. The terminology is deficient, conveying is inconsistent.

11. 5-8 points: the answer shows clarity in the issue, although the answer is incomplete, mistakes are detected, conveying is inconsistent.

12. 0-4 points: the answer is unsatisfactory, he/she does not know the terminology, the answer is fundamentally wrong, he/she conveys only separate fragments of the material relevant to the issue, he/she is not familiar with the literature.

Final exam (40 points)

7. 36-40 points: the student understands the subject profoundly, conveys it in sequence and concisely. The

terminology is correct, a thorough knowledge of basic and additional literature and the ability to use it can be seen.

8. 31-35 points: the answer is complete, but inconsistent, terminologically partially correct, he/she is well versed in the subject, there is no essential mistakes. Knowledge of basic literature can be seen.

9. 25-30 points: the answer shows that doctorate student has mastered the material provided by the program and conveys it without fundamental mistakes, although there are some mistakes and minor inaccuracies. He/she is familiar with the basic literature.

10. 19-24 points: the answer shows an average level of knowledge of the issue, the answer is not complete, there are a few mistakes, the terminology is deficient, conveying is inconsistent.

11. 11-18 points: the answer shows clarity in the issue, although the answer is incomplete, mistakes are detected, conveying is inconsistent.

12. 0-10 points: the answer is unsatisfactory, he/she does not know the terminology, the answer is fundamentally wrong, he/she conveys only separate fragments of the material relevant to the issue, he/she is not familiar with the literature."

The syllabi never mention how many topics are evaluated during the exams, are the exams oral/written. The distribution of points implies that the exam encompasses only a single theoretical question, a scenario that does not seem optimal. To foster clarity and consistency, it is recommended that these courses provide comprehensive details about the composition, nature, and criteria of both the Midterm and Finals evaluations. By doing so, students can have a clear understanding of the expectations and parameters of their assessments, contributing to a more effective and equitable evaluation process. During the site interviews, several lecturers clarified their approach to conducting midterms and finals in an understandable and satisfactory manner. However, in order to prevent any potential confusion, it's advisable to thoroughly document all these aspects within the syllabi.

The experts also noted a certain discrepancy between the task of Midterm/Final exams and their evaluation in the course of "Speech": e.g.

Form of evaluation - midterm exam

Evaluation component - production of correct mixed-diaphragmatic breathing, preparation of the articulatory apparatus for the act of speech.

0	The work is not presented / not announced
1-8	The work is incomplete, the plot is amorphous. Performance quality is low. There is no logic to the development of events.
9-11	The work shows the imagination of the student, the story is formed. (plot), but the quality of the performance and the form of the etude should be refined, and the logic of the development of events and actions should be clarified.

Evaluation method - demonstration of the work and

participation in it Evaluation criteria:

12-14	The student's imagination can be seen in the work, the story is formed. The performance quality of the etude is satisfactory, but the form and genre specifics need to be refined. The development and action of events is more or less logical.
15-17	The work is notable for its narrative clarity. The student's creative thinking is visible. The performance quality is high. The student's plasticity, gesture and
18-20	The form, content, expressiveness, genre specificity of the work fully comply with the creative requirements. An original vision and strongly distinguished individualism can be seen. The logic of the development of events and actions is meticulously accurate.

The evaluation criteria seem mostly focused on performing skills, than on speech characteristics that, presumably, is checked during the exam. Experts do understand, that the component of acting will be including in this evaluation, but it should not overshadow the main component of evaluation.

The final exam assignment in Fundamentals of Dramaturgy II presents a couple of discrepancies. Firstly, the assignment instructs students to work on the translation of an episode from a play in a foreign language, but the program focuses on teaching English as the only foreign language. Additionally, the curriculum doesn't encompass even the basics of literary translation. The assigned task may not accurately evaluate the knowledge and skills acquired by students during the course. A more effective approach to assessment would be to design an exam that reflects the core content of the Fundamentals of Dramaturgy II course.

The syllabi in Theatre Directing; Fundamentals of Dramaturgy; Basics of Actor; Play Musical Decoration I-II; Stage Technologies should provide the breakdown rubrics for the following points:

Once more, the interviews have underscored that the allocation of these points does not present an actual problem, However, it's evident that the syllabi lack clarity in this regard, necessitating comprehensive documentation of this component.

Description and Analysis - Program 3 (Choreographer of Georgian Dance (BA))

4) The key marker of the course's ultimate achievements is its evaluation system. Regrettably, several syllabi lack precise and well-defined information in this regard. Many of them merely adhere to the university's established evaluation framework and its accompanying criteria, often omitting explicit details about the composition and substance of the examinations. For instance, courses in World and Georgian Music History; History of Georgian Theater; Symbols in Art; Human Resource management; History of the Costume; History of World and Georgian literature; Philosophy, and others offer the following evaluation for Midterm and Finals:

"Mid-term exam (20 points)

13. 19-20 points: the student understands the subject profoundly, conveys it in sequence and concisely. The terminology is correct, a thorough knowledge of basic and additional literature and the ability to use it can be seen.

14.　16-18 points: the answer is complete, but inconsistent, terminologically partially correct, he/she is well versed

in the subject, there is no essential mistakes. Knowledge of basic literature can be seen.

15.　13-15 points: the answer shows that doctorate student has mastered the material provided by the program and conveys it without fundamental mistakes, although there are some mistakes and minor inaccuracies. He/she is familiar with the basic literature.

16. 9-12 points: the answer shows an average level of knowledge of the issue, the answer is not complete, there are a few mistakes. The terminology is deficient, conveying is inconsistent.

17.　5-8 points: the answer shows clarity in the issue, although the answer is incomplete, mistakes are detected, conveying is inconsistent.

18.　0-4 points: the answer is unsatisfactory, he/she does not know the terminology, the

answer is fundamentally wrong, he/she conveys only separate fragments of the material relevant to the issue, he/she is not familiar with the literature.

Final exam (40 points)

13. 36-40 points: the student understands the subject profoundly, conveys it in sequence and concisely. The terminology is correct, a thorough knowledge of basic and additional literature and the ability to use it can be seen.

14.   31-35 points: the answer is complete, but inconsistent, terminologically partially correct, he/she is well versed in the subject, there is no essential mistakes. Knowledge of basic literature can be seen.

15.   25-30 points: the answer shows that doctorate student has mastered the material provided by the program and conveys it without fundamental mistakes, although there are some mistakes and minor inaccuracies. He/she is familiar with the basic literature.

16. 19-24 points: the answer shows an average level of knowledge of the issue, the answer is not complete, there are a few mistakes, the terminology is deficient, conveying is inconsistent.

17. 11-18 points: the answer shows clarity in the issue, although the answer is incomplete, mistakes are detected, conveying is inconsistent.

18. 0-10 points: the answer is unsatisfactory, he/she does not know the terminology, the answer is fundamentally wrong, he/she conveys only separate fragments of the material relevant to the issue, he/she is not familiar with the literature."

The syllabi never mention how many topics are evaluated during the exams, are the exams oral/ written. The distribution of points implies that the exam encompasses only a single theoretical question, a scenario that does not seem optimal. To foster clarity and consistency, it is recommended that these courses provide comprehensive details about the composition, nature, and criteria of both the Midterm and Finals evaluations. By doing so, students can have a clear understanding of the expectations and parameters of their assessments, contributing to a more effective and equitable evaluation process. During the site interviews, several lecturers clarified their approach to conducting midterms and finals in an understandable and satisfactory manner. However, in order to prevent any potential confusion, it's advisable to thoroughly document all these aspects within the syllabi.

The evaluation system employed in both Georgian Dance I-VII and Theory and Methodology of Georgian Dance shares an identical approach, relying on a fraction-based grading system. While the intention to comprehensively cover various aspects of student performance is evident, the complexity of the evaluation breakdown raises certain concerns regarding its practicality and overall effectiveness.

The extensive list of evaluation criteria, which encompasses elements such as "executive memory," "rhythmicity," and "assured reasoning," may appear to delve into an overly detailed assessment of student capabilities. This level of granularity could potentially burden evaluators with the task of meticulously examining each criterion, prompting questions about whether such meticulousness truly enhances the educational experience.

The notion of a "positive evaluation" that only considers specific criterion numbers, despite all

criteria being listed, introduces an additional layer of intricacy. This approach could possibly create confusion for students and raises queries about its underlying logic, potentially complicating the interpretation of final scores.

Furthermore, the assignment of distinct point values to each criterion could pose challenges. This assumption implies that all criteria possess equal weight in evaluating student performance, which may not necessarily hold true.

In sum, the evaluation process might benefit from a streamlined approach that centers on key learning objectives and prioritizes a more focused set of criteria. By doing so, the assessment process could become more efficient and equitable, ensuring a balanced evaluation that aligns more effectively with the learning goals of the students.

Description and Analysis - Program 4 (Georgian Folk- and Sacred Music Conductor (BA))

Describe, analyze and evaluate the compliance of the education programme with the requirements of the component of the standard, based on the information collected through the self-evaluation report (SER), the enclosed documents and site-visit;

The unified procedure for assessing the achievements of the student within the Bachelor programme "Georgian Folk   and

Church Choir Conductor (Choirmaster/Regent)" is determined by the regulation of the educational process developed by Shota Rustaveli Theatre and Film Georgia State University (TAFU). The student assessment system is multi-component and combines assessment forms, methods and assessment criteria by which a particular assessment is measured. Evaluation of the student is carried out according to the credit system (100% (points), by the principle of ranking positive points and accumulating credits. The student is evaluated according to how well s/he mastered the course provided by the program. The student is evaluated throughout the semester on the basis of the practical assignments and written (abstract) works, the results of individual and group work performed by the student are also evaluated. The student is also assessed by attendance/involvement in learning activities during the semester, s/he is also assessed on the basis of midterm and final exams, on the basis of his/her participation in the coursework, and qualifying project on creativity. The attached syllabi outline the assessment methods and criteria, which are determined by the content of the training course and are focused on the achievement of learning outcomes; the given methods and criteria are based on the general student grading scheme developed within the Bachelor and Master programmes of Performing Arts united in the cluster:

In all syllabi 20 points that are allocated to the midterm exam, are described; however, the distribution and criteria of 20-20 points for attendance/participation and creative activity are not given in the syllabi. Each should be clearly written in the syllabus.

The evaluation criteria of the practical work within the Bachelor's programme " Georgian Folk and Church Choir Conductor
 (Choirmaster/Regent)" - are different depending on the specifics of the field and are described in detail in the content of   the   educational
                                   program. The programme provides transparent and fair procedures for the defense and evaluation of the Bachelor's qualification thesis, based on a collegial evaluation by a commission; The Bachelor's thesis/qualifying creative project is evaluated with 100 points, where the maximum 30 points are given by the teacher of the study course team, according to the work done by the student during the semester. And the commission evaluates the work with a maximum of 70 points (minimum 29); 70+30 (teacher's assessment) = 100 points.

The Bachelor qualification paper combines practical and theoretical parts. The content and evaluation criteria of each part are clearly defined. (practical 70% = 52 points, theoretical 30% = 18 points 52+18=70 points);

An inaccuracy was revealed in the attached syllabus: Instead of the teacher's 30-point evaluation scheme, the general student evaluation scheme was probably copied in - 60+40=100 points, which is common to the Bachelor and Master programs of Performing Arts united in the cluster ((see TAFU's self-evaluation report 1.3. Mechanism for evaluation of the learning outcomes of the programme - article 4, Georgian Folk and Church Choir Conductor(Choirmaster/Regent) Bachelor's Programme.

Description and Analysis - Program 5 (Performing arts (analysis of theory and practice) (MA);

4) The key marker of the course's ultimate achievements is its evaluation system. Regrettably, several syllabi lack precise and well-defined information in this regard. Many of them merely adhere to the university's established evaluation framework and its accompanying criteria, often omitting explicit details about the composition and substance of the examinations. For instance, courses in Directing Mastery I; Directing mastery II; Directing mastery II; Practical Directing of an Opera Play, and others offer the following evaluation for Midterm and Finals:

"Mid-term exam (20 points)

19. 19-20 points: the student understands the subject profoundly, conveys it in sequence and concisely. The terminology is correct, a thorough knowledge of basic and additional literature and the ability to use it can be seen.

20.   16-18 points: the answer is complete, but inconsistent, terminologically partially correct, he/she is well versed

in the subject, there is no essential mistakes. Knowledge of basic literature can be seen.

21. 13-15 points: the answer shows that doctorate student has mastered the material provided by the program and conveys it without fundamental mistakes, although there are some mistakes and minor inaccuracies. He/she is familiar with the basic literature.

22.9-12 points: the answer shows an average level of knowledge of the issue, the answer is not complete, there are a few mistakes. The terminology is deficient, conveying is inconsistent.

23. 5-8 points: the answer shows clarity in the issue, although the answer is incomplete, mistakes are detected, conveying is inconsistent.

24. 0-4 points: the answer is unsatisfactory, he/she does not know the terminology, the answer is fundamentally wrong, he/she conveys only separate fragments of the material relevant to the issue, he/she is not familiar with the literature.

Final exam (40 points)

19. 36-40 points: the student understands the subject profoundly, conveys it in sequence and concisely. The terminology is correct, a thorough knowledge of basic and additional literature and the ability to use it can be seen.

20. 31-35 points: the answer is complete, but inconsistent, terminologically partially correct, he/she is well versed in the subject, there is no essential mistakes. Knowledge of basic literature can be seen.

21. 25-30 points: the answer shows that doctorate student has mastered the material provided by the program and conveys it without fundamental mistakes, although there are some mistakes and minor inaccuracies. He/she is familiar with the basic literature.

22. 19-24 points: the answer shows an average level of knowledge of the issue, the answer is not complete, there are a few mistakes, the terminology is deficient, conveying is inconsistent.

23. 11-18 points: the answer shows clarity in the issue, although the answer is incomplete, mistakes are detected,

conveying is inconsistent.

24. 0-10 points: the answer is unsatisfactory, he/she does not know the terminology, the answer is fundamentally wrong, he/she conveys only separate fragments of the material relevant to the issue, he/she is not familiar with the literature."

The syllabi never mention how many topics are evaluated during the exams, are the exams oral/ written. The distribution of points implies that the exam encompasses only a single theoretical question, a scenario that does not seem optimal. To foster clarity and consistency, it is recommended that these courses provide comprehensive details about the composition, nature, and criteria of both the Midterm and Finals evaluations. By doing so, students can have a clear understanding of the expectations and parameters of their assessments, contributing to a more effective and equitable evaluation process. During the site interviews, several lecturers clarified their approach to conducting midterms and finals in an understandable and satisfactory manner. However, in order to prevent any potential confusion, it's advisable to thoroughly document all these aspects within the syllabi.

Creative Pedagogy(in this case the presentation of Paper/thesis seems to be the subject of final evaluation, as the sum of the points -Visual side of the provided material (Max.15x.), logicality of the presenter's speech (Max.15x.), Persuasiveness, and debating ability (Max.10x.)-equals

40, but it still leaves the question of Midterm evaluation vague and does not align well with the following remark "The paper/thesis is evaluated in two stages: the content part (60% of the total number of points) and the presentation (40% of the total number of points)"; Basics of Directing specifies the exact tasks for Midterm and Final Exams but lacks the rubric for the exact distribution of these 20/40 points.

Description and Analysis - Program 6 (Culture of Scenic Speech (analysis of theory and practice) (MA));

The key marker of the course's ultimate achievements is its evaluation system. Regrettably, several syllabi lack precise and well-defined information in this regard. Many of them merely adhere to the university's established evaluation framework and its accompanying criteria, often omitting explicit details about the composition and substance of the examinations. For instance, courses in Artistic Range of a Symbol; Georgian Writing in the Interdisciplinary Aspect of World Literature I-II; Culture Management; Psychoanalysis and framing Theory; Georgian writing in the context of world literature, and others offer the following evaluation for Midterm and Finals:

"Mid-term exam (20 points)

25. 19-20 points: the student understands the subject profoundly, conveys it in sequence and concisely. The terminology is correct, a thorough knowledge of basic and additional literature and the ability to use it can be seen.

26.   16-18 points: the answer is complete, but inconsistent, terminologically partially correct, he/she is well versed in the subject, there is no essential mistakes. Knowledge of basic literature can be seen.

27.   13-15 points: the answer shows that doctorate student has mastered the material provided by the program and conveys it without fundamental mistakes, although there are some mistakes and minor inaccuracies. He/she is familiar with the basic literature.

28. 9-12 points: the answer shows an average level of knowledge of the issue, the answer is not complete, there are a few mistakes. The terminology is deficient, conveying is inconsistent.

29.   5-8 points: the answer shows clarity in the issue, although the answer is incomplete, mistakes are detected,

conveying is inconsistent.

30.   0-4 points: the answer is unsatisfactory, he/she does not know the terminology, the answer is fundamentally wrong, he/she conveys only separate fragments of the material relevant to the issue, he/she is not familiar with the literature.

Final exam (40 points)

25. 36-40 points: the student understands the subject profoundly, conveys it in sequence and concisely. The terminology is correct, a thorough knowledge of basic and additional literature and the ability to use it can be seen.

26.   31-35 points: the answer is complete, but inconsistent, terminologically partially correct, he/she is well versed in the subject, there is no essential mistakes. Knowledge of basic literature can be seen.

27.   25-30 points: the answer shows that doctorate student has mastered the material provided by the program and conveys it without fundamental mistakes, although there are some mistakes and minor inaccuracies. He/she is familiar with the basic literature.

28.   19-24 points: the answer shows an average level of knowledge of the issue, the answer is not complete, there are a few mistakes, the terminology is deficient, conveying is inconsistent.

29. 11-18 points: the answer shows clarity in the issue, although the answer is incomplete, mistakes are detected, conveying is inconsistent.

30. 0-10 points: the answer is unsatisfactory, he/she does not know the terminology, the answer is fundamentally wrong, he/she conveys only separate fragments of the material relevant to the issue, he/she is not familiar with the literature."

The syllabi never mention how many topics are evaluated during the exams, are the exams oral/ written. The distribution of points implies that the exam encompasses only a single theoretical question, a scenario that does not seem optimal. To foster clarity and consistency, it is recommended that these courses provide comprehensive details about the composition, nature, and criteria of both the Midterm and Finals evaluations. By doing so, students can have a clear understanding of the expectations and parameters of their assessments, contributing to a more effective and equitable evaluation process. During the site interviews, several lecturers clarified their approach to conducting midterms and finals in an understandable and satisfactory manner. However, in order to prevent any potential confusion, it's advisable to thoroughly document all these aspects within the syllabi.

Creative Pedagogy(in this case the presentation of Paper/thesis seems to be the subject of final evaluation, as the sum of the points -Visual side of the provided material (Max.15x.), logicality of the presenter's speech (Max.15x.), Persuasiveness, and debating ability (Max.10x.)-equals 40, but it still leaves the question of Midterm evaluation vague and does not align well with the following remark "The paper/thesis is evaluated in two stages: the content part (60% of the total number of points) and the presentation (40% of the total number of points)"; Basics of Directing specifies the exact tasks for Midterm and Final Exams but lacks the rubric for the exact distribution of these 20/40 points.

The experts also noted a certain discrepancy between the task of Midterm/Final exams and their evaluation in the course of Theory and Practice of Stage Speech I-III and Oratory Art e.g.

Form of evaluation - midterm exam

Evaluation component - production of correct mixed-diaphragmatic breathing, preparation of the articulatory apparatus for the act of speech.

Evaluation method - demonstration of the work and participation in

it Evaluation criteria:

0	The work is not presented / not announced
1-8	The work is incomplete, the plot is amorphous. Performance quality is low. There is no logic
9-11	The work shows the imagination of the student, the story is formed. (plot), but the quality of the performance and the form of the etude should be refined, and the logic of the development of events and actions should be clarified.
12-14	The student's imagination can be seen in the work, the story is formed. The performance quality of the etude is satisfactory, but the form and genre specifics need to be refined. The development and action of events is more or less logical.

15-17	The work is notable for its narrative clarity. The student's creative thinking is visible. The performance quality is high. The student's plasticity, gesture and expressiveness are in accordance with the actual task. The logic of the
18-20	The form, content, expressiveness, genre specificity of the work fully comply with the creative requirements. An original vision and strongly distinguished individualism can be seen. The logic of the development of events and actions is meticulously accurate.

The assessment criteria appear to place a stronger emphasis on practical performance skills rather than the expected scrutiny of speech characteristics during the examination. While experts acknowledge the inclusion of acting within the evaluation, it's important not to overshadow the primary evaluative component. Another concern is the repetitive nature of both the task and evaluation criteria across three semesters within a single subject, as well as in another, separate subject. The same goes true about the final exam.

Description and Analysis - Program 7 (The Art of theater and cinema dramaturgy (analysis of theory and practice) (MA))

The key marker of the course's ultimate achievements is its evaluation system. Regrettably, several syllabi lack precise and well-defined information in this regard. Many of them merely adhere to the university's established evaluation framework and its accompanying criteria, often omitting explicit details about the composition and substance of the examinations. For instance, courses in Artistic Range of a Symbol;; Culture Management; XX century Philosophy; Psychoanalysis and framing theory; History of Georgian Art; History of Georgian scenography of the 20th century; Cinema and literature; Georgian Writing in the Context of World Literature, Drama Theory, and others offer the following evaluation for Midterm and Finals:

"Mid-term exam (20 points)

31. 19-20 points: the student understands the subject profoundly, conveys it in sequence and concisely. The terminology is correct, a thorough knowledge of basic and additional literature and the ability to use it can be seen.

32.   16-18 points: the answer is complete, but inconsistent, terminologically partially correct, he/she is well versed in the subject, there is no essential mistakes. Knowledge of basic literature can be seen.

33. 13-15 points: the answer shows that doctorate student has mastered the material provided by the program and conveys it without fundamental mistakes, although there are some mistakes and minor inaccuracies. He/she is familiar with the basic literature.

34.   9-12 points: the answer shows an average level of knowledge of the issue, the answer is not complete, there are a few mistakes. The terminology is deficient, conveying is inconsistent.

35. 5-8 points: the answer shows clarity in the issue, although the answer is incomplete, mistakes are detected, conveying is inconsistent.

36. 0-4 points: the answer is unsatisfactory, he/she does not know the terminology, the answer is fundamentally wrong, he/she conveys only separate fragments of the material relevant to the issue, he/she is not familiar with the literature.

Final exam (40 points)

31.   36-40 points: the student understands the subject profoundly, conveys it in sequence and concisely. The terminology is correct, a thorough knowledge of basic and additional literature and the ability to use it can be seen.

32.   31-35 points: the answer is complete, but inconsistent, terminologically partially correct, he/she is well versed in the subject, there is no essential mistakes. Knowledge of basic literature can be seen.

33. 25-30 points: the answer shows that doctorate student has mastered the material provided by the program and conveys it without fundamental mistakes, although there are some mistakes and minor inaccuracies. He/she is familiar with the basic literature.

34. 19-24 points: the answer shows an average level of knowledge of the issue, the answer is not complete,
there are a few mistakes, the terminology is deficient, conveying is inconsistent.

35.   11-18 points: the answer shows clarity in the issue, although the answer is incomplete, mistakes are detected, conveying is inconsistent.

36. 0-10 points: the answer is unsatisfactory, he/she does not know the terminology, the answer is fundamentally wrong, he/she conveys only separate fragments of the material relevant to the issue, he/she is not familiar with the literature."

The syllabi never mention how many topics are evaluated during the exams, are the exams oral/ written. The distribution of points implies that the exam encompasses only a single theoretical question, a scenario that does not seem optimal. To foster clarity and consistency, it is recommended that these courses provide comprehensive details about the composition, nature, and criteria of both the Midterm and Finals evaluations. By doing so, students can have a clear understanding of the expectations and parameters of their assessments, contributing to a more effective and equitable evaluation process. During the site interviews, several lecturers clarified their approach to conducting midterms and finals in an understandable and satisfactory manner. However, in order to prevent any potential confusion, it's advisable to thoroughly document all these aspects within the syllabi.

Description and Analysis - Program 8 (Directing of Theatre (Creative Pedagogy)(PhD))

The Ph.D. program necessitates a more intricate and refined evaluation framework for its courses. Assignments encompass a broader scope and emphasize research-oriented tasks. As such, the direct application of the evaluation systems used in the BA and MA programs might not be the most optimal approach. Additionally, the persistent ambiguity frequently observed in the evaluation criteria of BA and MA courses—particularly the question, what exactly is assessed during Midterm and Final assessments — remains a significant challenge in many cases.

Hence, tailoring the evaluation methods to the Ph.D. level becomes imperative. Assignments should delve deeper into research exploration and critical analysis, aligning with the advanced academic pursuit characteristic of doctoral studies (as illustrated by the syllabus in elective course The Main Forms of Modern Theater Art). This approach ensures that the assessment process aligns more effectively with the program's higher-level objectives and expectations.

Assessment system and criteria

The main problem, poised by the scheme bellow is that the syllabi hardly ever highlight what exactly are the
topics of the exams/whether the exams are conducted in a written or verbal form.

The course will be considered as passed only if the student participates in the semester's learning activities and successfully passes both the midterm and final exams. It is necessary to pass both types of exams. A student who does not have at least 21 points in total in the midterm Evaluation (attendance-activity, mid- semester exam, etc.) will not be admitted to the final exam.

Percentage distribution of points is as

follows: Total semester assessment -

60%,

Final exam - 40%.

Number of points received by the student will be considered as a positive result of the final exam, which is at least 50% of the maximum number of points determined for Evaluation (which is equal to at least 20 points).

Various methods of oral and written examination (test, narration of learned material, etc.) are used to assess the student's knowledge. The teacher informs the students about the method of each examination in advance.

The student is assessed (mid-semester and final exams, assignments, group work, etc.) with the following main criteria:

· *Conveying the material in proper Georgian, logically, with conclusions (20% of the total number of points)*
· *Knowledge of the material in detail, possession of professional terminology (40% of the total number of points)*
· *Comprehension of mandatory literature and analytical awareness of the material (40% of the total number of points)*

Essay/Thesis – A short written research paper that can be prepared individually or by a group of students. The main purpose of the work is to find additional material related to the subject to be studied, to conduct a small research and to form her/him own vision and conclusions regarding the given subjects. The essay/thesis is evaluated in two stages: essential side (60% of the total number of points) and presentation (40% of the total number of points)

The essential side is evaluated according to the criteria given above.

The presentation is evaluated by the following criteria: the visual aspect of the presented material, the logic of the presenter's speech, persuasiveness and discussion skills.

The maximum semester grade in attendance-activity is 20 points. The student is assessed according to the activity shown at attendance hours - participation in discussion, involvement during group work and other possible activities. In this case, the main evaluation criterion is the ability to clearly and logically formulate and express the idea.

In case of receiving the final grade "FX" in the course, the student is allowed to retake the corresponding final exam once, within the time limit set by the administration, but not less than 5 days after announcement of the final exam results.

If the student fails to pass the additional exam, he/she will receive 0 points.

Assessment criteria

The evaluation system, provided there and the vagueness on the exam topics is typical for courses: Entheogenic features and genre structure of Georgian theatre; Adaptation of Literary Texts in the Theatre (Theoretical and practical aspects); High School Pedagogy; Trends in the development of world art of the 19th-20th centuries; XX century Georgian Theatre.

Evidences/Indicators

o BA, MA, PhD programs descriptions;
o Self Evaluation Report;
o The regulatory rule of the educational process;
o Student assessment data collection form;
o Syllabi;
o Regulations of the Master's Degree;
o Plagiarism prevention, detection, and response rules;
o Interviews with academic staff, students, graduates.

General recommendations of the cluster:

The evaluation system stands as a significant indicator of the course's overall success. Experts recommend addressing the issue of ambiguity in several areas within the syllabi. This includes clarifying topics covered during exams and their overall number; the examination structure (encompassing elements like open-ended questions, papers, presentations, etc.), and the preferred format of the exam—whether written or oral. This recommendation pertains to all syllabi that exhibit the mentioned challenges, aiming to enhance transparency and consistency in the evaluation process.

General suggestions of the cluster: Please, write the developed recommendations that apply

Programme 4 : Georgian Folk and Sacred Music Conductor bachelor's program

Recommendation(s):

Correct the technical error in the syllabi:

a) In each syllabus should be written the distribution of 20-20 points and the evaluation criteria of the student's attendance-participation and creative activity that are specified in the student evaluation scheme.

b) In the syllabus of the bachelor's thesis in particular, instead of the student's general assessment scheme given in the assessment system, a 30-point evaluation scheme by the teacher should be added. (see TAFU 's Self-Evaluation Report 1.3 Mechanism for evaluation of the learning outcomes of the programme - article 4, Georgian Folk and Church Choir Conductor(Choirmaster/Regent) - - Bachelor's programme - evaluation of Bachelor's thesis/qualifying creative project).

Suggestion(s):

Programme 8 (Directing of Theatre (Creative Pedagogy) - PhD)

Recommendation(s):

1. Experts recommend that the Ph.D. program necessitates a more intricate and refined evaluation framework for its courses. Assignments encompass a broader scope and emphasize research-oriented tasks. As such, the direct application of the evaluation systems used in the BA and MA programs might not be the most optimal approach. Assignments should delve deeper into research exploration and critical analysis, aligning with the advanced academic pursuit characteristic of doctoral studies.

Programme 1 (Acting (Drama and Film Actor, Music Theatre Actor, Puppet Theatre Actor,

Programme 2 (Directing of Theatre- BA) □

Programme 3 (Choreographer of Georgian dance - BA) ☐ ☐☐☐ ☐   Programme 4

Programme 4 (Georgian Folk- and Sacred Music Conductor- - BA) ☐

Programme 5 (Performing Arts(Analysis of Theory and Practice) -MA)   ☐

Programme 6 (Culture of ScenicSpeech (analysis of theory and practice);- MA ☐

Programme 7 (The Art of theatre and cinema dramaturgy (analysis of theory and practice)

Programme 8 (Directing of Theatre (Creative Pedagogy) - PhD)   ☐

Compliance of the programmes with the standards

Programme 1 (Acting (Drama and Film Actor, Music Theatre Actor, Puppet Theatre Actor,
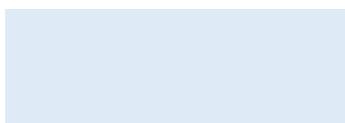
Programme 2 (Directing of Theatre, BA)   □

Programme 3 (Choreographer of

Programme 5 (Performing Arts (Analysis of Theory and Practice),

Programme 6 (Culture of Scenic Speech (analysis of theory and practice), MA) ☐

Programme 7 (The art of theater and cinema dramaturgy (analysis of theory and practice),

Programme 8 (Directing of Theatre (Creative Pedagogy), Ph.D.) □

| 3. | **Student Achievements, Individual Work with Them** |

The programme ensures the creation of a student-centered environment by providing students with relevant services; promotes maximum student awareness, implements a variety of activities and facilitates student engagement in local and / or international projects; proper quality of scientific guidance and supervision is provided for master's and doctoral students.

3.1 Student Consulting and Support Services

Students receive consultation and support regarding planning of the learning process, improvement of academic achievement, and career development from the people involved in the programme and/or structural units of the HEI. A student has an opportunity to have a diverse learning process and receive relevant information and recommendations from those involved in the programme.

Cluster and individual evaluation

Summary and Analysis of the Compliance of the Educational Programmes Grouped in a Cluster with the Requirements of the Standard Component

The Expert Panel on the basic information collected through cluster programmes Self-evaluation Report, relevant enclosed documents, and the Site-Visit discovered that all necessary students support services mostly are in place.

Student support services at the university are the same for all students. Mainly, the programmes grouped in the cluster have in common the "regulation of the learning process", which describes the workload, functions and duties of the persons involved in the counseling service. Students receive appropriate consultations and support regarding the planning of the learning process, improvement of academic achievement, employment and professional development.

In the framework of the cluster programmes, students have an opportunity to participate in local and international projects, events, conferences and research fellowships that correspond to the level of education; Students of the university have some experience to participate in international and local festivals, performances, television series, charity events and competitions, tours, workshops. However, the university must work more actively and should ensure the promotion of internationalization, opening to partnerships and collaborations with international partners, investing in student mobility to give those opportunities to participate in international mobility activities and exchange programmes.

The University has a department of Public Relations and International Programs, which provides information for students about university events. At the same time, the public relations service constantly updates information on the university's official Facebook page and on the official website. Also, the Department of Public Relations and International Programs provides awareness and counseling of students in terms of career development.

Also, LEPL Shota Rustaveli Theatre and Film Georgian State University has following student support mechanisms:

● State scholarship for excellent students;
● University scholarship for excellent students;
● Benefits provided for certain categories of socially disadvantaged students.

The University has an Electronic Educational Process Management System (https://tafu1.ini.ge/). Students may receive the following services: Create an individual study plan, selected learning courses, receive the grades, assigned credits, learn about other educational programs, list of Mandatory and Optional study courses, syllabi, study and examination tables etc.

If necessary, description and analysis according to the education programmes

Description and Analysis - Programme 1 (**Directing of Theatre (Creative Pedagogy) Doctoral Program**)

Doctoral Students support service consider information about the specifics and features of the doctoral program:

●   Faculty provides informational meetings for doctoral students permanently.

●   In the framework of the doctoral seminars, the individual work of the supervisor/co-supervisor with the doctoral student is provided.

●   Doctoral students receive information about consulting and financial support (including from grant projects) in terms of participation in international conferences or other scientific events. The research activity of the doctoral student is supported by the structural units of the university, scientific research coordination and development services.

●   Regarding employment and career development, the doctoral student can receive information electronically, as well as consult with the relevant services of the university.

Evidences/Indicators

○   Regulation of the learning process;
○   Bachelor's educational programs, map of the curriculum, syllabi;
○   Master's educational programs, map of the curriculum, syllabi;
○   Doctoral educational program, map of the curriculum, syllabi;
○   Self-evaluation Report;
○   Results of the interview conducted during the experts' visit.

○

○

Evaluation

Component 3.1 Student consulting and support services	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
Programme 1 (Acting (Drama and Film Actor, Music Theatre Actor, Puppet Theatre Actor, Pantomime Theatre Actor), BA)	☑	☐	☐	☐
Programme 2 (Directing of Theatre, BA)	☑	☐	☐	☐
Programme 3 (Choreographer of Georgian Dance, BA)	☑	☐	☐	☐
Programme 4 (Georgian Folk- and Sacred Music Conductor, BA)	☑	☐	☐	☐
Programme 5 (Performing Arts (Analysis of Theory and Practice), MA)	☑	☐	☐	☐
Programme 6 (Culture of Scenic Speech (analysis of theory and practice), MA)	☑	☐	☐	☐
Programme 7 (The art of theater and cinema dramaturgy (analysis of theory and practice), MA)	☑	☐	☐	☐
Programme 8 (Directing of Theatre (Creative Pedagogy), Ph.D.)	☑	☐	☐	☐

3.2. Master's and Doctoral Student Supervision

➢ A scientific supervisor provides proper support to master's and doctorate students to perform the scientific-research component successfully.

➢ Within master's and doctoral programmes, ratio of students and supervisors enables to perform scientific supervision properly.

Cluster and individual evaluation

Summary and Analysis of the Compliance of the Educational Programmes Grouped in a Cluster with the Requirements of the Standard Component

The Expert Panel on the basis of information collected through programme Self-evaluation Report, relevant enclosed documents and the Site Visit discovered that the Programme meets the accreditation standards in this regard.

Every MA and PhD student has a qualified supervisor and if necessary, more than one co-supervisor who has scientific-research experience relevant to the topic of the thesis. The University has an elaborated document, a master's project/thesis development instruction, Doctoral Regulations and Dissertation Council Regulations, which defines rights and obligations of the supervisor and the supervision process.

During the interviews, the students noted that a thesis supervisor conducts consultations with students on a regular basis. The frequency of consultations depends on the specifications of the programme and research topic. During the research process, the supervisor advises students on the following topics: research design and project management, writing of thesis/scientific-research paper/dissertation etc.

If necessary, description and analysis according to the education programmes

Description and Analysis - Programme 1 (Name and Level)

Number of master's/doctoral theses supervisors 3   //Number of doctoral thesis supervisors   Number of

//Number of doctoral thesis supervisors   Number of master's students   22   //Number of doctoral

//Number of doctoral thesis supervisors	

//Number of doctoral students   Ratio - supervisors of master's theses/master's students   0.14   Ratio -

//Number of doctoral students	

Ratio - supervisors of doctoral theses/doctoral students

Ratio - supervisors of doctoral theses/doctoral students	

Number of master's/doctoral theses supervisors   2   //Number of doctoral thesis supervisors   Number of

//Number of doctoral thesis supervisors   Number of master's students   7   //Number of doctoral

//Number of doctoral thesis supervisors	

//Number of doctoral students   Ratio - supervisors of master's theses/master's students   0.29   Ratio -

//Number of doctoral students	

Ratio - supervisors of doctoral theses/doctoral students

Ratio - supervisors of doctoral theses/doctoral students	

Number of master's/doctoral theses supervisors   1   //Number of doctoral thesis supervisors   Number of

//Number of doctoral thesis supervisors   Number of master's students   0   //Number of doctoral

//Number of doctoral thesis supervisors	

//Number of doctoral students   Ratio - supervisors of master's theses/master's students   N/A   Ratio -

//Number of doctoral students	

Ratio - supervisors of doctoral theses/doctoral students

Ratio - supervisors of doctoral theses/doctoral students	

Number of master's/doctoral theses supervisors   //Number of doctoral thesis supervisors   8   Number of

//Number of doctoral thesis supervisors   8   Number of master's students   //Number of doctoral

//Number of doctoral thesis supervisors	8

//Number of doctoral students   8 Ratio - supervisors of master's thes$e$s/master's students Ratio -

//Number of doctoral students	8

Ratio - supervisors of doctoral theses/doctoral students   1

Ratio - supervisors of doctoral theses/doctoral students	1

Evidences/Indicators

○   Master's educational programs, map of the curriculum, syllabi;
○   Doctoral educational program, map of the curriculum, syllabi;
○   Self-evaluation Report;
○   Annex N1 - Information about the Quantitative Data of the Educational Programme;

○   The regulation of the Master, Doctorate and dissertation council;
○   Results of the interview conducted during the experts' visit.

Evaluation

Please, evaluate the compliance of the programmes with the component

Component 3.2. Master's and Doctoral Student Supervision	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
Programme 1 (Acting (Drama and Film Actor, Music Theatre Actor, Puppet Theatre Actor, Pantomime Theatre Actor); BA)	☑	☐	☐	☐
Programme 2 (Directing of Theatre- BA)	☑	☐	☐	☐
Programme 3 (Choreographer of Georgian dance - BA)	☑	☐	☐	☐
Programme 4 (Georgian Folk- and Sacred Music Conductor- - BA)	☑	☐	☐	☐
Programme 5 (Performing Arts (Analysis of Theory and Practice) - MA)	☑	☐	☐	☐
Programme 6 (Culture of Scenic Speech (analysis of theory and practice)- MA)	☑	☐	☐	☐
Programme 7 (The Art of theatre and cinema dramaturgy (analysis of theory and practice) MA)	☑	☐	☐	☐

Programme 8 (Directing of Theatre (Creative Pedagogy) - PhD)	☑	☐	☐	☐

Compliance of the programmes with the standards

Programme 1 (Acting (Drama and Film Actor, Music Theatre Actor, Puppet Theatre Actor, Pantomime Theatre

Programme 2 ("Directing of Theatre"- BA)   ☑ ☐ ☐ ☐   **Programme 3 (**Choreographer of Georgian dance -

Programme 3 (Choreographer of Georgian dance - BA) ☑ ☐ ☐ ☐ **Programme 4 (**Georgian Folk- and

Programme 4 (Georgian Folk- and Sacred Music Conductor- BA) ☑ ☐ ☐ ☐ **Programme 5 (**Performing

Programme 5 (Performing Arts (Analysis of Theory and Practice) - MA) ☑

Programme 6 (Culture of Scenic Speech (analysis of theory and practice)- MA) ☑

Programme 7 (The art of theater and cinema dramaturgy (analysis of theory and practice) -

Programme 8 (Directing of Theatre (Creative Pedagogy)- Ph.D.) ☑

4. Providing Teaching Resources

Human, material, information and financial resources of educational programme/educational programmes grouped in a cluster ensure the sustainable, stable, efficient and effective functioning of the programme and the achievement of the defined objectives.

4.1 Human Resources

➢ Programme staff consists of qualified persons who have necessary competences in order to help students to achieve the programme learning outcomes.

➢ The number and workload of programme academic/scientific and invited staff ensures the sustainable running of the educational process and also, proper execution of their research/creative/performance activities and other assigned duties. Quantitative indicators related to academic/scientific/invited staff ensure programme sustainability.

➢ The Head of the Programme possesses necessary knowledge and experience required for programme elaboration, and also the appropriate competences in the field of study of the programme. He/she is personally involved in programme implementation.

➢ Programme students are provided with an adequate number of administrative and support staff with relevant competence.

Cluster and individual evaluation

Summary and Analysis of the Compliance of the Educational Programmes Grouped in a Cluster with the Requirements of the Standard Component

The staff of the programmes provided in the cluster are one of its strengths. The staff consists of highly qualified persons, in majority of the cases, practitioners which is extremely important for the practice-based programmes that are presented in the Drama cluster. The teaching staff consists of well-known directors, artistic directors of major Georgian theatres, famous actors, choreographers, folk music specialists etc, that have had a lot of impact on the Georgian performing arts. They have developed and published teaching methodology, staged and performed the shows that have forever changed Georgian performing arts image and development.

The staff of the programmes are involved in the development of programmes, took active part in creating sectoral benchmarking in the fields that encompass the programmes in review.

That said, the provided documentation often lacked formal evidence of their work and qualification. For instance, in the staff folders provided by the university. For instance, there are no copies of diplomas provided for Giorgi Margvelashvili, Zeinab Tsulukidze, Nana Khuskivadze, Nino Gunia, David

Sakvarelidze and others. Similarly, some of the folders lack CV's (like, for instance, in the case of Tinatin Kordzadze).

The number and workload of the academic as well as invited staff is adequate and serves to achieve the programmes' learning outcomes in the best possible way.

The University has provided a separate document specifying the activities of the academic staff during the last 5 years. These activities include directing 241 performances/films, carrying out 41 workshops, organizing festivals and competitions in relevant fields (47), publishing 62 books and 329 articles in various journals, etc. At the same time, the indicators of academic staff's participation in the international conferences and publications in the international peer-reviewed journals are very low, in some instances even non-existent. This, in the opinion of the Experts Group, is quite problematic, especially since the University is carrying out Masters' and PhD programmes and, hence, research activities.

It is a unified view of the Experts Group that the University should put an important effort into research activities and emphasize amongst its academic staff the need for research even in the practice-based Masters' and PhD programmes.

Description and Analysis - Programme 1 - Acting (Drama and Film Actor, Music Theatre Actor, Puppet Theatre Actor, Pantomime Theatre Actor) - Bachelor's program

The Self-Evaluation Report and other materials provided by the University, gives the information about the number of academic staff involved in this particular programme. All the other information is unified for the cluster. Neither does the documents provide information to judge how many staff have sectoral expertise or hold PhD in the sectoral directions.

Number of the staff involved in the programme (including academic, scientific, and invited

Total number of academic staff 35   35   - **Professor** 4   4   - **Associate**

Total number of academic staff	35			35

- **Associate Professor** 13   13   - **Assistant-Professor** 11   11   -

- Associate Professor	13			13

- **Assistant** 7   7   **Invited Staff** 41   –   **Scientific Staff** 0   –

- Assistant	7			7
		254		

Scientific Staff   0   –

Scientific Staff	0			–

Description and Analysis - Programme 2 - Theatre Directing - Bachelor's program

The Self-Evaluation Report and other materials provided by the University, gives the information about the number of academic staff involved in this particular programme. All the other information is unified for the cluster. Neither does the documents provide information to judge how many staff have sectoral expertise or hold PhD in the sectoral directions.

Number of **t**he staff involved in the programme (including academic, scientific, and invited

Total number of academic staff   19   19   **-** Professor   3   3   **- A**ssociate

Total number of academic staff	19			19
- Associate Professor	7			7
- Assistant	3			3
Scientific Staff	0			–

- Associate Professor   7   7   **-** Assistant-Professor   6   6   **-** Assistant   3   3   **I**nvited

- Assistant   3   3   **I**nvited Staff   26   –   **S**cientific Staff   0   –

Scientific Staff   0   –

Description and Analysis - Programme 3 - Georgian Dance Choreographer - Bachelor's program

The Self-Evaluation Report and other materials provided by the University, gives the information about the number of academic staff involved in this particular programme. All the other information is unified for the cluster. Neither does the documents provide information to judge how many staff have sectoral expertise or hold PhD in the sectoral directions.

Number of the staff involved in the programme (including academi**c**, scientific, and **i**nvited

Total number of academic staff   13   13   **-** Pr**o**fessor   **- A**ssociate

Total number of academic staff	13			13

- Associate Professor   6   6   **-** Assistant-Professor   4   4   **-** Assistant   3   3   **I**nvited

- Associate Professor	6			6

- **Assistant** 3 3 **I**nvited Staff 32 – **S**cientific Staff 0 –

- Assistant	3			3

Scientific Staff 0 –

Scientific Staff	0			–

Description and Analysis - Programme 4 - Georgian Folk and Sacred Music Conductor - Bachelor's program

The Self-Evaluation Report and other materials provided by the University, gives the information about the number of academic staff involved in this particular programme. All the other information is unified for the cluster. Neither does the documents provide information to judge how many staff have sectoral expertise or hold PhD in the sectoral directions.

Number of the staff involved in the programme (including academic, **S**cientific, and invited

Total number of academic staff 7   7   **- Professor** 1   1   **- Associate Profess°r** 1   1   **-**

Total number of academic staff	7			7

- Associate Profess°r 1   1   **- Assistant-Professor** 4   4   **- Assistant** 1   1   **I**nvited

- Associate Professor	1			1

- Assistant 1   1   **I**nvited Staff 20 – **S**cientific Staff 0 –

- Assistant	1			1

Scientific Staff   0   –

Scientific Staff	0			–

Description and Analysis - Programme 4- Georgian Folk and Church Choir Conductor (Choirmaster/Regent) - Bachelor's Programme

Describe, analyze and evaluate the compliance of the education programme with the requirements of the component of the standard, based on the information collected through the self-evaluation report (SER), the enclosed documents and site-visit;

The implementation of each of the component (module/course, etc.) included in the programme is performed by the academic staff possessing the relevant competence and professionalism. The qualification and competence of the academic staff are determined in the University by the competition commission selecting the academic staff in accordance with the existing legislation of Georgia.

The implementation of the programme is supported by the academic, invited and support personnel with adequate competence;

The teaching material within the programme is based on the current achievements in the fields of Arts and Sciences and ensures the achievement of the learning outcomes of the programme. The programme focuses on the students' active involvement and practical participation in the process of designing various kinds of creative products; The programme has the qualified Head and the Coordinator who are successful and experienced professionals in the field. They are equipped with the necessary knowledge and experience for the elaboration and development of the programme, which was confirmed during the interview. They actively participate in the evaluation and development of the programme, in student counseling, and in various activities planned within the programme.

The total number of participating teachers in
the Bachelor's Programme Georgian Folk and Church Choir Conductor (Choirmaster/Regent) 27
the number of students - 10/acad. Staff 7/invited specialist - 20;
The ratio of teachers to students is 2.7

Affiliated academic staff - 7

Based on the evaluation of the provided documents and the accreditation site visit, it was proved that the programme is run and implemented by appropriately qualified personnel who have the necessary competence to achieve the learning outcomes provided by the programme. All of them have many years of experience in academic activities and in performing arts. The level and achievements of the invited staff involved in the implementation of the programmes are also sufficient and correspond to their responsibilities and the training courses they teach. The weekly workload of the academic/invited staff involved in the implementation of the programme presented by the University of Theater and Film is adequate.

All academic personnel is affiliated that ensures the sustainability of the programme. Teachers of theoretical, historical, general university courses: Magda Sukhiashvili, Gvantsa Gvinjilia, Avtandil Revishvili, Nino Kavtaria, Lika Arveladze, Ketevan Trapaidze (some of them are invited teachers) hold doctorate degrees, are engaged in scientific work, actively participate in national and international conferences and publish articles. It

is desirable for the university to motivate the academic personnel of basic/specialized courses to pay more attention to scientific research.

Description and Analysis - Programme 5 - Performative Arts (Analysis of Theory and Practice) - Master's program

The Self-Evaluation Report and other materials provided by the University, gives the information about the number of academic staff involved in this particular programme. All the other information is unified for the cluster. Neither does the documents provide information to judge how many staff have sectoral expertise or hold PhD in the sectoral directions.

Number of the staff involved in the programme (including academic, scientific, and invited

Total number of academic staff   9   9

Total number of academic staff	9			9

- Associate Professor   6   6

- Associate Professor	6			6

- **Assistant** 1   1

- **Assistant**	1			1

Scientific Staff	0			_
Scientific Staff	0			_

According to Appendix 1. Quantitative Data for Drama Cluster, the academic staff involved in the programme has undertaken no important research activities in the last 5 years, i.e. they have not published any articles in Georgian or international magazines, nor have they participated in any local or international conferences. For a programme on the Master's level these indicators are, for the lack of any other term, catastrophic.

The University should put all its efforts into encouraging more local and international involvement of their academic staff.

Description and Analysis - Programme 6 - Speech for Stage Culture (Analysis of Theory and Practice) - Master's program

The Self-Evaluation Report and other materials provided by the University, gives the information about the number of academic staff involved in this particular programme. All the other information is unified for the cluster. Neither does the documents provide information to judge how many staff have sectoral expertise or hold PhD in the sectoral directions.

Number of the staff involved in the programme (including academic, scientific, and invited

Total number of academic staff   7   7

Total number of academic staff   7   7

‑ Associate Professor   6   6   **‑ Assistant-Professor**   0   0   **‑ Assistant**   0   0   **I**nvited

- **Assistant-Professor**   0

- **Assistant** 0   0   **Invited Staff** 10
Invited Staff 10

Scientific Staff   0

According to Appendix 1. Quantitative Data for Drama Cluster, the academic staff involved in the programme has undertaken no important research activities in the last 5 years, i.e. they have not published any articles in Georgian or international magazines, nor have they participated in any local or international conferences. Even though the head of the programme has published very important books for Speech for Stage which has quickly turned into a classics for the field in Georgia, it cannot stand as a replacement for scientific research which the programme definitely lacks. The University should put all its efforts into encouraging more local and international involvement of their academic staff.

Description and Analysis - Programme 7 - The Art of Theatre and Cinema Dramaturgy - Master's program

The Self-Evaluation Report and other materials provided by the University, gives the information about the number of academic staff involved in this particular programme. All the other information is unified for the cluster. Neither does the documents provide information to judge how many staff have sectoral expertise or hold PhD in the sectoral directions.

Number of the staff involved in the programme (including academic, scientific, and invited

Total number of academic staff   7

- **Professor** 1

- Associate Professor 6

- **Assistant-Professor**   0

- **Assistant**   0

Invited Staff   10

Scientific Staff   0

Since the programme is newly developed, the quantitative indicators of the scientific activities of its stuff is irrelevant.

Description and Analysis - Programme 8 - Directing of Theatre (Creative Pedagogy) - PhD program

The Self-Evaluation Report and other materials provided by the University, gives the information about the number of academic staff involved in this particular programme. All the other information is unified for the cluster. Neither does the documents provide information to judge how many staff have sectoral expertise or hold PhD in the sectoral directions.

Number of the staff involved in the programme (including academic, scientific, and invited

Total number of academic staff   5   5   - **Professor**   2

- **Professor**   2

- **Associate Professor** 3 3 - **Assistant-Professor** 0 0 - **Assistant** 0

- **Assistant-Professor** 0 0 - **Assistant** 0

- **Assistant** 0

Invited Staff   7

According to Appendix 1. Quantitative Data for Drama Cluster, the academic staff involved in the programme has undertaken no important research activities in the last 5 years, i.e. they have not published any articles in Georgian or international magazines, nor have they participated in the international conferences. The participation in the local conferences equals to 4 in the last 5 years.

Even though the programme is staffed by very well known practitioners who have made an impact on the development of Georgian theatre, it cannot only rely on practice. During the Experts Group visit to the institution, a discussion was held whether the practice-based PhD needs research at all. The Experts Group would like to underline yet again that a PhD programme should primarily be based on scientific research. After consulting analogues and similar programmes in the countries and institutions that the University claims to compare the current programme with (PhD programme in Theatre and Performance, Columbia University; PhD in Theatre and Performance, Bristol University, PhD in Drama, Lincoln University), the same conclusion is made. **Unless a PhD programme includes an extensive amount of research, it cannot be viable.** Hence, the research work of the academic staff involved in the programme becomes even more important than on Bachelor's and Master's levels. The administration should put all its efforts into encouraging scientific and research activities of its staff and PhD students if the University wants to maintain the current programme.

Evidences/Indicators

○   Curricula of the Programmes included in the cluster;

○   Sample of agreements for the academic staff;

○   Self-Assessment Report for the cluster;

○   Appendix 1 to the Self Assessment Report of the Cluster - Quantitative data;

○   Appendix 2 to the Self Assessment Report - Professional Activities of the Staff Involved in the programmes in the cluster;

○   Personal files of the academic and invited staff (i.e. Cvs and Diplomas);

○   Workload of Staff involved in the programmes of the cluster;

○   Meetings with administrative staff;

○   Meetings with supervisors of the programmes included in the cluster;

- Meetings with students and alumni;

- Samples of PhD theses.

○

○

Evaluation

Please, evaluate the compliance of the programmes with the component

Component 4.1 Human resources	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
Programme 1 (Acting (Drama and Film Actor, Music Theatre Actor, Puppet Theatre Actor, Pantomime Theatre Actor) BA)	☒	☐	☐	☐
Programme 2 (Directing of Theatre, BA)	☒	☐	☐	☐
Programme 3 (Choreographer of Georgian Dance, BA)	☒	☐	☐	☐
Programme 4 (Georgian Folk- and Sacred Music Conductor-BA)	☒	☐	☐	☐
Programme 5 (Performing Arts (Analysis of Theory and Practice) MA)	☒	☐	☐	☐
Programme 6 (Culture of Scenic Speech (analysis of theory and practice)-MA)	☒	☐	☐	☐
Programme 7 (The art of theater and cinema dramaturgy (analysis of theory and practice)-MA)	☒	☐	☐	☐

| Programme 8 (Directing of Theatre (Creative Pedagogy)-Ph.D.) | ☒ | ☐ | ☐ | ☐ |

Master's and Doctoral students have qualified supervisor/supervisors and, if necessary, co-supervisor/co-supervisors who have relevant scientific-research experience in the field of research.

Cluster and individual evaluation

Summary and Analysis of the Compliance of the Educational Programmes Grouped in a Cluster with the Requirements of the Standard Component

The University has a clear position on demands for the supervisor's of Master's and PhD programmes. They all have relevant experience and background. Every programme (Excepting MA Speech for Stage) has at least 2 supervisors - one with practical experience and one with theory and research oriented interests. The latter is especially important when the students work on the written part of their MA and PhD theses.

The staff working on the programmes in their majority are well known representatives of the field, having an impact on cultural life in the country.

Number of supervisors of Master's/Doctoral theses   These supervisors   Including the supervisors holding PhD

Numbe$r$ of supervisors of Master's/Doctoral theses   2 2 2   - **Professor**   1 0 1   - **Associate**

Number of supervisors of Master's/Doctoral theses	2	2	2

- **Associate Professor**   1 1 1   - **Assistant-Professor**   0 0 0   **I**nvited Staff   0 0 _   **S**cientific

- Associate Professor	1	1	1

Invited Staff   0 0 _   **S**cientific Staff   0 0 _

Invited Staff	0	0	_

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Description and Analysis - Programme 5 (Performative Arts, Analysis of Theory and Practice, MA)

The Programme has two supervisors, one of them holding a Doctor's degree in the relevant field.

Avatandil Varsimashvili is a well-known Georgian director, currently Artistic Director of Griboedov Russian State Drama Theatre and Owner and Artistic Director of Liberty Theatre, a private theatre in Tbilisi. He has staged many performances both in Georgia and abroad and has a long teaching experience. He often holds masterclasses in Shakespeare and works with young directors who master their profession with his supervision.

Ekaterine Geliashvili is an Associate professor, holding an PhD in Arts History. She has extensively worked on Georgian Dance and Choreography, holding a MA Degree in research of Georgian Choreography. She has an impressive record of teaching both in yougt studios and higher education institutions throughout her career.

Number of supervisors of Master's/Doctoral theses   These supervisors   Including the supervisors holding PhD

Number of supervisors of Master's/Doctoral theses   1 1 1   - Professor   1 1 1   - Associate

Number of supervisors of Master's/Doctoral theses	1	1	1

- Associate Professor   0 0 0   - Assistant-Professor   0 0 0   Invited Staff   0 0 _   Scientific

- Associate Professor	0	0	0

Invited Staff   0   0   _

Invited Staff	0	0	_

Description and Analysis - Programme 6 (Performative Arts, Analysis of Theory and Practice, MA)

The Programme has one supervisor, Manana Berikashvili, holding a PhD in Arts History. She is a very well-known scholar in the field and she authors one of the most important textbooks and collections of exercises for the Speech for Stage in Georgian. She has vast training experience in the field (Speech for Stage and Oratory), with professional actors, as well as television anchors, journalists, politicians and public figures in Georgia. She served as a Deputy Minister for Culture supervising theatre direction.

Number of supervisors of M**a**ster's/Doctoral theses   These supervisors Including the supervisors

Number of supervisors of Master's/Doctoral theses   2 1 1   **-** **Professor**   0 0 0   **-** **Associate**

Number of supervisors of Master's/Doctoral theses	2	1	1

- **Associate Professor**   1 1 1   **-** **Assistant-Professor**   0 0 0   **I**nvited Staff   0 0 _   **S**cientific

- Associate Professor	1	1	1

Invited Staff   0 0 _   **S**cientific Staff   0 0 _

Invited Staff	0	0	_

Description and Analysis - Programme 7 (The Art of Theatre and Cinema Dramaturgy, MA)

The Programme has two supervisor:

Tamar Bartaia is a well known Georgian writer, holding a diploma (equivalent to MA) in Movie Script. She has authored numerous books, scripts for movies and plays and is a holder of 2 national prizes in her field. She also has extensive teaching experience in the University of Theatre and Film as well as Tbilisi State University and Ilia State University as an invited lecturer.

Nana Dolidze holds a PhD in Arts History. She worked extensively for the Ministry of Culture of Georgia as head of department for culture, She also has important teaching experience at the university in the direction of Media and Mass Communication.

Number of supervisors of Master's/Doctoral theses   These supervisors Including the supervisors

Number of supervisors of Master's/Doctoral theses   2 1 1   - Professor   1 0 1   - Associate

Number of supervisors of Master's/Doctoral theses	2	1	1

- Associate Professor   1 1 1   - Assistant-Professor   0 0 0   Invited Staff   0 0 _   Scientific

- Associate Professor	1	1	1

Invited Staff   0 0 _   Scientific Staff   0 0 _

Invited Staff	0	0	_

Description and Analysis - Programme 8 (Directing of Theatre, Creative Pedagogy, PhD)

The Programme has two supervisor:

One of them holds the position of full professor based on merit and practical experience. He has important practical experience as theatre director at Tumanishvili Film Actors Theatre and also a long teaching experience at the University. He served as a rector of Shota Rustaveli State University of Theatre and Film for 2 consecutive terms and is now a Deputy Rector of the same University. He supervises the practical part of the PhD students' work.

Second supervisor holds a PhD degree in Arts History. She has a vast experience in theatre studies, supervising PhD theses. She has published books and articles in refereed journals. She served as a member of the various scientific committees, PhD theses councils, etc.

Since PhD studies should be research oriented even in the practice based programmes, the supervisor of the programme and especially the supervisor of PhD students' works, as stipulated in the University's Rule for Supervising MA/PhD Theses, should hold a PhD degree.

Evidences/Indicators

○ Self-Assessment Report;

○ CV's and personal documentation of the supervisors of programmes in the cluster;

○ The University Rule of Supervising MA/PhD Theses;

○ Sample Agreement for Academic Staff;

○ Appendix 1 to the Self Assessment Report of the Cluster - Quantitative data;

○ Appendix 2 to the Self Assessment Report - Professional Activities of the Staff Involved in the programmes in the cluster;

○ Workload of Staff involved in the programmes of the cluster;

○ Meetings with administrative staff;

○ Meetings with supervisors of the programmes included in the cluster.

Evaluation

Please, evaluate the compliance of the programmes with this standard component

Component 4.2 Qualification of supervisors of master's and doctoral students	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
Programme 1 (Acting (Drama and Film Actor, Music Theatre Actor, Puppet Theatre Actor, Pantomime Theatre Actor), BA)	☐	☐	☐	☐
Programme 2 (Directing of Theatre, BA)	☐	☐	☐	☐
Programme 3 (Choreographer of Georgian Dance, BA)	☐	☐	☐	☐
Programme 4 (Georgian Folk- and Sacred Music Conductor, BA)	☐	☐	☐	☐
Programme 5 (Performing Arts (Analysis of Theory and Practice), MA)	☒	☐	☐	☐

Programme 6 (Culture of Scenic Speech (analysis of theory and practice), MA)	☒	☐	☐	☐
Programme 7 (The art of theater and cinema dramaturgy (analysis of theory and practice), MA)	☒	☐	☐	☐
Programme 8 (Directing of Theatre, PhD)	☐	☒	☐	☐

4.3 Professional Development of Academic, Scientific and Invited Staff

➢ The HEI conducts the evaluation of programme staff and analyses evaluation results on a regular basis.
➢ The HEI fosters professional development of the academic, scientific and invited staff. Moreover, it fosters their scientific and research work.

Cluster and individual evaluation

Summary and Analysis of the Compliance of the Educational Programmes Grouped in a Cluster with the Requirements of the Standard Component

The Quality Enhancement Service of the Drama Department and that of the University carries out the personnel evaluation as well as satisfaction review on a regular basis. The evaluation of academic staff encompasses their teaching, research, and creative work, that is given in the annual report. During the meeting with academic staff the issue of financial stimulation of the academic staff was also discussed. Currently the University's Budget cannot provide for such incentives. However, it is advisable to work towards creating opportunities to stimulate the academic staff financially.

The Experts Group learned from the meetings during the site-visit that the Quality Enhancement service of the Department also carries out student satisfaction review on a regular basis. The results of these reviews are also shared with the academic staff with the aim of further improvement of teaching quality in the University. The students spoke of the changes that were undertaken by the University after such a review.

The University administration spoke extensively about the support they provide to the academic staff with regards to the participation in various projects, both on national and international level. The support also is given if anyone wants to publish their research in international peer-reviewed journals. However, the Experts Group could not find evidence of such publications.

Personnel involved in the programme receives information on research grants as well as festivals and project opportunities. It is clear from the documentation provided that the staff is involved in such projects – participates in the festivals, organizes workshops and study visits to partner institutions.

At the same time, after studying the documentation provided and meeting with academic staff, the need for incentives to promote research activities throughout all programmes included in the cluster is very clear. One of the reasons for the lack of such work and especially the scarce participation in the international conferences may be the poor knowledge of foreign languages (especially English) amongst the academic staff of the University. It is, hence, advisable that the university puts an effort into making sure that the academic staff proficiency in foreign languages is raised through intensive training. The need for such training emerged throughout all interviews with the staff and students as well.

It would also be advisable to organize additional training as well as motivation mechanisms to stimulate the publications in the peer reviewed journals that are indexed by Scopus, Web of Science and ERIH PLUS basis.

Description and Analysis - Programme 4 - Georgian Folk and Sacred Music Conductor (Choirmaster/Regent) - Bachelor's Programme

The university carries out a self-evaluation of its work and analyzes evaluation and satisfaction survey results of academic and invited staff involved in the programme; the assessment of academic and visiting staff includes their teaching, research, nd creative work - which is reflected in the teacher's annual report. In the process of self-evaluation, the viewpoints of the students and the staff implementing the programme are studied through direct and indirect surveys. In this process, lecturers' pedagogical, personal, communication and social skills and professional competence are evaluated. The evaluation results are used for the improvement of the academic process and the development of the human resources of the programme.

The university promotes the development of personnel qualifications and professional skills, stimulates creative activity, for which it allocates material and financial resources. Periodically invites professors-teachers from different Georgian and foreign universities to hold public lectures, master classes and share experience. Provides financial support to the staff to conduct lectures in foreign universities, to participate in international festivals and conferences.

Evidences/Indicators

○ Self-Assessment Report;

○ List of activities undertaken by the University for the personnel development (trainings, work visits, conferences, business trips etc);

○ List of Projects carried out by the University;

- ○   Professional Activities of the Staff Involved in the programmes in the cluster;

- ○   Memoranda on international cooperation;

- ○   Interviews with the University Administration;

- ○   Interviews with academic staff;

- ○   Interviews with students.

- ○

- ○

Evaluation

Please, evaluate the compliance of the programmes with this standard component

Component 4.3 Professional development of academic, scientific and invited staff	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
Programme 1 (Acting (Drama and Film Actor, Music Theatre Actor, Puppet Theatre Actor, Pantomime Theatre Actor), BA)	☐	☒	☐	☐
Programme 2 (Director of Theatre)	☐	☒	☐	☐
Programme 3 (Choreographer of Georgian Dance, BA)	☐	☒	☐	☐
Programme 4 (Georgian Folk- and Sacred Music Conductor, BA)	☐	☒	☐	☐

Programme 5 (Performing Arts (Analysis of Theory and Practice), MA)	☐	☒	☐	☐
Programme 6 (Culture of Scenic Speech (analysis of theory and practice), MA)	☐	☒	☐	☐
Programme 7 (The art of theater and cinema dramaturgy (analysis of theory and practice), MA)	☐	☒	☐	☐
Programme 8 (Directing of Theatre (Creative Pedagogy), Ph.D.)	☐	☒	☐	☐

4.4. Material Resources

Programme is provided with necessary infrastructure, information resources relevant to the field of study and technical equipment required for achieving programme learning outcomes.

Cluster and individual evaluation

Summary and Analysis of the Compliance of the Educational Programmes Grouped in a Cluster with the Requirements of the Standard Component

The teaching resources for this cluster are especially vital as the majority of the programmes are practice based. The infrastructure and technical resources that are needed to fully meet the learning needs and outcomes of the programme are well maintained and renewed all the time. The university possesses two buildings fully equipped for programmes' needs. During the site visit, the Expert Group had an opportunity to see and appreciate the resources available. The university has two fully equipped stages complete with lighting and sound equipment, and an out-door stage, dressing rooms, showers, halls for dancing and stage movement, stage weapon fund for teaching stage fights to the actors, etc. It possesses a truly impressive costumes fund, light and heavy prop resources that are well maintained. The university also has a minor sewing workshop to create new costumes and mend the existing ones. During the site visit the Group of experts could inspect an impressive collection of national instruments necessary for teaching national folk and sacred music and national dance. The University also has rehearsal rooms, sound recording studio, publishing house, pavilions for filming with all equipment pertaining, and a minor movie theatre.

The University operates Dimitry Alexidze Student Theatre, which presents student works during the theatre season for professionals as well as the public in general. The university also operates TAFU TV

which is broadcasted by students online. It has its own periodical - newspaper "Duruji" and a scientific journal "Art Science Researches"

The university has an impressive collection of recordings of the performances, containing both Georgian and World shows that became classics and are absolutely necessary for teaching theatre.

The university library possesses a collection of books as well as electronic resources with readers for particular courses. During the site visit, the Experts Group randomly checked available literature listed in the syllabi and found out that there are some titles in the core courses that are missing. Nor could the Experts Group find some of the readers specified in the syllabi (for instance, "Body Language" by Alan Pease, or a reader for the course "Art Makeup" taught by Giga Gogiadze). This said, the Experts Group also found out that the library lacks important modern authors and art theoreticians whose works have already become indispensable for teaching theatre in the world. For instance, the University does not possess any books by Erika Ficher-Lichte, Richard Schechner, Hans-Thiers Lehmann etc. nor are these authors included in the syllabi. Hence, it is a unified opinion of the Group of Experts that the University has to put substantial effort into purchasing newest literature in theatre research, as well as translating important authors that have recently made impact to the field to Georgian language - something that the University is already doing but not to the extent that would be satisfactory.

Description and Analysis - Programme 1: Acting (Drama and Film Actor, Music Theatre Actor, Puppet Theatre Actor, Pantomime Theatre Actor) Bachelor's program

The University possesses all the resources necessary to undertake practice based teaching of the future actors - see above for details. It is also running a student theatre to allow the students to get used to playing shows on regular bases for the general public.

The university needs to put more emphasis on diversifying the literature for the programme to make sure that the students have access to the newest books available in the field.

Description and Analysis - Programme 2: Directing of Theatre Bachelor's program

The University possesses all necessary resources for the future theatre directors to master their craft - please, refer to the general description of the cluster for details. The University also provides limited funds for the students to stage a performance at the end of the four year study programme.

The university needs to put more emphasis on diversifying the literature for the programme to make sure that the students have access to the newest books available in the field.

Description and Analysis - Programme 3: Choreographer of Georgian Dance Bachelor's program

The University possesses all the necessary technical resources for the programme - refer to the cluster description for details. During the meeting with the students and also programme academic staff, the need of refurbishing the halls for dancing was underlined. They mentioned not enough heating during

the winter season that made it difficult to dance. However, the Heads of Programme assured the Experts Group that the repair works are already planned.

Description and Analysis - Programme 4: Georgian Folk and Sacred Music Conductor bachelor's program

The university possesses all the necessary technical resources - such as rehearsal rooms, a collection of musical instruments, recordings of music and folk songs that the students can listen to, a collection of notation, sound recording studio to teach recording as well as record students work. The programme Supervisors mentioned that students record a CD by the end of their study.

Material and technical resources are very important to achieve the learning results provided by the program, which is fully satisfied by the HER and gives students an extraordinary opportunity to implement diverse creative projects. The programme is provided with he necessary infrastructure and technical equipment. For individual courses (conducting, piano, vocal and choral technique) the University is equipped with appropriately equipped classrooms (piano, mirror, stand, remote control); is provided with appropriate musical instruments (including folk instruments); the choir has concert costumes; there are large auditoriums and rehearsal halls for lectures-seminars and group music performances; stages are equipped with lighting and audio systems and theatre wings; there is a pavilion for photo-video filming, a voice-over and recording studio, which are actively used within the programme; the University has webpages on social networks; it has its own publishing house and periodical printed newspaper "Duruji". The university publishes a collection of scientific works "International Journal of Arts and Media Researches" which gives the opportunity to Master's and Doctoral students to publish their own scientific - research works. The library includes reading spaces and a computer resource center that allows students to find and use the necessary materials. The basic literature necessary for the programme is found in the library Materials are also available to students electronically and from relevant databases. Students receive information about the availability and access to the mentioned material and technical resources immediately after starting their studies.

It should be specially mentioned that the unique music notation-material and audio-video fund (including the "Golden Fund" records) found by the programme implementers are sent to each student at the beginning of the academic year in their official mail and they have access to them any time. The availability and accessibility of this material is a strong point of the programme. Also, they have access to the latest scientific literature and publications published in electronic scientific databases. The library is equipped with sufficient resources and services, with convenient e-learning platforms and access to databases. During the interview, the students noted that they are informed about the possibility of using existing resources, the principle/schedule of work and the rules n how to use the materials; have full access to these databases and the latest publications in their field.

Description and Analysis - Programme 5: Performing Arts (Analysis of Theory and Practice) - Master's Program

The University possesses all necessary resources for the theatre directors and choreographers to master their craft - please, refer to the general description of the cluster for details. The University also provides limited funds for the students to stage a performance for their master's project.

The University has memoranda with various theatres, dancing studios, organisations, etc which allows the students to stage performances in the premisses other than the University if they wish so.

The need to diversify the available literature in the library is even more important for the Master's level students.

Description and Analysis - Programme 6: Speech for Stage Culture (Analysis of Theory and Practice) - Master's Program

The University possesses all the necessary resources for teaching - classrooms, rehearsal rooms, computer classes. Please, see the general description of the cluster for details.

LIbrary possesses literature specific in the field. The textbooks are also published in the University's publishing house. The need to diversify existing literature and acquiring some newest books remains constant throughout all the programmes of the cluster.

Description and Analysis - Programme 7: The Art of theatre and cinema dramaturgy (analysis of theory and practice) master's program:

The University possesses all the necessary technical base to implement this new programme with excellence. The need for purchasing the newest literature is pertinent for this programme as well.

Description and Analysis - Programme 8: Theatre Directing (Creative Pedagogy) PhD program

The University possesses all the necessary resources to implement the practical part of this programme. However, to carry out research with due quality, the university needs to put an important effort into renewing the literature available in the library as well as making sure that the students have access to all the scientific bases, journals and online resources available in the field. Judging from the samples of the theses provided to the Experts Groups, the students are limited to the Georgian and Russian language literature that is outdated.

If the University wants to have the PhD programme running, the administration has to put an important effort into carrying it out properly.

Evidences/Indicators

○   University library online catalog - http://library.tafu.edu.ge/opac/index.php;

- University [electronic books fund](#);

- Access to scientific [bases and journals online](#);

- Syllabi of the programmes in the cluster;

- Self-Assessment Report;

- Site-visit to see the premises of the University;

- Meetings with administration, Supervisors of programme, students and alumni.

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Evaluation

Please, evaluate the compliance of the programmes with this standard component

Component 4.4 Material resources	**Complies with requirements**	**Substantially complies with requirements**	**Partially complies with requirements**	**Does not comply with requirements**
Programme 1 (Acting (Drama and Film Actor, Music Theatre Actor, Puppet Theatre Actor, Pantomime Theatre Actor), BA)	☐	☒	☐	☐
Programme 2 (Directing of Theatre, BA)	☐	☒	☐	☐
Programme 3 (Choreographer of Georgian Dance, BA)	☐	☒	☐	☐

Programme 4 (Georgian Folk- and Sacred Music Conductor, BA)	☐	☒	☐	☐
Programme 5 (Performing Arts (Analysis of Theory and Practice), MA)	☐	☒	☐	☐
Programme 6 (Culture of Scenic Speech (analysis of theory and practice), MA)	☐	☒	☐	☐
Programme 7 (The art of theater and cinema dramaturgy (analysis of theory and practice), MA)	☐	☒	☐	☐
Programme 8 (Directing of Theatre (Creative Pedagogy), Ph.D.)	☐	☒	☐	☐

4.5. Programme/Faculty/School Budget and Programme Financial Sustainability

The allocation of financial resources stipulated in programme/faculty/school budget is economically feasible and corresponds to the programme needs.

Cluster and individual evaluation

Summary and Analysis of the Compliance of the Educational Programmes Grouped in a Cluster with the Requirements of the Standard Component

The financing of the study programmes in Cluster Music and Performing Arts is formed of the budget basically created on the basis of funding from the state and the own revenues. As the expert panel learned from the interview with the management, every year, a cost calculation is carried out, and the plan of the activities and budget is set a year ahead. As the grant is not enough for all the Cluster's activities, the management efforts are directed to the maximum extent for the development of the programme financing and covering unexpected expenses for unplanned projects which have to be funded from sponsors and additional applications for support to the Ministry of culture or the Mayor's office. The students also have the opportunity to independently apply for the separate project grants.

During the interview with the management the expert panel has been informed that the students never had a problem with funding their projects. The programmes can refer the projects to student's self-government and the direct financial funding is around 1 percent of the total budget. Funding of the projects is supported by the infrastructure and resources of the partner institutions, since the University has established strong communication connections and intensive cooperation with professional institutions in the field such as theatres, museums, and various other cultural institutions. At the

interviews their representatives generally express a high level of appreciation for competitive advantages of the Cluster Music and Performing Arts students.

The statement on the budget in the SER is very brief and scant and in just a few remarks declares financial stability of the programs, supported with one additional and rather general Table in annexes. From the materials, however, it is evident that the resources allocation and their organization is feasible and financially sustainable. The budget of the faculty ensures the remuneration of the academic staff and invited lecturers, the maintenance and improvement of the material-technical base of the program, the costs of participation in trip and international conferences and other artistic productions and research expenses.

The programs do not have their own budgets, but there is the Faculty Budget, which can be distributed among them according to possibilities, programme's and project's needs. The Dean decides how to spend money on different aspects of professional development. Thus, the financial support of the University is provided in the budget, which is economically achievable for the Cluster and all its educational programmes.

Therefore, the individual description and analysis for the Programmes is not possible.

Evidences/Indicators

○ Programme materials
○ Syllabi
○ University Self Evaluation Report
○ Interview results

Evaluation:

The programs do not have their own budgets, but there is the Faculty Budget, which can be distributed among them according to possibilities, programme's and project's needs. The Dean decides how to spend money on different aspects of professional development. Thus, the financial support of the University is provided in the budget, which is economically achievable for the Cluster and all its educational programmes.

Therefore, the individual description and analysis for the Programmes is not possible.

The Cluster generally **Substantially complies** with requirements.

Component 4.5 Programme/faculty/school budget and programme financial sustainability	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
Programme 1 (Acting (Drama and Film Actor, Music Theatre Actor, Puppet Theatre Actor, Pantomime Theatre Actor, BA)	☐	**X**	☐	☐
Programme 2 (Directing of Theatre, BA)	☐	**X**	☐	☐
Programme 3 (Choreographer of Georgian Dance, BA)	☐	**X**	☐	☐
Programme 4 (Georgian Folk- and Sacred Music Conductor, BA)	☐	**X**	☐	☐
Programme 5 (Performing Arts (Analysis of Theory and Practice)), MA	☐	**X**	☐	☐
Programme 6 (Culture of Scenic Speech (analysis of theory and practice), MA)	☐	**X**	☐	☐
Programme 7 (The art of theater and cinema dramaturgy (analysis of theory and practice), MA)	☐	**X**	☐	☐
Programme 8 (Directing of Theatre (Creative Pedagogy), Ph.D.)	☐	**X**	☐	☐

Compliance of the programmes with the standards

4. Providing Teaching Resources	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements

Programme 1 (Acting (Drama and Film Actor, Music Theatre Actor, Puppet Theatre Actor, Pantomime Theatre Actor), BA)	☐	☐x	☐	☐
Programme 2 (Dorecting of Theatre, BA)	☐	☐x	☐	☐
Programme 3 (Choreographer of Georgian Dance, BA)	☐	☐x	☐	☐
Programme 4 (Georgian Folk- and Sacred Music Conductor, BA)	☐	☐x	☐	☐
Programme 5 (Performing Arts (Analysis of Theory and Practice), MA)	☐	☐x	☐	☐
Programme 6 (Culture of Scenic Speech (analysis of theory and practice), MA)	☐	☐x	☐	☐
Programme 7 (The art of theater and cinema dramaturgy (analysis of theory and practice), MA)	☐	☐x	☐	☐
Programme 8 (Directing of Theatre (Creative Pedagogy), Ph.D.)	☐	☐x	☐	☐

5.   Teaching Quality Enhancement Opportunities

In order to enhance teaching quality, programme utilizes internal and external quality assurance services and also periodically conducts programme monitoring and programme review. Relevant data is collected, analysed and utilized for informed decision making and programme development.

5.1. Internal Quality Evaluation

Programme staff collaborates with internal quality assurance department(s)/staff available at the HEI when planning the process of programme quality assurance, developing assessment instruments, and implementing assessment process. Programme staff utilizes quality assurance results for programme improvement.

Cluster and individual evaluation

Summary and Analysis of the Compliance of the Educational Programmes Grouped in a Cluster with the Requirements of the Standard Component

Shota Rustaveli Theatre and Film Georgia State University (TAFU) has a quality assurance department, which coordinates the processes of planning, developing and/or modification of an educational program(s). In the self-evaluation document presented by the institution, it is indicated that the quality assurance department works according to the general university PDCA principle: P (plan) - planning; D (do) implementation; C (check) - checking; A (act) – response.

Internal and external quality assurance mechanisms operate at Shota Rustaveli Theatre and Film Georgia State University (TAFU). Among the internal mechanisms of quality assurance, the following were identified: mechanisms for developing and evaluating educational programs; the mechanism of evaluation of the achievement of learning outcomes of educational programs; mechanism of evaluation of the learning process of educational programs; Evaluation mechanism of academic/invited staff of educational programs. The evaluation processes are done by the University and faculty quality assurance offices. *During the interviews with the QA department members and cross-checking interviews with the staff, students and alumni showed that they were permanently receiving questionnaires' but had problems sharing results. Some members of academic and invited staff have never received their personal results. The reason may be technical, but the QA department should monitor that everyone received results of evaluation. Also, Students and alumni mentioned that they are filling questionnaires and never received results or some plan from University how it shared their opinion.*

Planning/development/modification of the educational programs at the faculty and ongoing evaluation/development of educational programs is done according to pre-established rules and in accordance with the procedures, as well as pre-developed and approved criteria and indicators. Making changes in the educational program are being carried out in accordance with the rules established for approving the program.

The mentioned regulation implies the involvement of all interested parties of the university in the process of development of educational programs. The program is approved step by step: The program is discussed at the meeting with the program implementation staff which is directed by heads of the programs. The program is approved by the faculty council. The program will be monitored by the University Quality Assurance Department and it will be submitted to the University Academic Council for review and approval.

Also, it should be noted that employers are less aware of the content of the program and the changes made in the program. The QA department should organize formal relationships with employers. University has oral talks with them and may miss important feedback for program(s) development.

Preparation of the cluster programs self-evaluation report at TAFU was a collaborative process, in which academic staff, administrative staff, students, and graduates were equally involved.

Finally, in its self-evaluation report University presented the main mission of the QA department, that is **"to promote the improvement of the quality of teaching, <u>research</u> and creative activities; evaluation of creative, educational and <u>scientific-research</u> activities of the university and development of recommendations...".** but the QA department mission is not reached. *Expert panel wants to mention that based on interviews there exists no actual QA tool or instruments to assure quality or research. It is crucial to have a strong tool for ensuring academic honesty at University even at BA level. The University should have a sophisticated program for detecting plagiarism such*

as Turnitin. In order to facilitate scientific-research, the QA department should also create advanced tools on how to ensure high quality of Ph. D program.

If necessary, description and analysis according to the education programmes

Description and Analysis - Programme 1 (Name and Level)

Describe, analyse and evaluate the compliance of the educational programme with the requirements of the component of the standard, based on the information collected through the self-evaluation report (SER), the enclosed documents and site-visit;

Evidences/Indicators

○ Cluster Self-Evaluation Report;

○ Interview results;

○ Cluster programs;

○ Development of teaching quality according to the programs;

○ Evaluation results.

Evaluation

Please, evaluate the compliance of the programmes with this standard component

Component 5.1 Internal Quality Evaluation	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
Programme 1 Acting (Drama and film actor, Musical theatre actor, Puppet theatre actor, Pantomime theatre actor) - Bachelor's	☐	X	☐	☐
Programme 2 Directing of Theatre, Bachelor's level	☐	X	☐	☐
Programme 3 Choreographer of Georgian Dance, Bachelor's level	☐	X	☐	☐
Programme 4 Georgian Folk- and Sacred Music Conductor, Bachelor's level	☐	X	☐	☐
Programme 5 Performing arts (analysis of theory and practice), Master's level	☐	X	☐	☐
Programme 6 Culture of Scenic Speech (analysis of theory and practice), Master's level	☐	X	☐	☐
Programme 7 The Art of theatre and cinema dramaturgy (analysis of theory and practice), Master's level	☐	X	☐	☐
Programme 8 Directing of Theatre (Creative Pedagogy) PhD level	☐	X	☐	☐

5.2. External Quality Evaluation

Programme utilizes the results of external quality assurance on a regular basis.

Cluster and individual evaluation

Summary and Analysis of the Compliance of the Educational Programmes Grouped in a Cluster with the Requirements of the Standard Component

TAFU admits authorization and accreditation as an external quality assurance mechanism carried out by the National Centre for Educational Quality Enhancement.

It is important to mention that the University did labor market research for cluster programs and an expert panel looked through the mentioned documentation. But there exists no peer evaluation that shows field experts' opinions about a program and its components. Expert panel thinks it is crucial for program development processes, and the QA department should prepare external evaluation forms which will be filled by field experts under international collaboration with different institutions.

If necessary, description and analysis according to the education programmes

Description and Analysis - Programme 1 (Name and Level)

-

Evidences/Indicators

○ Cluster Self-Evaluation Report;

○ Interview results;

○ Cluster programs.

○

○

Evaluation

Please, evaluate the compliance of the programmes with this standard component

Component 5.2 External Quality Evaluation	**Complies with requirements**	**Substantially complies with requirements**	**Partially complies with requirements**	**Does not comply with requirements**

Programme 1 Acting (Drama and film actor, Musical theatre actor, Puppet theatre actor, Pantomime theatre actor) - Bachelor's	☐	**X**	☐	☐
Programme 2 Directing of Theatre, Bachelor's level	☐	**X**	☐	☐
Programme 3 Choreographer of Georgian Dance, Bachelor's level	☐	**X**	☐	☐
Programme 4 Georgian Folk- and Sacred Music Conductor, Bachelor's level	☐	**X**	☐	☐
Programme 5 Performing arts (analysis of theory and practice), Master's level	☐	**X**	☐	☐
Programme 6 Culture of Scenic Speech (analysis of theory and practice), Master's level	☐	**X**	☐	☐
Programme 7 The Art of theatre and cinema dramaturgy (analysis of theory and practice), Master's level	☐	**X**	☐	☐
Programme 8 Directing of Theatre (Creative Pedagogy) PhD level	☐	**X**	☐	☐

5.3. Programme Monitoring and Periodic Review

Programme monitoring and periodic evaluation is conducted with the involvement of academic, scientific, invited, administrative, supporting staff, students, graduates, employers and other stakeholders through systematic data collection, study and analysis. Evaluation results are applied for the programme improvement.

Cluster and individual evaluation

Summary and Analysis of the Compliance of the Educational Programmes Grouped in a Cluster with the Requirements of the Standard Component

Programme monitoring and periodic evaluation is conducted under the guidance of quality assurance department representatives. The implementation of the educational programs of the faculty is evaluated by the faculty and University Quality Assurance offices in coordination with each other. In the self-evaluation report and regulatory documents, it is presented that the process of evaluating the implementation of the educational programs are based on the following participants: a) students; b) academic and invited personnel c) potential employers; d) Graduates of the program and other stakeholders.

As a result, QA department systematically organizes the following evaluation reports:

- Monitoring and analysis of the learning process;

- Evaluation-analysis of annual pedagogical and scientific/creative work reports of academic staff;

- Monitoring the functioning of the electronic base of the educational process (ini.ge);

- Evaluation and analysis of program learning outcomes.

Based on cluster self-evaluation documents and interviews with an expert panel it was clear that all participants more or less were involved in the evaluation of educational programs.

Students are participating in the evaluation process of educational programs by filling out the questionnaire; They are involved in the discussion of issues related to the implementation of the program. Also, the faculty quality assurance office organizes focus groups with students (because some programs have less than 10 students).

Participation of academic and invited personnel in the evaluation of implementation programs includes: participation in the conceptual discussions related to the implementation processes.

Potential employers evaluate students and alumni and their competencies, the level of their skill match to the labor market requirements. In particular they evaluate students' and graduates' practical application skills of use.

Graduates evaluate the program by means of questionnaires. They are involved in the process of discussing program development issues.

It should be noted that the expert panel detected different types of problems during checking cluster programs syllabi. Quality assurance department should monitor more intensively program syllabi, to detect what to improve. For example, evaluation methods, teaching methods, literature, etc

In order to take into account international trends in the process of improving the programs, some of the cluster programs were compared with the art studies of German Universities. University additionally presented a document in which comparative analysis of similar programs were discussed. But it should be noted that this was the sample of comparative analysis. Not all programs of the cluster were discussed. Also, comparative analysis does not include crucial information of similarities, differences and program future development.

If necessary, **description and analysis according to the education programmes**

Description and Analysis - Programme 1 (Name and Level)

Describe, analyse and evaluate the compliance of the educational programme with the requirements of the component of the standard, based on the information collected through the self-evaluation report (SER), the enclosed documents and site-visit;

Evidences/Indicators

○   Cluster Self-Evaluation Report;

○   Interview results;

○   Cluster programs;

○   Sample of similar programs comparative analysis;

○   The rule of teaching quality assessment and educational process monitoring.

○

○

Evaluation

Please, evaluate the compliance of the programmes with this standard component

Component 5.3. Programme Monitoring and Periodic Review	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
Programme 1 Acting (Drama and film actor, Musical theatre actor, Puppet theatre actor, Pantomime theatre actor) - Bachelor's	X	☐	☐	☐
Programme 2 Directing of Theatre, Bachelor's level	X	☐	☐	☐
Programme 3 Choreographer of Georgian Dance, Bachelor's level	X	☐	☐	☐
Programme 4 Georgian Folk- and Sacred Music Conductor, Bachelor's level	X	☐	☐	☐

	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
Programme 5 Performing arts (analysis of theory and practice), Master's level	X	☐	☐	☐
Programme 6 Culture of Scenic Speech (analysis of theory and practice), Master's level	X	☐	☐	☐
Programme 7 The Art of theatre and cinema dramaturgy (analysis of theory and practice), Master's level	X	☐	☐	☐
Programme 8 Directing of Theatre (Creative Pedagogy) PhD level	X	☐	☐	☐

Compliance of the programmes with the standards

5. Teaching Quality Enhancement Opportunities	Complies with requirements	Substantially complies with requirements	Partially complies with requirements	Does not comply with requirements
Programme 1 Acting (Drama and film actor, Musical theatre actor, Puppet theatre actor, Pantomime theatre actor) - Bachelor's	☐	X	☐	☐
Programme 2 Directing of Theatre, Bachelor's level	☐	X	☐	☐
Programme 3 Choreographer of Georgian Dance, Bachelor's level	☐	X	☐	☐
Programme 4 Georgian Folk- and Sacred Music Conductor, Bachelor's level	☐	X	☐	☐
Programme 5 Performing arts (analysis of theory and practice), Master's level	☐	X	☐	☐
Programme 6 Culture of Scenic Speech (analysis of theory and practice), Master's level	☐	X	☐	☐
Programme 7 The Art of theatre and cinema dramaturgy (analysis of theory and practice), Master's level	☐	X	☐	☐

Programme 8 Directing of Theatre (Creative Pedagogy) PhD level	☐	**x**	☐	☐	

Attached documentation (if applicable):

Name of the higher education institution:

Shota Rustaveli Theater And Film Georgia State University

Name of Higher Educational Programmes, Levels:

Acting (Drama and film actor, Musical theater actor, Puppet theater actor, Pantomime theater actor) (BA);

Directing of Theatre (BA);

Choreographer of Georgian Dance (BA);

Georgian Folk- and Sacred Music Conductor (BA);

Performing arts (analysis of theory and practice) (MA);

Culture of Scenic Speech (analysis of theory and practice) (MA);

The Art of theater and cinema dramaturgy (analysis of theory and practice) (MA);

Directing of Theatre (Creative Pedagogy)(PhD).

Compliance of the programmes with the standards

Programme 1 **A**cting (Drama and film actor, Musical theatre actor, Puppet theatre actor, Pantomime theatre actor) -

Programme 1 Acting (Drama and film actor, Musical theatre actor, Puppet theatre actor, Pantomime theatre actor) - Bachelor's	Substantially complies with requirements	Substantially complies with requirements	Complies with requirements	Substantially complies with requirements	Substantially complies with requirements
Programme 2 Directing of Theatre, Bachelor's level	Substantially complies with requirements	Substantially complies with requirements	Complies with requirements	Substantially complies with requirements	Substantially complies with requirements
Programme 3 Choreographer of Georgian Dance, Bachelor's level	Substantially complies with requirements	Substantially complies with requirements	Complies with requirements	Substantially complies with requirements	Substantially complies with requirements
Programme 4 Georgian Folk- and Sacred Music Conductor, Bachelor's level	Substantially complies with requirements	Substantially complies with requirements	Complies with requirements	Substantially complies with requirements	Substantially complies with requirements

Programme 5 **Performing arts (analysis of theory and practice), Master's level**	Substantially complies with requirements	Substantially complies with requirements	Complies with requirements	Substantially complies with requirements	Substantially complies with requirements
Programme 6 Culture of Scenic Speech (analysis of theory and practice), **Master's level**	Substantially complies with requirements	Substantially complies with requirements	Complies with requirements	Substantially complies with requirements	Substantially complies with requirements
Programme 7 The Art of theatre and cinema dramaturgy (analysis of theory and practice), **Master's level**	Substantially complies with requirements	Substantially complies with requirements	Complies with requirements	Substantially complies with requirements	Substantially complies with requirements
Programme 8 Directing of Theatre (Creative Pedagogy) PhD level	Partially complies with requirements	Substantially complies with requirements	Complies with requirements	Substantially complies with requirements	Substantially complies with requirements

Signatures

Chair of Accreditation Experts Panel

Full name, signature: Darko Lukić

Of the member(s) of the Accreditation Experts Panel

Full name, signature: Natalia Tvaltchrelidze

Full name, signature: Liana Chonishvili

Full name, signature: Eliso Pantskhava

Full name, signature: Ani Kvatadze

Full name, signature: Jovana Ablotia