PART II

DRAMA / CHOREOGRAPHY

1. THE ACTING STUDENT'S CHOREOGRAPHIC TRAINING. SEVERAL COGNITIVE OBJECTIVES

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Abstract: *Dance is an artistic genre that is more and more frequently used in theatre productions. The syncretism of theatre and dance can take many shapes, from inserting dance sequences in dramatic performances, to new artistic genres, such as dance theatre.*
Due to the fact that they offer manifold innovating possibilities for artistic expression in a greatly audience-oriented universal language, theatrical forms that include dance, and especially the artistic genre of dance theatre are increasingly often put on stage by directors who work in Romania. Thus, training actors in the area of dance at a high level of performance that allows them to approach these types of syncretic artistic genres becomes a priority for the Romanian theatre school. The director, one of the stakeholders in higher education theatre schools, is the one who decides both the form of a performance and an actor's involvement (or lack thereof) in that certain performance. Limited or stimulated by the actor's training level, the director is also a beneficiary of the education the acting student receives in drama school. This study aims at identifying the opinions of ten Romanian directors on the matter of the choreographic categories and skills the acting student acquires during his years of training at a higher education institution. We have used qualitative methodology research, based on semi-structured interviews, applied to a cross-section of ten directors from Bucharest, Cluj-Napoca, Constanţa, Craiova, Iaşi, and Tg. Mureş. This article tackles the issue of cognitive didactic objectives and students' cognitive competencies that have been emphasized during the conversations with the aforementioned directors.
Key words: *acting student, choreographic competencies, educational objectives, cognitive taxonomy, cognitive competencies, stakeholder, theatre/film director*

1. Introduction

The creation of forms of dance theatre in the second half of the 20th century, due to the contribution of the German choreographer Pina Bausch, who developed and put on stage the expression of the concept of *Tanztheater*, has determined the subsequent development of syncretic forms of art in which theatre, pantomime, and dance are employed in performances in which there is often a "disappearance of borders" between these artistic genres (Stanciu, C. 2006, p.55).

The evolution of a rather new concept – *the dancing actor,* increasingly used in modern theatre creations, the results of recent researches that prove the importance of choreographic concepts in the superior organization of movement

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and of the relation between body, soul, and mind (Lorette Enache, Review of Artistic Education, no. 13, 2017, 125-129), the contribution the universal language of dance movements can have in building a character from the perspective of audience reception of the theatrical message, all these are aspects that prove that the actor must have choreography competencies. In order to develop such competencies, the Romanian university programs in the field of theatre include certain courses that approach the artistic genre of dance. These courses vary from one university to another.

The actors' level of choreographic competencies is a measure of the quality of the professional training they have received during their enrolment in university programs in the field of theatre. These competencies are conditioned first and foremost by the quality of the learning experiences that the acting student undergoes in the context of university classes that approach the choreographic field of dance.

The director is an essential factor in the actor's entrance to the labour market, as the former's decision of casting an actor in a performance is a means of showcasing the latter's professional competencies. This way, the director becomes a stakeholder in higher education theatre schools, and has a position similar to that of the employer in his relationship with the actor. In this instance, the director's perception of the quality of the actor's education can be expressed by this statement: "the graduates' competencies should measure up to the job's requirements" (Srikanthan and Darymple, 2003 apud Crişan, A.N, 2013). If we accept the fact that the actor's "job" in a performance is in fact represented by the "role" the director casts him, given that our entire discourse refers to the professional actor, who is a graduate of a faculty of theatre, it is obvious that the actor must fulfil certain professional "requirements" formulated by the director. These requirements refer to the type and level of competencies the actor has, which are of high importance both for the actor, and the people who decide on the matter of educational policies in the field of theatre. In order to support our statements, we will continue with several excerpts from the interviews given by students and directors, as part of our doctoral research project:

"In the present context, nowadays, the directors who stage performances that are regarded as being at a certain level request that the actors they work with are able to do everything and anything. And, of course, dance, stage movement is, probably, just as important as speech... Yes. You have to keep doing the exercises... if not daily... anyway, very, very, often." (excerpt from the focus group interview given on 02/03/2015 by the first-year students who major in Acting/Puppets/Marionettes at the Faculty of Theatre of UNAGE, Iaşi)

"However, it is very important that you have actors who are prepared to respond to a plastic system of stage movement. And I believe that this is more and more asked for in Europe and all over the world, but also in our country. I believe that Romanian actors are not very prepared in this area. I believe that there is a gap between what is asked for at a certain moment, what directors ask for at a certain moment in the production of their performances, and that which an actor is able to give. Very often, when I go to work in a theatre, I ask: 'who

knows how to tap dance, who knows how to play an instrument, who knows to simply sing with their voice? Who knows how to move a certain way?' And sometimes I don't get any answers. I find that there are actors who are not trained in dance, or if you will, in the area of corporal plasticity, of a certain type of stage movement." (excerpt from the interview given by Gelu Badea, director – Cluj, 21/05/2015)

"On Broadway, or in places where musical theatre, or dance theatre have a tradition and happen, first – through education in specialized schools, then – through education inside the labour market, through permanent practice, of course that there are totally different levels of performance. This is the reason for a certain... a certain type of loss from the very start, if I may say so, for the Romanian actors, in regard to what musical theatre implies, with its whole complex mechanism." (excerpt from the interview given by Octavian Jighirgiu, director – Iaşi, 12/09/2015)

"In Romania, there are differences from one theatre school to the other, so there are things that vary from one faculty to the other, but all in all, from my point of view, the recent graduates' quality is minimal, if not inexistent. Because, in my opinion, the majority of graduates don't have mastery of at least the technical vocabulary of movement, you cannot speak with any of them using choreography terms. This is a very big problem." (excerpt from the interview given by Cezar Ghioca, director – Bucharest, 22/09/2015)

One can see that the acting students are aware of their need to be trained in the field of dance, and the interviewed directors point to the fact that most Romanian actors have low levels of professional competency in the field of dance. This reality represents the *problem* on which we have focused a part of our doctoral research project.

Given the fact that the acting student's level of dance-specific abilities allowed him to pass the theatre faculty admission examination, the causes that generate the aforementioned problem must be looked for at the level of the choreography curriculum the student goes through during his studies at the faculty, considering both the level of projection, and that of implementation of said curriculum. "The problems with the curriculum are always tied to the purposes of training, while the problems with teaching refer to the means for attaining these purposes." (Landsheere & Landsheere, 1979) Considering the fact that in the specialized literature, the curriculum, in its broader meaning, encompasses the objectives of education, the contents of education, and the teaching – learning – evaluation situations, as well as the fact that "the entire curricular projection is centred on objectives… and not contents" (Creţu, C., 2015, p.25), as "the key to the method to elaborate a curriculum is exactly defining the objectives" (Landsheere & Landsheere, 1979), we believe that it is completely justified to look for the causes of the aforementioned problems first in the area of the objectives of choreography courses, and then in the way these objectives are formulated, on all levels of specificity.

The objectives of a course guide the educational act towards the formation of preestablished competencies. Because "the objectives imply the

understanding and the way of using knowledge" (Krathwohl, 2002), and the actors' professional competencies must be in agreement to certain requirements formulated by the directors – in their position of employers –, there is a confirmation of the connection that must exist between educational purposes, such as the objectives of courses in the university choreography curriculum, and the directors' requirements. In other words, undergoing the choreography curriculum in the context of choreography-specific courses must have an effect towards satisfying the directors' requirements in regard to the actors' choreographic training, which leads to the fact that it is important for these requirements to be known by the people who project and/or implement the university choreography curriculum.

In general, identifying the requirements of the beneficiaries of a product, or of a service, is a process that relates to quality assurance and quality management. Because of this, our entire research has been included in the context of an analysis that focuses on the quality of professional training in the field of choreography received by the acting students enrolled in the university programs in Performing Arts – Acting, and Performing Arts – Acting/Puppets/Marionettes in Romanian faculties of theatre. The analysis has been made through methods and instruments that are specific to the field of quality, but which have also proved to be useful in similar researches in the field of education.

2. Aspects of the concept of quality in higher education

The term *quality* comes from the Latin "qualitas", which derives from the term "qualis", meaning "state/condition of" (Raboca, 2012). There are many definitions of the concept of quality in the specialized literature. Thus, for Joseph M. Juran (Romanian-born American engineer), "the quality of a product is its capacity of being used (good to use)." For Armand V. Feigenbaum, quality is represented by "the complex of characteristics of the service, or of the product, through which the use of the product, or service, satisfies the client's expectations" (Popescu and Brătianu 2004). Philip B. Crosby describes quality as the state of a product, or service that "conforms to requirements" (Hoyer & Hoyer, 2001). Some researchers in the field of quality do not give definitions of the concept of *quality*, but they emphasize important aspects that are at the foundation of several theories and models on the quality of products and services. For example: William Edwards Deming states the following: (1) "Quality must be defined in terms of client satisfaction." (2) "Quality is multidimensional; it is practically impossible to define the quality of a product or service in terms of a single characteristic." (3) "There certainly are many degrees of quality; it is, basically, equivalent to client satisfaction." (Hoyer & Hoyer, 2001). Kaoru Ishikawa says that: (1) "Quality is equivalent to consumer satisfaction." (2) "Quality must be defined comprehensively." (3) "Consumers' needs and requirements are changing. Therefore, the definition of quality is always changing."

The Romanian specialists in the field of quality also offer several definitions of the concept of quality. *Liviu Ilieş*: "by quality, one mustn't understand the best service in itself, but the best service under the conditions imposed by the client, conditions which stem from the way of using and the price of selling" (Ilieş, 2003*). Ion Stanciu*: "quality means fulfilling and exceeding the consumers' expectations", "the degree to which a product, or a service, fulfils, or exceeds the level of the consumers' expectations and requirements" (Stanciu, 2002). According to Professor *Mihai Naghi,* the quality of products represents "the sum of all their properties and attributes that reflect the measure of satisfaction of the beneficiary's norms and requirements in regard to product use." (Naghi and Stegerean, 2004). *Şerban Iosifescu* believes that: "We no longer have a single definition of quality that can be determined by the characteristics of the product, or of the service, but several definitions, which are determined by a group's, or a certain individual's need." (Ş. Iosifescu, 2007).

Using the term quality in regard to the field of education has led to the appearance of the concept of "quality of education", which also has several possible definitions. For instance: *OUG no. 75/2005* on assuring quality in education, updated through *OUG no. 94/2014*, Art. 3. – (1): "Quality of education is the complex of characteristics of a study program and its provider, through which the beneficiaries' expectations, and the quality standards are met." (source: www.aracis.ro). *Law 1/2011*, Annex, pt. 10: "Quality of education is the complex of characteristics of a study program, or of a professional qualification program, and its provider, through which the quality standards, as well as the beneficiary's expectations, are met." (Monitorul Oficial, No. 18, the 10th of January, 2011). Standard *SR EN ISO 9000:2001*: "quality in higher education" is the degree to which a complex of intrinsic characteristics meets certain requirements. "Therefore, quality is always related to the needs, requirements/exigencies, expectations of certain interested parties."   (M. Nemeş, 2011, doctoral dissertation abstract, p.17).

The succinct analysis of these definitions leads, among other things, to the conclusion that the problem of satisfying the needs of the beneficiaries of a product, or of a service, brings forth new concepts, such as "client expectations", or "client requirements". These concepts have also determined the elaboration of several theories, specific models, and standards. Quality standards – which, in most cases, are imposed by institutions and organizations on the beneficiaries – do not always coincide to the expectations and requirements expressed by the latter (Raboca, 2012).

To sum up the contents of the definitions that have been given to the concept of *quality*, we can say that a quality product: satisfies, in use, the client's *expectations* (Feigenbaum), conforms to the client's *requirements* (Crosby), fully satisfies the consumer's *expectations* (Grönroos), meets and exceeds the consumers' *expectations* and *requirements* (Stanciu), meets the clients' *requirements* and satisfies their *needs* (Ciurea and Drăgulescu), satisfies the beneficiaries' *requirements* in regard to product use (Naghi), is adequate to

the client's implicit or explicit *needs* (Iosifescu), satisfies the client's expressed or implied *necessities* (ISO), fulfils the beneficiaries' *expectations* (OUG 75/2005 and Law 1/2011). From this, we can deduce that the area of the concept of quality includes the *needs* consumers have in a certain field, for the fulfilment of which certain providers propose products/service, the *expectations* the consumers have from these products/services in relation to the degree their needs are satisfied, and their *requirements* that the products/services they are offered assure the fulfilment of their expectations and the satisfaction of their needs. In the equation *needs – expectations – requirements* (of the beneficiaries, regarding the desired product/service), we believe that the main role is that of the fulfilment of the *beneficiaries' requirements*, as a premise for the fulfilment of expectations and the satisfaction of the consumers' needs.

Generally speaking, adapting the education process to the clients' requirements is a difficult task, which implies allocating significant material and temporal resources. The first step in achieving this is identifying the requirements of the beneficiaries of education, so that, subsequently, these requirements may be transposed in the curriculum, through specific methods.

Meeting the clients' requirements is a task that belongs to the field of quality management, applied by quality-oriented product or service providers (including educational services providers). As it is a concept that has evolved in time, *quality management* is currently used as Total Quality Management (TQM). Adapting the philosophy of TQM to higher education management has led to some controversies that highlight both the advantages and the disadvantages of applying such models to university management. One of the many advantages is the fact that applying the TQM model helps in identifying the key processes and the operational aspects needed for planning and providing courses according to the client's voice. The disadvantages of this method relate to defining the results of learning, academic staff autonomy, the department-based structure of the university, bureaucratic aspects, the challenges implied by leadership etc. (Brookes and Becket, 2001, apud A. Crișan, 2013).

In Europe, the best-known model based on the philosophy of TQM is the one developed by the European Foundation for Quality Management (EFQM), which, in 1991, introduced a referential for granting the *European Quality Award - EQA*. The EFQM model, which initially consisted of meeting nine fundamental criteria in the evaluation of the key-aspects of an organization's performance, has been revised in 2010, which resulted in the *EFQM Excellence Model 2010*, which is based on 8 fundamental principles. From the perspective of our research, criterion (2) *Added value for clients* becomes very important, because it reflects the fact that universities must understand and anticipate the beneficiaries' requirements, involving them in the process of elaborating the educational service they provide.

In the field of education, the quality of higher education is under the supervision of several European and Romanian institutions that have also elaborated and that apply standards and guiding lines adapted to this type of education. Therefore, at the European level, there is the European Association

for Quality Assurance in Higher Education (ENQA), and in Romania there is the National Agency for Quality Assurance in Higher Education (ARACIS). Quality assurance in higher education is a priority for the people with the power to decide on this level of education, because "universities are in search of useful partnerships and they engage in increasingly thorough knowledge exchanges with organizations outside the higher education system." (K. Maguire & P. Gibbs 2013)

3. The director – stakeholder in the higher education theatre schools
    In general, the term "stakeholder" is a modern, up-to-date sense of the term "client", the extension of which has gotten to encompass aspects that refer to entities both on the inside, and on the outside of a certain organization. Standard SR EN ISO 9000:2006 – *Systems of quality management. Fundamental principles and vocabulary* defines *client* as "an organization or a person that receives a product or a service." This might be: the consumer, the user, the beneficiary, or the buyer (S. Popescu and collaborators, 2014). Identifying the stakeholders in an organization and their expectations regarding the results it achieves is a condition for quality assurance in that organization.
    Stakeholders in higher education can be grouped in four major categories, according to their perceptions on quality, as follows (Shrikantan and Darymple, 2003): (a) *Resource providers* – financing organisms and (in general) the community – interpret quality as "financial value", in the sense of optimal utilization of resources in order to assure an acceptable level of quality in education. (b) *Product users* – current and potential students – interpret quality from the perspective of "excellence", in the sense of having high quality standards, in order to have an advantage regarding their hiring prospects. (c) *Educational results users* – employers – regard quality from the perspective of "adequacy to purpose", in the sense that the employees have competencies that are compatible to their position, in order to meet job requirements. (d) *Employees in the domain* – the academic and administrative staff in universities – interpret quality in terms of "perfection" and "coherence", having a deep sense of satisfaction at their work place from the fulfilment of tasks, payment and recognition. In this classification, directors can be placed in category (c) *educational results users,* being entitled to formulate requirements in regard to the quality and the level of the actor's professional training.
a) Directors' requirements in regard to the purposes of choreographic education in university programs in the field of theatre
    The pedagogical concept of "purpose of education" can be approached from two major perspectives:
 (1) From a philosophical perspective, the purposes of education are the values assumed subjectively by the educator, at the level of the system, process, concrete activity, for the realization of the central, objective function of training-developing the learner.
(2) From the perspective of educational policies, the purposes of education refer to the values necessary to optimally realize the activity of education at the level

of the system and process of education, through managerial decisions in macro- and micro-pedagogical projection, included and officialised in educational policy/school policy documents (Cristea & Stanciu, 2010, p.162).

The main categories of educational purposes are:
(a) The educational ideal, (b) The educational goal, (c) The educational objective. The educational ideal and the educational goal are purposes of the education system and they define values that assure the projection and realization of education on a macrostructural level. The educational objective is a purpose of the education process and it defines values that assure the projection and realization of education on a microstructural level (idem p. 164).

There is a direct connection between the expectations of stakeholders in education and the purposes of education. "The purposes of education… cannot be defined deductively, starting from abstract principles, but they are structured from contingent realities, from determined interests and needs." (Cucoș, 2006, p.186) The requests formulated by different categories of stakeholders have their correspondents in the aforementioned categories of purposes. In order to be correctly identified, requests must be formulated in terms that correspond to their respective categories of purposes. As part of our research, the directors' requests have been identified and formulated in terms of objectives, with the intention to make use of their expectations in regard to the types of knowledge and the behaviours the actor should acquire from undergoing a choreography curriculum in the faculty of theatre. Because "the purposes of education are constantly changing options and they cannot be prescribed once and for all" (ibidem, p. 193), the validity of the directors' requirements formulated in terms of educational objectives is, as well, limited to the characteristics of the context of choreographic education received by the acting student in the faculty of theatre (dimensions, particularities of the learning process, variables of the context of choreographic education, etc.).

b) Classifications of educational objectives
The specialized literature presents two general criteria for classifying educational objectives:
(1) applying the criterion of the *level of generality*, educational objectives are: (a) general objectives, (b) medium objectives, (c) particular objectives (according to Landsheere & Landsheere, 1979, Krathwohl 1965 et al.) and
(2) according to the criterion of the aimed *behavioural category*, educational objectives can be divided in three categories: (a) cognitive objectives, (b) affective objectives, (c) psychomotor objectives (Crețu, 2015, p.25).

In regard to the first criterion (that of generality), N. Vinţanu (2001), making a reference to the higher education system, presents the following classification of educational objectives: (a) global objective, (b) general objectives, (c) terminal, or specific objectives, (d) intermediary objectives, (e) operational objectives. The global objective describes the intention of every type of education, merging with the educational ideal, up until a certain point (Onu, 2012). General objectives elaborate the purpose of education and they describe the acquirements of knowledge and/or behaviours that must be realized in

agreement to the type of specialization. Specific objectives aim at the abilities that are developed in courses/groups of courses. Intermediary objectives complete the specific objectives with details regarding the acquirements that must be realized during a semester or a school year. Operational (concrete) objectives – they depict the educator's expectations for every unit of content, situation, learning situation or activity. It is mandatory that general and specific objectives for university courses are presented in detail in the curricular product called *The course description* that is handed out to the students at the beginning of each school year.

Our research has used the second criterion for classifying objectives, out of the belief that tackling the issue of the acting student's acquiring of knowledge and behaviours through the choreographic education he receives in the faculty of theatre, through successively putting our analysis inside each of the three categories of objectives (cognitive, affective, and psychomotor), we could finally identify the means to prod the increase of the actor's choreographic competency. The field of choreography includes specific knowledge (terminology and concepts, content elements, techniques and methods, etc.) and it requires certain psychomotor skills. However, during the initial training period, the actor can lean towards dramatic genres that do not imply dancing movement. Because of this, determining affective objectives for the approach of courses is an important objective for a theatre school, given that the forms of expression through dancing are more and more prized in theatre performances. On this ground, in our research project, we have identified and formulated the directors' requirements in terms of cognitive, affectional, and psychomotor objectives. For this purpose, we have used the taxonomies of the cognitive (Bloom), affectional (Kratwohl), and psychomotor (Harrow) domains. Given that this article only refers to the results in the cognitive domain, we believe it is necessary to make a short presentation of the current form of the ***Taxonomy of the cognitive domain,*** known today as the Revised Bloom's Taxonomy.

First developed in 1948 "as a means for facilitating the exchange of test subjects between various universities, in order to create subject databases, each measuring the same educational objectives" (Krathwohl, 2002), after re-examinations and adaptations determined by repeated consultations with students, academic researchers and secondary education teachers, the first form of the taxonomy elaborated by Bloom and his collaborators was published in 1956, in *"Taxonomy of Educational Objectives. The Classification of Educational Goals. Handbook 1: Cognitive Domain"*, authored by Benjamin S. Bloom (editor), Max D. Egelhart, Edward J. Frust, Walker H. Hill and David R. Krathwohl. (ibidem). The organizing principle of this taxonomy was that of ordering, from simple to complex, and from concrete to abstract, the major categories of the cognitive domain: (1) *Knowledge,* (2) *Understanding,* (3) *Applying,* (4) *Analysis,* (5) *Synthesis* and (6) *Evaluation,* and their respective subcategories.

First used as an instrument for elaborating examinations and tests, and then as an instrument for elaborating school programs, the taxonomy, in its original

form, quickly showed its limitations. Critics pointed out the difficulties in finding specific exercises for each taxonomic category or subcategory, the disagreement between the taxonomical classifications of the same problem, validated on a limited area of cognitive objectives, the lack of fidelity as a useful instrument in creating school programs. At the request of several researchers (among them, Dr. Lorin Anderson), B. Bloom and a group of pedagogues, which included D. Krathwohl, initiated a process of improving the taxonomy, the revised form of which appeared in 2001. Compared to the initial variant, the Revised Bloom's Taxonomy underwent two types of changes: (a) changes of the taxonomical levels of the cognitive process, and (b) the taxonomical organizing of the dimensions of cognitive processes. Therefore, the revised taxonomy of the cognitive domain appears in a bi-dimensional form that puts in connection 6 levels of the cognitive process: (1) *Remembering*, (2) *Understanding*, (3) *Applying*, (4) *Analysis*, (5) *Evaluation*, (6) *Creation,* with the following 4 dimensions of the cognitive process: (1) *Factual knowledge* (2) *Conceptual knowledge*, (3) *Procedure knowledge* (4) *Metacognitive knowledge.*

The results of the choreographic education done through the study programs of Performing Arts in the field of theatre are visible in the choreographic competency the acting student has at the end of their Bachelor studies (when the graduate can be hired as an actor, or as a drama teacher in primary or secondary schools). This type of competency is described in the RNCIS (National Registry of Qualifications in Higher Education).

Competencies are rather recent forms of representing the purposes of education. The specialized literature offers various definitions for the concept of competency, each of them stressing different elements that determine the learner's professional training and personal development. Competency is considered: "a specific and long-lasting characteristic of an individual, which enables achieving high performance in approaching and fulfilling professional tasks" (Spencer & Spencer, 1993, apud Bocoș, in Sava coordinator, 2015), "a behaviour that manifests in the context of a field of expertise, in the form of actions that constantly prove to be efficiently done and that have concrete, visible results" (Herring & Robinson, apud Bocoș, in Sava coordinator 2015), "a special category of individual characteristics, tightly connected to values and acquired knowledge, that depend on an organizational environment in which they are elaborated and used" (Levy – Leboyer, 1996 apud Șoitu 2002), "structured assemblages of knowledge and skills that are acquired through learning, in the form of operating structures through which one can identify and solve, in various contexts, problems that are specific to a certain domain" (Cucoș, 2006).

During our research project, competency has been considered a combination of knowledge, abilities, and attitudes that is applied in controlled situations, in order to achieve observable results (according to Bocoș and co., 2015, in Sava coord., 2015). The structural elements of competency are: *knowledges, abilities* and *attitudes*. According to the National Qualification

Framework for Higher Education (CNCIS), there are two major competency categories:

(a) *professional competencies* – proven abilities in selecting, combining, and adequately using knowledge, abilities, and other acquirements (values and attitudes), in order to successfully solve a certain category of work or learning situations, which are specific to the respective profession, with efficacy and efficiency,

(b) *transversal competencies* – abilities that transcend a certain domain/study program, being of a transdisciplinary nature (source: www.portal.unitbv.ro, accessed on 10/05/2016). Professional competencies are also classified as: a) *general competencies* – they are defined at the level of a specific major and are formed during a learning cycle, and b) *specific competencies* – they are defined for every course and are formed during a school year (Cucoş, 2006).

Just like the general and specific objectives of a course, the competencies which it aims at are presented in the curricular product *The course description.* Tackling the matter of competency as a concept is relevant in the context of our research, because, as forms of educational purposes, choreographic competencies are directly aimed at by the requirements formulated by directors regarding the actor's professional training in the faculty of theatre.

c) Identifying the requirements formulated by directors in regard to the acting students' choreography training

These requirements have been identified during an exploratory research that has aimed at three main objectives: 1) Identifying the *cognitive behaviours* specific to the choreography domain of dance that the directors consider necessary for the graduates of the study programs Performing Arts – Acting and Performing Arts – Acting/Puppets/Marionettes to have in order to interpret dance in theatre sequences, 2) Identifying the *affective behaviours* manifested towards *elements of the university curriculum* in choreography that directors consider necessary for the graduates of the study programs Performing Arts – Acting and Performing Arts – Acting/Puppets/Marionettes to have in order to interpret dance in theatre sequences, and 3) Identifying the *psychomotor behaviours* that directors consider necessary for the graduates of the study programs Performing Arts – Acting and Performing Arts – Acting/Puppets/Marionettes to have in order to interpret dance in theatre sequences.

The research demographic was that of Romanian directors specialized in the field of dramatic theatre and puppet theatre. *The research cross-section* consisted of the following 10 Romanian directors, with the ensuing specializations: Gelu Badea (Cluj-Napoca) – dramatic theatre, Octavian Jighirgiu (Iaşi) – dramatic theatre, Ion Mircioagă (Bucharest) – dramatic theatre, Alexa Visarion (Bucharest) – dramatic theatre, Aurelian Bălăiţă (Iaşi) – puppet theatre, Vasile Gherghilescu (Constanţa) – puppet theatre. Alexandru Boureanu (Craiova) – dramatic theatre/ dance theatre, and Cezar Ghioca (Bucharest) – dance theatre/ music-hall. The selection of the 10 directors was based on the

criterion of how representative the cross-section was in relation to the three major fields of theatre: dramatic theatre, puppet theatre, and dance theatre.

The research method we used was that of investigation, precisely the technique of the semi-structured interview. The option for this instrument in gathering data was justified by the possibility it offers to receive answers to open questions, grouped in a unique structure, addressed to all of the subjects in the same order, (Popa, L. and collaborators, 2009) giving the interviewed individuals a large space for answering in their own terms.

We used qualitative research. The data was gathered through applying an interview guide, which had been elaborated in the phase preceding the research. A pretesting of the interview guide and of its final form was done starting from 32 initial questions, which were addressed to a number of 3 professors in the field of choreography and movement at the Faculty of Theatre at UNAGE Iaşi. In a phase preceding the study, the 32 initial questions were elaborated by using the results of 4 focus groups with students at the Faculty of Theatre at UNAGE Iaşi and of discussions with 5 young graduates of this faculty. During the pretesting phase, there have been made a series of reformulations, regroupings, and eliminations of questions, therefore the base of the interview guide, in its final form, came to comprise 18 open questions. These aimed at identifying the requirements directors formulate in regard to the choreography training of actors, on the following 3 dimensions: *behaviours necessary for the actors that are susceptible of being transformed into educational objectives* (1), *choreography contents mandatory for the profession of acting* (2), *influences of curricular policies on the actors' professional competencies in the field of dance* (3).

The interviews took place in the interval May – October 2015, through direct meetings with 8 directors and skyping with the other two (Cezar Ghioca and Alexandru Boureanu). Each interview was audio recorded, and subsequently transcribed, the resulting texts being subjected to a qualitative content analysis. The correspondence between the dimensions aimed at by the interview guide and the directors' requirement expressed in the answers to the interview questions was assured by a coding process mandatory for content analysis. The coding was done manually. For identifying the directors' requirements regarding actors' behaviours that are susceptible of being transformed into educational objectives, the codes were elaborated as follows: (a) considering the categories of knowledge and levels of cognitive process depicted in the Revised Bloom's Taxonomy (Krathwohl, D.R, 2002) – for identifying the cognitive requirements,
(b) according to the levels of psychomotor behaviours from Harrow's taxonomy (Harrow, A, *Taxonomy of Psychomotor Domain*, 1972) – for identifying the psychomotor requirements, and (c) considering the affective levels from Krathwohl's taxonomy (Landsheere & Landsheere, 1979) – for identifying affective requirements. Through the codes that were created, we have analysed both the manifested content, and the latent content of communication, thus

trying to detect as many forms of expression of the directors' requirements as possible.

For identifying the cognitive behaviours related to the choreography domain of dance, which, according to the interviewed directors, must be manifested at the level of competencies acquired by graduates of the study programs Performing Arts – Acting and Performing Arts – Acting/Puppets/Marionettes in order to interpret dance in theatre sequences, the study was guided by the following two research questions:

1) What types of knowledge from the field of choreography do directors require the graduates of university programs in the field of acting have in order to be cast in roles that involve interpreting dance movement in the performances staged by the former?, and

2) What are the levels of knowledge in the field of dance that directors require that the acting students/actors have in order to be cast in roles that involve interpreting dance movements in the performances staged by the former? The codes we used were generated with the help of the Revised Bloom's Taxonomy (David R. Kratwohl's article *A Revision of Bloom's Taxonomy: An Overview*, published in "Theory into Practice", 2002).

3. Research results

After analysing the gathered data, we have identified 44 cognitive requirements that have been formulated by the interviewed directors in regard to the choreography competencies that the acting student/actor should have at the end of the university study programs Performing Arts – Acting or Performing Arts – Acting/Puppets/Marionettes. Formulated in terms of objectives, these requirements are presented as such: At the end of the university study programs Performing Arts – Acting, or Performing Arts – Acting/Puppets/Marionettes, the acting student should be able:

(1) To exemplify, through dance movements, the kinetic-rhythmical contents of the choreography terms they use;

(2) To explain the choreography terms they use, highlighting their intension (content) and extension (sphere);

(3) To execute the dance moves they are presented through preestablished series of choreography terms;

(4) To make use of the notions, intension (content) and extension (sphere) of the choreography terms in syncretic languages of theatre and dance that are adequate to their role;

(5) To project on a terminology level choreography phrases of dance movements required by their role;

(6) To create the structures of choreography terms that are at the foundation of the dance movement required by their role;

(7) To exemplify, through dance movement, the kinetic-rhythmical contents represented through choreography-specific didactic means;

(8) To explain the kinetic-rhythmical and stylistic particularities of a given choreography structure;

(9) To perform the dance movement elements required by their role;

 (10) To use in their acting moves and postures that are specific to conventional dance languages;

(11) To create sequences of theatre with dance by creatively merging the functions of choreography elements;

(12) To recognize the types and categories of dance they have studied through the university choreography curriculum;

(13) To remember the defining elements of the types of dance they have studied through the university choreography curriculum;

(14) To depict through examples kinetic-rhythmical structures that are representative for the various types of dance they have studied;

(15) To perform moves that are specific to the categories of dance they have studied through the university choreography curriculum, respecting their defining stylistic particularities;

(16) To transpose in their acting the stylistic particularities of each type of dance they interpret during the process of building their role;

(17) To distinguish between the types of dance the moves they interpret come from;

(18) To make judgements in regard to the relation between the style of a dance and the function it has in their role;

(19) To combine the stylistic particularities of various types of dance in syncretic creations of theatre with dance;

(20) To explain the principles at the foundation of a choreography sequence included in a sequence of dance and theatre;

(21) To explain the models of choreography construction based on elements of conventional language belonging to various types of dance;

(22) To explain the nature of changes that appear in the structure of dance in the adaptation of its function to the intention of their acting;

(23) To test the level of their own choreography abilities in relation to the interpretative requirements imposed by their role;

(24) To make judgements in regard to the way in which preestablished elements of their acting make use of their abilities to express through dance movement the emotions of the character they interpret;

(25) To exemplify techniques and methods of expressing through dance the character's emotions and actions;

(26) To explain the meaning and means of practical use of graphic symbols used in the choreography notation of physical moves;

(27) To perform dance, using preestablished choreography techniques;

(28) To transpose dance in their role by using techniques that are adapted to the common syncretic language of theatre and dance;

(29) To check if the choreography techniques and methods they know assure the fulfilment of the requirements imposed by their role;

(30) To make judgements on the applicability of choreography techniques and methods proposed in the process of building the role;

(31) To combine techniques and procedures of interpreting dance moves in a creative manner, adapted to the syncretic requirements imposed by their role;

(32) To make judgements on the value created through transposing choreography elements into their role;

(33) To remember personal strategies that have proved to be effective in memorizing dance moves;

(34) To apply strategies of transposing dance into their role, adapted to their own potential for physical movement;

(35) To create their own strategies for building syncretic sequences of dance and theatre, adapted to the requirements of their role;

(36) To perform dance moves transposed into their role, respecting the interpretative exigencies that derive from replicating the structure and style of the respective dance;

(37) To adapt the stylistic exigencies of the choreography categories they use to the director's orders;

(38) To make judgements on their own potential to interpret dance in the preestablished expressive forms;

(39) To generate sequences of theatre with dance that facilitate fulfilling the preestablished choreography tasks;

(40) To divide into phases the transposition of a dance into a role, according to the preestablished forms of stage development of the relation between the style of this dance and the function it has been given in building the role;

(41) To combine choreography tasks given through the director's orders with the purpose of creatively transposing them in their role;

(42) To define their character's inner states with the purpose of assuming, and then expressing them, through performing the adequate dance moves;

(43) To use their knowledge on their own kinesthetic memory in the process of building sequences of theatre with dance;

(44) To build dramatic sequences that are based on the expression of assumed inner states through dance moves.

4. Conclusions

To increase the level of their graduates' hireability in the labour market, universities are increasingly more interested in establishing partnerships with various individuals and organizations that can support this process. Thus, assuring quality in higher education becomes a priority for those in charge of deciding at this level of education. The area of the concept of quality includes the consumers' *needs* in a certain domain, for the fulfilment of which the providers offer products/services, it also includes the consumers' expectations from these products/services and their *requirements* from the characteristics of the products/services they are offered, so that these meet their expectations and satisfy their needs. In the equation *needs – expectations – requirements* the beneficiaries have in relation to the desired product/service, a crucial role is played by the fulfilment of the beneficiaries' requirements, as a premise for the

fulfilment of expectations and the satisfaction of the clients'/consumers' needs/necessities.

Meeting the clients' requirements is a process that belongs to the field of quality management, which is applied by quality-oriented providers of products or services (including providers of educational services). Several models of quality have been built on the basis of the TQM philosophy. On the level of higher education, adapting the learning process to the clients' requirements is a process that has to begin with identifying the stakeholders in the universities and their requirements in regard to the educational services the universities offer, as a condition for quality assurance. This study has been based on a cross-section of 10 Romanian director who have artistic activities in the field of theatre. Through this study, we have underlined the employer-employee dimension of the relation director-actor, and the requirements of this category of stakeholders in the Romanian higher education in the arts aim at the choreography professional competencies the acting students acquire in the faculty of theatre.

There must be a direct connection between the expectations of the stakeholders in education and the purposes of education, and the requirements formulated by different categories of stakeholders must have a correspondent in one of the categories of educational purposes (ideal, goal, objectives, competencies). In order to properly identify them, requirements must be formulated in terms that correspond to the aimed category of purposes. In this research project, the directors' requirements have been identified and formulated in terms of objectives, with the intent of making use of their expectations regarding the types of knowledge and behaviours that the actor must use in the act of creation, as an effect of the education he has received through the choreography university curriculum.

The results of the choreography education done through the study programs in Performing Arts in the field of theatre are visible in the choreography competencies the acting student has at the end of his Bachelor's studies. This type of competency is described in the National Registry of Qualifications in Higher Education (RNCIS). Through qualitative content analysis of the texts of the interviews given by 10 Romanian directors, we have discovered, among other information, 44 cognitive requirements. The identification of these requirements has been made by using Bloom's taxonomy in the cognitive domain (the revised taxonomy) in the coding process we had to do for the qualitative content analysis. These requirements can be used in developing the choreography university curriculum in Theatre and Performing Arts.

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