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## COMPARATIVE CHARACTERISTICS OF FUTURE THEATER ART SPECIALISTS' PROFESSIONAL TRAINING IN UKRAINE AND THE USA

**Sergei Nabatov**

*The article provides a comparative analysis of the training of future theater professionals at universities in Ukraine and the United States. The author reviews modern scientific works on the problem of professional training in general and optimal approaches to the selection of criteria for comparative research. On the basis of a comparative comparison, common and different aspects of professional training of future theater professionals at universities in Ukraine and the United States were clarified.*

*The author determined that the peculiarities of the methodological principles are that in the United States they are presented more widely and more thoroughly in legislative documents; the concept of professional training of future specialists in theater art, approaches and principles in general determine the vector of further development of the system of professional training in the research area; standards in the United States are also comprehensive and specific, which provides better control over the quality of higher education in the theater; qualification requirements in the United States and Ukraine largely coincide (qualifications, features of vocational education – terms and institutions where it is possible to get a profession); content structure and list of disciplines is characterized by flexibility, diversity and differentiation in the US, which provides a wider range of individual trajectory of vocational education, while in Ukraine the list of disciplines and their content is much narrower); forms, methods and tools that are also component components of organizational and methodological principles in the system of university education in the United States and Ukraine are characterized by variability and generally provide quality training for future theater professionals in both countries*

**Keywords:** *specialists in theater art, professional training systems in the USA and Ukraine, methodological foundations, organizational and methodological foundations, university education*

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### 1. Introduction

The development of society in the context of global social challenges and transformations forms more and more requirements for the professional development of specialists in all industries, consisting in the approval of a personality-oriented paradigm of coexistence and interaction between representatives of various social groups. Consequently, one of the priority areas of higher education

in Ukraine and the world is the formation of an open to interaction, competent in its profession, personality, able to flexibly respond to new challenges and to act promptly in the given circumstances. The semantic component in this context is a cycle of professional training, in which the humanitarian component is highlighted, which ensures the development of communication skills, skills of group and team interaction, skills of the 21st century, which were

identified by the Organization for Economic Development and Cooperation as key competencies for the development of a knowledge society and sustainable development in particular since 1997 in the document on the definition of key competencies. Among the leading branches of professional training, in the context of the above, the relevance and priority are determined by the milestones of higher education in which these skills are realized to the greatest extent, among such branches the leading ones are: psychology, pedagogy, art, social communications, and the like. Art deserves special attention in this list, since its positive socio-cultural impact, both on a person, acquires a profession in this area, and on the audience, on which this person, being in the profession, will further exercise such a socio-cultural influence. In the modern realities of a globalizing society, the professional training of future specialists in the art industry takes place in close interchange with world theory and practice, which is manifested in joint artistic and cultural projects, contacting representatives of different countries and nationalities of the artistic sphere in the context of international educational and scientific events, and the like. Considering the above, comparative studies are of particular relevance, allowing for a theoretic and methodological substantiation of such an interchange. The professional training of specialists in theater art is an object of special scientific interest, since it is one of the leading, in which the modern concept of the development of an integral, open to cooperation and cooperation of a competent person is implemented.

## 2. Literature review

The relevance of comparative studies in the field of education, science and culture in the realities of modern trends in the development of education does not raise doubts, because they provide intercultural and interethnic communication in Ukraine, Europe and the world as a whole. Special attention of modern researchers lies in the plane and professional training of future specialists in theater art. A number of comparative studies are devoted to the problems of the peculiarities of the formation of acting and acting in the context of common human culture, the formation of value orientations, a positive outlook of members of society, etc. [1]; traditional and modern techniques of theater art are subject to separate analysis [2]; approaches to the organization and implementation of professional training for future theatergoers [3], etc.

In the process of implementing the tasks of a comparative study in the professional training of future theater specialists, the purpose of which is usually to establish the positive and promising achievements of a certain system of vocational education selected for research, it is important to carry out a comparable comparative analysis of the structural elements of a pedagogical phenomenon or phenomenon to be studied. This is necessary, first of all, so that the researcher not only haphazardly collects and describes some facts about the object and subject of research, but to determine the key parameters of comparison makes it possible to get clear answers to those questions that are of interest to researchers or leaders of Ukrainian education [4, 5].

Therefore, in the study of the problem of future theater art specialists' professional training in a comparative context, let's try to determine the general and dis-

tinctive aspects of the organization in the field chosen for the study.

## 3. The aim and objectives of research

*The aim of this article* is to carry out a comparative analysis of the future theater art specialists' professional training at the universities of Ukraine and the USA. To achieve the aim, the following objectives were set:

- highlighting the criteria for comparative analysis, their brief description;
- comparison of the studied structural elements of the vocational training system using certain criteria;
- determination of the features of future theater art specialists' professional training in Ukraine and the United States in accordance with the logic of comparative analysis in the based research.

## 4. Methodology and methods

The solution to this aim is also possible subject to the use of analytical, pragmatic, narrative and comparative approaches in the process of conducting research related to the definition of Ukrainian and foreign terminology proposed [6]. Since the proposed study involves the definition of basic concepts taking into account foreign terminology, let's consider it expedient to use such methods as analysis and study of concepts in reference literature and scientific works, comparative comparable analysis, synthesis and generalization of analytically derived concepts.

## 5. Research results

Let's consider it expedient to start the comparative analysis of the future theater art specialists' professional training in Ukraine and the United States with a short definition of the criteria by which it is advisable to compare the two systems of professional training in the context of university education, and then, in fact, the application of comparative analysis within a certain criterion. To determine the first criterion, let's turn to the comparative studies of modern scientists. Thus, the analysis of the methodological concept of vocational education, according to J. Laterbach and V. Mitter, is fundamentally important, since ignoring this in comparative studies often leads to the impossibility of objectivity in interpreting certain methodological approaches, techniques and objects of pedagogical comparative research. [6]. That is why, in our opinion, it is important to begin a comparative description of the two systems of professional training, and in our case, the Ukrainian and American ones, taking into account the methodological foundations. The methodology for the implementation of future theater art specialists' professional training is a set of approaches and principles to the implementation of a certain educational process, which can be determined by both internal (optimization of the implementation of the educational process, the characteristics of the participants in the educational process) and external (educational policy, scientific research, etc.) factors. On the basis of the specified *let's refer methodological foundations of the future theater art specialists' professional training*: the general concept of professional training of theater specialists, presented through the *Ukrainian* (Law of

Ukraine "On theaters and theater business" [7]), the Concept of the implementation of state policy in the field of professional (vocational) education "Modern vocational education" for the period up to 2027 approved by the order of the Cabinet of Ministers of Ukraine dated June 12, 2019 No. 419-r [8], the Strategy for the development of vocational education for the period until 2023 [9] and *American* (regulations and recommendations of the National Council for the Arts [4], the National Endowment for the Arts [5], conclusions and instructions of the National Foundation Office for Civil Rights and Equal Employment Opportunities for Artists [10], concept papers

of the National Institute of Theater Art [11, 12], *government regulations* and scientific concepts, highlighted in scientific research of leading and independent organizations and associations, industry experts, scientists and practitioners, etc., determines the main approaches and principles for the implementation of professional training of theater professionals. The main provisions of these documents in Ukraine and the United States can be presented in comparative Table 1, which will visually trace the general or different aspects in the methodological foundations of the professional training of theater specialists in the countries selected for comparative comparison.

Table 1

Methodological foundations of future theater art specialists' professional training in Ukraine and the USA

Comparison parameters	Methodological foundations of professional training of specialists in theater art in Ukraine	Methodological foundations of professional training of theater specialists in the USA
Concept	Promoting the popularization of theater art, popularizing it in society and promoting the disclosure of the personality of the future specialist by means of art and communication, integration into the European and world cultural space	Providing quality education in the field of theater arts and the belief that every student can succeed in theater activity by receiving a quality theater education and, on the basis of this, providing leadership in arts education in general
Approaches	Competence, activity, personality oriented, systemic and acmeological	Axiological, cultural, acmeological, personality oriented, individual, activity, psychophysiological and competence
Regulations	The Law on Theaters and Theater Affairs of 2005; The Law of Ukraine "On Culture" of 2013.	Law on National Arts and Development of Culture, 1964; The National Endowment for the Arts and Humanities Act 1965; Goals 2000: Educate America Act 1992; Every student Succeeds Act 2015

The concept of future theater art specialists' professional training in Ukraine is to create financial, material and technical, personnel, information, scientific, regulatory and other support for the conditions for the operation and development of theaters and is presented in the Law of Ukraine on theaters and theater business [13]. Regarding the main provisions on the concept of professional training of theater specialists, it is possible to follow in the provisions of the Law of Ukraine "On Culture" [7], in the Law of Ukraine "On Cinematography" [14] and in the order of the Cabinet of Ministers of Ukraine "On Approval of the Action Plan to Support the Sphere of Culture, protection of cultural heritage, development of creative industries and tourism" [15]. However, a detailed study of the main provisions of the specified regulatory framework indicates the absence of the development of conceptual provisions, both in the field of professional training of future theater specialists, and the absence of provisions that clearly outline and regulate the strategy, priorities and tasks of the development of the vocational education system in this area.

On the other hand, in the United States, the priority in the Concept for the Professional Development of Theater Arts Specialists is the provision of quality education in the field of theater arts and the conviction that every student can achieve success in theater activity by receiving a quality theater education and, on the basis of this, providing leadership in arts education in general what is represented in the National Arts and Cultural Development Acts

1964, the National Endowment for the Arts and the Humanities Act 1965, Goals 2000: Educate America Act 1992, Every student Succeeds Act 2015.

State policy and legislative initiatives to support this industry, the specifics of financial and logistical support, and the like are important in the development of the system of professional training in any industry. Thus, the following documents have been adopted in the field of future theater art specialists' professional training at the universities of Ukraine: the Law of Ukraine "On Theaters and Theater Business", the Law of Ukraine "On Culture", in the Law of Ukraine "On Cinematography", the order of the Cabinet of Ministers of Ukraine "On Approval of the Action Plan to support the sphere of culture, protection of cultural heritage, development of creative industries and tourism".

In the United States, legislative initiatives start in 1964 and include such basic laws and acts as: "On National Arts and Cultural Development" 1964, "On the National Endowment for the Arts and the Humanities" 1965, "Goals 2000: Educate America Act 1992", "Every student Succeeds Act" 2015, while in independent Ukraine the implementation of initiatives aimed at restoring, preserving and enriching the theory and practice of vocational training, such initiatives have just begun and date back to 2005, and the Ukrainian law "On Culture" only in 2013.

So, the general provisions of the concepts to promote the development of a creative personality in the

process of professional training; popularization of the sphere of theater art in society. The differences lie in the fact that the concept of professional training of future theater specialists is presented and legislatively approved at the national level in a number of laws ("On National Art and the Development of Culture" 1964," On the National Endowment for the Arts and Humanities" 1965, Goals 2000: Educate America Act 1992,"Every Student Succeeds Act" 2015), while in Ukraine the main conceptual provisions can be traced mainly only in the Law of Ukraine "On theaters and theater business". The above indicates the need to improve the legislative framework to facilitate the functioning and development of the Ukrainian system of professional training of future specialists in theater art.

Among the leading approaches to the implementation of future theater art specialists' professional training at the universities of Ukraine, concretizing the general Concept, domestic scientists distinguish: *competence-based, activity-oriented, personality-oriented, systemic and acmeological*. The range of priority approaches to the implementation of professional training of theater specialists at American universities is much wider: *axiological, cultural, acmeological, personality-oriented, individual, activity-based, psychophysiological and competence-based*.

As evidenced by the data of Table 1, the joint methodological approaches are competence-based, personality-oriented, close to the acmeological system, which provides for an axiological and cultural component, competence. In the theory of Ukrainian reference books and practitioners of future theater art specialists' professional training, the psychophysiological aspect has not been sufficiently investigated, the cultural aspect and the theory of individualization are required to be revealed. However, let's note that in general, it is possible to observe a commonality in the methodological principles of future theater art specialists' professional training in American and Ukrainian universities.

Among the joint initiatives for the implementation of future theater art specialists' professional training at the universities of Ukraine and the United States, it is possible to single out multidimensional support for the field of theater art – providing socio-economic, legal and scientific conditions for the effective operation of theaters; support and development of a network of theaters, providing them with modern technical equipment; stimulating the development of theater business by improving its material and technical base, providing tax and lending benefits, moral and material incentives for persons who have made a significant contribution to theater business; promoting scientific research in the field of theater and theater affairs; development and assistance in the implementation of state targeted and regional programs for the development of theaters and theater business, ensuring their financing from the state and local budgets, and the like. Legislative initiatives in Ukraine need improvements such as: the development of a law regulating state policy to improve the functioning of the development of the vocational training system, recorded in the provisions of American regulatory documents, namely the laws: On National Art and Cultural Development "1964," On the National Endowment for the Arts and Humanities "1965,

Goals 2000: Educate America Act 1992, Every Student Succeeds Act" 2015

In a comparative study of Ukrainian scientists N. Melnyk, V. Vertugina, L. Artemova, A. Avramenko, N. Pavlushenko, assigned a comparative analysis of the systems of professional training of specialists in the pre-school industry, in particular the Ukrainian and Western European countries, one of the criteria for justifiably comparing the elements of the systems of professional education, in which the researchers attributed the structural features of the network of educational institutions that provide vocational education, content, forms, methods, means, etc. [16]. Researcher L. Pukhovska emphasizes the importance of introducing these elements, since this ensures the validity of the results of a comparative study [17]. According to the assertion of malignant scientists (R. Ingersol [18], E. Hjorsch, J. Kopich and M. Knap [19]) emphasize the obligatory presence in comparative studies of comparison according to qualification requirements, because thanks to this, the researcher can objectively predict the directions of improving vocational training in the aspect R. Prior [20], K. Rogers and K. Scott instead single out [21] the personal criterion in the analysis of the systems of professional training of theater specialists, substantiating their position by the fact that art education has a special impact on the personal formation of the future The analysis of comparative studies of domestic researchers shows that the next criterion of comparative analysis in the context of the research begun will be a comparison of the structural elements of *vocational education systems*, since the comparative characteristic makes the selection of promising aspects on this basis the functioning of a certain system of professional living, definition of advantages and disadvantages in the context of institutional components.

One of the mechanisms for ensuring the effective functioning of the vocational training system are the standards of higher vocational education [22], which are three-component in Ukraine: educational and qualification characteristics (EQC), educational and professional program (EPP) and diagnostic tools for the quality of higher education. The quality components – EQC and EPP – define the requirements of professional training, as well as on the part of the state, the world community and consumers to the content of the educational system of a higher education institution (HEI) [22]. In the list, three indicators directly relate to vocational education programs, namely: the level of participation in vocational education programs, the level of completion of vocational education programs, the level of placement in vocational education programs [23]. In the professional standards of specialty 021 "Audiovisual art and production" in Ukraine, approved in 2019, it is determined that the main goal of the developed standards is to train specialists capable of solving complex problems and problems in the field of audiovisual art and production or in the learning process, research and/or implementation of innovations and is characterized by the uncertainty of conditions and requirements [23]. The standards define the main blocks of competence: *integral* (the ability to solve complex problems and problems in the field of audiovisual art and production or in the learning process, provides for research and/or innovation and is character-

ized by the uncertainty of conditions and requirements); *general* (the ability to learn and master modern knowledge, the ability to make informed decisions, the ability to generate new ideas (creativity), the ability to develop and manage projects, the ability to communicate in a foreign language, the ability to search, process and analyze information from various sources, the ability to motivate people and move towards a common goal, the ability to conduct research at the appropriate level) and *professional* (the ability to apply interdisciplinary approaches in critical reflection and problem solving of the theory and practice of audiovisual art and production, the ability to use the principles, methods and organizational procedures of research and/or innovative creative production activities in the audiovisual sphere in professional activities and, the ability to apply modern methods and tools for analyzing and predicting complex problems of professional activity, the ability to make effective decisions under uncertain conditions and requirements, to manage the strategic development and current activities of the production team in the field of audiovisual art and production, etc.) [23].

At the current stage of the functioning and development of theater education in the United States since 2014, the National Standards for Theater Education have been updated and formulated as National Core Arts Anchor Standards or New Arts Education Standards [24]. The Basic Theater and Arts Standards were co-written by members of the American Alliance for Theater and Education and the Educational Theater Association, which are the governing bodies of the National Coalition for Core Arts Standards (NCCAS). Basic Arts Standards have two levels of standards: quality standards and performance standards. The so-called "anchor standards" are requirements for what students should know and do in different arts as a result of their studies in PreK-12 (mainstream school). All artistic disciplines – dance, media art, music, theater and visual arts – have adopted eleven quality standards. Achievement standards define what students must know and be able to do from a specific art discipline to the end of a specific grade or level [25].

The national basic quality standards of the arts, theater in particular, are grouped into four main groups:

1) Creating – refers to the ability to conceive and develop new artistic ideas and works, the block of this group includes: Quality standard No. 1. Generation and comprehension of artistic ideas and work; Quality standard No. 2. Organization and development of artistic ideas and work; Quality standard No. 3. Improvement and completeness of artistic work;

2) Performing – refers to the performing arts, namely the performance of choreographic, musical and theater works: the realization of artistic ideas and work through interpretation (interpretation and exchange of artwork) and presentation (visual art). The block of this group includes: Quality standard No. 4. Selection, analysis and interpretation of a work of art for presentation. Quality standard No. 5. Development and improvement of artistic techniques and work on the possibility of a better presentation. Quality standard No. 6. Transfer of content through the presentation of the result of artistic work;

3) Responding – understanding and assessing how art conveys meaning, the block includes: Quality stand-

ard No. 7. Perception and analysis of works of art and works of art; Quality standard No. 8. Interpretation capabilities and meaning in artistic work; Quality standard No. 9. Stacked criteria for evaluating artwork;

4) Connecting – linking artistic ideas and work with personal content and external context, the block includes: Quality Standard No. 10. Synthesis and sake of knowledge and personal experience for the creation of arts, Quality Standard No. 11. The connection of artistic ideas and works with the social, cultural and historical context [26].

The standards of professional training of future specialists in the theater industry are formulated in the *National Standards of Basic Arts*, presented in the form of a description of a set of skills and knowledge at the "professional", "perfect" and "extended/perfect" levels for each of the selected categories [27].

Comparison of the structure, requirements and content of professional training standards for theater professionals in Ukraine and the United States allows to note that the common thing for both systems is the definition of competencies that a future theater specialist should have. Differences can be traced both in the structure of the standards and in the content, namely the description and specification of the competencies presented in the American standards. Therefore, in this aspect, domestic researchers and standards developers should focus their attention and continue to improve standards taking into account the progressive experience of the United States.

Let's also note that, according to the research of R. Ingersol, one of the most important criteria for the practice of comparative research is the study and comparison of qualification requirements for a future specialist [28], acting as regulators of the effective functioning of the entire vocational training system and the quality of teacher education in the preschool industry constitutes the further content of the dissertation work [3]. In addition, as N. Melnik's analysis shows, this is one of the key in ensuring the quality of pedagogical education, the way through which the pan-European concept of the formation of professional competencies and the means of correlating national professional standards with the European Qualifications Framework is transformed [9].

In the context of the study, let's compare the qualification requirements for competence and qualifications that are assigned by graduates at the end of the professional training of future theater specialists in Ukraine and the United States; to compare also documents issued by universities or other educational institutions that function in the system of professional training of specialists in theater art in Ukraine and the United States.

Requirements for the qualifications of future theater professionals in the United States are formed for a clear list of competencies presented in the Basic Index of Competence by Discipline and Specialization proposed by the The National Association of Schools of Theater – an organization that is the leading body for the provision and quality of theater education in the United States [27].

The list of professional competencies of a future theater specialist created by The National Association of Schools of Theatre is formed on several points:

1) points 1 to 4 indicate the content and nature of the competencies that are expected from those who graduate from the above degrees:

– the total amount of knowledge and skills (technical skills – acting, design/technology, drama, directing, understanding of the main aspects, methods and directions in the concentration zone, conceptual understanding of the expressive capabilities of the theater, competence in cooperation and knowledge of the repertoire, etc.),

– repertoire (Fundamentals of theater literature from different historical periods, experience with a specific repertoire and types of performances, means of their presentation, etc.);

– theoretical and historical research (students should be able to penetrately analyze plays and critically evaluate them, understand the general elements and vocabulary of the theater, studied historical the development of works within the framework of specialization, etc.);

– main competencies (related to general educational competencies), General educational competencies (the ability to clearly and effectively think, speak and write, functional awareness of the differences and common features of work in the artistic, scientific and humanistic spheres and etc.).

2) Clauses 5 and 6 provide recommendations for the development of competence

– general recommendations (studying the social, political, cultural and intellectual basis of the content of plays);

– recommendations for professional research (understanding the essence of professional activity, acquiring the entrepreneurial skills necessary to promote the development and progress of their careers, navigate in areas of individual interest related to theater), etc.

In Ukraine, the qualification requirements for future theater professionals are formulated in the Qualification Characteristics Handbook: “Qualification requirements. Leading master of the stage: higher professional (technical) education and professional development. Work experience in the profession of a drama artist (drama theater, young spectator) of the highest category is at least 5 years.

Artist (drama theater, young spectator) of the highest category: higher professional (technical) education and advanced training. Work experience in the profession of a drama artist (drama theater, young spectator) of the 1st category is at least 3 years.

Actor (drama theater, young spectator) of the 1st category: complete or basic higher education in the corresponding direction of training (master, specialist or bachelor) and advanced training; for a master – no requirements for work experience, for a specialist – at least 2 years of work experience in the profession of a drama artist (drama theater, young spectator) of the II category, for a bachelor – at least 3 years.

Artist (drama theater, young spectator) of the II category: complete or basic higher education in the corresponding field of study (specialist, bachelor, junior specialist) without requirements for work experience.

**Special qualification requirements.** Leading master of the stage: honorary titles; bright creative personality; outstanding stage ability; ability for independent, original interpretation of stage character; performing leading roles that determine the ideological and artistic direction of the theater; possession of elements of internal and external techniques of acting; wide recognition of the public, theater community, the press.

Artist (drama theater, young spectator) of the highest category: bright creative personality; high professional skills; free elements of the internal and external techniques of acting; performing responsible roles, including leading roles in theater performances; wide-spread public acceptance.

Actor (drama theater, young spectator) of the 1<sup>st</sup> category: bright creative individuality, professional skill and high qualifications, performing important roles in theater performances.

Actor (drama theater, young spectator) of the 2nd category: the level of performing skills established by the educational institution; performance of roles in performances [28].

Another important means of ensuring the quality of vocational education and training of specialists, according to the results of a study by the European Center for the Development of Vocational Training, are programs aimed at targeted vocational training of specialists in each separate industry. Programs determine the content of vocational education, which is an indicator of the quality of professional training of specialists in any industry [28]. Let's emphasize that the requirements for the content of programs, both in Ukraine and the United States, are formulated in the standards.

For example, in the standards of Ukraine on the normative content of training bachelors and masters in the field of knowledge 02 "Culture and Art", specialty: 021 "audiovisual art and production", it is indicated that the content should provide the following learning outcomes: / directing / cameraman / sound engineering creative and production activities in the creation (production) of audiovisual works; to provide expressiveness in the embodiment of the author's concept of an audiovisual work; to provide preparatory, production and post-production stages of creation (production) of audiovisual works of different types, genres, styles; make optimal decisions in creative and production activities in difficult unpredictable conditions, and the like.

On the other hand, the US standards for content impose requirements on the structure and components of programs, which include: requirements for credit and time; duration of the program; calculation of credits; credit transfer procedure; university policy on scoring and features of the educational process; information about the educational degree that the program covers; substantiation of the institutional procedure for calculating hours for discipline; rules for informing students and the like. Sometimes there are requirements in terms of time to complete tasks, proportion of training programs and competence; forms of teaching, requirements and electives; the place of the program in the general structure of training; place of implementation of the program (where the training will be carried out); position regarding distance learning; interdisciplinary communication; lectures on electronic media; content, reference books and methods; flexibility and innovation; quality policy and the like.

For example, let's also compare the curriculum of the Stanford University (USA) and the educational program of the State Higher Educational Institution “Pre-carpathian National University named after Vasyl Stefanyk” (Ukraine). Let's present the list of disciplines of-

ferred in educational programs in the form of a comparative Table 2.

Table 2

List of disciplines in the university curriculum and educational program with theater education in Ukraine and the USA

List of disciplines in the educational program for theater education in Ukraine	List of disciplines in the educational program for theater education in USA
<b>Professional training cycle:</b>	<b>Professional training cycle:</b>
<b>theoretical:</b>	<b>theoretical:</b>
Acting and directing fundamentals	Acting skills
scenic speech	Speech communication
<b>selective disciplines</b>	Acting and performing 1
Disciplines at the choice of the university:	Movement 1: Introduction to the theater movement
Musical certificate and instrument	language body
stage movement	<b>Block of disciplines "Dramatic literature"</b> (Dramatic literature 1: Greeks until the end of the 19th century
stage singing	2. Dramatic literature: 1850-1950
dance	Dramatic literature: 1950-1990
	3. Dramatic methods and research
	Dramatic criticism 1
	Dramatic criticism 2
	Contemporary drama 1
	Modern Drama 2
	Shakespeare
	Shakespeare 2
	Chekhov: History and Performances (in English translation)
<b>Disciplines of the student's free choice:</b>	<b>Block of disciplines "Directing"</b>
Drama and film actor	(Introduction to Directing
makeup	Master class for students
History of foreign cinema	Master class for students 2)
History of the Ukrainian theater	
Plastic education and etiquette	
poetry theater	
psychophysical training	
The work of an actor on radio and TV	
verbal action	
<b>Stage director and mass celebrations</b>	
<b>Selective disciplines</b>	<b>Block of disciplines "Theater and art history"</b>
Disciplines at the choice of the university:	(Theater history 1
Musical certificate and instrument	Theater history 2
stage movement	History and literature of music history and literature of music 2
stage singing	Introduction to the history of art 1: Antiquity in the Middle Ages Introduction to the history of art 2: Renaissance until now
dance	Islamic art
	Greece Art
	Rome Art
	Medieval art
	Art in America Classical Art
	American furniture
	20th century art until 1940
	20th century art from 1940 to 1980)
	<b>Block of disciplines "Design"</b>
	Scenography 1
	Costume design 1
	Lighting design 1
	sound design
	Media design
practical:	practical:
attestation	research
Internship	
Course work. History of the Performing Arts	
Course work. History of the Ukrainian theater	
Educational practice	

As the data in the table show, the list of disciplines, the number of credits for them, the content of vocational training ensures the professional competence of the future specialist, and its quality – the readiness and competitive-

ness in the labor market. This content of professional training of future theater professionals in Ukraine and the United States is presented in curricula, educational professional programs (EPP), curriculum and work programs, education-

al programs syllabuses, etc., concluded by universities on the basis of recommendations proposed by state institutions or independent associations of specialists in the designated area. So, curricula, curriculum, educational programs and work programs of disciplines (including syllabuses) of professional training of future theater specialists in Ukraine and the USA are subject to comparative analysis.

The logic of the comparative study also requires consideration of the objects of the pedagogical phenomenon at the local level, namely the analysis and comparison of the *organizational and methodological conditions* for the implementation of professional training of specialists in any industry. It should be noted that the study and comparative analysis of organizational and methodological conditions for the future theater art specialists' professional training in Ukraine and the United States will make it possible to compare and compare such components of the vocational education system, *forms of training organization, methods and means* of implementing the educational process, to act as components of the specified criterion.

The analysis of the organization of the educational process in the Ukrainian [29] and American educational institutions [30] makes it possible to single out the following forms of organization common for both systems of professional training of future specialists in theater art, such as: lectures, practical, seminars; classes in the classroom (on stage) reporting performances and concentrates; performances, rehearsals and the like.

Among the methods, let's single out explanation, instruction, training, exercises, and among the means – technical audio-visual aids, demonstrations of performance techniques, schematic tables, and the like. The differences mainly lie in the material, technical and methodological support of distance learning.

The conducted comparative analysis does not exhaust all aspects of the characteristics of the system of professional training of theater specialists in the United States and highlighting the positive aspects that could serve as mechanisms for improving the domestic,

Ukrainian model of professional training. A separate research and comparative analysis require the technique of professional training of future theater specialists in the United States, and it provides *prospects for further scientific research* in this direction.

## 6. Conclusions

1. In accordance with the first task, let's carry out the selection of criteria for comparative analysis, they include: *methodological foundations, standards, qualification requirements, content, forms, methods and means*.

2. According to the second task, on the basis of a comparative analysis, a *comparison* of the structural elements of the vocational training system with the use of certain criteria was carried out and it was found that the peculiarities of the *methodological foundations* are that in the United States they are presented more widely and justified in legislative documents; the concept of professional training of future specialists in theater art, approaches and principles in general determine the vector of further development of the professional training system in the industry under study); *standards* in the United States also differ in their depth and specificity, which provides better control over the observance of the quality of higher education in the theater sector; *qualification requirements* in the United States and Ukraine largely coincide (qualifications, peculiarities of obtaining vocational education – terms and institutions where it is possible to get a profession); *content structure and list of academic disciplines* is characterized by flexibility, diversity and differentiation in the USA, provides a wide range of building an individual trajectory for obtaining vocational education, while in Ukraine the list of disciplines and their content is much narrower); *forms, methods and means* also constitute the component components of the organizational and methodological foundations in the system of university education in the United States and Ukraine differ in variability and, in general, provide high-quality professional training of future theater specialists in both countries.

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