

Lviv State University of Physical Culture named after Ivan Boberskyj

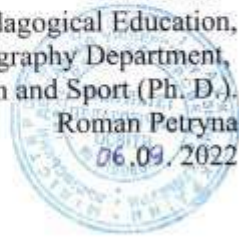
Department of choreography and art history



" APPROVED"

Dean of the Faculty of Pedagogical Education,
Associate Professor of Gymnastics and Choreography Department,
Candidate of Physical Education and Sport (Ph. D.)

Roman Petryna
06.09.2022



WORKING PROGRAM OF EDUCATIONAL DISCIPLINE

Theory and practice of acting technique

field of knowledge 02 Culture and art

specialty: 024 Choreography

Faculty: Faculty of Pedagogical Education

Level of higher education: Second (Master's)

LVIV 2022

Work program in the discipline "Theory and practice of acting technique" for students of the 5th year of the specialty 024 Choreography


2nd semester (full-time study),

Developer: professor, Ph.D. Sosina V., Martyniuk O.

The work program was approved at the meeting of the Department of Choreography and Art History

Protocol of August 31, 2022 No. 1

Head of the department of choreography and art history



(signature) (surname and initials)

1. Description of the academic discipline

1. Description of the academic discipline

Name of indicators	Field of knowledge, direction of training, educational and qualification level	Characteristics of the academic discipline	
		full-time studding	part-time studding
Number of credits – 3	Branch of knowledge 02 Culture and art	Normative	
	Specialty 024 Choreography		
Modules - 2	Specialty (professional direction): choreography	Year	
Content modules – 2		5	
Course work - none		Semester	
The total number of hours is 90 hours.		2	
Weekly hours for full-time education: classrooms - 4 student's independent work – 1:1	Level of higher education Second (master's)	Lectures	
		6 hours	
		Practical, seminar	
		24 hours	
		Independent work	
		60 hours	
		Individual tasks: h.	
		Type of control: survey, performance of independent work, credit	

2. The purpose and tasks of the educational discipline

The purpose of the discipline is to acquaint students with the laws and techniques of acting, to add this knowledge and skills to the professional "baggage" of the future head of a choreographic team, to teach them to creatively embody them in choreographic activities.

Course objectives:

- study and master the main features of acting and the relationship with choreographic art;
- familiarize with the main principles and components of the system of K.S. Stanislavsky;
- help in mastering the elements of acting technique and technology, the specifics of their use in choreography;
- to develop practical production and performance qualities and skills necessary for a choreographer in working on a dance production of various genres and styles.

As a result of studying the course, students should know:

- history and conceptual and categorical apparatus of theatrical art;

- the artistic method of an actor's work according to K. Stanislavskii, L. Kurbas;
- dramatic repertoire of world and Ukrainian theater;
- ethics and aesthetics of theatrical drama in choreography.

Be able to:

- successfully perform attention and coordination exercises, acting sketches;
- be able to work with make-up, lighting, on various stage areas;
- to successfully convey an artistic image by means of acting skills in dance;
- successfully perform work in a duet, ensemble due to the principle of visual contact with people and space;
- successfully apply the dance-symphonic principle of acting in choreography.

3. Program of academic discipline

Content module 1. Acting skills in the field of choreographic art.

Topic 1. The concept and specifics of acting

The concept of acting skills, the importance of acting skills in various fields of art. From the history of acting. Basics of acting. Meaning and specifics of acting training. Content and forms of acting skills in choreography. The importance of the development of the theory of expressive gesture by F. Delsart, the system of rhythmic education by J. Dalcroze, the theory of expressive dance by R. Laban, A.Ya. Vaganova, etc.

Topic 2. Practical aspects of teaching acting skills in dance

Educational program of acting skills for children in the genre of choreography. Methodical recommendations in the field of acting classes for dancers. Causes of unsuccessful productions and methods of their avoidance. Learning the language of plastics and gestures. Removing "muscle clamps" and the meaning of this technique.

Content module 2. Implementation of K. Stanislavsky's system in choreographic art.

Topic 3. Elements of acting skills in the context of "Systems of K.S. Stanislavsky"

The structure of "Systems of K.S. Stanislavsky". Natural laws of creativity that can be consciously mastered. Elements of acting, their sequence and relationship: attention, imagination, fantasy, sense of truth and faith, communication, interaction, emotional memory, muscular freedom, action, logic and sequence, method of physical actions, inner stage feeling and others The unity of mental and physical in

acting. "Training and drill". Mastering exercises according to the system of K. Stanislavskyi.

4. CONTENT OF EDUCATIONAL DISCIPLINE

Course Title	Total Curriculum Hours											
	Full-time studding						Part-time studding					
	total						total					
		lec	pr act ice	sem	ind v	ind p		lec	pr act ice	sem	ind v	ind p
1	2	1	2	1	2	1	2	1	2	1	2	1
Module 1												
Content module 1. Acting skills in the field of choreographic art												
Topic 1. The concept and specifics of acting	22	2	4		-	16						
Topic 2. Practical aspects of teaching acting skills in dance	34	2	6	2	-	24						
Total with module 1	56	4	10	2	-	40						
Content module 2. Implementation of K. Stanislavsky's system in choreographic art.												
Topic 3. Elements of acting skills in the context of "Systems of K.S. Stanislavsky"	34	2	10	2	-	20						
Total with module 2	34	2	10	2		20						
<i>total</i>	90	6	20	4		60						

5. Topics of practical classes

№	Course Title	Hours
1.	Removal of muscle clamps. Types of relaxation	2
2.	Development of plastic movements of different parts of the dancer's body	2
3.	Solution of acting tasks in dance	2
4.	Types of gestures in classical dance, their explanation. The language of dance.	2
5.	Mimicry, pantomime, their role in reincarnation in a choreographic performance	2
6.	Acting and staging decision in dance	2
7.	Production of sketches on various topics	4
8..	Production of sketches on a given topic. Choice of musical accompaniment. Discussion of the stage design.	2
	total	20

6. Independent work

№	Course Title	Hours
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1	Development of exercises to remove "muscle clamps". Demonstration, study with a group	6
2	Complexes of exercises for the development of plasticity of the hand, hands, torso, and the whole body.	8
3	Compose a sketch for the development of acting skills on a given topic	8
4	Types of improvisations aimed at developing acting skills	8
5.	Describe the principles of K. Stanislavsky for the development of acting skills in choreography	8
6.	Gesture, mimicry, pantomime, their role in reincarnation.	8
7.	Stage action in a choreographed production.	6
8.	Solution of acting tasks in dance	8
	total	60

7. Individual tasks

(for students who study under the promotion schedule)

1. Write an essay about the types and significance of the development of imagination in children of different ages.
2. Compose sketches to music on various topics
3. Describe the principles of K. Stanislavsky for the development of acting skills.

8. Control methods

Current control is carried out during practical and seminar classes in oral and written forms.

- Survey.
- Checking tasks for independent work.
- Checking self-training materials.
- Completion of tasks of practical classes.

Final control: credit (10th semester - full-time study).

9. CONTROL QUESTIONS AND TASKS for credit

1. Define the term "acting skill".
2. How do you understand acting skills in various fields of art. Give examples.
3. How acting skills are manifested in choreography.
4. What is a "muscle clamp", in what ways can you get rid of it.
5. Why is hand plasticity necessary in choreography?

6. Define the term "gesture". Name the types of gestures.
7. Describe the gestures used in different types of dance art.
8. Name the components of the K.S. system. Stanislavskyi and reveal their essence.
9. List the main principles of the "system".
10. Explain the concept of "above the call"
11. What is "through action".
12. List the elements of the internal technique of the actor,
13. List the elements of an actor's external technique.
14. Reveal the meaning of the main concepts of "system": - "physical well-being" - "time rhythm" - "internal conflict" and others.
15. What is the basic law of acting, discovered by Stanislavsky.
16. Explain the concept of "the art of experiencing".
17. Successive steps of mastering the skill of an actor.
18. How can you use K. Stanislavsky's technique in choreography.
19. Historical aspects of the emergence of acting skills.
20. Contribution of F. Delsart, E.Zh. Dalcroza, A. Duncan, A. Vaganova in the formation and development of acting skills.
21. What is "stage imagination", "fantasy"
22. Explain the concept of "proposed circumstances".
23. What is "stage attention"
24. List the types of attention
25. What is "stage interaction".

11. Distribution of points received by students

An example for credit

Current testing and independent work								Total
Module №1,2				Module № 3,4				
T1	T2	T3		T4	T5	T6	T..	100
15	15	15		15	20	20		

T1, T2 ... – topics.

Conformity of the final semester rating in points National Scale and ECTS Scale

Score in points	Rating	Score on a national scale	
		for an exam, course project (work), practice	for credit
90 – 100	A	Perfectly	Satisfactorily
82-89	B	Okay	
74-81	C		
64-73	D	Satisfactorily	
60-63	E		
35-59	FX	Unsatisfactory (with the possibility of re-assembly)	Unsatisfactory (with the possibility of re-assembly)

0-34	F	Unsatisfactory (with obligatory repeated course)	Unsatisfactory (with obligatory repeated course)
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12. Methodological support

Video films, educational literature, audio library of the department.

13. Recommended literature

1. Brecht B. About the art of theater / B. Brecht. - K.: Mystetstvo, 1977. - 364p.
2. Kordon M. V. Ukrainian and foreign culture: education. manual / M. V. Kordon. - K.: Center of educational literature, 2007. - 584 p.
3. O. Ya. Remez Mise-en-scene – director's language / O. Ya. Remez. - K.: Mystetstvo, 1970. - 131p.
4. Stanislavsky K.S. The actor's work on himself: In 2 parts / K.S. Stanislavsky. - K.: Mystetstvo, 1953. - 671p.
5. Tereshchenko M. S. Director and theater / M. S. Tereshchenko. - K.: Mystetstvo, 1971. - 158p.

13. Information resources.

1. Techniques of acting and improvisational exercises in stage movement classes as one of the conditions for self-realization of students of the vocal and choral department: http://osvita.ua/school/lessons_summary/upbring/37435