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| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Автономное учреждение  Ханты-Мансийского автономного округа – Югры  «Окружной Дом народного творчества»  ПРОГРАММА  ПОВЫШЕНИЯ КВАЛИФИКАЦИИ  **«Драматургия в любительском театре»**  г. Ханты-Мансийск, 2021  **Учебный план программы повышения квалификации «ДРАМАТУРГИЯ В ЛЮБИТЕЛЬСКОМ ТЕАТРЕ»**   |  |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | --- | | №№ пп | Наименование разделов, дисциплин | Общая трудоемкость ч. | Всего ауд., ч. | Аудиторные занятия, ч. | | | СРС, в т.ч. ч. | Форма контроля | | Лекции | Практические и семинарские занятия | показы | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | |  | Подготовка монолога из драмы или рассказа А.П. Чехова, подбор музыкального сопровождения монолога, подготовка костюмов к показу монолога | 6 |  |  |  |  | 6 | самоконтроль | |  | Теоретическая часть | 54 | 54 | 54 |  |  |  | тест | |  | Практическая часть | 84 | 84 |  | 70 | 14 |  | публичный показ | |  | Итого: | 144 | 138 | 54 | 70 | 14 | 6 |  |   **Учебно-тематический план**   |  |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | --- | --- | --- | --- | --- | | №№ пп | Наименование разделов, дисциплин, тем | Общая трудоемкость ч. | Всего ауд., ч. | Аудиторные занятия, ч. | | | СРС, в т.ч. ч. | Форма контроля | | Лекции | Практические и семинарские занятия | показы | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | | Самостоятельная работа | | | | | | | | | |  | Подготовка монолога из драмы или рассказа А.П. Чехова, подбор музыкального сопровождения монолога, подготовка костюмов к показу монолога | 6 |  |  |  |  | 6 | самоконтроль | |  | Итого: | 6 |  |  |  |  | 6 |  | | Теоретическая часть | | | | | | | | | |  | Мастер-класс. Основы театрального анализа (событийный ряд пьесы, сверхзадача и сквозное действие, режиссерское решение спектакля) | 8 | 8 | 8 |  |  |  | коллоквиум | |  | Мастер-класс «Режиссура театра пластики и пантомимы». Ознакомительное занятие - Пантомима – как вид искусства | 6 | 6 | 6 |  |  |  | колоквиум | |  | Мастер-класс. Драматургический анализ выбранной пьесы | 8 | 8 | 8 |  |  |  | колоквиум | |  | Мастер-класс «Режиссура театра пластики и пантомимы» - Изучение и освоение пластических возможностей человеческого тела | 6 | 6 | 6 |  |  |  | колоквиум | |  | Мастер-класс. Мизансценирование | 10 | 10 | 10 |  |  |  | колоквиум | |  | Мастер-класс «Режиссура театра пластики и пантомимы» - Образная система языка движений (пластические метафоры, аллегории, метонимии и т.д.) | 3 | 3 | 3 |  |  |  | колоквиум | |  | Мастер-класс «Режиссура театра пластики и пантомимы» - Свойства пластической речи ((диалогичность, жанровость, адресность, экспрессивность) | 3 | 3 | 3 |  |  |  | колоквиум | |  | Мастер-класс «Режиссура театра пластики и пантомимы» - Драматургия пантомимы. Написание сценариев. Инсценировки | 4 | 4 | 4 |  |  |  | колоквиум | |  | Мастер-класс "Музыкальное и художественное решение драматургического спектакля» | 4 | 4 | 4 |  |  |  | колоквиум | |  | Мастер-класс «Режиссура театра пластики и пантомимы» - Музыкальное и художественное решение пластического спектакля | 4 | 4 | 4 |  |  |  | колоквиум | |  | Итого: | 54 | 54 | 54 |  |  |  |  | | Практическая часть | | | | | | | | | |  | Показ домашней работы | 8 | 8 |  |  | 8 |  |  | |  | Выбор пьесы для работы | 4 | 4 |  | 4 |  |  |  | |  | Идейно-действенный анализ | 4 | 4 |  | 4 |  |  |  | |  | Определение событийного ряда | 4 | 4 |  | 4 |  |  |  | |  | Мизансценирование | 4 | 4 |  | 4 |  |  |  | |  | Присвоение текста на материале произведений А.П.Чехова | 6 | 6 |  | 6 |  |  |  | |  | Этюдные репетиции по событийному ряду | 8 | 8 |  | 8 |  |  |  | |  | Практическая работа режиссеров – участников Форума с артистами над конкретными отрывками пьесы | 8 | 8 |  | 8 |  |  |  | |  | Мастер-класс по предмету «Режиссура театра пластики и пантомимы» - Создание пластических персонажей | 6 | 6 |  | 6 |  |  |  | |  | Мастер-класс по предмету «Режиссура театра пластики и пантомимы» - Этюдный метод работы над ролью | 6 | 6 |  | 6 |  |  |  | |  | Технические прогоны пластического спектакля | 9 | 9 |  | 8 | 1 |  |  | |  | Технические прогоны драматургического спектакля | 9 | 9 |  | 8 | 1 |  |  | |  | Генеральный прогон пластического спектакля | 2 | 2 |  | 1 | 1 |  |  | |  | Генеральный прогон драматургического спектакля | 2 | 2 |  | 1 | 1 |  |  | |  | Итоговая аттестация. Показ спектакля (пластического/ драматического) | 4 | 4 |  | 2 | 2 |  | зачет | |  | Итого: | 84 | 84 |  | 70 | 14 |  |  | |  | **Всего:** | 144 | 138 | 54 | 70 | 14 | 6 |  | |