

MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE

**TERNOPIL VOLODYMYR HNATYUK
NATIONAL PEDAGOGICAL UNIVERSITY**

FACULTY OF ARTS



“ЗАТВЕРДЖУЮ”

проф. Богдан Буюк

«27» квітня 2023 р.

PROGRAM

PROFESSIONAL ENTRANCE TEST

WITH SPECIALTY 026 PERFORMING ARTS

EDUCATIONAL PROGRAM "DIRECTING EVENT PROJECTS"

upon admission to study for the second (master's) level of higher
education

TERNOPIL - 2023.

The program of the professional entrance exam in performing arts for obtaining the second (master's) level of higher education in the specialty 026 Performing arts educational program "Directing of project events". – Ternopil, 2023. – 9 p.

The program was made by:

Head of the Department of Theater Arts, Candidate of Art History, Honored Artist of Ukraine, Professor - Vanyuga

HP;

Professor of the Department of Theater Arts, People's Artist of Ukraine, professor, guarantor of OP - V. A. Khymyak;

Professor of the Department of Theater Arts, People's Artist of Ukraine - O.P. Mosiychuk.

Explanatory note

The program of the professional entrance examination in performing arts is based on the curriculum and programs of educational institutions of the III-IV level of accreditation, which prepare specialists of the second (master's) level of higher education in the specialty "Performing Art".

The professional entrance test program is intended for entrants to the Ternopil National Pedagogical University named after Volodymyr Hnatyuk to obtain the second (master's) level of higher education in the specialty 026 Performing arts of the educational program "Directing event projects".

The professional entrance test program aims to check:

- a) the level of mastery of directing skills, the method of creating a director's idea, skills of working with an audience.
- b) the level of command of stage language;
- c) the level of acting skills.

The examination takes place face-to-face in the form of a review of the executive level of acting and directing skills (performance of a sketch on a given topic), stage language, namely: artistic reading (prose, poem, fable, monologue), and an interview and is evaluated on a 200-point scale by calculating the average score from the sum of points that the applicant will receive separately for acting and directing skills, stage language and interview. Preparation time – 10 minutes.

STRUCTURE AND CONTENT OF THE PROFESSIONAL ENTRANCE EXAMINATION

1. Possession of acting skills and directorial skills:

1.1. Execution of a sketch on a topic set by the commission.

2. Proficiency in stage language:

2.1. Perform an excerpt from a prose work, a poem, a fable, and a monologue from a play (the works must differ in style, genre, and emotional tension).

Approximate repertoire:

a) prose work: an excerpt from O. Dovzhenko's story "Enchanted Desna"; an excerpt from I. Franko's story "Zakhar Berkut"; an excerpt from O. Honchar's story

"Brigantine";

b) poem: I. Franko "Stoneworkers"; T. Shevchenko "Lily", L. Ukrainka "I stood and listened to the spring";

c) fable: L. Hlibov "The Wolf and the Lamb", "The Swan, the Crab and the Pike";

S. Rudansky "One Hundred Greyhounds";

d) Ivan's monologue from the play by M. Kropyvnytskyi "Give your heart freedom, will lead into captivity"; the monologue of Marusya Bohuslavka from the play "Marusya Bohuslavka" by M. Starytskyi; Ivan's monologue from I. Tobilevich's play "Vusity".

3. Verification of theoretical knowledge

Interview questions:

1. Why did you choose the profession of event project director;
2. Your favorite actor, actress, director;

3. Typification of literary works and their characteristics;
4. What is an event project;
5. Analyze the project event in which the applicant participated or was a spectator;
6. Genres of drama. List;
7. Characteristics of the genre (drama, tragedy, comedy);
8. Les Kurbas is an innovative director;
9. Overtask and end-to-end action;
10. tempo;
11. Atmosphere;
12. Theater of luminaries;
13. M. Kropyvnytskyi. Creative heritage;
14. Ternopil theater evenings;
15. Epic theater - B. Brecht;
16. Creativity of H. Yura;
17. S. Danchenko - director-innovator;
18. Ancient theater of ancient Greece;
19. Theater of ancient Rome;
20. Comedy dell'arte;
21. Titans of European enlightenment and theater;
22. The work of W. Shakespeare;
23. Spanish Renaissance Theater;
24. T.G. Shevchenko and the theater;
25. I. Franko – playwright and theater critic;
26. The dramaturgical legacy of Lesya Ukrainka;
27. The work of I. Karpenko-Kary;
28. Mykola Sadovskyi;

29. Maria Zankovetska;
30. Ukrainian theater of the 20s and 30s of the 20th century;
31. Galician theater of the 20s and 30s of the 20th century;
32. Theater of the absurd (J.Sartre, J.Jonesco, S.Becket, S.Mrozhik);
33. Ternopil Academic Regional Ukrainian Drama Theater named after T.G. Shevchenko;
34. Director's plan.

1. EVALUATION CRITERIA:

1. Sketch view:

25 – 30 points – a high level of creative imagination and fantasy in the process of performing a sketch, accuracy of internal and external characteristics, as well as a high degree of persuasiveness;

16 - 24 points – the appropriate level of creative imagination and fantasy in the process of performing the sketch, allowing for minor inaccuracies in the action;

11 - 15 points - a low level of creative imagination and fantasy in the process of performing a sketch, making significant mistakes in the development and implementation of a sketch, a low degree of persuasiveness;

6 - 10 points - lack of creative imagination and fantasy in the process of performing the sketch, lack of adequate actions in the proposed circumstances;

0 - 5 points- non-performance of the sketch.

2. Performance of the poem:

25 – 30 points –the entrant's highly artistic understanding of the content of the work, a wealth of imagination, a high degree of emotional excitement, the ability to interest the listener, the ability to convey the author's genre and style;

16 - 24 points - proper understanding by the applicant of the content of the work, the ability to captivate the listener, a sense of the author's style, little imagination, an average degree of emotional excitement;

11 - 15 points – a low degree of emotional excitement, making text mistakes, individual inaccuracies in the interpretation of the work;

6 - 10 points - disruptions during the performance of the work, failure to complete the work, failure to complete the work;

0 - 5 points- failure to perform the poem.

3. Performance of a prose work:

25-30 points- the entrant's highly artistic understanding of the content of the work, a wealth of imagination, a high degree of emotional impact, the ability to interest the listener, the ability to convey the author's genre and style;

16 - 24 points - proper understanding by the applicant of the content of the work, the ability to captivate the listener, a sense of the author's style, little imagination, an average degree of emotional excitement;

11 - 15 points – a low degree of emotional excitement, making text mistakes, individual inaccuracies in the interpretation of the work;

6 - 10 points - disruptions during the performance of the work, failure to complete the work;

0 - 5 points- non-performance of a prose work.

4. Execution of the fable:

25 – 30 points –the entrant's highly artistic understanding of the content of the work, a wealth of imagination, a high degree of emotional excitement, the ability to interest the listener, the ability to convey the author's genre and style;

16 - 24 points - proper understanding by the applicant of the content of the work, the ability to captivate the listener, a sense of the author's style, little imagination, an average degree of emotional excitement;

11 - 15 points – a low degree of emotional excitement, making text mistakes, individual inaccuracies in the interpretation of the work;

6 - 10 points - disruptions during the performance of the work, failure to complete the work;

0 - 5 points- non-fulfillment of the fairy tale.

5. Performing a monologue:

25-30 points- the entrant's highly artistic understanding of the content of the work, a wealth of imagination, a high degree of emotional excitement, the ability to interest the listener, the ability to convey the author's genre and style;

16 - 24 points - proper understanding by the applicant of the content of the work, the ability to captivate the listener, a sense of the author's style, little imagination, an average degree of emotional excitement;

11 - 15 points – a low degree of emotional excitement, making text mistakes, individual inaccuracies in the interpretation of the work;

6 - 10 points - disruptions during the performance of the work, failure to complete the work;

0 - 5 points- failure to perform a monologue.

6. Testing of theoretical knowledge:

45 - 50 points- in-depth knowledge of works of theatrical art, history of productions and leading actors, history and outstanding representatives of Ukrainian and foreign directing;

36-44 points - adequate knowledge of history and outstanding representatives of Ukrainian and foreign directing;

21 - 35 points - shallow knowledge of history and outstanding representatives of Ukrainian and foreign directing;

11 - 20 points - thorough knowledge of history and outstanding representatives of Ukrainian and foreign directing;

0 - 10 points- does not own the material.

RECOMMENDED BOOKS:

1. Danchenko S. Conversations about the theater. - K., 1999.
2. The luminaries of the Ukrainian theater: Coll. articles - K., 1982.
3. N.M. Kornienko Les Kurbas: a rehearsal for the future. - K., 1998.
4. Krasilnikova O.V. History of the Ukrainian theater of the 20th century. - K., 1999.
5. Kurbas L. Philosophy of the theater / Edited. M. Labinskyi. - K., 2001.
6. Artists of Ukraine: Encyclopedic Guide. -K., 1992.
7. Barnych M. M. The skill of an actor: the technique of "deception": Teaching. manual - Kind. 2nd, corrected and supplemented. - K.: Lyra-K Publishing House, 2016.
8. Barnych M. M. Psychotechnics of an actor. Master class: monograph / M. M. Barnych. – K.: "Brush" edition; FOP Ryabchyi I. S., 2018.
9. Oscar G. Brockett, Franklin G. Gildey. History of the theater (10th edition)/Trans. from English: Tetyana Dytyna, Nazar Kozak, Hanna Leliv, Halyna Stashkiv. Lviv: Litopys, 2014.
10. Patrice Pavy. Theater dictionary. Lviv, 2006.
11. Stein John. Modern dramaturgy in theory and theatrical practice. Book 1. Realism and naturalism. Translation from English. Lviv, 2003.
12. Stein John. Modern dramaturgy in theory and theatrical practice. Book 2. Symbolism, surrealism and absurdity. Translation from English. Lviv, 2003.
13. Stein John. Modern dramaturgy in theory and theatrical practice. Book 3. Expressionism and epic theater. Translation from English. Lviv, 2003.
14. Hryhor Luzhnytskyi. Ukrainian theater. Scientific works, review articles: Collection of works. Lviv, 2004. T. 1. Scientific works.
15. Hryhor Luzhnytskyi. Ukrainian theater. Scientific works, review articles: Collection of works. Lviv, 2004. T. 2. Articles, reviews.

16. Yermakova N. Bereziliv culture: History, experience./ Institute of Contemporary Art Problems of the National Academy of Arts of Ukraine. Kyiv, 2012.
17. Bohdan Kozak. Theatrical echoes. Liga-Press, Lviv, 2010.
18. Kornienko N. Ukrainian theater on the eve of the third millennium. Search (Pictures of the world. Value orientations. Language. Forecast). Kyiv, 2000.
19. Lypkivska A.K. Drama theater of Ukraine of the modern age (end of the 19th - beginning of the 20th century) Reference and analytical materials for the collective monographs "Essays on the history of the theater art of Ukraine in the 20th century." and "Theatrical art of Ukraine of the 20th century: an anthology of performances". Scientific edition. Kyiv, 2011.