

# Study Plan for Bachelor in Acting (2015–2018)

## Facts about the program

**ECTS Credits:** 180

**Study duration:** 3 years

**Teaching language:** English

**Campus:** Fredrikstad

## Contact

**Student adviser:** Anniken Marie Hanssen

**Telefon:** +47 696 08 886

**E-post:** studier@hiof.no

Norwegian Theatre Academy  
Norwegian

## Table of contents

- Study information
- What do you learn?
- Admission
- Structure and content
- Work and future studies
- The study plan is approved and revised
- Study model

## Study information

### Performative arts studies

The Norwegian Theatre Academy offers two different study programmes leading to a bachelor's degree in acting or scenography. The aim is to train specialized theatre artists within the fields of performative arts who can combine skills, knowledge and methods from conceptual visual art and architecture with skills, techniques and methods from contemporary theatre and performance.

The courses requires students to participate in complex, experimental theater and other visual arts productions, as well as in continuous skills training. Students are required to earn a great awareness of methods in relation to a variety of production processes. It is an important goal to educate professional artists who can work both collectively and independently, and have a reflective and analytical relation to different forms of theatre expressions within the arts and the artist's role and responsibility in society.

### The artistic profile of the study

The artistic profiles of the courses are inspired by international visual and theatre art in which the perception of images, space, sound and bodily awareness are central elements. Theatre forms that experiment with classical drama and crossover art forms are used as references to investigate the challenges facing theatre and other art forms in contemporary society.

The programmes focus on different forms of interaction between scenography (space) and acting (human beings and their actions) and on creating genuine artistic collaboration between students in both disciplines. The interdisciplinary process is achieved through challenging meetings between artists and students from different countries and artistic backgrounds. All students at NTA participate in experimental workshops and devise complex theatre and other visual art productions with internationally respected guest artists. Students are expected to develop a strong awareness of diverse methods and production strategies as they develop their own approach in relation to the various processes they get acquainted with during the three years of study. The Academy trains professional artists who can work collaboratively across disciplines, both independently and in ensembles: students are expected to develop an original, articulate and analytical attitude to the performing arts in its different forms.

## What do you learn?

### Degree/title obtained

Completion of and passing the course confers the degree of Bachelor of Fine Arts in Acting.

### Learning outcomes

The Bachelor of Fine Arts study in acting trains actors who can work independently on their own theatrical productions and interpreting roles/characters or other performative functions of productions staged by directors, choreographers or other artists.

A candidate who has completed his or her qualification should have the following learning outcomes defined in terms of knowledge, skills and general competence:

#### Knowledge

The candidate has acquired:

- the basic theoretical backgrounds and the practical use of working tools relevant to the field of acting (tools)
- knowledge in terms of history and theory of various art fields related to the performing arts (history & theory)
- the knowledge to put artistic intentions and critical reflections of his/her own and others' art works into words and to write applications for funding (critical reflection & application writing)
- a deeper theoretical and practical knowledge in distinct performing arts related fields like lighting design, sound design, composition in space and multimedia (depth of performing arts components)
- the knowledge about contemporary technology, current technical developments and the respective use of those tools (contemporary technology)

#### Skills

The candidate has acquired:

- the ability to precisely conceive, capture, represent and communicate artistic concepts (representation & communication)
- the knowledge to develop an artistic concept based on a given or independently chosen topic (concept development)
- the knowledge to structure, organize and follow up the process of creating and realizing an art work (project planning)
- the knowledge of independently creating a holistic performing arts project from the conception to implementation and realization (realization of artistic concept)

#### General competence

The candidate has acquired:

- the knowledge of working methods of other related art fields and how these can be used to widen one's respective field of study (interdisciplinarity)
- the knowledge to bring theory and practice into balance while continuously reflecting both sides (theory & practice)
- the knowledge of collaborating in small structures with other artists, curators, technicians, etc in a symbiotic process while maintaining respect for all involved parties and being aware of all components of a work of performing arts (collaboration & ethics)

## Admission

The programmes of study at the Norwegian Theatre Academy is exempt from the requirement for a university admission certificate. Special guidelines for admission exist. The assessment criteria for admission are described here. The admission is by practical auditions. All applicants will be called to audition. For more information about the auditions, please see <https://www.hiof.no/eng/english/faculties/norwegian-theatre-academy/admission?lang=eng>.

Applicants do not need to speak Norwegian given the course's international profile, but the students are expected to understand Norwegian by the end of the first year of the course.

## Structure and content

### The structure and content of the programme

The Bachelor of Fine Arts in Acting has four subject areas of study featuring: Skills, Methods, Laboratories and Productions.

Each subject area consists of a number of subject components:

- The subject area Skills consists of the subject components Composition, Improvisation, Body, Voice.
- The subject area Methods consists of the subject components Art- and Theatre History and Theory, Art- and Theatre Analysis, Conceptual Development, Project Planning.
- The subject area Laboratories consists of the subject components Multi Media, Space, Sound, Lighting.
- The subject area Productions consists of the subject components Independent Productions, Directed Productions.

The organizing of the courses of the study, the course components and study periods reflects the structure described above.

Please note the study model illustration below concerning the organisation of courses and study points acquired in terms throughout the study.

All courses in the first semester must be passed before students can proceed to the second semester, and all courses in the second semester must be passed before students may proceed to the third semester, etc.

## Organisation and learning methods

The subject areas of the study are divided into subject components which again are divided into study periods. At the start of each term, each student is given a detailed term plan outlining his/her targets and a description of the contents of each study period. The term plans are designed to ensure progress and are a contract between the Norwegian Theatre Academy and each student. The term's teaching consists of different study periods of varying length. For each study period, the students are expected to prepare themselves and stay updated with relevant literature, images, film, music/sound, websites and other important educational material.

Arrangements are made for students to practice critical reflection and academic writing adapted to their regular studies, mainly in connection with the course component METHODS: Art and theatre analysis. Further reference is made to the university college's resource page for academic writing: <https://www.hiof.no/index.php?ID=17395>.

As theatre is a collective art form, all classes are compulsory and must be attended. For more details, please see the Study Contract for students at HiØ/Norwegian Theatre Academy.

The two study programmes for the performing arts are structurally almost identical, but the programmes are organized differently in terms of components, working methods and assessment criteria. For some study periods the two programmes are combined into one, as well as there are study periods involving the students from different study levels.

Subject components, teaching forms and assessment criteria

The constant practicing of skills and methods are mainly ensured by artists associated with the University College. Laboratories and Productions are usually led by Norwegian and international artists and other relevant experts.

Teaching is normally planned semester by semester. This is based partly on an assessment of the students' progress and needs, partly on which relevant contemporary artists and professionals the Academy can attract for each department, and partly on an ongoing assessment of the relationship between tradition and contemporaneity in the performing arts. Each year the demand on students in terms of independence and professionalism in their studies and in collaboration with others gradually increases.

The teaching consists of classroom-based activities, group teaching, individual teaching, supervision, direction, lectures, discussions and debates, individual study and practical task-solving. Essays and independent projects which must be completed outside of the regular teaching hours will be submitted based on the term program (homework). All teaching is in English.

SKILLS:

Composition

Composition focuses on an understanding of general principles of composition and skills in working within the performing arts in their nature as a composition of various elements. The students will learn to create productions and production components through analyses, by generating staged material and improvisation. They learn how to develop the different elements of an artistic work into dramatic compositions and productions. The aim is for the students to learn how to use conceptual and formal principles of composition independently and with others.

Form of teaching: courses, essays and laboratories.

Assessment criteria: based on the ability to see, analyze and create original contextualities between different elements, and a musical, dramaturgical and compositional understanding.

Improvisation

Improvisation trains the ability of actors to create events and situations, work with objects, space, sound, tempo and rhythm through improvisation, fixation and analysis. Students will also develop a skills in interpreting and creating expressions and situations in dramatic, non-dramatic and episodic events and in dialogue. The aim is for students to be able to play with characters which develop a sense of play through their actions and understand physical and bodily expression as material in post-dramatic and visually orientated productions.

Form of teaching: exercises and tasks in laboratories and productions.

Assessment criteria: based on active participation, the ability to listen, interaction and playfulness.

Body

Body is normally divided into some smaller components such as dance and other specialized techniques for physical awareness. This component provides professional training in bodily awareness and physical communication through rhythm, strength, flexibility, mobility, courage and stamina. Students will learn breathing techniques and to use the core and gravity to understand one's own physical expression. The aim is for students to develop a professional level of using the body as nuanced artistic material.

Form of teaching: exercises, continuous teaching.

Assessment criteria: based on active participation, physical precision, flexibility and strength, as well as teamwork and the ability to be present in one's body/space.

## Voice

Voice normally consists of a host of smaller components such as singing, using the voice, textual interpretation and dialogue. In this area, a physiological understanding is developed of what the voice is, as well as looking at resonance and timbre, through singing, voice training and delivering texts. The aim is for students to be able to sing and speak, develop skills in using vocal expression as an artistic object (text as phonetically separate sounds, primal sounds etc) and skills in coordinating the body with sound.

Form of teaching: exercises, continuous teaching.

Assessment criteria: based on active participation, timbre, the placing of the voice and diction.

Learning outcome from the subject area Skills:

Knowledge:

The candidate

- has anatomical awareness of the body as a performative tool
- orients the body compositionally in space, uniting elements of breath, gesture and rhythm.
- knows his/her own vocal range and the mechanics of healthy vocal practice used for singing and speaking
- has perceptual awareness of others in space and how their physical actions and expressions work collaboratively
- has a range of known training practices to maintain the skills.

Skills:

The candidate

- masters vocal control both in solo performance and group collaborations.
- has physical flexibility, strength and kinetic awareness
- can create, learn and repeat diverse choreography and text
- masters improvisation techniques
- masters performative listening/attention

General competence:

The candidate

- has a compelling presence in performance
- can communicate concepts effectively through voice and movement
- has a clear physical focus when performing an artistic concept
- shows consciousness of/relationship to audiences
- shows awareness of time, solo and group dynamics
- is able and willing to take artistic risks

## METHODS:

### History and theory of art and theatre

This component provides the students with historical and contemporary knowledge about the theories of culture, architecture, art and the theatre and philosophy. The aim is for students to be able to relate their own work to historical and contemporary artistic practices and thinking. International guests lecture regularly about contemporary art in order for students to gain a broad knowledge of contemporary movements and trends within art and society today.

Form of teaching: lectures, private study, discussions and debates.

Assessment criteria: based on active participation and the ability to relate theory to practice.

### Art and theatre analysis

This component provides students with the analytical experience and tools to understand the basis, structure and dramaturgical principles of their own and others' texts and productions and other works of art. The students will learn to describe and analyse the processes and products of the performing arts. The students are expected to see various kinds of realized and fictive productions and exhibitions - exceeding what is referred to as compulsory in the study programme. The aim for the students is to become acquainted with the use of literature and visual material in order to gain a background which enables an artist an analytical method to the performing arts.

Form of teaching: lectures, essays and discussions.

Assessment criteria: based on active participation and the ability to reflect and analyse the texts or works studied.

### Conceptual development

This component trains students in how to create and develop visual materials, texts and other production-related material for the stage. The ability to develop concepts is based on productions and analytical skills, dramaturgy, and systematic and strategic thinking. The aim is learn to create, articulate and communicate concepts.

Form of teaching: courses, lectures, laboratories.

Assessment criteria: based on written/oral reflection, and the ability to see the links between theory, working methods, composition and an artistic production.

### Project planning

Project planning looks into themes such as organisation, administration, assessing costs, rights and logistics, and provides a basis for production-related processes. The aim is for students to be able to draw up written applications for funding for productions and become familiar with a host of principles for administrating collective production processes. All the different phases and levels connected to the creation of a work, from the first idea to the dismantling of the work, are explored in this component.

Form of teaching: lectures, private study, essays and discussions.

Assessment criteria: based on active participation, the ability to express oneself in writing, the ability for strategic reasoning, the organization of a work throughout all phases, as well as organizational skills.

### Learning outcome from the subject area Methods:

#### Knowledge :

#### The candidate

- has theoretical vocabulary and historical context relevant to contemporary performance traditions
- knows various working methods and approaches to devising work collaboratively
- has experience making the creative link between theory and practice

#### Skills:

#### The candidate

- can analyze and reflect on his/her own and others' performative expressions

- can compose original work collaboratively, based on a clear chosen concept and relate it to both the body and space analytically
- can dialogue about the dynamics between various compositional elements
- can speak/write about his/her own and others' concepts, processes and finished work

General competence :

The candidate

- can articulate a range of compositional and analytical methods for the creation of original work
- can reflect on his/her own vision of interdisciplinary performance within historical and contemporary art processes
- is an articulate performer who can take different critical roles in the theatre making process.
- is competent in concept development and project planning.

LABORATORIES:

Multimedia

Multimedia provides a technological and aesthetic understanding of the potential of various technology-based media as formal elements integrated in a production. The aim is for students to be able to use various forms of digital and analogue technology as artistic elements in their own productions.

Form of teaching: practical courses and experimentation.

Assessment criteria: based on active participation, the ability to see creative possibilities for the use of relevant technology in stage arts and gaining results.

Space

Within this component, students learn about developing techniques and an understanding of acting in space through the practical and analytical exploration of the potential of the space, movement and objects. The aim of this laboratory-based teaching is for students to learn to communicate with space and objects as important artistic elements.

Form of teaching: practical courses and experiments.

Assessment criteria: based on the active exploration of and experimentation with composition in space, and presence through the body, movement, objects, lighting and sound.

Lighting

This component provides knowledge about lighting as a fundamental prerequisite for all stagecraft and the way in which lighting creates form and space on stage. Students will get familiar with the ways in which creating form and space are inextricably linked with the ways in which lighting is used. The aim is for students to understand the possibilities inherent to lighting, set the lights simply themselves, and learn from the experiences of professional lighting technicians, designers and directors.

Form of teaching: courses and practical experiments with small-scale models and actual stages.

Assessment criteria: assessment is based on the level of basic technical and artistic understanding.

Sound

Within the component of sound, knowledge is acquired about analogue and computer-based sound productions and sound as an integrated part of a performance work in general. The aim is for students to be able to understand the functions of and possibilities of sound, compose simple sound backgrounds themselves, and enter into dialogue with professional sound technicians, designers, musicians and composers.

Form of teaching: courses and practical experiments.

Assessment criteria: assessment is based on the level of basic technical and artistic understanding.

Learning outcome from the subject area Laboratories:

Knowledge

The candidate

- acquires interdisciplinary working methods related to other art fields
- can conduct research and creative experimentation through interdisciplinary artistic processes
- knows the range of possible artistic media and technology relevant to performance practices and how to engage them
- understands theoretical and practical elements of spatial composition

#### Skills

##### The candidate

- has artistic and technical ability to manipulate Light, Sound and Multimedia collaboratively in performance
- can integrate the qualities of different media with his/her physical performance skills to communicate a concept
- can create compositions in space working collaboratively with new technologies

#### General competence

##### The candidate

- can undertake an artistic investigation of performative space through contemporary theater making tools, strategies and materials
- acquires the ability to work conceptually while experimenting with form and new materials
- works proficiently and technically with the performing body in an interdisciplinary space
- understands and employs collaborative approaches

#### PRODUCTIONS:

##### Directed productions

Directed productions is based on skills from all the study areas and provides practice in being a part of staged productions. The aim is for actors to take part in a creative collaboration with a director/choreographer, interpret material and roles independently, and show an ability to communicate with the audience.

Form of teaching: staging.

Assessment criteria: based on work in the process and performance in the production(s).

##### Independent productions

This component is based on skills from all the areas of study and provides practice in working independently with stage arts. The aim is for students to be able to formulate a concept and realize a production, for example by instructing fellow students on stage, create a performance or staged production, writing a text for the stage, composing a site-specific work or producing other kinds of artistic performance products.

Form of teaching: private study with supervision.

Assessment criteria: based on work in the process and performance in the production(s).

#### Learning outcome from the subject Productions:

##### Knowledge

##### The candidate

- knows the steps required in performing a fully developed concept to an audience both in directed and independent productions
- knows the skills necessary to maintain a functioning and sustainable physical rehearsal process
- understands the challenges and commitment required of a performing ensemble practice
- knows the skills required of live performance and relating to the public



## Skills

### The candidate

- can work professionally and take responsibility as a distinct member of an interdisciplinary performative art project ensemble with diversified roles
- can collaborate under pressure
- can use performance skills to communicate effectively with an audience
- can proficiently take artistic risks in performance in both independent and directed productions
- relate to both his/her own concept and the audience while maintaining a skilled focus

### General competence

### The candidate

- can communicate a clear concept or vision through performative means across different media or disciplinary approaches.
- has an integrated practice that results in an articulate embodied performance visually and spatially
- has a mature understanding of audiences and how to relate to them in a distinct way

### Study aids

The Students must pay for all study aids themselves. This includes individually required hardware, software, copying, books, etc. Study aids at the Norwegian Theatre Academy include attending performances and visiting exhibitions outside the academy's premises. This implies that students at the Academy must pay for productions and exhibitions to be visited and according travel expenses. Please see the guidelines for students at the Norwegian Theatre Academy.

### Coursework requirement

To sit the exam it is required to attend all teaching, study periods and formal students' activities. Any student exceeding the maximal absence of 20% will not be allowed to sit an exam.

For more details, please see the Study Contract for students at HiØ/Norwegian Theatre Academy.

In case of absence caused by injury, prolonged disease or pregnancy, the head of programme and a tutor who has continuously followed up the student over a longer period of time will on an individually base discuss with the student in concern to seek alternative

## Research and development work

The teaching of the program is based on Artistic Research. Academic staff in the program carries out artistic research of relevance to the study programme and dissemination of their artistic research.

## Internationalisation

The Norwegian Theatre Academy's curriculum engages professional artists and other relevant experts from all parts of the world as teachers. The Norwegian Theatre Academy also keenly recruits students from an international environment.

Students at the Norwegian Theatre Academy are encouraged to take parts of their studies abroad. The Academy's international network facilitates student exchange and it will help arranging exchanges for interested students individually. Nevertheless the students are expected to take the according initiative. All teaching is in English. The students have to follow all arranged classes; there are no separate courses for foreign students. The Academy is pleased to welcome international exchange students from its international network whenever this fits in with the organizing of regular academic year programmes.

## Programme evaluation

The teaching is evaluated by students, tutors and the head of program/artistic director on a continuous basis throughout the term, following each study period that exceeds two weeks. At the end of term, the students carry out an anonymous written evaluation in the form of a questionnaire survey. After each term, the staff members in plenum sum up the organizing and practical implementation of the past term's educational activities.

## Continuous feedback

Individual students' work is assessed orally during their studies based on the targets and contents of the area concerned, and the students' individual abilities. Continual assessment is an important part of the student's individual learning plan.

Upon the completion of each study period which lasts 2 weeks or more, as defined by the semester plan, the students will be given an assessment. The head of programme or his/her deputy and the main teacher involved in the respective study period assess the student's work, progress and artistic and professional development

### Risk of not passing

If, on the basis of the student's efforts or academic development, the student is deemed to be at risk of failing in one or more of the study programme's four subject areas at the end of the semester, the student will be called in to an interview and notified of this at any time during the programme of study.

The head of programme, a tutor who has continuously followed up the student over a longer period of time and the head of study will take part in this meeting with the student.

At the meeting, it shall be stated in which way the student will be followed up.

Students may be given individual assignments as an opportunity to raise their level of academic development and proficiency sufficiently to a pass grade by the end of the semester.

The meeting must be drawn up in writing, signed by the student, the head of programme and the head of study, indicating that the meeting has taken place.

If extra individual task has been required, this must also be drawn up in writing with a date for submission (deadline) and signed by the head of programme, the head of study and the student. Such extra work may be a written essay, or presenting work demonstrating that the student possesses adequate skills or knowledge and is progressing.

The result of the extra work will be a part of the final assessment for each of the semester's areas of study at the end of the semester.

## Assessment

The course is based on continual assessment.

At the end of the term, the student's individual effort and progress are assessed in relation to learning outcomes set for the study and each subject area by the head of programme and at least one tutor who has followed the student's studies regularly for a longer period of time. The overall assessment of each of the term's areas of study at the end of the term is considered to be the exam, and the mark "pass/not passed" is awarded.

Study points are awarded at the end of each completed term, and for each individual course.

Due to the organization and structure of the course and the way in which subject areas are integrated to make a whole, a student must pass each subject area of study during each term to be able to continue with his/her studies. This means that all subject areas in the first term must be passed before the student may continue to the subject areas of the second term, etc.

Absence (please see organisation and teaching above) must be authorized before the student can take the exam. Any student who has been absent for more than 20% of the subject area will not be able to take the exam. The student will only be able to catch up on the teaching he/she has missed in the next ordinary teaching period. This must be equivalent to the same level/term the student has missed. This may imply a delay of up to two years.

### Re-sits

If a student fails to pass the exam in one or more subject area he/she will have the opportunity to re-sit the exam.

A new exam is drawn up in the third last week of the semester. This task must be done during the two last weeks of the term.

The task is defined by the head of programme in cooperation with a tutor who has followed the student for a certain period of time and an external examiner. The external examiner will be appointed by the head of programme. The new exam takes place in the last week of the term 2 weeks are granted to complete the task. The content, the criteria which will be assessed and the time allotted to complete the new exam will be stated on the task itself. The head of programme, the head of study and the student sign a document stating that the new exam has been handed to the student. All areas of study must be passed before a student can continue with the next term.

An exam may be taken twice (the normal exam and one retake), in correspondence with the Regulation concerning Exams at Østfold University College (Norwegian version), section 4, subsection 5.

A student who chooses to leave the course before completing and passing it may be given a transcript of records showing the subject areas passed and the number of study points gained and which terms have been completed.

Formal mistakes in the exam may be appealed against. The expert assessment of the examiners cannot be appealed against.

## Reading list

The course has no set reading list, but there is a suggested bibliography created by both artistic directors/head of programmes on website. Each term certain readings will be required according to the teaching.

The Academy has a specialized library so the students can bring themselves up to date with the national and international arts.

The areas of SKILLS, LABORATORIES and PRODUCTIONS are based on experimental learning.

The area of METHODS is more theoretical and assessed based on active participation and reflection.

The head of programme and the tutors will point to relevant literature, visual art works, theatrical productions and exhibitions, architectural projects, art catalogues, film, music, videos, websites, art and theatre criticism in the media etc.

## Work and future studies

The study qualifies for professional practice as an actor, nationally and internationally, both within theatre institutions implementing complex productions and within a wide range of theatre/performing arts of more experimental and interdisciplinary nature. The actor is trained both as a performer and as a creator for the stage.

Candidates can participate as professional actors in directed theatre productions and may even initiate, develop, and implement their own theatre productions.

The study qualifies for further national and international education at second degree level in the field of arts and performing arts.

## The study plan is approved and revised

### The study plan is approved

Artistic Director Camilla Eeg-Tverbakk and head of administration Anne Berit Løland, 9 September 2009

### The study plan is revised

Artistic Director Karmenlara Ely and Head of studies Pea Hov, 4 March 2015

## The study plan applies to

2015 - 2018

## Study model

This study model has a new design. [Let us know what you think about it](#)

### Autumn 2015

#### Core courses

AACT11109 Methods 1.1	5 stp
AACT11209 Skills 1.1	20 stp
AACT11309 Laboratories 1.1	5 stp

### Spring 2016

#### Core courses

AACT11509 Methods 1.2	5 stp
AACT11609 Skills 1.2	15 stp
AACT11709 Laboratories 1.2	5 stp
AACT11809 Productions 1.2	5 stp

### Autumn 2016

#### Core courses

AACT21109 Methods 2.1	10 stp
AACT21209 Skills 2.1	10 stp
AACT21309 Laboratories 2.1	5 stp

AACT21409  
Productions 2.1

5 stp

## Spring 2017

### Core courses

AACT21509  
Methods 2.2

5 stp

AACT21609  
Skills 2.2

10 stp

AACT21709  
Laboratories 2.2

5 stp

AACT21809  
Productions 2.2

10 stp

## Autumn 2017

### Core courses

AACT31109  
Methods 3.1

5 stp

AACT31209  
Skills 3.1

5 stp

AACT31309  
Laboratories 3.1

10 stp

AACT31409  
Productions 3.1

10 stp

## Spring 2018

### Core courses

AACT31509  
Methods 3.2

5 stp

AACT31609  
Skills 3.2

5 stp

AACT31809  
Productions 3.2

20 stp

# AACT11109 Methods 1.1 (Autumn 2015)

## Facts about the course

**ECTS Credits:** 5

**Responsible department:** Norwegian Theatre Academy

**Course Leader:** Karmenlara Ely Seidman

**Teaching language:** English

**Duration:** ½ year

## Table of contents

- Content

## Content

For more information please see the detailed Semester Plan announced at semester start.

# AACT11209 Skills 1.1 (Autumn 2015)

## Facts about the course

**ECTS Credits:** 20

**Responsible department:** Norwegian Theatre Academy

**Course Leader:** Karmenlara Ely Seidman

**Teaching language:** English

**Duration:** ½ year

## Table of contents

- Content

## Content

For more information please see the detailed Semester Plan announced at semester start.

# AACT11309 Laboratories 1.1 (Autumn 2015)

## Facts about the course

**ECTS Credits:** 5

**Responsible department:** Norwegian Theatre Academy

**Course Leader:** Karmenlara Ely Seidman

**Teaching language:** English

**Duration:** ½ year

## Table of contents

- Content

## Content

For more information please see the detailed Semester Plan announced at semester start.



# AACT11509 Methods 1.2 (Spring 2016)

## Facts about the course

**ECTS Credits:** 5

**Responsible department:** Norwegian Theatre Academy

**Course Leader:** Karmenlara Ely Seidman

**Teaching language:** English

**Duration:** ½ year

## Table of contents

- Content

## Content

For more information please see the detailed Semester Plan announced at semester start.

# AACT11609 Skills 1.2 (Spring 2016)

## Facts about the course

**ECTS Credits:** 15

**Responsible department:** Norwegian Theatre Academy

**Course Leader:** Karmenlara Ely Seidman

**Teaching language:** English

**Duration:** ½ year

## Table of contents

- Content

## Content

For more information please see the detailed Semester Plan announced at semester start.

# AACT11709 Laboratories 1.2 (Spring 2016)

## Facts about the course

**ECTS Credits:** 5

**Responsible department:** Norwegian Theatre Academy

**Course Leader:** Karmenlara Ely Seidman

**Teaching language:** English

**Duration:** ½ year

## Table of contents

- Content

## Content

For more information please see the detailed Semester Plan announced at semester start.

# AACT11809 Productions 1.2 (Spring 2016)

## Facts about the course

**ECTS Credits:** 5

**Responsible department:** Norwegian Theatre Academy

**Course Leader:** Karmenlara Ely Seidman

**Teaching language:** English

**Duration:** ½ year

## Table of contents

- Content

## Content

For more information please see the detailed Semester Plan announced at semester start.

# AACT21109 Methods 2.1 (Autumn 2016)

## Facts about the course

**ECTS Credits:** 10

**Responsible department:** Norwegian Theatre Academy

**Course Leader:** Karmenlara Ely Seidman

**Teaching language:** English

**Duration:** ½ year

## Table of contents

- Content

## Content

For more information please see the detailed Semester Plan announced at semester start.

# AACT21209 Skills 2.1 (Autumn 2016)

## Facts about the course

**ECTS Credits:** 10

**Responsible department:** Norwegian Theatre Academy

**Course Leader:** Karmenlara Ely Seidman

**Teaching language:** English

**Duration:** ½ year

## Table of contents

- Content

## Content

For more information please see the detailed Semester Plan announced at semester start.

# AACT21309 Laboratories 2.1 (Autumn 2016)

## Facts about the course

**ECTS Credits:** 5

**Responsible department:** Norwegian Theatre Academy

**Course Leader:** Karmenlara Ely Seidman

**Teaching language:** English

**Duration:** ½ year

## Table of contents

- Content

## Content

For more information please see the detailed Semester Plan announced at semester start.

# AACT21409 Productions 2.1 (Autumn 2016)

## Facts about the course

**ECTS Credits:** 5

**Responsible department:** Norwegian Theatre Academy

**Course Leader:** Karmenlara Ely Seidman

**Teaching language:** English

**Duration:** ½ year

## Table of contents

- Content

## Content

For more information please see the detailed Semester Plan announced at semester start.



# AACT21509 Methods 2.2 (Spring 2017)

## Facts about the course

**ECTS Credits:** 5

**Responsible department:** Norwegian Theatre Academy

**Course Leader:** Karmenlara Ely Seidman

**Teaching language:** English

**Duration:** ½ year

## Table of contents

- Content

## Content

For more information please see the detailed Semester Plan announced at semester start.

# AACT21609 Skills 2.2 (Spring 2017)

## Facts about the course

**ECTS Credits:** 10

**Responsible department:** Norwegian Theatre Academy

**Course Leader:** Karmenlara Ely Seidman

**Teaching language:** English

**Duration:** ½ year

## Table of contents

- Content

## Content

For more information please see the detailed Semester Plan announced at semester start.

# AACT21709 Laboratories 2.2 (Spring 2017)

## Facts about the course

**ECTS Credits:** 5

**Responsible department:** Norwegian Theatre Academy

**Course Leader:** Karmenlara Ely Seidman

**Teaching language:** English

**Duration:** ½ year

## Table of contents

- Content

## Content

For more information please see the detailed Semester Plan announced at semester start.

# AACT21809 Productions 2.2 (Spring 2017)

## Facts about the course

**ECTS Credits:** 10

**Responsible department:** Norwegian Theatre Academy

**Course Leader:** Karmenlara Ely Seidman

**Teaching language:** English

**Duration:** ½ year

## Table of contents

- Content

## Content

For more information please see the detailed Semester Plan announced at semester start.

# AACT31109 Methods 3.1 (Autumn 2017)

## Facts about the course

**ECTS Credits:** 5

**Responsible department:** Norwegian Theatre Academy

**Course Leader:** Karmenlara Ely Seidman

**Duration:** ½ year

## Table of contents

- [Content](#)

## Content

For more information please see the detailed Semester Plan announced at semester start.

# AACT31209 Skills 3.1 (Autumn 2017)

## Facts about the course

**ECTS Credits:** 5

**Responsible department:** Norwegian Theatre Academy

**Course Leader:** Karmenlara Ely Seidman

**Duration:** ½ year

## Table of contents

- [Content](#)

## Content

For more information please see the detailed Semester Plan announced at semester start.

# AACT31309 Laboratories 3.1 (Autumn 2017)

## Facts about the course

**ECTS Credits:** 10

**Responsible department:** Norwegian Theatre Academy

**Course Leader:** Karmenlara Ely Seidman

**Duration:** ½ year

## Table of contents

- [Content](#)

## Content

For more information please see the detailed Semester Plan announced at semester start.

# AACT31409 Productions 3.1 (Autumn 2017)

## Facts about the course

**ECTS Credits:** 10

**Responsible department:** Norwegian Theatre Academy

**Course Leader:** Karmenlara Ely Seidman

**Duration:** ½ year

## Table of contents

- Content

## Content

For more information please see the detailed Semester Plan announced at semester start.



# AACT31509 Methods 3.2 (Spring 2018)

## Facts about the course

**ECTS Credits:** 5

**Responsible department:** Norwegian Theatre Academy

**Course Leader:** Karmenlara Ely Seidman

**Duration:** ½ year

## Table of contents

- [Content](#)

## Content

For more information please see the detailed Semester Plan announced at semester start.

# AACT31609 Skills 3.2 (Spring 2018)

## Facts about the course

**ECTS Credits:** 5

**Responsible department:** Norwegian Theatre Academy

**Course Leader:** Karmenlara Ely Seidman

**Duration:** ½ year

## Table of contents

- [Content](#)

## Content

For more information please see the detailed Semester Plan announced at semester start.

# AACT31809 Productions 3.2 (Spring 2018)

## Facts about the course

**ECTS Credits:** 20

**Responsible department:** Norwegian Theatre Academy

**Course Leader:** Karmenlara Ely Seidman

**Duration:** ½ year

## Table of contents

- [Content](#)

## Content

For more information please see the detailed Semester Plan announced at semester start.