

# Study Plan for Bachelor in Scenography (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 field 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 require 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 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 Scenography.

## Learning outcomes

The Bachelor of Fine Arts study in scenography trains scenographers who can work independently on their own theatrical productions and/or in productions staged by directors, choreographers or other performing artists as well as within the field of exhibition.

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 scenography (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 studies at the Norwegian Theatre Academy are 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. Applicants may be invited to the audition after their answers from the admissions form are assessed. 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 Arts in Scenography has four areas of study featuring: Skills, Methods, Laboratories and Productions.

Each subject area consists of a number of subject components:

Skills consists of the subject components Composition, Drawing and design in space, Technical drawing and construction, Costume design. 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

This component 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, analyse and create original contextualities between different elements, and a musical, dramaturgical and compositional understanding.

#### Drawing and design in space

This component comprises the disciplines anatomy, perspective and drawing techniques and the study of colour. The students will be trained to use drawings and painting as precise analytical and communicative tools. This course will highlight the use of two-dimensional (drawings, photography, collages, digital pictorial media) and three-dimensional (physical and computer-assisted models) media to read and to create objects and space. Additionally the students will learn to concisely and distinctly communicate a spatial concept and/or a design and its components in a professional way to third parties in the form of drawings, models or digital media (including computer assisted 3D-models).

Form of teaching: courses and practical tasks, ongoing teaching.

Assessment criteria: based on the ability to perceive and represent a space with drawings or paintings and the ability to express an own spatial creation with drawings, paintings, models or other media.

## Technical drawing and construction

This component focuses on the visualization and realization of concepts and constructions. Students will be given an introduction to the principles of technical drawing and a basic understanding of physics and the techniques used in constructing and designing elements in stagecraft. Secondly the students will gain knowledge of practical and effective techniques to use data-assisted construction. Furthermore the students will acquire knowledge on various materials and their characteristics as used within scenography, architecture and performance art. The aim is for students to be able to present and subsequently discuss their designs with technicians, craftsmen, technical departments and other relevant parties. The students will become aware of the importance of this interface in order to realize a design which is executed by other professionals.

Form of teaching: courses and practical tasks.

Assessment criteria: based on the ability to represent a spatial design in 2D-material and the knowledge on construction and materials

## Costume design

Costume design aims to increase the students' knowledge and understanding of costumes as a dramaturgical and formal element of communication as well as a visual component in a performance. The aim is to enable students to develop and design costumes as an integrated part of scenography.

Form of teaching: courses and production-based work.

Assessment criteria: based on the produced works

Learning outcome from the subject area Skills:

Knowledge:

The candidate

- has an architectural awareness and knowledge of space and its components
- has an awareness of movements and events taking place in space and its performative evolvement
- knows how to express themselves with spatial means staying in a distinct relationship to existing spatial conditions and performative events
- knows a variety of expression tools and their characteristics to communicate scenographical concepts
- knows how to stay updated with artistic and technical developments within the field of scenography and related art fields

Skills:

The candidate

- has a distinct awareness of space and are able to capture a spatial situation and its constituents with two-dimensional representations
- is able to communicate their scenographical concepts accurately and unambiguously with various tools of expression, two- and three-dimensionally, analog and digitally
- can collaborate with other involved artists and professionals while having a clear framing of their responsibility and being able to distinctly contribute to a whole
- acquires the ability to turn conceptual ideas into reality using specific materials and the gained knowledge about construction to coherently combine them to a whole
- learns how to see and hear and subsequently analyse other's art work precisely

General Competence:

The candidate

- has a clear understanding of the interrelationship between space, spatial components, objects and performing subjects
- can define and communicate scenographical concepts through various means of artistic and technical expressions
- has a distinct awareness of space being defined by various somatically relevant constituents

- is aware of and able to control the interdependence between artistic and rational/technical aspects of a scenographical work
- can focus on the essence of their articulate art work

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. 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 material, texts and other production-related material for a scenography. 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 procedures for developing and maintaining their own methods based on task or exploration
- has experience making the creative link between theory and practice

Skills:

The candidate

- can analyze and reflect on their 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 take part in a dialogue about the dynamics between various compositional elements
- can speak/write about their 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 their own vision of interdisciplinary performance within historical and contemporary art processes
- are articulate performers who can take different critical roles in the theatre making process.
- are 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. The students will also acquire the needed vocabulary for high-end equipment to be able to incorporate according instruments into their projects on a theoretical level and then communicate with specialists.

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 the creation of space.

Space

Within this component, the students explore characteristics of space practically and theoretically. It contains the analysis of any given space as well as the free and distinct creation of space. A space is always there and inherently bound to time. The students will study the potential of a space, the objects it contains and by which it is defined and the movements inside it. The aim of this key laboratory component is for the students to learn to communicate with space and objects in relationship to it.

Form of teaching: practical courses and experiments.

Assessment criteria: based on the active exploration of and experimentation with composition in space, reflecting the other elements which inhere in space: light, movement and sound.

Lighting

In this laboratory component the students learn about technical aspects connected to light as well as to its artistic use as an inherent part of every space. An introduction into the different (stage) lamp types, their specifications, build, mounting, focussing and use on a theoretical level will be followed by practical exercises in which the students experience artificial light physically. On a second level workshops will focus more on the way light affects surfaces and how any object respectively material only becomes visually apparent with light. Lighting as a fundamental prerequisite for scenography and the way in which forms and space are created with light will be explored. The Students will get to know techniques and methods on how to use light to create form and space which are inextricably linked to light. The aim is for students to understand the possibilities of artificial lighting, how to rig and focus simple lights themselves, how to sketch a light plot and learn from the experiences of professional lighting designers and directors.

Form of teaching: courses and practical experiments in real stages in scale and with models

Assessment criteria: assessment is based on the technical and artistic understanding of light, its role in a scenography and space in general.

## Sound

Within the component of sound, knowledge is acquired about analogue and computer-based sound productions and sound as an integrated part of a scenography or 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. Students should be able to use sound/acoustics as an important variable (characteristic) in the way in which a room is experienced.

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

- knows the potential of space, objects in the space and how they define the space, and movements in space
- 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
- has basic technical knowledge of how a lighting rig for the theater is built, how such lighting equipment shall be treated and how light is manipulated and controlled in a performance
- has basic technical knowledge of how sound equipment for theater, how such equipment is treated and how sound is transmitted in a performance
- has basic knowledge of video/film production; the recording, lighting, camera lenses, editing of video/film as a carrier of a set design or an element in a set design

Skills

The candidate

- knows the possibilities of light as space shaping/creating architectural means, can create simple light designs and prepare light- and rigging plans
- can use the sound/acoustics as a significant variable (characteristic) in the experience of space
- can utilize various forms of digital and analog technology as artistic elements in their own performances, exhibitions and other scenographic works
- has artistic and technical ability to manipulate Light, Sound and Multimedia collaboratively in performance
- can integrate the qualities of different media with their physical performance skills to communicate a concept
- can create compositions in space working collaboratively with new technologies

General Competence

The candidate

- knows space inherent relation to time
- 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 space and objects in relation to space in an interdisciplinary context
- understands and employ collaborative approaches
- can have a qualified dialogue with professional sound engineers, sound designers, musicians and composers
- has the necessary terminology/vocabulary of advanced equipment at a theoretical level

## 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 scenographers to take part in a creative collaboration with a director, a curator or other professionals involved in an artistic project. The students will be trained in taking responsibility for the scenographer's part of a whole project and in finding a balance between the dialogue with others and the own independent work.

Form of teaching: staging/realization of a project.

Assessment criteria: based on the presentation of the production or project.

### Independent productions

This component is based on skills from all the areas of study and provides practice in working independently with scenography. The aim is for students to be able to formulate a concept and realize a production; productions can be: staged performances, directing fellow students on the stage, exhibitions, realizing a video, writing a text for the stage, composing a site-specific work or producing other kinds of artistic works.

Form of teaching: independent study with supervision.

Assessment criteria: based on presentation

## Learning outcome from the subject area Productions

### Knowledge

The candidate knows

- the challenges and commitment required in collective performing arts practices
- how elements of a performative production depend on each other and how a consistency in development process is maintained from the first sketch till the final implementation
- the similarities and differences of various forms of expression within performing arts, exhibitions, installations, architecture etc. and how they interrelate in a mutual enriching process
- 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
- be part of a creative collaboration with a director, a choreographer, a composer, a curator or other involved parties in an art project
- independently formulate a concept and fully realize a production
- take responsibility for any function of a scenographer within a project, and find a sound balance between the creative dialogue with other parties and their own work
- take qualified artistic risks in both the independent and the directed productions

### General Competence

The candidate

- can communicate a clear concept or vision through performance 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 progression to the normal length of study.

## 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 on a continuous basis throughout the term, following each study period that exceeds a week. 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 term, 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 term. 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 the learning outcomes set for the study and for 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 subject 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 area.

Due to the organisation 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 semester 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 areas, he/she will have the opportunity to re-sit the exam.

A new exam is drawn up in the third last week of the term. 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. 14 days 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 scenographer, 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.

Candidates can participate as professional scenographers in directed theatre productions and may even initiate, develop, and implement their own theatre and other performative arts productions.

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

## The study plan is approved and revised

### The study plan is approved

Artistic Director Serge von Arx and head of administration Anne Berit Løland, 9 September 2009.

### The study plan is revised

Artistic Director Serge von Arx 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

ASC11109 Methods 1.1	5 stp
ASC11209 Skills 1.1	10 stp
ASC11309 Laboratories 1.1	15 stp

## Spring 2016

### Core courses

ASC11509 Methods 1.2	5 stp
ASC11609 Skills 1.2	10 stp
ASC11709 Laboratories 1.2	15 stp

## Autumn 2016

### Core courses

ASC21109 Methods 2.1	5 stp
ASC21209 Skills 2.1	10 stp
ASC21309 Laboratories 2.1	10 stp
ASC21409 Productions 2.1	5 stp

## Spring 2017

### Core courses

ASC21509 Methods 2.2	5 stp
ASC21609 Skills 2.2	5 stp

ASC21709  
Laboratories 2.2

10 stp

ASC21809  
Productions 2.2

10 stp

## Autumn 2017

### Core courses

ASC31109  
Methods 3.1

5 stp

ASC31209  
Skills 3.1

5 stp

ASC31309  
Laboratories 3.1

5 stp

ASC31409  
Productions 3.1

15 stp

## Spring 2018

### Core courses

ASC31509  
Methods 3.2

5 stp

ASC31709  
Laboratories 3.2

5 stp

ASC31809  
Productions 3.2

20 stp

# ASC11109 Methods 1.1 (Autumn 2015)

## Facts about the course

**ECTS Credits:** 5

**Responsible department:** Norwegian Theatre Academy

**Course Leader:** Serge von Arx

**Teaching language:** English

**Duration:** ½ year

## Table of contents

- Content

## Content

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

# ASC11209 Skills 1.1 (Autumn 2015)

## Facts about the course

**ECTS Credits:** 10

**Responsible department:** Norwegian Theatre Academy

**Course Leader:** Serge von Arx

**Teaching language:** English

**Duration:** ½ year

## Table of contents

- Content

## Content

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

# ASC11309 Laboratories 1.1 (Autumn 2015)

## Facts about the course

**ECTS Credits:** 15

**Responsible department:** Norwegian Theatre Academy

**Course Leader:** Serge von Arx

**Teaching language:** English

**Duration:** ½ year

## Table of contents

- Content

## Content

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

# ASC11509 Methods 1.2 (Spring 2016)

## Facts about the course

**ECTS Credits:** 5

**Responsible department:** Norwegian Theatre Academy

**Course Leader:** Serge von Arx

**Teaching language:** English

**Duration:** ½ year

## Table of contents

- Content

## Content

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

# ASC11609 Skills 1.2 (Spring 2016)

## Facts about the course

**ECTS Credits:** 10

**Responsible department:** Norwegian Theatre Academy

**Course Leader:** Serge von Arx

**Teaching language:** English

**Duration:** ½ year

## Table of contents

- Content

## Content

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

# ASC11709 Laboratories 1.2 (Spring 2016)

## Facts about the course

**ECTS Credits:** 15

**Responsible department:** Norwegian Theatre Academy

**Course Leader:** Serge von Arx

**Teaching language:** English

**Duration:** ½ year

## Table of contents

- Content

## Content

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

# ASC21109 Methods 2.1 (Autumn 2016)

## Facts about the course

**ECTS Credits:** 5

**Responsible department:** Norwegian Theatre Academy

**Course Leader:** Serge von Arx

**Teaching language:** English

**Duration:** ½ year

## Table of contents

- Content

## Content

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

# ASC21209 Skills 2.1 (Autumn 2016)

## Facts about the course

**ECTS Credits:** 10

**Responsible department:** Norwegian Theatre Academy

**Course Leader:** Serge von Arx

**Teaching language:** English

**Duration:** ½ year

## Table of contents

- Content

## Content

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

# ASC21309 Laboratories 2.1 (Autumn 2016)

## Facts about the course

**ECTS Credits:** 10

**Responsible department:** Norwegian Theatre Academy

**Course Leader:** Serge von Arx

**Teaching language:** English

**Duration:** ½ year

## Table of contents

- Content

## Content

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

# ASC21409 Productions 2.1 (Autumn 2016)

## Facts about the course

**ECTS Credits:** 5

**Responsible department:** Norwegian Theatre Academy

**Course Leader:** Serge von Arx

**Teaching language:** English

**Duration:** ½ year

## Table of contents

- Content

## Content

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

# ASC21509 Methods 2.2 (Spring 2017)

## Facts about the course

**ECTS Credits:** 5

**Responsible department:** Norwegian Theatre Academy

**Course Leader:** Serge von Arx

**Teaching language:** English

**Duration:** ½ year

## Table of contents

- Content

## Content

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

# ASC21609 Skills 2.2 (Spring 2017)

## Facts about the course

**ECTS Credits:** 5

**Responsible department:** Norwegian Theatre Academy

**Course Leader:** Serge von Arx

**Teaching language:** English

**Duration:** ½ year

## Table of contents

- Content

## Content

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

# ASC21709 Laboratories 2.2 (Spring 2017)

## Facts about the course

**ECTS Credits:** 10

**Responsible department:** Norwegian Theatre Academy

**Course Leader:** Serge von Arx

**Teaching language:** English

**Duration:** ½ year

## Table of contents

- Content

## Content

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

# ASC21809 Productions 2.2 (Spring 2017)

## Facts about the course

**ECTS Credits:** 10

**Responsible department:** Norwegian Theatre Academy

**Course Leader:** Serge von Arx

**Teaching language:** English

**Duration:** ½ year

## Table of contents

- Content

## Content

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

# ASC31109 Methods 3.1 (Autumn 2017)

## Facts about the course

**ECTS Credits:** 5

**Responsible department:** Norwegian Theatre Academy

**Course Leader:** Serge von Arx

**Teaching language:** English

**Duration:** ½ year

## Table of contents

- Content

## Content

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

# ASC31209 Skills 3.1 (Autumn 2017)

## Facts about the course

**ECTS Credits:** 5

**Responsible department:** Norwegian Theatre Academy

**Course Leader:** Serge von Arx

**Teaching language:** English

**Duration:** ½ year

## Table of contents

- Content

## Content

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

# ASC31309 Laboratories 3.1 (Autumn 2017)

## Facts about the course

**ECTS Credits:** 5

**Responsible department:** Norwegian Theatre Academy

**Course Leader:** Serge von Arx

**Teaching language:** English

**Duration:** ½ year

## Table of contents

- Content

## Content

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

# ASC31409 Productions 3.1 (Autumn 2017)

## Facts about the course

**ECTS Credits:** 15

**Responsible department:** Norwegian Theatre Academy

**Course Leader:** Serge von Arx

**Teaching language:** English

**Duration:** ½ year

## Table of contents

- Content

## Content

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

# ASC31509 Methods 3.2 (Spring 2018)

## Facts about the course

**ECTS Credits:** 5

**Responsible department:** Norwegian Theatre Academy

**Course Leader:** Serge von Arx

**Teaching language:** English

**Duration:** ½ year

## Table of contents

- Content

## Content

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

# ASC31709 Laboratories 3.2 (Spring 2018)

## Facts about the course

**ECTS Credits:** 5

**Responsible department:** Norwegian Theatre Academy

**Course Leader:** Serge von Arx

**Teaching language:** English

**Duration:** ½ year

## Table of contents

- Content

## Content

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

# ASC31809 Productions 3.2 (Spring 2018)

## Facts about the course

**ECTS Credits:** 20

**Responsible department:** Norwegian Theatre Academy

**Course Leader:** Serge von Arx

**Teaching language:** English

**Duration:** ½ year

## Table of contents

- Content

## Content

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