

Study Plan for Master of Fine Arts in Scenography (120 ECTS) (2017–2018)

Facts about the program

ECTS Credits: 120

Study duration: 2 years

Teaching language: English

Campus: Fredrikstad, Norway

Contact

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Norwegian Theatre Academy
Norwegian

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Study information

The study is based on experiential artistic laboratories and accomplished productions as well as theory and methods taught over 4 semesters, where the last term is dedicated to the completion of a the masters thesis, consisting of an artistic production and accompanying critical reflection. The study group consists of maximum 5 students. The courses are adapted to the requirements of the specific study group and will comprise reading, self-studies, study-trips, possibilities for exchanges as well as research into and the organization of self-organized seminars relevant to the master's students' topics.

Internationally renowned guests as well as permanent faculty provide teaching proficient in both practice and theory. It is organized as individual and group tutoring. Students are supplied with a personal supervisor, who will accompany them from the beginning and ensure their study progress throughout the program. Progression in the studies is further ensured by semester evaluations and feedback at the end of each term.

The students will acquire the ability to independently work as artists, to research, develop and implement artistic and architectural projects in the wide field of scenography, collectively as well as individually. Graduates will have qualifications commensurate with an advanced knowledge of the extended field of scenography for the performing arts, in museum and exhibition design, design for film- and video production as well as in art for urban and other public spaces. Graduates will be qualified to apply to the Norwegian artistic research program.

What do you learn?

Degree/title obtained

Completing and passing the programme confers the right to use the title Master of Fine Arts in Scenography.

Learning outcomes

After having completed the master's programme, the student will have acquired a repertoire of knowledge and skills, and will have developed general competence at an advanced level in the expanded field of scenography. Acquired knowledge is based on insight into, understanding of and competence in theory and practice in the field. The student will be capable of making independent use of and developing specialised artistic, methodological and technical skills that are relevant to the execution of complex projects. The student will have acquired creative and critical knowledge and thinking, as well as general competence, that can be communicated, applied and implemented in an innovative way. The student will have acquired general competence in concept development and the initiation, development and execution of artistic work as an independent activity, as well as in project management and teamwork in society at large and in the culture sector in particular, including in relation to the performing arts, museums, schools, festivals, film production and cultural institutions. After having completed the master's programme, the student will also be capable of working on artistic research in the expanded field of scenography in the academic and institutional sector.

Knowledge

The candidate

- has advanced theoretical and historical knowledge of the performing arts, architecture, visual art, design and theatrical techniques in the widest sense, and in scenography in particular,
- has specialised knowledge of different academic theories and practical work methods relating to the development of ideas and projects, and the performance of work processes in scenography in the widest sense,
- can make practical use of knowledge of innovative and inventive scenographic work processes and projects,
- has understanding and knowledge of and the ability to analyse relevant scenographic problems in relation to the distinctive nature, development and function of art in society and culture.

Skills

The candidate

- can analyse different existing sources, materials and art theories, and use them in independent argumentation about scenographic issues
- can analyse, and apply independently, methodological, practical and theoretical knowledge in order to initiate, develop, execute and realise innovative scenographic projects
- can, through precise verbal and visual communication, present and communicate complex scenographic projects to collaborating artists, curators, technicians and production units in the form of drawings and models
- can, with respect to artistic research, describe and reflect on his/her own and others' artistic and theoretical work in an independent way
- can independently execute an artistic research project that is limited in scope, nature, time and complexity, and is in accordance with the applicable norms for research ethics.

General competence

The candidate

- can analyse and identify ethical challenges relating to project development in scenography, and has acquired an awareness of the professions of other involved parties
- can collaborate and maintain a dialogue with others involved in the work process
- can apply his or her knowledge and take responsibility for the development of ideas and concepts in collective and individual art forms
- can manage projects and supervise technical and professional personnel and skilled workers and other specialists during implementation of the project
- is familiar with the critical application of relevant literature, library services, visual and film material, and web-based tools for the collection of relevant source material, and can analyse and apply these sources to develop a coherent approach to performing arts practices and formulate professional arguments and solutions to problems
- can communicate concepts, collaboration, organisation, preparations and implementation in the expanded scenographic field
- can contribute to artistic processes that are innovative and inventive in terms of thinking, action and creativity in art in general, and thereby contribute to the development and renewal of the field in Norway and internationally.

Admission

A three-year bachelor's degree in scenography, architecture, visual art, the performing arts or other relevant artistic education at bachelor's level. Applicants who do not have a bachelor's degree in scenography or architecture must document their skills and abilities in precise technical and artistic communication by means of drawings, models, photography or other media.

For all applicants, the application must contain:

- A project description for the Master's Production:

Must contain a description of the objective of and problem addressed by the Master's Production.

The applicant's motivation for carrying out the project/production, and its social relevance.

References to three arts productions or exhibitions as a reflection on how the applicants' Master's Production relates to the artistic field.

- Documentation of relevant artistic practice (portfolio).
Format: Maximum 15 A4 pages, with the focus on the last five years
- Curriculum Vitae

Structure and content

The structure and content of the programme

The master's programme consists of 10 courses that are all mandatory. With the exception of the master's thesis, which confers 30 credits, the other courses in the master's programme are worth 10 credits each. The programme is organised within the subject areas Theory and Methods, Laboratories and Productions for the first three semesters, and the Master's Thesis is completed in the fourth semester.

The programme is based on independent individual work and joint work in the different subject areas and the pertaining individual courses in the first to the third semesters, when work on developing the Master's Thesis will have a central place. The Master's Production will be reflected in the first semester as portfolio documentation submitted as required coursework in Theory and Methods 1; it will be reworked and approved in the second semester as portfolio documentation submitted as required coursework in Laboratories 2, while it will be prepared, tested in practice, verified and initiated in the third semester as portfolio documentation submitted as required coursework in Productions 3. Implementation of the project and the final assessment will take place in the fourth semester (see the description of the individual courses).

This subject area consists of an individual and a common theoretical component, and it is taught over three courses Theory and Methods 1-3, with one course in each of the first three semesters.

Theory and Methods is intended to give students an in-depth historical, technical and critical understanding of their discipline through the development of skills and tools for the analysis of different forms of performing arts and other spatial art forms, using text, images and film material. The students will develop methods for analysis and continuous critical reflection on their own work and shall, during the course of the programme, develop the competence required to express themselves in writing by submitting reflective papers, project descriptions, applications, critiques and essays.

Among other things, the subject area will focus on improving students' writing skills through a writing course and through the identification and application of source material, and the correct use and citing of sources. The subject area also includes an internal student-organised and student-run seminar in the second semester at which the students present important aspects of their artist research and theoretical development work in the form of lectures, and, in the third semester, a student-organised public and international artistic-academic seminar (see the course descriptions).

Courses

The subject Theory and Methods organises teaching and supervision in three forms:

- 1) Lectures on theory and history (based on academic research developed for art students) will present perspectives on the history of scenography, architecture, the performing arts and art, genre history, epochs and paradigms. Students are given an introduction to theoretical topics such as conception and aesthetic positions. The course emphasises the presentation of analytical methods.
- 2) A course in theory-based skills, which consists of theory-based skills training that addresses the tasks students are expected to perform as practising artists or in further studies in the Norwegian Artistic Research Fellowship Programme, such as a writing course, artistic research, the formulation of an artistic concept and position
- 3) The group applied project is designed so that students, under supervision, jointly carry out an extensive resource and competence-based group work or seminar, such as an internal seminar on conception, an international seminar on a relevant topic, preferably related to their master's project

Progress in Theory and Methods (T&M) 1-3

The courses in the subject T&M and the progress schedule are shown in the table below:

Tuition form:	T&MI: Perspectives	T&MII: Concepts	T&MIII: Positions
Lectures and tutorials in theory and history	Perspectives on the 20th century and contemporary art	About conception	About aesthetic positions
Course in theory-based skills	How to write as an artist	How to carry out artistic research, formulate concepts as an artist	Formulating an artistic position
Group project	Analysis / preparation of an individual syllabus	Internal seminar	International seminar

Syllabus

In cooperation with a supervisor and the student group, the student is expected to prepare an individual theory curriculum as part of T&M 1-3. The plan for the theory curriculum and the individual syllabus prepared in T&M 1 is based on the reading list on which the master's programme is based, and they will be further developed during the programme.

2 Laboratories

This subject area is taught in three courses Laboratories 1-3; one course in each of the first three semesters.

The students shall develop their artistic and technical knowledge, competence and skills through tuition by guest artists in order to study in depth scenography-related subjects in a limited field, such as lighting, sound and multimedia, spatial analysis, construction, composition principles and spatial design. The laboratories will be experimental and transdisciplinary and will conclude with an internal presentation. The students will successively study the different elements of scenography in depth (see the course descriptions).

3 Productions

This subject area is taught in three courses Productions 1-3, one course in each of the first three semesters.

In Productions, the students acquire experience and develop an understanding of scenography through independent practical work. The students will develop and implement scenographic concepts in diverse production processes. The students gain experience of concept development, testing, project management and execution in collaboration with other involved parties. Through the practical implementation of projects, students will develop an understanding of the distinctive nature of scenography and of the professions of other involved parties (see the course descriptions).

4 Master's thesis

The Master's Thesis is completed in the fourth and final semester of the master's programme. It consists of the components: Production and Critical Reflection

The artistic production component of the Master's Thesis is executed and presented to the public in its final form in the fourth semester at an agreed external or internal exhibition/performance venue. The critical reflection component is submitted no later than two weeks before the final assessment. Work will be done on the Master's Thesis in all four semesters, and all the courses in the first three semesters will require the submission of portfolio documentation containing critical reflection on the topic and progress of the Master's Production in the form of a text and documentation consisting of collected material, sketches, models etc.

Organisation and learning methods

The work methods in the master's programme comprise lectures, seminars, workshops, productions, group and individual supervision and are based on access to technical, theoretical and artistic expertise. There are also possibilities for exchanges and a study trip, participation in artistic research and independent studies that conclude with the artistic Master's Production and Critical Reflection. Tuition will be given both individually and in groups. The tuition will be adapted to progress in the programme, the composition of the group and the students' specialisation needs. Students are expected to put in a great deal of independent effort. Active participation and involvement are required, as well as artistic-practical and theoretical-reflective submissions that are described in more detail in the descriptions of the individual courses. The teaching language is English, but there may be exceptions, for example in connection with collaboration with external institutions.

Supervisor

Each individual student will be assigned a supervisor, who will follow the student throughout the programme. The supervisor is the student's main academic and institutional contact, and he/she is responsible for assessing the student's progress from semester to semester in dialogue with the student, the academic staff and the Norwegian Theatre Academy.

Coursework requirements

Each individual course entails coursework requirements. They are described in more detail in the course descriptions. One of the coursework requirements consists of submitting course documentation, including a self-assessment, for each course in the first to the third semesters. These assessments should describe all tuition, self-study and artistic production attended/carried out by the student during the semester. The portfolio documentation is intended to illustrate and discuss the student's development and progress in the Master's Production in relation to the course.

The portfolio documentation must contain an overview of laboratories, theory and methods, as well as productions the student has initiated or participated in. The documentation can consist of visual, video or other artistic material, such as sketches or models for the Master's Production, as well as a concise and reflective text explaining the submitted material. In the text, the student shall reflect on his or her own attainment in relation to the learning outcome for the course.

Teaching materials

The students will work with analogue and relevant digital tools. The students must pay for teaching materials themselves. In addition to photocopies, textbooks etc., performances, art exhibitions and concerts are defined as teaching materials in the master's programme. This means that students must pay for mandatory performances, art exhibitions and concerts, and travel in connection with these events.

Information

Relevant information about day-to-day activities in the programme will be available on the academy's website.

Research and development work

Artistic research:

The teaching in the programme is based on artistic research. Academic staff in the programme engage in artistic research and in disseminating the results of their research. The students will be invited to take part in the internal and external R&D/artistic research work of the academic staff, and, if applicable, guest artists.

In the professional theatre, practical, reflective development work is essential in connection with professional collaborations. The diversity of artistic and theoretical research carried out by academic staff, in which students, research fellows, guest artists, curators, producers and theoreticians take part, is a prerequisite for and forms the basis for students' progress and for their attainment of the learning outcomes of the programme. Artistic research of a high national and international level is carried out by academic staff both within and outside the institution. The students' active participation and contribution can take different forms, such as major or minor practical and theoretical contributions to artistic productions and publications.

Internationalisation

The Norwegian Theatre Academy has an international academic staff employed in fixed-term positions and with different expertise in and experience of the international arts field, artistic research and teaching.

The Norwegian Theatre Academy has an international network, which offers opportunities for exchanges and agreements with performing arts institutions, museums and educational institutions. Exchanges / periods of study abroad usually take place in the second or third semester and last for periods of varying length. Exchanges / periods of study abroad must be discussed with and approved by the student's supervisor.

The Norwegian Theatre Academy has systems and agreements for internationalisation and student exchanges at master's level with

- the University of Applied Arts Vienna, Austria
- Zurich University of the Arts (ZHdK), Zurich, Switzerland
- Korea National University of the Arts, Seoul, South Korea

Programme evaluation

To be able to offer a topical and relevant education of good quality, we are dependent on feedback from the students and on their participation in evaluating the programmes of study. This programme of study is regularly evaluated in order to assure and develop its quality.

- Østfold University College's Utvalg for utdanningskvalitet (Educational Quality Committee) carries out an annual evaluation of the quality of studies in a sample of the university college's programmes of study (called EVA2).

Each individual academic environment is responsible for adopting permanent and widely known evaluation procedures at course level (called EVA3). See the course descriptions for details.

Continuous feedback

Each student is assigned an academic supervisor, who is appointed by the institution and follows the student throughout the programme. The student must have at least two individual discussions on academic matters with the supervisor during each semester. The supervisor discusses relevant topics, the student's effort and progress in the programme in general, and the development of their Master's Production in particular. This is done in connection with course assessments and the final assessment. The student's own artistic work, work on portfolio documentation and the tuition in general will form the basis for the discussions.

Assessment

Course assessment

At the end of the semester, the students' individual effort, academic progress and results in each individual course seen in relation to the defined learning outcome for the course are assessed in an overall discussion between the student, the student's supervisor and a subject teacher who is a member of staff. The point of departure for the discussion is the portfolio documentation submitted as required coursework.

Coursework requirements are defined for each of the courses in the programme. They are described in the course descriptions and must be met before the student can put him or herself forward for assessment.

The grades Pass and Fail are used for course assessments.

All courses in one semester must be passed before a student can continue to the next semester of his or her studies.

Students are only allowed to sit an exam twice (the ordinary exam and one re-sit), cf. Forskrift om eksamen og studierett (Regulations for examinations and admission to programmes) at Østfold University College, section 4 no 6.

Formal errors in connection with exams can be appealed against. The assessments of the academic staff cannot be overruled.

New exam / Re-sit

In the event that the grade Fail is awarded for an exam in one or more courses, only one re-sit is permitted. A new exam assignment is formulated by the Programme Coordinator in cooperation with the student's supervisor during the third last week of the semester.

When assessing a re-sit exam, the Programme Coordinator shall appoint another subject teacher from the academic staff to the committee of examiners in addition to the supervisor and the subject teacher who normally assess the student.

The Programme Coordinator, the Head of Studies and the student must sign to confirm that the new exam assignment has been made known and received.

A new course assessment (re-sit assessment) will take place in the last week of the semester.

Final assessment / Master's Thesis

Students can put themselves forward for final assessment in the fourth semester after having passed all the course assessments in the first three semesters.

The final assessment takes the form of a structured discussion between the student and a committee of examiners. The committee of examiners consists of the student's supervisor and two external examiners with relevant expertise appointed by the Norwegian Theatre Academy. The final assessment is an overall assessment of the completed Master's Production and the Master's Critical Reflection, and it assesses the student's attainment of the learning outcomes for the Master's Thesis and the programme as a whole.

One overall grade is awarded: Pass / Fail.

The student will not be permitted to re-sit the exam or be given a new assessment if he or she is awarded the grade Fail.

Reading list

References to relevant literature, video material, websites, theatrical productions and exhibitions, art catalogues, films, music, art and theatre criticism in the media and other relevant references are provided by the Programme Coordinator and the subject teachers.

An individual syllabus is drawn up in the first semester that is relevant to the work on the student's master's project and critical reflection. It is based on the general literature list for the programme. The individual syllabus is developed further during the course of the programme until submission of the Master's Critical Reflection in the fourth semester.

Literature:

Architecture basic references

Giedion, Sigfried: Space Time & Architecture: The Growth of a New Tradition, Harvard Univ Press, 1954

Koolhaas, Rem: Delirious New York: A Retroactive Manifesto for Manhattan, The Monacelli Press, 1997

Koolhaas, Rem, Mau, Bruce and Werlemann, Hans: S, M, L, XL, The Monacelli Press, 1998

LeCorbusier: Towards a New Architecture, Dover Publications, 1985

Loos, Adolf: Ornament and Crime: Selected Essays, Ariadne, 1997

Rossi, Aldo: The Architecture of the City, The MIT Press, 1984

Rowe, Collin: The Mathematics of the Ideal Villa and Other Essays, The MIT Press, 1982

Rowe, Collin and Koetter, Fred: Collage City, The MIT Press, 1978

Tschumi, Bernhard: Architecture and Disjunction, The MIT Press, 1996

Tschumi, Bernhard: Event-Cities 2, The MIT Press, 2001

Venturi, Robert: Complexity and contradiction, New York, The Museum of Modern Art, New York, 2002

Venturi, Robert, Izenour, Steven and Brown, Denise Scott: Learning from Las Vegas, The MIT Press, 1977

Architecture/The City/Space/Place/Performance/Art

Deutsche, Rosalyn: Evictions. Art and Spatial Politics. Cambridge (Ma) og London: MIT Press, 1996.

Fischer-Lichte, Erika and Wihstutz, Benjamin (eds.): Performance and the politics of Space. Theatre and Topology. London and New York: Routledge, 2013.

Hill, Leslie and Paris, Helen: Performance and place. London og New York: Palgrave Macmillan, 2006.

Hopkins, D.J and Orr, Shelly and Solga, Kim (eds.): Performance and the City. London og New York: Palgrave Macmillan, 2009.

Hubbard, Phil and Kitchin, Rob and Valentine, Gill (eds.): Key Thinkers on Space and Place. London: Sage, 2004.

Miles, Macolm: Art, Space and the City. London: Routledge, 1997.

Read, Alan: Architecturally Speaking. Practices of Art, Architecture and the Everyday. London og New York: Routledge, 2000.

Whybrow, Nicholas: Performance and the Contemporary City. An interdisciplinary Reader. London og New York: Palgrave Macmillan, 2010.

Sandford, Mariellen: Happenings and Other Acts, London 1995

Kaprow, Allan: Essays on the Blurring of Art and Life, London/Berkeley/Los Angeles 1993

Noever, Peter and Schimmel, Paul: Out of Actions, Los Angeles/Vienna 1998

Goldberg, Roselee and Anderson, Laurie: Performance: Live Art Since the '60s, 2004

Kirby, Michael: A Formalist Theatre, 1987

Schechner, Richard: Performance Studies, London 2005

Patrice. Pavis: Contemporary Mise en Scène-Staging Theatre Today, London, 2013

Richard Drain: Twentieth Century Theatre - A Sourcebook, London/NYC 1995

Bell, John: Puppets, masks, and performing objects, Cambridge, Mass. 2001.

Scenography/Theatre Architecture/Exhibition/Gallery/Museum

Baugh, Christopher: Theatre, Performance and Technology. The development of Scenography in the Twentieth Century. London og New York: Palgrave Macmillan, 2005.

Collins, Jane og Nisbeth, Andrew: Theatre and Performance Design. A Reader in Scenography. London og New York: Routledge, 2010.

Dixon, Steve: Digital Performance. A History of new Media in Theater, Dance, Performance Art and Installation. Cambridge MA og London: MIT Press, 2007.

Greenberg, R. og Ferguson, B. W. og Nairne, S. (eds.): Thinking about Exhibitions. London: Routledge, 1996.

Hannah, Dorita and Harsløf, Olav: Performance Design. Copenhagen: Museum of Tusculanum Press, University of Copenhagen, 2008.

Mackintosh, Iain: Architecture, Actor and Audience. London og New York: Routledge, 1993.

Salter, Chris: Entangled. Technology and the transformation of Performance. Cambridge, MA og London: MIT Press, 2010.

Wiles, David: A short History of Western Performance Space. Cambridge: Cambridge University Press, 2003.

Karin von Maur (Hg.): Vom Klang der Bilder, Stuttgart 1985

Trimingham, Melissa: The Theatre of the Bauhaus, London 2011

Installation/Landscape/the site-specific/Memory/the Archive/Utopia

Andrews, Malcolm: Landscape and Western Art. New York: Oxford University press, 1999.

Birch, Anna and Tompkins, Joanne (eds.): Performing site-specific theatre. Politics, Place, Practice. Palgrave Macmillan, 2012.

Bishop, Claire: Installation Art. A Critical History. London: Tate Publishing, 2005.

Chaudury, Una: Staging Place. Ann Arbor: The University of Michigan Press, 1997.

Chaudury, Una and Fuchs, Elinor (ed.): Land/Scene/Theater. Ann Arbor: The University of Michigan Press, 2002.

Farr, Ian (eds.): Memory. London: The Whitechapel Gallery, 2012.

Kastner, Jeffrey (eds.): Nature. Documents of Contemporary Art. London: The Whitechapel Gallery, 2012.

Kaye, Nick: Multimedia. Video, Installation, Performance. London og New York: Routledge, 2007.

Kaye, Nick: Site-specific Art. Performance, Place and Documentation. London: Routledge, 2000.

Kwon, Miwon: One Place after Another. Cambridge MA og London: MIT Press, 2002.

Merewether, Charles (eds.): The Archive. London: The Whitechapel Gallery, 2009.

Noble, Richard (eds.): Utopia. London: The Whitechapel Gallery, 2009.

Visuality/spectatorship/perspective/Film/Photography

Bleeker, Maaïke: Visuality in the Theatre. Palgrave Macmillan, 2008.

Crary, Jonathan: Techniques of the Observer. On Vision and Modernity in the Nineteenth Century. Cambridge MA og London: MIT Press, 1992.

Foster, Hal: Vision and Visuality. Seattle: Dia Art Foundation, 1988.

Oddey, Alison and White, Christine: Modes of Spectating. Bristol, UK: Intellect Books, 2009.

Nekes, Werner: Eyes, Lies and Illusions, Ed. Laurent Mannoni, Werner Nekes, Marina Warner, Hayward Gallery Publishing, London 2004

Institutional critique

Alberro, Alexander og Stimson, Blake (eds.): Institutional Critique: An Anthology of Artist Writings. Cambridge, MA: MIT Press, 2009.

Crimp, Douglas: On the Museum's Ruins. Cambridge, MA: The MIT Press, 1993.

O'Doherty, Brian: Inside the White Cube. The Ideology of the Gallery Space. Berkeley, Los Angeles og London: University of California Press, 1999.

O'Doherty, Brian: Studio and Cube. On the Relationship between where art is made and where art is displayed. New York: Princeton Architectural Press, 2007.

Situationism

Debord, Guy: La Société du Spectacle. Paris, Buchet-Castel, 1967 (I Svensk oversættelse: Skådespelsamhället. Göteborg, Daidalos AB, 2002.)

Doherty, Claire: Situation. Cambridge, MA: MIT Press, 2009.

Knabb, Ken (eds.): Situationist International Anthology. Berkeley: Bureau of Public Secrets, 2006.

McDonough, Tom: The situationists and the city, London, Verso, 2009

Documentarism/Strategies of Reality/Political Art

Forsyth, Alison og Megson, Chris (eds.): Get Real. Documentary Theatre Past and Present. London and New York: Palgrave Macmillan, 2009.

Groys, Boris: Art Power. Cambridge, MA: The MIT Press, 2008.

Lind, Maria og Steyerl, Hito: The Green Room. Reconsidering the Documentary and Contemporary Art. New York og Berlin: Lukas and Sternberg, 2009.

Raunig, Gerald: Art and Revolution. Transversal Activism in the Long Twentieth Century. Cambridge, MA: The MIT Press, 2007.

Stallabrass, Julian: Documentary. London: The Whitechapel Gallery, 2013.

Aesthetics and theories of the avant-garde

Jaques Rancière: Aisthesis. London: Verso, 2013.

Jaques Rancière: The Emancipated Spectator. London: verso, 2009.

Jaques Rancière: The Politics of Aesthetics. London: Continuum, 2004.

Bürger, Peter: Theory of the Avant-Garde. Minneapolis: University of Minnesota press, 1984.

Artistic Research /Art School

Barrett, Estelle and Bolt, Barbara: Approaches to Creative Arts Enquiry. London: I.B.Tauris, 2010.

Kershaw, Bas and Nicholson, Helen: Research Methods in Theatre and Performance. Edinburg: Edinburg University Press, 2010.

Madoff, Steven Henry (eds.): Art School. (Propositions for the 21st Century). Cambridge, MA: MIT Press, 2009.

Sveinungsson, Jan: An Artist´s Textbook. Helsinki: Finnish academy of Fine Arts, 2007.

Work and future studies

The programme will form the basis for applying for admission to the Norwegian Artistic Research Fellowship Programme and other relevant artistic PhD programmes, as well as for further education in the arts field.

The programme qualifies graduates to practise as scenographers at a high national and international level within a wide range of performing arts of an interdisciplinary and experimental nature, in the field of exhibition and museum design, in architecture and art in public spaces, in film and video production and different exhibition spaces in urban environments and natural landscapes. The master's programme in scenography produces scenographers who can work both independently and as part of collective creative processes.

The study plan is approved and revised

The study plan is approved

Approved by NOKUT on 30. September 2013.

The study plan is revised

The study plan applies to

Spring 2017- Fall 2018

Study model

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

Spring 2017

Obligatoriske emner

AMSC41114 Theory and methods 1 - Perspectives	10 stp
AMSC41214 Laboratories 1	10 stp
AMSC41314 Productions 1	10 stp

Autumn 2017

Obligatoriske emner

AMSC41414 Theory and methods 2 - Concepts	10 stp
AMSC41514 Laboratories 2	10 stp
AMSC41614 Productions 2	10 stp

Spring 2018

Obligatoriske emner

AMSC42114 Theory and methods 3 - Positions	10 stp
AMSC42214 Laboratories 3	10 stp
AMSC42314 Productions 3	10 stp

Autumn 2018

Obligatoriske emner

AMSC42414
Master Exam

30 stp

Last updated from FS (Common Student System) Oct. 26, 2021 2:34:08 AM

AMSC41114 Theory and methods 1 - Perspectives (Spring 2017)

Facts about the course

ECTS Credits: 10

Responsible department: Norwegian Theatre Academy

Teaching language: English

Duration: ½ year

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The course is connected to the following study programs

Mandatory course in the Master's Programme in Scenography.

Prerequisites

None.

Lecture Semester

1st semester.

The student's learning outcomes after completing the course

The student

- has increased his or her knowledge of the theory and history of architecture, the performing arts and visual art and can utilise it in his or her own textual and artistic production.
- can analyse, reflect on and understand how art reflects society and how scenography and spatial art contribute to society.
- is familiar with the principles for the content, composition / structuring and form of texts, for example in academic articles and applications, and can apply them.
- can, orally and in writing, communicate precisely about his or her own artistic work to various recipients, for example to specialised project staff, but also to the general public, the press and the media.

Content

T&M 1 Perspectives consists of 1) a series of lectures and tutorials, 2) a writing course, 3) analysis and preparation of individual syllabuses in the student group.

The learning outcome in the first semester of T&M 1 primarily consists of acquiring knowledge about and skills in analysis and reflection on relevant sources of textual and visual material, through viewing theatrical productions and exhibitions, and through improved writing skills. This will give students an opportunity to reassess and reformulate their master's thesis, which is a coursework requirement for this course.

Theory and Methods 1 is designed to develop students' ability to understand contemporary performative scenographic art, to study earlier artistic productions and to analyse them precisely and be able, at the same time, to place their own artistic practice in the context of the performing arts, architecture, film/video and visual art. Students will explore and analyse different existing spaces, for example architectural spaces, urban spaces, installations, exhibitions and stage-related spaces.

Tuition addresses relevant theory and history, as well as dramatic and other literary texts within the subject area in the broadest sense. The students shall be capable of seeing art in relation to social, political and economic issues. The course will form the basis for students' own work and for the development of their own methods through reflection on existing methods.

The writing course includes practical exercises and will give the students experience of and knowledge about expressing themselves in writing in different genres to different groups of readers, such as employees, partners, the press/media, at seminars, in various publication channels, and about sources of funding for artistic productions.

Students submit a portfolio containing documentation of their work and reflections on their attainment of the learning outcomes, and a revision of their *Master's Production* seen in relation to the course.

Forms of teaching and learning

The work methods will consist of independent work, tuition, written work under supervision, and lectures and discussions, viewing performing arts performances and investigations of architectural and artistic spaces.

Practical writing exercises and the portfolio documentation aim to give the students experience of and knowledge about different ways of expressing themselves, orally and in writing, to different audiences.

Practical training/internship

None.

Coursework requirements - conditions for taking the exam

Submission of portfolio documentation no later than three weeks prior to the course assessment. The portfolio shall contain:

Part 1:

Collected material consisting of texts, images, references and other material that reflects on the student's studies in *Theory and Methods 1*. The student's own *Master's Production* shall be placed in this context. The student shall also reflect on his or her own attainment of the defined learning outcome for the course

Part 2:

The revised project description of the student's *Master's Production* based on the project description submitted when applying for admission to the master's programme.

The submitted required coursework must be approved by the subject teacher before the student can put him or herself forward for course assessment.

Examination

Oralexam

The assessment of the student's attainment of the learning outcome for the course is carried out at the end of the semester, following a structured discussion between the student, the student's supervisor and one subject teacher who is a member of staff, based on the material in the portfolio documentation submitted by the student for *Theory and Methods 1*.

Permitted aids: Portfolio documentation.

Oral feedback is given.

The grades *Pass / Fail* are used.

Course evaluation

In order to assure and develop the quality of the programme and the individual courses, anonymous surveys are carried out every semester. The academy's management evaluates the programme of study and the individual courses every semester on the basis of the anonymous student evaluations and an open dialogue with students and teachers during the semester.

Literature

References to relevant literature, video material, websites, theatrical productions and exhibitions, art catalogues, films, music, art and theatre criticism in the media and other relevant references are provided by the Programme Coordinator and the subject teachers.

An individual syllabus is drawn up in the first semester that is relevant to the work on the student's master's project and critical reflection. It is based on the general literature list for the programme. The individual syllabus is developed further during the course of the programme until submission of the Master's Critical Reflection in the fourth semester.

AMSC41214 Laboratories 1 (Spring 2017)

Facts about the course

ECTS Credits: 10

Responsible department: Norwegian Theatre Academy

Teaching language: English.

Duration: ½ year

Table of contents

- The course is connected to the following study programs
- Prerequisites
- Lecture Semester
- The student's learning outcomes after completing the course
- Content
- Forms of teaching and learning
- Practical training/internship
- Coursework requirements - conditions for taking the exam
- Examination
- Course evaluation
- Literature

The course is connected to the following study programs

Mandatory course in the Master's Programme in Scenography.

Prerequisites

None.

Lecture Semester

1st semester.

The student's learning outcomes after completing the course

The student

- is familiar with work methods and strategies from different branches of art and architecture, and can reflect on, assess and analyse a project and justify various choices made during the process
- is familiar with concept development across disciplines

- can reflect on, assess and analyse a performing arts or other site-specific and spatial artistic production as a whole, and can comment on artistic choices
- can develop concepts for artistic projects in accordance with his or her specific artistic intentions
- has increased his or her knowledge and understanding of the complexity of comprehensive artistic works that are artistically diverse.

Content

In this course, the students will explore different fields of art in practice. International artists and professionals will teach the students, focusing on interdisciplinary thinking and work, supplemented by relevant methods and theory. The course can include all existing fields of art. Physical exploration of space and the components of space, as well as their relationship to the human scale, are important in this course.

The students will focus on specific aspects of scenographic concepts for an overall production. Such projects will not necessarily result in fully realised productions, but will take the form of laboratories or experiments. The focus will be more on free development / experimentation than on the completion of an artistic work.

Students submit a portfolio containing documentation of their work and reflections on their attainment of the learning outcomes, and a revision of their *Master's Production* seen in relation to the course.

Forms of teaching and learning

The work methods will consist of independent work, laboratories and workshops held by guest teachers from different fields of art. The course workshops can be held in collaboration with MA students from other art education programmes.

Supervision will be provided during the work, but the emphasis will be on independence throughout the process.

Practical training/internship

None.

Coursework requirements - conditions for taking the exam

Submission of portfolio documentation no later than three weeks prior to the course assessment. The portfolio must contain a reflective text with references, images, models etc. The development and progress of the student's *Master's Production* must be documented and reflected on in the context of the topics taught in the course. The student shall also reflect on his or her own attainment of the defined learning outcome for the course.

The required submitted coursework must be approved by the subject teacher before the student can put him or herself forward for course assessment.

Examination

Oralexam

The assessment of the student's attainment of the learning outcome for the course is carried out at the end of the semester, following a structured discussion between the student, the student's supervisor and one subject teacher who is a member of staff, based on the material in the portfolio documentation submitted by the student for *Laboratories I*.

Permitted aids: Portfolio documentation.

Oral feedback is given.

The grades *Pass / Fail* are used.

Course evaluation

In order to assure and develop the quality of the programme and the individual courses, anonymous surveys are carried out every semester. The academy's management evaluates the programme of study and the individual courses every semester on the basis of the anonymous student evaluations and an open dialogue with students and teachers during the semester.

Literature

References to relevant literature, video material, websites, theatrical productions and exhibitions, art catalogues, films, music, art and theatre criticism in the media and other relevant references are provided by the Programme Coordinator and the subject teachers.

An individual syllabus is drawn up in the first semester that is relevant to the work on the student's master's project and critical reflection. It is based on the general literature list for the programme. The individual syllabus is developed further during the course of the programme until submission of the Master's Critical Reflection in the fourth semester.

Last updated from FS (Common Student System) Oct. 26, 2021 2:33:33 AM

AMSC41314 Productions 1 (Spring 2017)

Facts about the course

ECTS Credits: 10

Responsible department: Norwegian Theatre Academy

Teaching language: English

Duration: ½ year

Table of contents

- The course is connected to the following study programs
- Prerequisites
- Lecture Semester
- The student's learning outcomes after completing the course
- Content
- Forms of teaching and learning
- Practical training/internship
- Coursework requirements - conditions for taking the exam
- Examination
- Course evaluation
- Literature

The course is connected to the following study programs

Mandatory course in the Master's Programme in Scenography.

Prerequisites

None.

Lecture Semester

1st semester.

The student's learning outcomes after completing the course

The student

- can conceive, develop and reflect on a scenography as an important creative part of a greater whole.
- can read and analyse a dramatic or non-dramatic text, and secondary texts, and develop a scenography on this basis.

- can maintain a dialogue and cooperate with one artistic partner from a different field and ensure that work carried out by a group of two partners progresses satisfactorily.
- can independently create/produce a scenography, is knowledgeable about materials and simple structures.
- can communicate an idea to technical personnel in small working groups.
- can develop, implement and execute lighting /lighting design as an inherent element of scenography, and comply with applicable safety procedures.

Content

Productions 1 focuses on the collaborative process between two artists / students from different fields in connection with the conception, development and implementation of ideas and the testing of performative work. The student will be responsible for the scenography in a small-scale, but complete, production. Throughout the process from the initial sketches to public viewing, the student will cooperate closely and maintain a dialogue with a director / stage director, choreographer, curator, film director or other artist / student. The student should maintain a good professional dialogue with his or her partner throughout the process. Awareness of ethical issues relating to collaborative processes will be emphasised.

Unlike *Laboratories*, the results of *Productions 1* are intended for public viewing as a final finished product, where the meeting with the audience is an element of the production. In this workshop, the student will only be able to focus on one aspect of production (such as an excerpt from a text, a piece of music, part of a larger topic etc.) This aspect will be dealt with in relation to all the scenographic elements (such as space, lighting, objects, costumes, sound, smells etc.) The student will have an opportunity to produce scenographic elements, and to investigate, choose and use relevant materials and necessary structures during the implementation of the production. Knowledge about materials and their characteristics, and their semantic, artistic and physical properties will be studied in depth.

Students submit a portfolio containing documentation of their work and reflections on their attainment of the learning outcomes, and a revision of their *Master's Production* seen in relation to the course.

Forms of teaching and learning

The course is organised as independent work carried out in collaboration between two partners - under expert supervision.

The student is responsible for the production of all the scenographic elements and for lighting the production.

Practical training/internship

None.

Coursework requirements - conditions for taking the exam

Submission of portfolio documentation no later than three weeks prior to the course assessment. The portfolio must contain a reflective text with references, images, models etc. The development and progress of the student's *Master's Production* must be documented and reflected on in the context of the topics taught in the course. The student shall also reflect on his or her own attainment of the defined learning outcome for the course.

The required submitted coursework must be approved by the subject teacher before the student can put him or herself forward for course assessment.

Examination

Oralexam

The assessment of the student's attainment of the learning outcome for the course is carried out at the end of the semester, following a structured discussion between the student, the student's supervisor and one subject teacher who is a member of staff, based on the material in the portfolio documentation submitted by the student for *Productions 1*.

Permitted aids: Portfolio documentation.

Oral feedback is given.

The grades *Pass / Fail* are used.

Course evaluation

In order to assure and develop the quality of the programme and the individual courses, anonymous surveys are carried out every semester. The academy's management evaluates the programme of study and the individual courses every semester on the basis of the anonymous student evaluations and an open dialogue with students and teachers during the semester.

Literature

References to relevant literature, video material, websites, theatrical productions and exhibitions, art catalogues, films, music, art and theatre criticism in the media and other relevant references are provided by the Programme Coordinator and the subject teachers.

An individual syllabus is drawn up in the first semester that is relevant to the work on the student's master's project and critical reflection. It is based on the general literature list for the programme. The individual syllabus is developed further during the course of the programme until submission of the Master's Critical Reflection in the fourth semester.

AMSC41414 Theory and methods 2 - Concepts (Autumn 2017)

Facts about the course

ECTS Credits: 10

Responsible department: Norwegian Theatre Academy

Teaching language: English.

Duration: ½ year

Table of contents

- The course is connected to the following study programs
- Prerequisites
- Lecture Semester
- The student's learning outcomes after completing the course
- Content
- Forms of teaching and learning
- Practical training/internship
- Coursework requirements - conditions for taking the exam
- Examination
- Course evaluation
- Literature

The course is connected to the following study programs

Mandatory course in the Master's Programme in Scenography.

Prerequisites

The student must have passed the course Theory and Methods 1.

Lecture Semester

2nd semester.

The student's learning outcomes after completing the course

The student

- has increased his or her knowledge of the theory and history of architecture, the theatre and visual art and can utilise it in his or her own textual and artistic production.
- can analyse, reflect on and understand how art reflects society and how scenography and spatial art contribute to society.
- is familiar with the principles for the content, composition / structuring and form of texts, for example in academic articles and applications, and can apply them.
- can critically assess, reflect on and present his or her own artistic work, and assess and place his/her own methods of project development within different contexts.
- is familiar with the connection between theory and practice and can find relevant references for different artistic tasks.
- can formulate funding applications for complex artistic projects.

Content

T&M2 Concepts consists of 1) a series of lectures and tutorials, 2) a course in artistic research and the formulation of concepts as an artist, 3) group work on an internal seminar on conception.

In T&M2, students will attain the learning outcome by increasing their theoretical knowledge about conception and developing artistic research skills, and each student shall communicate and reflect on the concept and artistic core of their master's thesis, or, alternatively, a topic closely related to the master's thesis, at an internal group seminar. Organising and giving a presentation at the group seminar are coursework requirements.

In Theory and Methods 2, the student group will curate and organise an internal seminar under the supervision of a subject teacher. The topics at the seminar must be related to problems the students find relevant in relation to their Master's Production. The students shall also explore prevailing tendencies that are relevant to their professional specialisations and particularly in relation to their own work methods. The students must present their specialisation areas, assess their work methods and discuss them with the other students and the teaching staff. The students will thereby develop their ability to reflect on, formulate and give presentations orally and in writing and using two and three-dimensional material about their own and others' artistic work and methods.

Theory and Methods 2 builds on Theory and Methods 1, and it aims to develop in-depth skills, knowledge and expertise by increasing students' understanding of theoretical and practical scenographic and spatial concepts, placing their artistic thinking and ideas development in the context of the subject area, and increasing their understanding of place of art in society. The course is based on teaching relevant theory and history. The course will deal in particular with structural and dramaturgical questions relating to scenography and architecture.

Students submit a portfolio containing documentation of their work and reflections on their attainment of the learning outcomes, and a revision of their *Master's Production* seen in relation to the course.

Forms of teaching and learning

The work methods will consist of independent work, tuition, lectures and discussions, viewing performances and exhibitions of performing arts and investigations of other architectural and artistic spaces.

At a student-led group seminar, oral and written work by each student will be presented and seen in relation to relevant issues raised by their *Master's Productions*. Planning, organising and holding a seminar with relevance to issues raised by the students' *Master's Productions* is intended to increase their individual repertoire of theoretical and artistic development methods, and their independence and ability to cooperate across problems and across artistic forms of expression.

Practical training/internship

None.

Coursework requirements - conditions for taking the exam

- Participation in the development, organisation and holding of an internal group seminar, and giving a presentation at the seminar.
- Submission of portfolio documentation no later than three weeks prior to the course assessment. The portfolio must contain a reflective text with references, images, models etc. The development and progress of the student's Master's Production must be documented and reflected on in the context of the topics taught in the course. The student shall also reflect on his or her own attainment of the defined learning outcome for the course.

The required coursework must be approved by the subject teacher before the student can put him or herself forward for course assessment.

Examination

Oralexam

The assessment of the student's attainment of the learning outcome for the course is carried out at the end of the semester, following a structured discussion between the student, the student's supervisor and one subject teacher who is a member of staff, based on the material in the portfolio documentation submitted by the student for *Theory and Methods 2* and the student's participation in the internal group seminar.

Permitted aids: Portfolio documentation.

Oral feedback is given.

The grades *Pass / Fail* are used.

Course evaluation

In order to assure and develop the quality of the programme and the individual courses, anonymous surveys are carried out every semester. The academy's management evaluates the programme of study and the individual courses every semester on the basis of the anonymous student evaluations and an open dialogue with students and teachers during the semester.

Literature

References to relevant literature, video material, websites, theatrical productions and exhibitions, art catalogues, films, music, art and theatre criticism in the media and other relevant references are provided by the Programme Coordinator and the subject teachers.

An individual syllabus is drawn up in the first semester that is relevant to the work on the student's master's project and critical reflection. It is based on the general literature list for the programme. The individual syllabus is developed further during the course of the programme until submission of the Master's Critical Reflection in the fourth semester.

AMSC41514 Laboratories 2 (Autumn 2017)

Facts about the course

ECTS Credits: 10

Responsible department: Norwegian Theatre Academy

Teaching language: English

Duration: ½ year

Table of contents

- The course is connected to the following study programs
- Prerequisites
- Lecture Semester
- The student's learning outcomes after completing the course
- Content
- Forms of teaching and learning
- Practical training/internship
- Coursework requirements - conditions for taking the exam
- Examination
- Course evaluation
- Literature

The course is connected to the following study programs

Mandatory course in the Master's Programme in Scenography.

Prerequisites

The student must have passed the course Laboratories 1.

Lecture Semester

2nd semester.

The student's learning outcomes after completing the course

The student

- is familiar with work methods and strategies from different branches of art and architecture, and can reflect on, assess and analyse a project and justify various artistic and architectural choices.

- can develop concepts for artistic and, in particular, architectural projects in relation to his or her specific artistic intentions, and can draw conclusions that are necessary to ensure the progress of the execution of a project.
- has increased his or her practical skills, knowledge and expertise in different fields of art and in architecture's different performative forms of expression.
- can systematically and purposefully explore architectural and materials-related problems in a project.

Content

The course will focus in particular on different fields of art, including architecture.

International architects, artists and professionals will teach the students, focusing on interdisciplinarity within different art forms and on architecture in a performative context and on relevant methods and theory. The students will investigate spatial, three-dimensional and architectural aspects as they relate to the projects for their *Master's Production*.

Physical exploration of space and the components of space, as well as their relationship to the human scale, are important in this course. The students will carry out practical studies of materials, spaces, light, sound, video, smells etc. in direct connection with their *Master's Productions*. The dialogue between the students about their specialisations and *Master's Productions* will form an essential part of this course.

Students submit a portfolio containing documentation of their work and reflections on their attainment of the learning outcomes, and a revision of their *Master's Production seen in relation to the course*.

Forms of teaching and learning

The work methods will consist of independent work, laboratories and workshops held by guest teachers from different fields of art. The course workshops can be held in collaboration with MA students from architecture programmes and other art education programmes.

Supervision will be provided during the work, but the emphasis will be on independence throughout the process.

Practical training/internship

None.

Coursework requirements - conditions for taking the exam

Submission of portfolio documentation no later than three weeks prior to the course assessment. The portfolio shall contain:

Part 1:

Collected material consisting of texts, images, references and other material that reflects on the student's studies relating to *Laboratories 2*. The student's own *Master's Production* shall be placed in this context. The student shall also reflect on his or her own attainment of the defined learning outcome for the course.

Part 2:

The final project description for the student's *Master's Production*, including a funding plan, production plan and necessary agreements with co-producers.

The required submitted coursework must be approved by the subject teacher before the student can put him or herself forward for course assessment.

Examination

Oralexam

The assessment of the student's attainment of the learning outcome for the course is carried out at the end of the semester, following a structured discussion between the student, the student's supervisor and one subject teacher who is a member of staff, based on the material in the portfolio documentation submitted by the student for *Laboratories 2*.

Permitted aids: Portfolio documentation

Oral feedback is given.

The grades *Pass / Fail* are used.

Course evaluation

In order to assure and develop the quality of the programme and the individual courses, anonymous surveys are carried out every semester. The academy's management evaluates the programme of study and the individual courses every semester on the basis of the anonymous student evaluations and an open dialogue with students and teachers during the semester.

Literature

References to relevant literature, video material, websites, theatrical productions and exhibitions, art catalogues, films, music, art and theatre criticism in the media and other relevant references are provided by the Programme Coordinator and the subject teachers.

An individual syllabus is drawn up in the first semester that is relevant to the work on the student's master's project and critical reflection. It is based on the general literature list for the programme. The individual syllabus is developed further during the course of the programme until submission of the Master's Critical Reflection in the fourth semester.

AMSC41614 Productions 2 (Autumn 2017)

Facts about the course

ECTS Credits: 10

Responsible department: Norwegian Theatre Academy

Teaching language: English

Duration: ½ year

Table of contents

- The course is connected to the following study programs
- Prerequisites
- Lecture Semester
- The student's learning outcomes after completing the course
- Content
- Forms of teaching and learning
- Practical training/internship
- Coursework requirements - conditions for taking the exam
- Examination
- Course evaluation
- Literature

The course is connected to the following study programs

Mandatory course in the Master's Programme in Scenography.

Prerequisites

The student must have passed the course Productions 1.

Lecture Semester

2nd semester.

The student's learning outcomes after completing the course

The student

- can independently conceive, develop, plan, implement, test and execute scenographic work in all phases of its realisation.
- can work independently while at the same time involving others with the necessary professional expertise in the work.

- can take independent responsibility for all aspects and elements of a scenographic project.
- is knowledgeable about materials and simple structures.
- can communicate an idea to technical personnel.
- can understand and analyse prevailing trends and developments in art, technology and science, and can at the same time reflect on them in the form of a scenographic statement.

Content

The course is experimental in nature, but with the focus on producing a finished product for an audience or users. The development of a scenography or a spatial concept in which the scenographer has the leading role and which reflects on a topic, text, piece of music etc.

The student will explore scenographic problems that can lead to and increase the possibility of interdisciplinary understanding and knowledge. The students are encouraged to relate their work to other artistically, technically and scientifically relevant areas and people. The main focus will be on an overall design in which the student has independent chief responsibility for the individual components of the work, such as space, light, sound, smells etc.

The results of *Productions 2* will be shown in public, as a final finished product, where the meeting with the public or users will be an important element of the production. The student will have an opportunity to produce scenographic elements, and to investigate, choose and use relevant materials and necessary structures during execution of the production. Knowledge about materials and their characteristics, and their semantic, artistic and physical properties will be studied in depth.

Students submit a portfolio containing documentation of their work and reflections on their attainment of the learning outcomes, and a revision of their *Master's Production seen in relation to the course*.

Forms of teaching and learning

The course will be organised as independent work under supervision.

The student is responsible for the production of all the scenographic elements and for lighting this production.

Practical training/internship

None.

Coursework requirements - conditions for taking the exam

Submission of portfolio documentation no later than three weeks prior to the course assessment. The portfolio must contain a reflective text with references, images, models etc. The development and progress of the student's *Master's Production* must be documented and reflected on in the context of the topics taught in the course. The student shall also reflect on his or her own attainment of the defined learning outcome for the course.

The required submitted coursework must be approved by the subject teacher before the student can put him or herself forward for course assessment.

Examination

Oralexam

The assessment of the student's attainment of the learning outcome for the course is carried out at the end of the semester, following a structured discussion between the student, the student's supervisor and one subject teacher who is a member of staff, based on the material in the portfolio documentation submitted by the student for *Productions 2*.

Permitted aids: Portfolio documentation

Oral feedback is given.

The grades *Pass / Fail* are used.

Course evaluation

In order to assure and develop the quality of the programme and the individual courses, anonymous surveys are carried out every semester. The academy's management evaluates the programme of study and the individual courses every semester on the basis of the anonymous student evaluations and an open dialogue with students and teachers during the semester.

Literature

References to relevant literature, video material, websites, theatrical productions and exhibitions, art catalogues, films, music, art and theatre criticism in the media and other relevant references are provided by the Programme Coordinator and the subject teachers.

An individual syllabus is drawn up in the first semester that is relevant to the work on the student's master's project and critical reflection. It is based on the general literature list for the programme. The individual syllabus is developed further during the course of the programme until submission of the Master's Critical Reflection in the fourth semester.

AMSC42114 Theory and methods 3 - Positions (Spring 2018)

Facts about the course

ECTS Credits: 10

Responsible department: Norwegian Theatre Academy

Teaching language: English

Duration: ½ year

Table of contents

- The course is connected to the following study programs
- Prerequisites
- Lecture Semester
- The student's learning outcomes after completing the course
- Content
- Forms of teaching and learning
- Practical training/internship
- Coursework requirements - conditions for taking the exam
- Examination
- Course evaluation
- Literature

The course is connected to the following study programs

Mandatory course in the Master's Programme in Scenography.

Prerequisites

Students must have passed the courses Theory and Methods 1 and Theory and Methods 2.

Lecture Semester

3rd semester.

The student's learning outcomes after completing the course

The student

- can, by observing physical objects and through plans, drawing and other visual material, understand and analyse contemporary and historical work in the performing arts, architecture, film and visual art, and place his or her own artistic work in context.
- can develop his or her own project-specific work methods for conceptualisation, initiation, development and implementation of artistic projects in cooperation with other artists from other artistic fields and others with different professional expertise.
- has increased his or her theoretical and technical knowledge relating to scenography, for example concerning current developments in technology, materials and their characteristics, and to construction principles in architecture and scenography.
- can draw up descriptions, schedules and budgets for funding applications for complex, artistic projects, seminars and workshops, and present them.
- is familiar with different professions relating to scenography, and with their characteristics, and knows whom to contact to solve different types of problems.

Content

T&M 3 Positions consists of 1) a series of lectures, 2) a course in formulating artistic positions, 3) group work on and the organisation of an international seminar.

The learning outcome for T&M 3 consists of theoretical knowledge about and skills in the development of aesthetic positions relating to artistic practice as an individual process and as a public event.

As a coursework requirement this semester, the student must curate and organise an open seminar with external speakers. The topics at the seminar must be related to theoretical, artistic and technological problems the students find relevant in relation to their Master's Productions. Through their work on the public seminar, students will learn to identify and recruit relevant professional expertise for collaboration on cooperative ventures, assignments and networks.

The public seminar with relevance to problems relating to the students' Master's Productions is intended to increase their professionalism in communication, dissemination and cooperation across conceptual, technological and artistic problems, methods and theories

The course will focus on continuous reflection on the results of students' own artistic research work. The students will further develop their ability to express themselves precisely – visually and in text – about their own and others' artistic work, also with a view to their Master's Critical Reflection, practical production challenges and the drafting of applications to, for example, the Norwegian Artistic Research Fellowship Programme.

The students will have access to and will participate in developing the academy's library of materials, and they will learn how to utilise knowledge bases of this kind.

Theory and Methods 3 will further develop the students' ability to understand contemporary performing arts expressions and to analyse them precisely in relation to their own professional specialisation, particularly in relation to their own Master's Production.

The students' work will to a large extent be related to their activities in the two other subject areas: Laboratories and Productions.

Students submit a portfolio containing documentation of their work and reflections on their attainment of the learning outcomes, and a revision of their Master's Production seen in relation to the course

Forms of teaching and learning

Independent planning, curating, organisation, marketing and implementation of an open seminar with external speakers that addresses topics that are relevant to the students' *Master's Production*.

The work methods will otherwise consist of independent work, tuition, lectures and discussions, viewing performances and exhibitions of performing arts and investigations of other architectural and artistic spaces.

Practical training/internship

None.

Coursework requirements - conditions for taking the exam

- Participation in developing, curating, organising and implementing a public seminar with external speakers that addresses topics relevant to their own *Master's Production* and to the research field.
- Submission of portfolio documentation no later than three weeks prior to the course assessment. The portfolio must contain a reflective text with references, images, models etc. The development and progress of the student's *Master's Production* must be documented and reflected on in the context of the topics covered in the course. The student shall also reflect on his or her own attainment of the defined learning outcome for the course.

The required coursework must be approved by the subject teacher before the student can put him or herself forward for course assessment.

Examination

Oralexam

The assessment of the student's attainment of the learning outcome for the course is carried out at the end of the semester, following a structured discussion between the student, the student's supervisor and one subject teacher who is a member of staff, based on the material in the portfolio documentation submitted by the student for *Theory and Methods 3* and the student's participation in the public seminar.

Permitted aids: Portfolio documentation.

Oral feedback is given.

The grades *Pass / Fail* are used.

Course evaluation

In order to assure and develop the quality of the programme and the individual courses, anonymous surveys are carried out every semester. The academy's management evaluates the programme of study and the individual courses every semester on the basis of the anonymous student evaluations and an open dialogue with students and teachers during the semester.

Literature

References to relevant literature, video material, websites, theatrical productions and exhibitions, art catalogues, films, music, art and theatre criticism in the media and other relevant references are provided by the Programme Coordinator and the tutors.

An individual syllabus is drawn up in the first semester that is relevant to the work on the student's master's project and critical reflection. It is based on the general literature list for the programme. The individual syllabus is developed further during the course of the programme until submission of the Master's Critical Reflection in the fourth semester.

AMSC42214 Laboratories 3 (Spring 2018)

Facts about the course

ECTS Credits: 10

Responsible department: Norwegian Theatre Academy

Teaching language: English.

Duration: ½ year

Table of contents

- The course is connected to the following study programs
- Prerequisites
- Lecture Semester
- The student's learning outcomes after completing the course
- Content
- Forms of teaching and learning
- Practical training/internship
- Coursework requirements - conditions for taking the exam
- Examination
- Course evaluation
- Literature

The course is connected to the following study programs

Mandatory course in the Master's Programme in Scenography.

Prerequisites

The student must have passed the courses Laboratories 1 and Laboratories 2.

Lecture Semester

3rd semester.

The student's learning outcomes after completing the course

The student

- is familiar with and can apply work methods and strategies from different art forms, scenography and architecture.
- can reflect on, assess and analyse a project and justify different choices made during the process.

- can develop advanced concepts for scenography, with the focus on architectural and performative aspects across art forms and in cooperation with other partners.
- has the knowledge, skills and expertise required to find and make use of the resources required to reassess and implement an advanced collaborative artistic project in the field of scenography.

Content

In this course, students will explore in particular different aspects and problems relating to their *Master's Production*. The students will carry out practical studies of spaces, light, sound, video, smells etc. in direct connection with their *Master's Productions*. The dialogue between the students and the tutor about their specialisations and *Master's Productions* will form an essential part of this course. The students will elaborate on and investigate in detail specific aspects of scenographic concepts for an overall production.

The course will focus in particular on different fields of art, including architecture. International architects, artists and professionals will teach the students, focusing on interdisciplinarity within different art forms and on architecture in a performative context and on relevant methods and theory.

The students will investigate spatial, three-dimensional and architectural aspects as they relate to their *Master's Productions*. The course will not necessarily result in a fully realised production including a public viewing, but will instead emphasise development work within the framework of laboratories / experiments. The focus will be more on free development / experimentation than on the completion of an artistic work.

Students submit a portfolio containing documentation of their work and reflections on their attainment of the learning outcomes, and a revision of their *Master's Production* seen in relation to the course.

Forms of teaching and learning

The work methods will consist of independent work, laboratories and workshops held by guest teachers from different fields of art. The course workshops can be held in collaboration with MA students from other art education programmes.

Supervision will be provided during the work, but the emphasis will be on independence throughout the process.

Practical training/internship

None.

Coursework requirements - conditions for taking the exam

Submission of portfolio documentation no later than three weeks prior to the course assessment. The portfolio must contain a reflective text with references, images, models etc. The development and progress of the student's *Master's Production* must be documented and reflected on in the context of the topics taught in the course. The student shall also reflect on his or her own attainment of the defined learning outcome for the course.

The required submitted coursework must be approved by the subject teacher before the student can put him or herself forward for course assessment.

Examination

Oralexam

The assessment of the student's attainment of the learning outcome for the course is carried out at the end of the semester, following a structured discussion between the student, the student's supervisor and one subject teacher who is member of the academic staff, based on the material in the portfolio documentation submitted by the student for *Laboratories 3*.

Permitted aids: Portfolio documentation.

Oral feedback is given.

The grades *Pass / Fail* are used.

Course evaluation

In order to assure and develop the quality of the programme and the individual courses, anonymous surveys are carried out every semester. The academy's management evaluates the programme of study and the individual courses every semester on the basis of the anonymous student evaluations and an open dialogue with students and teachers during the semester.

Literature

References to relevant literature, video material, websites, theatrical productions and exhibitions, art catalogues, films, music, art and theatre criticism in the media and other relevant references are provided by the Programme Coordinator and the subject teachers.

An individual syllabus is drawn up in the first semester that is relevant to the work on the student's master's project and critical reflection. It is based on the general literature list for the programme. The individual syllabus is developed further during the course of the programme until submission of the Master's Critical Reflection in the fourth semester.

AMSC42314 Productions 3 (Spring 2018)

Facts about the course

ECTS Credits: 10

Responsible department: Norwegian Theatre Academy

Teaching language: English.

Duration: ½ year

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- The student's learning outcomes after completing the course
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- Examination
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The course is connected to the following study programs

Mandatory course in the Master's Programme in Scenography.

Prerequisites

The student must have passed the courses Productions 1 and Productions 2.

Lecture Semester

3rd semester.

The student's learning outcomes after completing the course

The student

- can conceive, develop, plan, implement, test a full-scale model of and carry out necessary revisions of the concept in advance of its execution by communicating with collaborating artists, technical personnel and other professionals in a complex work structure in the field of theatre, exhibitions etc.
- can execute a scenographic concept in which other relevant expertise must be involved in the implementation.

- can cooperate in complex teams and maintain a continuous dialogue with other involved artists and other professionals, and generate necessary development processes.
- can learn and further develop work structures in a process with different deadlines, and the sub-structures such processes require.
- can reflect on ethical issues relating to the collaboration that forms the basis for a scenographer's professional practice and career.

Content

The course *Productions 3* consists of testing the student's scenographic concept for his or her *Master's Production*, and plans for its execution in the form of an internal full-scale model, a '*Bauprobe*'. In *Productions 3*, the student will have to deal with the full range of elements in a stage production - where all aspects of scenography (such as space, lighting, objects, sound, smells etc.) are involved. *Productions 3* takes place on a scale that also requires the participation of technical expertise. Precise communication with the involved parties, particularly technical personnel and workshops, will therefore be a key element in this work. Such testing is intended to ensure that students understand what the final design of the space will be, and it will also serve as quality assurance of the student's work for any co-producers.

The student will have to discuss problems relating to construction and machinery with personnel with technical responsibility in order to achieve the best possible understanding of the possibilities and limitations of scenography. The creation of two-dimensional drawings, the production of analogue and digital three-dimensional models and the full-scale model will be essential elements in this work when technical expertise is also included in the implementation process. The students are expected, through a reflective dialogue with their artistic partners and other experts, to fully understand the artistic and technical consequences of their scenographic designs and, if necessary, to revise them.

The course *Productions 3* is directly linked to the student's *Master's Production*. The students will cooperate with their artistic partners on the development, planning and execution / production of a performative work of a high international standard. Throughout the process, the student shall cooperate closely and engage in dialogue with one or several other artists, curators, clients or producers, who, together with the student, will constitute the key creative team.

The course will also focus in particular on ethical issues relating to large-scale collective work processes.

Students submit a portfolio containing documentation of their work and reflections on their attainment of the learning outcomes, and a revision of their *Master's Production* seen in relation to the course.

Forms of teaching and learning

The course will be organised as artistic group work under supervision.

The student is responsible for the production of all preparatory material such as drawings, models, scenographic elements, and lighting.

Practical training/internship

None.

Coursework requirements - conditions for taking the exam

Submission of portfolio documentation no later than three weeks prior to the course assessment. The portfolio shall contain:

Part 1:

Collected material consisting of texts, images, references and other material that reflects on the student's studies relating to *Productions 3*. The student's own *Master's Production* shall be placed in this context. The student shall also reflect on his or her own attainment of the defined learning outcome for the course.

Part 2:

A revised project description for the *Master's Production* including necessary working drawings for the production of the scenographic elements included in the project.

The required submitted coursework must be approved by the subject teacher before the student can put him or herself forward for course assessment.

Examination

Oralexam

The assessment of the student's attainment of the learning outcome for the course is carried out at the end of the semester, following a structured discussion between the student, the student's supervisor and one subject teacher who is a member of staff, based on the material in the portfolio documentation submitted by the student for *Productions 3*.

Permitted aids: Portfolio documentation.

Oral feedback is given.

The grades *Pass / Fail* are used

Course evaluation

In order to assure and develop the quality of the programme and the individual courses, anonymous surveys are carried out every semester. The academy's management evaluates the programme of study and the individual courses every semester on the basis of the anonymous student evaluations and an open dialogue with students and teachers during the semester.

Literature

References to relevant literature, video material, websites, theatrical productions and exhibitions, art catalogues, films, music, art and theatre criticism in the media and other relevant references are provided by the Programme Coordinator and the subject teachers.

An individual syllabus is drawn up in the first semester that is relevant to the work on the student's master's project and critical reflection. It is based on the general literature list for the programme. The individual syllabus is developed further during the course of the programme until submission of the Master's Critical Reflection in the fourth semester.

AMSC42414 Master Exam (Autumn 2018)

Facts about the course

ECTS Credits: 30

Responsible department: Norwegian Theatre Academy

Teaching language: English.

Duration: ½ year

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- The course is connected to the following study programs
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- The student's learning outcomes after completing the course
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- Practical training/internship
- Coursework requirements - conditions for taking the exam
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The course is connected to the following study programs

Mandatory course in the Master's Programme in Scenography.

Prerequisites

The student must have passed all the preceding courses in the subject areas Theory and Methods, Laboratories and Productions.

Lecture Semester

4th semester.

The student's learning outcomes after completing the course

The student

- can develop and execute his or her own artistic idea to produce a finished scenographic product in complex work structures at a professional theatre, museum or public space, in continuous dialogue with collaborating artists, technical personnel, consultants and workshops.
- can function as supervisor for a large team of employees in cooperation with a director, choreographer or curator.

- can develop a lighting design in dialogue and cooperation with a lighting designer.
- can conceive, develop, and precisely and consistently communicate a scenographic concept in an artistic collective and communicate how scenographic elements are in dialogue with other parts of an overall production.
- can learn and further develop work structures in a process with different deadlines, and the sub-structures such processes require.
- can reflect on ethical issues relating to the collaboration that forms the basis for a scenographer's professional practice and career.
- can, both orally and in writing, reflect on, assess and analyse his or her own artistic production as a whole, and justify artistic choices made during the process and after the conclusion of the production and the viewing period.

Content

The Master's Thesis consists of two components: The *Master's Production* and pertaining *Master's Critical Reflection*

The course *Master's Thesis* comprises the student's final execution of his or her artistic project, the *Master's Production*, and the pertaining critical reflection on the artistic result and work processes (*the Master's Critical Reflection*). The students will cooperate with their artistic partners on the development, planning and execution / production of a performative work of a high international standard. Throughout the process, the student shall cooperate closely and engage in dialogue with one or several other artists, curators, clients or producers, who, together with the student, will constitute the key creative team.

The Master's Production will be executed on a scale that requires technical expertise. Precise communication with involved parties, particularly technical personnel and workshops, will therefore be a key element in this component.

If possible, *the Master's Production* will take place off the academy's premises, at a theatre, gallery, museum, public space etc.

A *Master's Critical Reflection* is also a component of the *Master's Thesis*.

The Master's Critical Reflection consists of a text that must meet the following requirements:

- the student's artistic position / work must be placed in the context of the chosen field
- critical reflection on the process (artistic choices and turning points, application of theory)
- critical reflection on the result (self-assessment in relation to the revised project description)

All the components will have particular focus on ethical issues relating to large-scale collective work processes.

Forms of teaching and learning

As part of the *Master's Production*, the student shall execute a scenographic concept on a stage, at a museum, a gallery or in a public space.

It must be an independent artistic work that gives the student an opportunity to work on a large scale using a wide spectrum of scenic devices.

Supervision will be provided during the work, but the emphasis will be on independence throughout the process.

The Master's Critical Reflection consists of documentation in the form of images, drawings, models and a textual reflection on the *Master's Production*.

Practical training/internship

None.

Coursework requirements - conditions for taking the exam

Completion of an artistic production (*Master's production*), and submission of a critical reflection (*Master's Critical Reflection*) consisting of a text and documentation

The required submitted coursework must be approved by the subject teacher before the student can put him or herself forward for final assessment.

Examination

The student can put him or herself forward for final assessment once the required coursework has been approved and all the courses in the first three semesters have been passed.

Oralexam

The final assessment takes place during the fourth semester in the form of a structured discussion between the student and a committee of examiners. The committee of examiners consists of the student's supervisor and two external examiners with relevant expertise appointed by the Norwegian Theatre Academy

The required coursework submitted by the student will form the basis for the discussion: *The Master's Production* and *Master's Critical Reflection*

The final assessment is an overall assessment of the completed Master's Production and the *Master's Critical Reflection*, and the student's participation / role in the discussion, and it assesses the student's attainment of the learning outcomes for the *Master's Thesis* and the programme as a whole. In advance of the final assessment, the committee of examiners observes the student's Master's Production in the setting for which it was intended and considers the submitted Master's Critical Reflection.

Permitted aids: the submitted written reflection.

One overall grade is awarded: *Pass / Fail*.

The student will not be permitted to re-sit the exam or be given a new assessment if he or she is awarded the grade *Fail*.

Course evaluation

In order to assure and develop the quality of the programme and the individual courses, anonymous surveys are carried out every semester. The academy's management evaluates the programme of study and the individual courses every semester on the basis of the anonymous student evaluations and an open dialogue with students and teachers during the semester.

Literature

References to relevant literature, video material, websites, theatrical productions and exhibitions, art catalogues, films, music, art and theatre criticism in the media and other relevant references are provided by the Programme Coordinator and the subject teachers.

An individual syllabus is drawn up in the first semester that is relevant to the work on the student's master's project and critical reflection. It is based on the general literature list for the programme. The individual syllabus is developed further during the course of the programme until submission of the Master's Critical Reflection in the fourth semester.