

Studieplan for Master in Performance (120 ECTS) (2018–2020)

Fakta om programmet

Studiepoeng: 120

Studiets varighet: 2 år

Kontakt

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Akademi for scenekunst

English

Innholdsfortegnelse

- Opptak
- Oppbygging og gjennomføring
- Studiemodell

Opptak

Bachelor eller tilsvarende utdanning på minimum 180 studiepoeng innenfor relevante kunstfag. Med utgangspunkt i en nysgjerrighet på og interesse for det utvidede kunstfeltet som MA i Performance er etablert på, er vi interessert i søkere som kommer fra et bredt spekter av fagområder; inkludert, men ikke begrenset til, bildekunst, koreografi, musikk, komposisjon, regi, skuespill, scenekunst, street performance og dans. Søkere må i søknaden gi en motivasjon for hvorfor de ønsker å utvikle sin praksis innenfor Performance, og hva valget av dette studieprogrammet vil bety for deres kunstneriske utvikling.

For alle søkere skal søknaden utformes på engelsk og inneholde:

- Skriftlig refleksjon om studentens nåværende kunstneriske praksis, sin nåværende kontekst og forhold til publikum (1-2 pp A4).
- En beskrivelse av det område den kunstneriske undersøkelsen utgår fra, rotfestet i søkerens nåværende praksis (både teoretisk og praktisk), inkludert spørsmålene som studenten ønsker å utforske under studiene og relevansen for feltet.
- Dokumentasjon av kunstnerisk arbeid (portfolio) med fokus på siste 5 år. Maksimalt 15 A4 sider.
- Curriculum Vitae

Oppbygging og gjennomføring

Studiemodell

Denne studiemodellen har en ny utforming. [Fortell oss hva du synes om den](#)

Høst 2018

Core courses

AMP41118 Performativity 1: Context	10 stp
AMP41218 Composition 1: Dramaturgy	10 stp
AMP41318 Open Space 1: Territory	10 stp

Vår 2019

Core courses

AMP41418 Performativity 2: Audience	10 stp
AMP41518 Open Space 2: Movement	20 stp

Høst 2019

Core courses

AMP42118 Composition 2: Materiality	10 stp
AMP42318 · Del 1 av 2 Master Project	

Vår 2020

Core courses

AMP42318 · Del 2 av 2 Master Project	40 stp
AMP42218 Performativity 3: Ethics	10 stp

AMP41118 Performativity 1: Context (Autumn 2018)

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

Obligatory course in Master in Performance (120 ECTS)

Absolute requirements

None

Recommended requirements

None

Lecture Semester

The student's learning outcomes after completing the course

The student:

- will understand what is meant by the term artistic research, its according debates, and the importance of articulating methodology in a cross disciplinary environment.
- will have acquired access to the 20th century history and theory of performativity and performance within the context of their own research and can research further independently in order to apply it to their own writing and artistic process.
- will be able to analyze and understand how artistic research reflects its given conditions, and how performative practices can create impact in a specific context.
- will know basic principles for content, structure and formulation of text that describes and contextualizes their own practice and artistic research within the art field, to be received and understood by specialized collaborators across disciplines and also to general public.

Content

Independent work, tutor lead teaching, tutored written assignments, together with lecture /discussion. This course will also include viewing and discussion of live performances, theater works, installations and other relevant events.

Forms of teaching and learning

Performativity 1: Context consists of 1) A course with lectures, reading, short writing assignments, and critical group discussions in relevant theory and history 2) Analysis and discussion of individual syllabus. *Performativity 1: Context* consists primarily of starting the process of articulating methodology, acquiring skills of analysis and reflection on relevant sources of textual and visual material, and increasing writing skills. This will give the student an opportunity to approach the assignment of writing a critical text in the second semester. *Performativity 1: Context* aims to develop the student's ability to perceive contemporary performative practices and their contexts by studying theories of performativity, debates within performative practices and according artistic movements in the 20th century as a way of placing their own work within the history of an international field. Students will explore and analyze various concepts relevant to performative practices within the artistic research paradigm such as embodiment, liveness, and relational aesthetics. There is an emphasis on giving time to processing and reflecting deeper on questions of methodology, in an attempt to bridge theory and practice and to foster healthy cross-disciplinary collaborations.

Workload

Approx. 300 hours

Practical training/internship

See the main study plan.

Coursework requirements - conditions for taking the exam

Students hand in a compilation of reflections, which include: a contextualization of their research area, a first formulation of research questions and an outline of historical trajectories influencing their approach. The folder could contain a range of source materials, including archival materials, written texts, images, bibliographic references, and other collections. This folder contextualizes the questions and areas of interest that will later place the master project in context. An attendance of minimum 80 % is required.

Examination

Verbal examination

Duration: 20-30 minutes individual examination plus plenum discussion.

Assessment of student achievement of course's learning outcomes is accomplished by conclusion of the semester by structured discussion between the student, the student's advisor and one employee lecturer, based on the material in the student's submitted documentation folder *Performativity 1: Context*.

Uses verbal feedback. Uses the grade pass / fail.

Examiners

To be announced spring 2018.

Conditions for resit/rescheduled exams

To be announced spring 2018.

Course evaluation

See the main program plan.

Literature

References to current literature, video material, websites, theatre productions and exhibitions, art catalogs, film, music, art and theater criticism in the media and other relevant references are supplied by the Program Leader and are partly the responsibility of the student to research independently under tutoring. During the 1st semester student develops an individual curriculum relevant to the work of their master project on the basis of the program's general bibliography. The individual bibliography is further developed during their studies and towards submission of the written reflection at the end of the 2nd semester.

AMP41218 Composition 1: Dramaturgy (Autumn 2018)

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

Obligatory course in Master in Performance (120 ECTS)

Absolute requirements

None

Recommended requirements

None

Lecture Semester

1st. semester

The student's learning outcomes after completing the course

The student will:

- gain knowledge of compositional strategies with examples from choreography, music, visual arts, theatre directing, and scenography.
- have general competence in how elements in a production process influence each other, and how they shape rhythms and dramaturgical structures.
- gain knowledge of how to practically work with dramaturgical structures, and how dramaturgy influence modes of perception and what ethical questions arise.
- gain knowledge about theoretical discourses on 'new dramaturgy' and the ways dramaturgy is discussed in the various performative art fields.

Content

From their different artistic fields and practices, students will explore composition and rhythm in confrontation and collaboration with the group, exploring new dramaturgical structures which they develop. The course will contain workshops and collaborative assignments where dramaturgy is studied in both its conventional and experimental forms, across performance fields (music, choreography, visual materials etc.). Explorations of composition with various elements (texts, sounds, light, objects etc.), and physical rhythms through movement /dance and playing/ music, will be exercised collaboratively in various spaces and sites in order to gain knowledge of how composition and dramaturgy influence reception modes and what labor such experimentation requires.

Forms of teaching and learning

The course will be organized in workshops focusing on theories and practices of dramaturgy from various traditions and perspectives, which are mandatory for all students. Further group assignments will be given where students produce short public performances and presentations of practical material within a given time frame.

Workload

Approx. 300 hours

Coursework requirements - conditions for taking the exam

Minimum one group assignment connected to workshops with staff or guest teachers. The assignment will conclude in a public presentation followed by plenum discussion and feedback session. An attendance of minimum 80 % is required.

Examination

Verbal examination

Duration: 20-30 minutes individual examination plus plenum discussion.

Assessment of student achievement of course's learning outcomes is accomplished by conclusion of the semester by structured discussion between the student, the student's advisor and one employee lecturer, based on the internal group presentations and active participation in workshops.

Uses verbal feedback. Uses the grade pass /fail.

Examiners

To be announced spring 2018.

Conditions for resit/rescheduled exams

To be announced spring 2018.

Course evaluation

See the main program plan.

Literature

Recommended literature:

- Barthes, R. (1977) *The Death of the Author*. In: Barthes, R. *Image, Music, Text*. New York: Hill and Wang
- Forsyth, A. & Megson, C. (2011) *Get Real, Documentary Theatre Past and Present*.

Basingstoke: Palgrave Macmillan.

- Gorman, S. (2011) *The Theatre of Richard Maxwell and the New York City Players*.

London and New York: Routledge.

- Lehmann, H-T. (2006) *Postdramatic Theatre*. Oxon, New York: Routledge.
- Lehmann, H-T. (2013) *Tragödie und dramatisches Theater*. Berlin: Alexander Verlag.
- Martin, C. (ed.) (2010) *Dramaturgy of the Real on The World Stage*. Basingstoke: Palgrave Macmillan.
- Sánchez, J.A. (ed) (2011) *Rethinking Dramaturgy, Errancy and transformation*. Murcia: CENDEAC.
- Turner, C. & Behrndt, S.K. (eds.) (2008) *Dramaturgy and Performance*. Basingstoke: Palgrave Macmillan.
- Goode, C. (2016) *The Forest and the Field*. London: Oberon Books.

Each workshop teacher will provide a list of required and recommended literature and documentation material for each student to study individually and in self organized study groups.

AMP41318 Open Space 1: Territory (Autumn 2018)

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

Obligatory course in Master in Performance (120 ECTS)

Absolute requirements

None

Recommended requirements

None

Lecture Semester

1st. semester

The student's learning outcomes after completing the course

The student

- will learn to develop structures that can provide time, space and invitation for risk within practice, where artistic questions are allowed to circulate openly.
- will learn what it means to be moved into unknown territory through provocations from the practice of fellow students as participants in shared experiments.
- will learn to become more conscious and articulated about their own point of departure; identifying what is their unique entry point into an artistic process in relation to concepts, materials, cultures, methods, modes of questioning and making
- will experience and try their own artistic research methods by questioning the conventions of their own discipline through encounters with others.
- will gain competence in self-organization and developing research strategies, and learn to engage in critique and reflection on both their own, and others' 'artistic territories'.

Content

Open Space 1: Territory aims at giving students time to reflect and go deeper into their research questions both practically and theoretically. It is a course where students learn to organize their own time and schedule, and how to become aware of their creative processes. It is a time to listen, read, watch, discuss, write, create and relate to the chosen materials, spaces, methods, and aesthetics. The module also gives possibility for self organized creative collaborations and laboratories among fellow students from this program, or other relevant programs (for example Master in Scenography at HiØ or partner programs).

Forms of teaching and learning

The course offers time to research and develop each student's practice, learning to articulate and share the individual methods and working practices. They can choose to go on research trips and/or to organize practical or theoretical laboratories with fellow students. The course will conclude with an organized and tutored group meeting where each student presents their current questions and issues related to practice and theory in connection to the development of their Master project.

Workload

Approx. 300 hours

Coursework requirements - conditions for taking the exam

To document the activity and research undertaken during the course in the form of either a working diary or a verbal presentation of individual artistic methods and research questions during the final group meeting. An attendance of minimum 80 % is required.

Examination

Verbal examination

Duration: 20-30 minutes individual examination plus plenum discussion.

Assessment of student achievement of course's learning outcomes is accomplished by conclusion of the semester by structured discussion between the student, the student's advisor and one employee lecturer, based on the material in the student's submitted working diary and/or verbal presentation.

Uses verbal feedback. Uses the grade pass / fail

Examiners

To be announced spring 2018.

Conditions for resit/rescheduled exams

To be announced spring 2018.

Course evaluation

See the main program plan

Literature

Each student is required to hand in a list of literature and research sources that have been consulted during the course.

Last updated from FS (Common Student System) Oct. 25, 2021 2:33:40 AM

AMP41418 Performativity 2: Audience (Spring 2019)

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

Obligatory course in Master in Performance (120 ECTS)

Absolute requirements

Passed all exams in 1st semester.

Lecture Semester

2nd semester

The student's learning outcomes after completing the course

The student:

- will gain expanded critical and theoretical awareness of known perception modes and conventions of performative spaces such as proscenium stage, black box, white cube, museum, lecture space etc., including the role of public space in art processes.
- will gain expanded critical and theoretical awareness of how terms like audience, public, and perception are defined in different discourses and can apply that awareness to their own artistic process.
- will have competence in analyzing and engaging with discourses on how performative practices create, intervene in and rely on their audiences and contexts.
- will have knowledge in critically reflecting and evaluating their own artistic work within different contexts, set their own methods for projects in relation to concepts of space and audience.

Content

Performativity 2: Audience includes 1) A course with lectures, reading and critical group discussions on theory and history. 2) collective work with internal seminar on topic of Audiences. In *Performativity 2: Audience* students will be confronted with a range of critiques and practices from the contemporary arts field, which define audience, perception, public and private space from various perspectives. These topics will be processed by the students both in lecture-based discussions as well as independent research. They will have lectures by visiting scholars and artists introducing theory that questions the relationship between art and the quotidian such as traditions of socially engaged art, participatory art, site specific and public art, street art, and festival traditions. The group collaborates in this semester on an independently organized internal seminar on *Audience* that they curate and host under the advice of a tutor. The aim of the seminar is to practice connecting the topic to their own research through different literary and artistic perspectives from the field.

Forms of teaching and learning

Independent work, tutor lead teaching, together with lecture / discussion. This course will also include viewing and discussion of live performances, theater works, installations and other relevant events. There is an emphasis on giving time to processing and reflecting deeper on the given syllabus, in an attempt to bridge theory and practice

Workload

Approx. 300 hours

Coursework requirements - conditions for taking the exam

Delivery of a lecture during the internal seminar outlining their Master project where they reformulate their research questions, proposed working methods, reflections on dramaturgical, territorial, and audience related questions connected to their practice. The lecture should reflect research conducted in the course: i.e. archival materials including written texts, images, bibliographic references, and other reflections of the students' study both practically and theoretically. Students should decide on the space/venue for the first phase of their Master Project and start the according planning. An attendance of minimum 80 % is required.

Examination

Verbal examination

Duration: 20-30 minutes individual examination plus plenum discussion.

Assessment of student achievement of course's learning outcomes is accomplished by conclusion of the semester by structured discussion between the student, the student's advisor and one employee lecturer, based on the lecture during the internal seminar.

Uses verbal feedback. Uses the grade pass / fail.

Examiners

To be announced spring 2018

Conditions for resit/rescheduled exams

To be announced spring 2018

Course evaluation

See the main program plan.

Literature

References to current literature, video material, websites, staged productions and exhibitions, art catalogs, film, music, art, dance and theater criticism in the media and other relevant references are supplied in part by the Program Leader and are partly the responsibility of the student to research independently under tutoring. During the 2nd semester the individual bibliography is further developed towards submission of critical text at the end of this semester.

Recommended literature:

- Arendt, H. (1996) *Vita Activa, Det virksomme liv*. Oslo: Pax Forlag.
- Bishop, C. (2012) *Artificial Hells, Participatory Art and The Politics of Spectatorship*. London and New York: Verso.
- Butler, J. (2015) *Notes Toward a Performative Theory of Assembly*, Harvard University Press.
- Geheimagentur, (2011) The Art of being Many. *Performance Research: A journal of the Performing Arts*. 16: 3, pp. 36-42
- Lingis, A. (1994) *The Community of Those Who Have Nothing In Common*. Bloomington: Indiana University Press.
- Nancy, J-L. (2000) *Being Singular Plural*. Stanford: Stanford University Press.
- Ranci re, J. (2009) *The Emancipated Spectator*. London and New York: Verso.
- Van Eikels, K. (2011) What Parts of Us Can do With Parts of Each Other (and When), Some Parts of This Text. *Performance Research*, Issue 3.

AMP41518 Open Space 2: Movement (Spring 2019)

Facts about the course

ECTS Credits: 20

Responsible department: Norwegian Theatre Academy

Teaching language: English

Duration: ½ year

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The course is connected to the following study programs

Obligatory course in Master in Performance (120 ECTS)

Absolute requirements

Passed all exams in 1st semester

Lecture Semester

2nd semester

The student's learning outcomes after completing the course

The student

- will be challenged to seek movement intellectually, conceptually and physically and explore the impact of their work in various contexts and spaces.
- will acquire skills when dealing with collaborative challenges in group work across aesthetic and methodological differences, and how this may influence and move their own practice and research further.
- will learn how to generate new artistic work in an open creative space where there are no predefined tasks or commissions.
- will gain knowledge in how artistic practice can be moved, challenged and developed through practical collaborations with peers from different backgrounds.
- will acquire skills in the articulation of personal artistic working methods, values and aesthetic norms.
- will gain competence in ways to write critically about their research aims, contextualizing their artistic practice and articulating the bases for their artistic choices and methods in their own voice and style.

Content

In this course students will do practical research, moving into other artistic disciplines than their own in order to deepen and trigger a further development of their research questions, and new perspectives on their own practice. They will be required to experiment with movement of thought, concepts, spaces and environments. This can happen through exchange studies in other teaching institutions, participation in workshops and seminars in external institutions and projects, artistic experimentation and practical research in spaces that are unconventional in relation to the conventions of their artistic practice, e.g. studios, workshop spaces, theatre spaces, galleries, public spaces and other contexts. They will also write a critical text, which is an articulation and critical self-reflection related to their Master Project as artistic work. The aim is to begin distilling and merging the education as a whole into a living document which can feed into and converse with the artistic process.

Forms of teaching and learning

Work in this course will be primarily independent with interventions by tutored group meetings. These interventions can potentially also occur in collaboration with other MA programs, art institutions, workshops or professional artistic projects taking place outside established institutions. The course will culminate in the handing in of a critical text, which contextualizes and questions the practice of each individual student and their initial research questions moved by the experiences of the first study year. There will be group tutoring on writing formats and methods.

Workload

Approx. 600 hours

Coursework requirements - conditions for taking the exam

Handing in of a critical text reflecting on the student's practice and research, exploring an artistic vocabulary that documents the activity and research undertaken during the course. The text should contextualize the work dealing with the core areas of the program. An attendance of minimum 80 % is required.

Examination

Verbal examination

Duration: 20-30 minutes individual examination plus plenum discussion.

Assessment of student achievement of course's learning outcomes is accomplished by conclusion of the semester by structured discussion between the student, the student's advisor and one employee lecturer, based on the tutoring sessions and the critical text.

Uses verbal feedback. Uses the grade pass / fail.

Examiners

To be announced spring 2018

Conditions for resit/rescheduled exams

To be announced spring 2018

Course evaluation

See the main program plan

Literature

Each student is required to hand in a list of literature and research sources that have been consulted during the course.

Last updated from FS (Common Student System) Oct. 25, 2021 2:33:47 AM

AMP42118 Composition 2: Materiality (Autumn 2019)

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

Obligatory course in Master in Performance (120 ECTS)

Absolute requirements

Passed all exams in 2nd semester

Lecture Semester

3rd semester

The student's learning outcomes after completing the course

The student will:

- gain knowledge of philosophies of materiality and how those lines of thought are linked with ethics. Questions that will be raised are among others: what has life, what has agency, what has ownership, who or what creates a form?
- gain skills in how to relate to and provoke different kinds of material relevant for each individual project, exploring the status and implication of found and made materials, both physical and ephemeral
- learn to question the nature of materials; how they come into being, how they move, and how they interact with the surroundings.
- gain skills in defining and composing with materials of various kinds in different

Content

Departing from the individual master projects, this course aims at providing time to explore the material aspects of each project. Students will compose and recompose with material (material is understood as everything from bodies, to sound, text, objects, light etc.), introducing and experimenting with unexpected materials related to each project. This will take place individually and in groups. The course will include one or two introductory workshop sessions with guest teachers or teaching staff focusing on relating compositional strategies to theory / practice.

Forms of teaching and learning

There will be one or two mandatory workshops with guest artists and/or staff, introducing the spatial strategies, philosophical framework and practical research tasks related to the explorations of composition and materiality in each master project. This course will include self-study individually and in self-organized groups. Tutoring sessions will follow the self-study.

Workload

Approx. 300 hours

Coursework requirements - conditions for taking the exam

Workshop teachers will give short practical assignments individually and/or in groups. The course will end with a group reflection where each student will orally and spatially present their research on materiality and how it has provoked and questioned their master project. An attendance of minimum 80 % is required.

Examination

Verbal examination

Duration: 20-30 minutes individual examination plus plenum discussion.

Assessment of student achievement of course's learning outcomes is accomplished by conclusion of the semester by structured discussion between the student, the student's advisor and one employee lecturer, based on the participation in workshops and the presentation of individual research at the final group reflection session.

Uses verbal feedback. Uses the grade pass / fail.

Examiners

To be announced spring 2018

Conditions for resit/rescheduled exams

To be announced spring 2018

Course evaluation

See the main program plan.

Literature

There will be a predefined bibliography with central philosophical and theoretical texts on materiality, object oriented philosophy and new materialism. Examples are:

- Benso, S. (2000) *The Face of Things, A Different Side of Ethics*, Albany: State University of New York Press
- Garcia, T. (2014) *Form and Object, A Treatise on Things*, Oxford University Press
- Harman, G. (2005) *Guerilla Metaphysics, Phenomenology and the Carpentry of Things*, Carus Publishing Company
- Heidegger, M. (1971) *Poetry, Language, Thought*, HarperCollins, New York
- Hodder, I. (2012) *Entangled: an archaeology of the relationships between humans and things*, John Wiley and Sons, Inc
- Bennett, J. (2010) *Vibrant Matter - A Political Ecology of Things*, Duke University Press
- Coole, D. & Frost, S. (eds.) (2010) *New Materialisms, Ontology, Agency, and Politics*. Durham and London: Duke University Press.
- Morton, T. (2013) *Realist Magic Objects, Ontology, Causality*. Ann Arbor: Open Humanities Press.
- Schimmel, P. (1998) *Out of Actions: Between Performance and the Object*. New York: Themes and Hudson.

AMP42318 Master Project (Autumn 2019–Spring 2020)

Facts about the course

ECTS Credits: 40

Responsible department: Norwegian Theatre Academy

Teaching language: English

Duration: 1 year

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- Literature

The course is connected to the following study programs

Obligatory course in Master in Performance (120 ECTS)

Absolute requirements

Passed all exams in 3rd semester (for delivery of the Master Thesis).

Lecture Semester

3rd and 4th semester

The student's learning outcomes after completing the course

The student:

- will know how to initiate, organize and realize their own research-based performance practice and the necessary development process for new work
 - will gain skills in innovation and leadership, budget management and project planning, as well as marketing abilities for representing and funding their own work, including grant application writing
 - will learn about the structures and methods for funding within Norway and meet curators and professionals in the field relevant to their professional development
 - will learn to function as a leader and strong communicator in structuring their own artistic visions within the context of a collaborative structure, responding to generative input and critique
 - will have competence in responding to a chosen space with their own original performance production, based on emerging questions and proposals for the performance field
 - will learn to develop, experiment with, and propose their own vocabulary and methods for documentation of their work
 - will learn to critically reflect and evaluate their own artistic work in relation to others' in the field, and can communicate their research interests publicly - both posing and answering questions together with their peers through contextualized methods of documentation.
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Content

The course Master Project (Phases 1 and 2) is the student's formal realization of their artistic research and questioning process within the programme. The Master Project consists of two public presentations, either as one project in two versions or as two separate projects both realized as performative productions. Starting at the end of the third semester, students are expected to produce Phase 1, as a public presentation, which the second phase of the Master Project in the last semester builds upon or responds to. Phase 2 is also a public presentation which is a result of the research undertaken in the first phase. The presentation in the second phase will be assessed for passing the study in relation to according critical reflection materials also submitted at that time

At the start of Master Project unit, a mandatory workshop will be given in project planning and artistic entrepreneurship. This means, through lectures and independently tutored work students will practice mapping the project calendar, project descriptions, budget management and general preparation for the field, including mock application writing. Internal faculty and staff at the Academy will lead this workshop (1-2 weeks) together with input from invited guest speakers from the Academy's institutional and artistic network who represent the industry (curators, members of arts council, etc.). At this stage, students will be introduced in detail to the model for grant application writing within Norway and standards for the style of writing and planning relevant for such funding.

The first phase of the Master project (3rd semester) will lead into a first performance of researching in space and realizing the student's unique practical artistic questions for the field of performance. This can happen either in the Academy's own locale or an outside museum, gallery, theater space, public space etc., the space will be chosen depending on the nature of the research. The production and planning process will be followed up by a number of individual tutoring sessions. The course will culminate in a public presentation followed by a group evaluation session with peers and tutors where further research questions based on the live experience, will be presented in plenum.

The second phase of the Master project, students will reflect upon and analyze the work completed during the first phase. The second phase will be a continuation of the research undertaken in the first phase. For this reason it can be a completely different composition or a development of the first phase presentation. The critical reflection on and assessment of how the second phase should evolve, emerges from an ongoing verbal critique and advising apparatus between the staff and student, and between students and their peers.

During the course Performativity 3: Ethics, the progress of the 2-phase project will be reflected upon in a collectively organized (students and staff) public discursive event/seminar where students are required to present aspects of their research in dialogue with other artists and scholars, co-curated whenever possible with a partner institution (i.e. Black Box Teater). During this discursive event each student's documented and live work is shared publicly under the advice of staff tutors. The aim of the event is to contribute to the field by sharing reflections on their practice, perform or show aspects of the work, intervene in public space with their work if relevant, and engage with their peers in the field through critical discussion of their research interests. This practice also contributes to the students competence and development of artistic innovation in relation to ethical and critical engagement with the public through their means of production and artistic practice. Students will further work on methods of documenting their practice in the Master project in various formats such as text, images, video, drawings, short events/interventions etc. in the course, Performativity 3 Ethics.

The aim with conducting the Master project in two phases (with two public presentations) is to question and critically re-examine the sustainability, impact and scale of production in the arts field, while also re-focusing students on actual research into exploring new methods rather than only on manufacturing final results. It is assumed that students entering into the programme are looking to question their practice and their approach to the field as producing and performing artists, often regularly caught up in hectic production schedules with no reflection time. In this Master in Performance, the values focus on two smaller rather than one large masterwork, as an invitation to interrupt the industry's usual model and tendency toward hectic festival calendars and perhaps less reflected compositional relations and material uses. This two-part Master Project works in accordance to with HiØ's focus on artistic research, performance ethics and process-based work. This model encourages one to conduct a deeper approach to artistic research: where the experience from one public presentation/event guides the methodology further into a laboratory approach, and provokes alternative aesthetic choices in form, space, dramaturgy, material and audience relations.

HiØ is dedicated to provoking ethical inquiry within artist methods as a direct challenge to a classical model of performance making as mastered through creating unidirectional, resource heavy, monolithic or unsustainable 'masterpieces'.

Forms of teaching and learning

Semester 3:

1-2 week workshop on project planning and artistic entrepreneurship leading to independent production development. In this context entrepreneurship is understood as the skills needed to budget, plan, start up and manage their own artistic projects as leaders in the professional field. It is also critically acknowledged that there is a difference between artistic entrepreneurship as ethical innovation, project management and according sustainability of artistic work, and the models of entrepreneurship from the commercial business world. In the unit of study 'Performativity: Ethics' modes of leadership and methods of working will be more critically examined, whereas in this intro workshop to the Master Project production the skills acquired will be organizational and practical in scope, including meetings with relevant members of the professional network.

Students will present their first phase performance in a space appropriate for their research, i.e. a gallery, stage, museum, public space, or Academy's own spaces. The Master project will be independent work supported by tutoring and peer review discussions held across the Master student platform. The Master projects (first and second phase) must be their own independent art works in order to give the student the possibility to research and work deeply, challenging their unique approaches to the field in relevant group collaborations and public spaces.

Semester 4:

Students will present their second phase performance in a space appropriate for their research, i.e. a gallery, stage, museum, public space, or Academy's own spaces. The Master project, second phase is considered a continuation of the research and a further practical articulation of the student's research questions. As the second part of a whole consisting of two components, the second phase will be independent work supported by staff tutoring and peer review discussions held across the programme's student platform. It must be their own independent art works in order to give the student the possibility to research and work deeply challenging their unique approaches to the field in relevant group collaborations and public spaces.

The second presentation of the Master project will be supported by tutored group sessions, and where necessary, feedback from additional external experts in the field with relevant competence. During the last semester time is given for individual preparation for the public event/seminar, and to individually work on a relevant format for documenting and reflecting the experiences in the Master project (phase one and two).

Workload

Approx. 1200 hours

Practical training/internship

See the description above.

Coursework requirements - conditions for taking the exam

Realize two art works open to a general public. The Master Project can either be two wholly separate pieces or one piece developed and presented in two versions. Realization and delivery of the above tasks will be approved by faculty before the student can reach final assessments.

A key element of the Master project will be precise communication with involved production partners and artistic collaborators throughout the process, including demonstration of skills learned during and after project planning workshop. Students are expected to learn methods of management and creative problem solving of ethical and collaborative challenges within the frame of research they have chosen.

It is expected that students will successfully complete oral presentation of the Master project in an international seminar during the course Performativity 3: Ethics, presenting the research both theoretically and practically through demonstrating the ability to pose relevant critical questions to the research results, and find relevant forms of documentation to present the practice undertaken. The presentation should address the core areas of the program such as ethics, dramaturgy, and materiality. The presentation is to be documented and the documentation contextualized, edited and submitted as a critical reflection portfolio after Master Project phase 2 is completed, to be assessed with the Master Project phase 2. This documentation can be digital where applicable.

Examination

Public presentation and portfolio.

An expert assessment committee, composed of one internal and one external censor with competence as Professors/Associate Professors from the professional artistic field, will assess the public presentation of the second phase of the Master Project, and will review this work together in context with:

-the primary critical text (written at the end of course Open Space 2)

-the portfolio of critical reflection materials collected and documented after the public seminar in Performativity 3: Ethics.

Assessment of the Master project and its accompanying primary critical text and critical reflection portfolio will be based on:

-the student's willingness to articulate, communicate and risk unique ideas and concepts

-the student's ability to lead relevant, sustainable methods of project management and creative problem solving of ethical and collaborative challenges connected to their topic of research

-compositional and dramaturgical innovation within the frame of questioning set out by the student.

Students will be assessed on their willingness and ability to create a conscious reflection on their own artistic research and its context, impact and relationship to the field both through the materials given to the committee and through verbal interview with them.

The student's progress overall will be examined by assessment of the relation between the primary critical text and its role in defining contextually significant and theoretically informed practical artistic research tasks to explore in performance, through to the results of the event Master Project phase 2 and the role the critical reflection portfolio plays in unfolding student's understanding of their research process as a collaborative practice informed both by contemporary theoretical and compositional methods. Students will be expected to have precise communication with involved production partners and artistic collaborators throughout the process, in addition to demonstrating leadership and entrepreneurial skills (budget management, marketing and contextualizing their work) throughout the project period.

Uses the grade pass/fail.

Examiners

One internal and one external censor.

Conditions for resit/rescheduled exams

To be announced spring 2018

Course evaluation

See the main program plan.

Literature

References to current literature, video material, websites, theatre productions and exhibitions, art catalogs, film, music, art and theater criticism in the media and other relevant references are supplied in part by the Program Leader and are partly the responsibility of the student to research independently under tutoring.

AMP42218 Performativity 3. Ethics (Spring 2020)

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

Obligatory course in Master in Performance (120 ECTS)

Absolute requirements

Passed all exams in 3rd semester.

Lecture Semester

4th semester

The student's learning outcomes after completing the course

The student will:

- have competence in reflecting on ethical questions and situations emerging from collaborative processes and audience encounters, and how this affects their aesthetic choices, artistic and documentation methods.
- have the consciousness to consider and question their use of resources and the impact of their work within their methods and artistic practices.
- gain awareness and competence in basic theories, discourses and debates related to performance and ethical relations in contemporary issues: i.e. embodiment, power and identity, diaspora, cultural context and queer/post-colonial theory.
- gain competence in describing the values and ethics of their practice, both in terms of collaborative creation processes and audience relations.
- gain competence in developing their own leadership skills through discussion and debate about methods, and reflect on modes of project development and the impact of project planning on their work and working environment

Content

Performativity 3: Ethics will engage the students in relevant contemporary ethical philosophies and debates in the arts: around e.g. relation, use, participation, and presence. The aim is to question and challenge each student's artistic practice from the perspective of slippery issues such as identity, sovereignty, spatial relations, power, language and embodiment. Inside this process, modes of documentation and editing of one's work will be explored and discussed. In *Performativity 3*, the practice of critical reflection will be continually tutored and developed through a public seminar in collaboration, whenever possible, with a partner institution, (i.e. Black Box Teater, Oslo) involving peers and other experts from the field, organized in collaboration between the student group and their advisors, where students process their ongoing Master project research through public dialogue and presentations, critically shaping their reflection through discussion. Their perspectives will be challenged in this seminar through a series of lectures and conversations with staff and specialists in the professional field of from various disciplines and practices both within and outside the arts. The content is aimed at raising questions within the student group about their art practice and its reliance on human and material relations: where individual assumptions, values and practices of power have critical impact across cultural and aesthetic borders, and how their choice of documentation of live works communicate their ideas.

Forms of teaching and learning

A series of lectures and conversations with invited lecturers and guests in the co-curated public seminar. Tutored group meetings where students will engage in critical discussion on the role of the 'live' in their performative methods; how to address ethical questions connected to audience relations, participation, collaboration, sustainability, space, materials, identity, diaspora and questions of sovereignty. A syllabus will be given by the responsible staff member, and the specifics of the course depends on self-study and self-arranged study groups with readings which relate topically to the study areas of the student group. The course will end with the public seminar where each student presents their research questions, challenges and modes of documentation their ongoing Master projects.

Workload

Approx. 300 hours

Coursework requirements - conditions for taking the exam

Oral presentation of documented research in public critical reflection seminar, outlining the debates relevant to questions, problems, or ethical challenges in their own practice, and how defining a perspective on ethical relations has provoked their artistic practice, documentation methods and research direction. An attendance of minimum 80 % is required.

Examination

Verbal examination

Duration: 20-30 minutes individual examination plus plenum discussion.

Assessment of student achievement of course's learning outcomes is accomplished by conclusion of the semester by structured discussion between the student, the student's advisor and one employee lecturer, based on the reflections emerging out of the active participation in critical discussions with peers, and the final oral presentation focusing on the ethical and material consequences of their artistic practice.

Uses verbal feedback. Uses the grade pass / fail.

Examiners

To be announced spring 2018

Conditions for resit/rescheduled exams

To be announced spring 2018

Course evaluation

See the main program plan

Literature

References to current literature, video material, websites, theatre productions and exhibitions, art catalogs, film, music, art and theater criticism in the media and other relevant references are supplied in part by the Program Leader and are partly the responsibility of the student to research independently under tutoring.

Recommended literature:

- Braidotti, R. (2006) *Transpositions*. Cambridge, Malden: Polity Press.
- Glowacka, D. & Boos, S. (eds.) (2002) *Between Ethics and Aesthetics*. Albany: State University of New York.
- Grehan, H. (2009) *Performance, Ethics and Spectatorship in a Global Age*. London and New York: Palgrave Macmillan.
- Kuburovic', B. (2011) *Performance of Wit(h)Nessing: Trauma and Affect in Contemporary Live Art*, PhD Thesis, Roehampton University.
- Løgstrup, K.E. (1997) *The Ethical Demand*. Indiana: University of Notre Dame.
- Ridout, N. (2009) *Theatre & Ethics*. Basingstoke: Palgrave Macmillan.
- Schneider, R. (2011) *Performing Remains, Art and War in Times of Theatrical Reenactment*. New York: Routledge.

