

## Bachelor in Scenography

# Study Plan for Bachelor in Scenography (2022–2025)

### Facts about the program

ECTS Credits:  
**180**

Study duration:  
**3 years**

Teaching language:  
**English**

Campus:  
**Fredrikstad, Norway**

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## Study information

Scenic arts studies

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

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

The artistic profile of the programme

The artistic profile of the programme is based on an understanding of scenography as a narrative-spatial art field inherently including of a variety of disciplines and methodologies. Scenography brings visual, musical, haptic and olfactory elements into a dialogue and weaves them into a whole, primarily as an inner agent triggering and facilitating the interconnection between an art work's diverse components. Scenography as such is not a mean of solidified expression but rather a spatial, sensory active agency, organizing and recontextualizing existing elements and factors. This concept of scenography is based on current substantiations and discourses within an expanded field, as well as historical developments across cultures. The programme invigorates experimentation of scenography within the scenic arts, in museums and exhibitions as well as the public space, in an expanded context.

The programme focus on different forms of interaction between scenography (space) and acting (human beings and their actions) and on creating genuine artistic collaboration between students in both disciplines. The interdisciplinary process is implemented through meetings and collaborations between artists, professionals and students from different cultures and artistic backgrounds. All bachelor's degree students at NTA participate in experimental workshops and devise complex theatre and other spatial art productions with emerging and internationally renowned guest artists. Students are expected to develop a strong awareness of diverse methods and production strategies as they develop their own approach in relation to the various processes they get acquainted with during the three years of study. The Academy trains professional artists who can work collaboratively across disciplines, both

independently and in ensembles: students are expected to develop an original, articulate and analytical attitude to the performing arts in its different forms.

A large part of the education is research based in terms of collaboration with professional artists and experts and/or at professional venues. The programme establishes a basic understanding of the Norwegian Artistic Research field, and binds course components and workshops into NTA's Artistic Research projects portfolio, undertaken and led by NTA's artistic staff. The programme promotes an understanding of artistic research as a field.

## What do you learn?

### Degree/title obtained

Bachelor in Scenography.

### Learning outcomes

The Bachelor Programme in Scenography educates scenographers who can develop and realize independent scenic productions and/or productions staged by directors, choreographers or other performing artists. The understanding of scenography as an expanded field allows them as well as to work within the field of exhibition and art in the public space, collaboration with curators and other professionals.

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

#### Knowledge

The candidate has acquired:

- the basic theoretical backgrounds and the practical use of working tools relevant to the field of scenography (tools)
- knowledge in terms of history and theory of various art fields related to the arts in general and scenography specifically. (history & theory)

- the knowledge to put artistic intentions and critical reflections of his/her own and others' art works into words and to write applications for funding (critical reflection & application writing)
- a deeper theoretical and practical knowledge in distinct performing arts related fields like light design, sound design, composition in space, as well as basic technical understanding of material materials (depth of performing arts components)
- the knowledge about contemporary technology, current technical developments and the respective use of those tools, as well as where to find accordant information (contemporary technology)

## Skills

The candidate has acquired:

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

## General competence

The candidate has acquired:

- the knowledge of working methods of other related art fields and how these can be used to widen one's respective field of study (interdisciplinarity)
- the knowledge to bring theory and practice into balance while continuously reflecting both sides (theory & practice)

- the knowledge of collaborating in small structures with other artists, curators, technicians, etc in a symbiotic process while maintaining respect for all involved parties and being aware of all components of a work of scenography (collaboration & ethics)

## Admission

The admission is by practical auditions.

It is a requirement that the applicant must be 18 years or older in the admission year.

## Structure and content

### The structure and content of the programme

All the courses in the programme are mandatory. The programme has four areas of study featuring:

Skills, Methods, Laboratories and Productions.

Each course consists of a number of topics.

Skills consists of the topics:

- Composition
- Drawing and design in space
- Technical drawing and construction
- Costume design

Methods consists of the topics:

- Art- and Theatre History and Theory,
- Art- and Theatre Analysis,

- Conceptual Development,
- Project Planning

Laboratories consists of the topics:

- Materiality
- Space
- Sound
- Lighting

Productions consists of the topics:

- Independent Productions
- Directed Productions

The organisation and allocation of the courses in the programme, the course components and study periods reflects the structure described above.

Please note the structure of the study below concerning the organisation of courses and credits acquired in terms throughout the programme.

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

## **Teaching, learning methods and forms of assessment**

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

Teaching is normally planned semester by semester. This is based partly on an assessment of the students' progress and needs, partly on which contemporary artist and professional is most relevant in current movements and tendencies and corresponds to the Academy's research portfolio, and partly on an ongoing assessment of the relationship between tradition and contemporaneity in the performing arts.

What is expected of the students in respect to the independent work and professionalism in their studies and collaborations with others, gradually increases every year.

The teaching consists of classroom-based activities, group teaching, individual teaching, supervision, direction, lectures, discussions and debates, individual study and practical tasks. The completion of essays and independent projects which must be undertaken outside of the regular teaching hours will be submitted based on the semester programme (homework).

All teaching is in English.

#### Organisation and learning

Each semester is curated uniquely in response to the professional field, and the specific needs of the student group. The quality of the programme is guaranteed through the academy's maintaining of international networks of external partners, guest artists and artistic research projects which inform the semester planning.

The courses in the programme are divided into course components, which again are divided into study periods. At the start of each semester, each student is given a detailed semester plan outlining his/her targets and a description of the contents of each study period. The semester plans are designed to ensure the study progress and are a contract between the NTA and the student. The semester consists of different study periods of varying lengths. For each study period, the students are expected to prepare themselves and stay updated with relevant literature, images, film, music/sound, websites and other important educational material.

Arrangements are made for students to practice critical reflection and academic writing adapted to their regular studies, mainly in connection with the course component Methods: Art and theatre analysis. Further reference is made to the university college's resource page for academic writing:

<https://www.hiof.no/bibliotek/english/how-to-write-a-paper/>

As theatre and all other relevant contexts of scenography are collective art forms, all classes are compulsory and must be attended. For more details, please see the Study Contract for students at HiØ/NTA.

Course topics, teaching forms and assessment criteria:

#### SKILLS:

##### Composition

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

Form of teaching: courses, essays and laboratories.

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

##### Drawing and design in space

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

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

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

##### Technical drawing

This component focuses on the visualization and realization of spatial concepts and



constructions. Students will be given an introduction to the principles of technical drawing and a basic understanding of statics and the techniques used in constructing and designing elements for a scenographic work. Secondly the students will gain knowledge of practical and effective techniques to use data-assisted construction. Thirdly, the students will acquire knowledge how to acquire, devise and use materials as used within scenography, architecture and performance art. The aim is for students to be able to present and subsequently discuss their designs with technicians, workshops, technical departments and other relevant parties. The students will become aware of the importance of this interface in order to realize a design, which partly or as a whole is executed by other professionals.

Form of teaching: courses and practical tasks.

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

### Costume design

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

Form of teaching: courses and production-based work.

Assessment criteria: based on the produced works

Learning outcome from the course Skills:

Knowledge:

The candidate

- has a strong awareness and knowledge of how space is read and conceived in its components
- has an awareness of movements and events taking place in space and its performative evolution
- knows how to express themselves with spatial means staying in a distinct relationship to existing spatial conditions and performative events, which always start from an understanding of spatial preconditions

- knows a variety of expression tools and their characteristics to communicate scenographic concepts
- knows how to stay updated with artistic and technical developments within the field of scenography and related art fields

#### Skills:

##### The candidate

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

#### General competence:

##### The candidate

- has a clear understanding of the interrelationship between space, spatial components, objects and performing subjects
- can define and communicate scenographic concepts through various means of artistic and technical expressions
- has a distinct awareness of space being defined by various somatically relevant constituents
- is aware of and able to control the interdependence between artistic and rational/technical aspects of a scenographic work

- can focus on the essence of their articulate art work

## METHODS

### History and theory of art and theatre

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

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

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

### Art and theatre analysis

This component provides students with the analytical experience and tools to understand the basis, structure and dramaturgical principles of their own and others' texts and productions and other works of art. The students will learn to describe and analyse the processes and products of the performing arts. The students are expected to see various kinds of realized and fictive productions and exhibitions. The aim for the students is to become acquainted with the use of literature and visual material enabling them as artists to analyse performing arts, architecture and other art fields.

Form of teaching: lectures, essays and discussions.

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

### Conceptual development

In this component the students learn how to create and develop visual material, texts and other production-related material for a scenography. The ability to develop concepts is based on implemented productions and analytical skills, dramaturgy, and systematic and strategic thinking. The aim is learn to create, articulate and communicate concepts.

Form of teaching: courses, lectures, laboratories.

Assessment criteria: based on written/oral reflection, and the ability to see the links between

theory, working methods, composition and an artistic production.

### Project planning

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

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

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

Learning outcome from the course Methods:

### Knowledge

The candidate

- has built up a theoretical vocabulary within historical contexts relevant to contemporary traditions in the performing arts and other art fields relevant for scenography.
- knows various working methods and approaches to devising work collaboratively
- knows how to develop and sharpen their own methods in relation to a specific task
- has experience creating a link between theory and practice

### Skills

The candidate

- can analyse and reflect on their own and others' performative expressions
- can compose original work collaboratively, based on a clear chosen concept and relate it to both the body and space analytically
- can take part in a dialogue about the dynamics between various compositional elements

- can speak/write about their own and others' concepts, processes and finished work

## General competence

### The candidate

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

## LABORATORIES

### Materiality

Materiality represents the main toolbox of the scenographer. The materiality module introduces three tracks to knowledge of materials, relevant for scenographers. The first track addresses materials used within the arts as direct means of operation. The second track covers any kind of materials used within performance arts, i.e. materials which are brought into an immediate (bodily) contact with an artist's performance. The third track is related to architectural material. This part includes technical knowledge about materials' characteristics, behaviour in heat, humidity, etc. as well as political, economic and ethical implications.

The students acquire theoretical knowledge about materials and their practical use, embedded into other course components like the productions. They learn where to find material appropriate for the envisioned use and how to assemble them. The module includes the understanding of the interdependence of a material's specifications with and towards the construction of an assembled whole. In the Laboratory component module the sensory qualities of materials will be examined.

As a part of the materiality module, NTA is expanding its material library. A collection of material samples available to students to substantiate fictive projects or sample projects to realize, is expanded by material samples the students have to research and acquire as part of

the course. The samples are accompanied by physical characteristics of the specific materials and their cultural use.

## Space

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

Form of teaching: practical courses and experiments.

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

## Light

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

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

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

## Sound

Within the component of sound, the students acquire knowledge about analogue and computer-based sound productions and sound as an integrated part of a scenography or a performance work in general. The aim is for students to be able to understand the functions of and possibilities of sound, compose simple sound contexts as an inherent part of a

scenography, and enter into dialogue with professional sound technicians, designers, musicians and composers. Students should be able to use sound/acoustics as an important variable (characteristic) in the way in which a room is experienced.

Form of teaching: courses and practical experiments.

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

Learning outcome from the course Laboratories:

Knowledge

The candidate

- knows the potential of space, objects in the space and how they trigger and define the space, and movements in space
- acquires interdisciplinary working methods related to other art fields
- can conduct research and creative experimentation through interdisciplinary artistic processes
- knows the range of possible artistic media and technology relevant to performance practices and how to engage them understands theoretical and practical elements of spatial composition
- has basic technical knowledge of how a light rig for the theatre is built, how such light equipment shall be treated and how light is manipulated and controlled in a performance
- has basic technical knowledge of how sound equipment for theatre, how such equipment is treated and how sound is transmitted in a performance
- has basic knowledge of video/film production; the recording, light, camera lenses, editing of video/film as a carrier of a set design or an element in a set design
- knows basic characteristics of materials and their behaviour, and has experimented with them in a wide scope of contexts

## Skills

### The candidate

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

## General competence

### The candidate

- is aware how space inherently relates to time
- can undertake an artistic investigation of performative space through contemporary theatre making tools, strategies and materials
- acquires the ability to work conceptually while experimenting with form and new materials
- works proficiently and technically with space and objects in relation to space in an interdisciplinary context
- understands and employ collaborative approaches
- can have a qualified dialogue with professional sound engineers, sound designers, musicians and composers
- has the necessary terminology/vocabulary of advanced equipment at a theoretical level



## PRODUCTIONS

### Directed productions

Directed productions is based on skills, methods and knowledge from all the study areas and provides practice in being a part of larger staged productions. The aim is for scenographers to take part in a creative collaboration with a director, a curator or other professionals involved in an artistic project. The students will be trained in taking responsibility for the scenographer's part of a whole project and in finding a balance between the dialogue with others and the own independent work.

Form of teaching: staging/realization of a project.

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

### Independent productions

This component is based on skills, methods and knowledge from all the areas of the programme and provides practice in working independently with scenography. The aim is for students to be able to formulate a concept and realize a production; productions can be: staged performances, exhibitions, narrative-spatial accentuations in the public space, filmic works, composing site-generic work or producing other kinds of scenographies.

Form of teaching: independent study with supervision.

Assessment criteria: based on presentation

Learning outcome from the course Productions:

### Knowledge

The candidate knows

- the challenges and commitment required in collective performing arts practices
- how all elements of a performative production depend on each other and must be intertwined, and how a consistency in the development process is maintained from the first sketch till the final implementation
- the similarities and differences between various forms of expression within performing arts, exhibitions, installations, architecture etc. and how they interrelate in a mutual

enriching process

- the skills required for live performance and relating to the public, and how to question them

## Skills

The candidate can

- work professionally and take responsibility as a distinct member of an interdisciplinary art project ensemble with diversified roles
- be part of a creative collaboration with a director, a choreographer, a composer, a curator or other involved parties in an art project
- independently formulate a concept and fully realize a production
- take responsibility for any function of a scenographer within a project, and find a sound balance between the creative dialogue with other parties and their own work
- take qualified artistic risks in both the independent and the directed productions

## General competence

The candidate

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

## Study aids

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

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

#### Continuous feedback

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

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

#### Risk of not passing

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

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

Students may be given individual assignments as an opportunity to raise their level of academic development and proficiency sufficiently to a pass grade by the end of the semester. The meeting must be drawn up in writing, signed by the student, the head of programme and the head of study, indicating that the meeting has taken place. If extra individual task has been required, this must also be drawn up in writing with a date for submission (deadline) and signed by the head of programme, the head of study and the student. Such extra work may be a written essay, or presenting work demonstrating that the student possesses adequate skills or knowledge and is progressing.

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

## Assessment

All courses are based on continual assessment.

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

Credits are awarded at the end of each completed semester, and for each individual course.

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

## Re-sits

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

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

The task is defined by the head of programme in cooperation with a tutor who has followed the student for a certain period of time and an external examiner. The external examiner will be appointed by the head of programme. The new exam takes place in the last week of the semester. 14 days are granted to complete the task. The content, the criteria which will be assessed and the time allotted to complete the new exam will be stated on the task itself. The head of programme, the head of study and the student sign a document stating that the new exam has been handed to the student. All areas of study must be passed before a student can continue with the next semester.

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

A student who chooses to leave the course before completing and passing it may be given a transcript of records showing the courses passed and the number of credits gained and which semesters have been completed.

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

## **Research and development work**

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

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.

Practical and 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.

Our R&D/artistic research contributes to and initiates cooperation across the discipline and faculty boundaries into extensive cooperation with regional and other relevant parties.

## **Internationalisation**

The NTA's curriculum engages professional artists and other relevant experts from all parts of the world as teachers. NTA also recruits students internationally.

All teaching is in English. The students have to follow all arranged study activities; there are no separate courses for foreign students. The Academy is pleased to welcome international exchange students from its international network whenever this fits in with the organising of regular academic year programmes.

# Programme evaluation

The teaching is evaluated by students, tutors and the head of programme on a continuous basis throughout the semester, following each study period that exceeds a week.

This study programme is regularly evaluated by the students to ensure and develop the quality of the programme:

- Every year NOKUT (the Norwegian Agency for Quality Assurance in Education) initiates a nationwide survey among all second-year students in every bachelor- and master programme. The results are published at [Studiebarometeret.no](http://Studiebarometeret.no).
- The university college performs evaluation of their study programmes at regular intervals.
- At the end of each fall semester, the students carry out an anonymous written evaluation in the form of a questionnaire survey.

## Reading list

The reading list is last updated December 10th 2020

The courses have no set reading list, but there is a suggested bibliography created by both artistic directors/head of programmes.

Sarah Ahmed, *On Being Included: Racism and Diversity in Institutional Life*, 2012 by Duke University Press

Hannah Arendt *The Human Condition* 1958

Antonin Artaud; *The Theatre and its Double*, 1966

Philip Auslander, *From Acting to Performance* 1997

Gaston Bachelard, *Poetics of Space* 1958

Mikhail Bakhtin, *Towards a Philosophy of the Act* 1921

Henry Bial, *The Performance Studies Reader* 2004

Steve Baker, *The Postmodern Animal* 2000

Sarah Jane Bailes, *Performance Theater and the Poetics of Failure*, 2010

Georges Bataille, *Erotism* 1962

Jean Baudrillard; *Simulacra and Simulation*, 1995

Roland Barthes; *Camera Lucida*, 1980

Maurice Blanchot, *Writing of the Disaster*, 1995  
Augusto Boal; *Theatre of the Oppressed*, 1985  
Anne Bogart, Tina Landau; *The Viewpoints Book*, 2005  
Nicolas Bourriaud; *Relational Aesthetics*, Les presses du reel 2002  
Bertolt Brecht; *Brecht on Theatre*, 1964  
Peter Brook; *The Empty Space*, 1996 Bürger  
Peter Om avantgarden, *Cappelens populære skrifter* (1998)  
Chaudhuri, Una, ed. *Animals and Performance*, TDR, Spring 2007  
John Cage; *Silence: Lectures and Writings*, 1961  
Roger Callois, *Edge of Surrealism* 2003  
Elias Canetti; *Crowds and Power*, 1984  
Marvin Carlson; *Performance, a critical introduction*, 1996  
Marquis De Sade, *Philosophy in the Bedroom* Vine deLoria, *Playing Indian* 1999  
Jacques Derrida, *Archive Fever* 1995  
Mary Douglas, *Purity and Danger* 1966  
Dufourmantelle, Anne. *Blind Date: Sex and Philosophy* 2010  
Frantz Fanon, *Black Skin, White Masks*, 1952  
Hal Foster, *Vision and Visuality* 1988  
Shoshana Felman, *Scandal of the Speaking Body* 2002  
Rune Gade & Anne Jerslev; *Performative Realism*, 2005  
Jean Genet *Un Chant D'Ámour* 1951  
Jose Gil, *Metamorphoses of the Body, Theory out of bounds*, 1999  
Guillermo Gomez-Pena, *Dangerous Border Crossers* 2000  
Jerzy Grotowski; *Towards a Poor Theatre*, 1968  
Elizabeth Grosz, *Space, Time and Perversion* 1995  
Hartman, Saidiya. *Scenes of Subjection* 1997  
Adrian Heathfield (ed.); *LIVE art and performance*, 2004  
David Hollier, *Against Architecture* 1998  
Richard Hornby; *The End of Acting*, 1995  
Douglas Kahn, *Noise Water Meat: a history of sound in the arts*, 1999  
Tadeuz Kantor, *A Journey Through Other Spaces*, 1993  
Allan Kaprow; *Essays on the Blurring of Art and Life*, 2003  
Branko Kolarevic, *Performative Architecture*, 2005  
Krasner and Saltz, eds. *Staging Philosophy* 2006  
Miwon Kwon, *One Place After Another: Site-Specific Art and Locational Identity*, 2002  
La Pocha Nostra, Gomez-Pena, Guillermo – Garcia-Lopez, Saul – Martinez-Cruz, Paloma, A

Handbook for the Rebel Artist in a Post-Democratic Society, 2002 by Routledge  
Hans Thies Lehmann; Postdramatic Theatre, 2006  
Andre Lepecki, Exhausting Dance, 2007  
Gay McAuley, Space in Performance, 1999  
Karmen MacKendrick, Counterpleasures 1999  
Jean-Luc Marion, The Erotic Phenomenon, 2009  
Carol Martin, Dramaturgy of the Real, 2011  
Maurice Merleau-Ponty, Phenomenology of Perception, 1962  
M. Merleau-Ponty The Visible and the Invisible 1968  
Jose Munoz, Disidentifications: Queers of Color and the Performance of Politics, 1999  
Jean-Luc Nancy, Listening 2007  
Jean-Luc Nancy, Experience of Freedom 1993  
Yoshi Oida: An Actor Adrift, 1992  
Peggy Phelan & Jill Lane (ed.); The Ends of Performance, 1998  
Mariellen Sandford Happenings and Other Acts 1995  
Eve Kosofsky Sedgwick, Touching Feeling: Affect, Pedagogy, Performativity 2002  
Henry M. Sayre; The Object of Performance, 1989  
Rebecca Schneider, Explicit Body in Performance, 1997  
Richard Schechner, Performance Studies, 2003  
Jack Smith Flaming Creatures 1963  
Susan Stewart, On Longing 1993  
Michael Taussig, Defacement 1999  
Reena Tiwari, Space-Body-Ritual: Performativity in the City, 2010  
Diana Taylor, The Archive and the Repertoire, 2003  
Andrey Tarkovsky, Sculpting in Time, 1989  
Karl Toepfer Theater, Aristocracy and Pornocracy: the orgy calculus 2001  
Salome Vogelín, Listening to Noise and Silence: Towards a Philosophy of Sound Art, 2010  
Stephen Wangh, Acrobat of the Heart 2000  
Zarilli, Phillip, Acting (Re)Considered, 2002  
Zeami, On the Art of No Drama, 1984

#### Reading list additions

Steve Baker, Postmodern Animal  
Stephen Wangh, Acrobat of the Heart  
Erving Goffman, Presentation of self in everyday life  
Phillip Zarilli, Acting (Re)Considered



Guillermo Gomez-Pena, Exercises for Rebel Artists: radical performance pedagogy, 2011  
Voegelin, Salome, Listening to Noise and Silence: Towards a Philosophy of Sound Art  
Douglas Kahn, Noise Water Meat: History of Sound in the Arts, 1999  
Frantz Fanon, Black Skin, White Masks  
Jean-Luc Nancy, Listening  
Mikhail Bakhtin, Towards a Philosophy of the Act  
Matthew Goulish, 39 Microlectures  
Henry Bial, Performance Studies Reader  
Alice Rayner, To Act, To Do, To Perform  
Elizabeth Grosz, Space, Time and Perversion  
Jose Gil, Metamorphoses of the Body, Theory out of bounds  
Gaston Bachelard, Poetics of Space

Each semester certain readings will be required according to the teaching.

The courses of SKILLS and LABORATORIES are based on practical experience and experimental learning.

The courses of METHODS are more theoretical and assessed based on active participation and reflection.

The courses of PRODUCTIONS bring theory and practice into a unity.

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

## **Studies abroad**

Students at NTA are encouraged to take part of their training abroad. Through its international network, the Academy seeks to organise exchanges for interested students by tailoring opportunities abroad to meet individual needs.

NTA maintains a large international network through partner institutions, collaborating education institution and teachers network.

Through the Nordic / Baltic network of theatre education institutions (NORTEAS), the students at the academy have the opportunity to exchange to or participate in specially composed workshops at different institutions.

In addition, NTA has bilateral agreements with a number of international education and producing institutions that regularly are updated and revised.

## **Work and future studies**

### Further education

The programme qualifies for the Master in Scenography and the Master in Performance programmes at NTA.

The programme also qualifies for further national and international education at second degree in a broad field of arts and performing arts.

### Career opportunities

The programme qualifies for professional practice as an scenographer in an extended understanding of scenographer, nationally and internationally, both within theatre institutions implementing complex productions, and within a wide range of theatre/performing arts of more experimental and interdisciplinary nature.

Candidates as professional scenographer can conceptualize, develop and realize their own work as well as collaborate in institutions on a variety of theatre productions with specialized artistic teams.

Candidates can develop, plan and realize scenographies for exhibitions and other art works in the public space.

## **The study plan is approved and revised**

### **The study plan is approved**

Artistic director Scenography, professor Serge von Arx and Head of administration Anne Berit Løland, 28 May 2021

# The study plan applies to

2022-2025

## Programme Coordinator

Norwegian Theatre Academy.

Artistic Director Scenography, Professor Serge von Arx Programme coordinator Jakob Oredsson

## Study model

### Autumn 2022

#### Core courses

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

### Spring 2023

#### Core courses

ASC11509 Methods 1.2	5 stp
ASC11609 Skills 1.2	10 stp
ASC11716	

Laboratories 1.2	10 stp
ASC11816 Productions 1.2	5 stp

## Autumn 2023

### Core courses

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

## Spring 2024

### Core courses

ASC21509 Methods 2.2	5 stp
ASC21609 Skills 2.2	5 stp
ASC21709 Laboratories 2.2	10 stp
ASC21809	

Productions 2.2

10 stp

## Autumn 2024

### Core courses

ASC31109

Methods 3.1

5 stp

ASC31209

Skills 3.1

5 stp

ASC31309

Laboratories 3.1

5 stp

ASC31409

Productions 3.1

15 stp

## Spring 2025

### Core courses

ASC31509

Methods 3.2

5 stp

ASC31709

Laboratories 3.2

5 stp

ASC31809

Productions 3.2

20 stp

# **Emner som ikke er tatt med**

## **Emnesiden finne ikke**

– ASC21809 2024v

# ASC11109 Methods 1.1 (Autumn 2022)

## Facts about the course

ECTS Credits:

**5**

Responsible department:

**Norwegian Theatre Academy**

Course Leader:

**Serge von Arx**

Teaching language:

**English**

Duration:

**½ year**

## Table of contents

- [The course is connected to the following study programs](#)
- [Lecture Semester](#)
- [Content](#)

## The course is connected to the following study programs

Mandatory course in the Bachelor's Programme in Scenography.

## Lecture Semester

1st semester (autumn).

# Content

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

Last updated from FS (Common Student System) June 28, 2024 2:34:38 AM



# ASC11209 Skills 1.1 (Autumn 2022)

## Facts about the course

ECTS Credits:

**10**

Responsible department:

**Norwegian Theatre Academy**

Course Leader:

**Serge von Arx**

Teaching language:

**English**

Duration:

**½ year**

## Table of contents

- [The course is connected to the following study programs](#)
- [Lecture Semester](#)
- [Content](#)

## The course is connected to the following study programs

Mandatory course in the Bachelor's Programme in Scenography.

## Lecture Semester

1st semester (autumn).

# Content

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

Last updated from FS (Common Student System) June 28, 2024 2:34:38 AM

# ASC11309 Laboratories 1.1 (Autumn 2022)

## Facts about the course

ECTS Credits:

**15**

Responsible department:

**Norwegian Theatre Academy**

Course Leader:

**Serge von Arx**

Teaching language:

**English**

Duration:

**½ year**

## Table of contents

- [The course is connected to the following study programs](#)
- [Lecture Semester](#)
- [Content](#)

## The course is connected to the following study programs

Mandatory course in the Bachelor's Programme in Scenography.

## Lecture Semester

1st semester (autumn).

# Content

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

Last updated from FS (Common Student System) June 28, 2024 2:34:38 AM

# ASC11509 Methods 1.2 (Spring 2023)

## Facts about the course

ECTS Credits:

**5**

Responsible department:

**Norwegian Theatre Academy**

Course Leader:

**Serge von Arx**

Teaching language:

**English**

Duration:

**½ year**

## Table of contents

- [The course is connected to the following study programs](#)
- [Absolute requirements](#)
- [Lecture Semester](#)
- [Content](#)

## The course is connected to the following study programs

Mandatory course in the Bachelor's Programme in Scenography.

## Absolute requirements

Passed all exams in 1st semester.

# Lecture Semester

2nd semester (spring).

## Content

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

Last updated from FS (Common Student System) June 29, 2024 1:15:51 AM

# ASC11609 Skills 1.2 (Spring 2023)

## Facts about the course

ECTS Credits:  
**10**

Responsible department:  
**Norwegian Theatre Academy**

Course Leader:  
**Serge von Arx**

Teaching language:  
**English**

Duration:  
**½ year**

## Table of contents

- [The course is connected to the following study programs](#)
- [Absolute requirements](#)
- [Lecture Semester](#)
- [Content](#)

## The course is connected to the following study programs

Mandatory course in the Bachelor's Programme in Scenography.

## Absolute requirements

Passed all exams in 1st semester.

# Lecture Semester

2nd semester (spring).

## Content

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

Last updated from FS (Common Student System) June 29, 2024 1:15:51 AM



# ASC11716 Laboratories 1.2 (Spring 2023)

## Facts about the course

ECTS Credits:  
**10**

Responsible department:  
**Norwegian Theatre Academy**

Course Leader:  
**Serge von Arx**

Teaching language:  
**English**

Duration:  
**½ year**

## Table of contents

- [The course is connected to the following study programs](#)
- [Absolute requirements](#)
- [Lecture Semester](#)
- [Content](#)

## The course is connected to the following study programs

Mandatory course in the Bachelor's Programme in Scenography.

## Absolute requirements

Passed all exams in 1st semester.

# Lecture Semester

2nd semester (spring).

## Content

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

Last updated from FS (Common Student System) June 29, 2024 1:15:51 AM

# ASC11816 Productions 1.2 (Spring 2023)

## Facts about the course

ECTS Credits:

**5**

Responsible department:

**Norwegian Theatre Academy**

Course Leader:

**Serge von Arx**

Teaching language:

**English**

Duration:

**½ year**

## Table of contents

- [The course is connected to the following study programs](#)
- [Absolute requirements](#)
- [Lecture Semester](#)
- [Content](#)

## The course is connected to the following study programs

Mandatory course in the Bachelor's Programme in Scenography.

## Absolute requirements

Passed all exams in 1st semester.

# Lecture Semester

2nd semester (spring).

## Content

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

Last updated from FS (Common Student System) June 29, 2024 1:15:51 AM

# ASC21109 Methods 2.1 (Autumn 2023)

## Facts about the course

ECTS Credits:

**5**

Responsible department:

**Norwegian Theatre Academy**

Course Leader:

**Serge von Arx**

Teaching language:

**English**

Duration:

**½ year**

## Table of contents

- [The course is connected to the following study programs](#)
- [Absolute requirements](#)
- [Lecture Semester](#)
- [Content](#)

## The course is connected to the following study programs

Mandatory course in the Bachelor's Programme in Scenography.

## Absolute requirements

Passed all exams in 2nd semester.

# Lecture Semester

3rd semester (autumn).

## Content

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

Last updated from FS (Common Student System) June 29, 2024 1:15:49 AM

# ASC21209 Skills 2.1 (Autumn 2023)

## Facts about the course

ECTS Credits:  
**10**

Responsible department:  
**Norwegian Theatre Academy**

Course Leader:  
**Serge von Arx**

Teaching language:  
**English**

Duration:  
**½ year**

## Table of contents

- [The course is connected to the following study programs](#)
- [Absolute requirements](#)
- [Lecture Semester](#)
- [Content](#)

## The course is connected to the following study programs

Mandatory course in the Bachelor's Programme in Scenography.

## Absolute requirements

Passed all exams in 2nd semester.

# Lecture Semester

3rd semester (autumn).

## Content

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

Last updated from FS (Common Student System) June 29, 2024 1:15:49 AM



# ASC21309 Laboratories 2.1 (Autumn 2023)

## Facts about the course

ECTS Credits:  
**10**

Responsible department:  
**Norwegian Theatre Academy**

Course Leader:  
**Serge von Arx**

Teaching language:  
**English**

Duration:  
**½ year**

## Table of contents

- [The course is connected to the following study programs](#)
- [Absolute requirements](#)
- [Lecture Semester](#)
- [Content](#)

## The course is connected to the following study programs

Mandatory course in the Bachelor's Programme in Scenography.

## Absolute requirements

Passed all exams in 2nd semester.

# Lecture Semester

3rd semester (autumn).

## Content

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

Last updated from FS (Common Student System) June 29, 2024 1:15:49 AM

# ASC21409 Productions 2.1 (Autumn 2023)

## Facts about the course

ECTS Credits:

**5**

Responsible department:

**Norwegian Theatre Academy**

Course Leader:

**Serge von Arx**

Teaching language:

**English**

Duration:

**½ year**

## Table of contents

- [The course is connected to the following study programs](#)
- [Absolute requirements](#)
- [Lecture Semester](#)
- [Content](#)

## The course is connected to the following study programs

Mandatory course in the Bachelor's Programme in Scenography.

## Absolute requirements

Passed all exams in 2nd semester.

# Lecture Semester

3rd semester (autumn).

## Content

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

Last updated from FS (Common Student System) June 29, 2024 1:15:50 AM

# ASC21509 Methods 2.2 (Spring 2024)

## Facts about the course

ECTS Credits:

**5**

Responsible department:

**Norwegian Theatre Academy**

Course Leader:

**Serge von Arx**

Teaching language:

**English**

Duration:

**½ year**

## Table of contents

- [The course is connected to the following study programs](#)
- [Absolute requirements](#)
- [Lecture Semester](#)
- [Content](#)

## The course is connected to the following study programs

Mandatory course in the Bachelor's Programme in Scenography.

## Absolute requirements

Passed all exams in 3rd semester.

# Lecture Semester

4th semester (spring).

## Content

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

Last updated from FS (Common Student System) June 29, 2024 1:15:54 AM

# ASC21609 Skills 2.2 (Spring 2024)

## Facts about the course

ECTS Credits:

**5**

Responsible department:

**Norwegian Theatre Academy**

Course Leader:

**Serge von Arx**

Teaching language:

**English**

Duration:

**½ year**

## Table of contents

- [The course is connected to the following study programs](#)
- [Absolute requirements](#)
- [Lecture Semester](#)
- [Content](#)

## The course is connected to the following study programs

Mandatory course in the Bachelor's Programme in Scenography.

## Absolute requirements

Passed all exams in 3rd semester.

# Lecture Semester

4th semester (spring).

## Content

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

Last updated from FS (Common Student System) June 29, 2024 1:15:55 AM



# ASC21709 Laboratories 2.2 (Spring 2024)

## Facts about the course

ECTS Credits:  
**10**

Responsible department:  
**Norwegian Theatre Academy**

Course Leader:  
**Serge von Arx**

Teaching language:  
**English**

Duration:  
**½ year**

## Table of contents

- [The course is connected to the following study programs](#)
- [Absolute requirements](#)
- [Lecture Semester](#)
- [Content](#)

## The course is connected to the following study programs

Mandatory course in the Bachelor's Programme in Scenography.

## Absolute requirements

Passed all exams in 3rd semester.

# Lecture Semester

4th semester (spring).

## Content

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

Last updated from FS (Common Student System) June 29, 2024 1:15:55 AM

# ASC31109 Methods 3.1 (Autumn 2024)

## Facts about the course

ECTS Credits:

**5**

Responsible department:

**Norwegian Theatre Academy**

Course Leader:

**Serge von Arx**

Teaching language:

**English**

Duration:

**½ year**

## Table of contents

- [The course is connected to the following study programs](#)
- [Absolute requirements](#)
- [Lecture Semester](#)
- [Content](#)

## The course is connected to the following study programs

Mandatory course in the Bachelor's Programme in Scenography.

## Absolute requirements

Passed all exams in 4th semester.

# Lecture Semester

5th semester (autumn).

## Content

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

Last updated from FS (Common Student System) June 29, 2024 1:15:53 AM

# ASC31209 Skills 3.1 (Autumn 2024)

## Facts about the course

ECTS Credits:

**5**

Responsible department:

**Norwegian Theatre Academy**

Course Leader:

**Serge von Arx**

Teaching language:

**English**

Duration:

**½ year**

## Table of contents

- [The course is connected to the following study programs](#)
- [Absolute requirements](#)
- [Lecture Semester](#)
- [Content](#)

## The course is connected to the following study programs

Mandatory course in the Bachelor's Programme in Scenography.

## Absolute requirements

Passed all exams in 4th semester.

# Lecture Semester

5th semester (autumn).

## Content

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

Last updated from FS (Common Student System) June 29, 2024 1:15:53 AM

# ASC31309 Laboratories 3.1 (Autumn 2024)

## Facts about the course

ECTS Credits:

**5**

Responsible department:

**Norwegian Theatre Academy**

Course Leader:

**Serge von Arx**

Teaching language:

**English**

Duration:

**½ year**

## Table of contents

- [The course is connected to the following study programs](#)
- [Absolute requirements](#)
- [Lecture Semester](#)
- [Content](#)

## The course is connected to the following study programs

Mandatory course in the Bachelor's Programme in Scenography.

## Absolute requirements

Passed all exams in 4th semester.

# Lecture Semester

5th semester (autumn).

## Content

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

Last updated from FS (Common Student System) June 29, 2024 1:15:53 AM



# ASC31409 Productions 3.1 (Autumn 2024)

## Facts about the course

ECTS Credits:  
**15**

Responsible department:  
**Norwegian Theatre Academy**

Course Leader:  
**Serge von Arx**

Teaching language:  
**English**

Duration:  
**½ year**

## Table of contents

- [The course is connected to the following study programs](#)
- [Absolute requirements](#)
- [Lecture Semester](#)
- [Content](#)

## The course is connected to the following study programs

Mandatory course in the Bachelor's Programme in Scenography.

## Absolute requirements

Passed all exams in 4th semester.

# Lecture Semester

5th semester (autumn).

## Content

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

Last updated from FS (Common Student System) June 29, 2024 1:15:53 AM

# ASC31509 Methods 3.2 (Spring 2025)

## Facts about the course

ECTS Credits:

**5**

Responsible department:

**Norwegian Theatre Academy**

Course Leader:

**Serge von Arx**

Teaching language:

**English**

Duration:

**½ year**

## Table of contents

- [The course is connected to the following study programs](#)
- [Absolute requirements](#)
- [Lecture Semester](#)
- [Content](#)

## The course is connected to the following study programs

Mandatory course in the Bachelor's Programme in Scenography.

## Absolute requirements

Passed all exams in 5th semester.

# Lecture Semester

6th semester (spring).

## Content

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

Last updated from FS (Common Student System) June 29, 2024 1:15:56 AM

# ASC31709 Laboratories 3.2 (Spring 2025)

## Facts about the course

ECTS Credits:

**5**

Responsible department:

**Norwegian Theatre Academy**

Course Leader:

**Serge von Arx**

Teaching language:

**English**

Duration:

**½ year**

## Table of contents

- [The course is connected to the following study programs](#)
- [Absolute requirements](#)
- [Lecture Semester](#)
- [Content](#)

## The course is connected to the following study programs

Mandatory course in the Bachelor's Programme in Scenography.

## Absolute requirements

Passed all exams in 5th semester.

# Lecture Semester

6th semester (spring).

## Content

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

Last updated from FS (Common Student System) June 29, 2024 1:15:57 AM

# ASC31809 Productions 3.2 (Spring 2025)

## Facts about the course

ECTS Credits:  
**20**

Responsible department:  
**Norwegian Theatre Academy**

Course Leader:  
**Serge von Arx**

Teaching language:  
**English**

Duration:  
**½ year**

## Table of contents

- [The course is connected to the following study programs](#)
- [Absolute requirements](#)
- [Lecture Semester](#)
- [Content](#)

## The course is connected to the following study programs

Mandatory course in the Bachelor's Programme in Scenography.

## Absolute requirements

Passed all exams in 5th semester.

# Lecture Semester

6th semester (spring).

## Content

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

Last updated from FS (Common Student System) June 29, 2024 1:15:57 AM