

Master in Performance (120 ECTS)

# Study Plan for Master in Performance (120 ECTS) (2022–2024)

## Facts about the program

ECTS Credits:  
**120**

Study duration:  
**2 years**

Teaching language:  
**English**

Campus:  
**Fredrikstad**

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## Study information

This programme researches what performance is, means and can do progressively. The focus is on composition across disciplines, ethical relations and new dramaturgies in practice and

theory.

The programme recruits students who are interested in questioning and challenging their artistic practice as performance. Due to the curiosity and interest in the expanded field of arts on which the MA Performance is established the programme will recruit applicants from a wide range of practices, including but not limited to the fields of visual art, choreography, music, composition, directing, acting, theatre, performance art, street performance and dance.

It is conducted in dialogue with the artistic research platform at Østfold University College (HIOF) which includes collaborative BA programmes in Acting and Scenography, masters in Scenography and artistic research PhD fellows. It aims at enhancing the development of the methods, theory, terminology and values emerging from contested perspectives on performance while enriching the field with a critical deepening of artists' research methods and engagement with their context. The term performance in this programme is used in relation to the expanded field of performative practices which have emerged in the past century and are not identified by a single specific arts canon or training discipline, but rather by ever-evolving critical and curious relationships to live performances as compositions of body and space, across disciplines. When the term performance appears in this programme description, it refers to the principles described above.

The programme is aimed at challenging students with practical and theoretical discourses on ethics, new dramaturgies and diverse artistic territories. It is a practice based degree programme where materiality, artistic collaboration and relations in space are researched and questioned. The goal is to strengthen the contemporary live performance field, not just aesthetically but ethically - with theoretical reflections and advanced dialogues on compositional modes and their relation to society. By questioning what performance is and can be in the future the study environment supports continued artistic development for students interested in critically composing live encounters with audiences. Many of the ground principles to be developed and questioned within the programme include: composing with diverse dramaturgical methods and models, collaborative relations across disciplines, ethical consciousness of audiences, materials and relations in public space, and artistic expression developed alongside critical questions toward the tempo, role and scale of production in contemporary live art processes.

## **What do you learn?**

# Degree/title obtained

Master of Fine Art in Performance

## Learning outcomes

After completing the master program, students will have developed a repertoire of knowledge, skills and competence on an advanced level in the wider field of performance. They will have accumulated knowledge based on insight, understanding of and expertise in the theory and practices of the expanded field of performance connected to their own artistic practice. The student will be able to independently research and apply specialized dramaturgical skills, develop unique methodologies, and ethical reflections relevant to the execution of complex projects. The student will have developed general expertise in concept development, critical reflection and ethical questioning informing collaborative processes, choice of performing spaces and implementation of artistic work as an independent artist. They will be able to lead and manage projects according to their artistic goals. The graduates will be able to contextualize, present and critically discuss their work within a public forum in a cross disciplinary environment, and apply for funding / market their work in the professional field. The student will also be able to work on artistic research in the live arts field in relation to the academic and institutional sector.

### Knowledge

The candidate:

- has advanced theoretical knowledge related to the discourse of the expanded performance field, its connections to the history of the international Avant Garde through the 20th century, and its relation to their own practice.
- has specialized knowledge of international movements in performance theory and critical working methods in composition and dramaturgy
- can apply practical knowledge in research and development of new dramaturgical and collaborative methods, in relation to exploring artistic forms
- can critically analyze contemporary ethical and methodological questions raised through their own and others' material and relational work in the field of performance, and their

implications for audience reception in the fields of performance making.

- can contextualize their primary training in relation to / as performance, and expand and develop methods in confrontation and collaboration with artists from other artistic disciplines.
- understands the structure, methods and process for applying for arts funding within Norway and how it connects with the professional field and artistic entrepreneurship

## Skills

The candidate:

- can initiate compositional and dramaturgical experimentation in a laboratory setting related to space, materials and audiences, and follow it through to a quality result over a longer period of research.
- is able to access and analyze various existing performance theories, reflect on the relationship between working methodologies and performance aesthetics and utilize those in relation to their artistic practice.
- can stretch and question their own artistic territory consciously and with ethical awareness across disciplines, materials, vocabulary and modes of expression.
- can present and communicate complex performance concepts through precise verbal and practically based communication to artistic collaborators across the art fields, and contextualize their art work critically in written and other documented formats in public discursive fora.
- can complete a limited artistic research project with an independent artistic vision, under supervision, which is precise in relation to scope of research, form, and methodology related to existing norms of research ethics.
- can constructively describe, contextualize and market their own artistic production in dialogue with/relation to the professional field

## General competence

The candidate:

- can analyze and identify ethical challenges in relation to the research process and can cooperate with others involved in the work, maintaining dialogue.
- can apply unique and found research methods and take responsibility for the development of collective and individual performance works.
- can creatively plan, budget, manage and lead performance projects and conduct their own critical debate around the impact and resonance of their work in the public sphere as artistic innovators and ethical entrepreneurs
- engages in critical application of relevant literature, library services, visual and film material and online tools for gathering relevant source material, and can analyze and apply these to develop a coherent approach to performance practices and formulate research questions and laboratory processes.
- can convey concept, ethical awareness, cooperation, organization, facilitation and implementation within the changing artistic field as performance creators.
- can contribute to innovation and innovative artistic processes in conceptualization, composition, dramaturgy and contextualization of work, and thus contribute to the development and renewal of the Norwegian and international art movements.

## Admission

A bachelor's degree or an equivalent education of at least 180 ECTS credits.

Due to the curiosity and interest in the expanded field of arts on which the MA Performance is established, we are interested in applicants coming from a wide range of practices including, but not limited to, the fields of visual art, choreography, music, composition, directing, acting, performance art, street performance, art for social change, movement and dance.

In special circumstances, applicants without a relevant bachelor's degree may also apply for admission if they can document other relevant education and/or practice/work competence of a scope and level that may also qualify them to admission to the programme.

The application is to be delivered in English language and must contain:

1. Written reflection on the applicant's current artistic practice, its current context and relation to audiences (1-2 pages in A4 format).
2. A motivation letter describing why the applicant wishes to pursue a MA in Performance, and what this programme would mean for their artistic development. Applicants should outline an area of artistic investigation emerging from their current practice including questions they would like to explore during their studies and its importance or relevance for the field (1-2 pages in A4 format).
3. Documentation of artistic work (portfolio) focusing on the last 5 years (Max 15 pages in A4 format).
4. Curriculum Vitae.

Admission is based on formal education and entrance test.

## **Structure and content**

### **The structure and content of the programme**

The programme has three main fields of study, with the following mandatory courses:

#### Performativity

- Performativity 1: Context (10 ECTS), 1st semester
- Performativity 2: Audience (10 ECTS), 2nd semester
- Performativity 3: Ethics (10 ECTS), 4th semester

#### Composition

- Composition 1: Dramaturgy (10 ECTS), 1st semester

- Composition 2: Materiality (10 ECTS), 3rd semester

## Open Space

- Open Space 1: Territory (10 ECTS), 1st semester
- Open Space 2: Movement (20 ECTS), 2nd semester

In the 4th semester the students will do their Master Project of 40 ECTS.

All courses at Norwegian Theatre Academy are mandatory. All courses in one semester must be passed before a student can continue to the next semester of his or her studies. To pass the exams minimum 80 % attendance is required.

Each area of study is impacted by and woven into the other, both practically and theoretically. The entire programme places an emphasis on independent student lead research with tutors and artist lead workshops and interventions. There will be individual and common workshops, laboratories and seminar work through the various courses and their individual topics, with deadlines in the 1st year defining the questions, spaces and formats for the Master Project.

Student exchange will mainly take place during the 2nd or 3rd semester and especially under the course Open Space, designed for self-study and challenging familiar artistic territories exploring new grounds through moving into unfamiliar contexts. However, exchange could happen in other courses if relevant for the student and approved by the programme leader during the 2nd or 3rd semester.

The courses are described in the course descriptions below.

## Teaching, learning methods and forms of assessment

The working methods in the master's programme are comprised of lectures, seminars, workshops, productions, group and individual supervision and are based on access to technical, theoretical and artistic expertise.

The study activities will fill 1680 hours during the first two semesters and 1800 hours during the final two semesters.

Activities connected with self-studies/individual work and preparations for exams/evaluations have an estimated workload of 1080 hours during the first two semesters and 1500 hours during the final two semesters, including 1300 hours for the master project.

Students will have 300 of tuition each of the first two semesters, and 150 hours each of the last two semesters. Part of this will be tutoring, part will be lecturing. The percentage of lecture vs. tutoring in the study units varies in relation to the learning outcomes, where, for example, in the Performativity and Composition units there is a necessity for leading the student through topics and methods in lecture and workshop formats, and in Open Space and Master Project, independent learning and research is facilitated through tutoring at various points in the development process, although there will be collective meetings therein with guest lectures on methodology or project planning workshops. Lectures are understood as teaching moments which bring new knowledge to students through introduction to concepts, theories, histories, literature, methods and practices the teachers are expert in. Tutoring is understood as teaching which deepens students understanding of their own projects through reflection, critique, questioning, guidance towards materials and territories which can open up or unfold new processes in their independent research.

All courses will involve a unique breakdown of lecturing and tutoring. The proportions will vary primarily based on the nature of the subjects: Performativity, Composition, Open Space and Master Project - which have theory and method, laboratory and production elements in varying degrees. It will therefore not be reasonable to determine specific interests prior to the start of the study. An estimate for a standard may mean an average distribution of approximately 75 % lecturing and 25 % tutoring at the start of the program, but such a distribution key will change through the progress of the study towards less lecturing and more tutoring, especially in the Open Space and Master Project units, which have laboratory approaches to independent work and production development, where one could project an inverse proportion of 25 % lecturing and 75 % tutoring in describing the teaching approach.

Theory and practice are two interdependent modes of working and learning in all courses. With the emphasis on, for example, dramaturgy, ethics and materiality in the MA Performance, practice and theory are inextricably linked. The implications of working methods which emerge from theoretical questions and ethical reflections are concrete and impact the compositional work directly, as the critical reflection process similarly develops new knowledge and material from the duration and aftermath of a process. Therefore, the academic skills of mapping and processing new theoretical references and concepts are not only parallel to the compositional



and project planning work, but inform methods, vocabulary in the workspace and hierarchies of materials. Knowledge is therefore understood and experienced as both theoretical and practical interdependently. Similarly, new theoretical speaking/writing emerging out of process is not just academic but deeply personal and self-reflective informing the means through which projects are described and implemented in the public - and from which future artistic concepts emerge.

There are possibilities for exchange and study trips, participation in artistic research projects and independent studies that conclude with the artistic Master Project and critical reflection. The tuition will be adapted to progress in the program, the composition of the group and the students' specialization needs. Students are expected to put in a great deal of independent effort. Active participation and involvement are required, as well as artistic-practical and theoretical-reflective submissions that are described in more detail in the descriptions of the individual courses.

The teaching language is English, but there may be exceptions, for example in connection with collaboration with external institutions on individual basis.

### Advisor

Each individual student will be assigned an advisor in the staff who will follow the student throughout the program. The advisor is the student's main academic and institutional contact, and he/she is responsible for assessing the student's progress from semester to semester in dialogue with the student, the academic staff and the Norwegian Theatre Academy. This advisor will meet with the student individually at least twice a term outside of regular teaching, and is available to consult with the student on their relation with the group and the institution. The advisor will help the student choose a tutor for the Master Project based on the nature of the research, whether this tutor is from within the staff of HIOF or a qualified professional from the field.

### Coursework requirements

Each individual course entails coursework requirements. They are described in more detail in the course descriptions. Throughout the study students are required to develop a Scrapbook archive documenting and reflecting the research they have undergone and how it has developed their research projects both theoretically and practically. This Scrapbook is due

before MA Phase 2 is presented. The student group is required to arrange one internal seminar during the course Performativity 2 in the second semester. Additionally, the student group will co-curate a public seminar with their tutors in Performativity 3 course where they reflect on their Master Project in process. During the seminars, students are required to orally and critically present their research questions and artistic practice and how it develops during the course of the program. The second seminar represents a mid-way point of the Master Project where each individual student is required to present his/her research results through critical reflection, contextualization, and documentation of practical work.

### Teaching materials

The students will work with analog and relevant digital tools. The students must pay for teaching materials themselves. In addition to photocopies, textbooks etc., performances, art exhibitions and concerts are defined as teaching materials in the master's program. This means that students must pay for mandatory performances, art exhibitions and concerts, and travels in connection with these events. HIOF may demand that students have their own personal computer.

### Assessment

Course assessment: At the end of the semester, the students' individual effort, academic progress and results in each individual course seen in relation to the defined learning outcome for the course are assessed in an overall discussion between the student, the student's advisor and a lecturer who is a member of staff. For further information, see the course descriptions.

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

The grades Pass and Fail are used for course assessments.

Students are only allowed to sit an exam twice (the ordinary exam and one re-sit), cf. Forskrift om eksamen, studierett og grader ved Høgskolen i Østfold (Regulations for examinations and admission to programmes), section 2, 6 and 8.

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

New exam / Re-sit

In the event that the grade Fail is awarded for an exam in one or more courses, only one re-sit is permitted. A new course assessment (re-sit assessment) will take place in the last week of the semester.

## **Research and development work**

Artistic research and Development:

The programme is based on and invested in artistic research (KU). Professional employees carry on artistic research and dissemination of their artistic development. Students are invited to participate with academic staff and guest artists in professional artistic research projects within and outside the institution. The diversity of the artistic and theoretical research of the employees is one of the main sources of the education at all levels, where BA, Master students, PhD students, guest artists, curators, producers and theorists participate. This is a prerequisite and also the basis for progress and achievement of learning outcomes in this program. Artistic research of the academic staff takes place both inside and outside institution on a high national and international level. Students' active participation and contributions may take various forms such as practical and theoretical contributions, and to lesser or greater extent, within artistic productions and publications.

## **Internationalisation**

The Norwegian Theatre Academy consists of an international faculty in fixed-term positions with appointments based on artistic expertise and experience in the international art scene, artistic research and teaching. The teaching language is English and the student body for all the degree programmes is highly diverse.

## **Programme evaluation**

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

- An annual national student survey is conducted among second year students on all bachelor's and master's degree programmes under the auspices of the Norwegian Agency for Quality Assurance in Education (NOKUT). The results of the survey are published on the website [studiebarometeret.no](http://studiebarometeret.no).
- HiØ conducts periodical programme evaluations.
- Evaluations will be carried out of the individual courses; see the individual course descriptions.

Here is how you can influence the quality of your programme:

<https://www.hiof.no/studier/studentmedvirkning-i-kvalitetsarbeidet>

## Reading list

The programme has a suggested reading list which acts as a base for the programme but is not mandatory in total. References to current performances, theoretical literature, video material, websites, theater productions and exhibitions, art catalogues, film, music, art and theater criticism in the media and other relevant references are to be supplied specific to periods of study. During the 1st semester, the development of an individual curriculum syllabus relevant to the work of the student master research project is proposed on the basis of the program's general bibliography. The individual bibliography will be further developed during their studies throughout the various critical reflection points where development of the Master Project details are approved.

## Studies abroad

Østfold University College has an international network with exchange opportunities and appointments with various performing arts institutions, museums and educational institutions. Exchange / study abroad should normally take place in the 2nd or 3rd semester and will extend over varying periods of time. The Norwegian Theatre Academy has exchange agreements for internationalization and student exchanges at master's level in Performance with the following institutions:

- Justus Liebig University Giessen, Germany

- University of Gothenburg (Valand Academy and Academy of Music and Drama), Sweden
- York St. John University, UK

In addition we have exchange agreements with 8 other partner institutions.

## Work and future studies

The programme will form the basis for PhD level artistic research, and prepare the student for admission to artistic research fellowships and other relevant artistic doctoral programmes, with a particular competence in bridging dialogues and practices across artistic fields and traditions, expanding the general field of performance.

The programme qualifies candidates to work on a professional international level in the expanded field of performance, both in the creation and leadership of their own art works and as collaborators on others' original pieces, covering practices in the fields of live arts. Graduates will be familiar with the process of applying for funding in Norway, and therefore manage, market and sustain their own independent artistic work in an international context. Graduates are qualified to participate in innovative works that take place in the framework of festivals, private venues, public institutions and other public spaces and arenas.

The term "expanded field" in the arts can be understood in the context of its early use by author Rosalind Krauss in her influential text "Sculpture in the expanded field" October, Vol. 8 (Spring 1979), p.30) This concept of the "expanded field" in her text referred to practices that crossed outside of the limits of traditional sculpture and entered into the realms of architecture and landscape. Over the past three decades, the boundaries between artistic fields have continued to blur, giving rise to common use of the term "expanded field" as a stretching of the concept and limits of, for example, theatre - which includes but is not limited to traditionally identifiable forms of time-based, live art and performance art which are informed by other embodied and spatial art practices, some of which do not have singular terms. Therefore, "expanded field" gives space for the dramaturgical and material strategies of a wider set of practices emerging from choreography, music, composition and visual arts, etc. The benefit and necessity of the term expanded field, aside from its common use and increasing familiarity to experts in the field, is the openness and curiosity which it prioritizes as a frame for the study rather than a narrowing of practices and forms through singular disciplines or industries.

# The study plan is approved and revised

## The study plan is approved

Approved by The Norwegian Agency for Quality Assurance in Education (NOKUT) on November 14th 2017. The programme description was last approved by Karmenlara Ely Seidman, Artistic Director NTA, February 22th 2018.

## The study plan is revised

Karmenlara Ely Seidman, Artistic Director and Pea Hov, Head of Studies, May 27th, 2021

## The study plan applies to

Autumn 2022

## Programme Coordinator

Norwegian Theatre Academy.  
Artistic Director Karmenlara Ely Seidman

## Study model

### Autumn 2022

#### Core courses

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

### Spring 2023

## Core courses

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

## Autumn 2023

### Core courses

AMP42118 Composition 2: Materiality	10 stp
AMP42318 / Part 1 of 2 Master Project	

## Spring 2024

### Core courses

AMP42318 / Part 2 of 2 Master Project	40 stp
AMP42218 Performativity 3. Ethics	10 stp

# AMP41118 Performativity 1: Context (Autumn 2022)

## Facts about the course

ECTS Credits:  
**10**

Responsible department:  
**Norwegian Theatre Academy**

Teaching language:  
**English**

Duration:  
**½ year**

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# The course is connected to the following study programs

Mandatory course in Master in Performance (120 ECTS)

## Lecture Semester

1st semester (autumn)

## 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 starting their Scrapbook archive and reflections.

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 programme description.

## 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**

Student's supervisor and one lecturer who is a member of staff.

## **Conditions for resit/rescheduled exams**

Failure to pass the exam in one or more courses will only be given one new attempt. New examination paper is formulated by programme coordinator in collaboration with the student's supervisor during the course of the semester's 3rd last week.

In continuation assessment, the programme coordinator must in addition to supervisor and staff teacher, who normally assess the student, appoint one additional employee teacher to this sensor array.

The programme coordinator, head of study and student must sign that new exam paper is announced and received.

A new course evaluation (continuation assessment) takes place during the last week of the semester.

# Course evaluation

See the programme description.

## Literature

References to current literature, video material, websites, theatre productions and exhibitions, art catalogues, film, music, art and theater criticism in the media and other relevant references are supplied by the Programme Coordinator 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 programme'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.

Last updated from FS (Common Student System) June 28, 2024 2:34:37 AM

# AMP41218 Composition 1: Dramaturgy (Autumn 2022)

## Facts about the course

ECTS Credits:  
**10**

Responsible department:  
**Norwegian Theatre Academy**

Teaching language:  
**English**

Duration:  
**½ year**

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# The course is connected to the following study programs

Mandatory course in Master in Performance (120 ECTS)

## Lecture Semester

1st semester (autumn)

## 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

Student's supervisor and one lecturer who is a member of staff.

## Conditions for resit/rescheduled exams

Failure to pass the exam in one or more courses will only be given one new exam attempt. New examination paper is formulated by programme coordinator in collaboration with the student's supervisor during the course of the semester's 3rd last week.

In continuation assessment, the programme coordinator must in addition to supervisor and staff teacher, who normally assess the student, appoint one additional employee teacher to this sensor array.

The programme coordinator, head of study and student must sign that new exam paper is announced and received.

A new course evaluation (continuation assessment) takes place during the last week of the semester.

## Course evaluation

See the programme description

## Literature

The reading list is last updated October 23th, 2019.

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.

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# AMP41318 Open Space 1: Territory (Autumn 2022)

## Facts about the course

ECTS Credits:  
**10**

Responsible department:  
**Norwegian Theatre Academy**

Teaching language:  
**English**

Duration:  
**½ year**

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# The course is connected to the following study programs

Mandatory course in Master in Performance (120 ECTS)

## 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 programmes, or other relevant programmes (for example Master in Scenography at HiØ or partner programmes).

## **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**

Student's supervisor and one lecturer who is a member of staff.

## **Conditions for resit/rescheduled exams**

Failure to pass the exam in one or more courses will only be given one new exam attempt. New examination paper is formulated by programme coordinator in collaboration with the student's supervisor during the course of the semester's 3rd last week.

In continuation assessment, the programme coordinator must in addition to supervisor and staff teacher, who normally assess the student, appoint one additional employee teacher to this sensor array.

The programme coordinator, head of study and student must sign that new exam paper is announced and received.

A new course evaluation (continuation assessment) takes place during the last week of the semester.

## **Course evaluation**

See the programme description.

## **Literature**

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



# AMP41418 Performativity 2: Audience (Spring 2023)

## Facts about the course

ECTS Credits:  
**10**

Responsible department:  
**Norwegian Theatre Academy**

Teaching language:  
**English**

Duration:  
**½ year**

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# The course is connected to the following study programs

Mandatory course in Master in Performance (120 ECTS)

## Absolute requirements

Passed all exams in 1st semester.

## Lecture Semester

2nd semester (spring)

## 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**

Student's supervisor and one lecturer who is a member of staff.

## **Conditions for resit/rescheduled exams**

Failure to pass the exam in one or more courses will only be given one new exam attempt. New examination paper is formulated by programme coordinator in collaboration with the student's supervisor during the course of the semester's 3rd last week.

In continuation assessment, the programme coordinator must in addition to supervisor and staff teacher, who normally assess the student, appoint one additional employee teacher to this sensor array.

The programme coordinator, head of study and student must sign that new exam paper is announced and received.

A new course evaluation (continuation assessment) takes place during the last week of the semester.

## Course evaluation

See the programme description.

## Literature

The reading list is last updated May 27th, 2021.

References to current literature, video material, websites , staged productions and exhibitions, art catalogues, film, music, art, dance and theater criticism in the media and other relevant references are supplied in part by the Programme Coordinator 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 the Scrapbook archive draft and MA project description 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.

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

# AMP41518 Open Space 2: Movement (Spring 2023)

## 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

Mandatory course in Master in Performance (120 ECTS)

## Absolute requirements

Passed all exams in 1st semester.

## Lecture Semester

2nd semester (spring).

## 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 deepen the Scrapbook archive documentation and reflection processes in form and content, which is an articulation 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 programmes, art institutions, workshops or professional artistic projects taking place outside established institutions. The course will culminate in the handing in of the first year draft of Scrapbook archive and MA project proposal 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 the first year draft of Scrapbook archive and MA project proposal 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 first year draft of Scrapbook archive and MA project proposal.

Uses verbal feedback. Uses the grade pass / fail.

## Examiners

Student's supervisor and one lecturer who is a member of staff.

## Conditions for resit/rescheduled exams

Failure to pass the exam in one or more courses will only be given one new exam attempt. New examination paper is formulated by programme coordinator in collaboration with the student's supervisor during the course of the semester's 3rd last week.

In continuation assessment, the programme coordinator must in addition to supervisor and staff teacher, who normally assess the student, appoint one additional employee teacher to



this sensor array.

The programme coordinator, head of study and student must sign that new exam paper is announced and received.

A new course evaluation (continuation assessment) takes place during the last week of the semester.

## **Course evaluation**

See the programme description.

## **Literature**

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

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# AMP42118 Composition 2: Materiality (Autumn 2023)

## Facts about the course

ECTS Credits:  
**10**

Responsible department:  
**Norwegian Theatre Academy**

Teaching language:  
**English**

Duration:  
**½ year**

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# The course is connected to the following study programs

Mandatory course in Master in Performance (120 ECTS)

## Absolute requirements

Passed all exams in 2nd semester.

## Lecture Semester

3rd semester (autumn)

## 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**

Student's supervisor and one lecturer who is a member of staff.

## **Conditions for resit/rescheduled exams**

Failure to pass the exam in one or more courses will only be given one new exam attempt. New examination paper is formulated by programme coordinator in collaboration with the student's supervisor during the course of the semester's 3rd last week.

In continuation assessment, the programme coordinator must in addition to supervisor and staff teacher, who normally assess the student, appoint one additional employee teacher to this sensor array.

The programme coordinator, head of study and student must sign that new exam paper is announced and received.

A new course evaluation (continuation assessment) takes place during the last week of the semester.

## **Course evaluation**

See the programme description.

## **Literature**

The reading list is last updated October 23th, 2019.

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.

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# AMP42318 Master Project (Autumn 2023–Spring 2024)

## Facts about the course

ECTS Credits:  
**40**

Responsible department:  
**Norwegian Theatre Academy**

Teaching language:  
**English**

Duration:  
**1 year**

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# The course is connected to the following study programs

Mandatory 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 (autumn and spring)

## 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 publically - both posing and answering questions together with their peers through contextualized methods of documentation.

## 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 is to be documented and the documentation contextualized, edited and submitted as a critical reflection portfolio with the Scrapbook archive 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 examiner 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:

- Scrapbook archive submitted before MA Phase 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 Scrapbook archive 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 Scrapbook archive and its role in defining contextually significant and theoretically informed practical artistic research tasks to explore in/as 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 examiner.

## **Conditions for resit/rescheduled exams**

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

## **Course evaluation**

See the programme description.

## **Literature**

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

# AMP42218 Performativity 3. Ethics (Spring 2024)

## Facts about the course

ECTS Credits:  
**10**

Responsible department:  
**Norwegian Theatre Academy**

Teaching language:  
**English**

Duration:  
**½ year**

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# The course is connected to the following study programs

Mandatory course in Master in Performance (120 ECTS)

## Absolute requirements

Passed all exams in 3rd semester.

## Lecture Semester

4th semester (spring)

## 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/anti-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

Student's supervisor and one lecturer who is a member of staff.

## Conditions for resit/rescheduled exams

Failure to pass the exam in one or more courses will only be given one new exam attempt. New examination paper is formulated by programme coordinator in collaboration with the student's supervisor during the course of the semester's 3rd last week.

In continuation assessment, the programme coordinator must in addition to supervisor and staff teacher, who normally assess the student, appoint one additional employee teacher to this sensor array.

The programme coordinator, head of study and student must sign that new exam paper is announced and received.

A new course evaluation (continuation assessment) takes place during the last week of the semester.

## Course evaluation

See the programme description.

## Literature

The reading list is last updated October 23th, 2019.

References to current literature, video material, websites, theatre productions and exhibitions, art catalogues, film, music, art and theater criticism in the media and other relevant references are supplied in part by the Programme Coordinator 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.

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