

Master in Scenography (120 ECTS)

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

## Facts about the program

ECTS Credits:  
**120**

Study duration:  
**2 years**

Teaching language:  
**English**

Campus:  
**Fredrikstad, Norway**

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## Study information

The programme is based on experiential artistic laboratories and accomplished productions as well as theory and methods taught over 4 semesters, where the last semester is dedicated to

the completion of the master thesis, consisting of an artistic production and accompanying critical reflection. The courses are adapted to the requirements of the specific study group and will comprise workshops, production, reading, labs, self-studies, study-trips, possibilities for exchange as well as research into and the organization of self-organized seminars relevant to the Master students' topics.

Internationally renowned guests as well as permanent faculty provide teaching proficient in both practice and theory. The classes are organized as individual and group tutoring. Students will be followed by an internal personal supervisor, who will accompany them from the beginning and ensure their study progress throughout the program. Progression in the programme is further ensured by semester evaluations and feedback at the end of each semester. Additionally external supervisors with specific project relevant competence can be appointed from the 2nd semester up to the final phase of the Master production, ie. the 4th semester.

The students will acquire the ability to independently work as artists, to research, develop and implement artistic and architectural projects in the expanded field of scenography in relation to their initially framed final project and/or research field, collectively as well as individually, within the terms described below. Graduates will have qualifications commensurate with an advanced knowledge of relevant factors in the extended field of scenography for the performing arts, in museum and exhibition design, design for film- and video production as well as in art for urban and other public spaces. Graduates will be qualified to apply to the Norwegian PhD program in Artistic Research.

NTA actively contributes to the discourse within an expanded field of scenography and the workshops, classes as well as possible master's productions reverberate and substantiate accordant inquiries and research. Scenography is understood and further developed as a principle of sensory agency within a societal context, mostly in public space. It relates to activations and accentuations of existing and new sensory active factors brought into distinct relationships. These factors can be visual, acoustic, haptic and/or olfactory. The act of scenography can consist of built structures, recontextualizations, reframings, relocations, catalysts, triggers, sound, smell, taste and the combination if these. Scenography is an art form dependent on an intrinsic dialogue with other artistic or non-artistic competence or agencies, and on the anchoring in a specific point of reference (a text, a music, a topic, a person, etc.). The Master in Scenography seeks to emphasize those interdependencies in creating work and to investigate and explore new constellations and areas of engagement in

relevance to scenography. Students are encouraged to inquire the changing paradigms of scenography, both by understanding, questioning and substantiating existing methods, as well as by developing, testing and establishing new ones.

## What do you learn?

### Degree/title obtained

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

### Learning outcomes

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

#### Knowledge

#### The candidate

- has advanced theoretical and historical knowledge of the performing arts, architecture, visual art, design and theatrical techniques in the widest sense, and in scenography in particular,

- has specialised knowledge of different academic theories and practical work methods relating to the development of ideas and projects, and the performance of work processes in scenography in the widest sense,
- can make practical use of knowledge of innovative and inventive scenographic work processes and projects,
- has understanding and knowledge of and the ability to analyse relevant scenographic problems in relation to the distinctive nature, development and function of art in society and culture

## Skills

### The candidate

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

## General competence

### The candidate

- can analyse and identify ethical challenges relating to project development in scenography, and has acquired an awareness of the professions of other involved parties

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

## Admission

A bachelor's degree or an equivalent education of at least 180 ECTS credits in scenography, architecture, visual art, the performing arts or other relevant artistic education at bachelor's level.

Applicants who do not have a bachelor's degree in scenography or architecture must document their skills and abilities to communicate projects by means of drawings, models, photography or other media.

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 submitted in English and must contain:

1. A description of the scenography exploration towards the Master's Thesis – Production containing:

- An outline of the topic or area relating to scenography that the applicant wishes to investigate and explore artistically during her/his MA studies (1-2 pages in A4 format). Apart from text, the outline may include 2 pages of other material such as sketches, photography, literature and/or video or sound files of max 5 minutes in length.
  - The applicant's motivation to explore and subsequently implement a project, including its contextualization and relevance for the field.
  - References to three art works (performing arts, visual arts, architecture, film, etc) that reflect and frame the context of the investigation.
  - A brief reflection on how the applicant approaches "scenography" in practice and theory (1-2 pages in A4 format).
2. Documentation of relevant artistic practice (portfolio), with a focus on the last five years (Max 15 pages in A4 format).
  3. Curriculum Vitae.

Admission is based on formal education and entrance test.

## Structure and content

### The structure and content of the programme

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

#### 1 Theory and Methods

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

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

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

### Courses

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

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

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

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

### T&M I: Perspectives:

(ordered by tuition from)

Lectures and tutorials in theory and history: Perspectives on the 20th century and contemporary art

Course in theory-based skills: How to write as an artist

Group project: Analysis / preparation of an individual syllabus

### T&M II: Concepts:

(ordered by tuition from)

Lectures and tutorials in theory and history: About conception

Course in theory-based skills: How to carry out artistic research, formulate concepts as an artist

Group project: internal seminar

### T&M III: Positions:

(ordered by tuition from)

Lectures and tutorials in theory and history: About aesthetic positions

Course in theory-based skills: Formulating an artistic position

Group project: seminar with external guest presenters

## Syllabus

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

## 2 Laboratories

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

The students shall develop their artistic and technical knowledge, competence and skills through tuition by guest artists in order to study in depth scenography-related subjects in a limited field, such as lighting, sound and multimedia, spatial analysis, construction,



composition principles and spatial design. The laboratories will be experimental and transdisciplinary and will conclude with an internal presentation. The students will successively study the different elements of scenography in depth (see the course descriptions).

### 3 Productions

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

In Productions, the students acquire experience and develop an understanding of scenography through independent practical work. The students will develop and implement scenographic concepts in diverse production processes during independent and organized periods of study that are discussed and agreed upon with the programme leader through the updated MA project plan for each term. The students gain experience of concept development, testing, project management and execution in collaboration with other involved parties including by studying technical drawing/CAD and gaining basic understanding of light equipment. Through the practical implementation of projects, students will develop an understanding of the distinctive nature of scenography and of the professions of other involved parties (see the course descriptions).

### 4 Master's thesis

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

The artistic production component of the Master's Thesis is executed and/or presented to the public in its final form in the fourth semester at an agreed external or internal exhibition/performance venue. The Master's Thesis can consist of one spatially and temporally clearly demarcated project or of various entities, spatially and temporally dispersed, given that coherence of all components shaping a unity clearly is brought forward. Master's Thesis/Productions in collaboration with external partner (institutions) can be accomplished in their final form after the end of the studies, then the student must present the project within the deadline of the studies and present it to the jury in a comprehensible way, allowing all its qualities to be evaluated. This happens at the risk of the student.

The critical reflection component is submitted no later than two weeks before the final assessment. Work will be done on the Master's Thesis in all four semesters, and all the courses in the first three semesters will require the submission of portfolio documentation containing

critical reflection on the topic and progress of the Master's Production in the form of a text and documentation consisting of collected material, sketches, models etc.

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

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

## **Research and development work**

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

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

## **Internationalisation**

The Norwegian Theatre Academy has an international faculty employed in permanent and fixed-term positions and with different expertise in and experience of the international arts

field, artistic research and teaching.

## 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 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

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

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

A list of recommended readings is published through NTA's web pages: Internal information. A more detailed list of mandatory readings will be presented in semester plans.

## Studies abroad

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

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

- University of Applied Arts Vienna, Austria
- Zürich University of the Arts (ZHdK), Zürich, Switzerland
- Korea National University of the Arts, Seoul, South Korea
- Staatliche Hochschule für Gestaltung Karlsruhe, Germany

## **Work and future studies**

The programme will form the basis for applying for admission to relevant artistic PhD programmes, as well as for further education in the arts field.

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

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

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

Approved by NOKUT on September 30th 2013. The programme description was last approved by Serge von Arx, Artistic Director and Pea Hov, Head of Administration, October 30 th, 2019.

# The study plan is revised

Serge von Arx, Artistic Director and Christian Bermudez Aguilar, Head of Studies, May 27th, 2021

## The study plan applies to

Autumn 2022

## Programme Coordinator

Norwegian Theatre Academy.

Professor Karen Kipphoff. Professor Serge von Arx, Artistic Director.

## Study model

### Autumn 2022

#### Core courses

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

### Spring 2023

#### Core courses

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

10 stp

AMSC41614  
Productions 2

10 stp

## Autumn 2023

### Core courses

AMSC42114  
Theory and methods 3 - Positions

10 stp

AMSC42214  
Laboratories 3

10 stp

AMSC42314  
Productions 3

10 stp

## Spring 2024

### Core courses

AMSC42421  
Master's thesis

30 stp

Last updated from FS (Common Student System) June 28, 2024 2:35:07 AM

# AMSC41114 Theory and methods 1 - Perspectives (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 the Master's Programme in Scenography.

## Lecture Semester

1st semester (autumn).

## The student's learning outcomes after completing the course

The student

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

## Content

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

The learning outcome in the first semester of T&M 1 primarily consists of acquiring knowledge about and skills in analysis and reflection on relevant sources of textual and visual material, through viewing theatrical productions and exhibitions, and through improved writing



skills. This will give students an opportunity to reassess and reformulate their Master's Thesis, which is a coursework requirement for this course.

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

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

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

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

## **Forms of teaching and learning**

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

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

# Workload

Approx. 300 hours

# Practical training/internship

None.

# Coursework requirements - conditions for taking the exam

Each of the first three semesters students deliver, as a collected work requirement for all semester's courses, a portfolio documentation containing an updated project description in form of a reflective text with references, images, models etc, reflecting on the development and progress of the student's Master's Production in the context of the topics taught in the course.

The student shall also reflect on his or her own attainment of the defined learning outcome for the course.

Delivery: no later than three weeks prior to the course assessment.

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

# Examination

Oral exam

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

Permitted aids: Portfolio documentation.

Oral feedback is given.

The grades Pass / Fail are used.

## **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 Studies 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**

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

At the end of each semester the students are invited to an open dialogue to give feedback on the programme and the direction on future study activities.

## **Literature**

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

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

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

# AMSC41214 Laboratories 1 (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 the Master's Programme in Scenography.

## Lecture Semester

1st semester (autumn)

### The student's learning outcomes after completing the course

The student

- is familiar with work methods and strategies from different branches of art and architecture, and can reflect on, assess and analyse a project and justify various choices made during the process
- is familiar with concept development across disciplines
- can reflect on, assess and analyse a performing arts or other site-specific and spatial artistic production as a whole, and can comment on artistic choices
- can develop concepts for artistic projects in accordance with his or her specific artistic intentions
- has increased his or her knowledge and understanding of the complexity of comprehensive artistic works that are artistically diverse.

## Content

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

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

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

## **Forms of teaching and learning**

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

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

## **Workload**

Approx. 300 hours

## **Practical training/internship**

None.

## **Coursework requirements - conditions for taking the exam**

Each of the first three semesters students deliver, as a collected work requirement for all semester's courses, a portfolio documentation containing a reflective text with references, images, models etc, reflecting on the development and progress of the student's Master's Production in the context of the topics taught in the course.

The student shall also reflect on his or her own attainment of the defined learning outcome for the course.

Delivery: no later than three weeks prior to the course assessment.

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

## **Examination**

Oral exam

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

Permitted aids: Portfolio documentation.

Oral feedback is given.

The grades Pass / Fail are used.

## **Examiners**

The student's internal 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 Studies 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

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

At the end of each semester the students are invited to an open dialogue to give feedback on the programme and the direction on future study activities.

## Literature

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

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

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

# AMSC41314 Productions 1 (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 the Master's Programme in Scenography.

## Lecture Semester

1st semester (autumn)

## The student's learning outcomes after completing the course

The student

- can conceive, develop and reflect on a scenography as an important creative part of a greater whole.
- can read and analyse a dramatic or non-dramatic text, and secondary texts, and develop a scenography on this basis.
- can maintain a dialogue and cooperate with one artistic partner from a different field and ensure that work carried out by a group of two partners progresses satisfactorily.
- can independently create/produce a scenography, is knowledgeable about materials and simple structures.
- can communicate an idea to technical personnel in small working groups.
- can develop, implement and execute lighting / lighting design as an inherent element of scenography, and comply with applicable safety procedures.

## Content

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

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

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

## **Forms of teaching and learning**

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

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

## **Workload**

Approx. 300 hours

## **Practical training/internship**

None.

## **Coursework requirements - conditions for taking the exam**

Each of the first three semesters students deliver, as a collected work requirement for all semester's courses, a portfolio documentation containing a reflective text with references, images, models etc, reflecting on the development and progress of the student's Master's Production in the context of the topics taught in the course.

The student shall also reflect on his or her own attainment of the defined learning outcome for the course.

Delivery: no later than three weeks prior to the course assessment.

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

## **Examination**

Oral exam

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

Permitted aids: Portfolio documentation.

Oral feedback is given.

The grades Pass / Fail are used.

## **Examiners**

The student's internal 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 Studies 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

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

At the end of each semester the students are invited to an open dialogue to give feedback on the programme and the direction on future study activities.

## Literature

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

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

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

# AMSC41414 Theory and methods 2 - Concepts (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 the Master's Programme in Scenography.

## Absolute requirements

Passed all exams in the 1st semester

## Lecture Semester

2nd semester (spring)

## The student's learning outcomes after completing the course

The student

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

## Content



T&M 2 Concepts consists of 1) a series of lectures and tutorials, 2) a course in artistic research and the formulation of concepts as an artist, 3) group work on a seminar discussing different approaches to creative processes.

In T&M 2, students will attain the learning outcome by increasing their theoretical knowledge about conceiving and developing artistic research skills, and each student shall communicate and reflect on the concept and artistic core of their master's thesis, or, alternatively, a topic closely related to the master's thesis, at an internal group seminar. Organising and giving a presentation at the group seminar are coursework requirements.

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

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

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

## **Forms of teaching and learning**

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

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

## **Workload**

Approx. 300 hours

## **Practical training/internship**

None.

## **Coursework requirements - conditions for taking the exam**

Organising and giving a presentation at the group seminar are coursework requirements.

Each of the first three semesters students deliver, as a collected work requirement for all semester's courses, a portfolio documentation containing a reflective text with references, images, models etc, reflecting on the development and progress of the student's Master's Production in the context of the topics taught in the course.

The student shall also reflect on his or her own attainment of the defined learning outcome for the course.

Delivery: no later than three weeks prior to the course assessment.

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

## **Examination**

## Oral exam

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

Permitted aids: Portfolio documentation.

Oral feedback is given.

The grades Pass / Fail are used.

## Examiners

The student's internal 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 Studies 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

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

At the end of each semester the students are invited to an open dialogue to give feedback on the programme and the direction on future study activities.

## Literature

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

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

Last updated from FS (Common Student System) June 29, 2024 12:16:00 AM

# AMSC41514 Laboratories 2 (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 the Master's Programme in Scenography.

## Absolute requirements

Passed all exams in the 1st semester

## Lecture Semester

2nd semester (spring)

## The student's learning outcomes after completing the course

The student

- is familiar with work methods and strategies from different branches of art and architecture, and can reflect on, assess and analyse a project and justify various artistic and architectural choices.
- can develop concepts for artistic and, in particular, architectural projects in relation to his or her specific artistic intentions, and can draw conclusions that are necessary to ensure the progress of the execution of a project.
- has increased his or her practical skills, knowledge and expertise in different fields of art and in architecture's different performative forms of expression.
- can systematically and purposefully explore architectural and materials-related problems in a project.

## Content

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

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

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

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

## **Forms of teaching and learning**

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

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

## **Workload**

Approx. 300 hours

## **Practical training/internship**

None.

## **Coursework requirements - conditions for taking the exam**

Each of the first three semesters students deliver, as a collected work requirement for all semester's courses, a portfolio documentation containing a reflective text with references, images, models etc, reflecting on the development and progress of the student's Master's Production in the context of the topics taught in the course.

The student shall also reflect on his or her own attainment of the defined learning outcome for the course.

Delivery: no later than three weeks prior to the course assessment.

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

## **Examination**

Oral exam

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

Permitted aids: Portfolio documentation

Oral feedback is given.

The grades Pass / Fail are used.

## **Examiners**

The student's internal 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 Studies 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

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

At the end of each semester the students are invited to an open dialogue to give feedback on the programme and the direction on future study activities.

## Literature

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

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

# AMSC41614 Productions 2 (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 the Master's Programme in Scenography .

## Absolute requirements

Passed all exams in the 1st semester

## Lecture Semester

2nd semester (spring)

## The student's learning outcomes after completing the course

The student

- can independently conceive, develop, plan, implement, test and execute scenographic work in all phases of its realisation.
- can work independently while at the same time involving others with the necessary professional expertise in the work.
- can take independent responsibility for all aspects and elements of a scenographic project.
- is knowledgeable about materials and simple structures.
- can communicate an idea to technical personnel.
- can understand and analyse prevailing trends and developments in art, technology and science, and can at the same time reflect on them in the form of a scenographic statement.

## Content

The course is experimental in nature, but with the focus on producing a finished product for an audience or users. The development of a scenography or a spatial concept in which the

scenographer has the leading role and which reflects on a topic, text, piece of music etc.

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

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

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

## **Forms of teaching and learning**

The course will be organised as independent work under supervision.

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

## **Workload**

Approx. 300 hours

## **Practical training/internship**

None.

# Coursework requirements - conditions for taking the exam

Each of the first three semesters students deliver, as a collected work requirement for all semester's courses, a portfolio documentation containing a reflective text with references, images, models etc, reflecting on the development and progress of the student's Master's Production in the context of the topics taught in the course.

The student shall also reflect on his or her own attainment of the defined learning outcome for the course.

Delivery: no later than three weeks prior to the course assessment.

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

## Examination

Oral exam

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

Permitted aids: Portfolio documentation

Oral feedback is given.

The grades Pass / Fail are used.

## Examiners

The student's internal 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 Studies 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

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

At the end of each semester the students are invited to an open dialogue to give feedback on the programme and the direction on future study activities.

## Literature

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

An individual syllabus is drawn up in the first semester that is relevant to the work on the student's master's production and critical reflection. It is based on the general literature list

for the programme. The individual syllabus is developed further during the course of the programme until submission of the Master's Critical Reflection in the fourth semester.

Last updated from FS (Common Student System) June 29, 2024 12:16:01 AM

# AMSC42114 Theory and methods 3 - Positions (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 the Master's Programme in Scenography.

## Absolute requirements

Passed all exams in the 2nd semester

## Lecture Semester

3rd semester (spring).

## The student's learning outcomes after completing the course

The student

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

## Content

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

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

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

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

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

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

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

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

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

# Forms of teaching and learning

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

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

## Workload

Approx. 300 hours

## Practical training/internship

None.

## Coursework requirements - conditions for taking the exam

As a coursework requirement this semester, the students must curate and organise an open seminar with external speakers.

Each of the first three semesters students deliver, as a collected work requirement for all semester's courses, a portfolio documentation containing a reflective text with references, images, models etc, reflecting on the development and progress of the student's Master's Production in the context of the topics taught in the course.

The student shall also reflect on his or her own attainment of the defined learning outcome for the course.

Delivery: no later than three weeks prior to the course assessment.

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

## **Examination**

Oral exam

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

Permitted aids: Portfolio documentation.

Oral feedback is given.

The grades Pass / Fail are used.

## **Examiners**

The student's internal 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 Studies 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

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

At the end of each semester the students are invited to an open dialogue to give feedback on the programme and the direction on future study activities.

## Literature

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

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

Last updated from FS (Common Student System) June 29, 2024 12:15:58 AM

# AMSC42214 Laboratories 3 (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 the Master's Programme in Scenography.

## Absolute requirements

Passed all exams in the 2nd semester

## Lecture Semester

3rd semester (autumn).

## The student's learning outcomes after completing the course

The student

- is familiar with and can apply work methods and strategies from different art forms, scenography and architecture.
- can reflect on, assess and analyse a project and justify different choices made during the process.
- can develop advanced concepts for scenography, with the focus on architectural and performative aspects across art forms and in cooperation with other partners.
- has the knowledge, skills and expertise required to find and make use of the resources required to reassess and implement an advanced collaborative artistic project in the field of scenography.

## Content

In this course, students will explore in particular different aspects and problems relating to their *Master's Production*. The students will carry out practical studies of spaces, light, sound, video, smells etc. in direct connection with their *Master's Productions*. The dialogue between

the students and the tutor about their specialisations and *Master's Productions* will form an essential part of this course. The students will elaborate on and investigate in detail specific aspects of scenographic concepts for an overall production.

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

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

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

## **Forms of teaching and learning**

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

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

## **Workload**

Approx. 300 hours

## **Practical training/internship**

None.



# Coursework requirements - conditions for taking the exam

Each of the first three semesters students deliver, as a collected work requirement for all semester's courses, a portfolio documentation containing a reflective text with references, images, models etc, reflecting on the development and progress of the student's Master's Production in the context of the topics taught in the course.

The student shall also reflect on his or her own attainment of the defined learning outcome for the course.

Delivery: no later than three weeks prior to the course assessment.

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

## Examination

Oral exam

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

Permitted aids: Portfolio documentation.

Oral feedback is given.

The grades Pass / Fail are used.

## Examiners

The student's internal 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 Studies 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

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

At the end of each semester the students are invited to an open dialogue to give feedback on the programme and the direction on future study activities.

## Literature

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

An individual syllabus is drawn up in the first semester that is relevant to the work on the student's master's project and critical reflection. It is based on the general literature list for

the programme. The individual syllabus is developed further during the course of the programme until submission of the Master's Critical Reflection in the fourth semester.

Last updated from FS (Common Student System) June 29, 2024 12:15:59 AM

# AMSC42314 Productions 3 (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 the Master's Programme in Scenography.

## Absolute requirements

Passed all exams in the 2nd semester

## Lecture Semester

3rd semester (autumn).

## The student's learning outcomes after completing the course

The student

- can conceive, develop, plan, implement, test a full-scale model of and carry out necessary revisions of the concept in advance of its execution by communicating with collaborating artists, technical personnel and other professionals in a complex work structure in the field of theatre, exhibitions etc.
- can execute a scenographic concept in which other relevant expertise must be involved in the implementation.
- can cooperate in complex teams and maintain a continuous dialogue with other involved artists and other professionals, and generate necessary development processes.
- can learn and further develop work structures in a process with different deadlines, and the sub-structures such processes require.
- can reflect on ethical issues relating to the collaboration that forms the basis for a scenographer's professional practice and career.

## Content

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

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

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

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

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

## Forms of teaching and learning

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

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

## **Workload**

Approx. 300 hours

## **Practical training/internship**

None.

## **Coursework requirements - conditions for taking the exam**

Each of the first three semesters students deliver, as a collected work requirement for all semester's courses, a portfolio documentation containing a reflective text with references, images, models etc, reflecting on the development and progress of the student's Master's Production in the context of the topics taught in the course.

The student shall also reflect on his or her own attainment of the defined learning outcome for the course.

Delivery: no later than three weeks prior to the course assessment.

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

## **Examination**

Oral exam

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

Permitted aids: Portfolio documentation.

Oral feedback is given.

The grades Pass / Fail are used

## **Examiners**

The student's internal 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 Studies 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**

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



At the end of each semester the students are invited to an open dialogue to give feedback on the programme and the direction on future study activities.

## Literature

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

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

Last updated from FS (Common Student System) June 29, 2024 12:15:59 AM

# AMSC42421 Master's thesis (Spring 2024)

## Facts about the course

ECTS Credits:  
**30**

Responsible department:  
**Norwegian Theatre Academy**

Teaching language:  
**English.**

Duration:  
**½ year**

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# The course is connected to the following study programs

Mandatory course in the Master's Programme in Scenography.

## Absolute requirements

Passed all exams in the 3rd semester

## Lecture Semester

4th semester.

## The student's learning outcomes after completing the course

The student

- can develop and execute his or her own artistic idea to produce a finished scenographic product in complex work structures at a professional theatre, museum or public space, in continuous dialogue with collaborating artists, technical personnel, consultants and workshops.
- can function as supervisor for a large team of employees in cooperation with a director, choreographer or curator.
- can develop a lighting design in dialogue and cooperation with a lighting designer.
- can conceive, develop, and precisely and consistently communicate a scenographic concept in an artistic collective and communicate how scenographic elements are in dialogue with other parts of an overall production.
- can learn and further develop work structures in a process with different deadlines, and the sub-structures such processes require.

- can reflect on ethical issues relating to the collaboration that forms the basis for a scenographer's professional practice and career.
- can, both orally and in writing, reflect on, assess and analyse his or her own artistic production as a whole, and justify artistic choices made during the process and after the conclusion of the production and the viewing period.

## Content

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

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

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

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

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

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

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

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

# Forms of teaching and learning

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

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

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

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

## Workload

Approx. 900 hours

## Practical training/internship

See the content description above.

## Coursework requirements - conditions for taking the exam

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

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

## Examination

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

## Oral exam

The final assessment takes place during the fourth semester in the form of a structured discussion between the student and a committee of examiners.

The committee of examiners consists of the student's supervisor and one external examiner with relevant expertise appointed by the Norwegian Theatre Academy

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

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

Permitted aids: the submitted written reflection.

One overall grade is awarded: Pass / Fail.

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

## Examiners

One external and one internal examiner.

## Conditions for resit/rescheduled exams

To be announced spring 2024

## Course evaluation

In order to assure and develop the quality of the programme and the individual courses, anonymous surveys are carried out every semester. The academy's management evaluates the

programme of study and the individual courses every semester on the basis of the anonymous student evaluations and an open dialogue with students and teachers during the semester.

## Literature

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

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

Last updated from FS (Common Student System) June 29, 2024 12:16:05 AM