



THE ICELANDIC
FILM SCHOOL

COURSE CATALOGUE
2020/2021

TABLE OF CONTENTS

PREFACE	4
PHILOSOPHICAL PROPAEDEUTICS	5
DEPARTMENT 1: DIRECTION/PRODUCTION	6
DEPARTMENT 2: CREATIVE TECHNOLOGY	38
DEPARTMENT 3: SCREENWRITING/DIRECTION	70
DEPARTMENT 4: ACTING	102
CORE	134

PREFACE

This edition of the curriculum, now termed “course catalogue”, is the 11th one since teaching commenced in the current four school departments in 2007. The change of terms is due to the fact that the school is now introducing its whole educational program for the first time at university level.

There are not many substantial changes. Indeed, the school has been operating at level 4, which is an acknowledged university educational level, since 2015. Yet a new course has been introduced, modeled on a comparable course given at the University of Iceland for decades, as an introductory course for students into the academic community. This is the course “Introduction to Propaedeutics” All IFS students are required to take this course, beginning with spring semester 2021. The final implementation of the course will not be clear until January but IFS and University of Iceland staff are now working on the implementation of the course for an art academy. In this course catalogue, the course is introduced almost unchanged from that of the University of Iceland syllabus.

It is worth bearing in mind that in the 10th edition, which appeared in November 2019, a large number of credit adjustments were made and the difficulty level of various courses was corrected. Teaching according to these adjustments has only been ongoing for a single semester and therefore there are few substantial changes to the course catalogue being introduced here.

Yet, there are considerable parameter changes to the program, an updating of the entire school numbers system, modeled on the University of Iceland system.

The system is structured as follows: Courses are designated with a seven-letter sequence. Example: LST101G. The first three letters denote the department in question, the fourth letter stands for the semester, the fifth and sixth numbers are the serial numbers for the courses. The seventh letter signifies the university level of education: G for basic level and therefore marked G (for “grunnstig” = basic level), M for medium level (for “millistig”= medium level), F for continuing level (for “framhaldsstig” = continuing level). All IFS course are at basic level and thus marked G (for “Grunnstig”). The department markings are as follows: LST is Department 1, Direction/Production. SKT is Department 2, Creative technology. HAN is Department 3, Screenwriting/Direction. LEI is Department 4, Acting.

IFS operating procedures are not attached to this syllabus but will be published separately.

PHILOSOPHICAL PROPAEDEUTICS

Philosophical propaedeutics are to be taught at the Icelandic Films School. All students shall complete a non-credit course in university-level propaedeutics. Professors at the University of Iceland Philosophy Department organize the course in cooperation with the department head of core and under the supervision of the IFS vice principal. Philosophical propaedeutics are meant to encourage students to consider the nature, value and societal position of science, academic disciplines and the arts, by making the students grapple with questions such as:

- What does a scientific method entail?
- What is similar and different between the methods and theories of the various disciplines, e.g. physics and history, sociology and filmmaking?
- What is the difference between a scientific theory and a general opinion?
- In what, if any, sense is it possible to speak of scientific neutrality?
- How is the concept of truth to be understood?

Questions of this kind have occupied mankind since the beginning of systematic search for knowledge. Final or exhaustive answers have not been found, nor is there any hope that they will eventually be discovered. Yet attempts to answer these questions and preliminary attempts at coming up with answers have wielded a strong influence on the development and course of the sciences. This academic course shall be completed in the first, second, or third semester. It is recommended that the course be completed in the first semester. A prerequisite for beginning the fourth semester is that the course be already completed. Further information about the course will be published in January 2020.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 The nature of the university community being to gather knowledge, ask questions and publish scientific research outcomes.
2. The student acquire practical skills and capabilities in:
 - 2.1 The application of logical methodology employed to solve matters of dispute.
3. The student should acquire competences in:
 - 3.1 The application of academic methodology to complete projects.
 - 3.2 The application of academic customs.

DEPARTMENT 1

DIRECTION/PRODUCTION

DIPLOMA IN FILMMAKING, 120 CREDITS
SPECIALTY: DIRECTION/PRODUCTION

TEACHING METHODS

The program consists of lectures and discussions with teachers, various types of practical examinations and film production. Production takes place with or without a teacher present.

LEARNING OUTCOMES:

The students hand in assignments or films which are graded. Emphasis is placed on having most courses yielding quantitative products and some sort of creative work. Attendance and class work are graded. A jury board evaluates the thesis film.

DIPLOMA:

Diploma in filmmaking, specialty Direction/Production

DEPARTMENT DESCRIPTION:

An unusual skill is developed in this department by mixing the artistic training of the director with the practical knowledge of the producer. A graduate from this department is expected to be able to exercise full control over his or her projects. The special status of this department rests on the fact that the production output is more copious and varied but this is done to support the specialized departments. The training forms a firm basis for all positions in directing and production departments at production companies and TV stations.

PRECEDING COURSES/PREREQUISITES:

A matriculation / high school diploma is required. The program offered at the department is very suitable as a supplementary education and enhanced specialization at matriculation from social science, business and economy departments, information and technology departments and art departments. Emphasis is on the student having a wide frame of reference in both the sciences and the liberal arts.

DEPARTMENT 1

DIRECTION/PRODUCTION

DEPARTMENT 1, DIRECTION/PRODUCTION,
120 CREDITS, 2 YEARS

SPECIALTIES 28 CREDITS

Direction	4 courses	16 credits
Production	4 courses	12 credits

SUPPLEMENTARY COURSES 16 CREDITS

Screenwriting	4 courses	8 credits
Visual narration	1 course	2 credits
Art history	1 course	2 credits
Various	2 courses	4 credits

FILMMAKING 46 CREDITS

1ST SEMESTER

Music video	3 credits collaborative assignment
Commercials	2 credits collaborative assignment
Dramatic short	6 credits collaborate assignment

2ND SEMESTER

TV Program	3 credits collaborative assignment D4
Dramatic short	6 credits individual assignment D2, D3, D4

3RD SEMESTER

Studio TV program	5 credits collaborative assignment
Dramatic short	6 credits individual assignment

4TH SEMESTER

Documentary	5 credits individual assignment
Thesis film	10 credits individual assignment

CORE

CORE 30 CREDITS

DEPARTMENT 1

LEARNING OUTCOMES – DEPARTMENT 1

1. Knowledge and understanding. The student should acquire:
 - 1.1 Practical, theoretical and professional knowledge about the role of the director.
 - 1.2 Practical, theoretical and professional knowledge about film production.
 - 1.3 Knowledge about the fundamentals of screenwriting.
 - 1.4 Knowledge about various types of filmmaking, commercials, music videos, dramatic shorts, telefilms, studio series and documentaries.
 - 1.5 Knowledge about the nature of film language.

2. The student should acquire practical skills and capabilities:
 - 2.1 In directing actors and collaborators in a personal and professional manner.
 - 2.2 And experience as a producer and production manager.
 - 2.3 In writing short scripts.
 - 2.4 In working on various film projects.
 - 2.5 In communicating a story and drama with visual flair.

3. The student should acquire competences in:
 - 3.1 Working as a director with a personal style and bringing out the best in the actors and collaborators on strength of knowledge and skill.
 - 3.2 Working as a creative producer and a professional production managers in the field of filmmaking.
 - 3.3 Discovering and evaluating ideas and developing them into a full-blown script.
 - 3.4 Working as a creative filmmaker and head manager on various types of film projects.
 - 3.5 Conducting artistic experiments.
 - 3.6 Communicating complex narratives with visual flair.

LEARNING OUTCOMES FOR DIRECTING PROGRAM

1. Knowledge and understanding
 - 1.1 The student should acquire practical, theoretical and professional knowledge about the role of the director.

2. Practical skills and capabilities
 - 2.1 The student should acquire skills in directing actors and other collaborators in a professional manner.

3. Competences as the practical application of knowledge and capabilities
 - 3.1 The student should acquire the competences to work as a director with a personal style who on strength of knowledge and capability brings out the best in the actors and others.

DEPARTMENT 1

1ST SEMESTER LST101G DIRECTING 1

COURSE CODE: LST101G

TYPE OF COURSE: Theoretical/practical

UNITS: 3

STUDENT HOURS OF WORK: 75 hours

PRECEDING COURSES/PREREQUISITES: KJA101G

ACADEMIC EVALUATION: Application, participation in class, written assignments.

DIRECTING ACTORS: *Creating Memorable Performances for Film and Television* by Judith Weston (Paperback) – Xeroxes and other material.

The role and position of the film director as an instructor and collaborator of the actor are analyzed, as well as his or her relationship with the actor, the basis of this relationship and how it can be most rewarding. Emphasis is on fundamental training where students are introduced to the actor's technical training process, exercises and characterization methods, the inner life and what forms the inner life assumes in the character's actions and behavior.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 The role of the film director.
 - 1.2 The nature and potential of the collaboration between director and actor.
 - 1.3 The work of the actor.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Forming his or her desires and ideas and expressing them to actors.
 - 2.2 Bringing out the best in actors.
3. The students should acquire competences in:
 - 3.1 Bringing his or her personality, both strengths and weaknesses, bringing out the best in the actors.

DEPARTMENT 1

2ND SEMESTER LST202G DIRECTING 2

COURSE CODE: LST202G

TYPE OF COURSE: Theoretical/practical

UNITS: 5

STUDENT HOURS OF WORK: 125 hours

PRECEDING COURSES/PREREQUISITES: LST101G

ACADEMIC EVALUATION: Projects evaluation and student's final reports.

TEXTBOOKS/TEACHING MATERIALS: *Directing Actors: Creating Memorable Performances for Film and Television* by Judith Weston (Paperback) - Xeroxes.

This course continues to explore the main principles of film directing with particular emphasis on working with actors. Through practical, hands-on training students are introduced to a variety of methods and tools to direct actors. The students learn to plan their work process thoroughly through exercises with actors.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 The director's work with actors.
 - 1.2 The challenges faced by the actor.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Communicating his or her ideas to the actors.
 - 2.2 Mastering the concepts related to the director's work with actors.
3. The student should acquire competences in:
 - 3.1 Bringing out the best in the actors and directing them towards their goals.
 - 3.2 Developing their own methods to direct the actors.

DEPARTMENT 1

3RD SEMESTER

LST303G DIRECTING 3

This course continues the work from previous directing courses. Students develop further their own methods for working with actors in addition to being introduced to the main trends in film acting and directing actors. The course assignment consists of rehearsing scenes from screenplays, directing actors through the scenes and recording them. The relationship between the actor and the camera is examined as well as the principles that apply to positioning, and eye-line matches, as well as the influence that camera position has on the performance and movements of the actor. Other key factors of film directing, such as the relationship with the cinematographer and other intimate collaborators, are examined.

COURSE CODE: LST303G

TYPE OF COURSE: Theoretical/practical

UNITS: 4

STUDENT HOURS OF WORK: 75 hours

PRECEDING COURSES/PREREQUISITES: LST202G

ACADEMIC EVALUATION: Application, projects evaluation and student's final reports.

TEXTBOOKS/TEACHING MATERIALS: *Total Directing: Integrating Camera and Performance in Film and Television*, First Edition (Paperback) by Tom Kingdon, *Directing Actors: Creating Memorable Performances for Film and Television* by Judith Weston (Paperback) - Xeroxes, visual aids and other material.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 The role of the film director.
 - 1.2 The relationship between the actor and the camera lens.
 - 1.3 The main concepts of the relationship between the director and the actors and other collaborators.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Evaluating the role and capabilities of his or her closest collaborators.
 - 2.2 Articulating his or her ideas to the actors and other collaborators.
3. The student should acquire additional competences in:
 - 3.1 Bringing out the best in his or her collaborators and directing them towards their goals.
 - 3.2 Developing his or her own methods and directing style.

DEPARTMENT 1

4TH SEMESTER

LST404G DIRECTING 4

COURSE CODE: LST404G

TYPE OF COURSE: Theoretical/practical

UNITS: 4

STUDENT HOURS OF WORK: 100 hours

PRECEDING COURSES/PREREQUISITES: LST303G

ACADEMIC EVALUATION: Application, participation in class, assignments and student's final reports.

TEXTBOOKS/TEACHING MATERIALS: *Moviemakers' Master Class: Private Lessons from the World's Foremost Directors*, 1st Edition (Paperback) by Laurent Tirard - Xeroxes, visual aids and other materials.

The course is linked to the semester's final project where the directorial strategies of each individual project are examined and reviewed from the standpoint of the screenplay and the director's personal take. Students are expected to draw on the methods they have learned and developed in relation to their collaboration with the actor and visual narratives.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 All the main processes of the director's work.
 - 1.2 The nature of the work of his or her collaborators.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Drawing on the experience he or she has already acquired to advance his or her project.
 - 2.2 Regarding film directing as a process from concept to premiere.
3. The students should acquire competences in:
 - 3.1 Always turning in good work, irrespective of the scope and nature of the project,
 - 3.2 Working with actors and other collaborators with full confidence.

PRODUCTION

LEARNING OUTCOMES OF

THE PRODUCTION PROGRAM

1. Knowledge and understanding.
 - 1.1 The student should acquire practical, theoretical, technical and professional knowledge about film production.

2. Practical skills and abilities.
 - 2.1 The student should acquire skills and abilities as a producer and production manager on a variety of film projects.

3. As the practical application of knowledge and capabilities.
 - 3.1 The student should acquire the competences to work as a creative producer and professional production manager on projects.

DEPARTMENT 1

1ST SEMESTER LST105G PRODUCTION 1

COURSE CODE: LST105G

TYPE OF COURSE: Theoretical/practical/production/
collaboration

UNITS: 3

STUDENT HOURS OF WORK: 90 hours

PRECEDING COURSES/PREREQUISITES: KJA101G

ACADEMIC EVALUATION: Project, application and pro-
duction map at the end of semester.

TEXTBOOKS/TEACHING MATERIALS: *Producing &
Directing the Short Film and Video* by David K. Irving and
Peter W. Rea, Xeroxes, visual aids and other materials.

The subject of the course is the role and responsibilities of the producer. A producer is a key player in the process of a film project becoming a reality. The producer chooses the project, secures the rights in order to continue, organizes, manages all stages of production and is responsible for bringing the project to completion, securing distribution and selling the project. The producer is the owner of the film. The course examines the division of labor within the production team and the camera crew and the responsibilities and methods of the producer and production manager. The fundamentals of screenwriting and film scheduling software are taught and the students learn how to create and assemble a production folder. Also the basic work methods of the producer are introduced, production schedules and budgets. Students are introduced to the importance of “pitching” projects and pitching exercises are conducted. The activities of The Icelandic Film Centre are thoroughly introduced and a field trip to The Icelandic Film Centre is organized. The student then capitalizes on the knowledge they have acquired during the production of their first-semester final project.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 The role of the producer in filmmaking.
 - 1.2 The capacities of production departments in filmmaking.
 - 1.3 Production processes.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Preparing production material with a production software.
 - 2.2 Acting as an assistant in a real-life production.
 - 2.3 Preparing a production map.
3. The student should acquire the competences to appreciate:
 - 3.1 The role of the producer and place him or herself in the various roles and positions of the producer.

DEPARTMENT 1

2ND SEMESTER LST206G PRODUCTION 2

COURSE CODE: LST206G

TYPE OF COURSE: Theoretical/practical/production/
collaboration

UNITS: 3

STUDENT HOURS OF WORK: 90 hours

PRECEDING COURSES/PREREQUISITES: LST105G

ACADEMIC EVALUATION: Application, production map
and student's final report.

TEXTBOOKS/TEACHING MATERIALS: *Producing &
Directing the Short Film and Video* by David K. Irving and
Peter W. Rea, Xeroxes, visual aids and other materials.

A more thorough examination of the topics covered in the first semester and exercises are conducted to establish that the students have gained sufficient understanding of the role of the producer, executive producer and production manager during pre-production, shooting and post-production. The students continue learning about the working tools of the producer and a great emphasis is placed on marketing plans, marketing, promotion and distribution. During this course work is also conducted on a second-semester film and all production materials are prepared for the film and placed in a production map which is turned in at the end of semester..

LEARNING OUTCOMES

1. The student should acquire practical skills and capabilities in:
 - 1.1 The multi-faceted role of the production manager.
 - 1.2 The role of the assistant director and location manager.
 - 1.3 Screenplay break-downs and planning.
 - 1.4 Negotiations with actors and other professionals.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Making production plans and budget plans.
 - 2.2 Using film management software and breaking down scripts.
 - 2.3 Contract negotiations.
3. The student should acquire competences in:
 - 3.1 Understanding the role of the producer and production manager on a film.

DEPARTMENT 1

3RD SEMESTER LST307G PRODUCTION 3

COURSE CODE: LST307G

TYPE OF COURSE: Theoretical

UNITS: 3

STUDENT HOURS OF WORK: 100 hours

PRECEDING COURSES/PREREQUISITES: LST206G

ACADEMIC EVALUATION: Application and assignments.

TEXTBOOKS/TEACHING MATERIALS: *Producing & Directing the Short Film and Video* by David K. Irving and Peter W. Rea, Xeroxes, visual aids and other materials.

This course further examines the role of the producer from the beginning to the end of production with a thorough focus on how to finance projects, make budget plans and control costs for various productions. The course also examines how co-production deals are drawn up, sales agreements, marketing, distribution and sales. Students work in teams on grant applications to The Icelandic Film Center. During this course work is also conducted on a third-semester film and all production materials are prepared for the film and placed in a production folder which is turned in at the end of semester.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 The role of the producer.
 - 1.2 The financing of different types of films and TV productions.
 - 1.3 Co-productions and sales contracts.
 - 1.4 Marketing and film sales.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Negotiating pre-contract deals in regard to different types of film projects.
 - 2.2 Making budgets and completing a simple financial account.
 - 2.3 Completing funding applications to, inter al. The Icelandic Film Center.
3. The student should acquire competences in:
 - 3.1 Working towards the financing of films.
 - 3.2 Knowing and negotiating all pre-contract deals.
 - 3.3 Completing applications, inter al. to The Icelandic Film Center.
 - 3.4 Making market plans and following up on them.

DEPARTMENT 1

4TH SEMESTER LST408G PRODUCTION 4

COURSE CODE: LST408G

TYPE OF COURSE: Theoretical/practical/production

UNITS: 2

STUDENT HOURS OF WORK: 50 hours

PRECEDING COURSES/PREREQUISITES: LST307G

ACADEMIC EVALUATION: Application assignments and a production folder for the final project.

TEXTBOOKS/TEACHING MATERIALS: *Producing & Directing the Short Film and Video* by David K. Irving and Peter W. Rea, Xeroxes, visual aids and other materials.

This course is a review of the curricula from previous production courses and is meant to assist students in preparation for their graduation projects according to the acknowledged processes of the producer and production manager. Students are also meant to work with scheduling software, production sheets and other tools which have been introduced to them. The instructor reviews each individual project thoroughly and assists with organization. During this course work is also conducted on a fourth-semester film and all production materials for the film are completed and placed in a production folder which is turned in at the end of semester.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 The producer's pro-production process.
 - 1.2 The tools at the producer's disposal.
2. The student should acquire practical skills and capabilities:
 - 2.1 In organization and contract negotiation.
3. They should acquire the competences to:
 - 3.1 Work independently as a producer and production manager on a film production.
 - 3.2 Choose a personal management style.

SUPPLEMENTARY COURSES

LEARNING OUTCOMES FOR SUPPLEMENTARY COURSES

1. Knowledge and understanding of:
 - 1.1 The fundamentals of screenwriting.
 - 1.2 Unconventional methods in the creative arts.
 - 1.3 The nature and form of film language.
 - 1.4 Concepts, trends and vogues in painting.

2. The student should acquire practical skills and capabilities in:
 - 2.1 Writing dramatic short films.
 - 2.2 Experimentation in art.
 - 2.3 Communicating drama in a visual manner.
 - 2.4 The viewing and appreciation of paintings.

3. The students should acquire competences in the form of putting knowledge and skills into practice in order to:
 - 3.1 Find and evaluate ideas, translating them into a complete script.
 - 3.2 Experiment in the field of the creative arts.
 - 3.3 Organize a film shoot knowledgeably.
 - 3.4 Draw on influence from painting in his or her own filmmaking.

DEPARTMENT 1

2ND SEMESTER **LST209G** ART HISTORY 1

This course provides an overview of art history with a focus on the relationship between film and painting. What can film learn from painting? Examples from various periods of art history are examined. Examples from the history of film serve to illustrate the close relationship between films and certain paintings or artists and how paintings can be of use to filmmakers and inspire their films.

NEW COURSE CODE: LST209G

TYPE OF COURSE: Theoretical Student hours of work: 50 hours

UNITS: 2

PRECEDING COURSES/PREREQUISITES: 1st semester

ACADEMIC EVALUATION: Application, evaluation of assignments essay.

TEXTBOOKS/TEACHING MATERIALS: *Film and Modern American Art: The Dialogue between Cinema and Painting* (Routledge Advances in Art and Visual Studies) 1st Edition, by Katherine Manthorne - Transparencies and other material.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 The Western history of art in past centuries.
 - 1.2 The main masters of art history.
 - 1.3 The main concepts of art history.
 - 1.4 The fundamentals of chromatics or color theory.
2. The student should acquire practical skills and capabilities in:
 - 2.1 The viewing and appreciation of paintings.
 - 2.2 Defining the fundamental concepts of art history.
3. The student should acquire the competences to:
 - 3.1 Use the history of art as a source for filmmaking ideas.
 - 3.2 Enjoy paintings.

DEPARTMENT 1

1ST SEMESTER **LST110G** SCREENWRITING 1

NEW COURSE CODE: LST110G

TYPE OF COURSE: Theoretical/production

UNITS: 1

STUDENT HOURS OF WORK: 30 hours

PRECEDING COURSES/PREREQUISITES: KJA101G

ACADEMIC EVALUATION: Application and project.

TEXTBOOKS/TEACHING MATERIALS: *Screenwriter's Workbook* by Syd Field - Xeroxes, film and other material.

The course covers various fundamental principles of traditional screenwriting, inter al. dramatic structure, form and style, dialog, plot and endings. The students learn the basics of screenwriting software.

LEARNING OUTCOMES

- 1.** The students should acquire knowledge and understanding of:
 - 1.1 The fundamental structure of a screenplay.
 - 1.2 Key screenwriting concepts.
 - 1.3 Idea development and teamwork.

- 2.** The student should acquire practical skills and capabilities in:
 - 2.1 Introducing and analyzing ideas.
 - 2.2 Discussing and developing screenplays.
 - 2.3 Translating ideas into screenplay form.
 - 2.4 Using screenwriting software.

- 3.** The student should acquire skills in:
 - 3.1 Evaluating and developing ideas.
 - 3.2 Translating ideas into screenplay form.

DEPARTMENT 1

2ND SEMESTER

LST211G SCREENWRITING 2

COURSE CODE: LST211G

TYPE OF COURSE: Theoretical/production

UNITS: 3

STUDENT HOURS OF WORK: 90 hours

PRECEDING COURSES/PREREQUISITES: LST110G

ACADEMIC EVALUATION: Application, project and evaluation of screenplay.

TEXTBOOKS/TEACHING MATERIALS: *Screenwriter's Workbook* by Syd Field – Xeroxes, visual material.

This course is a continuation of LST110G and continues exploring basic screenwriting principles and methods. Students work according to the traditional concepts of dramatic structure and delve further into the creation of characters, twists and plot. Different screenplay formats are examined, such as feature screenplays, short script, scripts for TV drama, etc. Each student begins to develop a script for a 7-to-12-minute short which he or she will produce and direct in later on the semester.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 The fundamentals of screenwriting.
 - 1.2 Finding a good idea and how to develop it.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Reviewing and analyzing various types of scripts.
 - 2.2 Developing his or her own idea into completed script form.
3. The student should acquire competences in:
 - 3.1 Discovering an idea and developing it under supervision and in collaboration.

DEPARTMENT 1

3RD SEMESTER

LST312G SCREENWRITING 3

COURSE CODE: LST312G

TYPE OF COURSE: Theoretical/production

UNITS: 2

STUDENT HOURS OF WORK: 60 hours

PRECEDING COURSES/PREREQUISITES: LST211G

ACADEMIC EVALUATION: Evaluation of script and film.

TEXTBOOKS/TEACHING MATERIALS: *The Tools of Screenwriting* by David Howard and Edward Mabley - *The Elements of Style* by William Trunk - Xeroxes and other materials - Xeroxes, visual material and screenplays.

Students continue developing a short script. The focus is on further strengthening characters and dialogue as well as clarifying descriptions and slug lines. The student should have completed a script by the end of the course. The students write a 7-to-12 minute short which will be produced later that semester.

LEARNING OUTCOMES

1. The student should acquire knowledge in:
 - 1.1 Completing a screenplay and preparing it for production.
 2. The student should acquire practical skills and capabilities in:
 - 2.1 The final development of screenplays.
 - 2.2 Completing a final production script.
3. The student should acquire the competence to:
 - 3.1 Evaluate when a screenplay is ready for production.

DEPARTMENT 1

4TH SEMESTER **LST413G** SCREENWRITING 4

COURSE CODE: LST413G

TYPE OF COURSE: Theoretical/production

UNITS: 2

STUDENT HOURS OF WORK: 60 hours

PRECEDING COURSES/PREREQUISITES: LST312G

ACADEMIC EVALUATION: Application, report and screenplay outline/treatment.

TEXTBOOKS/TEACHING MATERIALS: *The Tools of Screenwriting* by David Howard and Edward Mabley - *The Elements of Style* by William Trunk - Xeroxes and other materials - visual material and screenplays.

This course is intended to offer students support with their graduation projects. The student can either write the screenplay him- or herself or engage a screenwriter, but he or she is expected to play a creative part in the development of the script. Students develop and present treatments and drafts of their scripts, focusing on story, narrative methods, plot and structure, fleshed-out characters and dialog. Emphasis is placed on the students further developing their own personal style.

LEARNING OUTCOMES

1. The student should acquire further knowledge and understanding of:
 - 1.1 Conceptualizing and developing a screenplay.
 - 1.2 Their own personal style.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Using the knowledge he or she has acquired in screenwriting course and film production to find and develop an idea for a thesis project.
 - 2.2 Conducting research and tests during the development stage of a screenplay.
3. The student should acquire the competences and confidence to:
 - 3.1 Develop an idea from concept to screenplay.

DEPARTMENT 1

1ST SEMESTER **LST114G** VISUAL NARRATIVE 1

COURSE CODE: LST114G

TYPE OF COURSE: Theoretical/practical

UNITS: 2

STUDENT HOURS OF WORK: 50 hours

PRECEDING COURSES/PREREQUISITES: KJA101G

ACADEMIC EVALUATION: Application, teamwork participation.

TEXTBOOKS/TEACHING MATERIALS: On Filmmaking: *An Introduction to the Craft of the Director*, 1st edition (Paperback) by Alexander Mackendrick. - Xeroxes and other materials - Visual material.

This course examines the form and nature of film grammar. Specific examples from films are viewed and analyzed with regard to proportional representation, perspective, the composition of sequences, symbols and messages. There is also a practical component to the course where students direct inter al. their own scenes. In addition, the course examines the preparation process of the director before shoots, i.e. making a shot list.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 The main principles of cinematic narrative.
 - 1.2 The almost limitless possibilities of cinematic narrative.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Using cinematic language with fluency and skill.
 - 2.2 Thinking in terms of cinematic language.
3. The student should acquire competences in:
 - 3.1 Using cinematic language with authority and thus guide the audience's experience.

DEPARTMENT 1

3RD SEMESTER **LST315G** EXPERIMENTATION

COURSE CODE: LST315G

TYPE OF COURSE: Theoretical/production

UNITS: 2

STUDENT HOURS OF WORK: 50 hours

PRECEDING COURSES/PREREQUISITES: 2nd semester.

ACADEMIC EVALUATION: Application and evaluation of exhibition/project.

TEXTBOOKS/TEACHING MATERIALS: Xeroxes, visual material and other.

This course is intended to give students freedom to experiment. The students are encouraged to investigate new means of artistic creation and expression and experiment with the narrative form. The students work independently and present their projects at the end of the course. The piece should be 5 to 10 minutes in length and students are free to use all the techniques and methods at their disposal. The work can be a happening, a piece of art, a musical composition, acting and expression, a visual piece or a living event or all of the above at once. Students are encouraged to collaborate on the creation and presentation of the projects for the final presentation at the end of the course.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 How to expand his or her horizons in the creative process.
 - 1.2 Working with unconventional methods.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Expressing himself or herself in a fresh manner whether as a filmmaker or otherwise.
3. The student should acquire competences in:
 - 3.1 Thinking outside the confines of traditional filmmaking with independent and personal experiments.

DEPARTMENT 1

4TH SEMESTER **LST416G** SUPPLEMENTARY COURSE

COURSE CODE: LST416G

TYPE OF COURSE: Practical

UNITS: 2

STUDENT HOURS OF WORK: 50 hours

PRECEDING COURSES/PREREQUISITES: 3rd semester.

ACADEMIC EVALUATION: Passed, provided final project is completed.

TEXTBOOKS/TEACHING MATERIALS: Variable.

The course is a supplementary course to complement the students' thesis projects LOK 208. At the beginning of semester the tutor reviews along with the graduating students where they believe they need additional support for their thesis project. This can be connected to anything in the whole process from screenplay development to the final post-production stages. Support can be on an individual basis but the best use of the course is attained if the team can agree on where they believe they need further specialized assistance and instruction.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 A specialized field of filmmaking in regard to a thesis project.
2. The student should acquire practical skills and capabilities in:
 - 2.1 A specialized field of filmmaking in regard to a thesis project.
3. The student should acquire competences in:
 - 3.1 A specialized field of filmmaking in regard to a thesis project.

FILMMAKING

1. The student should acquire knowledge and understanding of:
 - 1.1 The making of various film projects, commercials, music videos, dramatic shorts, telefilms, studio series and documentaries.

2. Practical skills and capabilities:
 - 2.1 The student should acquire skills in working with various types of filmmaking projects.

3. Skills as the practical competences of knowledge and capabilities:
 - 3.1 The student should acquire the skills to work as a creative filmmaker and administrator on a variety of film projects.

DEPARTMENT 1

1ST SEMESTER LST117G MUSIC VIDEOS

This course examines the role, history, trends and different types of music videos and analyzes them from a variety of perspectives. The students then work in groups making music videos, honing their skills in editing and image processing along the way.

COURSE CODE: LST117G

TYPE OF COURSE: Theoretical/practical/production

UNITS: 3

STUDENT HOURS OF WORK: 80 hours

PRECEDING COURSES/PREREQUISITES: KJA101G

ACADEMIC EVALUATION: Application, viewing of music videos and students' reports.

TEXTBOOKS/TEACHING MATERIALS: *Total Directing: Integrating Camera and Performance in Film and Television*, First Edition (Paperback) by Tom Kingdon - *Producing & Directing the Short Film and Video*, Third edition (Paperback) by David K. Irving and Peter W. Rea - Xeroxes and visual material.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 Making music videos.
 - 1.2 The concept and development process.
 - 1.3 The process of making music videos from concept to premiere.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Discovering and developing an idea, style and feel.
 - 2.2 Filmmaking, pre-production, shoots and post-production.
 - 2.3 Teamwork.
3. The student should acquire competence in:
 - 3.1 Understanding clearly the process of making music videos.
 - 3.2 Evaluating his or her talents in the field of music videos.

DEPARTMENT 1

1ST SEMESTER LST117G COMMERCIALS

COURSE CODE: LST117G

TYPE OF COURSE: Theoretical/practical/production

UNITS: 2

STUDENT HOURS OF WORK: 90 hours

PRECEDING COURSES/PREREQUISITES: KJA101G

ACADEMIC EVALUATION: Application and teamwork participation and an evaluation of produced commercials/report.

TEXTBOOKS/TEACHING MATERIALS: *Producing & Directing the Short Film and Video*, Third edition (Paperback) by David K. Irving and Peter W. Rea – Xeroxes.

This course covers the making of commercials. A particular emphasis is placed on examining the nature, purpose and unique aspects of commercials as a form of filmmaking where the language of film must be used with great precision to convey a specific message. The students work in teams making commercials.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.2 The process of concept development.
 - 1.3 The process of making commercials from preparation to premiere.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Developing ideas through teamwork and introducing them.
 - 2.2 Developing an idea to a very specific purpose.
 - 2.3 Working with film language within a narrow time-frame.
3. The student should acquire competences in:
 - 3.1 Using film language and filmmaking with precision to a specific purpose.
 - 3.2 Understanding the filmmaking process from concept to premiere.

DEPARTMENT 1

1ST SEMESTER **LST119G** 1ST SEMESTER THESIS PROJECT

NEW COURSE CODE:LST119G

TYPE OF COURSE: Theoretical/production

UNITS: 6

STUDENT HOURS OF WORK: 180 hours

PRECEDING COURSES/PREREQUISITES: All other 1st-semester courses.

ACADEMIC EVALUATION: Application, evaluation of film project, report and the student's work assessment.

TEXTBOOKS/TEACHING MATERIALS: *Writing a Screenplay* by Anna Rögnvaldsdóttir. - *On Filmmaking: An Introduction to the Craft of the Director*, 1st edition (Paperback) by Alexander Mackendrick. - *The Complete Film Production Handbook*, Fourth Edition by Eve Light Honthaner.

Students work on a short of a maximum length of 7 minutes in a team effort with other departments where the students focus on the field of specialty of their respective departments, the goal being that the project is a completed film of some kind. Emphasis is placed on students working with their own ideas and capitalizing on the experience they have acquired in other courses throughout the semester.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 The process of a film from initial idea to premiere.
 - 1.2 The production process of a film.
 - 1.3 The importance of putting together a good group in a collaborative effort.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Working as a creative artist in the field of filmmaking.
3. The student should acquire competences in:
 - 3.1 Working on a short film from an initial idea to the premiere.

DEPARTMENT 1

LST220G TV PROGRAMS

COURSE CODE: LST220G

TYPE OF COURSE: Theoretical/practical/production

UNITS: 3

STUDENT HOURS OF WORK: 90 hours

PRECEDING COURSES/PREREQUISITES: 1st Semester

Academic evaluation: Application, projects and students' reports.

TEXTBOOKS/TEACHING MATERIALS: *Directing and Producing for Television: A Format Approach* (Paperback) by Ivan Cury - Xeroxes, visual material and other.

This course covers all the main genres of TV programs: Entertainment series, interview programs, cooking shows, travel series, reality series, quiz shows, children's programs, news, news analysis program, TV drama, documentaries, etc. Students are introduced to the main principles of program-making for TV and the relationship between TV genre, broadcasting time and target audience. Recent "format" series are specially analyzed and an attempt is made to define what makes a concept international. The students develop concepts for TV series and prepare, in collaboration with 3rd semester acting students, promotional material to be pitched and "sold" to representatives of Icelandic television stations.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 Program-making for television.
 - 1.2 The principles of program-making for television.
 - 1.3 Concept development for TV series.
 - 1.4 How to produce promotional material to sell concepts and TV series.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Developing ideas for TV programs.
 - 2.2 Making promotional material and pitching ideas to program directors.
3. The student should acquire competences in:
 - 3.1 Understanding the principles of program-making for television.
 - 3.2 Discovering and selecting ideas suited to TV programs.
 - 3.3 Presenting and selling TV programs.

DEPARTMENT 1

2ND SEMESTER **LST221G** DRAMATIC SHORT

COURSE CODE: LST221G

TYPE OF COURSE: Production

UNITS: 6

STUDENT HOURS OF WORK: 150 hours

PRECEDING COURSES/PREREQUISITES: 1st semester

ACADEMIC EVALUATION: Application and the viewing of shorts and the student's reports

Students produce and direct a 5-7-minute dramatic short from a screenplay written by themselves or someone else. Production is organized in such a manner that the students act as producers for their fellow students who in turn produce for them. Emphasis is placed on a professional production process and that students capitalize on the knowledge they have acquired in producing and directing courses.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 Film production.
 - 1.2 Film direction.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Capitalizing on the knowledge they have acquired in production under real-life circumstance.
3. The students should acquire competences in:
 - 3.1 Enhancing their abilities as producers and directors.

DEPARTMENT 1

3RD SEMESTER **LST322G** MULTI-CAMERA TV PRODUCTION

COURSE CODE: LST322G

TYPE OF COURSE: Theoretical/practical/production/collaboration

UNITS: 5

STUDENT HOURS OF WORK: 130 hours

PRECEDING COURSES/PREREQUISITES: 2nd semester.

ACADEMIC EVALUATION: Application, work process and collaboration, viewing of program, production map and students' reports.

TEXTBOOKS/TEACHING MATERIALS: *Directing and Producing for Television: A Format Approach* (Paperback) by Ivan Cury – Xeroxes, visual materials and other.

In this course “multi-camera” shoots for television are further examined. Local and foreign programs recorded in this manner are examined and the making of such programs examined thoroughly. Subsequently, the students make a 20-25-minute program under the guidance of an instructor. The team works together on all production aspects, from concept to broadcast according to a predetermined division of labor. The program is broadcast from a studio through a production control room and the program is expected to be fully prepared with graphics, segments and ready for broadcast. (Note: The material in question is non-fictional)

Learning Outcomes

1. The student should acquire knowledge and understanding of:
 - 1.1 Multi-camera and studio work.
 - 1.2 Classical studio TV programming.
 - 1.3 TV studio programming from concept to broadcast.
 - 1.4 The chain of command in direct TV broadcasting.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Concept development for TV studio series.
 - 2.2 All production aspects, from concept to broadcast.
 - 2.3 Set design for TV studios.
 - 2.4 The process of live studio broadcasts.
3. The students should acquire competences to recognize:
 - 3.1 The filmmaking possibilities of the studio.
 - 3.2 All aspects of live broadcasts.

DEPARTMENT 1

3RD SEMESTER LST323G SHORT FILM

NEW COURSE CODE: LST323G

TYPE OF COURSE: Production

UNITS: 6

STUDENT HOURS OF WORK: 180 hours

PRECEDING COURSES/PREREQUISITES: LST312G

ACADEMIC EVALUATION: Application, the viewing of shorts and the student's reports.

TEXTBOOKS/TEACHING MATERIALS: *Producing & Directing the Short Film and Video*, Third edition (Paperback) by David K. Irving and Peter W. Rea - *The Tools of Screenwriting* by David Howard and Edward Mabley.

Students produce and direct a 7-to-12-minute short from their own script. They prepare shooting schedules, shot lists, budgets, contracts, shoot, edit and make a short film ready for screening and then direct and edit their films. Students are expected to show up on the first day of class ready to pitch their projects. Throughout this course students are encouraged to continue to review and develop their own unique methodology and style as both directors and producers.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 Making a short from his or her own script after carefully developing the project in a screenwriting course.
 2. The student should acquire practical skills and capabilities in:
 - 2.1 Directing from his or her own script.
 - 2.2 Producing his or her own film.
3. The student should acquire competences to:
 - 3.1 Further develop his or her own talents as producer and screenwriter.

DEPARTMENT 1

4TH SEMESTER **LST424G** DOCUMENTARIES

COURSE CODE: LST424G

TYPE OF COURSE: Theoretical/practical/production

UNITS: 5

STUDENT HOURS OF WORK: 180 hours

PRECEDING COURSES/PREREQUISITES: 3rd semester

ACADEMIC EVALUATION: Application, viewing of documentaries and students' reports.

TEXTBOOKS/TEACHING MATERIALS: *Writing, Directing and Producing Documentary Films and Videos* 4th edition by Alan Rosenthal - Visual materials and other.

The course examines a variety of documentary forms, their origins and history. Special emphasis is placed on exploring various ways of tackling a subject. The course also covers the development of ideas and the script, different methods of filming, post-production and marketing with the various options available in mind. The projects themselves form an important part of the course and entail shorter projects and one documentary short which test the students' meticulousness and powers of concentration.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 The documentary as a cinematic form.
 - 1.2 Documentary methodology.
 - 1.3 Documentary concept development and writing.
 - 1.4 The methodology and ethics in subject approach, both during shoots and in post-production.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Analyzing documentaries.
 - 2.2 Evaluating the quality of ideas.
 - 2.3 Choosing a methodology for the purposes of documentary filmmaking.
3. The student should acquire competences in:
 - 3.1 Selecting a subject, developing an idea and choosing a documentary filmmaking methodology.

DEPARTMENT 1

4TH SEMESTER **LST425G** 4TH SEMESTER THESIS PROJECT2

COURSE CODE: LST425G

TYPE OF COURSE: Practical/production

UNITS: 10

STUDENT HOURS OF WORK: 240 hours

PRECEDING COURSES/PREREQUISITES: 3rd semester.

ACADEMIC EVALUATION: Application, production folder, report, work assessment and an evaluation of the film. Special consideration is given to the production and direction of the film.

TEXTBOOKS/TEACHING MATERIALS: *The Tools of Screenwriting: A Writer's Guide to the Craft and Elements of a Screenplay* by David Howard and Edward Mabley - *Producing & Directing the Short Film and Video*, Third edition by David K. Irving and Peter W. Rea - *The Complete Film Production Handbook*, Fourth Edition by Eve Light Honthaner.

Each student develops, produces and directs an 8-to-15-minute film of his or her own choosing. This assignment will be the student's graduation project and great emphasis is therefore placed on refining and polishing skills and procedures in all aspects of production. Each student oversees his or her own project him- or herself and serves as main producer and director, but is encouraged to recruit a skilled production team and film crew to ensure all aspects of the production are executed in a professional manner. Students work under the supervision of an instructor.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 Ambitious film productions.
 - 1.2 Their personal artistic traits.
 - 1.3 Their personal administrative traits.
2. The student should acquire practical skills and capabilities:
 - 2.1 As a producer and director.
 - 2.2 As a filmmaker.
3. The student should acquire competences to:
 - 3.1 Make a personal film to a high professional and artistic standard.

DEPARTMENT 2

CREATIVE TECHNOLOGY

DIPLOMA IN FILMMAKING 120 CREDITS.

SPECIALTY: CREATIVE TECHNOLOGY

TEACHING METHODS:

Teaching consists of lectures and discussions with teachers. The study is mostly of a practical nature and students complete various types of projects. Teaching takes place in the form of discussions about the development of projects and solutions. Students from the Creative Technology department are very popular film and post-production crew members in the great hub of filmmaking activities within the school. On these projects they mostly work independently drawing on the skills they have acquired in formal courses.

ACADEMIC EVALUATION:

The students hand in projects or pictures which are in turn graded. Emphasis is placed on as many courses as possible yielding measurable out-put and preferably creative, artistic work of some kind. Attendance and application are factored into the grade. A special graduation examination to confirm the student's skills is conducted in the 4th semester in cinematography, sound, editing and image processing. A jury board then evaluates these films.

DIPLOMA:

Diploma in filmmaking. Specialty: Creative technology.

DEPARTMENT DESCRIPTION:

This is a dynamic department in keeping with interdisciplinary development of disciplines converging and the increased demand for versatility. A confirmed competence in cinematography, sound design, editing and image-processing makes for a valuable degree indeed. Experience shows that students often choose a particular field of specialty on which they place a special emphasis. The students in the Creative Technology department complete two projects for which they are themselves wholly responsible, both artistically and production-wise. Many students test the waters with these projects as screenwriters and directors. The study is a firm foundation for all jobs in technical departments at production companies and TV networks.

PRECEDING COURSE/PREREQUISITES:

A matriculation / high school diploma is required. The training offered at the department is highly suitable as a supplementary education and enhanced specialization at matriculation from information and technology departments, art departments and vocational departments.

DEPARTMENT 2

DEPARTMENT 2, CREATIVE TECHNOLOGY, 120 CREDITS, 2 YEARS

SPECIALTIES 62 CREDITS

Cinematography	4 courses	17 CREDITS
Sound	4 courses	16 CREDITS
Editing	4 courses	16 CREDITS
Image processing	4 courses	13 CREDITS

SUPPLEMENTARY SUBJECTS 12 CREDITS

Production	1 course	2 CREDITS
Screenwriting	1 course	2 CREDITS
Art history	1 course	2 CREDITS
Art direction	1 course	2 CREDITS
Specialty	1 course	4 CREDITS

FILMMAKING 16 CREDITS 1ST. SEMESTER

Film project of own choosing	6 CREDITS COLLABORATIVE PROJECT
Thesis film	10 CREDITS INDIVIDUAL PROJECT

Core **30 CREDITS**

DEPARTMENT 2 LEARNING OUTCOMES

1. Knowledge and understanding. The student should acquire:
 - 1.1 Practical, theoretical, technical and professional knowledge of cinematography and lighting.
 - 1.2 Practical, theoretical, technical and professional knowledge of sound recording and sound design.
 - 1.3 Practical, theoretical, technical and professional knowledge of film editing.
 - 1.4 Knowledge of color-grading and post-production software.
 - 1.5 Knowledge and understanding of trends and vogues in art history.

2. The student should acquire practical skills and capabilities:
 - 2.1 In cinematography and lighting as cinematographer on a variety of film projects.
 - 2.2 And experience in sound recording and sound design on a variety of film projects.
 - 2.3 And experience as editor on a variety of film projects.
 - 2.4 In the use of post-production software.
 - 2.5 In putting together a good production crew.
 - 2.6 In evaluating concepts, trends and vogues in art history.

3. The student should acquire competences in:
 - 3.1 Working as a creative and professional cinematographer.
 - 3.2 Working as a creative and professional sound designer on film projects.
 - 3.3 Working as a creative and professional editor on film projects.
 - 3.4 Color-grading and post-production.
 - 3.5 Using his or her knowledge of art history in a creative manner in the field of filmmaking.
 - 3.6 Using basic knowledge about the work of the producer on his or her 4th semester thesis project.
 - 3.7 Translating his or her ideas into screenplay form.

CINEMATOGRAPHY DEPARTMENT 2

LEARNING OUTCOMES FOR CINEMATOGRAPHY

1. Knowledge and understanding
 - 1.1 The student should acquire a practical, theoretical, technical and professional knowledge of cinematography and lighting.
2. Practical skills and capabilities
 - 2.1 The student should acquire skills in cinematography and lighting as a cinematographer on a variety of film projects.
3. Competences as the practical application of knowledge and capabilities.
 - 3.1 The student should acquire skills working as a creative and professional cinematographer.r.

DEPARTMENT 2

1ST SEMESTER **SKT101G** CINEMATOGRAPHY 1

COURSE CODE: SKT101G

TYPE OF COURSE: Theoretical/practical

UNITS: 4

STUDENT HOURS OF WORK: 110 hours

PRECEDING COURSES/PREREQUISITES: KJA101G

ACADEMIC EVALUATION: Application and project assessment.

TEXTBOOKS/TEACHING MATERIALS: *Motion Picture and Video Lighting*, 2nd edition, Blain Brown. Transparencies and selected visual material.

The course is both theoretical and practical. The theoretical section deals with cinematography and lighting, composition and the make of the camera, different shooting methods, lens optics and filter and more camera-related issues. Then lighting and lighting equipment, color temperature and measurements and the basic principles of lighting are examined. In the practical section the students complete various exercises in the studio where emphasis is on their ability to demonstrate the theoretical knowledge they have acquired.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 The theoretical aspects of the movie camera and lighting.
 - 1.2 The fundamentals of lighting a scene.
 - 1.3 Different types of lighting equipment.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Using theoretical knowledge in a practical manner, both with cinematography and lighting.
 - 2.2 Lighting various scenes.
3. The student should acquire competences in:
 - 3.1 Understanding and analyzing cinematography and lighting in films.
 - 3.2 Organizing shoots and lighting various kinds of scenes.

DEPARTMENT 2

2ND SEMESTER **SKT202G** CINEMATOGRAPHY 2

COURSE CODE: SKT202G

TYPE OF COURSE: Theoretical/practical/production

UNITS: 5

STUDENT HOURS OF WORK: 130 hours

PRECEDING COURSES/PREREQUISITES: SKT101G

ACADEMIC EVALUATION: Project assessment .

TEXTBOOKS/TEACHING MATERIALS: *Setting Up Your Shots* by Jeremy Vineyard. Transparencies and electives.

The main task in this course is to tell a story with images. Students are assigned written stories which they translate into images, without words. Strong emphasis is placed on close preparation and that the students be conscious of methods and style of their work. Students continue work on the film in KLM 204 (editing)

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 The use of film language to tell stories on the screen.
 - 1.2 Working with storyboards and preparing shoots carefully.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Cinematography and lighting.
 - 2.2 Using images (without dialog) to tell stories.
3. The students should acquire competences in:
 - 3.1 Understanding the language of film and its potential.

DEPARTMENT 2

3RD SEMESTER SKT303G CINEMATOGRAPHY 3

COURSE CODE: SKT303G

TYPE OF COURSE: Theoretical/practical/production

UNITS: 5

STUDENT HOURS OF WORK: 150 hours

PRECEDING COURSES/PREREQUISITES: SKT202G

ACADEMIC EVALUATION: Application, project assessment.

TEXTBOOKS/TEACHING MATERIALS: Transparencies and selected audio/visual material.

The course delves deeper into various theoretical aspects of cinematography, lens optics, photics (the study of light) and filters. The students complete a project/documentary where they shoot tests and develop the style of a project. An introduction to the organization and general work processes involved in the cinematography on a produced completed film.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 The theoretical aspect of filmmaking.
 - 1.2 Post-production and tests in filmmaking.
 - 1.3 Cinematography on a documentary.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Preparation and tests for cinematography.
 - 2.2 Cinematography on a documentary.
3. The student should acquire skills in:
 - 3.1 Drawing on theoretical knowledge and tests to improve his or her cinematography skills.
 - 3.2 Organizing and implementing cinematography on a documentary.

DEPARTMENT 2

4TH SEMESTER SKT404G CINEMATOGRAPHY 4

COURSE CODE: SKT404G

TYPE OF COURSE: Theoretical/practical/production

UNITS: 3

STUDENT HOURS OF WORK: 120 hours

PRECEDING COURSES/PREREQUISITES: SKT303G

ACADEMIC EVALUATION: Examination 20%. Project evaluation 20%, Cinematography in thesis project 60%

TEXTBOOKS/TEACHING MATERIALS: Selected audio/visual material.

This course is linked to the graduation projects. At the beginning of the course various theoretical and technical aspects of cinematography from prior courses are reviewed. The students undergo written and practical examinations to corroborate their skills. The students are expected to complete preparations for the thesis film shoot, decide on a cinematography style, conduct tests, make shooting lists or floor plans to be well-prepared for the shoots. The students present the preparation materials for evaluation. The student then directs the shooting of his or her thesis project and the cinematography is graded.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 The theoretical and technical aspects of cinematography.
 - 1.2 The organizational and preparatory process for the cinematography process.
 - 1.3 Cinematography on a film project.
2. The student should acquire practical skills and capabilities in:
 - 2.1 The theoretical and technical aspects of filmmaking.
 - 2.2 The post-production phase and realization of a complex and integral film project.
3. The student should acquire skills in:
 - 3.1 Drawing on theoretical and technical knowledge and skills in cinematography to create an integral piece of work.

DEPARTMENT 2

SOUND

1. Knowledge and understanding:
 - 1.1 The student should acquire a practical, theoretical, technical and professional knowledge of sound recording and sound post-production.

2. Practical skills and capabilities:
 - 2.1 The student should acquire skills and experience in sound recording and sound editing on a variety of film projects.

3. Competences as the practical application of knowledge and capabilities.
 - 3.1 The student should acquire competences to work as a creative and professional sound designer on film projects.

DEPARTMENT 2

1ST SEMESTER SKT105G SOUND 1

COURSE CODE: SKT105G

TYPE OF COURSE: Theoretical/practical

UNITS: 4

STUDENT HOURS OF WORK: 120 hours

PRECEDING COURSES/PREREQUISITES: KJA101G

ACADEMIC EVALUATION: Projects and application.

TEXTBOOKS/TEACHING MATERIALS: *Sound for Film and Television* by Tomlinson Holman. Transparencies, selected audio/visual material.

This course is both theoretical and practical. Basic concepts and the physics of sound are explained. The process of sound recording is addressed and all the necessary equipment introduced. Elementary sound recording projects are produced. Variety of sound post-production projects are made while learning the skills to use sound post-production software.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 The fundamentals of sound and the basics of acoustics.
 - 1.2 Sound recording and sound post-production software.
 - 1.3 Sound design for visual media.
2. The student should acquire practical skills and capabilities in:
 - 2.1 The use of sound post-production software.
 - 2.2 The skills to work on sound post-production of visual media.
3. The student should develop competences in:
 - 3.1 Using theoretical knowledge of sound in practice in sound post-production for visual media.

DEPARTMENT 2

2ND SEMESTER SKT206G SOUND 2

COURSE CODE: SKT206G

TYPE OF COURSE: Theoretical/practical/production

UNITS: 5

STUDENT HOURS OF WORK: 150 hours

PRECEDING COURSES/PREREQUISITES: SKT105G

ACADEMIC EVALUATION: Application and project participation.

TEXTBOOKS/TEACHING MATERIALS: *Sound for Film and Television* by Tomlison Holman. Transparencies, selected audio/visual material.

Second-semester students are taught how to use a multichannel sound recorder, wireless microphones and all location and onset sound recording equipment. Students work on the post-production sound of short films which they themselves have made in other classes of the school or on extracurricular media chosen by the teacher. The elements in question are:

- a. The recording of sound effects, post-sync (ADR) and foley.
- b. Sound post-production where all the elements in a section are brought together.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 Sound recording equipment and post-production sound.
 - 1.2 Sound post-production for visual media from sound recording to the final sound mix.
2. The student should acquire practical skills and capabilities in:
 - 2.1 The use of sound recording equipment and the sound recording process of visual media.
 - 2.2 Sound post-production of visual media up until the final audio master for a premiere.
3. The student should acquire competences in:
 - 3.1 Assuming sound recording and sound post-production responsibilities for a film to completion.

DEPARTMENT 2

3RD SEMESTER SKT307G SOUND 3

COURSE CODE: SKT307G

TYPE OF COURSE: Theoretical/practical

UNITS: 4

STUDENT HOURS OF WORK: 120 hours

PRECEDING COURSES/PREREQUISITES: SKT206G

ACADEMIC EVALUATION: Project assessment

TEXTBOOKS/TEACHING MATERIALS: *Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema* by David Sonnenschein. Transparencies and selected audio/visual material.

This course explores the psychological effects of sound and various ways of using sound to provoke an audience's reaction with an audio track and how these can be drawn on to support and enhance a visual narration. Examples from films are studied and analyzed from a dramatic narration standpoint. Students design an auditory narration without visuals with the audio software Pro Tools. They design sound for an animated scene and complete the voice-over in collaboration with the acting department. The students complete a report where they analyze their own work on the projects.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 How a sound design influences the outcome of a visual media.
 - 1.2 Post-sync (ADR) for animated films.
2. The student should acquire practical skills and capabilities in:
 - 2.1 The fundamentals of Post-sync (ADR) recording.
3. The student should acquire the competences to:
 - 3.1 Work on post-sync (ADR) for animated films.
 - 3.2 Use his or her knowledge of sound, of how it influences the dramatic content of visual media and be able to create an aural world from scratch.

DEPARTMENT 2

4TH SEMESTER SKT408G SOUND 4

COURSE CODE: SKT408G

TYPE OF COURSE: Theoretical/practical/production

UNITS: 3

STUDENT HOURS OF WORK: 90 hours

PRECEDING COURSES/PREREQUISITES: SKT307G

ACADEMIC EVALUATION: Examination 20%, project evaluation 80%.

TEXTBOOKS/TEACHING MATERIALS: *Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema* by David Sonnenschein. *Sound for Film and Television* by Tomlison Holman.

This course is linked to the students' graduation project. Initially we review various theoretical and technical issues from previous courses. The students undergo a written and practical examination corroborating their skills. Before the students start shooting their thesis projects they briefly review the basics of location shooting and have the opportunity to ask their instructor questions about their projects. The major part of the course focuses on the sound design of the thesis project where the instructor readily assists every student and they receive the support and advice they need. If a student does not have a thesis project for development in this course he or she completes the sound design on an extracurricular project or one from other programs in collaboration with the instructor, in which case the instructor's evaluation of skills and demands must be satisfied.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 Sound recording and sound editing.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Sound design for films.
3. The student should acquire additional competences
 - 3.1 Both professionally and artistically to work as a sound designer in filmmaking.

EDITING

LEARNING OUTCOMES FOR EDITING

1. Knowledge and understanding:
 - 1.1 The student should acquire a practical, theoretical, historical, technical and professional knowledge of film editing.

2. Practical skills and capabilities:
 - 2.1 The student should acquire skills and experience as an editor on various film projects.

3. Competences as the practical application of knowledge and capabilities.
 - 3.1 The student should acquire skills to work as a creative and professional editor on film projects.

DEPARTMENT 2

1ST SEMESTER **SKT109G** EDITING 1

NEW COURSE CODE: SKT109G

TYPE OF COURSE: Theoretical/practical

UNITS: 4

STUDENT HOURS OF WORK: 120 hours

PRECEDING COURSES/PREREQUISITES: KJA101G

ACADEMIC EVALUATION: Project assessment.

TEXTBOOKS/TEACHING MATERIALS: *Edge Codes - The Art of Motion Picture Editing.*

The role of the editor is defined and put into context. Students learn to operate the editing software, learn about the properties of digital audio and video files and how to handle the material. A thorough examination of the role of the assistant editor follows; an emphasis is placed on the organisation and logging of all the data an editor needs before starting an edit, and where that information comes from. To conclude, students are tasked with a shorter project such as a music video or a trailer/ compilation to familiarize themselves with the editing software.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 The role and function of the editor.
 - 1.2 The capabilities and potential of editing software.
 - 1.3 The importance of organization and registration.
2. The student should acquire practical skills and capabilities in:
 - 2.1 The use of editing software.
 - 2.2 Organization and registration.
 - 2.3 Telling stories in images.
3. The student should acquire competences
 - 3.1 To prepare and begin the editing of a project.

DEPARTMENT 2

2ND SEMESTER SKT210G EDITING 2

NEW COURSE CODE: SKT210G

TYPE OF COURSE: Theoretical/practical

UNITS: 4

STUDENT HOURS OF WORK: 120 hours

PRECEDING COURSES/PREREQUISITES: SKT109G

ACADEMIC EVALUATION: Project assessment.

TEXTBOOKS/TEACHING MATERIALS: Slides and selected footage

Students are tasked with editing narrative material, their own as well as that of others. There will be an emphasis on storytelling, rhythm and getting both information and emotion across with maximum impact and efficiency. Students will also come to a deeper understanding of the digital workspace, image compression and the duties of the editor as the lynch-pin of post-production. The basic principles of color correction and mastering of film are introduced. The artistic and technical history of film editing will also be covered and films will be analyzed with regard to their editing.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 The history of film editing.
 - 1.2 Different editing styles.
 - 1.3 The workflow of digital audio and video manipulation, image compression.
2. The student should acquire practical skills and capabilities:
 - 2.1 In „multi-cam“ editing.
 - 2.2 In receiving, delivering and handling digital video.
3. The student should acquire competences:
 - 3.1 To adopt professional work methods.
 - 3.2 To edit narrative material.

DEPARTMENT 2

3RD SEMESTER SKT311G EDITING 3

COURSE CODE: SKT311G

TYPE OF COURSE: Practical/production

UNITS: 3

STUDENT HOURS OF WORK: 120 hours

PRECEDING COURSES/PREREQUISITES: SKT210G

ACADEMIC EVALUATION: Project assessment.

TEXTBOOKS/TEACHING MATERIALS: Slides and select footage

Students edit a documentary of their own making, learning the role of the editor as author and storyteller. Lessons include the proper logging and cataloging of interviews, how to keep track of a large collection of gathered material and insight into how long and meandering the process of editing a documentary can be. The ethical ramifications of representing real people will also be addressed. Documentaries of various types and genres will be screened and analyzed. The best practices for final delivery of a completed edit conclude the course.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 The formative role of the editor when there is no script.
 - 1.2 The final, full delivery of an edit.
2. The student should acquire practical skills and capabilities:
 - 2.1 To find needles in video haystacks.
 - 2.2 To shape a story from shapeless reality.
3. The student should acquire competences:
 - 3.1 To edit a documentary.

DEPARTMENT 2

4TH SEMESTER SKT412G EDITING

COURSE CODE: SKT412G

TYPE OF COURSE: Theoretical/production

UNITS: 4

STUDENT HOURS OF WORK: 120 hours

PRECEDING COURSES/PREREQUISITES: SKT311G

ACADEMIC EVALUATION: Project assessment.

TEXTBOOKS/TEACHING MATERIALS: Transparencies and selected visual material.

Apart from a short refresher, this course is entirely dedicated to the editing of a graduation project, where students put all the knowledge and skill they have acquired to use. The teacher's role at this point is first and foremost as an advisor, albeit making sure, as a supervisor, that professional precision and vigilance are maintained throughout the editing process.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 The responsibility and role of the editor.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Finalizing a professional edit down to the last detail.
3. The student should acquire competences:
 - 3.1 As an editor combining knowledge and capabilities in a well-edited production.

IMAGE PROCESSING

LEARNING OUTCOMES FOR IMAGE PROCESSING

1. The student should acquire knowledge and understanding of
 - 1.1 Image processing and special effects on film projects.
 - 1.2 Image-processing software.

2. The students should acquire practical skills and capabilities in:
 - 2.1 Adobe After Effects software for motion graphics.
 - 2.2 Black Magic Fusion image composition software.
 - 2.3 Black Magic Resolve software for color grading.
 - 2.4 Adobe Photoshop image processing software.

3. The student acquires competences in:
 - 3.1 Working in a professional and creative manner with various types of image processing software.
 - 3.2 Tackling the task of film post-production.

DEPARTMENT 2

1ST SEMESTER **SKT113G** IMAGE PROCESSING 1

COURSE CODE: SKT113G

TYPE OF COURSE: Theoretical/practical

UNITS: 2

STUDENT HOURS OF WORK: 50 hours

PRECEDING COURSES/PREREQUISITES: KJA101G

ACADEMIC EVALUATION: Application and project assessment.

TEXTBOOKS/TEACHING MATERIALS: Transparencies, selected visual material and other.

An introductory course where the history of special effects for film is reviewed. Furthermore, the newest developments in image processing for films are examined. Important image processing software for today's film industry is introduced, After Effects, Premiere Pro from Adobe, Da Vinci Resolve & Fusion from Blackmagic. Student practice creating special effects and graphics and are introduced personally to the various stages of special effects work and image processing.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1. Image processing and special effects in filmmaking.
 - 1.2. Various types of image processing software.
2. The student should acquire practical skills and capabilities in:
 - 2.1. The handling of various types of image processing software.
 - 2.2. Use of Adobe After Effects & Blackmagic Fusion.
3. The student should acquire competences in:
 - 3.1. Evaluating concepts, trends in graphics and image processing.
 - 3.2. Using After Effects / Fusion in a creative manner.

DEPARTMENT 2

2ND SEMESTER **SKT214G** IMAGE PROCESSING 2

COURSE CODE: SKT214G

TYPE OF COURSE: Theoretical/practical

UNITS: 4

STUDENT HOURS OF WORK: 120 hours

PRECEDING COURSES/PREREQUISITES: SKT113G

ACADEMIC EVALUATION: Application and project assessment.

TEXTBOOKS/TEACHING MATERIALS: Transparencies, selected visual material and other.

Students are introduced to Adobe After Effects and Blackmagic Fusion software. The interfaces and main attributes of the two types of software are examined. The main emphasis is on motion graphics in all kinds of title sequences and how we alter motion pictures. The students complete various projects and the goal is that they gain skills to capitalize on the potential of the software.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 After Effects & Fusion software and their image and graphics processing potential.
2. The student should acquire practical skills and capabilities in
 - 2.1 The use of After Effects & Fusion.
 - 2.2 The making of titles.
3. The students should acquire competences in:
 - 3.1 Using the potential of the After Effects software in post-production and for bringing visual material to completion.

DEPARTMENT 2

3RD SEMESTER **SKT315G** IMAGE PROCESSING 3

COURSE CODE: SKT315G

TYPE OF COURSE: Practical/production

UNITS: 4

STUDENT HOURS OF WORK: 100 hours

PRECEDING COURSES/PREREQUISITES: SKT214G

ACADEMIC EVALUATION: Project assessment.

TEXTBOOKS/TEACHING MATERIAL.

The students learn compositing with the After Effects software. The process of compositing, i.e. how shots are integrated to form a visual whole, is reviewed. The use of a “green screen” to blend a key image into an added background is taught. The students learn how to “track” shots and are taught the fundamentals of the Roto software. A 3D camera and how to work with “3D layers” are demonstrated in a cursory manner. The students record material and complete its post-production in After-Effects. The students are given a lecture on other image-processing software, e.g. Nuke and Maya. The students then learn the fundamentals of chromatics and color-grading a documentary with a color grading software.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 Compositing visual material with image-processing software.
 - 1.2 “Green screen” filming and post-production.
 - 1.3 2D and 3D graphics.
 - 1.4 Color grading.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Compositing with After Effects.
 - 2.2 The “green-screen” process.
 - 2.3 “Tracking” shots.
 - 2.4 Color-grading motion pictures.
3. The student should acquire competences in:
 - 3.1 Using the After Effects software for various tasks.
 - 3.2 The completion of “green screen” projects.
 - 3.3 Color grading for motion pictures.

DEPARTMENT 2

4TH SEMESTER **SKT416G** IMAGE PROCESSING 4

COURSE CODE: SKT416G

TYPE OF COURSE: Practical/production

UNITS: 3

STUDENT HOURS OF WORK: 90 hours

PRECEDING COURSES/PREREQUISITES: SKT315G

ACADEMIC EVALUATION: Assessment of post-production (color grading, titles, effects) final project SKT423G.

TEXTBOOKS/TEACHING MATERIALS: Transparencies, selected visual material and other.

The course is linked with the students' graduation course, SKT423. Initially material from previous courses is reviewed. The students undergo an examination to confirm their abilities. The student color-grades, designs titles and special effects for his or her thesis film. The image processing is graded specifically. An instructor is available for advice and consultation throughout the process.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 Color grading for film.
 - 1.2 Graphics and special effects for film.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Various types of post-production software.
3. The student should acquire competenceS in:
 - 3.1 Working in a professional and creative manner with various types of image-processing software.
 - 3.2 Assuming responsibility for post-production on film projects.

SUPPLEMENTARY COURSES

LEARNING OUTCOMES FOR SUPPLEMENTARY COURSES

1. Knowledge and understanding of:
 - 1.1 Art direction.
 - 1.2 Trends and vogues in art history.
 - 1.3 The function of the producer in filmmaking.
 - 1.4 The basic narrative structure of screenplays and fundamental screenwriting concepts.

2. Practical skills and capabilities in:
 - 2.1 Art direction in filmmaking.
 - 2.2 Using painting in a creative manner in filmmaking.
 - 2.3 Assuming the role of a producer in filmmaking.
 - 2.4 Writing a screenplay.

3. Competences as the practical application of knowledge and capabilities:
 - 3.1 To work as an art director.
 - 3.2 To use his or her knowledge of painting in a creative manner in filmmaking.
 - 3.3 To use basic knowledge about the functions of a producer during the production of their thesis films.
 - 3.4 To translate ideas into screenplay form.

DEPARTMENT 2

2ND SEMESTER **SKT217G** HISTORY OF ART 1

COURSE CODE: SKT217G

TYPE OF COURSE: Theoretical

UNITS: 2

STUDENT HOURS OF WORK: 50 hours

PRECEDING COURSES/PREREQUISITES: 1st semester

ACADEMIC EVALUATION: Application, project assessment and essay.

TEXTBOOKS/TEACHING MATERIALS: *The Story of Art* by E. H. Gombrich -Transparencies and other material.

This course provides an overview of art history with a focus on the relationship between film and painting. What can films learn from painting? The characteristics of various periods in art history are examined and examples taken from film history illustrating the close relationship between films and certain paintings or artists and how moviemakers draw on painting for inspiration for their films.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 The Western history of art in past centuries.
 - 1.2 The leading masters of art history.
 - 1.3 The main concepts of art history.
 - 1.4 The fundamentals of chromatics or color theory.
2. The student should acquire practical skills and capabilities in:
 - 2.1 The viewing and appreciation of paintings.
 - 2.2 Defining the fundamental concepts of art history.
3. The student should acquire the competences to:
 - 3.1 Draw on art history as a source for filmmaking ideas.
 - 3.2 Enjoy the visual experience of paintings.

DEPARTMENT 2

2ND SEMESTER **SKT218G** ART DIRECTION

COURSE CODE: SKT218G

TYPE OF COURSE: Theoretical/practical/production

UNITS: 2

STUDENT HOURS OF WORK: 50 hours

PRECEDING COURSES/PREREQUISITES: 1st semester.

ACADEMIC EVALUATION: Application and project assessment.

TEXTBOOKS/TEACHING MATERIALS: Transparencies, selected visual materials and other

Second-semester students gain insight into the role of the art director in addition to working on the art direction for a telefilm (LSJ) in a collaborative project between all departments. Students are in charge of the stage and costume design for a TV pilot, a collaborative project for all departments. (Note: They are also responsible for the sound recording. See HLE 205.)

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 The role of the art director on film projects.
 - 1.2 The relationship between cinematography and art direction.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Art direction for a major television production.
 - 2.2 Art direction during pre-production, shoots and post-production.
3. The student should acquire competences in:
 - 3.1 Understanding the role of the art director in filmmaking.

DEPARTMENT 2

3RD SEMESTER SKT319G SCREENWRITING

NEW COURSE CODE: SKT319G

TYPE OF COURSE: Theoretical

UNITS: 2

STUDENT HOURS OF WORK: Theoretical hours

PRECEDING COURSES/PREREQUISITES: 2nd semester

ACADEMIC EVALUATION: Application and project assessment.

TEXTBOOKS/TEACHING MATERIALS: Transparencies and other material.

This course introduces the basic principles of classical screenwriting. The course covers narrative structure, form and style, dialogue, plotting and endings. Students learn the basics of screenwriting software. Those students interested in writing their own scripts for their 4th-semester thesis film can use this course as a way of preparation.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 Basic screenplay structure.
 - 1.2 Screenwriting concepts.
 - 1.3 Concept development and teamwork.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Introducing and analyzing ideas.
 - 2.2 Translating ideas into screenplay form.
 - 2.3 Discussing and developing screenplays.
 - 2.4 Using screenwriting software.
3. The student should acquire competences in:
 - 3.1 Evaluating and developing ideas.
 - 3.2 Translating ideas into screenplay form.

DEPARTMENT 2

4TH SEMESTER SKT420G PRODUCTION

COURSE CODE: SKT420G

TYPE OF COURSE: Theoretical

UNITS: 2

STUDENT HOURS OF WORK: 50 hours

PRECEDING COURSES/PREREQUISITES: 3rd semester.

ACADEMIC EVALUATION: Application and project assessment.

TEXTBOOKS/TEACHING MATERIALS: *On Filmmaking: An Introduction to the Craft of the Director*, 1st edition (Paperback) by Alexander Mackendrick.

The students attend a course in film production. This study phase is intended to help the students with the preparation for their thesis film. The course involves weekly meetings where students produce their own film with the goal of organizing their shoots to run as smoothly as possible.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 The role and function of the producer in filmmaking.
2. The student should acquire practical skills and capabilities in:
 - 2.1 The function of the producer in filmmaking.
3. The student should acquire competences in:
 - 3.1 Drawing on their basic knowledge of the producer's function during the production of their 4th-semester thesis film.

DEPARTMENT 2

3RD SEMESTER SKT321G SPECIALTIES

COURSE CODE: SKT321G

TYPE OF COURSE: Practical

UNITS: 4

STUDENT HOURS OF WORK: 100 hours

PRECEDING COURSES/PREREQUISITES: 3rd semester.

ACADEMIC EVALUATION: The application and evaluation of experts

TEXTBOOKS/TEACHING MATERIALS: Various

Each student selects two specific specialties within the specialized departments where he or she wishes to gain a firmer grasp of the discipline in question: For example, lighting in the field of cinematography, foley recording in the area of sound design, etc. The selection is reported at the beginning of semester to the director of studies who arranges for the student to study with experts in chosen areas.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 Chosen fields of specialty.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Adopting chosen specialties.
3. The student should acquire competences in:
 - 3.1 Tackling projects in selected specialties.

FILMMAKING

LEARNING OUTCOMES FOR FILMMAKING

1. The student should acquire knowledge and understanding of:
 - 1.1 Film and television production.
 - 1.2 His or her own creative capacities.

2. Practical skills and capabilities in:
 - 2.1 Putting together a good production team.
 - 2.2 Assuming overall responsibility for a project.

3. Competences as the practical application of knowledge and capabilities
 - 3.1 By assuming responsibility for all phases of production from concept to premiere.
 - 3.2 By working as a creative artist.

DEPARTMENT 2

1ST SEMESTER **SKT122G** FINAL 1ST SEMESTER PROJECT

COURSE CODE: SKT122G

TYPE OF COURSE: Theoretical/practical/production

UNITS: 6

STUDENT HOURS OF WORK: 180 hours

PRECEDING COURSES/PREREQUISITES: Core and 50% of other 1st semester courses

ACADEMIC EVALUATION: Project assessment and report.

Students work on a short of a maximum length of 7 minutes in a team effort with other departments where the students focus on the field of specialty of their respective departments. The goal is that the project is a completed film of some kind. Emphasis is placed on students working with their own ideas and capitalizing on the experience they have acquired in other courses throughout the semester.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 Completing a film project from concept to premiere.
 - 1.2 The production process of a film,
 - 1.3 The importance of teamwork.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Working as a creative artist in the field of filmmaking.
3. The student should acquire competences in:
 - 3.1 Producing a short from concept to premiere.

DEPARTMENT 2

4TH SEMESTER **SKT423G** 4TH SEMESTER FINAL PROJECT

COURSE CODE: SKT423G

TYPE OF COURSE: Theoretical/practical/production

UNITS: 10

STUDENT HOURS OF WORK: 240 hours

PRECEDING COURSES/PREREQUISITES: 3rd semester.

ACADEMIC EVALUATION: Project assessment and report.

TEXTBOOKS/TEACHING MATERIALS: *Motion Picture and Video Lighting*, 2nd edition, Blain Brown - *Setting up Your Shots*, Jeremy Vineyard. - *Cutting Rhythms: Shaping the Film Edit*, Karen Pearlman. - *Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema*, David Sonnenschein. *Sound for Film and Television*, Tomlison Holman. - Transparencies, visual material and other.

The final 4th-semester project is an independent individual undertaking of the student's own choosing produced under the guidance of an instructor. The work in question is a film of some kind, 8 to 20 minutes in length. All the semester's courses, with the exception of core subjects, are intertwined in this project. The lead instructor of the final project meets regularly with the students during the preparatory process and gives screenwriting advice and suggestions regarding the direction of the film. At the end of the shoot the students embark on three post-production phases, editing, post-production sound and color correction and all these phases are linked to the graduation project. There the students are assisted by the lead instructor but receive additional advice from professional specialists in the field of editing, post-production sound and color grading with the goal of creating a professional graduation project.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 The production of an ambitious film projects.
 - 1.2 His or her personal traits as an artist and administrator.
2. The student should acquire practical skills and capabilities as:
 - 2.1 A creative artist and a driving force in film-making.
 - 2.2 A filmmaker.
3. The student should acquire competences in:
 - 3.1 Making a personal film to both a high professional and artistic standard.

DEPARTMENT 3

DEPARTMENT 3 SCREENWRITING/DIRECTING

DIPLOMA IN FILMMAKING 120 CREDITS. SPECIALTY: SCREENWRITING/DIRECTING

TEACHING METHODS:

The teaching consists of lectures and discussions with the instructor. The curriculum is for the most part of a practical nature and students complete a variety of projects. The teaching consists of discussions about the development of projects and solutions. A great part of student/teacher communication consists of reading over scripts through communication media.

ACADEMIC EVALUATION:

The students hand in projects, screenplays and films, to be graded. Emphasis is on as many courses as possible yielding measurable output and some sort of creative work. Attendance and class work are graded. A jury board evaluates the thesis film.

DIPLOMA:

Diploma in filmmaking. Specialty:
Screenwriting/Directing

DEPARTMENT DESCRIPTION:

The goal of the department is to educate filmmakers so they can both write screenplays and direct them. During their studies the students write a variety of screenplays for different genres and media. The quality of the department is ensured by the students making a film, a personal project, every semester. Thus, they are given the opportunity to test their scripts and their competence as directors. A department for those who wish to develop skills as writer/directors. Employment opportunities for screenwriters and directors are to be found with production companies and TV networks.

PRECEDING COURSES/PREREQUISITES:

A matriculation diploma is required. The program offered at the department is very suitable as a supplementary education and enhanced specialization at matriculation from all academic and social sciences departments. Emphasis is on knowledge of Icelandic, literature and creative writing.

DEPARTMENT 3

SCREENWRITING/DIRECTING, 120 CREDITS, 2 YEARS

SPECIALTIES 52 CREDITS

Feature screenplay	4 courses	18 credits
Direction	4 courses	16 credits
Various screenplays	6 courses	18 credits

SUPPLEMENTARY SUBJECTS 10 CREDITS

Visual Narration	1 course	2 credits
Art History	1 course	2 credits
Various	3 courses	6 credits

FILMMAKING 28 CREDITS

1ST SEMESTER

Dramatic short 6 credits collaborative project

2ND SEMESTER

Documentary 6 credits individual project

3RD SEMESTER

Dramatic short, literary adaptation 6 credits individual project

4TH SEMESTER

Thesis film 10 credits individual project

CORE 30 CREDITS

DEPARTMENT 3

LEARNING OUTCOMES DEPARTMENT 3

1. The student should acquire knowledge and understanding of:
 - 1.1 The process of writing a feature-length screenplay.
 - 1.2 Various types of screenwriting for different media.
 - 1.3 The practical, theoretical, technical and professional side of the role of the director.
 - 1.4 The making of various types of film projects with an emphasis on fictional shorts.
 - 1.5 The role of the producer in filmmaking.
 - 1.6 The organizational part of the screenwriting process.
 - 1.7 The nature and form of cinematic language.

2. The student should acquire practical skills and capabilities in:
 - 2.1 Writing a feature-length screenplay.
 - 2.2 Writing various types of screenplays.
 - 2.3 Directing actors and other collaborators in a personal and professional manner.
 - 2.4 Working as director and administrator on a variety of feature-length productions.
 - 2.5 Understanding the production process of films and the main types of contracts.
 - 2.6 Evaluating and analyzing the status of a project and organization.
 - 2.7 Communicating a narrative and a drama in a visual manner.

3. The student should acquire competences as the practical application of knowledge and capabilities:
 - 3.1 Working on a major screenwriting project such as a feature screenplay.
 - 3.2 Working as a creative screenwriter on a variety of projects.
 - 3.3 Working as a director with a personal style and bringing out the best in the actors and other collaborators on strength of knowledge and skills.
 - 3.4 Working as a creative filmmaker and administrator on different film projects.
 - 3.5 Mastering the functions of a producer in his or her own filmmaking.
 - 3.6 Organizing oneself during the screenwriting process.
 - 3.7 Communicating complex narratives in a visual manner.

DEPARTMENT 3

DEPARTMENT 3 PROGRAMS

DRAMATIC FEATURE

LEARNING OUTCOMES FOR A DRAMATIC FEATURE

1. The student should acquire knowledge and understanding of:
 - 1.1 The process of writing a dramatic feature screenplay.
 - 1.2 All the pitfalls and hurdles of writing a feature screenplay.

2. Practical application and skills:
 - 2.1 The student should acquire the skills required to write a feature screenplay.

3. Competences as the practical application of knowledge and capabilities.
 - 3.1 The student should acquire the skills required to work on a major screenwriting project such as a feature screenplay.

DEPARTMENT 3

1ST SEMESTER HAN101G DRAMATIC FEATURE 1

In this workshop course the students work under the guidance of an instructor on the development of an idea for a feature motion picture. The structural elements of feature screenplays are also analyzed. The students write and turn in a 4-5-page synopsis.

COURSE CODE: HAN101G

TYPE OF COURSE: Theoretical

UNITS: 3

STUDENT HOURS OF WORK: 75 hours

PRECEDING COURSES/PREREQUISITES: KJA101G

ACADEMIC EVALUATION: Assessment of treatment and student work.

TEXTBOOKS/TEACHING MATERIALS: *The Tools of Screenwriting* by David Howard and Edward Mabley - *The Elements of Style* by William Trunk. Transparencies and other material.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 The basic structure of a feature screenplay.
 - 1.2 Idea and concept development.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Introducing ideas and general discussions about narratives and screenplays.
 - 2.2 Working under guidance and on a team.
3. The student should acquire competences in:
 - 3.1 Choosing, under the guidance of a supervisor, a promising idea for a screenplay and working on it.

DEPARTMENT 3

2ND SEMESTER HAN202G DRAMATIC FEATURE 2

This is a 2nd-semester continuing course and the goal to have the students develop an idea for a full-length feature which will prove useful in HAN303G. The goal is to have the students hand in a 5-6-page outline following a thorough preparation of the structure of the story, character development and narrative method.

COURSE CODE: HAN202G

TYPE OF COURSE: Theoretical

UNITS: 3

STUDENT HOURS OF WORK: 75 hours

PRECEDING COURSES/PREREQUISITES: HAN101G

ACADEMIC EVALUATION: Project assessment and student's contribution.

TEXTBOOKS/TEACHING MATERIALS: *The Tools of Screenwriting* by David Howard and Edward Mabley - *The Elements of Style* by William Trunk - *Writing Treatments That Sell: How to Create and Market Your Story Ideas to the Motion Picture and TV Industry*, 2nd Edition (Paperback) by Kenneth Atchity and Chi-Li Wong.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 Completing a thorough screenplay outline.
 - 1.2 The importance of creating strong characters.
 - 1.3 Plot structure.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Discussing, testing and developing ideas, characters and narrative descriptions.
3. The student should acquire competences in:
 - 3.1 Completing a thorough outline.

DEPARTMENT 3

3RD SEMESTER HAN303G DRAMATIC FEATURE 3

COURSE CODE: HAN303G

TYPE OF COURSE: Theoretical

UNITS: 7

STUDENT HOURS OF WORK: 200 hours

PRECEDING COURSES/PREREQUISITES: HAN202G

ACADEMIC EVALUATION: Project assessment and student's contribution.

TEXTBOOKS/TEACHING MATERIALS: *The Tools of Screenwriting* by David Howard and Edward Mabley - *The Elements of Style* by William Trunk - Xeroxes, screenplays and other materials.

In this course the student expands his or her treatment from the course HAN202G into a full-length feature screenplay (85-100 pages).

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 Screenplay development.
 - 1.2 The three-act structure of a traditional screenplay.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Completing a feature screenplay.
 - 2.2 Writing dialog.
3. The student should acquire competences in:
 - 3.1 Independently completing a feature screenplay from concept to final draft.

DEPARTMENT 3

4TH SEMESTER HAN404G DRAMATIC FEATURE 4

Course Code: HAN404G

TYPE OF COURSE: Theoretical

UNITS: 5

STUDENT HOURS OF WORK: 150 hours

PRECEDING COURSES/PREREQUISITES: HAN303G

ACADEMIC EVALUATION: Assessment of final screenplay draft,

TEXTBOOKS/TEACHING MATERIALS: *The Tools of Screenwriting* by David Howard and Edward Mabley - *The Elements of Style* by William Trunk - Xeroxes, screenplays and other materials.

In this course the student works under the guidance of an instructor on a first-draft rewrite of his or her screenplay from the course HAN303G.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 The completion of a feature screenplay.
 - 1.2 Writing and developing dialog.
 - 1.3 All the key concepts he or she must grasp and draw on in writing a screenplay from concept to final draft.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Completing a feature screenplay.
 - 2.2 Writing dialog.
3. The student should acquire competences in:
 - 3.1 Rewriting his or her own work independently.

DIRECTING

LEARNING OUTCOMES DIRECTING PROGRAM

1. Knowledge and understanding
 - 1.1 The student should acquire practical, theoretical and professional knowledge about the role of the director.

2. Practical skills and capabilities
 - 2.1 The student should acquire skills in directing actors and other collaborators in a professional manner.

3. Competence as the practical application of knowledge and capabilities.
 - 3.1 The student should acquire the skills to work as a director with a personal style who on strength of knowledge and capability brings out the best in the actors and others.

DEPARTMENT 3

1ST SEMESTER HAN105G DIRECTING 1

COURSE CODE: HAN105G

TYPE OF COURSE: Theoretical/practical

UNITS: 3

STUDENT HOURS OF WORK: 75 hours

PRECEDING COURSES/PREREQUISITES: KJA101G

ACADEMIC EVALUATION: Application, participation in class, written assignments.

TEXTBOOKS/TEACHING MATERIALS: *Directing Actors: Creating Memorable Performances for Film and Television* by Judith Weston (Paperback) - Xeroxes and other material.

The role and position of the film director as an instructor and collaborator of the actor are analyzed: His or her relationship with the actor, the basis of this relationship and how it can be most rewarding. Emphasis is on fundamental training where students are introduced to the actor's technical training process, exercises and characterization methods, inner life and what forms the inner life assumes in the character's actions and behavior.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 The role of the film director.
 - 1.2 The nature and potential of the collaboration between director and actor.
 - 1.3 The work of the actor.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Forming his or her desires and ideas and expressing them to actors.
 - 2.2 Bringing out the best in actors.
3. The students should acquire competences in:
 - 3.1 Bringing his or her personality, both strengths and weaknesses, bringing out the best in the actors.

DEPARTMENT 3

2ND SEMESTER HAN206G DIRECTING 2

NEW COURSE CODE: HAN206G

TYPE OF COURSE: Theoretical/practical

UNITS: 5

STUDENT HOURS OF WORK: 125 hours

PRECEDING COURSES/PREREQUISITES: HAN105G

ACADEMIC EVALUATION: Projects evaluation and student's final reports.

TEXTBOOKS/TEACHING MATERIALS: *Directing Actors: Creating Memorable Performances for Film and Television* by Judith Weston (Paperback) - Xeroxes.

This course continues to explore the main principles of film directing with particular emphasis on working with actors. Through practical, hands-on training students are introduced to a variety of methods and tools to direct actors. The students learn to plan their work process thoroughly through exercises with actors.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 The director's work with actors.
 - 1.2 The challenges faced by the actor.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Communicating his or her ideas to the actors.
 - 2.2 Mastering the concepts related to the director's work with actors.
3. The student should acquire competences in:
 - 3.1 Bringing out the best in the actors and directing them towards their goals.
 - 3.2 Developing their own methods to direct the actors.

DEPARTMENT 3

3RD SEMESTER HAN307G DIRECTING 3

This course continues the work from previous directing courses. Students develop their own methods for working with actors further in addition to being introduced to the main trends in film acting and directing actors. The course assignment consists of rehearsing scenes from screenplays, directing actors through the scenes and recording them. The relationship between the actor and the camera is examined as well as the principles that apply to positioning and eye-line matches, as well as the influence that camera position has on the performance and movements of the actor. Other key factors of film directing, such as the relationship with the cinematographer and other intimate collaborators, are examined..

COURSE CODE: HAN307G

TYPE OF COURSE: Theoretical/practical

UNITS: 4

STUDENT HOURS OF WORK: 75 hours

PRECEDING COURSES/PREREQUISITES: HAN206G

ACADEMIC EVALUATION: Application, projects evaluation and student's final reports.

TEXTBOOKS/TEACHING MATERIALS: *Total Directing: Integrating Camera and Performance in Film and Television*, First Edition (Paperback) by Tom Kingdon, *Directing Actors: Creating Memorable Performances for Film and Television* by Judith Weston (Paperback) - Xeroxes, visual aids and other material.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 The role of the film director.
 - 1.2 The relationship between the actor and the camera lens.
 - 1.3 The main concepts of the relationship between the director and the actors and other collaborators.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Evaluating the role and capabilities of his or her closest collaborators.
 - 2.2 Articulating his or her ideas to the actors and other collaborators.
3. The student should acquire additional competences in:
 - 3.1 Bringing out the best in his or her collaborators and directing them towards their goals.
 - 3.2 Developing his or her own methods and directing style.

DEPARTMENT 3

4TH SEMESTER HAN408G DIRECTING 4

COURSE CODE: HAN408G

TYPE OF COURSE: Theoretical/practical

UNITS: 4

STUDENT HOURS OF WORK: 100 hours

PRECEDING COURSES/PREREQUISITES: HAN307G

ACADEMIC EVALUATION: Application, participation in class, assignments and student's final reports.

TEXTBOOKS/TEACHING MATERIALS: *Moviemakers' Master Class: Private Lessons from the World's Foremost Directors*, 1st Edition (Paperback) by Laurent Tirard - Xeroxes, visual aids and other materials.

The course is linked to the semester's final project where the directorial strategies of each individual project are examined and reviewed from the standpoint of the screenplay and the director's personal take. Students are expected to draw on the methods they have learned and developed in relation to their collaboration with the actor and visual narratives.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 All the main processes of the director's work.
 - 1.2 The nature of the work of his or her collaborators.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Drawing on the experience he or she has already acquired to advance his or her project.
 - 2.2 Regarding film directing as a process from concept to premiere.
3. The students should acquire competences in:
 - 3.1 Always turning in good work, irrespective of the scope and nature of the project.
 - 3.2 Working with actors and other collaborators with full confidence.

TYPES OF SCREENPLAYS

LEARNING OUTCOMES OF PROGRAM

1. Knowledge and understanding
 - 1.1 The student should acquire knowledge about the screenwriting process for different media and genres.

2. Practical skills and capabilities:
 - 2.1 The student should acquire skills in writing various types of screenplays.

3. Competences as the practical application of knowledge and capabilities:
 - 3.1 The students should acquire the skills to work as a creative screenwriter on a variety of projects.

DEPARTMENT 3

1ST SEMESTER HAN109G LAWS AND RULES

COURSE CODE: HAN109G

TYPE OF COURSE: Theoretical/practical

UNITS: 4

STUDENT HOURS OF WORK: 100 hours

PRECEDING COURSES/PREREQUISITES: KJA101G

ACADEMIC EVALUATION: Application and project assessment.

TEXTBOOKS/TEACHING MATERIALS: *Writing a Screenplay* by Anna Rögnvaldsdóttir - *The Tools of Screenwriting: A Writer's Guide to the Craft and Elements of a Screenplay* (Paperback) by David Howard and Edward Mabley. St. Martin's Griffin - *The Elements of Style* by William Trunk.

This is a first-semester beginners' course and introduces students to elements of dramatic narrative all the way back to Aristotle. Students are introduced to the main theories and textbooks of screenwriting as well as being taught how to format a screenplay. The class is partly a workshop under the tutelage of an instructor where each student works with a short film concept and develops the idea into a 7-minute script. This script is then produced in the course HAN120G later that semester.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 The basics of screenwriting.
 - 1.2 The screenwriting process from concept to final draft.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Acquiring knowledge about screenwriting.
 - 2.2 Participating in a workshop.
3. The student should acquire skills in:
 - 3.1 Drawing from screenwriting theory and principles as a basis for the writing process.

DEPARTMENT 3

1ST SEMESTER **HAN110G** DIFFERENT TV GENRES

NEW COURSE Code: HAN110G

TYPE OF COURSE: Theoretical

UNITS: 2

STUDENT HOURS OF WORK: 50 hours

PRECEDING COURSES/PREREQUISITES: KJA101G

ACADEMIC EVALUATION: Application and project assessment.

TEXTBOOKS/TEACHING MATERIALS: *Television and Screenwriting: From Concept to Contract* by Richard A. Blum - Xeroxes, visual material, TV series scripts and other.

Different standard genres of dramatic TV series are examined: Sitcoms, crime series, family dramas, etc. Students work on this kind of material in groups under the tutelage of an instructor in a so-called writers' room and gain insight into dramaturgy, dramatic structure, character development and the TV series format in this manner. The course is a precursor of HAN211G in the 2nd semester where students write a pilot for a dramatic TV series.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 Standard TV drama formats.
 - 1.2 The workshop process and how ideas are discovered and developed through those methods.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Evaluating, analyzing and categorizing TV drama.
 - 2.2 Finding and developing ideas.
 - 2.3 Developing projects in a workshop.
3. The student should develop competences in:
 - 3.1 Evaluating, analyzing and categorizing television drama.
 - 3.2 Writing for television.

DEPARTMENT 3

2ND SEMESTER **HAN211G** DRAMATIC TV SERIES

NEW COURSE CODE: HAN211G

TYPE OF COURSE: Theoretical/practical

UNITS: 4

STUDENT HOURS OF WORK: 100 hours

PRECEDING COURSES/PREREQUISITES: HAN110G

ACADEMIC EVALUATION: Script assessment, participation and application.

TEXTBOOKS/TEACHING MATERIALS: *Television and Screenwriting: From Concept to Contract* by Richard A. Blum - Xeroxes, visual materials, screenplays and other.

Drawing on the synopses students wrote in HAN110G as a point of departure they write a draft for a dramatic TV pilot based on their own idea. The students work under the guidance of an instructor and collectively in a so-called writers' room.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 Writing for standard TV productions.
 - 1.2 Writing for TV series with a continuous narrative.
 - 1.3 The nature of collaboration in the writing process.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Participating in writing a pilot for a TV series.
 - 2.2 Writing in collaboration.
3. The student should acquire competences in:
 - 3.1 Writing dramatic television material in collaboration.

DEPARTMENT 3

2ND SEMESTER HAN212G DOCUMENTARIES

COURSE CODE: HAN212G

TYPE OF COURSE: Theoretical/practical

UNITS: 2

STUDENT HOURS OF WORK: 50 hours

PRECEDING COURSES/PREREQUISITES: 1st semester

ACADEMIC EVALUATION: Script assessment.

TEXTBOOKS/TEACHING MATERIALS: Xeroxes, selected visual material.

The course examines various and different forms of documentary films, their origin and history. A special emphasis is placed on examining different methodologies. The idea development and screenwriting process are investigated, the artistic choices in the shooting and post-production process. The students must come up with an idea for a documentary, conduct research and write a short documentary script subsequently to be produced that semester in the course HAN221G.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 The documentary as a cinematic form.
 - 1.2 Different types of documentary methodology.
 - 1.3 Documentary concept development and writing.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Analyzing documentaries.
 - 2.2 Evaluating the quality of ideas.
 - 2.3 Choosing a methodology for the purposes of documentary filmmaking.
3. The student should acquire competences in:
 - 3.1 Selecting a subject, developing an idea and choosing a methodology in documentary filmmaking.

DEPARTMENT 3

3RD SEMESTER HAN313G PLAY/STAGE

COURSE CODE: HAN313G

TYPE OF COURSE: Theoretical/practical/production

UNITS: 4

STUDENT HOURS OF WORK: 100 hours

PRECEDING COURSES/PREREQUISITES: 2nd semester

ACADEMIC EVALUATION: Application teamwork participation and project assessment.

TEXTBOOKS/TEACHING MATERIALS: *The Art and Craft of Playwriting* by Jeffrey Hatcher - Xeroxes and other material.

This course is conducted as a workshop in collaboration with the Acting Department. Screenwriting students further develop different texts and monologues improvised by acting students under their instructor's guidance. The writers then hand in a completed script which the Acting Department stages as their final project.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 Writing in close collaboration with actors, e.g. with improvisation.
 - 1.2 Writing for the stage.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Developing screenplays in close collaboration with actors.
 - 2.2 Writing for the stage.
3. The student should acquire competence in:
 - 3.1 Knowing how to capitalize on collaborations with actors to develop ideas and scripts.
 - 3.2 Writing for the stage.

DEPARTMENT 3

3RD SEMESTER HAN314G ADAPTATION

COURSE CODE: HAN314G

TYPE OF COURSE: Theoretical/practical/production

UNITS: 2

STUDENT HOURS OF WORK: 50 hours

PRECEDING COURSES/PREREQUISITES: 2nd semester.

ACADEMIC EVALUATION: Script assessment.

TEXTBOOKS/TEACHING MATERIALS: Xeroxes and other material.

The process of adapting previously published printed material into cinematic form is examined. The fundamental differences between the literary and cinematic form, which must be taken into consideration and understood during the process of adaptation, are investigated. A host of adaptation examples are evaluated and analyzed and a special emphasis placed on adaptation in the history of Icelandic film. The students must complete a project and in addition write a 7-10-page script based on a previously published text. The students subsequently film their script that semester in the course HAN322G.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 The adaptation of prose into cinematic form.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Searching for ideas and subjects in printed form.
 - 2.2 Adapting the printed material into screenplay form and subsequently into a film.
3. The student should acquire skills in:
 - 3.1 Adapting prose into a cinematic form.

SUPPLEMENTARY PROGRAMS

LEARNING OUTCOMES FOR SUPPLEMENTARY SUBJECTS

1. The student should acquire knowledge and understanding of:
 - 1.1 The role of the producer in filmmaking.
 - 1.2 Organization during the screenwriting process.
 - 1.3 The nature and form of cinematic language.
 - 1.4 Concepts, trends and vogues in painting.

2. The student should acquire practical skills and capabilities in:
 - 2.1 Understanding the production process in filmmaking and the main types of contracts.
 - 2.2 Evaluating and analyzing the status of projects and organizing themselves accordingly.
 - 2.3 Communicating a story and drama with visual flair.
 - 2.4 The viewing and appreciation of paintings.

3. The student should acquire practical competenceS and capabilities in:
 - 3.1 Mastering the role of producer on his or her own projects.
 - 3.2 Organizing themselves during the screenwriting process.
 - 3.3 Organizing shoots knowledgeably.
 - 3.4 Seeking inspiration in paintings for their own films.

DEPARTMENT 3

1ST SEMESTER HAN115G VISUAL NARRATIVE

This course examines the form and nature of film grammar. Specific examples from films are viewed and analyzed with regard to proportional representation, perspective, the composition of sequences, symbols and messages. There is also a practical component to the course where students direct among other material their own scenes. In addition, the course examines the preparatory process of the director before shoots, i.e making a shot list.

COURSE CODE: HAN115G

TYPE OF COURSE: Theoretical/practical

UNITS: 2

STUDENT HOURS OF WORK: 50 hours

PRECEDING COURSES/PREREQUISITES: KJA101G

ACADEMIC EVALUATION: Application, teamwork participation.

TEXTBOOKS/TEACHING MATERIALS: *On Filmmaking: An Introduction to the Craft of the Director*, 1st edition (Paperback) by Alexander Mackendrick - *Total Directing: Integrating Camera and Performance in Film and Television*, First Edition (Paperback) by Tom Kingdon . - Visual material.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 The main principles of cinematic narration.
 - 1.2 The almost limitless potential of cinematic narrative.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Using cinematic language with fluency and skill.
 - 2.2 Thinking in terms of cinematic language.
3. The student should acquire competences in:
 - 3.1 Using cinematic language with authority and thus guide the audience's experience.

DEPARTMENT 3

2ND SEMESTER **HAN216G** HISTORY OF ART 1

An overview course focusing on the relationship between film and painting. What can film learn from painting? The characteristics of different periods of art history are examined. Examples of close relationships between films and certain paintings or artists are cited and how filmmakers have drawn on and been inspired by painting.

COURSE CODE: HAN216G

TYPE OF COURSE: Theoretical Student hours of work: 50 hours

UNITS: 2

PRECEDING COURSES/PREREQUISITES: 1st semester

ACADEMIC EVALUATION: Application and project assessment.

TEXTBOOKS/TEACHING MATERIALS: *Film and Modern American Art: The Dialogue between Cinema and Painting* (Routledge Advances in Art and Visual Studies) 1st Edition, by Katherine Manthorne - Transparencies and other materials.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 The Western history of art in past centuries.
 - 1.2 The leading masters of art history.
 - 1.3 The main concepts of art history.
 - 1.4 The fundamentals of chromatics or color theory.
2. The student should acquire practical skills and capabilities in:
 - 2.1 The viewing and appreciation of paintings.
 - 2.2 Defining the fundamental concepts of art history.
3. The student should acquire the competences to:
 - 3.1 Use art history as a source for filmmaking ideas.
 - 3.2 Enjoy the visual experience of paintings.

DEPARTMENT 3

4TH SEMESTER HAN417G ELECTIVE

COURSE CODE: HAN417G

TYPE OF COURSE: Elective

UNITS: 2

STUDENT HOURS OF WORK: 50 hours

PRECEDING COURSES/PREREQUISITES: 3rd semester.

ACADEMIC EVALUATION: According to progress in courses.

TEXTBOOKS/TEACHING:

The department head selects a course in a field where he or she feels that the students need additional knowledge, e.g. cinematography, editing, production or post-production sound. He or she does this after consultation with the students at the beginning of semester.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding in:
 - 1.1 The field of the elective.
2. The student should acquire practical skills and capabilities in:
 - 2.1 The field of the elective.
3. The student should acquire competences:
 - 3.1 In the field of the elective to strengthen him or her as a filmmaker.

DEPARTMENT 3

4TH SEMESTER HAN418G PRODUCTION

COURSE CODE: HAN418G

TYPE OF COURSE: Theoretical

UNITS: 2

STUDENT HOURS OF WORK: 50 hours

PRECEDING COURSES/PREREQUISITES: 3rd semester.

ACADEMIC EVALUATION: Application and project assessment.

TEXTBOOKS/TEACHING MATERIALS: *The Complete Film Production Handbook*, Fourth Edition by Eve Light Honthaner.

The role of the producer and different aspects of his or her job are examined. The motion picture process from concept to final distribution and the role of the producer and production manager at various production stages are thoroughly explored. The main funding methods and types of contracts in the filmmaking world are introduced. Also examined are the fundamentals of copyright. The course is linked to the thesis film process in course HAN423G.

PRODUCTION

1. The student should acquire knowledge and understanding of:
 - 1.2 The role and function of the producer in filmmaking.
2. The student should acquire practical skills and capabilities in:
 - 2.1 The organization and contract negotiation process of the producer in filmmaking.
3. The student should acquire the competences to:
 - 3.1 Draw on basic knowledge of the producer's role in the production of his or her projects.

DEPARTMENT 3

4TH SEMESTER HAN419G IDEAS

COURSE CODE: HAN419G

TYPE OF COURSE: Theoretical

UNITS: 2

STUDENT HOURS OF WORK: 50 hours

PRECEDING COURSES/PREREQUISITES: 3rd semester

ACADEMIC EVALUATION: Application and project assessment.

TEXTBOOKS/TEACHING MATERIALS: Xeroxes, visual material and other.

The course offers support for the thesis project. Various methods of idea development are employed to strengthen the script for the thesis film.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 Various methods that can be employed during the process of idea development.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Thorough idea development in preparation for the screenwriting process.
3. The student should acquire competences in:
 - 3.1 Deepening further his or her methodology during the idea development and screenwriting phase.

FILMMAKING

LEARNING OUTCOMES FOR FILMMAKING

1. The student should acquire knowledge and understanding of:
 - 1.1 The making of various types of film projects.
 - 1.2 Prose adaptations.

2. Practical skills and abilities:
 - 2.1 The student should acquire skills as a director and administrator in the field of filmmaking.

3. Competences as the practical application of knowledge and capabilities:
 - 3.1 The student should acquire the skills as a creative filmmaker and an administrator on film projects.

DEPARTMENT 3

1ST SEMESTER **HAN120G** THESIS PROJECT 1

COURSE CODE: HAN120G

TYPE OF COURSE: Practical/production

UNITS: 6

STUDENT HOURS OF WORK: 180 hours

PRECEDING COURSES/PREREQUISITES: HAN109G

ACADEMIC EVALUATION: Project assessment.

TEXTBOOKS/TEACHING MATERIALS: *On Filmmaking: An Introduction to the Craft of the Director*, 1st edition (Paperback) by Alexander Mackendrick. - *The Complete Film Production Handbook*, Fourth Edition by Eve Light Honthaner.

Students work on a short of a maximum length of 7 minutes in a team effort with other departments where the students focus on the field of specialty of their respective departments. The goal is that the project be a completed film of some kind. Emphasis is placed on students working with their own ideas and capitalizing on the experience they have acquired in other courses throughout the semester.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 Completing a film project from concept to premiere.
 - 1.2 The production process of a film.
 - 1.3 The importance of teamwork.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Working as a creative artist in the field of filmmaking.
3. The student should acquire competences in:
 - 3.1 Producing a short film from concept to premiere.

DEPARTMENT 3

2ND SEMESTER HAN221G THESIS PROJECT 2

COURSE CODE: HAN221G

TYPE OF COURSE: Practical/production

UNITS: 6

STUDENT HOURS OF WORK: 180 hours

PRECEDING COURSES/PREREQUISITES: 1st semester.

ACADEMIC EVALUATION: Assessment of film.

TEXTBOOKS/TEACHING MATERIALS:

Students direct a documentary based on the script they wrote in HAN212G earlier in the semester.

1. The student should acquire knowledge and understanding of:
 - 1.1 The shooting and production of a documentary.
2. The student should acquire practical skills and capabilities in:
 - 2.1 The shooting and production of a documentary.
3. The student should acquire competences in:
 - 3.1 Making a documentary from concept to premiere.

DEPARTMENT 3

3RD SEMESTER HAN322G THESIS PROJECT 3

NEW COURSE CODE: HAN322G

TYPE OF COURSE: Theoretical/practical/production

UNITS: 6

STUDENT HOURS OF WORK: 180 hours

PRECEDING COURSES/PREREQUISITES: 2nd semester.

ACADEMIC EVALUATION: Project assessment.

TEXTBOOKS/TEACHING MATERIALS: *Producing & Directing the Short Film and Video*, Third edition (Paperback) by David K. Irving and Peter W. Rea. - Xeroxes and other material.

The students complete a short based on a script written in the course HAN314G earlier that semester.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 Adapting prose into cinematic form.
 - 1.2 Serving an adapted narrative in the film-making process.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Adapting prose into screenplay form and subsequently into a film.
3. The student should acquire competences in:
 - 3.1 Creating an independent piece of cinema adapted from prose.

DEPARTMENT 3

4TH SEMESTER HAN423G THESIS PROJECT 4

COURSE CODE: HAN423G

TYPE OF COURSE: Theoretical/practical/production

UNITS: 10

STUDENT HOURS OF WORK: 240 hours

PRECEDING COURSES/PREREQUISITES: 3rd semester

ACADEMIC EVALUATION: Project assessment.

TEXTBOOKS/TEACHING MATERIALS: *Producing & Directing the Short Film and Video*, Third edition (Paperback) David K. Irving and Peter W. Rea. - Xeroxes and other materials.

This is an individual project where the student writes and directs a 8-12-minute short. The project is also the student's graduation piece and strong emphasis is placed on ambitious craftsmanship in all production aspects. The student him- or herself is the main supervisor over the project and is responsible for directing and writing the film but is encouraged to have a smoothly functional and professional production team and crew bringing all phases of production to a satisfactory standard. The students work under the guidance of an instructor.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 The production of an ambitious piece of cinema.
 - 1.2 His or her personal traits as an artist.
 - 1.3 His or her personal traits as an administrator.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Acquiring mastery of the medium as a screenwriter and director.
 - 2.2 Developing his or her skills as a filmmaker.
3. The student should acquire competences to:
 - 3.1 Make a film that stands as a personal statement and satisfies both professional and artistic demands.

DEPARTMENT 3

DEPARTMENT 4

ACTING

DIPLOMA IN FILMMAKING 120 CREDITS. SPECIALTY: ACTING

TEACHING METHODS:

The curriculum is almost wholly of a practical nature as the students work under direct guidance of or in collaboration with a teacher on various physical acting projects. In earlier semesters the emphasis was on acting technique training and different methods of interpretation, but in later semesters the emphasis shifted towards more specialized areas of film acting. Most courses conclude with a student showcase of their work. Film production takes place for the most part under the guidance of a director or teacher who acts as a screenplay consultant inter al. through face-to-face meetings. A few courses are academic with lectures and discussions.

ACADEMIC EVALUATION:

Most courses conclude with an evaluation of performances, presentations and projects. This forms the basis of the report and grade along with class participation and the progress made in the course itself and the completed projects. Production projects are evaluated on the basis of the standards of the films. A jury board evaluates a thesis film.

DIPLOMA:

Diploma in filmmaking. Specialty: Acting.

DEPARTMENT DESCRIPTION:

The acting department places an emphasis on offering drama studies of the highest standards which stand students in good stead in the various venues of the stage arts, but mostly in the field of film acting. The department enjoys a unique position in that it is located at a film school where acting is considered part and parcel of filmmaking. Along with their acting studies, the students acquire a basic education in filmmaking, inter al. with their core studies which constitute 25 percent of the program. Acting students, like other students at the school make their own films, inter al. a final 1st and 4th-semester project (thesis film). In addition, they participate in a host of other film projects during their studies. Employment is available in films and at TV networks. They participate in a host of other film projects during their studies. Employment is available in films and TV networks.

PRECEDING COURSES/PREREQUISITES:

A matriculation diploma is required. The program offered at the department is very suitable as a supplementary education and enhanced specialization at matriculation from all secondary school departments, but art departments and sports departments make for a good foundation.

DEPARTMENT 4

DEPARTMENT 4, ACTING, 120 CREDITS, 2 YEARS

SPECIALTIES 51 CREDITS

Acting and motion,	4 courses	15 CREDITS
Acting and voice,	4 courses	15 CREDITS
Acting	4 courses	21 CREDITS

SUPPLEMENTARY SUBJECTS 11 CREDITS

Improvisation,	1 course	2 CREDITS
Working with a director,	1 course	2 CREDITS
History of drama,	1 course	3 CREDITS
Screenwriting,	1 course	2 CREDITS
The profession and the future	1 course	2 CREDITS

FILMMAKING/PRODUCTIONS 28 CREDITS

1ST SEMESTER

Dramatic short film 6 credits collaborative project

2ND SEMESTER

Stage play 6 credits collaborative project D3

3RD SEMESTER

TV program 3 credits collaborative project D1

Scenes 3 credits individual project

4TH SEMESTER thesis film 10 credits individual project

Core **30 CREDITS**

DEPARTMENT 4

ACTING

LEARNING OUTCOMES DEPARTMENT 4

1. The student should acquire knowledge and understanding of:
 - 1.1 His or her own body and its expressive potential for improvisation, dance and drama.
 - 1.2 Acting technique and an understanding of the main trends and concepts of acting.
 - 1.3 The „Complete Vocal Technique“ voice training system.
 - 1.4 His or her voice and how to enhance his or her abilities as a singer.
 - 1.5 Vocal technique and text rendition and an understanding of the student's own vocal potential.
 - 1.6 The work process of the actor and the filmmaker by participation in numerous projects.
 - 1.7 Theater and stage work.
 - 1.8 How it is possible to draw creatively on theater history.
 - 1.9 Classic drama theories.
 - 1.10 Screenwriting and film production.
 - 1.11 How to best promote oneself in the field.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Working with his or her body in a creative, artistic and professional capacity in improvisation, dance or a dramatic performance.
 - 2.2 Grappling with complex scenes and facing various challenges as a film and stage actor,
 - 2.3 Working with one's speaking voice and singing voice in a personal and professional manner.
 - 2.4 Working as an actor in various types of films.
 - 2.5 Working through technical acting exercises with one's own character, experience and imagination.
 - 2.6 Drawing creatively on theater history.
 - 2.7 Concept and screenwriting development and skills in the production of short films.
 - 2.8 The purposeful and conscious preparation for a film role.
 - 2.9 Making promotional material and promoting one's dramatic skills.
3. The student should acquire competences in:
 - 3.1 Working with his or her body in an artistic, creative and professional manner.
 - 3.2 Drawing on his or her knowledge to work as a creative artist in drama.
 - 3.3 Appearing as a singer and expressing him- or herself in a personal and professional manner.
 - 3.4 Working on various projects with different voice registers where he or she draws on his or her knowledge of voice projection and technique in a professional and creative manner.
 - 3.5 Working with impeccable professionalism as an actor on a vast variety of film and stage projects.
 - 3.6 Examining and mastering the fundamentals of dramatic expression, dramatic technique and characterization through a dramatic text.
 - 3.7 Drawing knowledgeably and creatively on theater history.
 - 3.8 Adapting ideas into screenplay form.
 - 3.9 Being a driving force in filmmaking where he or she is responsible for all aspects of production from concept to premiere, in addition to playing the lead role.
 - 3.10 Preparing purposefully and consciously for a film role.
 - 3.11 Promoting oneself.

ACTING & MOTION

1. Knowledge and understanding
 - 1.1 The student should acquire knowledge of his or her own body and its expressive potential through improvisation, dance and dramatic performance.

2. Practical skills and capabilities.
 - 2.1 The student should acquire skills in working with his or her body in improvisation, dance and dramatic performance.

3. Competence as the practical application of knowledge and capabilities.
 - 3.1 The student should acquire skills to work with his or her body in an artistic, creative and professional manner.

DEPARTMENT 4

1ST SEMESTER LEI101G ACTING AND MOTION 1

COURSE CODE: LEI101G

TYPE OF COURSE: Theoretical/practical/promotion

UNITS: 3

STUDENT HOURS OF WORK: 75 hours

PRECEDING COURSES/PREREQUISITES: KJA101G

ACADEMIC EVALUATION: Application, project assessment.

TEXTBOOKS/TEACHING MATERIALS: Textbooks/teaching materials: *Improvisation and the Theatre* by Keith Johnstone, reading material on nutrition, exercise, use of tobacco and sleep from the homepage of the Directorate of Health.

Students acquire basic knowledge of the principles and movement and physical expression, both of which are drawn upon in the actor's creative process. The course emphasizes the body as an expressive instrument and making students conscious of their body and of motion. Students explore many different methods in dance and movement to express and interpret stories, characters, feelings, etc. Students learn to adapt (transform) everyday movements in dance, move freely and to music in accordance with their own mobility. Emphasis is placed on students learning a systematic warm-up technique which is useful to them at work and in their studies. Additionally, the importance of taking good care of the tool that is their body is discussed with them, with regular exercise, sound sleep and a healthy diet. The students work on a stage production under the guidance of an instructor where physical expression is emphasized and the project is staged at the end of the course.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 His or her own body and mobility.
 - 1.2 The fundamentals of physical expression.
 - 1.3 Physical expression and improvisation.
 - 1.4 The discipline exemplifying the success of an accomplished actor.
 - 1.5 The importance of diet and health.
 - 1.6 Warm-up exercises.
2. The student should acquire practical capabilities and skills in:
 - 2.1 Working with his or her own body and preparing his or her own body for various projects.
 - 2.2 Working with his or her own body in free expression and improvisation.
3. The student should acquire competences in:
 - 3.1 Drawing on warm-up exercises in a purposeful manner.
 - 3.2 Participating in an ensemble production where physical expression is knowledgeably and skillfully employed.

DEPARTMENT 4

2ND SEMESTER LEI202G, LEI303G ACTING AND MOTION 2

The courses LEI202G and LEI303G are taught concurrently and 2nd and 3rd semester students attend classes together. The courses are divided into two or three sessions where abstract kinetic art is taught, where students are expected to acquire basic skills in different areas, all of which revolve around working with the body and its movements.

The former session introduces students to circus acts and/or gymnastics. Emphasis is on how the actor can achieve enhanced physical skills and physical consciousness with circus tools and movements and/or gymnastics. Students learn how to make use of simple acting tricks, both in performances and acts. Famous performances that have drawn on circus and/or gymnastics successfully are examined (Vesturport, Peter Brook, Pippen, et al.) During this session the students develop physical self-confidence and concentration.

During the latter session the emphasis is on the students developing agility and physical strength, for example with yoga but with a yoga warm-up the body's relationship with breathing can be tuned and concentration sharpened. The course works with the drama theories that connect acting with movement, i.e. the theories of Jacques Lecoq's about

COURSE CODE: LEI202G, LEI303G

TYPE OF COURSE: Practical/theoretical/presentation

UNITS: 4

STUDENT HOURS OF WORK: 100 hours

PRECEDING COURSES/PREREQUISITES: LEH101G

ACADEMIC EVALUATION: Application, class participation and project assessment.

TEXTBOOKS/TEACHING MATERIALS: *The Greatest Shows on Earth: A History of the Circus* by Linda Simon, *Strengthening and Stretching; Circus Teaching in Iceland* by Nick Candy, *The Body Speaks* by Lorna Marshall in addition to chosen film clips.

the seven levels of tensions, where work with breathing, focus, speed and rhythm is intertwined to create characters and situations. The purpose of the session is to make the students conscious of how their bodies can be used to convey the inner life and tell a story.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 Different types of kinetic art.
 - 1.2 His or her physical abilities.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Using his or her body and kinetic abilities on different projects.
3. The student should acquire competences in:
 - 3.2 Using his or her body in a professional manner in dance, martial arts and other types of kinetic arts.

DEPARTMENT 4

3RD SEMESTER LEI303G, LEI202G ACTING AND MOTION 3

COURSE CODE: LEI303G, LEI202G

TYPE OF COURSE: Practical/theoretical/production

UNITS: 4

STUDENT HOURS OF WORK: 100 hours

PRECEDING COURSES/PREREQUISITES: LEI202G

ACADEMIC EVALUATION: Application, class participation and project evaluation.

TEXTBOOKS/TEACHING MATERIALS: Practical teaching, online readings on stage combat, theater history web by Kolbrún Anna Björnsdóttir, in addition to selected film clips.

The courses LEI202G and LEI303G are taught concurrently and 2nd and 3rd semester students attend classes together. The courses are divided into two or three sessions where abstract kinetic art is taught, where students are meant to acquire basic skills in different areas, all of which revolve around working with the body and its movements.

During the former session students are introduced to both armed and unarmed stage combat. Great emphasis is placed on safety during rehearsal and in the actual combat scenes. Students receive training for acting in stage fights both on camera and on the stage.

During the second session students learn a handful of dances from different historical eras. The course will cover how clothing, traditions and community affect physical bearing and behavior during different eras. Emphasis is placed on students learning to work with movement and text simultaneously and perform before an audience.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 Different types of kinetic art.
 - 1.2 His or her physical abilities.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Using his or her body and kinetic abilities on different projects.
3. The student should acquire competences in:
 - 3.1 Using his or her body in a professional manner in dance, martial arts and other types of kinetic arts.

DEPARTMENT 4

4TH SEMESTER **LEI404G** ACTING AND MOTION 4

COURSE CODE: LEI404G

TYPE OF COURSE: Practical/theoretical/production

UNITS: 4

STUDENT HOURS OF WORK: 100 hours

PRECEDING COURSES/PREREQUISITES: LEI303G

ACADEMIC EVALUATION: Application, class participation and evaluation of a film.

TEXTBOOKS/TEACHING MATERIALS: Selected dance films and various clips from film history.

The course is given during the final semester so that students will be able to capitalize on the skills they have developed in past courses. The students work on a dance film, where emphasis is on the process from idea to reality. Here the body is placed under a microscope and the manifestations of the human body on film are examined. Students complete a project folder which contains the work process but the folder is supposed to contain a mood board and the shooting script of a dance film. The students develop skills in filming and editing visual material where dance/movement is central. At the end of the course the student is expected to have acquired a deep understanding of his or her body as an artistically creative instrument, esp. in terms of the visual arts.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 His or her own physical consciousness.
 - 1.2 The sheer variety of physical expressions.
 - 1.3 Filmmaking.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Working with his or her body in a creative manner for the camera.
3. The student should acquire competences in:
 - 3.1 Applying his or her knowledge of his or her body and its potential for expression and interpretation to create a film project where the body and the creative powers of the student are allowed to reach their full potential.

ACTING & VOICE

LEARNING OUTCOMES FOR ACTING & VOICE

1. Knowledge and understanding:
 - 1.1 The student should acquire a comprehensive knowledge of the “Complete Vocal Technique“ vocal training system.
 - 1.2 The student should acquire understanding of his or her voice and its potential.

2. Practical applications and skills:
 - 2.1 The student should acquire skills in using the actor’s vocal training system.
 - 2.2 The students should acquire skills in using his or her voice in a personal and professional manner.

3. Competences as the practical application of knowledge and capabilities:
 - 3.1 The student should acquire skills in performing as a singer and express him- or herself in a personal and professional manner.
 - 3.2 The student should acquire a professional grasp of his or her voice and know how to use his or her voice in various ways in accordance with the task at hand.

DEPARTMENT 4

1ST SEMESTER **LEI105G** ACTING AND VOICE 1

COURSE CODE: LEI105G

TYPE OF COURSE: Practical/theoretical

UNITS: 4

STUDENT HOURS OF WORK: 100 hours

PRECEDING COURSES/PREREQUISITES: KJA101G

ACADEMIC EVALUATION: Application, class participation and projects.

TEXTBOOKS/TEACHING MATERIALS: Icelandic poems, Greek tragedies translated by Helgi Hálfðanarson. *Complete Vocal Technique* by Cathrine Sadolin.

The course is divided into two parts. The second part, "Text" (2 credits) is concentrated on vocal technique in spoken language and text rendition. The other part "Singing" (2 credits) is concentrated on singing. Text: The teacher/instructor offers the students insights into the fundamentals of voice technique and text rendition with breathing and warm-up exercises and trains the students in methods to spark their physical awareness and imagination. Their vocal powers are enhanced with short texts and poems. Emphasis is on the students being conscious of the importance of the interplay between voice and physical movement. The course culminates in a short text rendition by the student. Singing: The students are introduced to the fundamentals of the "Complete Vocal Technique" singing method. Short and practical solutions that enhance the voice immediately are taught. During the introduction the students perform with accompaniment one or two songs suited to their singing voices.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 Vocal technique and text rendition.
 - 1.2 The interplay of voice and physical expression.
 - 1.3 Breathing and warm-up exercises.
 - 1.4 The fundamentals and concepts of the CVT method.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Rendering short texts.
 - 2.2 Using his or her singing voice with the application of the CVT method.
3. The student should acquire competences in:
 - 3.1 Using the basic training in vocal technique to improve his or her text rendition.
 - 3.2 Using his or her singing voice in various manners.

DEPARTMENT 4

2ND SEMESTER LEI206G ACTING AND VOICE 2

COURSE CODE: LEI206G

TYPE OF COURSE: Practical/theoretical/presentation.

UNITS: 4

STUDENT HOURS OF WORK: 100 hours

PRECEDING COURSES/PREREQUISITES: LEI105G

ACADEMIC EVALUATION: Application, class participation and projects.

TEXTBOOKS/TEACHING MATERIALS: Selected works of Shakespeare, translated by Helgi Hálfðanarson, etc., texts. Complete Vocal Technique by Cathrine Sadolin.

The course is divided into two parts. The second part, "Text" (2 credits, 30 hours) is concentrated on vocal technique in spoken language and text rendition. The other part "Singing" (2 credits, 30 hours) is concentrated on singing. Text: The continued training of the actor's voice with breathing and vocal techniques and emphasis is placed on the co-ordination of different factors. The voice is developed through physical exercises and various texts. In collaboration with their instructor, the students develop their own warm-up system connecting body, mind and voice. Various texts from dramatic literature and selected film scenes are used with an emphasis on the coordination of different factors: The opposites of relaxation and tension. A strong emphasis is placed on the coordination of voice, mind and physical expression and practical initiative. The course culminates with the students' rendition of various texts. Singing: Continued training of the actor's singing voice and technique with the "Complete Vocal Technique" method. Emphasis is placed on independent creative working methods by selecting different tunes which develop the singing voice and enhance stamina and nuances. The students try out different things and are encouraged to challenge themselves in their choice of song. At the presentation the students sing 1-2 songs with accompaniment.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 Vocal technique and text rendition.
 - 1.2 Breathing- and voice exercises.
 - 1.3 The CVT method.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Training the voice in various manners.
 - 2.2 Rendering a complicated dramatic text.
 - 2.3 Singing.
3. The student should acquire competences in:
 - 3.1 Developing his or her voice, technique and stamina.
 - 3.2 Using his or her voice in different ways according to the task at hand.
 - 3.3 Exploring his or her different vocal ranges.

DEPARTMENT 4

3RD SEMESTER **LEI307G** ACTING AND VOICE 3

COURSE CODE: LEI307G

TYPE OF COURSE: Practical/theoretical/presentation

UNITS: 3

STUDENT HOURS OF WORK: 75 hours

PRECEDING COURSES/PREREQUISITES: LEI206G

ACADEMIC EVALUATION: Application, participation in class and project.

TEXTBOOKS/TEACHING MATERIALS: *Complete Vocal Technique* by Cathrine Sadolin.

The singing voice and technique are developed even further using the Complete Vocal Technique. Emphasis is placed on the students working independently and creatively by choosing different songs that develop their singing voice and increase stamina and finesse. At the presentation the student choose one or two songs to perform with accompaniment.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 The CVT method.
 - 1.2 His or her capabilities and talents.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Working with his or her voice in a personal and professional manner.
3. The student should acquire competences in:
 - 3.1 Performing as a singing artist where his or her work is based on a technical and personal basis.
 - 3.2 Using the vocal training system to attain more success as an actor and artist.

DEPARTMENT 4

4TH SEMESTER **LEI408G** ACTING AND VOICE 4

NEW COURSE CODE: LEI408G

TYPE OF COURSE: Practical/theoretical.

UNITS: 3

STUDENT HOURS OF WORK: 75 hours

PRECEDING COURSES/PREREQUISITES: LEI307G

ACADEMIC EVALUATION: Application, participation in class and project.

TEXTBOOKS/TEACHING MATERIALS: Various texts.

The students are introduced to working with a microphone and have the opportunity to experiment with their own voice and recording techniques. They are also trained in voice-overs under professional consultation. Finally, the student works in collaboration with the instructor on a 3-5 minute film (scene) where vocal nuances are brought to bear. Emphasis is placed on professional sound recording and sound production. The course projects are meant to complement the students' work on their final film.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 Vocal technique and text rendition in audio recordings.
 - 1.2 His or her vocal range and its potential.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Rendering a complicated text for different media.
 - 2.2 Working with his or her voice in a sound recording.
 - 2.3 Using the actor's vocal training system.
3. The student should acquire competences in:
 - 3.1 Using his or her voice in different ways according to the task at hand.
 - 3.2 Exploring the different ranges of his or her voice.

DEPARTMENT 4

LEARNING OUTCOMES FOR ACTING

1. Knowledge and understanding of:
 - 1.1 Classic acting theories and methods.

2. The student should acquire practical skills and capabilities in:
 - 2.1 The purposeful and conscious preparation for a film role.

3. The student should acquire practical competences and capabilities in:
 - 3.1 The purposeful and conscious preparation for a film role.

DEPARTMENT 4

1ST SEMESTER LEI109G ACTING 1

COURSE CODE: LEI109G

TYPE OF COURSE: Practical/theoretical/presentation.

UNITS: 7

STUDENT HOURS OF WORK: 200 hours

PRECEDING COURSES/PREREQUISITES: KJA101G

ACADEMIC EVALUATION: Application, class participation and projects.

TEXTBOOKS/TEACHING MATERIALS:

The course is divided into two parts. Acting technique (4 credits). Dramatic interpretation (4 credits). Acting technique: The course revolves around technique, training and the actor's creative process. Initially areas concerning acting technique are covered - the actual craft of the actor. The actor him- or herself and his methods of interpretation are explored, but the students work on various text fragments and songs. This is the "actor working on himself" as Stanislavsky called it. Pre-expressive work based on the "recurrent principles" as Eugenio Barba formulated them. Emphasis is initially on form (technique) rather than content. The teaching makes use of various sources such as Grotowski's rehearsal processes and Barba, Meyerhold's biomechanics, Laban technique, view-point, Suzuki training, commedia dell'arte, etc. The students will then be able to use the technique they have acquired in a creative manner and there will be work with various types of improvisational technique and compositions. Dramatic interpretation: The students are introduced to methods used in analyzing dramatic texts and inspired by Stanislavsky in that regard - both "cognitive analyses" and "work around the table" which he used in the first part of his career and "the method of physical action" which he developed towards the end of his career. The students work with

concepts such as a fable, a twist, subtext, premises, circumstance, intent, hindrance, a physical action, inner life (thought, emotion) what "IF", physical memory, emotional memory, sense memory, sympathetic insight, experience, etc. The students work with accessible plays suited to their growth (new - classic).

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 The fundamentals of acting technique and interpretation.
 2. The student should acquire practical skills and capabilities in:
 - 2.1 Tackling various technical acting assignments.
 - 2.2 Working with his or her own character, experience and imagination in acting.
3. The student should acquire competenceS in:
 - 3.1 Using classic acting theories in his or her own acting.

DEPARTMENT 4

2ND SEMESTER LEI210G ACTING 2

COURSE CODE: LEI210G

TYPE OF COURSE: Practical/theoretical/presentation.

UNITS: 6

STUDENT HOURS OF WORK: 150 hours

PRECEDING COURSES/PREREQUISITES: LEI109G

ACADEMIC EVALUATION: Application, participation in class, project and report.

TEXTBOOKS/TEACHING MATERIALS:

The course is divided into two parts. The second part "Technique" (2 credits, 30 hours) is concerned with acting technique. The other part, "Interpretation" (4 credits, 60 hours) is concerned with dramatic interpretation. Acting technique: This course is a direct continuation of Acting Technique 1. The importance of daily training is stressed and students are encouraged to use the acting techniques they have acquired in a creative manner. The imagination is activated and all kinds of compositional training takes place. Further acting methods are added to the arsenal (Brecht, Verfremdung) and the students work with these techniques in a creative manner. Inspiration will be drawn from surrealism, expressionism and the Theater of the Absurd. Plays (or texts such as poems) of that type will form the basis of the work. At the end of the course the students will showcase the results in a composite "montage" performance. Dramatic interpretation: With the Stanislavsky acting technique and analyses the students acquired in Dramatic Interpretation 1 they continue to develop as actors. The students work on a play and selected scenes are placed under the microscope, dissected and interpreted, now with yet stronger emphasis on character creation and atmosphere. In this regard, Michael Chekhov comes into play - his theories and methods are introduced to the students in creative work with the play. At the end of the course the students perform fully rehearsed scenes from the play in an open class.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 The analytical work of the actor.
 - 1.2 Different ideas about acting and different acting methods.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Taking advantage of different rehearsal systems and work methods.
 - 2.2 Using their knowledge in a dramatic interpretation.
 - 2.3 Dissecting a play.
3. The student should acquire competences in:
 - 3.1 Using their knowledge and skills to give a credible performance in a final piece.

DEPARTMENT 4

3RD SEMESTER **LEI311G** ACTING 3

COURSE CODE: LEI311G

TYPE OF COURSE: Practical/theoretical/presentation.

UNITS: 4

STUDENT HOURS OF WORK: 100 hours

PRECEDING COURSES/PREREQUISITES: LEI210G

ACADEMIC EVALUATION: Application, class participation and projects.

TEXTBOOKS/TEACHING MATERIALS:

The course concentrates on film acting and students are introduced to techniques inspired by the American “Method” (Strasberg, Adler, Meisner), a counterbalance to the European approach (e.g. Mike Leigh’s methodology). The students work on scenes from film scripts. The scenes are analyzed, experimented with in front of the cameras, different approaches to a scene are explored and the results viewed and discussed at the same time.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 Classical film acting methods.
 - 1.2 The special techniques involved in film acting.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Acting in front of the camera.
3. The student should acquire competences in:
 - 3.1 Using his or her talents and knowledge to turn in a credible and accomplished film performance.

DEPARTMENT 4

4TH SEMESTER **LEI412G** ACTING 4

NEW COURSE CODE: LEI412G

TYPE OF COURSE: Practical/theoretical/presentation.

UNITS: 4

STUDENT HOURS OF WORK: 100 hours

PRECEDING COURSES/PREREQUISITES: LEI311G

ACADEMIC EVALUATION: Application, class participation and projects.

TEXTBOOKS/TEACHING MATERIALS:

Preparation for final project. Creative work, but creating a character is especially emphasized. The work is based on the fundamentals the students acquired in Acting 3 but additional emphasis is placed on the methods of Mike Leigh.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 The preparation for a film role.
 - 1.2 The methodology during the preparatory process.
2. The student should acquire practical skills and capabilities in:
 - 2.1 The purposeful and conscious preparation for a film role.
3. The student should acquire competences in:
 - 3.1 Displaying independent and disciplined working methods in his or her creative process.
 - 3.2 Showcasing a mature and professional performance in their final project.

SUPPLEMENTARY COURSES

LEARNING OUTCOMES FOR SUPPLEMENTARY COURSES

1. The student should acquire knowledge and understanding of:
 - 1.1 How to draw on theater history in the creative process.
 - 1.2 Improvisation and comedy acting.
 - 1.3 The basic narrative structure of screenplays and fundamental screenwriting concepts.
 - 1.4 The director's methods.
 - 1.5 How to best promote oneself.

2. The student should acquire practical skills and capabilities in:
 - 2.1 Drawing on theater history in the creative process.
 - 2.2 Improvisation and comedy acting.
 - 2.3 Introducing and analyzing screenplay ideas.
 - 2.4 Taking direction.
 - 2.5 Making promotional materials and promoting his or her acting skills.

3. The student should acquire competences in:
 - 3.1 Drawing on knowledge of theater history in the creative process.
 - 3.2 Improvisation in acting.
 - 3.3 Translating ideas into screenplay form.
 - 3.4 Enjoying a creative and rewarding collaboration with the director.
 - 3.5 Promoting oneself.

DEPARTMENT 4

2ND SEMESTER **LEI213G** IMPROVISATION

COURSE CODE: LEI213G

TYPE OF COURSE: Practical/theoretical.

UNITS: 2

STUDENT HOURS OF WORK: 50 hours

PRECEDING COURSES/PREREQUISITES: 2nd semester

ACADEMIC EVALUATION: Application, class participation and projects

TEXTBOOKS/TEACHING MATERIALS:

The students receive training in improvisation through different methods, e.g. the Harold, theatrical sports and various commedia dell'arte offshoots. The course concludes with an improvisational performance.

LEARNING OUTCOMES

- 1.** The student should acquire knowledge and understanding of:
 - 1.1** Improvisation and comedy acting.

- 2.** The student should acquire practical skills and capabilities in:
 - 2.1** Improvisation and comedy acting.

- 3.** The student should acquire competences in:
 - 3.1** Improvisational acting.
 - 3.2** Taking on comedy roles.

DEPARTMENT 4

3RD SEMESTER **LEI314G** THE DIRECTOR

COURSE CODE: LEI314G

TYPE OF COURSE: Practical/theoretical/presentation.

UNITS: 2

STUDENT HOURS OF WORK: 50 hours

PRECEDING COURSES/PREREQUISITES: 2nd semester

ACADEMIC EVALUATION: Application, class participation and projects.

TEXTBOOKS/TEACHING MATERIALS:

Students are introduced to the actor/director relationship and gain insight into the working methods of different directors. A strong emphasis is placed on sincerity and credibility in the actor's creative process and his relationship with the director is analyzed specifically. The organized work process of the actor is thoroughly analyzed as well as the tools available to him or her at any stage of the process. The students work on scenes with second-semester directing students and rehearse scenes with them, film the rehearsal process and thoroughly plan their own work process throughout rehearsals. At the end of the course the students do a presentation of the material and the process.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 The director's working methods.
 - 1.2 Collaborating with a director.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Working with a director.
 - 2.2 Taking direction.
3. The student should acquire competences in:
 - 3.1 Enjoying a creative and rewarding collaboration with the director.

DEPARTMENT 4

4TH SEMESTER **LEI415G** THE PROFESSION AND THE FUTURE

COURSE CODE: LEI415G

TYPE OF COURSE: Practical/theoretical/presentation.

UNITS: 2

STUDENT HOURS OF WORK: 50 hours

PRECEDING COURSES/PREREQUISITES: 3rd semester

ACADEMIC EVALUATION: Application, class participation and projects.

TEXTBOOKS/TEACHING MATERIALS:

The course is intended to prepare students for jobs in the acting profession once they complete their studies. Various practical considerations concerning establishing a career are covered, such as writing a résumé, further and continuing education and what opportunities await them. The students are trained to prepare for and participate in auditions and helped and instructed with making short show-reels featuring themselves.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 How best to promote oneself.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Making promotional materials and promoting his or her acting talents.
3. The student should acquire competences in:
 - 3.1 Promoting him- or herself.

DEPARTMENT 4

3RD SEMESTER **LEI415G** THEATER HISTORY

COURSE CODE:LEI415G

TYPE OF COURSE: Practical/theoretical/presentation.

UNITS: 3

STUDENT HOURS OF WORK: 75 hours

PRECEDING COURSES/PREREQUISITES: 2nd semester.

ACADEMIC EVALUATION: Application, class participation and projects.

TEXTBOOKS/TEACHING MATERIALS.

The history of drama from the actor's perspective. An overview course about the history, role and effects of drama all over the world from the dawn of civilization to the modern era with a strong emphasis on work and training, the interpretation and expression of the actor at any given time. The teaching is both theoretical and practical and students therefore have the opportunity to try their hand at exercises and principles developed by actors throughout time and grapple with different acting styles. The students are required to read up on the material and avail themselves of sources, write a short essay and complete a promotional project.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 Theater history.
 - 1.2 How it is possible to draw inspiration from theater history in the creative process.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Using a specific part of theater history in the personal creative process.
 - 2.2 Drawing knowledge from history.
3. The student should acquire competences in:
 - 3.1 Using theater history knowledgeably in his or her own creative process.

DEPARTMENT 4

4TH SEMESTER **LEI316G** SCREENWRITING

COURSE CODE: LEI316G

TYPE OF COURSE: Theoretical

UNITS: 2

STUDENT HOURS OF WORK: 50 hours

PRECEDING COURSES/PREREQUISITES: 3rd semester.

ACADEMIC EVALUATION: Application and project evaluation.

TEXTBOOKS/TEACHING MATERIALS: The Writing of Screenplay by Anna Rögnvaldsdóttir.

This course introduces various fundamentals of classic screenwriting, such as narrative structure, form and style, dialog, plotting and closure. Students learn the basics of using various types of screenwriting software. Those students interested in writing their own scripts for their final 4th-semester projects in the 4th take advantage of this course for preparation.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 Basic screenplay structure.
 - 1.2 Screenwriting concepts.
 - 1.3 Concept development and teamwork.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Introducing and analyzing ideas.
 - 2.2 Translating ideas into screenplay form.
 - 2.3 Discussing and developing screenplays.
 - 2.4 Using screenwriting software.
3. The student should acquire competences in:
 - 3.1 Evaluating and developing ideas.
 - 3.2 Translating ideas into screenplay form.

FILMMAKING & STAGE PRODUCTIONS

LEARNING OUTCOMES FOR FILMMAKING & STAGE PRODUCTIONS

1. Knowledge and understanding
 - 1.1 The student should acquire knowledge of the actor's process, as an actor and participant in two dramatic short films, one stage production and a trailer for a TV series.

2. Practical skills and capabilities in:
 - 2.1 Working as an actor on various projects.
 - 2.2 Concept development and screenwriting on various projects.
 - 2.3 The production of shorts.

3. Competences as the application of knowledge and capabilities:
 - 3.1 The student should acquire skills to work as an actor on various projects with impeccable professionalism.

DEPARTMENT 4

1ST SEMESTER **LEI118G** FINAL PROJECT

COURSE CODE: LEI118G

TYPE OF COURSE: Practical/production.

UNITS: 6

STUDENT HOURS OF WORK: 180 hours

PRECEDING COURSES/PREREQUISITES: KJA101G

ACADEMIC EVALUATION: Project assessment and report.

TEXTBOOKS/TEACHING MATERIALS: *A Practical Handbook for the Actor* by Bruder, Chon, Olneec, Pollack, et al.

Students work on a short of a maximum length of 7 minutes in a team effort with other departments where the students focus on the field of specialty of their respective departments. The goal is a completed film project of some kind. Emphasis is placed on students working with their own ideas and capitalizing on the experience they have acquired in other courses throughout the semester.

LEARNING OUTCOMES

- 1.** The student should acquire knowledge and understanding of:
 - 1.1 Completing a film project from concept to premiere.
 - 1.2 The production process of a film.
 - 1.3 The importance of teamwork.
- 2.** The student should acquire practical skills and capabilities in:
 - 2.1 Drawing on his or her knowledge as a film actor.
 - 2.2 Working as a creative artist in the field of filmmaking.
- 3.** The student should acquire competences in:
 - 3.1 Producing a short film from concept to premiere.
 - 3.2 Playing a supporting role in a film.

DEPARTMENT 4

2ND SEMESTER LEI219G THEATER WORKSHOP

COURSE CODE: LEI219G

TYPE OF COURSE: Practical/theoretical/production

UNITS: 6

STUDENT HOURS OF WORK: 180 hours

PRECEDING COURSES/PREREQUISITES: 1st semester

ACADEMIC EVALUATION: Evaluation of participation in improvisation projects, discussions and the production of a stage piece.

TEXTBOOKS/TEACHING MATERIALS: Selected stage productions are examined.

This course is held in conjunction with SVI 104 in the Screenwriting and Directing Departments. The course is divided into two parts. During the first part the students work with screenwriters under the instructor's direction on storylines and creating character. The screenwriters then write the scripts and the actors workshop the dialog during the development process. The authors then complete the process and present the script at the end of the course. For the latter part of the course the students develop the project onstage with a director and the course ends with a performance of their work.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 Improvisation in relation to screenwriting.
 - 1.2 Working with a screenwriter.
 - 1.3 Theater work from rehearsals to opening night.
 - 1.4 The actor's stage work.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Concept development and screenwriting.
 - 2.2 Working under the guidance of a director.
 - 2.3 Working in a theater and working on his or her stagecraft.
3. The student should acquire competences in:
 - 3.1 Participating in the screenwriting process with discussions and improvisation.
 - 3.2 Acting onstage.

DEPARTMENT 4

3RD SEMESTER LEI320G TV SERIES

COURSE CODE: LEI320G

TYPE OF COURSE: Theoretical/practical/production.

UNITS: 3

STUDENT HOURS OF WORK: 80 hours

PRECEDING COURSES/PREREQUISITES: 2nd semester

ACADEMIC EVALUATION: Teamwork and project evaluation.

TEXTBOOKS/TEACHING:

This course covers all the main types of program-making for television: Entertainment series, chat shows, cooking shows, travel series, reality series, quiz shows, children's programs, news, news commentary, documentaries, etc. Students are introduced to the main principles of program-making for TV and the relationship between genres, slots and scheduling and target audiences. Recent "format" series are given special consideration and answers sought as to why some concepts attain a global following. Students conceive and develop ideas for TV series and prepare, in collaboration with second-semester directing and producing students, promotional material to be pitched and "sold" to representatives of Icelandic TV stations.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 TV program-making with a special emphasis on the role of hosts and presenters.
 - 1.2 Concept development and making trailers for TV series.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Evaluating and developing ideas for TV series.
 - 2.2 Making trailers for TV series.
3. The student should acquire competences in:
 - 3.1 Understanding the basics of TV program-making.
 - 3.2 Trying out the roles of TV hosts and presenters.

DEPARTMENT 4

3RD SEMESTER **LEI321G** ACTING IN SCENES

COURSE CODE: LEI321G

TYPE OF COURSE: practical/production

UNITS: 4

STUDENT HOURS OF WORK: 120 hours

PRECEDING COURSES/PREREQUISITES: 2nd semester

ACADEMIC EVALUATION: Application, collaboration and project evaluation.

TEXTBOOKS/TEACHING MATERIALS: Xerox and film clips.

During this course students receive training in preparation for acting on a film shoot in addition to gaining experience in working with a director on location. The course is supposed to prepare students for working as actors in a motion picture. The students prepare and rehearse different scenes which are subsequently shot with professional directors. Consequently, the students gain insight and training in respect to the actor's work on location. The students assemble the scenes in editing during the latter part of the course.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 The actor's work preparing for a film shoot,
 - 1.2 Working with a professional director.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Working as an actor on a film.
3. The student should acquire competences in:
 - 3.1 Working in a full professional capacity as an actor on a motion picture.

DEPARTMENT 4

4TH SEMESTER LEI422G FINAL PROJECT 4TH SEMESTER

COURSE CODE: LEI422G

TYPE OF COURSE: Practical/theoretical/production.

UNITS: 10

STUDENT HOURS OF WORK: 300 hours

PRECEDING COURSES/PREREQUISITES: 3rd semester

ACADEMIC EVALUATION: Evaluation of project and report.

TEXTBOOKS/TEACHING MATERIALS: *The Year Of The King, An Actor's Diary* by Antony Sher.

The final fourth-semester assignment is an individual project of the student's own choosing in consultation with an instructor. This is film project of some kind, preferably 6 to 15 minutes long. The student is the main author of the project. This means that the concept (which can be a literary adaptation, a stage play or whatever source of inspiration the student chooses) comes from the student. He or she selects collaborators, both from within the school or outside of it. The student also oversees all stages of the process from pre-production to completion of post-production. A stipulation is that the student play a pivotal role in the film's production and an ambitious level of craftsmanship at all production levels is expected.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 The production of an ambitious film project.
 - 1.2 His or her personal traits as an artist.
 - 1.3 His or her personal traits as an administrator.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Playing the lead role in a film.
 - 2.2 Developing his or her skills and capabilities as a filmmaker.
3. The student should acquire competences in:
 - 3.1 Making a personal film to a high professional and artistic standard.
 - 3.2 Being the driving force in filmmaking where he or she is responsible for all aspects of production from concept to premiere, as well as playing the lead role.



ALL DEPARTMENTS

CORE

CORE 30 CREDITS

TEACHING METHODS:

Various according to courses. The technical and visual language curriculum combines lectures and practical projects. Film viewing consists of lectures and written analyses.

ACADEMIC EVALUATION:

Assessment of projects and films. Evaluation of participation and application. Essays in film viewing. Attendance and application are graded.

DIPLOMA:

Part of filmmaking diploma in all departments.

DEPARTMENT DESCRIPTION:

The core has a triple purpose a) to ensure all students have a firm basic knowledge of technical equipment and visual language. b) that all students acquire fundamental knowledge of film history and film analysis. c) to ensure collaboration between departments on production projects. KJA101G, KJA202G and KJA303G are also production courses where students showcase their skills with short films. Powerful creative work takes place in many core courses.

Technical & and visual language teaching	3 courses	16 credits
Film history	5 courses	5 credits
Inter-departmental collaboration	4 courses	8 credits
Contracts and rates	1 course	1 credit

ALL DEPARTMENTS

LEARNING OUTCOMES FOR CORE

1. The students should acquire knowledge and understanding of:
 - 1.1 Work procedures within the school.
 - 1.2 Concepts and trends in the history of cinema.
 - 1.3 The potential of film language to serve narration and milieu.
 - 1.4 Collaboration in film production.
 - 1.5 Modern filmmaking.
 - 1.6 Basic filmmaking equipment, movie cameras, microphones and editing software.
 - 1.7 The general work force.

2. The student should acquire practical skills and capabilities in:
 - 2.1 Organizing his or her projects and taking advantage of the school's support levels.
 - 2.2 The analysis and viewing of film classics.
 - 2.3 Finding filmic solutions to challenges in screenplay texts.
 - 2.4 Bringing to bear his or her knowledge of film language during shoots.
 - 2.5 Volunteering their skills and finding skilled people for projects.
 - 2.6 Working with film language in a creative manner.
 - 2.7 General negotiations with the work market.

3. The student should acquire competences in:
 - 3.1 Organizing themselves and taking advantage of the school's work environment.
 - 3.2 Using their knowledge of the main historical films and directors to become better and more independent filmmakers.
 - 3.3 Working with film language in a creative manner.
 - 3.4 Putting themselves forward.
 - 3.5 Working as assistants on other people's projects.
 - 3.6 Drawing on their knowledge of modern filmmaking.
 - 3.7 Conducting negotiations concerning their position in the work market after completing their studies.

CORE

1ST SEMESTER **KJA101G** EQUIPMENT AND TECHNIQUE 1

NEW COURSE CODE: KJA101G

TYPE OF COURSE: practical/theoretical/production.

UNITS: 7

STUDENT HOURS OF WORK: 180 hours

PRECEDING COURSES/PREREQUISITES:

ACADEMIC EVALUATION: Application and project.

TEXTBOOKS/TEACHING MATERIALS: *Film Directing Shot by Shot: Visualizing from Concept to Screen* (Michael Wiese Productions), selected visual material, xeroxes.

This is a first-semester beginners' course and the goal is to teach students the basics of film production and the use and application of filmmaking equipment. Furthermore, the fundamentals of visual language are reviewed. The course is divided into three parts:

1. Preparation – Film production.
2. Location – Film and sound recording.
3. Post-production – Editing and finishing touches.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 Basic filmmaking equipment, movie cameras, microphones and editing software.
 - 1.2 Film language.
 - 1.3 Film production.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Cinematography, sound design and editing.
 - 2.2 Working with film language in a creative manner.
3. The student should acquire practical competences and capabilities in:
 - 3.1 Understanding all the main aspects of filmmaking: Technical equipment, film language and the production process from concept to premiere and be prepared to make use of that knowledge in the studies ahead.

CORE

2ND SEMESTER **KJA202G** EQUIPMENT AND TECHNIQUE 2

NEW COURSE CODE: KJA202G

TYPE OF COURSE: practical/theoretical/production

UNITS: 4

STUDENT HOURS OF WORK: 120 hours

PRECEDING COURSES/PREREQUISITES: KJA101G

ACADEMIC EVALUATION: Application and projects.

TEXTBOOKS/TEACHING MATERIALS: Xeroxes, selected visual material.

This course is in continuation of KJA101G. The goal is to further strengthen the basic technical knowledge of the students in the main fields of filmmaking. Each student then makes a film showcasing a personal style and the student's skill in his or her field of interest. The film should be able to serve as a promotional calling card for the student.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 Filmmaking equipment.
 - 1.2 Conceptual work and the development of ideas.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Cinematography, sound design and editing.
 - 2.2 Conceptual work and the development of ideas.
3. The student should acquire practical competences and capabilities in:
 - 3.1 Drawing on his or her knowledge in the film-making process.
 - 3.2 Evaluating his or her sense of identity.

CORE

3RD SEMESTER **KJA303G** VISUAL LANGUAGE AND ITS USE

COURSE CODE: KJA303G

TYPE OF COURSE: practical/theoretical.

UNITS: 4

STUDENT HOURS OF WORK: 100 hours

PRECEDING COURSES/PREREQUISITES: KJA202G

ACADEMIC EVALUATION: Project and application

TEXTBOOKS/TEACHING MATERIALS: Xeroxes, selected visual material.

A look at visual language and composition by viewing and analyzing film scenes from various periods. The students stage a film scene in consultation with instructors and examine the visual language impacts narrative progression and the audience's experience of the film.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 The potential of film language to serve narration and milieu.
 - 1.2 The many essential aspects of film language, e.g. composition, point of view, foreground, background, focus, depth of field etc.
 - 1.3 Analyzing filmic solutions in scenes.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Finding filmic solutions to challenges in screenplay texts.
 - 2.2 Bringing to bear his or her knowledge of film language during shoots.
3. The students should acquire competences in:
 - 3.1 Working with film language in a creative manner.
 - 3.2 Understanding the professional demands made of filmmakers.

CORE

SAT 101 4TH SEMESTER **KJA404G** CONTEMPORARY FILMMAKING

COURSE CODE: KJA404G

TYPE OF COURSE: theoretical

UNITS: 1

STUDENT HOURS OF WORK: 30 hours

PRECEDING COURSES/PREREQUISITES: 3rd semester.

ACADEMIC EVALUATION: Presentation and application.

TEXTBOOKS/TEACHING MATERIALS: Selected visual material.

This course covers contemporary filmmaking. What trends and vogues have been prevalent during the last decade? What is happening right now and what does the near future hold in store? The course emphasizes student participation in finding answers to these questions. Each student makes a presentation with film samples where he or she discusses contemporary influences and artists.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 Modern filmmaking.
 - 1.2 His or her own position and views vis-à-vis modern filmmaking.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Historical concepts and trends in cinema.
 - 2.2 Evaluating oneself as an artist in the modern world.
3. The students should acquire competences in:
 - 3.1 Using their knowledge of contemporary cinema to become better and more independent filmmakers.

CORE

KJA105G, KJA206G, KJA307G, KJA408G COLLABORATION BETWEEN DEPARTMENTS

NEW COURSE CODE: KJA105G, KJA206G, KJA307G,
KJA408G

TYPE OF COURSE: Practical

STUDENT HOURS OF WORK: 200 hours

PRECEDING COURSES/PREREQUISITES:

ACADEMIC EVALUATION: Class report.

TEXTBOOKS/TEACHING MATERIALS:

Each semester students from all departments must earn credit in collaboration with other departments. The goal is that each department is ensured access to the other departments and to establish a thriving relationship between the departments.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 Collaboration in film production.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Volunteering their skills and finding skilled people for projects.
3. The student should acquire practical competences and capabilities in:
 - 3.1 Working as assistants on other people's projects.

CORE

1, 2, 3, 4, ÖNN KJA109G, KJA210G, KJA311G, KJA412G FILM HISTORY

COURSE CODE:KJA109G, KJA210G, KJA311G, KJA412G

TYPE OF COURSE: Theoretical

STUDENT HOURS OF WORK: 120 hours

PRECEDING COURSES/PREREQUISITES:

ACADEMIC EVALUATION: Essay and application

TEXTBOOKS/TEACHING MATERIALS: Select visual material, *History of Film* (World of Art), xeroxes.

Some of the greatest works in the history of film are introduced, screened and discussed. Ten movies are shown each semester, a total of forty movies. Each semester represents a section of film history. The movies are screened mostly in a chronological order from the silent era well into the late twentieth century.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 Film history.
 - 1.2 Concepts and trends in the history of cinema.
 - 1.3 Key films and directors in the history of cinema.
2. The students should acquire practical skills and capabilities in:
 - 2.1 Film analysis.
 - 2.2 Forming personal opinions of classic films.
 - 2.3 Making use of film history in their own film-making.
3. The students should acquire competences in:
 - 3.1 Making use of film history to become a better and a more independent filmmaker.

CORE

4TH SEMESTER **KJA413G** CONTRACTS AND RATES

COURSE CODE: KJA413G

TYPE OF COURSE: Theoretical

UNITS: 2

STUDENT HOURS OF WORK: 50 hours

PRECEDING COURSES/PREREQUISITES: 3rd semester

ACADEMIC EVALUATION: Application and project.

TEXTBOOKS/TEACHING MATERIALS: Xeroxes

This course is intended to prepare students for entering the workforce. The establishment of companies, the most common types of job contracts are examined as well as the responsibilities they entail for contractors and clients or employees and employers. Fees and taxes which have to be accounted for are studied, such as VAT, pension funds, union memberships, etc. Students work on a grant application to The Icelandic Film Centre along with a budget plan.

LEARNING OUTCOMES

1. The student should acquire knowledge and understanding of:
 - 1.1 Employment contracts.
 - 1.2 The differences between contract agreements and employment contracts.
 - 1.3 The obligatory fees paid by contractors.
 - 1.4 Different management structures from one company to the next.
 - 1.5 Planning and grant applications.
2. The student should acquire practical skills and capabilities in:
 - 2.1 Filling out applications, forms and reports.
3. The students should acquire competences in:
 - 3.1 Evaluating his or her position in the workforce and what obligations he or she must fulfill.
 - 3.2 Understanding different management structures of companies, planning and project management.
 - 3.3 Finalizing negotiations concerning their position in the workforce after completing their studies.



