



THE ICELANDIC
FILM SCHOOL



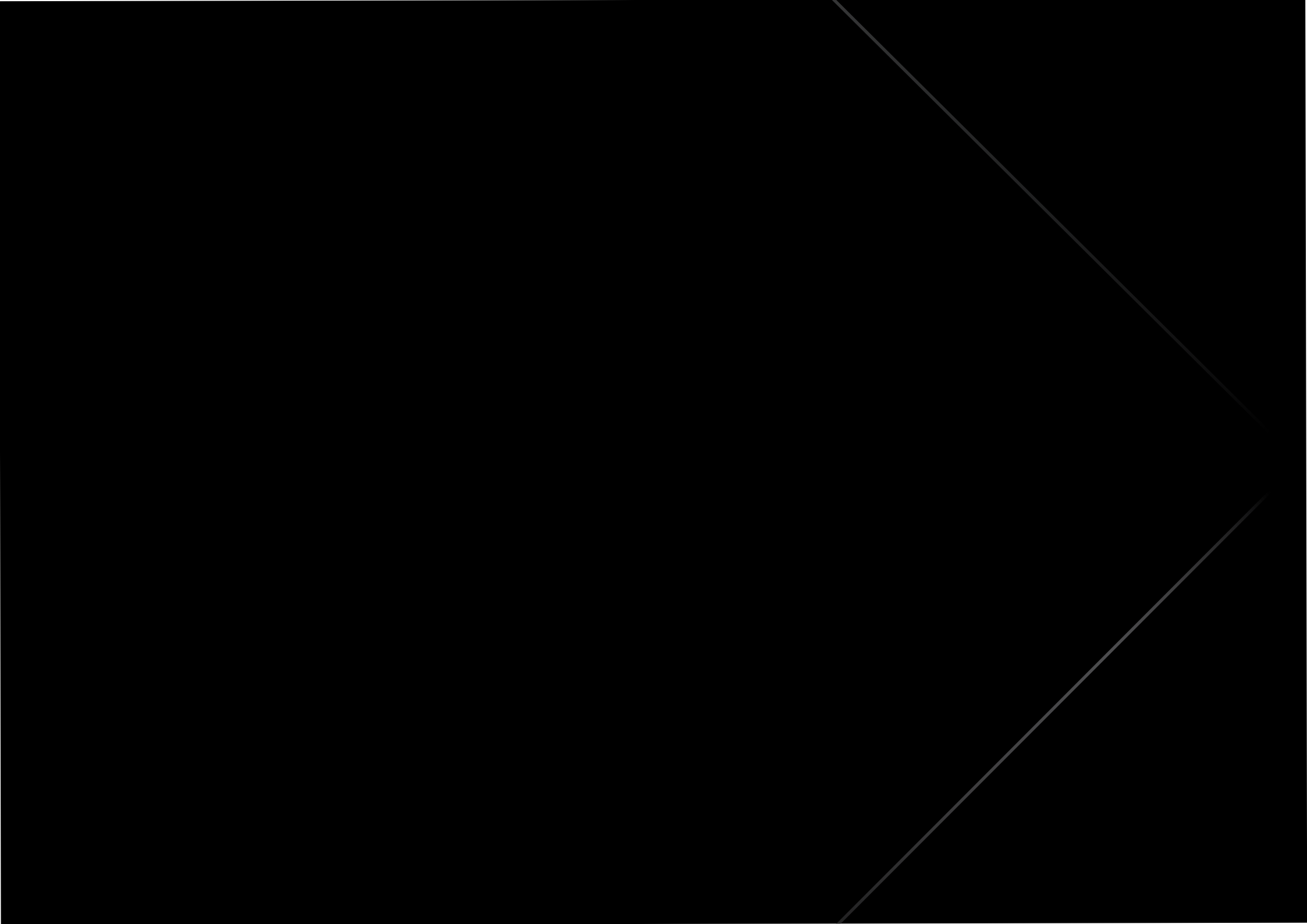
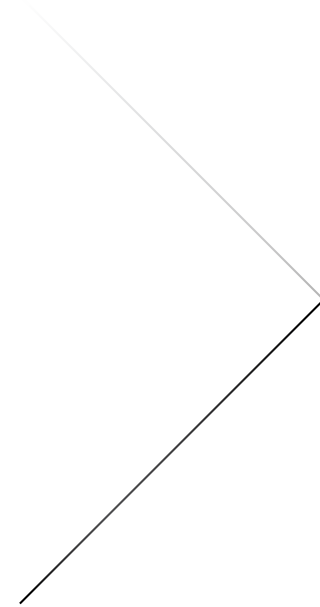


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CURRICULUM





DEPARTMENT 1

DIRECTION -
PRODUCTION

Diploma in filmmaking 120 credits

Speciality: **Direction - Production**

Teaching methods: The study 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 assignment or films which are graded. Emphasis is placed on having most courses resulting in 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, speciality 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 numerous 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.

Department 1, Direction - Production, 120 credits, 2nd year

Specialities 25 credits

Direction 4 courses 15 credits
Production 4 courses 10 credits

Supplementary courses 21 credits

Screenwriting 4 courses 8 credits
Visual narration 2 courses 4 credits
Art history 2 courses 4 credits
Various courses 2 5 credits

Filmmaking 44 credits

1st Semester
Music video 3 credits collaborative assignment
Commercials 3 credits collaborative assignment
Dramatic short 6 credits individual assignment
2nd Semester
TV Program 3 credits collaborative assignment **D4**
Dramatic telefilm
TV series pilot 6 credits collaborative assignment **D2, D3, D4**
3rd Semester
Studio TV program 6 credits collaborative assignment
Dramatic short 6 credits individual assignment
4th Semester
Documentary 4 credits individual assignment
Thesis film 8 credits individual assignment

Core 30 credits

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 of 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 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 skills 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 creative producers and 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.

PROGRAMS DEPARTMENT 1

SPECIALITIES

	1st	2nd	3rd	4th
Directing	LST 103	LST 205	LST 303	LST 404
Production	FRL 103	FRL 203	FRL 302	FRL 402

SUPPLEMENTARY PROGRAMS

	1st	2nd	3rd	4th
Screenwriting	HAN 101	HAN 203	HAN 302	HAN 402
Visual narration, experimentation and supplementary course	MFA 102	MFA 202	TIL 102	STO 103
Art history	.....	LIS 102	LIS 202	

FILMMAKING

	1st	2nd	3rd	4th
Music videos, TV series, multi-cam projects and documentaries	TÓN 103	SJÓ 103	FJÖ 106	HEM 104
Commercials and a dramatic TV program	AUG 103	LSJ 105		
A short and thesis project	LOK 106	.....	STU 106	LOK 208

DIRECTING

LST 103 1st semester

New Course Code: LSTJ4LT3
Type of course: Theoretical/practical
Student hours of work: 75 hours
Preceding courses/prerequisites: TÆK 106
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.

Directing 1

The role and position of the film director as an actor's instructor and collaborator is reviewed; 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 technical training process of the actor, exercises and characterization methods, inner life and what forms it 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 the actors.
3. The students should acquire skills in:
 - 3.1 bringing his or her personality, both strengths and weaknesses, to bear to bring out the best in the actors.

LST 205 2nd semester

New Course Code: LSTJ4KL5
Type of course: Theoretical/practical
Student hours of work: 125 hours
Preceding courses/prerequisites: LST 103
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.

Directing 2

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 both acting students and professional 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 skills 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.

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 personal and professional manner.
3. 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 other collaborators.

LST 303 3rd semester

New Course Code: LSTJ4KS3
Type of course: Theoretical/practical
Student hours of work: 75 hours
Preceding courses/prerequisites: LST 205
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.

Directing 2

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, eye-line matches and the influence the position of the camera 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.

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 skills 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.

LST 404 4th semester

New Course Code: LSTJ4LL4
Type of course: Theoretical/practical
Student hours of work: 100 hours
Preceding courses/prerequisites: LST 303
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.

Directing 4

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 skills 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

FRL 103 1st semester

New Course Code: FRLE4FU3
Type of course: Theoretical/practical/production/collaboration
Student hours of work: 90 hours
Preceding courses/prerequisites: TÆK 106
Academic evaluation: Project, application and production map at the end of semester.
Textbooks/teaching materials: Film & Video Budgets, 5th Updated Edition by Deke Simon and Michael Wiese - The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age by Steven Ascher and Edward Pincus - The Complete Film Production Handbook, Fourth Edition by Eve Light Honthaner.

Production 1

An introduction to the role of the producer and how he or she is the driving force behind motion pictures, how “good” ideas are discovered and put into practice. 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. In addition, students will assist 2nd -semester students in the production of a telefilm and thus gain valuable insights into on-location work methods.

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 skills to appreciate:
 - 3.1 the role of the producer and place him or herself in the various roles and positions of the producer.

FRL 203 2nd semester

New Course Code: FRLE4FÁ3
Type of course: Theoretical/practical/production/collaboration
Student hours of work: 90 hours
Preceding courses/prerequisites: FRL 103
Academic evaluation: Application, production map and student's final report.
Textbooks/teaching materials: Film & Video Budgets, 5th Updated Edition by Deke Simon and Michael Wiese - The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age by Steven Ascher and Edward Pincus - The Complete Film Production Handbook, Fourth Edition by Eve Light Honthaner.

Production 2

Special emphasis is placed on exploring the role of the production manager in pre-production, production and post-production, as well as the roles and responsibilities of the assistant director and location manager. Students further acquaint themselves with film-scheduling software by breaking down a script into a shooting schedule and a budget. They also learn how to draw up contracts with actors, crew and others. The course is directly linked with LSJ 106 where the group produces a dramatic TV program in collaboration with the school's other departments and professional filmmakers from outside the school.

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 locations 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 skills in:
 - 3.1 working as a producer and production manager on a film.

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 skills to work as a creative producer and professional production manager on projects.

FRL 302 3rd semester

New Course Code: FRLE4FK2
Type of course: Theoretical
Student hours of work: 75 hours
Preceding courses/prerequisites: FRL 203
Academic evaluation: Application and assignments.
Textbooks/teaching materials: Film & Video Budgets, 5th Updated Edition by Deke Simon and Michael Wiese - The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age by Steven Ascher and Edward Pincus - The Complete Film Production Handbook, Fourth Edition by Eve Light Honthaner - Xeroxes and other materials.

Production 3

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.

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 skills 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.

FRL 402 4th semester

New Course Code: FRLE4FL2
Type of course: Theoretical/practical/production
Student hours of work: 50 hours
Preceding courses/prerequisites: FRL 302
Academic evaluation: Application assignments and a production map for the final project.
Textbooks/teaching materials: Film & Video Budgets, 5th Updated Edition by Deke Simon and Michael Wiese The Complete Film Production Handbook, Fourth Edition by Eve Light Honthaner - Xeroxes and other materials.

Production 4


This course is a review of the curricula from previous production courses and is meant to assist students in the preparation of their graduation projects according to 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.

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 should acquire the skills 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 capabilities in the form of putting knowledge and skills into practice 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.
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LIS 102

2nd semester

New Course Code: LIST4LK2
Type of course: Theoretical
Student hours of work: 50 hours
Preceding courses/prerequisites:
Academic evaluation: Application, evaluation of assignments essay.
Textbooks/teaching materials: The Story of Art, E. H. Gombrich - Transparencies and other material.

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.

Learning Outcomes

1. The student should acquire knowledge and understanding of:
 - 1.1 the Western history of art in centuries past.
 - 1.2 the main masters of art history (up to Romanticism)
 - 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 skills to:
 - 3.1 use the history of art as a source for filmmaking ideas.
 - 3.2 enjoy paintings.

LIS 202

3rd semester

New Course Code: LIST4MK2
Type of course: Theoretical
Student hours of work: 50 hours
Preceding courses/prerequisites: LIS 102
Academic evaluation: Application and evaluation of assignments.
Textbooks/teaching materials: Styles, Schools and Movements by Amy Dempsey - Transparencies and other materials.

Art history 2

A review course with emphasis on the relationship between film and painting. What can films learn from painting? Emphasis is placed on 20th century art. The students complete a project (posters) with clear references to trends and vogues in 20th century visual arts.

Learning Outcomes

1. The student should acquire knowledge and understanding of:
 - 1.1 concepts, trends and vogues in modern art (1870-1970).
 - 1.2 all the leading artists of the period.
2. The student should acquire practical skills and capabilities in:
 - 2.1 viewing and analyzing paintings.
 - 2.2 analyzing concepts, trends and vogues.
3. The student should acquire skills in:
 - 3.1 seeking inspiration for their own filmmaking in paintings.
 - 3.2 enjoying paintings.

SUPPLEMENTARY COURSES

HAN 101 1st semester

New Course Code: HAND4GU1
Type of course: Theoretical/production
Student hours of work: 30 hours
Preceding courses/prerequisites: TÆK 106
Academic evaluation: Application and project.
Textbooks/teaching materials: Writing a Screenplay by Anna Rögnvaldsdóttir - Xeroxes, film and other material.

Screenwriting 1

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.

HAN 203 2nd semester

New Course Code: HAND4MP3
Type of course: Theoretical/production
Student hours of work: 90 hours
Preceding courses/prerequisites: HAN 101
Academic evaluation: Application, project and evaluation of screenplay.
Textbooks/teaching materials: Writing a Screenplay by Anna Rögnvaldsdóttir - Xeroxes, visual material.

Screenwriting 2

This course is a continuation of HAN 101 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 STU 106 in the 3rd 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 skills in:
 - 3.1 discovering an idea and developing it under supervision and in collaboration.

HAN 302

3rd semester

New Course Code: HAND4Sp2
Type of course: Theoretical/production
Student hours of work: 60 hours
Preceding courses/prerequisites: HAN 203
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.

Screenwriting 3

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 skills to:
 - 3.1 evaluate when a screenplay is ready for production.

HAN 402

4th semester

New Course Code: HAND4HU2
Type of course: Theoretical/production
Student hours of work: 60 hours
Preceding courses/prerequisites: HAN 302
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 - Xeroxes, visual material and screenplays.

Screenwriting 4

This course is intended to support students 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 skills and confidence to:
 - 3.1 develop an idea from concept to screenplay.

SUPPLEMENTARY COURSES

MFA 102 1st semester

New Course Code: MFAS4MG2
Type of course: Theoretical/practical
Student hours of work: 50 hours
Preceding courses/prerequisites: TÆK 106
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.

Visual narrative 1

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 preparatory 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 skills in:
 - 3.1 using cinematic language with authority and thus guide the audience's experience.

MFA 202 2nd semester

New Course Code: MFAS4MM2
Type of course: Theoretical/practical
Student hours of work: 50 hours
Preceding courses/prerequisites: MFA 102
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 narrative 2

This course continues to examine visual storytelling and narrative tools analytically through examples and practical exercises. Visual narration, images, symbols, signs and more complex visual messages are explored and students delve further into the director's preparatory process. The students complete two exercises over the course of the semester.

Learning Outcomes

1. The student should acquire knowledge and understanding of:
 - 1.1 the main principles and possibilities of cinematic narrative.
 - 1.2 the possibilities of cinematic narrative.
2. The student should acquire practical skills and capabilities in:
 - 2.1 employing cinematic language with fluency and skill.
3. The student should acquire experience in:
 - 3.1 communicating complex narratives with visual flair.

TIL 102

3rd semester

New Course Code: TILR4TF2
Type of course: Theoretical/production
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.

Experimentation

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 skills in:
 - 3.1 thinking outside the confines of traditional filmmaking with independent and personal experiments.

STO 103

4th semester

New Course Code: STOD4SU3
Type of course: Practical
Student hours of work: 50 hours
Preceding courses/prerequisites: 3rd semester.
Academic evaluation: Passed, provided final project is completed.
Textbooks/teaching materials: Variable.

Supplementary course

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 skills in:
 - 3.1. a specialized field of filmmaking in regard to a thesis project.

FILMMAKING

Learning Outcomes

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 application of knowledge and capabilities:

The student should acquire the skills to work as a creative filmmaker and administrator on a variety of film projects.

AUG 103 1st semester

New Course Code: AUGL4AG3
Type of course: Theoretical/practical/production
Student hours of work: 90 hours
Preceding courses/prerequisites: TÆK 106
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.

Commercials

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 and 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 skills in:
 - 3.1 using film language and filmmaking with precision to a specific purpose.
 - 3.2 understanding the filmmaking process from concept to premiere.

LSJ 105

2nd semester

New Course Code: LSJF4FK5

Type of course: Theoretical/production

Student hours of work: 150 hours

Preceding courses/prerequisites: 1st semester

Academic evaluation: Application and participation in overall process, a common production map and students' reports.

Textbooks/teaching materials: Film & Video Budgets, 5th Updated Edition. Deke Simon and Michael Wiese- The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age by Steven Ascher and Edward Pincus - The Complete Film Production Handbook, Fourth Edition by Eve Light Honthaner.

Dramatic TV pilot

The students produce two 15-to-18-minute TV pilots for a dramatic TV series. They split into two parallel teams, each working on its own pilot. The two teams are composed of both students from all school departments as well as outside professionals. Each team engages a professional director and director of photography and additional industry professionals provide artistic guidance with the script, production, art direction, sound recording, sound design, editing and post-production. Second-semester directing and producing students man the key positions on the production teams, including production manager, location manager and assistant director. They are responsible for all aspects of production, such as the making of the production and shooting schedules, budgeting and accounting, drawing up contracts with actors and organizing the crew and post-production process. First-semester students from the department assist with other production duties. Second-semester screenwriting students write the scripts for the series. Second-semester students from the technical department are responsible the art direction as well as sound recording and sound design. Third-semester students from the technical department assist the cinematographers as grips and help with the lighting but are also responsible for editing and post-production. Third-semester acting students play major roles but one or two professional actors are also engaged for each episode to act with the students. The goal of the course is that the students acquire experience working with professionals on the making of dramatic TV programs and gain insight into the division of labor and the importance of teamwork on a major production.

Learning Outcomes

1. The student should acquire knowledge and understanding of:
 - 1.1 working on a big TV project.
 - 1.3 working with professionals.
 - 1.4 the process of making big co-productions
2. Practical skills and abilities.
 - 2.3 The student should acquire filmmaking skills.
3. The student should acquire skills in:
 - 3.1 organizing and participating in big film projects.
 - 3.2 learning from professionals.

FILMMAKING

TÓN 103 1st semester

New Course Code: TÓN4TG3
Type of course: Theoretical/practical/production
Student hours of work: 80 hours
Preceding courses/prerequisites: TÆK 106
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.

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.

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 skills in:
 - 3.1 understanding clearly the process of making music videos.
 - 3.2 evaluating his or her talents in the field of music videos.

SJÓ 103 2nd semester

New Course Code: SJÓN4HS3
Type of course: Theoretical/practical/production
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.

TV programs

This course cover all the main genres of TV programs: Entertainment series, interview programs, cooking shows, travel series, reality series, quiz shoes, 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 skills 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.

FJÖ 106

3rd semester

New Course Code: FJÖL4FG6
Type of course: Theoretical/practical/production/collaboration
Student hours of work: 120 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.

Multi-Camera TV Production

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 skills to recognize:
 - 3.1 the filmmaking possibilities of the studio.
 - 3.2 all aspects of live broadcasts.

HEM 104

4th semester

New Course Code: HEM14HG4
Type of course: Theoretical/practical/production
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.

Documentaries

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 skills in:
 - 3.1 selecting a subject, developing an idea and choosing a methodology in documentary filmmaking.

FILMMAKING

LOK 106 1st semester

New Course Code: LOKA4KL6
Type of course: Theoretical/production
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.

1st semester thesis project

Under the guidance of a supervisor each student makes a 5-to-8-minute film of his or her own choosing. The goal is that the project will be a polished, finished film of any genre. Emphasis is placed on the students developing their own ideas and drawing on the filmmaking experience he or she has acquired in other courses throughout the semester.

Learning Outcomes

1. The student should acquire knowledge and understanding of:
 - 1.1 developing a film from concept to premiere.
 - 1.2 the film production process.
 - 1.3 the importance of teamwork and co-operation.
2. The student should acquire practical skills and capabilities in:
 - 2.1 capitalizing on his or her knowledge as a producer and director.
 - 2.2 working as a creative artist in the field of filmmaking.
3. The student should acquire skills in:
 - 3.1 producing a short from concept to premiere.

STU 106 3rd semester

New Course Code: STUT4SH6
Type of course: Production
Student hours of work: 180 hours
Preceding courses/prerequisites: HAN 302
Academic evaluation: Application, the viewing of shorts and the student's reports.
Textbooks/teaching materials: Producing & Directing the Short Film and Video, Third edition by David K. Irving and Peter W. Rea.

Short film

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 after 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 a film after own script.
 - 2.2 producing his or her own film.
3. The student should acquire skills to:
 - 3.1 further develop his or her own talents as producer and screenwriter.

LOK 208

4th semester

New Course Code: LOKA4ÚL8

Type of course: Practical/production

Student hours of work: 240 hours

Preceding courses/prerequisites: 3rd semester.

Academic evaluation: Application, production map, 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 Honthamer.

4th semester final project

Each student develops, produces and directs an 8-to-15-minute film of his or her own choosing. This project 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 skills to:
 - 3.1 make a personal film to a high professional and artistic standard.



DEPARTMENT 2

CREATIVE
TECHNOLOGY

Diploma in filmmaking 120 credits

Speciality: **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 member in the great hub of filmmaking activities within the school. On these project 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 is 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 evaluates then these film.

Diploma: Diploma in filmmaking. Speciality Creative technology.

Department description: This is a dynamic department in keeping with intra-disciplinary 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 speciality on which they place a special emphasis. The Students in the Creative Technology department complete two projects for which they are wholly responsible, both artistically and in 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.

Department 2, Creative technology, 120 credits, 2 years

Specialities 63 credits

Cinematography 4 courses 16 credits
Sound 4 courses..... 16 credits
Editing 4 courses..... 16 credits
Image processing..... 15 credits

Supplementary subjects 12 credits

Various courses 4..... 9 credits
Art history 2 courses..... 4 credits

Filmmaking 14 credits

1st. semester
Film project of own choosing..... 6 credits individual project
Thesis film..... 8 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 skills 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.

DEPARTMENT 2 PROGRAMS

SPECIALITIES

	1st	2nd	3rd	4th
Cinematography	> KVM 104 >	KVM 204 >	KVM 305 >	KVM 404
Sound	> HLE 104 >	HLE 205 >	HLE 304 >	HLE 403
Editing	> KLM 104 >	KLM 204 >	KLM 304 >	KLM 404
Image processing	> MBR 102 >	MBR 204 >	MBR 306 >	MBR 403

SUPPLEMENTARY PROGRAMS

	1st	2nd	3rd	4th
Photography and production	> LJÓ 101 >	.....		> FRT 102
Art direction and screenwriting	>	> LEB 104 >	HHÖ 102	
Art history	>	> LIS 102 >	LIS 202	

FILMMAKING

	1st	2nd	3rd	4th
Thesis project	> LHO 106 >	.....		> LHO 208

CINEMATOGRAPHY

KVM 104 1st SEMESTER

New Course Code: KVMY4TL4
Type of course: Theoretical/practical
Student hours of work: 110 hours
Preceding courses/prerequisites: TÆK 106
Academic evaluation: Application and project assessment.
Textbooks/teaching materials: Motion picture and Video lighting, 2nd edition, Blain Brown. Transparencies and selected visual material.

Cinematography 1

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.

Hæfniviðmið

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 skills in:
 - 3.1 understanding and analyzing cinematography and lighting in films.
 - 3.2 organizing shoots and lighting various kinds of scenes.

KVM 204 2nd semester

New Course Code: KVMY4TF4
Type of course: Theoretical/practical/production
Student hours of work: 130 hours
Preceding courses/prerequisites: KVM 104
Academic evaluation: Project assessment.
Textbooks/teaching materials: Setting up your shots by Jeremy Vineyard. Transparencies and electives.

Cinematography 2

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. Great emphasis is placed on close preparation and that the students be conscious of methods and style of their work.

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 imagines (without dialog) to tell stories.
3. The students should acquire skills in:
 - 3.1 understanding the language of film and its potential.

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. Skills as the practical application of knowledge and capabilities
 - 3.1 The student should acquire skills working as a creative and professional cinematographer.

KVM 305 3rd semester

New Course Code: KVMY4TP5
Type of course: Theoretical/practical/production
Student hours of work: 150 hours
Preceding courses/prerequisites: KVM 204
Academic evaluation: Application, project assessment.
Textbooks/teaching materials: Transparencies and selected audio/visual material.

Cinematography 3

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. The organization and general work processes of a major production are introduced. The students work on a film crew shooting a TV pilot as a co-production between all departments (LSJ 105) under professional supervision.

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 working on a cinematographer's crew on a big project.
2. The student should acquire practical skills and capabilities in:
 - 2.1 preparation and tests for cinematography.
 - 2.2 co-operation on the cinematography team.
3. The student should acquire skills in:
 - 3.1 drawing on theoretical knowledge and tests to improve his or her cinematography skills.
 - 3.2 fulfilling various duties on a cinematographer's crew during post-production and shoots.

KVM 403 4th semester

New Course Code: KVMY4T04
Type of course: Theoretical/practical/production
Student hours of work: 120 hours
Preceding courses/prerequisites: KVM 305
Academic evaluation: Examination 20%. Project evaluation 20%, Cinematography in thesis project 60%
Textbooks/teaching materials: Selected audio/visual material.

Cinematography 4

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 examination 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 presents 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.

SOUND

HLE 104 1st semester

New Course Code: HLED4HE4
Type of course: Theoretical/practical
Student hours of work: 120 hours
Preceding courses/prerequisites: T&E 106
Academic evaluation: Projects and application.
Textbooks/teaching materials: Sound for Film and Television, Tomlinson Holman. Transparencies, selected audio/visual material.

Sound 1

This course is both theoretical and practical. During the first half of the course basic concepts and the physics of sound are explained. The process of sound recording is addressed and all the necessary equipment introduced. During the second half students work on a variety of sound design projects and learn how to use sound design applications.

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 editing software.
 - 1.3 sound design for visual media.
2. The student should acquire practical skills and capabilities in:
 - 2.1 the use of post-production software for audio editing.
 - 2.2 the post-production sound editing of visual material.
3. The student should develop skills in:
 - 3.1 drawing on theoretical knowledge of sound for practical purposes during the sound editing process

HLE 205 2nd semester

New Course Code: HLED4HU5
Type of course: Theoretical/practical/production
Student hours of work: 150 hours
Preceding courses/prerequisites: HLE 104
Academic evaluation: Application and project participation.
Textbooks/teaching materials: Sound for Film and Television, Tomlinson Holman. Transparencies, selected audio/visual material.

Sound 2

Second-semester students are taught how to use a multichannel sound recorder, wireless microphones and all location and on-set sound recording equipment. They will be wholly in charge of recording sound for a TV pilot shoot, a collaborative project involving all departments. Students are also responsible for sound during the pilot's post-production process such as recording sound effects, ADR and Foley.

Learning Outcomes

1. The student should acquire knowledge and understanding of:
 - 1.1 sound editing and sound equipment.
 - 1.2 the sound design of a telefilm from shooting 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 on a major TV production.
 - 2.2 sound editing on a major TV production where a ready-for-broadcast version must be delivered for a TV premiere.
3. The student should acquire skills in:
 - 3.1 assuming sound editing responsibilities for a film from post-production to completion.

LEARNING OUTCOMES FOR SOUND

1. Knowledge and understanding:
 - 1.1 The student should acquire a practical, theoretical, technical and professional knowledge of sound recording and sound editing.
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. Skills as the practical application of knowledge and capabilities.
 - 3.1 The student should acquire skills to work as a creative and professional sound designer on film projects.

HLE 304 3rd semester

New Course Code: HLED4HT4
Type of course: Theoretical/practical
Student hours of work: 120 hours
Preceding courses/prerequisites: HLE 205
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.

Sound 3

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 in 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 the effects of sound.
 - 1.2 voice-overs for animated films.
 - 1.3 the collaboration of the sound recordist and director.
2. The student should acquire practical skills and capabilities in:
 - 2.1 the fundamentals of voice-over recording.
3. The student should acquire the skills to:
 - 3.1 work on voice-overs for animated films.
 - 3.2 draw on his or her knowledge of the effects of sound on an audience to create an aural world from scratch.

HLE 403 4th semester

New Course Code: HLED4HU3
Type of course: Theoretical/practical/production
Student hours of work: 90 hours
Preceding courses/prerequisites: HLE 303
Academic evaluation: Examination 20%, project evaluation 80%.
Textbooks/teaching materials: Sound design: The Expressive Power of Music, Voice and Sound Effects in Cinema, David Sonnenschein. Sound for Film and Television, Tomlison Holman.

Sound 4

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 skills
 - 3.1 both professional and artistic to work as a sound designer in filmmaking.

EDITING

KLM 104 1st semester

New Course Code: KLMP4KT4
Type of course: Theoretical/practical
Student hours of work: 120 hours
Preceding courses/prerequisites: TEK 106
Academic evaluation: Project assessment.
Textbooks/teaching materials: Edge Codes - The Art of Motion Picture Editing.

Editing 1

This course covers the position and function of the film editor. At the beginning of the course the technical aspects of the editing software are thoroughly reviewed. Students then work on various editing projects where the emphasis is on their acquiring an understanding of the editor's role in rewriting stories from pre-existing material. The students also gain insight into the functions of the assistant editor with a strong emphasis on the organization of logging and registration of material.

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 skills
 - 3.1 to assume the functions of an editor.

KLM 204 2nd semester

New Course Code: KLMP4KF4
Type of course: Theoretical/practical
Student hours of work: 120 hours
Preceding courses/prerequisites: KLM 104
Academic evaluation: Project assessment.
Textbooks/teaching materials: Cutting Rhythms: Shaping the Film Edit by Karen Pearlman. Transparencies and selected material.

Editing 2

This course addresses the art of film editing and students acquire a theoretical overview of the art of film editing, trends and vogues. Students also work on various projects where the emphasis is on rewriting a story from pre-existing material. Methods are demonstrated where it is possible to have an effect on the audience by using various editing styles. The students delve deeper into the editing software and varying tempos, graphics and color-correction are covered. The students edit a project where the production revolves around multi-cam 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 editing of multi-cam material.
2. The student should acquire practical skills and capabilities:
 - 2.1 in "multi-cam" editing.
 - 2.2 to guide the audience's experience.
3. The student should acquire skills:
 - 3.1 to adopt a professional work methods.
 - 3.2 as an editor on various projects.

LEARNING OUTCOMES FOR EDITING

1. Knowledge and understanding:
 - 1.1 The student should acquire a practical, theoretical, 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. Skills 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.

KLM 305 3rd semester

New Course Code: KLMP4KP4
Type of course: Practical/production
Student hours of work: 120 hours
Preceding courses/prerequisites: KLM 203
Academic evaluation: Project assessment.
Textbooks/teaching materials: Transparencies and selected visual material.

Editing 3

This course focuses on editing a dramatic narrative. Students oversee all technical aspects of shooting a pilot for a TV series in a joint project involving all departments. Each student edits his or her own version of the pilot and the director of the pilot and the instructor settle on the final cut together. The students are then responsible for the completion of the series, i.e. credits and work on the color grading with professionals.

Learning Outcomes

1. The student should acquire knowledge and understanding of:
 - 1.1 the integral role of the editor on a major project.
 - 1.2 the completion of motion pictures.
2. Practical skills and capabilities:
 - 2.1 The student should acquire additional skills as an editor on a major production.
3. Skills and capabilities:
 - 3.1 The student should acquire the skills to take on a major editing project and bring it to completion.

KLM 403 4th semester

New Course Code: KLMP4KÚ4
Type of course: Theoretical/production
Student hours of work: 120 hours
Preceding courses/prerequisites: KLM 304
Academic evaluation: Project assessment.
Textbooks/teaching materials: Transparencies and selected visual material.

Editing 4

This course is linked to the students' thesis project. The course begins with a review of various material from prior courses. The students must pass a test corroborating their knowledge and skills. The students then edit their thesis film in this course with the support and assistance of an instructor in that particular process. The instructor is responsible for the editing being performed with the oversight and vigilance required by all professional editing projects.

Learning Outcomes

1. The student should acquire knowledge and understanding of:
 - 1.1 editing a personal project.
2. The student should acquire practical skills and capabilities in:
 - 2.1 editing a thesis project.
3. The student should acquire skills:
 - 3.1 as an editor combining knowledge and capabilities in a well-edited production.

IMAGE PROCESSING

MBR 102 1st semester

New Course Code: MBRE4MG2
Type of course: Theoretical/practical
Student hours of work: 50 hours
Preceding courses/prerequisites: TEK 106
Academic evaluation: Application and project assessment.
Textbooks/teaching materials: Transparencies, selected visual material and other.

Image processing 1

An introductory course where the history of special effects for film is reviewed. Also examined are recent innovations in image processing for film. Today's important industry image-processing software such as Photoshop, After Effects, Premiere Pro and Da Vinci is introduced. The difference between "2D" and "3D" is explained and how special effects can be both visible and invisible is demonstrated. During the course an emphasis is placed on the students attaining a firm command of the Photoshop software.

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 acquainting themselves with various types of image-processing software.
 - 2.2 using the Photoshop software.
3. The student should acquire skills in:
 - 3.1 evaluating concepts, trends and vogues in image-processing.
 - 3.2 using the Photoshop software in a creative manner.

MBR 204 2nd semester

New Course Code: MBRE4MS4
Type of course: Theoretical/practical
Student hours of work: 120 hours
Preceding courses/prerequisites: MBR 102
Academic evaluation: Application and project assessment.
Textbooks/teaching materials: Transparencies, selected visual material and other.

Image processing 2

The students are introduced to the After Effects software. The After Effects interface and the software's main attributes are reviewed. The main emphasis is on motion graphics in the making of all kinds of film titles and how key-frame animation is employed. The students complete various projects with the goal to acquire the skills to make full use of the potential of the After Effects software.

Learning Outcomes

1. The student should acquire knowledge and understanding of:
 - 1.1 the After Effects software and its potential in image processing.
2. The student should acquire practical skills and capabilities in:
 - 2.1 using the After-Effects software.
 - 2.2 designing film titles.
3. The students should acquire skills in:
 - 3.1 using the potential of the After Effects software in post-production and for bringing visual material to completion.

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 the Photoshop image-processing software.
 - 2.2 the After Effects image-processing software.
 - 2.3 color-grading software.
3. The student should acquire skills:
 - 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.

MBR 306 3rd semester

New Course Code: MBRE4ML6
Type of course: Practical/production
Student hours of work: 160 hours
Preceding courses/prerequisites: MBR 204
Academic evaluation: Project assessment.
Textbooks/teaching materials:

Image processing 3

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 telefilm (LSJ105) 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 skills 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.

MBR 403 4th semester

New Course Code: MBRE4MÚ3
Type of course: Practical/production
Student hours of work: 90 hours
Preceding courses/prerequisites: MBR 306
Academic evaluation: Assessment of post-production (color grading, titles, effects) final project LHO 208.
Textbooks/teaching materials: Transparencies, selected visual material and other.

Image processing 4

The course is linked with the students' graduation course, LHO 208. 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 during 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 skills 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 the fundamentals of photography.

1.2 art direction.

1.3 trends and vogues in art history.

1.4 the function of the producer in filmmaking.

1.5 the basic narrative structure of screenplays and fundamental screenwriting concepts.

2. Practical skills and capabilities in:

2.1 taking photographs.

2.2 art direction in filmmaking.

2.3 using painting in a creative manner in filmmaking.

2.4 assuming the role of a producer in filmmaking.

2.5 writing a screenplay.

3. Skills as the practical application of knowledge and capabilities:

3.1 in photography where he or she draws on the basics of photography to acquire skills in cinematography.

3.2 to work as an art director.

3.3 to use his or her knowledge of painting in a creative manner in filmmaking.

3.4 to use basic knowledge about the functions of a producer during the production of their thesis films.

3.5 to translate ideas into screenplay form.



LIS 102

2nd semester

New Course Code: LIST4LK2
Type of course: Theoretical
Student hours of work: 50 hours
Preceding courses/prerequisites:
Academic evaluation: Application, project assessment and essay.
Textbooks/teaching materials: The Story of Art by E. H. Gombrich -Transparencies and other material.

History of Art 1

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 epochs 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 drawn 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 centuries past.
 - 1.2 the leading masters of art history (up to Romanticism).
 - 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 skills to:
 - 3.1 drawn on art history as a source for filmmaking ideas.
 - 3.2 enjoy paintings.

LIS 202

3rd semester

New Course Code: LIST4MK2
Type of course: Theoretical
Student hours of work: Theoretical hours
Preceding courses/prerequisites: LIS 102
Academic evaluation: Application and project assessment
Textbooks/teaching materials: Styles, Schools and Movements by Amy Dempsey - Transparencies and other material.

History of Art 2

This course offers an overview of art history with a focus on the relationship between film and painting. What can film learn from painting? Emphasis is on 20th-century art. Students complete a project (posters) with clear references to trends and vogues in 20th-century art.

Learning Outcomes

1. The student should acquire knowledge and understanding of:
 - 1.1 concepts, trends and vogues in modern art (1870-1970).
 - 1.2 all the leading artists of the period.
2. The student should acquire practical skills and capabilities in:
 - 2.1 viewing and analyzing paintings.
 - 2.2 analyzing concepts, trends and vogues.
3. The student should acquire skills in:
 - 3.1 drawing inspiration from paintings for their own filmmaking.
 - 3.2 enjoying paintings.

SUPPLEMENTARY COURSES

LJÓ 101 1st semester

New Course Code: LJÓ4LT1
Type of course: Theoretical/practical
Student hours of work: 30 hours
Preceding courses/prerequisites: TEK 106
Academic evaluation: Application and project assessment.
Textbooks/teaching materials: Transparencies, selected visual material and other.

Photography

Students learn about the fundamentals of photography and how to draw on this knowledge to become better cinematographers. The students take various experimental photographs and draw on their basic knowledge to make creative and technical choices. The students complete a photo-project which is graded.

Learning Outcomes

1. The student should acquire knowledge and understanding of:
 - 1.1 the fundamentals of photography as a gateway to gain understanding of cinematography.
 - 1.2 the technical aspects of the still camera.
 - 1.3 the creative aspects of photography.
2. The student should acquire practical skills and capabilities in:
 - 2.1 the technical aspects of the still camera.
 - 2.2 taking photographs.
3. The student should acquire skills in:
 - 3.1 capitalizing on his or her knowledge of photography as a way of acquiring skills as a cinematographer.
 - 3.2 developing as a photographer.

LEB 104 2nd semester

New Course Code: LEBM4LH4
Type of course: Theoretical/practical/production
Student hours of work: 100 hours
Preceding courses/prerequisites: 1st semester.
Academic evaluation: Application and project assessment.
Textbooks/teaching materials: Transparencies, selected visual materials and other.

Art direction

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 in charge of 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 skills in:
 - 3.1 understanding the role of the art director in filmmaking.

HHO 102

3rd semester

New Course Code: HHOR4HG2
Type of course: Theoretical
Student hours of work: Theoretical hours
Preceding courses/prerequisites: 2nd semester
Academic evaluation: Application and project assessment.
Textbooks/teaching materials: Transparencies and other material.

Screenwriting

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 the 4th semester thesis film can use 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 skills in:
 - 3.1 evaluating and developing ideas.
 - 3.2 translating ideas into screenplay form.

FRT 102

4th semester

New Course Code: FRTL4FU2
Type of course: Theoretical
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

Production

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 skills in:
 - 3.1 drawing on their basic knowledge of the producer's function during the production of their 4th semester thesis film.

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. Skills as the practical application of knowledge and capabilities
 - 3.1 by assuming responsibility for all phases of production from concept to premiere.
 - 3.2 to work as a creative artist.

LHO 106 1st semester

New Course Code: LHOV4LS6
Type of course: Theoretical/practical/production
Student hours of work: 180 hours
Preceding courses/prerequisites: Core and 50% of other 1st semester courses
Academic evaluation: Project assessment and report.

Final 1st semester project

The final 1st semester project is an original 5-8-minute original film of the student's own choosing. The project needs to be a registered concept and design process leading to a pre-determined goal. The project is an individual one. It can be related to work on another student's project but such a collaboration needs to be approved by the instructor and the contribution must be clear and measurable.

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 screenwriter and director.
 - 2.2 working as a creative artist in the field of filmmaking.
3. The student should acquire skills in:
 - 3.1 producing a short from concept to premiere.

LHO 208

4th semester

New Course Code: LHOV4LÚ8
Type of course: Theoretical/practical/production
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.

4th semester final project

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 filmmaking.
 - 2.2 a filmmaker.
3. The student should acquire skills in:
 - 3.1 making a personal film to both a high professional and artistic standard.





DEPARTMENT 3

SCREENWRITING -
DIRECTING

Diploma in filmmaking 120 credits

Speciality: **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 out-put and some sort of creative work. Attendance and class work are graded. A jury board evaluates the thesis film.

Diploma: Diploma in filmmaking. Speciality Screenwriting - Direction

Department description: The goal of the department is to educate filmmakers who 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 consists of 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.

Department 3, Screenwriting-Directing, 120 credits, 2 years

Specialties 49 credits

Feature screenplay
4 courses 16 credits
Direction 4 courses 15 credits
Various screenplays 6 courses..... 18 credits

Supplementary subjects 15 credits

Visual Narration 2 courses 4 credits
Art History 2 courses 4 credits
Various courses 4..... 7 credits

Filmmaking 26 credits

1st semester
Dramatic short..... 6 credits
einstaklingsverkefni
2nd semester
Documentary..... 6 credits individual project
3rd semester
Dramatic short, literary adaptation..... 6 credits individual project
4th semester
Thesis film..... 8 credits individual project

Core 30 credits

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 a practical, theoretical, technical and professional knowledge of the the role of a 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 develop skills in:

- 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 PROGRAMS

SPECIALITIES

	1st	2nd	3rd	4th
Dramatic feature	> BÍÓ 103	> BÍÓ 202	> BÍÓ 306	> BÍÓ 405
Direction	> LST 103	> LST 205	> LST 303	> LST 404
Types of screenplays	> LOR 104	> HEH 102	> SVI 104	
	> TLS 102	> LSP 104	> ADL 102	

SUPPLEMENTARY SUBJECT

	1st	2nd	3rd	4th
Concepts and art history	> HUG 101	> LIS 102	> LIS 202	> HUG 202
Visual narration and elective	> MFA 102	> MFA 202	>	> VAL 102
Production	>			> FRH 102

FILMMAKING

	1st	2nd	3rd	4th
Thesis project	> LOH 106	> LOH 206	> LOH 306	> LOH 408

DRAMATIC FEATURE

BÍÓ 103 1st semester

New Course Code: BÍÓM4GT3
Type of course: Theoretical
Student hours of work: 75 hours
Preceding courses/prerequisites: TÆK 106
Academic evaluation: Assessment of treatment and student work.
Textbooks/teaching materials: The Tools of Screenwriting by David Howard and Edward

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 8-10-page story treatment for a full-length feature.

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 in a team.
3. The student should acquire skills in:
 - 3.1 choosing, under the guidance of a supervisor, a promising idea for a screenplay and working on it.

BÍÓ 202 2nd semester

New Course Code: BÍÓM4HÚ2
Type of course: Theoretical
Student hours of work: 60 hours
Preceding courses/prerequisites: BÍÓ 103
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.

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 BÍÓ 306. The goal is to have the students hand in a 4-6-page treatment following a thorough preparation of the structure of the story, character development and narrative method.

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 skills in:
 - 3.1 completing a thorough outline.

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

BÍÓ 306 3rd semester

New Course Code: BÍÓM4FH6
Type of course: Theoretical
Student hours of work: 200 hours
Preceding courses/prerequisites: BÍÓ 202
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.

Dramatic feature 3

In this course the student expands his or her treatment from the course BÍÓ 202 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 skills in:
 - 3.1 independently completing a feature screenplay from concept to final draft.

BÍÓ 405 4th semester

New Course Code: BÍÓM4EH5
Type of course: Theoretical
Student hours of work: 150 hours
Preceding courses/prerequisites: BÍÓ 306
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.

Dramatic feature 4

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 BÍÓ 308.

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 skills in:
 - 3.1 rewriting his or her own work independently.

DIRECTING

LST 103 1st semester

New Course Code: LSTJ4LT3
Type of course: Theoretical/practical
Student hours of work: 75 hours
Preceding courses/prerequisites: TÆK 106
Academic evaluation: Application, participation in class and written assignments.
Textbooks/teaching materials: Directing Actors: Creating Memorable Performances for Film and Television by Judith Weston (Paperback) - Xeroxes and other materials.

Directing 1

This course examines the role and position of the film director as the actors' instructor and collaborator; the relationship between actor and director, the basis of that relationship and how it is most likely to be as successful as possible. Emphasis is on the fundamentals of training where students are introduced to the technical training for the actor's craft, rehearsal and characterization methods, the inner life and what form it takes in the types and behavior of characters.

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 skills in:
 - 3.1 bringing his or her personality, both strengths and weaknesses, to bear to bring out the best in the actors.

LST 205 2nd semester

New Course Code: LSTJ4KL5
Type of course: Theoretical/practical
Student hours of work: 125 hours
Preceding courses/prerequisites: LST 103
Academic evaluation: Application, project assessment and students' final reports.
Textbooks/teaching materials: Directing Actors: Creating Memorable Performances for Film and Television by Judith Weston (Paperback) - Xeroxes and other materials.

Directing 2

This course continues to explore the main principles of film directing with particular emphasis on working with actors. Mainly through practical, hands-on training, students are introduced to a variety of methods and tools that can be of value when directing actors. The students learn how to plan their own work process meticulously through exercises with both acting students and professional actors.

Learning Outcomes

1. The student should acquire additional knowledge and understanding of:
 - 1.1 the collaboration between director and cast.
 - 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 actors.
 - 2.2 master the concepts relevant to the collaboration between director and cast.
3. The students should acquire skills 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.

LEARNING OUTCOMES FOR DIRECTING

1. Knowledge and understanding
 - 1.1 The student should acquire practical, theoretical, technical and professional knowledge about the role of the director.
2. Capabilities as practical knowledge and skills.
 - 2.1 The student should acquire skills in directing actors and other collaborators in a personal and professional manner.
3. Skills as the practical application of knowledge and capabilities.
 - 3.1 The student should acquire skills as a director with a personal style who brings out the best in the actors and other collaborators by drawing on his or her personal knowledge and capabilities.

LST 303 3rd semester

New Course Code: LSTJ4KS3
Type of course: Theoretical/practical
Student hours of work: 75 hours
Preceding courses/prerequisites: LST 204
Academic evaluation: Application, project assessment and students' final reports.
Textbooks/teaching materials: Total Directing: Integrating Camera and Performance in Film and Television, First Edition (Paperback) by Tom Kingdon - Xeroxes, visual material and other.

Directing 3

This course continues the work which has formed the basis of previous directing courses. Students further develop their own methods of working with actors. Also introduced are the main trends in film acting and directing. The course project consists of rehearsing scenes from film scripts, directing actors through the scenes and recording them. The relationship between the actor and the camera is examined and the principles of blocking, eye-line matches and the effect of camera position on performance are introduced. The course examines other key principles of film directing, such as the director's relationship with the cameraman and other close collaborators.

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 collaboration between the director and the cast and other crew-members.
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 communicating his or her ideas to the actors and other collaborators.
3. The student should acquire additional skills 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.

LST 404 4th semester

New Course Code: LSTJ4LL4
Type of course: Theoretical/practical
Student hours of work: 75 hours
Preceding courses/prerequisites: LST 303
Academic evaluation: Application, participation in class and assignments.
Textbooks/teaching materials: Moviemakers' Master Class: Private Lessons from the World's Foremost Directors, 1st Edition (Paperback) by Laurent Tirard - Xeroxes, visual materials and other.

Directing 4

This course is linked to the graduation project where the director's choices in each individual project are jointly examined and viewed both from the standpoint of the screenplay and the director's personal stance. Students are expected to use the methods they have previously acquired and developed with regard to directing actors and constructing visual narratives.

Learning Outcomes

1. The student should acquire knowledge and understanding of:
 - 1.1 all the main processes in 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 utilizing 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 skills 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. Skills 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.

LOR 104 1st semester

New Course Code: LORE4GU4
Type of course: Theoretical/practical
Student hours of work: 100 hours
Preceding courses/prerequisites: TÆK 106
Academic evaluation: Application and project assessment.
Textbooks/teaching materials: Writing a Screenplays 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.

Laws and rules

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 the course LOH 106 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.

TLS 102

1st semester

New Course Code: TLSJ4GV2
Type of course: Theoretical
Student hours of work: 50 hours
Preceding courses/prerequisites: TÆK 106
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 TV genres

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 in this manner insight into dramaturgy, dramatic structure, character development and the TV series format. The course is a precursor of LSP 104 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 skills in:
 - 3.1 evaluating, analyzing and categorizing television drama.
 - 3.2 writing for television.

LSP 104

2nd semester

New Course Code: LSP44SV4
Type of course: Theoretical/practical
Student hours of work: 100 hours
Preceding courses/prerequisites: TÆK 106
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.

Dramatic TV series

Drawing on the synopses students wrote in TLS 102 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 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 skills in:
 - 3.1 writing dramatic television material in collaboration.

TYPES OF SCREENPLAYS

HEH 102
2nd semester

New Course Code: HEHM4SH2
Type of course: Theoretical/practical
Student hours of work: 50 hours
Preceding courses/prerequisites: 1st semester
Academic evaluation: Script assessment.
Textbooks/teaching materials: Xeroxes, selected visual material.

Documentaries

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 later that semester in the course LOH 206.

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 skills in:
 - 3.1 selecting a subject, developing an idea and choosing a methodology in documentary filmmaking.

SVI 104

3rd semester

New Course Code: SVI04LL4
Type of course: Theoretical/practical/production
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.

Play/stage

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 skills in:
 - 3.1 knowing how to capitalize on collaborations with actors to develop ideas and scripts.
 - 3.2 writing for the stage.

AÐL 102

3rd semester

New Course Code: AÐL04AH2
Type of course: Theoretical/practical/production
Student hours of work: 50 hours
Preceding courses/prerequisites: 2nd semester.
Academic evaluation: Script assessment.
Textbooks/teaching materials: Xeroxes and other material.

Adaptation

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 scripts later that semester in the course LOH 306.

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

MFA 102 1st semester

New Course Code: MFAS4MG2
Type of course: Theoretical/practical
Student hours of work: 50 hours
Preceding courses/prerequisites: TÆK 106
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.

Visual narrative 1

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 preparatory 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 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 skill in:
 - 3.1 using cinematic language with authority and thus guide the audience's experience.

MFA 202 2nd semester

New Course Code: MFAS4MM2
Type of course: Theoretical/practical
Student hours of work: 50 hours
Preceding courses/prerequisites: MFA 102
Academic evaluation: Application and 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.

Visual narrative 2

This course continues to examine visual storytelling and narrative tools analytically through examples and practical exercises. Visual narration, images, symbols, signs and more complex visual messages are explored and students delve further into the director's preparatory process. The students complete two exercises over the course of the semester.

Learning Outcomes

1. The student should acquire knowledge and understanding of:
 - 1.1 the main principles and possibilities of cinematic narrative.
 - 1.2 the possibilities of cinematic narrative.
2. The student should acquire practical skills and capabilities in:
 - 2.1 employing cinematic language with fluency and skill.
3. The student should acquire experience in:
 - 3.1 communicating complex narratives with visual flair.

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 skills 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 filmmaking.

VAL 102 4th semester

New Course Code: TILR4TF2
Type of course: Elective
Student hours of work: 50 hours
Preceding courses/prerequisites: 3rd semester.
Academic evaluation: According to progress in courses.
Textbooks/teaching materials: Xeroxes and other material.

Elective

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 skills:
 - 3.1 in the field of the elective to strengthen him or her as a filmmaker.

FRH 102 4th semester

New Course Code: FRHL4FU2
Type of course: Theoretical
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.

Production

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 LOH 408.

Learning Outcomes

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 skills to:
 - 3.1 draw on basic knowledge of the producer's role in the production of his or her projects.

SUPPLEMENTARY PROGRAMS

HUG 101 1st semester

New Course Code: HUGM45S1
Type of course: Theoretical
Student hours of work: 25 hours
Preceding courses/prerequisites:
Academic evaluation: Application and project assessment.
Textbooks/teaching materials: Xeroxes, visual material and other.

Ideas 1

The student is introduced to the curriculum ahead. His or her mind is exposed to original solutions in the world of film. The student is also taught how to organize his or her ideas.

Learning Outcomes

1. The student should acquire knowledge and understanding of:
 - 1.1 the importance of organization and preparation.
 - 1.2 the various methods of idea development.
2. The student should acquire practical skills and capabilities in:
 - 2.1 evaluating and analyzing the status of projects and scheduling projects over a period of time.
 - 2.2 examining, investigating and experiencing during the idea development and preparatory phase.
3. The student should acquire skills in:
 - 3.1 organizing his or her work.
 - 3.2 expanding his or her methodology during the idea development and screen-writing phase.

LIS 102 2nd semester

New Course Code: LIST4LT2
Type of course: Theoretical
Student hours of work: 50 hours
Preceding courses/prerequisites:
Academic evaluation: Application and project assessment.
Textbooks/teaching materials: The Story of Art, E. H. Gombrich - Transparencies and other materials.

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.

Learning Outcomes

1. The student should acquire knowledge and understanding of:
 - 1.1 the Western history of art in centuries past.
 - 1.2 the leading masters of art history (up to Romanticism)
 - 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 skills to:
 - 3.1 use art history as a source for filmmaking ideas.
 - 3.2 enjoy paintings.

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 skills 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 filmmaking.

LIS 202 3rd semester

New Course Code: LIS4LK2
Type of course: Theoretical
Student hours of work: 50 hours
Preceding courses/prerequisites: LIS 102
Academic evaluation: Application and project assessment.
Textbooks/teaching materials: Styles, Schools and Movements by Amy Dempsey - Transparencies and other materials.

History of Art 2

This is an overview course with emphasis on the relationship between film and painting. What can films learn from painting? Emphasis is on 20th-century painting. The students complete a project (posters) with clear references to trends and vogues in 20-century art.

Learning Outcomes

1. The student should acquire knowledge and understanding of:
 - 1.1 concepts, trends and vogues in modern art (1870-1970).
 - 1.2 all the leading artists of the period.
2. The student should acquire practical skills and capabilities in:
 - 2.1 viewing and analyzing paintings.
 - 2.2 analyzing concepts, trends and vogues.
3. The student should acquire skills in:
 - 3.1 seeking inspiration for their own filmmaking in paintings.
 - 3.2 enjoying paintings.

HUG 202 4th semester

New Course Code: HUGM4HH2
Type of course: Theoretical
Student hours of work: 25 hours
Preceding courses/prerequisites:
Academic evaluation: Application and project assessment.
Textbooks/teaching materials: Xeroxes, visual material and other.

Ideas 2

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 skills in:
 - 3.1 deepening further his or her methodology during the idea development and screenwriting phase.

FILMMAKING

LOH 106 1st semester

New Course Code: LOHV4LH6
Type of course: Practical/production
Student hours of work: 180 hours
Preceding courses/prerequisites: LOR 104
Academic evaluation: Project 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.

Thesis project 1

Students direct a narrative short based on the script they wrote in LOR 104. Emphasis is placed on students acquiring experience in directing a script based on their own idea and developing a feeling for film as a narrative medium.

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 screenwriter and director.
 - 2.2 working as a creative artist in the field of filmmaking.
3. The student should acquire skills in:
 - 3.1 producing a short film from concept to premiere.

LOH 206 2nd semester

New Course Code: LOHV4KH6
Type of course: Practical/production
Student hours of work: 180 hours
Preceding courses/prerequisites: 1st semester.
Academic evaluation: Assessment of film.
Textbooks/teaching materials:

Thesis project 2

Students direct a documentary based on the script they wrote in HEH 102 earlier in the semester.

Learning Outcomes

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 skills in:
 - 3.1 making a documentary from concept to premiere.

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. Skills 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.

LOH 306 3rd semester

New Course Code: LOHV4AK6
Type of course: Theoretical/practical/production
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.

Thesis project 3

The students complete a short based on a script written in the course ADL 102 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 filmmaking 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 skills in:
 - 3.1 creating an independent piece of cinema adapted from prose.

LOH 408 4th semester

New Course Code: LOHV4LH8
Type of course: Theoretical/practical/production
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.

Thesis project 4

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 great 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 skills to:
 - 3.1 make a film that stands as a personal statement and satisfies both professional and artistic demands.



DEPARTMENT 4

ACTING

Diploma in filmmaking 120 credits

Speciality: Acting

Teaching methods: The study is almost wholly practical and students work under direct guidance of or in collaboration with a teacher on various physical acting exercises. Most courses finish with a presentation where the students showcase the results of their work. Film production is mostly under the supervision of a director or a teacher who consults on screenplays inter al. through personal meetings. A few courses are conducted in a traditional mode with lectures and discussions.

Academic evaluation: Most courses conclude with performances, presentations and projects. This forms the basis of the performance report and grade along with class participation and progress in the course itself and completed projects. Production projects are graded according to the standards of the film. A jury board evaluates a thesis film.

Diploma: Diploma in filmmaking, speciality Acting

Department description: The acting department emphasizes drama studies of the highest standard. Thus graduates should be ready to tackle even the most complex parts as film actors. The department enjoys a unique position in that it is at a film school where drama is regarded as part and parcel of filmmaking. Along with their drama studies the students acquire a basic education in filmmaking, inter al. with their Core studies which form 25 per cent of the program. Drama students, like others students at the school, make their own films, including 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 TV networks.

Department 4, Acting, 120 credits, 2 years

Specialities 57 credits

Acting and motion, 4 courses..... 15 credits
Characterization, 4 courses 15 credits
Acting and voice, song 4 courses 8 credits
Acting and voice, song , 4 courses ... 9 credits
Acting technique, 3 courses..... 10 credits

Supplementary courses 6 credits

Theater history, 1 course 2 credits
Screenwriting, 1 course 2 credits
Experimentation, 1 course..... 2 credits

Kvikmyndagerð/sýningar 27 einingar

1st semester
Dramatic short film 6 credits individual project
2nd semester semester
Stage play 6 credits collaboration **D3**
3rd semester
TV program..... 3 credits collaboration **D1**
Dramatic telefilm pilot..... 4 credits collaboration **D1, D2, D4**
4th semester
Thesis film..... 8 credits individual project

Core 30 einingar

LEARNING OUTCOMES FOR 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 dramatic performance.
- 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 as an understanding of the potential of the student's own voice.
- 1.6 the work of the actor and the filmmaker by participating in numerous projects.
- 1.7 theater and stage work.
- 1.8 how it is possible to draw creatively on theater history.
- 1.9 how unconventional methods can be employed in the creative process.
- 1.10 screenwriting and film production.

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 dramatic performance.
- 2.2 grappling with complicated scenes and facing various challenges as a film and stage actor.
- 2.3 working with one's 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 persona, experience and imagination.
- 2.6 drawing on the history of the theater for creative purposes.
- 2.7 concept and screenplay development and skills in the production of shorts.

3. The student should acquire skills 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 acting.
- 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 complete professionalism as an actor in 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 premier, in addition to playing the lead role.

DEPARTMENT 4 PROGRAMS

SPECIALTIES

	1st	2nd	3rd	4th
Acting and motion	LEH 103	LEH 204	LEH 304	LEH 404
Characterization	LES 104	LES 204	LES 304	LES 403
Acting and voice: singing	LRS 102	LRS 202	LRS 302	LRS 402
Acting and voice: text	LRT 102	LRT 202	LRT 302	LRT 402
Acting technique	LET 104	LET 204	LET 302	

SUPPLEMENTARY COURSES

	1st	2nd	3rd	4th
History of drama & Screenwriting		LLS 102	HHO 102
Experimentation			TIR 102

FILMMAKING/ PRODUCTIONS

	1st	2nd	3rd	4th
Acting workshop/theater & dramatic TV segment	.....	LEI 106	LSJ 104	
TV series & thesis project	LOL 106	.....	SJL 103	LOL 208

ACTING & MOTION

LEH 103

1st semester

New Course Code: LEHR4LL3
Type of course: Theoretical/practical/production
Student hours of work: 75 hours
Preceding courses/prerequisites: TÆK 106
Academic evaluation: Application, project assessment.
Textbooks/teaching materials: Boundless Energy, Judith Millidge. Selected film musicals.

Acting and motion 1

Students are introduced to the basic principles of dance, movement and physical expression, all of which can be drawn upon in the actor's creative process. Emphasis is placed on truthfulness and sincerity in the creative work with the goal of activating the imagination. Students examine people's everyday physical language and how physical expression is used in films and other media. The student uses his or her own personality as a starting point and through improvisation gains awareness of his or her body and its mobility. Under an instructor students work on a dance and improvisation project to be showcased at the end of semester.

Learning Outcomes

1. The student should acquire knowledge and understanding of:
 - 1.1 the fundamentals of physical expression.
 - 1.2 the discipline exemplifying an actor of the first order.
 - 1.3 improvisation and the activation of the imagination.
 - 1.4 physical expression in daily gestures.
 - 1.5 his or her own body and mobility.
2. The student should acquire practical skills and capabilities in:
 - 2.1 working with his or her own body in free expression and improvisation.
 - 2.2 understanding and analyzing daily gestures.
3. The student should acquire skills in:
 - 3.1 participating in an ensemble dance performance at the end of the course.

LEH 204

2nd semester

New Course Code: LEHR4LD4
Type of course: Theoretical/practical/production
Student hours of work: 100 hours
Preceding courses/prerequisites: LEH 103
Academic evaluation: Application, participation in class and project assessment.
Textbooks/teaching materials: The Definitive Book of Body Language by Allan and Barbara Pease.

Acting and motion 2

The course is a direct continuation of LEH 103. Students explore different types of dance that emphasize physical expression (body language) and cultivate a consciousness of health and nutrition. Also examined is how we can choreograph movement, dances and technique using different methodologies of the world of dance. Under the direction of the instructor students work on a dance piece emphasizing physical expression to be performed at the end of the course.

Learning Outcomes

1. The student should acquire knowledge and understanding of:
 - 1.1 physical expression and improvisation.
 - 1.2 the importance of diet and health.
 - 1.3 different types of dance.
 - 1.4 the relationship between modern dance and contemporary art.
2. The student should acquire practical skills and capabilities in:
 - 2.1 expressing him- or herself physically or through improvisation.
 - 2.2 mastering different types of dance.
3. The student should acquire skills in:
 - 3.1 understanding different types of dance and different techniques and the fundamental subtextual interpretation.
 - 3.2 participating in a dance performance at the end of the course where he or she draws on the knowledge he or she has acquired.

LEARNING OUTCOMES FOR ACTING AND MOTION

1. Knowledge and understanding
 - 1.1 The student should acquire knowledge of his or her own body and its expressive potential for 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. Skills 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.

LEH 304 3rd semester

New Course Code: LEHR4LS4
Type of course: Theoretical/practical/production
Student hours of work: 100 hours
Preceding courses/prerequisites: LEH 204
Academic evaluation: Application, participation in class, and project assessment.
Textbooks/teaching materials: Selected film musicals.

Acting and motion 3

Emphasis is placed on the infinite variety of physical expression which is examined in relation to contemporary times through media like news, music videos, soap operas, commercials, movies, etc. Under the direction of the instructor students put together warm-up exercises in different "packages" which can be put to various uses such as warming up for acting scenes, as a preparation for long work sessions, for regular physical exercise and laying the groundwork for a character. Each student creates characters and mini-stories and conducts research through contemporary visual media. They also compose workbooks where they explore physical expression through themes such as the environment, time and physical poses and character behavior. At the end of the course students complete a final assignment, a piece of physical theatre where dancing, acting and physical appearance come together in a seamless whole.

Learning Outcomes

1. The student should acquire knowledge and understanding of:
 - 1.1 the infinite variety of physical expression.
 - 1.2 the importance of warming up in the acting process.
 - 1.3 characterization with physical expression.
 - 1.4 "physical theatre".
2. The student should acquire practical skills and capabilities in:
 - 2.1 warm-up exercises.
 - 2.2 characterization in physical theater.
3. The student should acquire skills in:
 - 3.1 creating personalized warm-up exercises.
 - 3.2 creating his or her own piece of physical theater.

LEH 404 4th semester

New Course Code: LEHR4LK4
Type of course: Theoretical/practical/production
Student hours of work: 120 hours
Preceding courses/prerequisites: LEH 304
Academic evaluation: Application, participation in class, and assessment of film.
Textbooks/teaching materials: Selected film musicals.

Acting and motion 4

This course is given in the final semester as a supplementary course for the student's thesis project. Emphasis is placed on achieving independence in physical awareness based on physical structure and power of movement, characterization and physical expression, with students drawing on their work from the previous three semesters. Students work together on dance videos where special attention is paid to body language, facial expressions, dialog and film acting. Special emphasis is placed on close-ups.

Learning Outcomes

1. The student should acquire knowledge and understanding of:
 - 1.1 physical consciousness.
 - 1.2 the process of making a musical film project.
2. The student should acquire practical skills and capabilities in:
 - 2.1 working with his or her body and preparing it for various projects.
3. The student should acquire skills in:
 - 3.1 drawing on knowledge of his or her body and its expressive and interpretive potential to make a musical film project where he or she can give loose rein to his or her creative powers.

CHARACTERIZATION

LES 104 1st semester

New Course Code: LESK4LA4
Type of course: Practical/theoretical/presentation
Student hours of work: 100 hours
Preceding courses/prerequisites: LES 104
Academic evaluation: Application, participation in class, project and report.
Textbooks/teaching materials: A Practical Handbook For The Actor, Bruder, Chon, Olnek, Pollack et al. Uta Hagen, Respect for Acting, Haskel Frankel/ Directing Actors, Judith Weston

Characterization 1

Students are introduced to the main trends and styles in dramatic expression and characterization. They are trained in the fundamentals of acting, technique and characterization with a focus on tried and true approaches. Emphasis is placed on sincerity, believability, and co-ordination in creative work. The course is intended to be both theoretical and practical. Tried and true approaches are introduced and emphasis placed on group co-ordination, physical improvisation and scene work with and without text. At the end of the course the students work together on an ensemble piece and scenes. The goal is that students learn to appreciate the importance of co-ordination, listening, co-operation and a disciplined professionalism.

Learning Outcomes

1. The student should acquire knowledge and understanding of:
 - 1.1 the fundamentals of dramatic technique and acting methods.
 - 1.2 the main trends in dramatic technique and acting methods.
 - 1.3 tried and true acting methods.
 - 1.4 the importance of co-ordination, listening and discipline.
2. The student should acquire practical skills and capabilities in:
 - 2.1 improvising with or without text.
 - 2.2 co-ordinated teamwork.
3. The student should acquire skills in:
 - 3.1 drawing on knowledge acquired from the course in scene work with large and small groups of fellow students.

LES 204 2nd semester

New Course Code: LESK4LP4
Type of course: Practical/theoretical/presentation
Student hours of work: 100 hours
Preceding courses/prerequisites: LES 104
Academic evaluation: Application, participation in class, project and report.
Textbooks/teaching materials: A Practical Handbook For The Actor, Bruder, Chon, Olnek, Pollack et al. Uta Hagen, Respect for Acting, Haskel Frankel/ Directing Actors, Judith Weston

Characterization 2

A direct continuation of LES 104 where the actors carry on developing their acting technique and characterization and heightening their awareness of the importance of training and exercises in the actor's daily life. The course is intended to be both practical and theoretical. Emphasis is placed on activating the imagination, characterization and physical expression. The goal is that the students acquire more independence and confidence in their methods. At the end of the course students act out live scenes under the direction of an instructor.

Learning Outcomes

1. The student should acquire knowledge and understanding of:
 - 1.1 the actor's analytical process.
 - 1.2 the importance of constant training.
 - 1.3 the fundamental concepts of drama study and exercises.
 - 1.4 the acting methods of Stanislavski, Meisner, Uta Hagen, et al.
2. The student should acquire practical skills and capabilities in:
 - 2.1 activating the imagination, creating a character and physical expression.
 - 2.2 using the acting exercise programs taught in the course.
3. The student should acquire skills in:
 - 3.1 giving a credible and professional performance in the final project of the course.

LEARNING OUTCOMES FOR CHARACTERIZATION

1. Understanding and knowledge
 - 1.1 The student should acquire knowledge about acting technique and characterization and an understanding of the main trends and concepts of theater history.
2. Practical skills and capabilities
 - 2.1 The student should acquire skills in grappling with complicated scenes and facing various challenges as an actor.
3. Skills as the application of knowledge and capabilities
 - 3.1 The students should acquire skills to draw on their experience as creative artists in the field of drama.

LES 304 3rd semester

New Course Code: LESK4LL4
Type of course: Practical/theoretical
Student hours of work: 100 hours
Preceding courses/prerequisites: LES 204
Academic evaluation: Application, participation in class, project and report.
Textbooks/teaching materials: A Practical Handbook For The Actor by Bruder, Chon, Olniek, Pollack et al. - Respect for Acting by Haskel Frankel - Directing Actors by Judith Weston - The Great Acting Teachers and Their Methods by Richard Brestoff - How to Stop Acting by Harold Guskin and Kevin Kline

Characterization 3

A direct continuation of LES 204. The actor continues his training in dramatic technique and characterization where the main technical exercises from the last two semesters are intertwined. Emphasis is on the actor/director relationship. The course is intended to be both practical and theoretical. Improvisation is performed on the floor and the students continue to develop their scene work with text. At the end of the course the students work with scenes with emphasis on preparing for auditions for films or television.

Learning Outcomes

1. The student should acquire knowledge and understanding of:
 - 1.1 the actor's analytical process.
 - 1.2 improvisation and technical exercises.
 - 1.3 the collaborative process between director and actors.
2. The student should acquire practical skills and capabilities in:
 - 2.1 improvisation and technical work.
 - 2.2 working with a director and a professional actor.
3. The students should acquire skills in:
 - 3.1 evaluating the level of their knowledge, their strengths and weaknesses.
 - 3.2 working with a director in a professional manner.

LES 403 4th semester

New Course Code: LESK4SV3
Type of course: Practical/theoretical
Student hours of work: 100 hours
Preceding courses/prerequisites: LES 304
Academic evaluation: Application, participation in class, project and report.
Textbooks/teaching materials: A Practical Handbook For The Actor by Bruder, Chon, Olniek, Pollack et al. - Respect for Acting. Haskel Frankel- Directing Actors by Judith Weston - The Great Acting Teachers and Their Methods by Richard Brestoff - How to Stop Acting by Harold Guskin and Kevin Kline - The Year of The King - An Actor's Diary by Antony Sher.

Characterization 4

A direct continuation of LES 304. The actors continue their technical training and characterization. Emphasis is placed on the actor's independent and creative work based on his or her experience and training. A strong emphasis is on the collaborative relationship between the actor and director. The acting students attend lectures and perform technical exercises under the guidance of an instructor. The course is given in the final semester and intended as a supplementary course to LOL 208, the student's thesis project.

Learning Outcomes

1. The student should acquire knowledge and understanding of:
 - 1.1 acting technique and methods.
 - 1.2 the curricula of the LES courses over the last three years.
2. The student should acquire practical skills and capabilities in:
 - 2.1 grappling with complex scenes and various acting challenges.
3. The student should acquire skills in:
 - 3.1 mastering independent and disciplined working methods in the creative process.
 - 3.2 giving a mature and professional performance in his or her final project.

ACTING & VOICE: SINGING

LRS 102 1st semester

New Course Code: LRS04RS2
Type of course: Practical/theoretical/presentation
Student hours of work: 50 hours
Preceding courses/prerequisites: TEK 106
Academic evaluation: Application, participation in class and project.
Textbooks/teaching materials: Complete Vocal Technique by Cathrine Sadolin.

Acting and voice: Singing 1

The students are introduced to the fundamentals of the "Complete Vocal Technique" singing method. This technique is based on several key concepts of vocal technique which cover all singing styles in varying combinations, from classical singing to heavy metal. Expedient and practical solutions which improve the singing voice immediately are taught. During the introduction the students perform one or two songs suited to their singing voices, with accompaniment.

Learning Outcomes

1. The student should acquire knowledge and understanding of:
 - 1.1 the fundamentals of CVT technique.
 - 1.2 the concepts of CVT technique.
 - 1.3 vocal techniques.
2. The student should acquire practical skills and capabilities in:
 - 2.1 using his or her singing voice with the application of CVT technique.
3. The student should acquire skills in:
 - 3.1 using his or her singing voice in various manners.

LRS 202 2nd semester

New Course Code: LRS04SA2
Type of course: Practical/theoretical/presentation
Student hours of work: 50 hours
Preceding courses/prerequisites: LRS 102
Academic evaluation: Application, participation in class and project.
Textbooks/teaching materials: Complete Vocal Technique by Cathrine Sadolin.

Acting and voice: Singing 2

This course is in direct continuation of LRS 102 (Singing). Development of the Complete Vocal Technique is continued. Students are encouraged to experiment with different things and challenge themselves in their choices of songs. At the presentation the students sing one or two songs with accompaniment.

Learning Outcomes

1. The student should acquire knowledge and understanding of:
 - 1.1 the CVT technique.
 - 1.2 their singing abilities.
 - 1.3 the importance of constant vocal training.
2. The student should acquire practical skills and capabilities in:
 - 2.1 singing.
 - 2.2 developing his or her technique and stamina.
3. The student should acquire skills in:
 - 3.1 performing as a singer in public.

LEARNING OUTCOMES FOR ACTING & VOICE: SINGING

1. Knowledge and understanding:
 - 1.1 The student should acquire a comprehensive knowledge of the "Complete Vocal Technique" system.
 - 1.2 The student should acquire an understanding of his or her voice and singing abilities.
2. Practical skills and capabilities:
 - 2.1 The student should acquire the skills to work with his or her singing voice in a personal and professional manner.
3. Skills as the application of knowledge and capabilities
 - 3.1 A student should acquire the skills to perform publicly as a singer and express him- or herself in a personal and professional manner.

LRS 302 3rd semester

New Course Code: LRSO4SL2
Type of course: Practical/theoretical/presentation
Student hours of work: 50 hours
Preceding courses/prerequisites: LRS 202
Academic evaluation: Application, participation in class and project.
Textbooks/teaching materials: Complete Vocal Technique by Cathrine Sadolin.

Acting and voice: Singing 3

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 technique.
 - 1.2 the unique qualities of his or her singing voice.
2. The student should acquire practical skills and capabilities in:
 - 2.1 singing,
 - 2.2 developing stamina and the nuances of his or her singing voice.
3. The student should acquire skills in:
 - 3.1 performing in public as a singer.

LRS 402 4th semester

New Course Code: LRSO4ST2
Type of course: Practical/theoretical/performance
Student hours of work: 50 hours
Preceding courses/prerequisites: LRS 302
Academic evaluation: Application, participation in class and project.
Textbooks/teaching materials: Complete Vocal Technique by Cathrine Sadolin.

Acting and voice: Singing 4

This course is a continuation of LRS 302 (Singing) where we continue developing the actor's voice and technique with the „Complete Vocal Technique“ method. The course is a supplementary course to LOL 208, the final 4th semester project. Previous curricula and the main technical issues are reviewed. Students set their own goals for the semester and choose songs to rehearse and perform in a final concert.

Learning Outcomes

1. The student should acquire knowledge and understanding of:
 - 1.1 the CVT technique.
 - 1.2 his or her abilities and talents.
2. The student should acquire practical skills and capabilities in:
 - 2.1 working with his or her voice or singing voice in a personal and professional manner.
3. The student should acquire skills in:
 - 3.1 appearing as a vocal artist and giving a performance on a technical and personal basis.
 - 3.2 drawing on vocal training systems to achieve better results as an actor and artist.

ACTING & VOICE: TEXT

LRT 102 1st semester

New Course Code: LRTE4RT2
Type of course: Practical/theoretical
Student hours of work: 50 hours
Preceding courses/prerequisites: TÆK 106
Academic evaluation: Application, participation in class and project.
Textbooks/teaching materials: Icelandic poems, Greek tragedies, Helgi Hálfðanarson translated.

Acting and voice: Text 1

The teacher/instructor gives the students insight into the fundamentals of vocal technique and text rendition with breathing and warming-up exercises and trains them in methods which enhance physical consciousness and the imagination. The voice is developed through short texts and poems. Emphasis is placed on making the students conscious of the interplay between voice and physical movement.

Learning Outcomes

The student should acquire knowledge and understanding of:

- 1.1 vocal technique and text rendition.
- 1.2 the relationship between vocal and physical technique.
- 1.3 breathing and warm-up exercises.

2. The student should acquire practical skills and capabilities in:

- 2.1 performing short texts.

3. The student should acquire skills in:

- 3.1 drawing on basic vocal training to improve his or her text rendition.

LRT 202 2nd semester

New Course Code: LRTE4RP2
Type of course: practical/theoretical
Student hours of work: 50 hours
Preceding courses/prerequisites: TÆK 106
Academic evaluation: Application, participation in class, and project.
Textbooks/teaching materials: Icelandic poems, Greek tragedies, Helgi Hálfðanarson translated.

Acting and voice: Text 2

Direct continuation of LRT 102. The actors continue training their voice training with breathing and vocal exercises and emphasis is on the co-ordination of different factors. The goal is to develop the voice with physical exercises, classical texts and poems.

Learning Outcomes

1. The student should acquire knowledge and understanding of:

- 1.1 vocal technique and text rendition.
- 1.2 breathing and vocal exercises.

2. The student should acquire practical skills and capabilities in:

- 2.1 training the voice in various manners.
- 2.2 reciting classical texts and poems.

3. The student should acquire skills in:

- 3.1 developing his or her voice, technique and stamina.

LEARNING OUTCOMES FOR ACTING & VOICE: TEXT

1. Knowledge and understanding

1.1 The student should acquire knowledge about vocal technique and text delivery as well as developing an understanding of his or her own voice and its potential.

2. Practical skills and capabilities:

2.1 The student should acquire skills to work with his or her own voice as an actor in a professional, creative and artistic manner.

3. Skills as the practical application of knowledge and capabilities:

3.1 The student should acquire skills in working in different voice registers on various projects where he or she draws on his or her knowledge of voice projection and vocal technique to work in a professional and creative manner.

LRT 302 3rd semester

New Course Code: LRTE4RS2
Type of course: practical/theoretical
Student hours of work: 50 hours
Preceding courses/prerequisites: LRT 202
Academic evaluation: Application, participation in class, and project.
Textbooks/teaching materials: Shakespeare and Greek tragedies translated by Helgi Hálfðanarson, Selected poems.

Acting and voice: Text 3

Continued training of the voice and acting technique. Particular emphasis is placed on integrating voice, mind and body and on proactive working methods. The students work with verse, classical drama and texts of their own choosing. The student works in collaboration with the instructor on a 3-5-minute film (scene) where the nuances of the voice are brought to bear. Emphasis is on an immaculate sound recording and post-production sound.

Learning Outcomes

The student should acquire knowledge and understanding of:

1.1 vocal technique and text rendition.
1.2 the importance of constant vocal training.

2. The student should acquire practical skills and capabilities in:
2.1 the rendition of a complicated dramatic text.
2.2 working with his or her voice in a sound recording.

3. The student should acquire skills in:
3.1 using his or her voice in a different manner according to subject.
3.2 exploring different vocal registers.

LRT 402 4th semester

New Course Code: LRTE4RL2
Type of course: Practical/theoretical
Student hours of work: 50 hours
Preceding courses/prerequisites: LRT 302
Academic evaluation: Application, participation in class and project.
Textbooks/teaching materials: Shakespeare, Helgi Hálfðanarson translated; scenes from Icelandic films.

Acting and voice: Text 4

In consultation with the instructor the students develop their own warm-up routines connecting body, mind and voice. Classical texts from literature and drama, Shakespeare and selected scenes from films are used as source material and special emphasis is placed on coordinating a variety of elements into a performance and building and releasing tension. Rehearsal in the course are supplementary to the students' work on their thesis film.

Learning Outcomes

The student should acquire knowledge and understanding of:

1.1 warm-up and technical exercises.
1.2 his or her vocal range and its capabilities.

2. The student should acquire practical skills and capabilities in:
2.1 delivering a complicated text for different media.
2.2 using the actor's vocal training system.

3. The student should acquire skills in:
3.1 working with his or her voice as an actor in a professional and creative manner.

ACTING TECHNIQUE

LEARNING OUTCOMES FOR ACTING TECHNIQUE

1. Knowledge and understanding

1.1 The student should acquire knowledge about dramatic expression and acting technique and how acting technique forms the foundation of the actor's creative freedom.

2. Practical skills and capabilities

2.1 The student should acquire skills in technical acting exercises where the actor works with his or her own persona, experience and imagination.

3. Skills as the practical application of knowledge and capabilities

3.1 The student should acquire the skills to examine and master the fundamentals of dramatic expression, acting technique and characterization working with a dramatic text.

LET 104

2nd semester

New Course Code: LET4PH4

Type of course: Practical/theoretical

Student hours of work: 100 hours

Preceding courses/prerequisites:

Academic evaluation: Application, participation in class, project and report.

Textbooks/teaching materials: A Practical Handbook for the Actor by Bruder, Chon, Olnek, Pollack, et al. - Directing Actors by Judith Weston

Acting technique 1

This course introduces students to the fundamentals of acting technique and dramatic expression and trains the students in them. The point of departure is each student's personality, experience and imagination. Emphasis is placed on sincerity and truthfulness in the actor's creative work and how mind, will and body convey dramatic expression. Students research the basic elements that go into characterization through behavioral imitation and learn how to use acting technique as a basis for their artistic creation. They work on short scenes under the direction of the instructor.

Learning Outcomes

The student should acquire knowledge and understanding of:

- 1.1 the fundamentals of dramatic expression, acting technique and characterization.
- 1.2 the importance of sincerity and credibility in the actor's creative process.
- 1.3 the tools and processes at the actor's disposal.
- 1.4 how dramatic technique forms the basis of the actor's creative freedom.

2. The student should acquire practical skills and capabilities in:

- 2.1 performing various technical acting exercises.
- 2.2 working with his or her own persona, experience and imagination in technical acting exercises.

3. The student should acquire skills in:

- 3.1 understanding fundamental acting technique and developing the ability to evaluate one's own talent and position through that understanding.

LET 204

3rd semester

New Course Code: LETÆ4LE4
Type of course: Practical/theoretical
Student hours of work: 100 hours
Preceding courses/prerequisites: LET 104
Academic evaluation: Application, participation in class, project and report.
Textbooks/teaching materials: A Practical Handbook for the Actor by Bruder, Chon, Olnek, Pollack, et al. - Directing Actors by Judith Weston - The Great Acting Teachers and Their Methods by Richard Brestoff - Stanislavsky: An Introduction by Jean Benedetti.

Acting technique 2

This course is in direct continuation of LET 104 and students continue with the basics of acting technique and dramatic expression. Emphasis is placed on sincerity and truthfulness in the actor's creative work. Students continue exploring the basic elements that motivate characterization through scripted dialogue and scenes and acting technique as the basis of the actor's artistic and creative freedom. The preparatory process of the actor is thoroughly examined, including the tools at his or her disposal during each phase of the process.

Learning Outcomes

The student should acquire knowledge and understanding of:

- 1.1 the fundamentals of dramatic expression, acting technique and characterization.
- 1.2 working with dramatic texts.
- 1.3 the actor's work process and the tools at his or her disposal.

2. The student should acquire practical skills and capabilities in:

- 2.1 working with text.
- 2.2 performing technical exercises.

3. The student should acquire skills in:

- 3.1 the ability to explore the fundamentals of dramatic expression, acting technique and characterization.
- 3.2 working independently in his or her creative endeavors.

LET 302

4th semester

New Course Code: LETÆ4VL2
Type of course: Practical/theoretical
Student hours of work: 50 hours
Preceding courses/prerequisites: LET 204
Academic evaluation: Application, participation in class and project.
Textbooks/teaching materials: A Practical Handbook for the Actor by Bruder, Chon, Olnek, Pollack, et al. - Directing Actors by Judith Weston - The Great Acting Teachers and Their Methods by Richard Brestoff - Stanislavsky: An Introduction by Jean Benedetti.

Acting technique 3

The course is a direct continuation of LET 204. The students continue working with the fundamentals of acting technique and dramatic interpretation. Strong emphasis is placed on sincerity and credibility in the actor's work and his or her creative collaboration with the director is given particular attention. The organizational process of the actor and the tools at his or her disposal at each phase of the acting process are thoroughly examined. The students work on scenes and rehearse with second-year directing students and record the rehearsal process making detailed plans for their own process through rehearsals. A presentation on the material and the process is given at the end of the course.

Learning Outcomes

The student should acquire knowledge and understanding of:

- 1.1 the fundamentals of dramatic expression, acting technique and characterization.
- 1.2 working with a dramatic text.
- 1.3 the actor's process and the tool at his or her disposal.

2. The student should acquire practical skills and capabilities in:

- 2.1 working with text.
- 2.2 performing technical acting exercises.

3. The student should acquire skills in:

- 3.1 exploring the fundamentals of dramatic expression, acting technique and characterization through a dramatic text.
- 3.2 working independently with a director on one's characterization.

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 how to use unconventional methods in the creative process.
 - 1.3 basic screenplay structure and main screenwriting concepts.
2. The student should acquire practical skills and capabilities in:
 - 2.1 drawing on theater history in the creative process.
 - 2.2 experimentation during the creative process.
 - 2.3 introducing and analyzing screenplay concepts.
3. Skills as the practical application of knowledge and capabilities in:
 - 3.1 drawing on knowledge of theater history in the creative process.
 - 3.2 thinking outside the confines of set conventions in the creative process.
 - 3.3 translating ideas into screenplay form.

LLS 102

3rd semester

New Course Code: LLSA4VS2

Type of course: Practical/theoretical/presentation

Student hours of work: 60 hours

Preceding courses/prerequisites: 2nd semester

Academic evaluation: Application, participation in class, happenings and a report.

Textbooks/teaching materials: Acting in the World by Sveinn Einarsson - The Empty Space by Peter Brook.

History of drama

In this course students use their creativity, dramatic expression and acting technique to examine the role and impact of drama from ancient Greek theatre to the present day, bringing their findings into their practical work through performance. The acting technique of "the clown and the comedian" is drawn on to provide the basis for the independent methods of the students and their performances. The students conduct research into the history of drama through books and gather sources on the subject, write a short essay and create a presentation piece.

Learning Outcomes

1. The student should acquire knowledge and understanding of:
 - 1.1 theater history.
 - 1.2 how it is possible to draw on theater history as a creative source.
2. The student should acquire practical skills and capabilities in:
 - 2.1 drawing on defined part of theater history in his or her personal creative process.
 - 2.2 seeking historical knowledge.
3. The student should acquire skills in:
 - 3.1 drawing on theater history in his or her own creative process.

HHO 102

3rd semester

New Course Code: HHÖR4GL2
Type of course: Theoretical
Student hours of work: 50 hours
Preceding courses/prerequisites: 2nd semester
Academic evaluation: Application and project assessment.
Textbooks/teaching materials: Writing a Screenplay by Anna Rögnvaldsdóttir.

Screenwriting

This course introduces various fundamentals of classical screenwriting, such as narrative structure, form and style, dialog, plotting and closure. Students learn the main basics of using screenwriting software. Those interested in writing their own scripts for their final projects in the 4th semester use 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 skills in:
 - 3.1 evaluating and developing ideas.
 - 3.2 translating ideas into screenplay form.

TIR 102

4th semester

New Course Code: TIRA4LG2
Type of course: Practical/production
Student hours of work: 50 hours
Preceding courses/prerequisites: 3rd semester
Academic evaluation: Application, report and assessment of performance/piece.
Textbooks/teaching materials: Xeroxes, visual material and other.

Experimentation

This course is intended as a leeway for students to experiment. They are encouraged to investigate new means of artistic creation and expression and to experiment with the narrative form. The student work independently on relating a seminal event in their lives and present their work at the end of the course. The piece should be 5-10 minutes long and students are free to use all tools and methods at their disposal in their creative process. This can be a happening, a piece of art, a musical composition, a performance piece or expression, in visual form or a live event or all of the above at once. Students are encouraged to work together on the creation and presentation of their works at the final presentation of the course.

Learning Outcomes

1. The student should acquire knowledge and understanding of:
 - 1.1 how to broaden one's mind during the creative process.
 - 1.2 working with unconventional methods and acquiring experience in this manner.
2. The student should acquire practical skills and capabilities in:
 - 2.1 expressing oneself in an original fashion whether in filmmaking or by other means.
3. The student should acquire skills in:
 - 3.1 thinking outside the confines of traditional filmmaking with independent and personal experimentation.

FILMMAKING & SCREENING

LEARNING OUTCOMES FOR FILMMAKING & SCREENING

1. Knowledge and understanding
 - 1.1 The student should acquire knowledge about the actor's process, as an actor and participant in two dramatic shorts, one dramatic telefilm, one stage production and a trailer for a TV series.
2. Practical skills and capabilities
 - 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. Skills as the application of knowledge and capabilities
 - 3.1 The student should acquire skills to work with impeccable professionalism as an actor on various projects.

LOL 106 1st semester

New Course Code: LOLV4LK6
Type of course: Practical/production
Student hours of work: 180 hours
Preceding courses/prerequisites: TÆK 106
Academic evaluation: Project assessment and report.
Textbooks/teaching materials: A Practical Handbook for the Actor by Bruder, Chon, Olmec, Pollack, et al.

Final 1st semester project

Each student submits a 4-to-6-minute film where he or she plays the lead. The script will preferably be original and feature full-rounded characters and realistic dialog. The students produce the project themselves and select collaborators and technicians. The instructor approves the script and oversees the project.

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 artistic in the field of filmmaking.
3. The student should acquire skills in:
 - 3.1 producing a short film from concept to premiere.
 - 3.2 playing a supporting role in a film.

SJL 103

3rd semester

New Course Code: SJLP4HS3
Type of course: theoretical/practical/production
Student hours of work: 80 hours
Preceding courses/prerequisites: 2nd semester
Academic evaluation: Collaboration and project assessment.
Textbooks/teaching materials: Xeroxes and other materials.

TV series

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, dramatic series, documentaries, etc. Students are introduced to the main principles of program-making for TV and the relationship between types of shows, 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 when put into practice. 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 series with a special emphasis on the role of hosts and presenters.
 - 1.2 concept development and the making of 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 skills in:
 - 3.1 understanding the premises of TV program-making
 - 3.2 appraising themselves in the roles of TV hosts and presenters.

LOL 208

4th semester

New Course Code: LOLV4KL8
Type of course: practical/theoretical/production
Student hours of work: 240 hours
Preceding courses/prerequisites: 3rd semester
Academic evaluation: Project assessment and report.
Textbooks/teaching materials: The Year Of The King, An Actor's Diary by Antony Sher.

Thesis project 4th semester

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 in length. The student is the main author of the project. This means that the idea (which can be a literary adaptation, a stage play or whatever source of inspiration the student chooses) comes from the student. He or she select collaborators both from within or outside the school. The student oversees the entire process from pre-production to completion of post-production. The stipulation is that the student play a pivotal role in the film's production and a high 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 projects.
 - 1.2 his or her personal traits as an artist and 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 and as a filmmakers.
3. The student should acquire skills 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.

FILMMAKING & SCREENING

LEI 106 2nd semester

New Course Code: LEIS4LL6
Type of course: practical/theoretical/production
Student hours of work: 180 hours
Preceding courses/prerequisites: LOL 106
Academic evaluation: Assessment of participation in improvisational projects, discussions and a stage production.
Textbooks/teaching materials: Selected stage productions.

Leiksmiðja/leikhús

This course is held in collaboration with the Screenwriting and Directing Departments in the course SVI 104. The course is divided into two parts. During the first part the students work with screenwriting students under the instructor's direction on story lines and characterization with improvisation. 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 supervision of a director.
 - 2.3 working in a theater and working on his or her stagecraft.
3. The student should acquire skills in:
 - 3.1 participating in the screenwriting process with discussions and improvisation.
 - 3.2 acting onstage.

LSJ 104 3rd semester

New Course Code: LSJL4LS4
Type of course: practical/production
Student hours of work: 120 hours
Preceding courses/prerequisites: 2nd semester
Academic evaluation: Application, collaboration and project assessment.
Textbooks/teaching materials: Directing Actors by Judith Weston.

Dramatic TV pilot

Third-semester acting students work on a collaborative project with the other three departments on two dramatic 15-20-minute TV pilots. Acting students play the main parts but one or two professional actors are also engaged to star alongside the students. The purpose of the course is that the students acquire experience by working with professionals making dramatic television programs and gain insight into the division of labor and importance of collaboration on a large production team.

Learning Outcomes

1. The student should acquire knowledge and understanding of:
 - 1.1 working as an actor on a major production.
 - 1.2 working with a professional director and cast.
2. The student should acquire practical skills and capabilities in:
 - 2.1 working as an actor on a telefilm.
3. The student should acquire skills in:
 - 3.1 working with impeccable professionalism as an actor on a dramatic telefilm.





ALL DEPARTMENTS

CORE

Core 30 credits

Technical & and visual language teaching 3 courses	14 credits
Film viewing 5 courses	10 credits
Inter-departmental collaboration 4 courses.....	4 credits
Contracts and rates 1 course	2 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. TÆK and MYN are also production courses where students showcase their skills with short films. Powerful creative work takes places in many Core courses.

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 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 skills 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 PROGRAMS

	1st	2nd	3rd	4th
Technique and technology and visual language	TÆK 106	TÆK 204	MYN 104	SAT 102
Collaboration between departments	SAM 101	SAM 201	SAM 301	SAM 401
Film history	KMS 102	KMS 202	KMS 302	KMS 402
Contracts and wages	.....			VER 102

CORE

TÆK 106 1st semester

New Course Code: TÆKN3KV6
Type of course: practical/theoretical/production
Student hours of work: 150 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.

Equipment and technique 1

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 skills 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.

TÆK 204 2nd semester

New Course Code: TÆKN3KP4
Type of course: practical/theoretical/production
Student hours of work: 120 hours
Preceding courses/prerequisites: TÆK 106
Academic evaluation: Application and projects.
Textbooks/teaching materials: Xeroxes, selected visual material.

Equipment and technique 2

This course is in continuation of TÆK 106. 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 skills 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.

MYN 104

3rd semester

New Course Code: MYND4MM4
Type of course: practical/theoretical
Student hours of work: 100 hours
Preceding courses/prerequisites: TÆK 204
Academic evaluation: Project and application
Textbooks/teaching materials: Xeroxes, selected visual material.

Visual language and its use

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 skills in:
 - 3.1 working with film language in a creative manner,
 - 3.2 understanding the professional demands made of filmmakers.

SAT 102

4th semester

New Course Code: SATI4SF2
Type of course: theoretical
Student hours of work: 50 hours
Preceding courses/prerequisites: 3rd semester.
Academic evaluation: Presentation and application.
Textbooks/teaching materials: Selected visual material.

Contemporary filmmaking

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-a-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 skills in:
 - 3.1 using their knowledge of contemporary cinema to become better and more independent filmmakers.

CORE

SAM

101, 201, 301, 401

New Course Code: SAMS4SF1, SAMS4SA1, SAMS4SP1, SAMS4SF1
Type of course: Practical
Student hours of work: 120 hours
Preceding courses/prerequisites:
Academic evaluation: Class report.
Textbooks/teaching materials:

Collaboration between departments

Each semester students from all departments must earn one 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 skills and capabilities in:
 - 3.1 putting himself or herself forward.
 - 3.2 working as assistants on other people's projects.

KMS

101, 201, 301, 401

New Course Code: KMSA4KF2, KMSA4KA2, KMSA4Kb2, KMSA4KF2
Type of course: Theoretical
Student hours of work: 200 hours
Preceding courses/prerequisites:
Academic evaluation: Essay and application
Textbooks/teaching materials: Select visual material, History of Film (World of Art), xeroxes.

Film history

Some of the greatest works of film history are introduced, screened and discussed. Ten movies are shown each semester, a total of 40 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 filmmaking.
3. The students should acquire skills in:
 - 3.1 taking advantage of film history to become a better and more independent filmmaker.

VER 102

4th semester

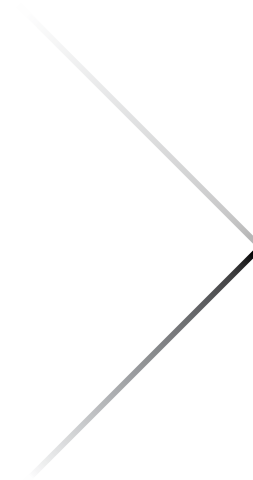
New Course Code: VERS4AM2
Type of course: Theoretical
Student hours of work: 50 hours
Preceding courses/prerequisites:
Academic evaluation: Application and project.
Textbooks/teaching materials: Xeroxes

Contracts and rates

This course is intended to prepare students for entering the work force. 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. The students work in groups and develop their own business plans. The course also covers project management, project planning and applications to competitive funds. Examples from the Icelandic audio/visual industry will be considered specifically.

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 between companies.
 - 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 skills in:
 - 3.1 evaluating his or her position in the work force 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 work force after completing their studies.



GENERAL PART



ROLE

Article 1

The Icelandic Film School (KVI) is an educational institution responsible for education in the field of film making. The school's policy is to contribute to the establishment of an Icelandic visual industry with meticulous teaching, research, educational and communication work in all fields of film making. Furthermore, the school's goal is to offer an international filmmaking program and attract talented individuals from all corners of the world to study and work in this country. The objective of the Icelandic Film School is to attain the stature of one of the world's premiere film schools.

ORGANIZATION

Article 2. The Board of Directors

The school board consists of five individuals nominated by the school's owners. The goal is to have board members with various backgrounds and connections in the Icelandic work market and cultural life. The term of office of board members is two years and each term commences 1 August of every year. Two observing representatives attend board meetings; one being a representative of the teachers nominated by the teachers' assembly; the other a student representative nominated by student council. The observing representatives are nominated for a one-year term at a time and the selection should be announced before 1 October of each year. The dean attends meeting with the right to speak and be heard and to propose a motion. The board of directors of the Icelandic Film School has the ultimate power of discretion within the school, makes the future policy, is responsible for its operations, accounts and financial decisions. The board validates the university's operational schedule and operational budget and its annual financial statement. The board of directors hires the school's dean and relieves the dean of his or her duties.

Article 3. Dean

The dean as an agent of the board of directors is responsible for the running of the school. He or she is responsible for the school's operations being in accordance with the school's role, goals and standards. He or she works at forming a general school policy and takes the initiative when reviewing the curriculum and the constant state of reform within the school. The dean hires the department heads and other employees who fall under his direct supervision and governs their daily activities. Yet the hiring of key staff, such as financial manager, teaching or technical director, shall take place in collaboration with the board of directors. The dean presents the annual operational budget and schedule to the board of directors at the beginning of every fiscal year and is responsible for the school's operational report at the end of every academic year. The dean represents the school and acts as the school's spokesman.

Article 4. School Board

The school board assists the dean and advises him or her on the running of the school. In addition to the principal, all department heads, the teaching director and two student representatives nominated by the student council are members of the board. The board discusses the operational plan and its implementation,

school regulations, school conduct and other issues. See further regulation number 140/1997. The board convenes weekly during the academic semester.

Article 5. School Meetings

A school meeting is held once every academic year. All school employees have a right to attend, both regular employees and temporary workers. Furthermore, the student council nominates two students from every department to represent them at board meetings. Matters concerning the school operations suggested by the dean, staff or students are discussed at school meetings. The dean presents the program and chairs the school meeting.

Article 6 Teachers' Meetings

Teachers' meetings are held at least once every semester. There policy-making in school operations, the structure of the curriculum, teaching methods, the drafting of the curriculum, the organization of tests and the curriculum evaluation are discussed. All teachers and instructors employed at the school have the right to attend and bring up issues. It is compulsory for temporary teachers in a 25% position or more to attend teachers' meetings. The teachers' meeting nominates a representative observer to the school board.

Article 7 Subsidiary Departments

At the Icelandic Film School the following subsidiary departments answer to the principal and the board of directors in the following fields of school operations: The school office supervises student registration, schedules and the organization of the facilities, curriculum evaluation and quality control, student counseling and overall employee and student support. The office also supervises supply purchases and communications with the school's associates concerning facilities and general school operations. The head of the university office is titled educational manager. He or she supervises all office staff and the building caretakers. The technical department supervises all technical issues at the school. The head of the technical department is titled technical manager and supervises all technicians. The technical department makes equipment purchase suggestions and supervises equipment setup and maintenance. The technicians assist students and teachers as required. The technical department is also responsible for all production within the school and the process of production projects. The dean is the head of the subsidiary departments.

Article 8 Department Heads

The department head is responsible for the professional supervision of the department and answers to the dean on operational and financial issues. The department head shows initiative in terms of forming department policy. The department head hires teachers and other department staff. The department head draws up a financial plan for the department in question and presents it to the dean. The department head has a final say within the department in matters concerning the academic career and process of students. Students can refer the decisions of the department head to a special arbitration committee, see article 10.

Article 9 Teachers and school instructors

The Icelandic Film School employs both regular teachers and temps. The majority of teachers are temps; indeed it is the school's main policy that teachers be active and working filmmakers and actors. The dean hires regular teachers once a jury board and temps have made their evaluation according to the suggestions of the department head. Those instructors who do not have a teacher's certificate work under special supervision of the teaching director who initiates them into the job and counsels them.

Article 10 Students' Rights Arbitration Committee

At the school a special arbitration committee has the final say in disciplinary issues within the school and in cases pertaining to students' rights. The students have a right of objection in accordance with good administration practices. On the arbitration committee are, in addition to the dean who serves as the board's chairman, two department heads, two teachers' representatives and two student representatives. The teachers' and students representatives are nominated for a year at a time and they have deputy members who serve for an equal length of time. The department heads vote amongst themselves for their representatives and deputies. The teachers' representatives are selected at the first teachers' meeting in the fall. The student council board selects the students representatives. Their term of office is from 1 October to 1 October. If a student does not wish to abide by the decision of the arbitration committee, he or she can refer his case to the school's board of directors. If the student does not accept the decision of the board of directors, he or she can refer his or her case to the Arbitration Committee of the Ministry of Education, Science and Culture.

STUDY AND TEACHING ARRANGEMENT

Article 11 Accreditation and Credits

The Icelandic Film School is accredited by The Ministry of Education, Science and Culture. The school uses FEIN-credits according to the junior college academic level but the time criterion is based on ECTS (European Credit Transfer System) credit system, i.e. each credit corresponds to 25-30 hours of student work. This applies to all of the school's courses. The Icelandic Film School operates according to the Icelandic National Curriculum Guide published by the Ministry of Education, Science and Culture.

Article 12 School Departments

There are four departments at the Icelandic Film School : I. The Directing and Producing Department. II. The Department of Creative Technology. III. The Screenwriting and Directing Department. VI. The Acting Department. Each department is an independent academic unit and the department head is responsible for its supervision in accordance with article 8. All departments offer a two-year program, 120 units towards a diploma degree. Students need to fulfill the exact criteria set by each department and do not have the option of transferring between departments once their studies have commenced, barring exceptional circumstances.

Article 13 Student Admissions

During evaluation of applicants a review is conducted into the student's background in regard to education, professional experience and general life experience. An attempt is made to evaluate how suitable the Icelandic Film School program is for the student in question and how likely the student is to succeed upon completing his or her studies. The applicants for all school departments should have completed a junior college degree or the equivalent. Still, the school reserves the discretion to admit applicants with knowledge and experience considered sufficient preparation for school studies. The principal decides, according to the recommendations of the admissions committee, which students should be admitted on those premises. Applicants must attend admission interviews. Applicants to Department IV, the Acting Department, must undergo a practical admission test as well as attending interviews. New applicants are admitted both in the fall and spring semesters. Fall applications are advertised no later than 1 April and the admission process should be completed by November 10. The maximum number of students admitted to each class is twelve. Every attempt is made to ensure gender parity in classes.

Article 14 Educational Organization, Term and Graduation

The term is divided into two semesters, fall and spring semester. Each semester should consist of no fewer than 15 weeks of classes. Tests and vacations are not included so the term for each semester is seventeen weeks. No teaching takes place on mandated holidays. The results of the academic evaluation is to be presented no later two weeks following the semester graduation. All grades and reports should be ready on graduation day. Graduation takes place twice a year, at the end of fall semester around 20 December and at the end of spring semester around 15 May. To be eligible for graduation students must have completed all courses according to the curriculum at the beginning of their studies. All financial debts to the school should be settled.

Article 15 Credit System and Academic Progress

The school's credit system is based on the FEIN credit system (junior college credits) but also takes into account the ECTS (European Credit Transfer System) system, the criteria under which Icelandic universities operate. The estimated number of student work hours is 25 to 30 hours for each credit. The standard school week is estimated at two credits. As a rule a student must complete 30 credits to transfer from one semester to the next. In case of sickness or acceptable absences, an exception from this rule may be in order, although no more than eight credits can be lacking in overall student performance over a single semester. In order to graduate, a student must have comprehensively completed 120 credits. A student who has not completed the sufficient number of credits for graduation has the right to complete the lacking courses over the following three semesters but he or she pays pro rata fees corresponding to his or her course participation. Yet he or she does not have precedence for a place in the full courses and must wait for a vacancy in those courses.

Article 16 Curriculum

The school publishes a revised curriculum annually and the curriculum is to be completed no later than 20 August of every year and is valid for two semesters. The review and revision process takes place from 1 June to 20 August. Beyond that the curriculum remains unaltered. The curriculum includes the curriculum structure, a roster of courses according to semester and course descriptions. The course description includes the title and characteristics of the course, a content summary in addition to learning outcomes. Emphasis is placed on making the course description as thorough as possible and that the description conform to the actual teaching in practice. The valid curriculum at the time the student commences his or her studies applies for the duration of his or her studies in spite of changes made during the term. Deviations from this rule shall take place with full consent of the students and the educational authorities. The curriculum is published on the school's web page.

Article 17 Teachers and Teaching

The majority of teachers and instructors at the school are part-time teachers and their main occupation is in some field of filmmaking, music or drama. The prerequisites that part-time teachers and instructors must fulfill are that they be educated or have a vast experience in their chosen field and are professionally active. They must be endowed with indubitable teaching skills and be ready to adapt to the school's teaching methods. Certified teachers have all things being equal precedence with vacancies. The regulations stipulated in article 10 apply to tenured instructors. The teachers present the curriculum to the department head for validation at least two weeks prior to the beginning of semester. The curriculum shall contain the following information:

1. A course description in accordance with the curriculum. A direct description of the curriculum should be included.
2. Information about instructors, lecturers and guests.
3. Information about the time-table in accordance with the schedule, along with a syllabus description at any given time.
4. A description of teaching materials and aids.
5. Books, films and supplementary material of which the teacher will avail him- or herself or use as reference material.
6. A definite time-table for tests/project deadlines.
7. A description of student performance evaluation.

Article 18 Quality of Teaching

Internal Rating

The Icelandic Film School's quality control system is in a state of regular development but the goal is to contribute to a constant process of improvement at the school. Efforts have been made to update the system for this publication of the curriculum and fix the points of emphasis more firmly in the internal rating. The Icelandic Film School emphasizes a constant revision of the internal rating and for that purpose

pursues a process which entails inter alia:

- a) an annual revision of the curriculum.
- b) follow-up observations of school operations and a commitment to the learning outcomes in the curriculum.
- c) an analysis of academic performance, teachers' evaluation methods and grade distribution.
- d) an analysis of student's evaluation of the quality of teaching and school operations.
- e) a meticulous evaluation of the students' background, especially in the granting of exemptions from having completed a matriculation examination.
- f) follow-up observation of a selective choice of staff, that the staff be only chosen on basis of strengths – education, experience and professional success.
- g) an evaluation of the school's working environment and the equipment of students and teachers.
- h) a meticulous adjustment system for teachers and instructors.

The principal is the school's quality manager and is responsible for the practical implementation of curriculum revisions, regular audits of all aspects of the school's quality system and information disclosure to students, staff and officials at the Ministry of Education, Science and Culture, as deemed appropriate.

Factors that concern academic progression, the well-being of students (e.g. in cases of bullying) and problems that may arise during daily activities are the subject of the weekly meetings of department heads where the status of all of the schools' classes is reviewed. Efforts are made to solve all problems as expeditiously as possible. The school's quality system is in a state of constant development and modulation. All school staff is informed of quality emphases and trained to work in a spirit of constant improvement in keeping with the principles of the Icelandic Film School.

Article 19. Student Attendance

The Icelandic Film School expects full attendance in all classes and that all projects be delivered in a satisfactory manner. If absences, including those due to sickness, are over and beyond 20% of overall class hours, the student is considered to have failed the course. In case of special circumstances or those beyond the student's control, he or she can apply to the department head for an exemption from this rule. In the exemption petition there should be a tangible explanation for the student's absences and suggestions how the student intends to comply with the demands of the course. In case of a specific make-up assignments or some sort of individual compensation for the missed classes the student must pay for those services especially.

Article 20 Academic Evaluation

A performance evaluation, where the status and progress of the student are evaluated, follows each course at the school. The results of the academic evaluation are composed from grades and written reports about the student's projects and work. Grades are given in whole and half numbers from 0 to 10 and predicated on the following criteria:

10 for a perfect grasp of the material and outstanding solutions.

9 - 9,5 for outstanding understanding and skills.

8 - 9,5 for good knowledge and understanding.

7 - 7,5 for competent knowledge.

5,5 - 6,5 for acceptable knowledge of the basics.

5 for minimum knowledge of the fundamentals.

0 - 4,5 for unsatisfactory performance.

Written reports should be no shorter than five paragraphs and they should be directed towards the assignments in question and the student personally. Emphasis is placed on reports dealing with both weaknesses and strengths and that the reports be constructive for the student. In special courses where there are no actual projects to be turned in or tests to be taken as such, it is permissible for the course evaluation to be indicated in letters rather than numbers: "P" for "passed" and "F" for "failed". The academic evaluation is at the teacher's discretion and the teacher gives grades unless an evaluation committee is involved. In the curriculum handed out at the beginning of the course it should be clearly stated how the academic evaluation is conducted and the weight of various factors which form the premise of the evaluation. The following factors should be kept in mind when evaluating student productions/ films:

- The passion of the student for the project and the student's application.
- Organization and delivery.
- Technical aspect of production.
- Artistic factors of production.
- Factors the student wishes to emphasize as his or her field of speciality.

The results of the academic evaluation should be available within two weeks from the time the evaluation took place, as per article 16. All students have the right to explanations for the premises on which the evaluation is based within two weeks of the evaluation's publication. If the student is dissatisfied with the teacher's evaluation he or she can appeal to the department head. If the department head sees just cause he or she can appoint an outside examiner. In which case his or her verdict is final.

Article 21 On failing courses and examinations, the right to repeat examinations and the expiration term for grades

A student who does pass a test or fails an assignment but has adequate attendance in a course is allowed to repeat the exam or project. An application to this effect must be made to the department head within ten days after the publication of the grade. The student cannot attempt a final test/project more than three times in the same course. A make-up exam/project should be conducted as soon as possible and never later than four weeks after publication of the failing grade. The school charges a special examination fee for make-up/sick tests as well as projects that need to be repeated. The fee should be commensurate with the real costs incurred by the school because

of the make-up exam/project. A student failing a course because of inadequate attendance can obtain permission to repeat the course, in which case the student must wait until the course is offered but does not have precedence in the event of the course being full.

A student who does not hand in an assignment before the stipulated deadline and has not received an extension or does not show up for an exam and fails to inform the school beforehand is considered to have completed a project or exam with a failing grade. A student who fails to show up for an examination or does not turn in assignments because of illness or other approved reasons shall announce that he or she is unable to attend before the examination begins or the assignment deadline runs out. A medical certificate should be presented at the school office at first convenience and no later than five days after the test was given or the deadline expired. Failing that, the student is considered to have completed an exam or finished an assignment with a failing grade. The same applies when the child of a student falls ill. If a student does not complete the program at the end of the normal term of his or her studies, each individual grade of the student's remains valid over a period of five years from the time normal completion of studies should have taken place. After that time the student must retake the same or comparable courses.

Article 21 Welcoming Plan

A student applies for the school online and gives information about background and competence. When the student turns in an application he or she is thanked for the participation and given information about when the admission interviews or entrance examinations are to take place. Once the admission interviews and entrance examinations are completed all applicants receive a reply as to whether they will be offered a place at the school. As a part of the school's opening ceremony a special presentation is given of the facilities, teaching conditions and rules of conduct. Group dynamics of various kinds are incorporated into the first week of freshman teaching. The goal is that students assimilate quickly and make use of the school's facilities. The assimilation process for teachers/instructors is through the department head with the consent of the dean. Before the start of term he or she meets with the teaching director who evaluates his or her plans and gives him or her introductory documents.

GENERAL SCHOOL OPERATIONS

Article 22 School Regulations

All new students should be thoroughly informed of the general school rules of conduct at the very beginning of their studies. These rules are the following:

1. Mutual respect, courtesy and honesty set the standard in communication between students and staff and wherever one represents the school. The objectives of the school should be respected, as well as its policies and regulations and care should be taken in all respects so that the reputation of the school remains untarnished.
2. The students attend all classes and show up punctually for class and other school activities. In courses with compulsory attendance, students must attend at least 80% of

all classes to attain the right to complete a given course.

3. The students should keep the school and school grounds tidy.
4. Smoking is prohibited in school facilities and on school grounds. All possession and consumption of alcohol and other drugs is strictly prohibited throughout the school.
5. Consumption of food and drink in classrooms and work rooms is prohibited.
6. The students themselves are responsible for their valuables.
7. Any damage which the students may cause on school grounds or to school property shall be compensated by them fully.
8. A violation of these rules can result in expulsion from the school.

Article 23 Expulsion

A student can be expelled from the school if the student is guilty of a serious violation of school regulations or fails attendance or exams. The responsibility for a permanent expulsion rests with the principal and the principal shall seek the recommendations of the disciplinary committee in this instance, see article 10, before the expulsion takes effect. A student receives a written admonition before school authorities resort to expulsion and the student is granted a period of grace to appeal.

Article 24 Prevention and a Healthy Lifestyle

The Film School advocates a healthy lifestyle throughout its activities.

Article 25 Gender Equality

The Film School advocates equal industry opportunities for both men and women throughout its activities. In order to attain this goal all departments strive to retain an equal gender ratio among students as well as teachers. Teachers/instructors are directed to offer special encouragement to female students, in addition to honoring women's filmmaking.

Article 26 Environmental Issues

A strong emphasis is placed on energy saving and electronic teaching methods as well as in film production. The school also advocates waste recycling and categorizing.

Article 27 Anti-bullying Campaign

The dean, the teaching director and the department head in question run the school's anti-bullying team. The resolution of cases of bullying must be conducted to the satisfaction of both victim and perpetrator but in such a manner that risk of recidivism is reduced. Full confidentiality should be observed at all times when dealing with instances of bullying. In such instances it is important that the staff member or student who discovers the case bring it to the attention of the department head or the school's teaching director/student counselor. If they see fit to activate an anti-bullying team these measures should be taken immediately. The principal then takes control of the case and runs the team. The teaching director/student counselor is a special representative of the victim in cases of bullying.

The following plan of action is set in motion:

1. An thorough investigation is conducted immediately and the seriousness of the case evaluated. A meeting is convened with all parties present. The process is recorded meticulously.
2. The team then decides on the next step according to the nature of each case. This can entail a class meeting, a special meeting with the perpetrators and victims, organized group work with the bullying perpetrators and assertiveness training for the bullying victims.
3. The anti-bullying team monitors the progress of the case and conducts a reevaluation if need be. If the bullying cannot be curbed within school walls professional assistance will be sought.

Article 28 Emergency Plan

The principal and teaching director are responsible for taking measures when students or staff suffer mishaps during school activities, such as accidents, illness, disease or deaths. Professional assistance shall be sought when necessary.

Article 29 Evacuation Plan

An evacuation plan is introduced at the beginning of term and exits are indicated on maps and school signs.

Article 30 Code of Conduct

Mutual respect, courtesy and honesty shall set the standard in all school communications, both between students and staff and among all groups. The goals of the school, its policies and rules, should be honored, and pains taken in all respects not to tarnish its reputation. Teachers/instructors should respect the rights of their students and be guided by their interests. Teachers/instructors should take care not to discriminate against their students because of, e.g. gender, race, nationality, religion, sexual orientation, age, disability or views. Teachers/instructors should be conscious of their position of authority in their dealings with students and be careful not to abuse their standing. Students should show their teachers courtesy and consideration and be honest in their dealings with them. Teachers/instructors and staff should maintain confidentiality in their dealings with students. They should observe full discretion whenever student issues arise and take pains that confidential data concerning students doesn't fall into the wrong hands.

Article 31 Communications with Other Schools in Iceland and Abroad

The Icelandic Film School seeks to maintain close relations with all academic levels within the Icelandic educational system. The school has collaborated closely with all educational levels, from nursery schools up to university level. The goal of the school is to encourage film studies at as many levels as possible within the Icelandic school

system. The Icelandic Film School is a member of the CILECT – The International Association of Film and Television Schools – and takes part in international activities, student and teacher exchange programs, educational conferences, film festivals, etc.

Article 32 Information about School-Related Student Social Activities

Kínema is the student association at the Icelandic Film School. The association's board appoints one student representative to attend a weekly meeting with department heads. A part of the confirmation fees paid by new students is allocated to Kínema.

Article 33 Housing and Facilities

Teaching is conducted in classrooms, lecture halls, sound studios, a studio and technical facilities. Project screenings and film history lectures take place at the Bíó Paradís movie theater. All departments have access to the Icelandic Film School's equipment rental service. The service offers a vast variety of lights, movie cameras, audio recording equipment and technical gear. The school also collaborates closely with all the main rental houses in the country.

Article 34 Copyright

All audio/visual material produced at the school is the property of the Icelandic Film School and the school reserves the right to publish and present the material under the school banner in all media. In the event of a screening or third-party sale of the material, the students or others who have a copyright-protected participation in the production should grant a formal consent for the screening/publication. Students who wish to screen their film with a third party must receive formal authorization from the Icelandic Film School.

