

## **Theatre Academy in Helsinki<sup>1</sup>**

by Victoria Pérez Royo

TeAk is the biggest educational institution in the field of performing arts in Nordic-Baltic area. It is an independent university that provides ambitious education in performing arts up to doctoral level. It provides the highest education with a solid and theoretical foundation in all professions involved in performing arts, from actors, directors, dramaturges, lighting and sound designers, choreographers, dancers, performance artists and dance and theatre pedagogues. Since 2007 the Academy has shown an increasing interest in artistic research, having founded The Department of Research Development and set up two posts, professor for developing the artistic aspects of doctoral (postgraduate) training and research, and a research coordinator. This department has the mission of making accessible the artists' knowledge in a significant way for culture and society.

### **Contact:**

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**Date of opening:** 1979

### **History:**

The former Finnish and Swedish theatre schools were combined in the national, bilingual university-level Theatre Academy. In the course of the years, a number of Departments have been founded within this academic frame, such as the Department of Dance in 1983, Lighting and Sound

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<sup>1</sup> We would like to thank Anna Nybondas, Annette Arlander, Esa Kirkkopelto and Jonna Valkonen for assisting us in the creation of this report.



in 1986 and the Department of Dance and Theatre Pedagogy in 1996. In 1988 begins the postgraduate education, although the first Doctor of Arts doesn't graduate until 1999.

**Postgraduate Degrees offered:<sup>2</sup>**

Degree programmes leading to BA and MA in Theatre and Drama:

- MA Acting in Finnish
- MA Acting in Swedish
- MA Directing
- MA Dramaturgy
- MA Lighting and Sound Design

Degree programmes leading to MA in Theatre and Drama:

- MA Live Art and Performance Studies
- Nordic MA in Acting
- MA Theatre pedagogy

Degree programmes leading to MA in Dance:

- MA Choreography
- MA Dance Pedagogy
- MA Dance

**MA IN THEATRE AND DRAMA: ACTING**

**Professions the degree prepares for:** Creative, multitalented and independent artists capable of working in groups. Expert actors.

**Learning approach:** Experience, work and continuous self-reflection are part of the process. Students develop their personal working methods in various settings and situations: private lessons, workshops and performances.

**Number of students admitted per year:** 12-14

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<sup>2</sup> Despite the great number of MA Programmes in Performing Arts, this study focuses particularly on two of them: the MA Degree Programme in Performance Art and Theory. The last tendencies in postgraduate studies on performing arts are the main interest of this report and the very last programme founded in the academy was MA Degree Programme in Performance Art and Theory, whereas the other Degree programmes leading to MA in Theatre and Drama are much older, dating from 1983 to the 11 year old Nordic Master. Nevertheless, a summary of the traditional MA programmes in Acting is here reproduced.

Another highly interesting programme is the Doctor of Arts in Theatre and Drama, for its pioneering character as well as because it has been recently reshaped and reorganised, offering remarkable standards in artistic research in the field of performing arts.



**Admission requirements:**

- a lower university degree in theatre or dance or other suitable field or equivalents, such as:
- a suitable polytechnic degree
- sufficient skills and knowledge through studies, artistic activities and work experience. If the students are selected on this basis they must accredit at least 60 credits of university studies in art.

**Admission criteria:**

Artistic talent and suitability for the acting field.

**PROGRAMME DESCRIPTION**

**Duration of the programme:** 2 years

**Total number of credits:** 120 credits

**Main components of the teaching programme:**

Acting, improvisation, voice and speech, music, song and movement, theatre and history, literature, text analysis and language studies.

The learning methods are: lectures, seminars and independent guided practical work.

**Modules / Structure with credits distribution:**

The credits distribution depends to a great extent on the individual choices of the student.

- Specialisation compulsory courses (40 credits)

Personal study planning (2 credits)

History of Theatre: Theatre outside Europe (2 credits)

History of theatre: Special course (2 credits)

Finnish dialects (2 credits)

Master's Thesis seminar (2 credits)

Master thesis project (30 credits)

- Specialisation optional studies

1. Drama (22 credits)

Song (2 credits)

Music (2 credits)

Master class in acting (12 credits)



Superficial acting (6 credits)

2. Musical Theatre (24 credits)

Ensemble Song (2 credits)

Estradilaulu (2 credits)

Jazz- and Afro-American Music (2 credits)

Singing lessons (4 credits)

Technology of music (2 credits)

Dance/musical theatre and modern dance (2 credits)

Genre seminar (2 credits)

New musical theatre (2 credits)

3. Modern Theatre (40 credits)

Methods of modern theatre (20 credits)

History and theory of modern theatre: Introduction to modern theatre (2 credits)

History and theory of modern theatre: History and future of modern theatre (6 credits)

History and theory of modern theatre: Essay on modern theatre (2 credits)

Fields of modern theatre (10 credits)

- Other optional courses

Acrobatics (2 credits)

Film (8 credits)

Radio (8-12 credits)

Special courses in acting (2 credits)

Production work and private lessons (1 credit)

Special courses in speech (4 credits)

Speech revision (1 credit)

Theatre work (10-30 credits)

- Other optional studies (0-20 credits)

Orientation Module

Common to all degrees: (1 credit)

- orientation focusing on study services
- orientation for individual degree programmes
- orientation seminar
- tutor activities



- introduction to the library and its use
- presentation of the Training Theatre.

### **Detailed description:**

#### SPECIALISATION COURSES <sup>3</sup>

(compulsory for all students)

- Personal study planning

Students plan their Master's studies together with professors.

- Master's Thesis seminar

Students present and comment on a thesis from their degree programme and participate in discussions about any problems related to their thesis or writing.

- History of Theatre: Theatre outside Europe

Asian or African theatre

- History of theatre: Special course

Students discuss their own work and concept of theatre in relation to the tradition of theatre and/or some aspects of it.

- Master thesis project (30 credits)

The Master's thesis project in the degree programme in acting consists of an artistic piece of work and a written part. In the artistic production the student is expected to show artistic maturity and the ability to independently prepare a demanding role performance for the Training Theatre, a professional theatre, television or radio. In some cases, if well justified, the thesis may involve other types of artistic work in the field of theatre. The written part is expected to show a good grasp of basic acting concepts, familiarity with the subject field of the thesis and ability to discuss topics in the student's own field of art. Students shall discuss the thesis project with their professor and prepare a written plan subjected for the professor's approval.

- Finnish dialects

The course focuses on practical applications, which include translating texts from standard Finnish to a dialect chosen by the student and developing dialect speech skills to a level acceptable on stage.

#### SPECIALISTION STUDIES

(Optional)

##### 1. Drama

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<sup>3</sup> [http://www.teak.fi/general/Uploads\\_files/TeaKStudyGuide0708.pdf](http://www.teak.fi/general/Uploads_files/TeaKStudyGuide0708.pdf), p.9-11.



- Song

Private lessons to deepen the knowledge of voice and music by using different types of songs.

- Music

Combining music and drama. Music theatre performance

- Master class in acting

Intensive study of one or more area(s) of theatrical expression (e.g., comedic farce or new Finnish drama)

- Superficial acting

Course uses physical exercises to study exaggeration, reactions, overreaction, comic performance, illogicality and cartoon-like expression.

## 2. Musical Theatre

- Ensemble Song

Singing as a group in different formations and styles

- Estradilaulu

Examining the content of song/music and supporting its character with means of expression

- Jazz- and Afro-American Music

- Singing lessons

- Technology of music

Introduction to sound reproduction equipment, as well as to ways of storing and editing sound.

- Dance/musical theatre and modern dance

Command of dance styles related to the conventions of musical theatre. Role played by contemporary dance in musical theatre

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- Genre seminar

Introduction to different genres and works of musical theatre through singing and presentations. Introduction to song auditions.

- New musical theatre

Students examine and look for new ways to do and create musical theatre based on improvisation, new compositions, new texts and a combination of these.

## 3. Modern Theatre

- Methods of modern theatre

Studies focus on methodology, rehearsal methods and traditions. Included in the module are courses that combine theory and practice and thoroughly acquaint students with one or more methods of modern theatre. Students apply the teachings to their own artistic work. To complete the module,



students are required to attend lectures and carry out artistic and theoretical exercises jointly with other students.

- History and theory of modern theatre: Introduction to modern theatre.

The course discusses the concepts of theatre and modern theatre. Students plan the progress of their studies on modern theatre and formulate the topic of their artistic research.

- History and theory of modern theatre: History and future of modern theatre.

The course introduces students to the main tendencies in modern theatre both today and in recent decades. Students get acquainted with different notions of performance and changes in the concept and nature of performance. The approach is future-oriented.

- History and theory of modern theatre: Essay on modern theatre.

Students independently examine their own work and notion of theatre in relation to the field of modern theatre, conceptualise and verbally formulate their own interests and work methods, as well as develop a professional, shared language.

- Fields of modern theatre

Students focus on their own professional field from the point of view of modern theatre or develop their artistic qualities and their relationship to theatre by getting acquainted with other fields of theatre.

## OTHER OPTIONAL COURSES

- Acrobatics

Students practise and perfect acrobatic techniques, and rehearse previously-learned movements without mats.

- Film

Scene exercises with the camera. Monologue to the camera. Multi-camera production in the studio. Camera operations (shooting). Short film production from the beginning to the end in small groups. Significance of cutting. Viewing and commenting on movies.

- Radio

Course participants create short and long radio plays.

- Special courses in acting

Courses in physical theatre and silent theatre.

- Production work and private lessons

The speech teacher attends production rehearsals and helps students to produce speech and sound in the best possible way.

- Special courses in speech

Treatment of a dramatic text that is challenging in terms of speech. Workshop held by a guest teacher.

- Speech revision



Review and specification of the speech instruction received during studies.

- Theatre work

Independent role in a play.

#### OPTIONAL COURSES

Other optional studies

Students can choose courses for the optional study module from other degree programmes at Teak or courses completed at other universities.

### **MASTER OF ARTS DEGREE PROGRAMME IN LIVE ART AND PERFORMANCE STUDIES**

**by MA Degree Programme in Performance Art and Theory**

**Year the degree course was founded:** 2001

#### **Student's Profile:**

Graduate students coming from different fields of art. They already have some experience in Live Art and Performance Art and are interested in the performative dimension; in this master's they want to develop their research skills alongside with their artistic practice.

#### **Aims:**

- to produce artists who are aware of tradition and are able to create new tendencies in the field of performance art in the broader frame of contemporary arts, and who will have a role in the international discourse of performance studies.
- to develop interesting and productive relationships between theory and practice, and to combine reflection with experimentation in artistic work as well as practice based research.

**Number of students currently:** 4-6

**Number of admitted students each two years:** 4-6

**Financial aspects:** The Theatre Academy is a public institution that offers totally free public education.

#### **Admission requirements for regular students:**

- a lower degree at an art university or a degree in the field of the arts at a polytechnic
- work experience in the arts field.





**Required submission materials:**

Portfolio, which should contain:

- description of the applicant's most significant artistic works plus documentation
- description of the applicant's most significant written work (synopses, samples),
- CV
- draft of the plan for the artistic work

**Selection procedure:**

Student selections are based on advance assignments for the students in the course of different phases.

**Evaluation criteria:**

Appraisal of the portfolio and the demonstrations; applicant's ability to reflect over theoretical questions; interest of the plan; analytical understanding of artistic work and reflection on one's own work; perseverance in work and writing; interest in performance art and in research on performance as well as in developing the live art tradition; qualifications for combining theory and practice; cooperation and interaction skills; performance skills.

**Duration of the programme:** two years, full-time

**Total number of credits:** 120

**Learning Approach:**

The student outlines a performance and a research plan which serve as a basis for the whole art and research activities in the seminar which conclude in the final thesis. All the assignments during the master's will be incorporated and assimilated within this individual performance and research plan.

**Learning methodologies:**

The individual work is based on an ongoing independent and supervised production of four performances and texts related to them. The first performances are conceived as exercises for the thesis. In this process of developing a project work the emphasis is put on combining thinking and doing and on a continuous questioning of one's own decisions.

The group work is done mainly in the contexts of workshops and seminars. In the workshops the student plans and creates small performances and learns how to document them and to write about them. The seminars focus on texts and writing. Writing is practiced as a part of the planning process of a performance and as part of its analysis; it should be based on literature and engage in an already existing discourse. The writing part is relevant: the student should complete four texts based



on their own performance and research plan, in addition to papers, reports, lecture journals and other texts at workshops and seminars. The first three texts are exercises for the thesis. Additionally, the portfolio and a reflective work diary documenting their own work will be presented at the end of the second year.

## **Modules / Structure with credit distribution**

### **Knowledge of Traditions in Live art** (20 credits)

History of contemporary art (4 credits)

History of contemporary performance art and Live Art (6 credits)

Visiting artist's views (6 credits)

Essay on a performance artist (independent text) (4 credits) (course descriptor p.5)

### **Creative skills in Live Art** (40 credits)

Workshops:

1. Elements of performance art (Howell) (3 credits)
2. Live installation (durational or site-based work) (3 credits)
3. Self as material (autobiographical work) (3 credits)
4. Fluxus and performance / new media (3 credits)
5. Optional workshops. (4 credits)

Projects:

6. Night of live art (performance cabaret) (6 credits)
7. Collaborative production (site-specific) (6 credits)

International project (6 credits)

Portfolio (3 credits)

Presentation at international festival (3 credits)

### **History and Theory in Performance Studies** (20 credits)

Cultural studies and performance (6 credits)

Performance theory and philosophy (6 credits)

Optional theoretical studies (4 credits)

Paper on a performance theorist (independent text) (4 credits)



### **Critical skills in performance studies (20 credits)**

Performance studies and practice based research (6 credits)

Research methods (for fieldwork) (3 credits)

Performance analysis and criticism (6 credits)

Critical review of colleague's work (independent text) (2 credits)

Presentation at international conference (PSi) (6 credits)

### **Master`s thesis (programme description p.2) (20 credits)**

Performance(s) / independent artistic work. (10 credits)

Written thesis. (10 credits)

Seminars: p.8,9.

### **Detailed description<sup>4</sup>**

Preliminary meeting. The performance and research plan (PSP, personal Study Plan) are discussed with the professor at the beginning of the studies.

#### **Knowledge of Traditions in Live art**

Knowledge of traditions in Live Art by studying the history of contemporary art, of performance art and live art. The student learns to contextualize their own artistic work related to the previous artworks and performances.

- History of contemporary art

The students learn to contextualize their artistic works and that of the others within the field of contemporary art.

- History of contemporary performance art and Live Art

The students learn to contextualize their artistic works and that of those others within the field of contemporary theatre and performance art.

- Visiting artist's views

These meetings serve to enrich the students' understanding of the wide range of possibilities in performance art.

- Essay on a performance artist (independent text)<sup>5</sup>

The student learns to contextualize his/her own artistic work within contemporary art, the tradition of performance art and its living practices. The student develop his/her writing approach and style

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<sup>4</sup> A detailed and excellent description is offered at the course descriptor. The texts are at some points here merely reproduced.

<sup>5</sup> Course descriptor p. 5.



by writing a publishable essay on a performance artist that interests him/her, which also serves as material for his/her thesis work.

### **Creative skills in Live Art**

Different types of performances and projects are developed in order to expand creative skills in live art. The courses include the practice of planning and realizing performances, documenting them and writing about them. The student has to try different approaches, use them to find new methods suitable for his/her project and that help them expand their perception. Additionally, the students gain experience in presenting their own work and reflecting on it by creating a portfolio and participating in the organisation of an international festival. It is intended that they develop skills as an artist, author, performer and writer.

#### **Workshops:**

- Elements of performance art

Anthony Howell's theory on the primaries of action (stillness, repetition and inconsistency) and how to use it as a tool in creating performance.<sup>6</sup>

- Live installation (durational or site-based work)

Exploration of different ways of using space as the basis for installation work, site-specific performance.

- Self as material (autobiographical work)

The students will learn how to use their bodies and personal experiences as the basis material for a performance.

- Fluxus and performance / new media

Understanding of the tradition of Fluxus and happening

#### **Optional workshops:**

Optional courses that should help the students with their individual research.

#### **Projects:**

- Night of live art (performance cabaret)

The student learns how to draft a performance plan and execute it, to document the work and write a report.

- Collaborative production (site-specific)

Independent work of art or performance within the framework of a given thematic frame agreed upon in collaboration with outside partners. Learn to cooperate with institutions in various fields.

- International project

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<sup>6</sup> Ibid.

Creation of a work as a contribution to an international project. The student “will learn how to apply and develop the themes and materials of his/her thesis, how to communicate with the international performance art community and Live Art networks, and how to establish professional contacts.”<sup>7</sup>

**Documentation:**

The students learn to document, articulate and present their work.

**Portfolio**

The students gain experience of documenting and reflecting on their development as an artist, researcher and writer, and will be able to present his/her expertise to others and to discern his/her goals.<sup>8</sup>

Presentation at international festival

The student will actively participate in the organisation of an international festival and symposium, create a performance based on his/her thesis for the festival, present his/her thesis at the symposium, participate in discussions and acquaint himself with networks in the field.<sup>9</sup>

**History and Theory in Performance Studies**

It is intended to ground one’s own research in the tradition of theory of performance studies. The students will deepen their understanding of the connections between cultural studies and performance, between performance theory and philosophy.

- Cultural studies and performance

Approach to performance studies considered as an area of cultural studies and connected to critical cultural theory, art research and social sciences. Performance concepts as tools for the examination of social phenomena.

- Performance theory and philosophy

Approach to the links between performance theory, the theory of performativity and deconstruction. Practice of critical and analytical reading; identification of philosophical, aesthetic and ethical problems concerning performance and performance theory.

- Optional theoretical studies

Optional course related to the student’s area of specialisation.

- Paper on a performance theorist (independent text)

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<sup>7</sup> Ibid., p. 6.

<sup>8</sup> Ibid., p. 6.

<sup>9</sup> Ibid., p. 7.



The student will demonstrate his/her understanding of the history of performance studies and his/her command of academic writing conventions by drafting a paper on a major performance theorist participating with his/her paper in the theoretical discourse of performance studies.<sup>10</sup>

### **Critical skills in performance studies**

Aims are to develop critical skills as a researcher, reader, analyst and writer. The students will become acquainted with performance studies and practice-based research, with research methods for fieldwork and with performance analysis and criticism.

- Performance studies and practice based research

The student will learn how to combine and apply the concepts, questions and approaches of performance studies, practice-based research and artistic research in his/her thesis work.<sup>11</sup>

- Research methods (for fieldwork)

Research methods or field work and different ways of processing material and applying it in one's own work.

- Performance analysis and criticism

Critical review of colleague's work (independent text)

The student will write a critical review of a colleague's work, apply his/her knowledge of performance analysis and criticism, demonstrate command of contextually focused writing and participate in a discussion on performance art and performances. In reviewing performances the student will develop his/her own relationship to writing.<sup>12</sup>

- Presentation at international conference

### **Master's thesis<sup>13</sup>**

In the thesis the student can demonstrate his/her knowledge and skills, and set a course for the future, by outlining a research problem and an artistic plan as well as the means to be used for researching and realising it. The aim is for the student to develop his/her own relationship to combining theoretical and practical work, to strengthen his/her confidence, enhance his/her self-knowledge and increase perseverance.

- Performance(s) / independent artistic work.

Artwork, performance or series of performances based on the thesis plan and developed throughout the studies.

- Written thesis.

Written text related to their own artistic work, based on the thesis plan; it includes documentation of artistic work.

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<sup>10</sup> *Ibíd.*, p. 7.

<sup>11</sup> *Ibíd.*, p. 7.

<sup>12</sup> *Ibíd.*, p. 8.

<sup>13</sup> *Ibíd.*, p. 2.

- Seminars<sup>14</sup>

Seminars are part of the thesis work. They are intended to assist in the drafting of the thesis plan and completing the thesis, and are included in the thesis study credits.

Starting seminar. The student will acquaint himself/herself with the other students and their performance and research plans as well as practice presenting his/her own work.

Thesis seminar. The student will form an idea of the knowledge and experiences contained in previous thesis works, and explore alternative models on which to base his/her own thesis.

Thesis and portfolio seminar. The student will present his/her own work using a portfolio and discuss his/her study experiences and plan for the future together with other students.

At the end, each student has accomplished:

- three performances + thesis project
- three texts + thesis
- One presentation at PSi or other international conference
- One presentation at Live Art festival at Teak

**Skills achieved by the student on completion of the degree:**

The students are able to develop working processes appropriate to individual creative practices and have acquired the professional necessary skills, such as independent research skills and the abilities to create, sustain, manage and present an art practice professionally.

The students have developed their criteria for evaluating and directing work, so that are able to question and contextualize artistic practice, as well as to articulate an informed position in the fields of art and culture.

**Doctor of Arts in Theatre and Drama / Doctor of Arts in Dance<sup>15</sup>**

This doctoral degree, unlike many others coming from the university frame, is not organised around a pyramid-structure (bachelor, master's and PhD) in which the subject of research is gradually defined and delimited. The doctoral degree in Teak arose from the merging of the different academies, which now constitute the different departments, so that it is essentially interdisciplinary.

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<sup>14</sup> *Ibíd.*, p. 8, 9.

<sup>15</sup> There are two models running parallel; the old one will be discontinued in a number of years. The report focuses on the new and revised programme.



**Year the degree course was founded:** 1988, although the first graduation was in 1999. It was reshaped in 2007.

**History:** In the 90s there was a basic distinction between research degrees and artistic degrees. Two years ago, this difference was abolished. Artistic research is now an umbrella concept for all the different practices taking place in the Department for research development, in which all PhD candidates are inscribed.

**Student's Profile:**

The students are mainly mature artists with a professional life behind them but little academic background. The Theatre Academy helps them in the reflection process, in the activity of making public their research and their knowledge.

**Aims:**

- to educate researchers who make artist-based research at international level. They should develop their own expression through artistic experience.
- to create knowledge and understanding of theatre and dance practice and teaching.
- to enlarge and deepen knowledge and understanding of Performing Arts: creating and teaching.

**Admission requirements for regular students:**

- a suitable MA-level degree or
- sufficient skills and knowledge as determined by the Theatre Academy.

**Number of current students:** 53 (within both programmes, the old and the new one)

**Maximum number of admitted students per year:** 2-4

**Number of graduations per year:** In 2008 17 students graduated, from which only 4 had an artistic relevant part. Nevertheless, the trend is going to change in the next years due to the last reforms.

**Applications materials:**

- informal application
- CV
- preliminary research plan

**Selection criteria:**

Students are admitted based on their interest in the research plan focused on artistic research. Applicants' experience in performing arts and their research abilities.





**Financial aspects:** The Theatre Academy is a public institution that offers completely free public education.

**Duration of the programme:** It is not fixed, although students are encouraged to complete their work in four years.

**Learning approach:**

The learning approach is democratic and transparent; it is based on sharing knowledge not just in a one-directional form, but multidirectional with their peers and the teaching staff. The programme is in a continuous process of adjusting to the needs of the students.

The programme inserts the student within a broader community of researchers (primarily, the Department of research Development) and also by means of the doctoral seminars, the research seminars within the school and the seminars with Fine Arts doctoral programmes.

**Structure / Modules**

There are six modules (60 credits)

Methodology in Artistic Research. (20-30 credits)

Theoretical Foundations of Artistic Research. (10-20 credits)

History and theory of performing arts. (5-15 credits)

Social and pedagogical dimensions of the performing arts. (5-15 credits)

Techniques of art. (5-15 credits)

Research-Related Special Study. (5-15 credits)

**Detailed description**

**Methodology in Artistic Research.**

It is a disciplinary seminar.

The main components are:

Research Seminar

Field-Specific Seminars

Practice-based methods

Practice-based work

Documentation and reporting techniques

Writing techniques: Conference paper

Research practices



**Theoretical Foundations of Artistic Research.**

It is composed of two blocks:

Philosophy of art and science

Foundations of Performance Studies and Cultural Studies

**History and theory of performing arts.**

It is composed of four blocks:

History and theory of dance

History and theory of the theatre

History and theory of performance

History and theory of other performing arts

**Social and pedagogical dimensions of performing arts.**

Specific for pedagogy students.

Pedagogy of art and Art pedagogy

Art and society

Communal forms of art

**Techniques of art.**

Specific techniques to the students' field, techniques supporting their particular research subject.

Art field specific techniques

Techniques supporting research

**Research-Related Special Study.**

Optional courses selected by each student.

**Assessment**

by two supervisors: one from the Theatre Academy and one external.

Final project

It is composed of two parts: written and artistic / practical. The student can decide which is the leading one.

**Formal requirements:**

It should include artistic / practical parts.

It should be based on independent research, demonstrate profound familiarity with both the field and the applicable research methods, and contribute to the field with new knowledge.



The artistic / practical part should demonstrate the ability to examine the research issues in a manner that critically reshapes the artistic field. The written part must demonstrate the student's ability to present theoretical arguments and to articulate and communicate artistic issues.

**Accepted formats:**

There are no further specific guidelines as to how the dissertation should be; but in order to motivate the students not to follow the old model, they propose some new in order to orientate them:

- Art work with a methodological part developing a model or theory on the theory part.
- Experimental performance and written explanation of this performance.
- Series of experiments and theoretical explanation.
- Process-based research looking for models for social or artistic action or looking for ways to create a model for an already existing practice.
- Method, technique or invention and its theoretical argumentation (e.g. a new training technique, a new instrument)

In the practical / artistic part collaborative works can also be accepted as long as the student's independent contribution to them can be demonstrated. The same applies for the written part.

There is not one model to organise this research, but many different: every researcher has to explore in what ways he/she combines this two approaches. The Theatre Academy fosters in this way the creation of new uplinks between both.

**Evaluation criteria:**

Their own work should display their own criteria to analyse and understand it. The practical and theoretical parts are linked together to support each other for analysis and evaluation. But here are further criteria: fulfilment of the research plan, appropriate argumentation by the defence of the work; ways of producing knowledge and understanding.

**Examining board:** composed of one internal (doctor researcher) and one external member (a prominent artist).

The work will be published and there is a defence procedure. The examiners attend to all the performances being part of the work and write reports on all of them, as well as on the written work.



## TEACHING STAFF

**Total number of teaching staff:** 41

### Departmental structure

Department of theatre and drama

Swedish department of Acting

Department of dance

Department of dance and theatre pedagogy

Department of lighting and sound design

Department of research development

Department of teaching development

### Departmental financing:

Official funding (Ministry of education): 95 %

Domestic external funding: 5%

## RESEARCH GROUPS

Department of research development (Tutke)

Tutke was set up in 2007 in order to bring together the Academy's existing doctoral (postgraduate) training and research resources. All postgraduate students have to pursue their studies in this department.

### Completed projects

#### **The conditions and materialisations of scenic art** (1999-2001)

Activities: realization of choreographies by two choreographers and postgraduate students as part of their artistic doctor's degrees. Publication of a collection of articles: *Theatre and Dance as Activity Cultures* (Acta Scenica 10).

Financing: Academy of Finland and Arts Council of Finland.

#### **Making a Difference in Dance** (2001-2004)

Director: Dr. Soili Hämäläinen

Aims: to explore questions of ethics and politics in the artistic, education and institutional practice of dance art. By exploring and critically reflecting current practices in the field of dance the project attempted to enhance both awareness as well as discussion of ethical and political features involved in the daily working lives of dance artists, dance teachers and students.



Participants: nine dance artists, pedagogues and scholars.

Publications: *The Same Difference? Ethical and Political Perspectives on Dance* (Acta Scenica 17)

Financing: Finnish Academy

### **Challenging the Notion of Knowledge (2005-2007)**

Director: Leena Rouhiainen

Aims: to explore the significance that bodily knowledge has in our understanding of reality and the way in which we situate ourselves in it. In contemplating and clarifying the nature of somatic or embodied practices of dance, the project illuminates the influence of these practices on how we make sense of our experiences and relate to socio-cultural conventions that we encounter.

Participants: ten dance artists, pedagogues and scholars.

Final symposium: Challenging the knowledge (October 2007)

Publication: *Ways of Knowing in Dance and Art* (Acta Scenica 19)

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## CONTEXT

### ACADEMIC NETWORK

- Nortea- (Nordic-Baltic) network of Theatre and Dance Higher Education Institutions.
- FIRST-ARTSMO. Network of art universities and polytechnics in Finland and Russia.
- Erasmus-Cooperation that includes over 20 higher education institutions in Europe.
- Bilateral agreements with institutions in Asia, South America and North America.
- 40 partner universities on more than 21 countries.

### **Courses for external students:**

The Open university offers courses in the area of Theatre and Dance available to anyone interested, regardless of their educational background. It is however not possible to complete a degree at the Open University.

### EXTERNAL NETWORKS

The theatre Academy cooperates with several international theatre and dance academies, professional theatres and troupes, as well as theatre organisations. There is cooperation for student and teacher exchanges, international traineeships, joint productions, multimedia projects, festivals and intensive courses.

### **Organisation of festivals / conferences**



Theatre and dance productions are a vital part of studies at the Theatre Academy (TeaK). Through projects, students apply their knowledge and receive public feedback from audience, reviewers and teachers.

The Training Theatre offers technical and artistic services for performances and is constructed like a professional theatre. Students at the Theatre Academy produce about 50 premieres in the course of one academic year.

**Infrastructures:** Facilities at TeaK include e.g. library services, computer facilities, gym, dance studios, versatile theatre wardrobe, stage property and props, theatre and library.

