Master in Performing Arts

Programme mnemonic
MA-ARTS
- Focus Teaching: M-ARTSD
- Focus European International Comparative dramaturgy and performance research: M-ARTSR
- Focus Film and Performing Arts: M-ARTSS

Studies level
Master 120 credits

Learning language
French

Schedule
Office hours

Studies category / subcategory
Art / Arts du spectacle et techniques de diffusion et de communication

Campus
Outside campus ULB and Solbosch

Programme objectives
The Master in Performing Arts offers an approach that is both theoretical and practical, for students with a passion for the performing arts (theatre, dance, performance art, opera, circus, film...).

With this dual approach, students who graduate from the programme will be able—depending on their choice of focus—to analyse a theatrical event and provide support for the creative process in live performing arts; or to combine a reflexive and a practical process as they build their knowledge of the cinematographic language and learn to apprehend the various forms of screenwriting (fiction, documentary, adaptation, but also multimedia), the history of film, and cinematographic techniques.

Programme’s added value
The Master in Performing Arts at ULB offers an interdisciplinary approach of the performing arts, covering theatre, dance, performance art, circus, and contemporary art. Courses are given in French, providing analytical tools that give students insights into art performances while also introducing them to various aspects of contemporary theatre in Europe and beyond (dramaturgy, cultural policies, aesthetic codes, etc.).

Much of the curriculum is dedicated to personal projects (seminars, work placement, dissertation), as well as to direct contacts with the industry. The purpose of these two perspectives is to give students the tools required for an intelligent and critical analysis of contemporary practices in the performing arts. At the centre of the programme is the idea of the performance as an event within a society, whose role and function should be analysed within the surrounding culture and whose relationship with other art forms and new media should be examined.

A workshop based on practice (‘Educating on artistic practices’) and a mandatory work placement (6 to 8 weeks) provide a solid foundation for the development of a learning experience centred on reflection. Students in the Master programme will also have the opportunity to take part in the Avignon festival and to choose elective courses on circus and performance art, given respectively by ESAC (the Superior School of Circus Arts) and La Cambre. Students will be immersed into the vibrant community of Brussels, with close collaborations with institutions such as the Kaaitheater, the Brightlines, and the Tanneurs theatre.

The Master in Performing Arts with a focus on live performances places these performances at the very heart of society, studies how their work and how they contribute to global culture, and opens up new perspectives related to how we perceive new media. Its goal is to build the students’ knowledge, methodology, and comparative approaches to live performances, especially (but not exclusively) theatre, in an interdisciplinary perspective. The Master in Performing Arts with a focus on live performances provides real-world experience—including through work placements—that contribute to the students’ reflection on how art is performed. Several classes enable students to gain practical knowledge, with a course on live performances and a variety of related modules. The programme also maintains a close relationship with many theatres and other places dedicated to artistic creation. In addition to exchange programmes abroad, the Master programme gives students the opportunity to take part in international workshops, including during the Avignon festival. In addition, high-profile professionals in the industry are regularly invited to give talks as part of the programme.

With specialised training that explores all facets of film creation, students in the Master in Performing Arts with a focus on cinematographic writing and analysis will be familiar with screenwriting techniques, as well as with the history of film, new
media, production, and research. The Master in Performing Arts with a focus on cinematographic writing and analysis is fully open to the world: in addition to Erasmus exchange programmes (with Montreal, Paris, Rome, Strasbourg, Bologna, etc.), the Faculty has hosted talks from celebrities of global renown, such as script doctor Robert McKee and screenwriter Jean-Claude Carrière. Since 2013, students in the second year of the Master attend a one-week seminar as part of their curriculum—offered in partnership with the Emile Bernheim foundation—, with sessions hosted by professionals such as Agnès Varda, Bertrand Tavernier, or Olivier Assayas.

The Master in Performing Arts with a focus on Comparative Dramaturgy and Performance Research is offered through a partnership between four European universities. This programme is intended for students who plan to work in the international and intercultural context of festivals, co-productions, exchange programmes, and partnerships between organisations.

Students are required to complete a work placement, and spend a total of four semesters in two of the four partner universities: Frankfurt, Brussels, Paris, and Helsinki. Upon graduation, they will hold a joint degree in ‘Dramaturgy and Performance Research’, awarded by both universities they have attended.

This Master programme is a response to the challenge of developing international and intercultural collaborations in performing arts; it also creates a new field of research dedicated to general and comparative dramaturgy. Going beyond our traditional understanding of dramaturgy, the programme aims to train dramaturgists whose expertise on international and intercultural topics will help us perceive proximity to the Other as an opportunity rather than a danger. Through a comparative approach, the programme also intends to build bridges between different theatrical cultures and foster mutual understanding. At the same time, the concept of ‘general’ dramaturgy means that these future dramaturgists, as theatre theorists, will be able to answer questions that go beyond the day-to-day of theatre and instead look into its foundations.

This dual perspective—aesthetic and intercultural—is the result of a broader definition of theatre, and it changes the profile of work in dramaturgy as it has developed over the past decades with the development of practices such as ‘post-dramatic theatre’ and the ‘performative turn’. Future dramaturgists will also be equipped with the proper tools to engage with spatial theories, city planning, or networking, all of which have roots in the fields of philosophy, sociology, politics, and history.

nd specific perspectives (archiving and conservation problems, economical networks, juridical questions). From the screening perspective, the MA offers the possibility to follow workshops given by screenwriters-directors, but also specialized Master Classes that allow students to undertake real fiction or documentary scripts. The Emile Bernheim Master Class (2012) gives the student to learn from the practice of an internationally known filmmaker.

Far from staying inside the university, the MA opens to the world, through screening seminars by famous American screenwriter like Robert McKee, workshops given by famous screenwriters (Jean-Claude Carrière), known directors (E. Scola, B. Podalydès, A. Delvaux, A. Wajda), as well as international congresses (Revisiting Film Melodrama in 2009 or 4th Screenwriting Research Conference in 2011).

The MA program in Performing Arts focuses on an interdisciplinary analysis of all forms of spectacular representation and also aims at initiating the student to contemporary performance practice. An important part is dedicated to the development of personal work (seminars, internships, thesis) as well as to direct contact with the professional field, both aiming at providing students with the necessary tools for an intelligent, critical analysis of contemporary performance practice. It aims at understanding the spectacular (‘liveness’) as an integral part of our society, analysing its role and function within global culture, while at the same time investigating its relation with other arts and new media. A practice-based workshop (‘Sensibilisation à la pratique artistique’) as well as a compulsory internship (8 weeks or 6 weeks) provide a solid basis for the development of reflexive experience. The MA program also offers the possibility to participate in the so-called Rencontres dramatiques internationales at Pont-à-Mousson or in the Avignon Festival.

The ULB program focuses on the development of professional skills by providing a number of specific courses: a dramaturgy course followed by a workshop of applied dramaturgy, two introductory courses on opera and dance and two optional modules of 15 credits each: «Publics et gestion» (15 credits) or «Critique et Réduction» (15 credits). The European program offers the student the possibility to acquire specific, specialized competences (opera, dance, theatre anthropology, etc) within a network of 11 partner universities. Students will receive an international certificate of this European Master. The Didactic program prepares students for all functions related to education and offers theoretical and practical courses, exercises, tutoring for individual work and internships.

Succeed in your studies

ULB offers a number of activities and resources that can help you develop a successful strategy before or during your studies. You can make the transition to higher education easier by attending preparatory courses, summer classes, and information and orientation sessions, even before you start your studies at ULB.

During your studies, many people at ULB are there specifically to help you succeed: support staff in each faculty, (inter-)faculty guidance counsellors, tutors, and experts in academic methodology.

International/Openness

Far from staying in an academic ivory tower, this Master is strongly oriented towards the outside world. This is why partnerships have been signed with other organisations, both in Belgium (with the Cinemateek) and across the world (exchanges with universities in Europe and Canada). Students are encouraged to take part in work placements and research projects, as well as in Master Classes (where past speakers have included Agnès Varda, Bertrand Tavernier, and Olivier Assayas). International conferences are also held on topics such as the philosophy and writing of films. Lastly, the programme features workshops hosted by high-profile professionals (e.g. Luc Dardenne and Anne-Lvy-Morelle).

For more information on student mobility, please visit the following link: http://www.ulb.ac.be/facs/ltc/docs/InformationsAdministratives/Dispositions_MobEtudLTC_1617.pdf

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Job opportunities

With the professional focus on live performances and the international focus, this Master aims to build the students' knowledge, methodology, and comparative approaches of live performances, especially for theatre. This programme paves the way to a variety of professional opportunities, including dramaturgy, critique, theatrical programming, communication, journalism, research, and organising cultural events.

The Master’s focus on cinematographic writing and analysis teaches screenwriting techniques and the history of film, while also providing insights into new media, production, and research. It prepares students for a variety of professional opportunities, including script doctoring, film critique, multimedia design, work in production studios, and academic research.

Graduates of the Master’s teaching focus can teach in the various fields of the performing arts.

Contacts

(cinema@ulb.ac.be)
(+32 2 650 42 40)
(http://www.ulb.ac.be/facs/philo/)

Jury President

Xavier LUFFIN

Jury Secretaries

Karel VANHAESEBROUCK (Teaching), Muriel ANDRIN (Teaching), Karel VANHAESEBROUCK (European International Comparative dramaturgy and performance research) and Muriel ANDRIN (European International Comparative dramaturgy and performance research)
Master in Performing Arts
Focus Teaching

Depending on the focus chosen, the 120 credits of the Master programme's two years of study will be distributed differently. The programme includes a common core of courses (65 credits), a dissertation (25 credits), and courses that are specific to each focus (30 credits).

The Master in performing arts offers 4 focuses:

- **Focus on cinematographic writing and analysis**: centred on theoretical knowledge of the history of film and on film writing and analysis techniques, with workshops hosted by professional filmmakers.
- **Focus on teaching**: prepares students to become performing arts teachers, with theoretical and practical courses, assignments, projects, and work placements. A number of elective courses are also offered, letting students focus on either film or live performances.
- **Focus on live performances**: develops skills related to the critical analysis of performances and to dramaturgy, while also offering insights into the industry both in Belgium and abroad—including with a supervised work placement and contacts with professionals in cultural institutions. For more information, please visit the following page: [http://www.ulb.ac.be/facs/ltc/spectaclevivant.html](http://www.ulb.ac.be/facs/ltc/spectaclevivant.html)
- **International focus**: on 'Contemporary Dramaturgy and Performance Research' is offered in partnership with the Goethe University in Frankfurt, the Helsinki University of the Arts, and the Paris Nanterre university. The programme also includes a mandatory exchange programme. For more information, please visit the following page: [http://www.ulb.ac.be/facs/ltc/spectaclevivant.html](http://www.ulb.ac.be/facs/ltc/spectaclevivant.html)

### Bloc 1 | M-ARTSD | MA-ARTS

#### Cours obligatoires

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<tr>
<td>ARTC-B400</td>
<td>Histoire du spectacle</td>
<td>Karel VANHAESEBROUCK (Coordinator)</td>
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<tr>
<td>ARTC-B410</td>
<td>Histoire des technologies des arts du spectacle</td>
<td>Jeremi SZANIAWSKI (Coordinator)</td>
</tr>
<tr>
<td>ARTC-B445</td>
<td>Théorie de la mise en scène et du jeu de l'acteur</td>
<td>Domnica NASTA (Coordinator) and Karel VANHAESEBROUCK</td>
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<tr>
<td>CINE-B400</td>
<td>Histoire du cinéma: auteurs, genres, courants</td>
<td>Domnica NASTA (Coordinator)</td>
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<tr>
<td>MEMO-B403</td>
<td>Formation à la recherche en Arts du spectacle</td>
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**An alternative chosen from the two following**

#### Module Cinéma

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<tbody>
<tr>
<td>CINE-B410</td>
<td>Esthétique et philosophie du cinéma</td>
<td>Domnica NASTA (Coordinator)</td>
</tr>
<tr>
<td>CINE-B510</td>
<td>Cinémas de Belgique: histoires, circuits économiques, problèmes juridiques</td>
<td>Muriel ANDRIN (Coordinator), Suzanne CAPIAU, Wouter Hessels and Sébastien ANDRES</td>
</tr>
<tr>
<td>CINE-B515</td>
<td>Nouvelles images : cinéma, télévision, multimédia</td>
<td>Muriel ANDRIN (Coordinator) and Anaëlle Prêtre</td>
</tr>
<tr>
<td>CINE-B535</td>
<td>Les cinémas de l'Europe de l'Est : approches historiques et esthétiques</td>
<td>Domnica NASTA (Coordinator)</td>
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**or**

#### Module Spectacle vivant : approches, méthodes, analyses

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<tbody>
<tr>
<td>ARTC-B420</td>
<td>La scène belge: histoires, politiques, institutions</td>
<td>Paul ARON (Coordinator) and Karel VANHAESEBROUCK</td>
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</tbody>
</table>
### Performance Studies: concepts et méthodes
- **Karel VANHAESEBROUCK (Coordinator)**
- 5 credits [lecture: 24h]
- First term
- French

### Histoire et esthétique de la danse
- **Karel VANHAESEBROUCK (Coordinator) and Elodie VERLINDEN**
- 5 credits [lecture: 24h, seminars: 12h]
- First and second terms
- French

### Aspects interculturels du spectacle vivant: pratiques artistiques de l’Asie
- **Vanessa FRANGVILLE (Coordinator)**
- 5 credits [lecture: 24h]
- Second term
- French

### Cours spécifiques

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Coordinator(s)</th>
<th>Credits</th>
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<th>Semester(s)</th>
<th>Language</th>
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<tbody>
<tr>
<td>PEDA-B420</td>
<td>Didactique des arts du spectacle</td>
<td>Yannick ZIEGLER (Coordinator)</td>
<td>5</td>
<td>Lecture</td>
<td>First term</td>
<td>French</td>
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<tr>
<td>PEDA-B440</td>
<td>Exercices didactiques des arts du spectacle</td>
<td>Yannick ZIEGLER (Coordinator)</td>
<td>5</td>
<td>Work Placement</td>
<td>Academic Year</td>
<td>French</td>
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<tr>
<td>PEDA-E510</td>
<td>Pédagogie et didactique, aspects généraux</td>
<td>Thomas BARRIER (Coordinator) and Nathanaël FRIANT</td>
<td>5</td>
<td>Lecture</td>
<td>First term</td>
<td>French</td>
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</tbody>
</table>
Cours obligatoires

ARTC-B550  Séminaire de recherche et de réflexion: aspects politiques, éthiques et sociaux dans les arts du spectacle | Muriel ANDRIN (Coordinator) and Karel VANHAEBROUCK
- 5 credits [lecture: 24h; seminars: 24h]  first term  French

MEMO-B562  Mémoire | Karel VANHAEBROUCK (Coordinator)
- 20 credits [personal assignments: 300h]  academic year  French

An alternative chosen from the four following

Module Creative Writing

ARTC-B510  Ecritures du réel et écritures fictionnelles | Anne LEVY-MORELLE (Coordinator), Muriel ANDRIN and Laurent DENIS
- 5 credits [lecture: 24h]  first term  French

ARTC-B525  Séminaires : les processus adaptatifs en cinéma et théâtre | Ronald GEERTS (Coordinator)
- 5 credits [lecture: 12h; tutorial classes: 24h]  first term  French

ARTC-B530  Atelier : Creative writing | Frédéric CASTADOT (Coordinator)
- 5 credits [workshop: 48h]  first and second terms  French

or

Module Préservation, présentation et réactivation des arts du spectacle

ARTC-B535  Séminaire : Perspectives critiques et créatives sur les héritages des arts du spectacle | Domnica NASTA (Coordinator)
- 5 credits [tutorial classes: 24h]  first term  French

ARTC-B540  Atelier : Préservation, présentation et réactivation des arts du spectacle
- 5 credits [workshop: 48h]  first and second terms  French

CINE-B425  Problèmes d'archivage et de conservation des arts du spectacle | Jeremi SZANIAWSKI (Coordinator)
- 5 credits [lecture: 12h; tutorial classes: 12h]  first term  French

or

Module Corps, présences, identités

ARTC-B545  Atelier : Corps, présence, identités
- 5 credits [workshop: 48h]  first and second terms  French

GENR-D301  Genre : Histoire, Arts et représentations | Valérie PIETTE (Coordinator), Muriel ANDRIN and Anaëlle Prêtre
- 5 credits [lecture: 24h]  second term  French

HAAR-B4065  Corps, technique et culture matérielle | Olivier GOSSELAIN (Coordinator)
- 5 credits [lecture: 24h]  first term  French
Module Théories et pratiques sonores dans les arts du spectacle

ARTC-B560  Scénarios sonores et territoires de l’écoute dans les arts du spectacle: voix, musiques, silences  |  Dominica NASTA (Coordinator)
  5 credits [lecture: 24h, tutorial classes: 12h]  
  second term  
  French

ARTC-B565  Atelier : Écritures sonores pour le cinéma et le spectacle vivant  |  Olivier Pierre HESPEL (Coordinator)
  5 credits [workshop: 48h]  
  first and second terms  
  French

MUSI-B425  Méthodologie de la culture et de la musique populaires  |  Christophe DEN TANDT (Coordinator)
  5 credits [lecture: 24h]  
  second term  
  French

Cours optionnels

A total of five credits chosen from the following

ARTC-B425  Etude pluridisciplinaire du genre lyrique - Campus Opéra  |  Manuel COUVREUR (Coordinator)
  5 credits [lecture: 24h, practical work: 36h]  
  first and second terms  
  French

ARTC-B602  Campus danse  |  Elodie VERLINDEN (Coordinator)
  5 credits [lecture: 24h, practical work: 36h]  
  second term  
  French

ARTC-Y502  Meta-theater  |  Johan CALLENS (Coordinator)
  5 credits [lecture: 24h]  
  academic year  
  French

ARTC-Y504  Université d’été : atelier international : Avignon (festival)  

ARTC-Y506  Histoire et actualités des Arts de la Scène  

ARTC-Y507  Histoire du cirque  

FRAN-B205  Théories littéraires et narratives  |  Sabrina PARENT (Coordinator)
  5 credits [lecture: 24h]  
  first term  
  French

FRAN-B545  Intermédialités  |  Fabrice PREYAT (Coordinator) and Laurence BROGNIEZ
  5 credits [lecture: 24h]  
  second term  
  French

GECU-D402  Entreprises culturelles et industries créatives : gestion, stratégie et management  |  Eric VAN ESSCHE (Coordinator)
  5 credits [lecture: 24h]  
  first term  
  French

GECU-D403  Institutions culturelles : économie, politique et administration  |  Nathalie NYST (Coordinator)
  5 credits [lecture: 24h, project: 30h]  
  second term  
  French

HAAR-B5050  Questions d'histoire de la photographie  |  Danielle LEENAERTS (Coordinator)
  5 credits [lecture: 12h, tutorial classes: 12h]  
  second term  
  French

HAAR-B5075  Image et expérience visuelle  |  Thierry LENAIN (Coordinator)
  5 credits [lecture: 36h]  
  first term  
  French

HIST-D500  Histoire du corps  |  Valérie PIETTE (Coordinator), Juliette Masquelier, Elisabeth Moreau and Cécile VANDERPELEN
  5 credits [lecture: 24h]  
  second term  
  French
<table>
<thead>
<tr>
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<td>MUSI-B425</td>
<td>Méthodologie de la culture et de la musique populaires</td>
<td>Christophe DEN TANDT (Coordinator)</td>
<td>5</td>
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<tr>
<td>ORIE-B560</td>
<td>Cinéma de l'Asie</td>
<td>Vanessa FRANGVILLE (Coordinator)</td>
<td>5</td>
<td>second term</td>
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<tr>
<td>SOCA-D422</td>
<td>Sociologie de l'art</td>
<td>Daniel VANDER GUCHT (Coordinator)</td>
<td>5</td>
<td>second term</td>
<td>French</td>
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<tr>
<td>EDUC-E520</td>
<td>Aspects socio-historiques, psychologiques, culturels, éthiques et de neutralité de l'enseignement</td>
<td>Jose-Luis WOLFS (Coordinator), Alain COLSOUL, Philippe VIENNE and Pascal VREBOS</td>
<td>5</td>
<td>academic year</td>
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<tr>
<td>PEDA-B560</td>
<td>Pratique réflexive</td>
<td>Yannick ZIEGLER (Coordinator)</td>
<td>5</td>
<td>second term</td>
<td>French</td>
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<td>PEDA-B580</td>
<td>Exercices didactiques des arts du spectacle II et III</td>
<td>Yannick ZIEGLER (Coordinator)</td>
<td>5</td>
<td>academic year</td>
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Focus European International Comparative dramaturgy and performance research

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- **focus on cinematographic writing and analysis** is centred on theoretical knowledge of the history of film and on film writing and analysis techniques, with workshops hosted by professional filmmakers.
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### Bloc 1 | M-ARTSR | MA-ARTS

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<td>Histoire des technologies des arts du spectacle</td>
<td>Jeremi SZANIAWSKI (Coordinator)</td>
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<tr>
<td>ARTC-B450</td>
<td>Performance Studies: concepts et méthodes</td>
<td>Karel VANHAEBROUCK (Coordinator)</td>
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<tr>
<td>ARTC-B460</td>
<td>Histoire et esthétique de la danse</td>
<td>Karel VANHAEBROUCK (Coordinator) and Elodie VERLINDEN</td>
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<tr>
<td>ARTC-B550</td>
<td>Séminaire de recherche et de réflexion: aspects politiques, éthiques et sociaux dans les arts du spectacle</td>
<td>Muriel ANDRIN (Coordinator) and Karel VANHAEBROUCK</td>
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<td>MEMO-B403</td>
<td>Formation à la recherche en Arts du spectacle</td>
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#### Mobilité

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<tr>
<th>Code</th>
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<tbody>
<tr>
<td>HULB-0000</td>
<td>Cours externe à l’Université</td>
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30 credits academic year French
Master in Performing Arts  
Focus European International Comparative dramaturgy and performance research

**Bloc 2 | M-ARTSR | MA-ARTS**

### Cours obligatoires

**ARTC-B420**  
**La scène belge: histoires, politiques, institutions**  
Paul ARON (Coordinator) and Karel VANHAEBROUCK  
5 credits [lecture: 24h]  
second term  
French

**ARTC-B435**  
**Atelier pratique en spectacle vivant, y compris les aspects juridiques et la production**  
Karel VANHAEBROUCK (Coordinator) and Suzanne CAPIAU  
5 credits [lecture: 12h, project: 48h]  
first and second terms  
French

**MEMO-B564**  
**Mémoire**  
20 credits [mfe/tfe: 240h]  
academic year  
French

### Mobilité

**HULB-0000**  
**Cours externe à l'Université**  
30 credits  
academic year
Master in Performing Arts
Focus Film and Performing Arts

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- **the focus on teaching** prepares students to become performing arts teachers, with theoretical and practical courses, assignments, projects, and work placements. A number of elective courses are also offered, letting students focus on either film or live performances.
- **the focus on live performances** develops skills related to the critical analysis of performances and to dramaturgy, while also offering insights into the industry both in Belgium and abroad—including with a supervised work placement and contacts with professionals in cultural institutions. For more information, please visit the following page: http://www.ulb.ac.be/facs/ltc/spectaclevivant.html
- **the international focus** on 'Contemporary Dramaturgy and Performance Research' is offered in partnership with the Goethe University in Frankfurt, the Helsinki University of the Arts, and the Paris Nanterre university. The programme also includes a mandatory exchange programme. For more information, please visit the following page: http://www.ulb.ac.be/facs/ltc/spectaclevivant.html

**Bloc 1 | M-ARTSS | MA-ARTS**

**Cours obligatoires**

<table>
<thead>
<tr>
<th>Code</th>
<th>Course Description</th>
<th>Coordinator(s)</th>
<th>Credits</th>
<th>Lecture Time</th>
<th>Term(s)</th>
<th>Language</th>
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</thead>
<tbody>
<tr>
<td>ARTC-B400</td>
<td>Histoire du spectacle</td>
<td>Karel VANHAESEBROUCK (Coordinator)</td>
<td>5</td>
<td>24h</td>
<td>1st</td>
<td>French</td>
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<tr>
<td>ARTC-B410</td>
<td>Histoire des technologies des arts du spectacle</td>
<td>Jeremi SZANIAWSKI (Coordinator)</td>
<td>5</td>
<td>24h</td>
<td>2nd</td>
<td>French</td>
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<tr>
<td>ARTC-B440</td>
<td>Séminaire d'analyse sémiologique et critique en arts du spectacle</td>
<td>Karel VANHAESEBROUCK (Coordinator), Muriel ANDRIN, André HELBO and Livia-Ana Tinca</td>
<td>5</td>
<td>24h seminars: 24h</td>
<td>1st and 2nd</td>
<td>French</td>
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<tr>
<td>ARTC-B445</td>
<td>Théorie de la mise en scène et du jeu de l'acteur</td>
<td>Dominica NASTA (Coordinator) and Karel VANHAESEBROUCK</td>
<td>5</td>
<td>24h</td>
<td>2nd</td>
<td>French</td>
</tr>
<tr>
<td>CINE-B400</td>
<td>Histoire du cinéma: auteurs, genres, courants</td>
<td>Dominica NASTA (Coordinator)</td>
<td>5</td>
<td>36h</td>
<td>1st</td>
<td>French</td>
</tr>
<tr>
<td>MEMO-B460</td>
<td>Formation à la recherche en Arts du spectacle</td>
<td>Karel VANHAESEBROUCK (Coordinator)</td>
<td>5</td>
<td>60h</td>
<td>Academic</td>
<td>French</td>
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An alternative chosen from the two following

**Module Cinéma**

<table>
<thead>
<tr>
<th>Code</th>
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<th>Term(s)</th>
<th>Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>CINE-B410</td>
<td>Esthétique et philosophie du cinéma</td>
<td>Dominica NASTA (Coordinator)</td>
<td>5</td>
<td>36h</td>
<td>1st</td>
<td>French</td>
</tr>
<tr>
<td>CINE-B510</td>
<td>Cinémas de Belgique: histoires, circuits économiques, problèmes juridiques</td>
<td>Muriel ANDRIN (Coordinator), Suzanne CAPIAU, Wouter Hessels and Sébastien ANDRES</td>
<td>5</td>
<td>24h</td>
<td>1st</td>
<td>French</td>
</tr>
<tr>
<td>CINE-B515</td>
<td>Nouvelles images : cinéma, télévision, multimédia</td>
<td>Muriel ANDRIN (Coordinator) and Anaëlle Prêtre</td>
<td>5</td>
<td>24h</td>
<td>2nd</td>
<td>French</td>
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<tr>
<td>CINE-B535</td>
<td>Les cinémas de l'Europe de l'Est : approches historiques et esthétiques</td>
<td>Dominica NASTA (Coordinator)</td>
<td>5</td>
<td>24h</td>
<td>2nd</td>
<td>French</td>
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</tbody>
</table>
Initiation à l’écriture cinématographique

Initiation à la théorie et la pratique de l’écriture scénaristique | Patrick CATTRYSSE (Coordinator) and Ronald GEERTS
5 credits [lecture: 24h, workshop: 36h] | first and second terms | French

Atelier d’écriture scénaristique (fiction, documentaire, court-métrage, série télé) | Laurent DENIS (Coordinator) and Anne LEVY-MORELLE
5 credits [lecture: 12h, workshop: 36h] | first and second terms | French

Module Spectacle vivant

Histoire et théories du spectacle vivant

La scène belge: histoires, politiques, institutions | Paul ARON (Coordinator) and Karel VANHAESEBROUCK
5 credits [lecture: 24h] | second term | French

Performance Studies: concepts et méthodes | Karel VANHAESEBROUCK (Coordinator)
5 credits [lecture: 24h] | first term | French

Histoire et esthétique de la danse | Karel VANHAESEBROUCK (Coordinator) and Elodie VERLINDEN
5 credits [lecture: 24h, seminars: 12h] | first and second terms | French

Aspects interculturels du spectacle vivant: pratiques artistiques de l’Asie | Vanessa FRANGVILLE (Coordinator)
5 credits [lecture: 24h] | second term | French

Initiation à la pratique du spectacle vivant

Atelier pratique en spectacle vivant, y compris les aspects juridiques et la production | Karel VANHAESEBROUCK (Coordinator) and Suzanne CAPIAU
5 credits [lecture: 12h, project: 48h] | first and second terms | French

Théories et pratiques de la dramaturgie | Karel VANHAESEBROUCK (Coordinator) and Franziska TRAPP
5 credits [lecture: 24h] | first and second terms | French
Cours obligatoires

ARTC-B550  Séminaire de recherche et de réflexion: aspects politiques, éthiques et sociaux dans les arts du spectacle | Muriel ANDRIN (Coordinator) and Karel VANHAESEBROUCK
- 5 credits [lecture: 24h; seminars: 24h]
- first term
- French

ARTC-B555  Séminaire transdisciplinaire d'histoire et de la théorie des arts du spectacle | Dominica NASTA (Coordinator)
- 5 credits [lecture: 12h; seminars: 24h]
- first term
- French

MEMO-B560  Mémoire | Dominica NASTA (Coordinator)
- 20 credits [personal assignments: 300h]
- first and second terms
- French

STAG-B545  Stage dirigé | Alexandre PINTIAUX (Coordinator)
- 10 credits [work placement: 24h]
- first and second terms
- French

An alternative chosen from the following

Module Creative Writing

ARTC-B510  Ecritures du réel et écritures fictionnelles | Anne LEVY-MORELLE (Coordinator), Muriel ANDRIN and Laurent DENIS
- 5 credits [lecture: 24h]
- first term
- French

ARTC-B525  Séminaires : les processus adaptatifs en cinéma et théâtre | Ronald GEERTS (Coordinator)
- 5 credits [lecture: 12h; tutorial classes: 24h]
- first term
- French

ARTC-B530  Atelier : Creative writing | Frédéric CASTADOT (Coordinator)
- 5 credits [workshop: 48h]
- first and second terms
- French

or

Module Préservation, présentation et réactivation des arts du spectacle

ARTC-B535  Séminaire : Perspectives critiques et créatives sur les héritages des arts du spectacle | Dominica NASTA (Coordinator)
- 5 credits [tutorial classes: 24h]
- first term
- French

ARTC-B540  Atelier : Préservation, présentation et réactivation des arts du spectacle
- 5 credits [workshop: 48h]
- first and second terms
- French

CINE-B425  Problèmes d'archivage et de conservation des arts du spectacle | Jeremi SZANIAWSKI (Coordinator)
- 5 credits [lecture: 12h; tutorial classes: 12h]
- first term
- French

or

Module Corps, présences, identités

ARTC-B545  Atelier : Corps, présence, identités
- 5 credits [workshop: 48h]
- first and second terms
- French

GENR-D301  Genre : Histoire, Arts et représentations | Valérie PIETTE (Coordinator), Muriel ANDRIN and Anaëlle Prêtre
- 5 credits [lecture: 24h]
- second term
- French
HAAR-B4065  Corps, technique et culture matérielle | Olivier GOSSELAIN (Coordinator)

5 credits (lecture: 24h)  first term  French

Module Théories et pratiques sonores dans les arts du spectacle

ARTC-B560  Scénarios sonores et territoires de l’écoute dans les arts du spectacle: voix, musiques, silences | Domnica NASTA (Coordinator)

5 credits (lecture: 24h, tutorial classes: 12h)  second term  French

ARTC-B565  Atelier : Écritures sonores pour le cinéma et le spectacle vivant | Olivier Pierre HESPEL (Coordinator)

5 credits (workshop: 48h)  first and second terms  French

MUSI-B425  Méthodologie de la culture et de la musique populaires | Christophe DEN TANDT (Coordinator)

5 credits (lecture: 24h)  second term  French

Cours optionnels

A total of five credits chosen from the following

ARTC-B425  Etude pluridisciplinaire du genre lyrique - Campus Opéra | Manuel COUVREUR (Coordinator)

5 credits (lecture: 24h, practical work: 36h)  first and second terms  French

ARTC-B602  Campus danse | Elodie VERLINDEN (Coordinator)

5 credits (lecture: 24h, practical work: 36h)  second term  French

ARTC-Y502  Meta-theater | Johan CALLENS (Coordinator)

5 credits (lecture: 24h)  academic year  English

Cours donné à la VUB

ARTC-Y504  Université d’été : atelier international : Avignon (festival)

5 credits (tutorial classes: 60h)  academic year  French

ARTC-Y506  Histoire et actualités des Arts de la Scène

5 credits (lecture: 24h)  academic year  French

Cours donné à La Cambre

ARTC-Y507  Histoire du cirque

5 credits (lecture: 24h)  academic year  French

Cours donné à l’ESAC

FRAN-B205  Théories littéraires et narratives | Sabrina PARENT (Coordinator)

5 credits (lecture: 24h)  first term  French

FRAN-B545  Intermédialités | Fabrice PREYAT (Coordinator) and Laurence BROGNIEZ

5 credits (lecture: 24h)  second term  French

GECU-D402  Entreprises culturelles et industries créatives : gestion, stratégie et management | Eric VAN ESSCHE (Coordinator)

5 credits (lecture: 24h)  first term  French

GECU-D403  Institutions culturelles : économie, politique et administration | Nathalie NYST (Coordinator)

5 credits (lecture: 24h, project: 30h)  second term  French

HAAR-B5050  Questions d’histoire de la photographie | Danielle LEENAERTS (Coordinator)

5 credits (lecture: 12h, tutorial classes: 12h)  second term  French

HAAR-B5075  Image et expérience visuelle | Thierry LENAIN (Coordinator)

5 credits (lecture: 36h)  first term  French
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<tr>
<td>HIST-D500</td>
<td>Histoire du corps</td>
<td>Valérie PIETTE (Coordinator), Juliette Masquelier, Elisabeth Moreau and Cécile VANDERPELEN</td>
<td>5</td>
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<td>2nd term</td>
<td>French</td>
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<tr>
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<td>Méthodologie de la culture et de la musique populaires</td>
<td>Christophe DEN TANDT (Coordinator)</td>
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<td>24h</td>
<td>2nd term</td>
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<td>ORIE-B560</td>
<td>Cinéma de l'Asie</td>
<td>Vanessa FRANGVILLE (Coordinator)</td>
<td>5</td>
<td>24h</td>
<td>2nd term</td>
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<tr>
<td>SOCA-D422</td>
<td>Sociologie de l'art</td>
<td>Daniel VANDER GUCHT (Coordinator)</td>
<td>5</td>
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<td>2nd term</td>
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