



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

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 ('Education 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 Brigittines, 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

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



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.

and specific perspectives (archiving and conservation problems, economical networks, juridical questions). From the screenwriting 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 screenwriting 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 fonction 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 Rédaction » (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, exercices, tutoring for individual work and internships.

Succeed in your studies

Choose

The information and guidance counsellors at the InfOR-études [<https://www.ulb.be/en/studies-info-desk-1>] service will help you choose your studies throughout the year.

Succeed

Take part in preparatory courses [<https://www.ulb.be/en/studies-info-desk-1>] or get help to succeed [<https://www.ulb.be/en/studies-info-desk-1>], before or during your studies.

Get help

Apply for financial aid, look for accommodation or a student job, get support [<https://www.ulb.be/fr/aides-services-et-accompagnement/aid-services-and-support-1>] for your specific needs.

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 Cinematek) 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-Levy-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

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

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Jury President

Alain DELATTRE

Jury Secretary

Domnica NASTA



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:

the **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.

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-ARTSD | MA-ARTS

Cours obligatoires

ARTC-B400	Histoire du spectacle Karel VANHAESEBROUCK (Coordinator) ⌚ 5 credits [lecture: 24h] 📅 first term 🗨 French
ARTC-B410	Histoire des technologies du spectacle Jeremi SZANIAWSKI (Coordinator), Olivier Pierre HESPEL and Damien KEYEUX ⌚ 5 credits [lecture: 24h, seminars: 24h] 📅 first and second terms 🗨 French
ARTC-B445	Théorie de la mise en scène et du jeu de l'acteur Karel VANHAESEBROUCK (Coordinator), Domnica NASTA and Céline Ruivo ⌚ 5 credits [lecture: 24h] 📅 second term 🗨 French
CINE-B400	Histoire du cinéma: auteurs, genres, courants Domnica NASTA (Coordinator) ⌚ 5 credits [lecture: 24h, tutorial classes: 12h] 📅 first and second terms 🗨 French
MEMO-B460	Formation à la recherche en Arts du spectacle Karel VANHAESEBROUCK (Coordinator) ⌚ 5 credits [seminars: 30h, personal assignments: 60h] 📅 academic year 🗨 French

An alternative chosen from the two following

Module Cinéma

CINE-B410 (optional)	Esthétique et philosophie du cinéma Domnica NASTA (Coordinator) ⌚ 5 credits [lecture: 24h] 📅 first term 🗨 French
CINE-B510 (optional)	Cinéma de Belgique Muriel ANDRIN (Coordinator) and Xavier Garcia Bardon ⌚ 5 credits [lecture: 24h] 📅 second term 🗨 French
CINE-B515 (optional)	Nouvelles images : cinéma, télévision, multimédia Muriel ANDRIN (Coordinator) ⌚ 5 credits [lecture: 24h] 📅 second term 🗨 French
CINE-B535 (optional)	Les cinémas de l'Europe de l'Est : approches historiques et esthétiques Domnica NASTA (Coordinator) ⌚ 5 credits [lecture: 24h] 📅 second term 🗨 French

or

Module Spectacle vivant : approches, méthodes, analyses

ARTC-B420 (optional)	La scène belge: histoires, politiques, institutions Clément DESSY (Coordinator) and Karel VANHAESEBROUCK ⌚ 5 credits [lecture: 24h] 📅 second term 🗨 French
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ARTC-B450
(optional)

[Performance Studies: concepts et méthodes](#) | Karel VANHAESEBROUCK (Coordinator) and Marielle PELISSERO
⌚ 5 credits [lecture: 24h] 📅 first term 🗨 French

ARTC-B460
(optional)

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

ORIE-B455
(optional)

[Aspects interculturels du spectacle vivant: pratiques artistiques de l'Asie](#) | Vanessa FRANGVILLE (Coordinator) and Chan Yueh Liu
⌚ 5 credits [lecture: 24h] 📅 second term 🗨 French

Cours spécifiques

PEDA-B420

[Didactique des arts du spectacle](#) | Carole GLORIEUX (Coordinator) and Christian SCHENA
⌚ 5 credits [lecture: 24h] 📅 first term 🗨 French

PEDA-B440

[Exercices didactiques des arts du spectacle I](#) | Carole GLORIEUX (Coordinator) and Christian SCHENA
⌚ 5 credits [work placement: 48h] 📅 academic year 🗨 French

PEDA-E510

[Pédagogie et didactique, aspects généraux](#) | Thomas BARRIER (Coordinator), Maud Delepière and Nathanaël FRIANT
⌚ 5 credits [lecture: 60h] 📅 first term 🗨 French

Master in Performing Arts

Focus Teaching

Bloc 2 | M-ARTSD | MA-ARTS

Cours obligatoires

- ARTC-B550 [Circuits économiques et problèmes juridiques des arts du spectacle](#) | Alexandre PINTIAUX (Coordinator) and Sébastien Andres
⌚ 5 credits [lecture: 36h, seminars: 12h] 📅 first and second terms 🗨 French
- MEMO-B562 [Mémoire](#) | Karel VANHAESEBROUCK (Coordinator)
⌚ 20 credits [personal assignments: 300h] 📅 academic year 🗨 French

An alternative chosen from the four following

Module Creative Writing

- ARTC-B510 (optional) [Ecritures du réel et écritures fictionnelles](#) | Muriel ANDRIN (Coordinator), Laurent DENIS, Xavier Garcia Bardon and Anne LEVY-MORELLE
⌚ 5 credits [lecture: 12h, tutorial classes: 24h] 📅 first term 🗨 French
- ARTC-B525 (optional) [Séminaires : les processus adaptatifs en cinéma et théâtre](#) | Ronald GEERTS (Coordinator)
⌚ 5 credits [lecture: 12h, tutorial classes: 12h] 📅 first term 🗨 French
- ARTC-B530 (optional) [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 (optional) [Séminaire : Perspectives critiques et créatives sur les héritages des arts du spectacle](#) | Domnica NASTA (Coordinator) and Céline Ruivo
⌚ 5 credits [lecture: 12h, tutorial classes: 12h] 📅 first term 🗨 French
- ARTC-B540 (optional) [Atelier : Préservation, présentation et réactivation des arts du spectacle](#) | Domnica NASTA (Coordinator)
⌚ 5 credits [workshop: 48h] 📅 first and second terms 🗨 French
- CINE-B425 (optional) [Problèmes d'archivage et de conservation des arts du spectacle](#) | Céline Ruivo (Coordinator)
⌚ 5 credits [lecture: 12h, tutorial classes: 12h] 📅 first term 🗨 French

or

Module Corps, présences, identités

- ARTC-B545 (optional) [Atelier : Corps, présence, identités](#) | Muriel ANDRIN (Coordinator)
⌚ 5 credits [workshop: 48h] 📅 first and second terms 🗨 French
- ARTC-B570 (optional) [Séminaire: Arts du spectacle et politiques du genre](#) | Muriel ANDRIN (Coordinator)
⌚ 5 credits [lecture: 24h] 📅 first term 🗨 French
- HAAR-B4000 (optional) [Corps et objets en contexte](#) | Olivier GOSSELAINE (Coordinator)
⌚ 5 credits [seminars: 24h] 📅 first term 🗨 French

or

Module Théories et pratiques sonores dans les arts du spectacle

ARTC-B560 (optional)	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] 📅 first and second terms 🗨 French
ARTC-B565 (optional)	Atelier : Écritures sonores pour le cinéma et le spectacle vivant Domnica NASTA (Coordinator) ⌚ 5 credits [workshop: 48h] 📅 first and second terms 🗨 French
MUSI-B425 (optional)	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 (optional)	Etude pluridisciplinaire du genre lyrique - Campus Opéra Manuel COUVREUR (Coordinator) ⌚ 5 credits [lecture: 24h, practical work: 36h] 📅 first and second terms 🗨 French
ARTC-B602 (optional)	Campus danse Elodie VERLINDEN (Coordinator) ⌚ 5 credits [lecture: 24h, practical work: 36h] 📅 second term 🗨 French
ARTC-Y502 (optional)	Meta-theater Johan CALLENS (Coordinator) ⌚ 5 credits [lecture: 24h] 📅 first term 🗨 English Cours donné à la VUB
ARTC-Y504 (optional)	Université d'été : atelier international : Avignon (festival) ⌚ 5 credits [tutorial classes: 60h] 📅 academic year 🗨 French
ARTC-Y506 (optional)	Histoire et actualités des Arts de la Scène ⌚ 5 credits [lecture: 24h] 📅 second term 🗨 French Cours donné à La Cambre
ARTC-Y507 (optional)	Histoire du cirque ⌚ 5 credits [lecture: 24h] 📅 academic year 🗨 French Cours donné à l'ESAC
FRAN-B205 (optional)	Théories littéraires et narratives Sabrina PARENT (Coordinator) ⌚ 5 credits [lecture: 24h] 📅 first term 🗨 French
FRAN-B545 (optional)	Intermédialités Laurence BROGNIEZ (Coordinator) and Fabrice PREYAT ⌚ 5 credits [lecture: 24h] 📅 second term 🗨 French
GECU-D402 (optional)	Entreprises culturelles et industries créatives : gestion, stratégie et management Eric VAN ESSCHE (Coordinator) ⌚ 5 credits [lecture: 24h] 📅 first term 🗨 French
GECU-D403 (optional)	Institutions culturelles : politique et administration Nathalie NYST (Coordinator) and Naïma CHIKHI ⌚ 5 credits [lecture: 24h, project: 30h] 📅 second term 🗨 French
HAAR-B5050 (optional)	Questions d'histoire de la photographie Danielle LEENAERTS (Coordinator) ⌚ 5 credits [lecture: 12h, tutorial classes: 12h] 📅 second term 🗨 French
HAAR-B5075 (optional)	Image et expérience visuelle Thierry LENAIN (Coordinator) ⌚ 5 credits [lecture: 36h] 📅 first term 🗨 French
HIST-D500 (optional)	Histoire du corps Valérie PIETTE (Coordinator), Juliette Masquelier and Cécile VANDERPELEN ⌚ 5 credits [lecture: 24h] 📅 second term 🗨 French

MUSI-B425
(optional)

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

⌚ 5 credits [lecture: 24h] 📅 second term 💬 French

ORIE-B560
(optional)

Cinéma de l'Asie | Vanessa FRANGVILLE (Coordinator) and Luisa Prudentino

⌚ 5 credits [lecture: 24h] 📅 first term 💬 French

Cours spécifiques

EDUC-E520

Aspects socio-historiques, psychologiques, culturels, éthiques et de neutralité de l'enseignement | Jose-Luis WOLFS (Coordinator), Sylviane BACHY, Camille Tilleul and Philippe VIENNE

⌚ 5 credits [lecture: 60h] 📅 first and second terms 💬 French

PEDA-B560

Pratique réflexive | Carole GLORIEUX (Coordinator) and Christian SCHENA

⌚ 5 credits [lecture: 24h, seminars: 36h] 📅 second term 💬 French

PEDA-B580

Exercices didactiques des arts du spectacle II | Carole GLORIEUX (Coordinator) and Christian SCHENA

⌚ 5 credits [work placement: 60h] 📅 academic year 💬 French

Master in Performing Arts

Focus European International Comparative dramaturgy and performance research

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Bloc 1 | M-ARTSR | MA-ARTS

Cours obligatoires

ARTC-B400	Histoire du spectacle Karel VANHAESEBROUCK (Coordinator) ⌚ 5 credits [lecture: 24h] 📅 first term 🗨️ French
ARTC-B440	Histoires et esthétiques des pratiques documentaires Karel VANHAESEBROUCK (Coordinator), Muriel ANDRIN, Alexis Garcia and Xavier Garcia Bardon ⌚ 5 credits [lecture: 36h] 📅 first term 🗨️ French
ARTC-B450	Performance Studies: concepts et méthodes Karel VANHAESEBROUCK (Coordinator) and Marielle PELISSERO ⌚ 5 credits [lecture: 24h] 📅 first term 🗨️ French
ARTC-B460	Histoire et esthétique de la danse Karel VANHAESEBROUCK (Coordinator) and Elodie VERLINDEN ⌚ 5 credits [lecture: 24h, seminars: 12h] 📅 first and second terms 🗨️ French
ARTC-B465	Théories et pratiques de la dramaturgie Karel VANHAESEBROUCK (Coordinator) and Franziska TRAPP ⌚ 5 credits [lecture: 24h, project: 36h] 📅 first and second terms 🗨️ French
MEMO-B403	Formation à la recherche en Arts du spectacle Xavier Garcia Bardon (Coordinator) and Karolina Svobodova ⌚ 5 credits [mfe/tfe: 30h] 📅 academic year 🗨️ French

Mobilité

HULB-0000	Cours externe à l'Université ⌚ 30 credits 📅 academic year
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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](#) | Clément DESSY (Coordinator) and Karel VANHAESEBROUCK
⌚ 5 credits [lecture: 24h] 📅 second term 🗨️ French
- MEMO-B564 [Mémoire](#)
⌚ 20 credits [mfe/tfe: 240h] 📅 academic year 🗨️ French
- ORIE-B455 [Aspects interculturels du spectacle vivant: pratiques artistiques de l'Asie](#) | Vanessa FRANGVILLE (Coordinator) and Chan Yueh Liu
⌚ 5 credits [lecture: 24h] 📅 second term 🗨️ 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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Bloc 1 | M-ARTSS | MA-ARTS

Cours obligatoires

ARTC-B400	Histoire du spectacle Karel VANHAESEBROUCK (Coordinator) ⌚ 5 credits [lecture: 24h] 📅 first term 🗨 French
ARTC-B410	Histoire des technologies du spectacle Jeremi SZANIAWSKI (Coordinator), Olivier Pierre HESPEL and Damien KEYEUX ⌚ 5 credits [lecture: 24h, seminars: 24h] 📅 first and second terms 🗨 French
ARTC-B440	Histoires et esthétiques des pratiques documentaires Karel VANHAESEBROUCK (Coordinator), Muriel ANDRIN, Alexis Garcia and Xavier Garcia Bardon ⌚ 5 credits [lecture: 36h] 📅 first term 🗨 French
ARTC-B445	Théorie de la mise en scène et du jeu de l'acteur Karel VANHAESEBROUCK (Coordinator), Domnica NASTA and Céline Ruivo ⌚ 5 credits [lecture: 24h] 📅 second term 🗨 French
CINE-B400	Histoire du cinéma: auteurs, genres, courants Domnica NASTA (Coordinator) ⌚ 5 credits [lecture: 24h, tutorial classes: 12h] 📅 first and second terms 🗨 French
MEMO-B460	Formation à la recherche en Arts du spectacle Karel VANHAESEBROUCK (Coordinator) ⌚ 5 credits [seminars: 30h, personal assignments: 60h] 📅 academic year 🗨 French

An alternative chosen from the two following

Module Cinéma

CINE-B410 (optional)	Esthétique et philosophie du cinéma Domnica NASTA (Coordinator) ⌚ 5 credits [lecture: 24h] 📅 first term 🗨 French
CINE-B440 (optional)	Initiation à la théorie et la pratique de l'écriture scénaristique Ronald GEERTS (Coordinator) and Nicolas Wouters ⌚ 5 credits [lecture: 36h, workshop: 36h] 📅 first and second terms 🗨 French
CINE-B445 (optional)	Atelier d'écriture scénaristique (fiction, documentaire, court-métrage, série télé) Laurent DENIS (Coordinator) and Anne LEVY-MORELLE ⌚ 5 credits [lecture: 12h, tutorial classes: 48h] 📅 first and second terms 🗨 French
CINE-B510 (optional)	Cinéma de Belgique Muriel ANDRIN (Coordinator) and Xavier Garcia Bardon ⌚ 5 credits [lecture: 24h] 📅 second term 🗨 French

CINE-B515
(optional)

[Nouvelles images : cinéma, télévision, multimédia](#) | Muriel ANDRIN (Coordinator)

⌚ 5 credits [lecture: 24h] 📅 second term 🗨️ French

CINE-B535
(optional)

[Les cinémas de l'Europe de l'Est : approches historiques et esthétiques](#) | Domnica NASTA (Coordinator)

⌚ 5 credits [lecture: 24h] 📅 second term 🗨️ French

or

Module Spectacle vivant

ARTC-B420
(optional)

[La scène belge: histoires, politiques, institutions](#) | Clément DESSY (Coordinator) and Karel VANHAESEBROUCK

⌚ 5 credits [lecture: 24h] 📅 second term 🗨️ French

ARTC-B435
(optional)

[Atelier pratique en spectacle vivant](#) | Karel VANHAESEBROUCK (Coordinator)

⌚ 5 credits [lecture: 12h, workshop: 60h] 📅 first and second terms 🗨️ French

ARTC-B450
(optional)

[Performance Studies: concepts et méthodes](#) | Karel VANHAESEBROUCK (Coordinator) and Marielle PELISSERO

⌚ 5 credits [lecture: 24h] 📅 first term 🗨️ French

ARTC-B460
(optional)

[Histoire et esthétique de la danse](#) | Karel VANHAESEBROUCK (Coordinator) and Elodie VERLINDEN

⌚ 5 credits [lecture: 24h, seminars: 12h] 📅 first and second terms 🗨️ French

ARTC-B465
(optional)

[Théories et pratiques de la dramaturgie](#) | Karel VANHAESEBROUCK (Coordinator) and Franziska TRAPP

⌚ 5 credits [lecture: 24h, project: 36h] 📅 first and second terms 🗨️ French

ORIE-B455
(optional)

[Aspects interculturels du spectacle vivant: pratiques artistiques de l'Asie](#) | Vanessa FRANGVILLE (Coordinator) and Chan Yueh Liu

⌚ 5 credits [lecture: 24h] 📅 second term 🗨️ French

Master in Performing Arts

Focus Film and Performing Arts

Bloc 2 | M-ARTSS | MA-ARTS

Cours obligatoires

- ARTC-B550 [Circuits économiques et problèmes juridiques des arts du spectacle](#) | Alexandre PINTIAUX (Coordinator) and Sébastien Andres
⌚ 5 credits [lecture: 36h, seminars: 12h] 📅 first and second terms 🗨 French
- ARTC-B555 [Séminaire de recherche : enjeux transdisciplinaires des arts du spectacle](#) | Domnica NASTA (Coordinator), Muriel ANDRIN, Xavier Garcia Bardon, Karolina Svobodova and Karel VANHAESEBROUCK
⌚ 5 credits [lecture: 12h, seminars: 24h] 📅 first and second terms 🗨 French
- MEMO-B560 [Mémoire](#) | Domnica NASTA (Coordinator) and Karel VANHAESEBROUCK
⌚ 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 four following

Module Creative Writing

- ARTC-B510 (optional) [Ecritures du réel et écritures fictionnelles](#) | Muriel ANDRIN (Coordinator), Laurent DENIS, Xavier Garcia Bardon and Anne LEVY-MORELLE
⌚ 5 credits [lecture: 12h, tutorial classes: 24h] 📅 first term 🗨 French
- ARTC-B525 (optional) [Séminaires : les processus adaptatifs en cinéma et théâtre](#) | Ronald GEERTS (Coordinator)
⌚ 5 credits [lecture: 12h, tutorial classes: 12h] 📅 first term 🗨 French
- ARTC-B530 (optional) [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 (optional) [Séminaire : Perspectives critiques et créatives sur les héritages des arts du spectacle](#) | Domnica NASTA (Coordinator) and Céline Ruivo
⌚ 5 credits [lecture: 12h, tutorial classes: 12h] 📅 first term 🗨 French
- ARTC-B540 (optional) [Atelier : Préservation, présentation et réactivation des arts du spectacle](#) | Domnica NASTA (Coordinator)
⌚ 5 credits [workshop: 48h] 📅 first and second terms 🗨 French
- CINE-B425 (optional) [Problèmes d'archivage et de conservation des arts du spectacle](#) | Céline Ruivo (Coordinator)
⌚ 5 credits [lecture: 12h, tutorial classes: 12h] 📅 first term 🗨 French

or

Module Corps, présences, identités

- ARTC-B545 (optional) [Atelier : Corps, présence, identités](#) | Muriel ANDRIN (Coordinator)
⌚ 5 credits [workshop: 48h] 📅 first and second terms 🗨 French

ARTC-B570 (optional) **Séminaire: Arts du spectacle et politiques du genre** | Muriel ANDRIN (Coordinator)
⌚ 5 credits [lecture: 24h] 📅 first term 🗨 French

HAAR-B4000 (optional) **Corps et objets en contexte** | Olivier GOSSELAIN (Coordinator)
⌚ 5 credits [seminars: 24h] 📅 first term 🗨 French

or

Module Théories et pratiques sonores dans les arts du spectacle

ARTC-B560 (optional) **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] 📅 first and second terms 🗨 French

ARTC-B565 (optional) **Atelier : Écritures sonores pour le cinéma et le spectacle vivant** | Domnica NASTA (Coordinator)
⌚ 5 credits [workshop: 48h] 📅 first and second terms 🗨 French

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

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

ARTC-Y502 (optional) **Meta-theater** | Johan CALLENS (Coordinator)
⌚ 5 credits [lecture: 24h] 📅 first term 🗨 English
Cours donné à la VUB

ARTC-Y504 (optional) **Université d'été : atelier international : Avignon (festival)**
⌚ 5 credits [tutorial classes: 60h] 📅 academic year 🗨 French

ARTC-Y506 (optional) **Histoire et actualités des Arts de la Scène**
⌚ 5 credits [lecture: 24h] 📅 second term 🗨 French
Cours donné à La Cambre

ARTC-Y507 (optional) **Histoire du cirque**
⌚ 5 credits [lecture: 24h] 📅 academic year 🗨 French
Cours donné à l'ESAC

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

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

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

GECU-D403 (optional) **Institutions culturelles : politique et administration** | Nathalie NYST (Coordinator) and Naima CHIKHI
⌚ 5 credits [lecture: 24h, project: 30h] 📅 second term 🗨 French

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

HAAR-B5075
(optional)

[Image et expérience visuelle](#) | Thierry LENAIN (Coordinator)

🕒 5 credits [lecture: 36h] 📅 first term 🗨️ French

HIST-D500
(optional)

[Histoire du corps](#) | Valérie PIETTE (Coordinator), Juliette Masquelier and Cécile VANDERPELEN

🕒 5 credits [lecture: 24h] 📅 second term 🗨️ French

MUSI-B425
(optional)

[Méthodologie de la culture et de la musique populaires](#) | Christophe DEN TANDT (Coordinator)

🕒 5 credits [lecture: 24h] 📅 second term 🗨️ French

ORIE-B560
(optional)

[Cinéma de l'Asie](#) | Vanessa FRANGVILLE (Coordinator) and Luisa Prudentino

🕒 5 credits [lecture: 24h] 📅 first term 🗨️ French