

Main Language Of Instruction

French English Arabic

Campus Where the Program Is Offered: CSH

OBJECTIVES

The Master In Cinema is intended for students who wish to specialize in the field of audiovisual and cinematic production, as well as in film research. This training in film and audiovisual creation and production combines theory and practice, enabling students to engage in new forms of writing and production that materialize in artistic and audiovisual projects.

PROGRAM LEARNING OUTCOMES (COMPETENCIES)

- Design and develop a research project
- Define and analyze concepts linked to theories of cinema and art in general
- Develop a personal project in the field of cinema, free and creative, within the framework of a multidisciplinary approach.
- Consider cinema creation in the light of national and regional contexts (sociopolitical, economic, cultural, legal).

ADMISSION REQUIREMENTS

An interview follows the submission of the application file, which includes:

- A letter of motivation
- A copy of their ID
- Copies of diplomas and grades transcripts

COURSES/CREDITS GRANTED BY EQUIVALENCE

A maximum of 60 credits (50% of the program) after reviewing the candidate's application file and grades transcript.

PROGRAM REQUIREMENTS

Required courses (108 crédits), Institution's elective courses (12 crédits)

Required courses (108 Cr.)

Methodology Seminar I (4 Cr.) – Philosophy of Art (3 Cr.) - Contemporary Artistic Practices (6 Cr.) - Aesthetic/Thematic Seminar I (4 Cr.) - Aesthetic/Thematic Seminar II (4 Cr.) - Screenwriting Workshop (6 Cr.) – Theories of Cinema (3 Cr.) – Sémiology (4 Cr.) – Alternative Practice of Video Art (4 Cr.) – Cinema and Anthropology (6 Cr.) – Cinema, Archives and Memory (4 Cr.) – Film and History (4 Cr.) – Directing Workshop I (6 Cr.) – Diploma Draft (2 Cr.) – Research Paper in Film Studies (3 Cr.) – Film Project (30 Cr.).

Institution's elective courses (12 Cr.)

Preparation for the Film Project or Research Paper I (6 Cr.) – Preparation for the Film Project or Research Paper II (6 Cr.) – Preparation for the Film Project or Research Paper III (6 Cr.) – Preparation for the Film Project or Research Paper IV (6 Cr.).

SUGGESTED STUDY PLAN

Semester 1

Code	Course Name	Credits
0101135M1	Methodology Seminar I	4
011LAESM1	Philosophy of Art	3
01002M1M1	Contemporary Artistic Practices	6
0101210M1	Aesthetic/Thematic Seminar I	4
01044M2M1	Screenwriting Workshop	6
0101153M1	Theories of Cinema	3
0101032M1	Aesthetic/Thematic Seminar II	4
	Total	30

Semester 2

Code	Course Name	Credits
0101162M3	Semiology	4
01036M2M2	Alternative Practice of Video Art	4
0101141M2	Cinema, Archives and Memory	4
0101143M2	Film and History	4
0100405M1	Directing Workshop I	6
0100401M2	Cinema and Anthropology	6
0101151M2	Diploma Draft	2
	Total	30

Semester 3

Code	Course Name	Credits
0101018M3	Preparation for the Film Project or Research Paper I	6
0101019M3	Preparation for the Film Project or Research Paper II	6
0101021M3	Preparation for the Film Project or Research Paper III	6
0101020M3	Preparation for the Film Project or Research Paper IV	6
0101022M3	Preparation for the Film Project or Research Paper V	6
	Total	30

Semester 4

Code	Course Name	Credits
0101003M4 Or 0101023M4	Research Paper in Film Studies Or Film Project	30
	Total	30

COURSE DESCRIPTION

01002M1M1	Contemporary Artistic Practices	6 Cr.
<p>This course examines contemporary artistic practices in Lebanon since the 1990s, focusing primarily on hybrid works that question form and narrative, and exploring themes of memory, history, the city... Some artists will be invited to speak during the course.</p>		
0101135M1	Methodology Seminar I	4 Cr.
<p>This course introduces the different theoretical approaches dominant in film studies. Film students will reflect on questions specific to film production by favoring specific theoretical approaches. Students will carry out research exercises, and will work on topics covered in cinema history and film analysis courses but from a scientific perspective, using complementary approaches.</p>		
01044M2M1	Screenwriting Workshop	6 Cr.
<p>This course approaches and experiments with different screenwriting methods in a constructive spirit, allowing each student to find their unique voice and transform their ideas into a cinematic proposition.</p>		
0101153M1	Theories of Cinema	3 Cr.
<p>This course studies the main theoretical currents relating to cinema are studied through the texts of their authors, from the birth of cinematography to the film theories of the 1960s.</p>		
0100401M2	Cinema and Anthropology	6 Cr.
<p>This course approaches documentary cinema in relation to humanities. It is a training course based on the methodology of French ethnologist and filmmaker Jean Rouch, combining theory with practical cinema. The study of theoretical texts from humanities makes it possible to broaden the horizon of the cinematographic approach. On the practical side, film test shoots with precise instructions enable students to film events or activities live and without post-editing. Alongside these filmings, students participate in filmic gymnastics, developed by mime Marcel Marceau and Jean Rouch, which teaches them to use their own bodies as tripods. Through this methodology, students will be able to create their own films independently.</p>		
0101143M2	Film and History	4 Cr.
<p>This course addresses the intrinsic relationships linking cinema and history. It is as much about questioning the staging of history in cinema, as it is about analyzing works which question the writing of history, prompting reflection on history, memory and time.</p>		
0101141M2	Cinema, Archives and Memory	4 Cr.
<p>This theoretical and practical seminar attempts to define the archive image, while questioning its use and function in cinema and contemporary art. Issues linked to memory, history and time will be at the center of the analysis of audiovisual works. Students will create a short film as a creative project that explores the function and use of the archive.</p>		
0100102M2	Film Aesthetics Seminars	3 Cr.
<p>This course consists of a series of seminars where local and foreign speakers address questions of cinema aesthetics, the evolution of film language, multidisciplinary artistic practices, and an inventory of contemporary cinematographic and artistic production from their respective fields of research.</p>		
0101162M3	Semiology	4 Cr.
<p>This course offers an introduction to semiology and the concepts that the science of signs has developed by emphasizing collective readings of theoretical texts and analyzing still images and film sequences. It aims to familiarize students with this vocabulary (signifier, signified, sign, code, phrase, paradigm, connotation, denotation,</p>		

focalization, ocularization, etc.) while highlighting the reasons why these analytical tools remain relevant and necessary for cinematographic studies taking other methodological paths.

01036M2M2	Alternative Practice of Video Art	4 Cr.
------------------	--	--------------

This course aims to explore the video tool within its historical context, specifically television, as well as the economic and political backdrop in which it emerged. It provides a history of video art, installations and performance from the 1970s to the present day, highlighting that the evolution of video art is intertwined with its spatialization and performativity. The pioneers of video art have, from their first experiments, turned the capture tool towards their own bodies, in order to probe their interiority more than out of a narcissistic concern. This tool, which was born at the same time as television became democratized, has nevertheless managed to emancipate itself from it and find its own aesthetic. This course also seeks to understand how the aesthetics of video art differ from those of cinema, even if it is difficult nowadays to make a distinction between these two mediums. It also addresses the turbulent political and social context of the early 1970s since a major video production with a political aim will see the light of day. Numerous groups and activists in France and the United States utilized video to denounce or critique societal systems, thereby giving a voice to the “voiceless,” individuals who could not express their opinions publicly.

0101210M1	Aesthetic Thematic Seminar I	4 Cr.
------------------	-------------------------------------	--------------

Every year, a visiting professor from a French partner university provides an aesthetic seminar in specialized fields that are either absent or underdeveloped in Lebanon (“Materials of Cinema”, “Writing of Fiction”, “Figural Analysis of Films”).

0101151M2	Diploma Draft	2 Cr.
------------------	----------------------	--------------

Students will establish, under the guidance of a supervisor among their instructors, the methodological foundations for the research subject or the field of application of their diploma project.

0101018M3	Preparation for the Film Project or Research Paper I	6 Cr.
------------------	---	--------------

Students will receive personalized training to prepare for their end-of-study project or final research work. The training is adapted to their needs as part of their final project or thesis. Five personalized consultations are offered to the student during the program.

0101003M4	Research Paper in Film Studies	30 Cr.
------------------	---------------------------------------	---------------

Students must demonstrate, through their thesis, the acquisition of research and writing methodology, emphasizing their analytical and synthesis skills. The thesis is an original work addressing a new subject, comprising a theoretical approach to the question, and supported by extensive bibliographic references.

0101023M4	Film Project	30 Cr.
------------------	---------------------	---------------

Students will engage in a final project that involves creating a film, with the specific category—be it fiction, documentary, or experimental—determined by their preliminary diploma project.