

MASTER IN THEATER

**Main Language Of Instruction:**

French  English  Arabic

**Campus Where the Program Is Offered :** CSH

**OBJECTIVES**

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The Master in Theater program is intended for students who wish to specialize in directing and theater research. It combines training in creation and research, employing a pedagogy that integrates theory and practical skills. Students will engage in new forms and practices of dramatic and scientific writings, which materialize in projects throughout the program.

**PROGRAM LEARNING OUTCOMES (COMPETENCIES)**

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

**ADMISSION REQUIREMENTS**

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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**

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

**PROGRAM REQUIREMENTS**

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**Required courses (108 Cr.)**

Theater in Lebanon (4 Cr.) – Contemporary Artistic Practices (6 Cr.) – Anthropology of Theater (4 Cr.) – Theories of Stage Directing (4 Cr.) – Sociology of Cultural Production (4 Cr.) – Philosophical Approach to Cinema and Theater (4 Cr.) – Research Methodology (4 Cr.) – Intellectual Property (3 Cr.) – Semiology (4 Cr.) – Dramaturgy (5 Cr.) – Scenography (4 Cr.) – Directing Actors (4 Cr.) – Challenges of Stage Directing (4 Cr.) – Dramatic Writing (4 Cr.) – Final Project Draft (2 Cr.) – Final Project: Master Thesis (30 Cr.) – Final Project: Staging a Play (30 Cr.).

**Institution's elective courses (12 Cr.)**

Preparation for the Final Project I (6 Cr.) - Preparation for the Final Project II (6 Cr.) - Preparation for the Final Project III (6 Cr.) - Preparation for the Final Project IV (6 Cr.).

## SUGGESTED STUDY PLAN

### Semester 1

Code	Course Name	Credits
01001ARM1	Theater in Lebanon	4
010AR02M1	Contemporary Artistic Practices	6
010AR06M1	Theater Anthropology	4
010AR44M1	Theories of Stage Directing	4
010AR05M2	Sociology of Cultural Production	4
010AR03M2	Philosophical Approach to Cinema and Theater	4
045MEG1M1	Research Methodology	4
	<b>Total</b>	<b>30</b>

### Semester 2

Code	Course Name	Credits
011LADCM2	Intellectual Property	3
010AR47M2	Semiology	4
010AR43M1	Dramaturgy	5
0100302M2	Scenography	4
010AR27M2	Directing actors	4
010AR37M2	Challenges of Stage Directing	4
01003ARM2	Dramatic Writing	4
010AR13M2	Final Project Draft	2
	<b>Total</b>	<b>30</b>

### Semester 3

Code	Course Name	Credits
010AR28M3	Preparation for the Final Project I	6
010AR29M3	Preparation for the Final Project II	6
010AR30M3	Preparation for the Final Project III	6
010AR31M3	Preparation for the Final Project IV	6
010AR32M3	Preparation for the Final Project V	6
	<b>Total</b>	<b>30</b>

### Semester 4

Code	Course Name	Credits
010AR23M4 Or 010AR33M4	Final Project: Master Thesis Or Final Project : Staging a Play	30
	<b>Total</b>	<b>30</b>

## COURSE DESCRIPTION

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<b>010AR06M1</b>	<b>Theater Anthropology</b>	<b>4 Cr.</b>
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The course is an introduction to the anthropology of theater exploring its subject, relationship with general anthropology, and major theories (in particular those of Barba and Schechner). It specifies the field of study of theatrical anthropology in relation to other approaches to theater, notably sociology. It also offers a broad – non-Eurocentric – vision of theater conceived in its essence and origins and covers the main concepts of theatrical anthropology: extra-daily bodily techniques, rituality, ceremonial, carnivalization, magic, mysticism, mythical structures, etc. It encourages students not only to identify and exploit these aspects in theatrical performances, but also to detect para-theatrical practices in their immediate surroundings that deserve to be studied through this prism.

<b>010AR02M1</b>	<b>Contemporary Artistic Practices</b>	<b>6 Cr.</b>
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This course aims to familiarize students with the formal, aesthetic, conceptual, and narrative characteristics of contemporary artistic practices in Lebanon in the post-civil war period. It also seeks to stimulate critical analytical dialogue between theory and practice. This course focuses on some artists who question which multimedia they use in both form and content (theatre, performance, image, video, installation). Students are invited to analyze the way they use these techniques, as well as to think about subjects that intersect in such practices as the subjects of war, memory, and history. Several artists are invited to meet students to showcase their thoughts and experiences and to open up a discussion with them. Field visits to specialized exhibitions are also organized during the semester.

<b>01001ARM1</b>	<b>Theater in Lebanon</b>	<b>4 Cr.</b>
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This seminar poses the following questions and problems: How can we approach our rich but fragmented, absent, incomplete and neglected theatrical memory? How can we approach theatrical action as a cumulative act and an ephemeral art at the same time governed by the demise of the moment of live encounter? Can we talk about a Lebanese theater? Or should we address the “theatrical movement in Lebanon” in the light of its multiple elements and components? What questions arise when dealing with this topic? What are the related concerns and preoccupations?

The seminar reviews Lebanon’s theatre trajectory to this day in its broad lines and through its most important stations and artists, using audio-visual archives and interviews with some pioneers and based on studies on their work.

The seminar also deals with some outstanding experiences in the contemporary theatrical movement, starting with the most important experiences that were active during the Civil War (Al-Hakawati Theatre, Ziad Rahbani, Raymond Gebara), and ending with Rabih Mroueh, Lena Magdalani and Zoukak company, as we discuss samples of their productions (their ideas, texts and performances).

<b>010AR05M2</b>	<b>Sociologie of Cultural Production</b>	<b>4 Cr.</b>
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The seminar provides an introduction to the sociology of culture in general and the sociology of artistic production in particular. It begins by defining the concept of culture and distinguishing between approaches to culture and the arts in the adjacent sciences (anthropology, economics, cultural studies, rights, history of art, aesthetics, art criticism) and the sociology of cultural production. We review its history, stages, scope of research, objectives and methodological tools. Furthermore, the seminar presents the most prominent theories in the fields of artistic production and its reception. It explores the sociological realities of production and cultural reception in Europe and the United States in order to characterize the reality of the sociology of art and cultural policies in Lebanon and the Arab world. This seminar aims to draw the contours of all cultural production poles and touch their interconnectedness: creativity, production, promotion, market, mediation, artistic taste and reception. In this regard, it hosts a number of researchers, artists, mediators, programmers and individuals from supporting institutions and producers involved in the artistic production process in Lebanon and the region to learn about the conditions of individual and collective production, as well as public and independent institutions.

<b>010AR44M1</b>	<b>Theories of Stage Directing</b>	<b>4 Cr.</b>
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This course examines how staging, in the contemporary sense of the term, was born at the end of the 19th century. In the proliferation of forms and theories, the benchmarks are found in the cultural ruptures that modern history has caused: modern art in the context of the two world wars (naturalism, symbolism, surrealism, expressionism and epic theater), and the explosion of forms at the end of the 20th century (the absurd, the protest, the crisis of representation).

<b>010AR03M2</b>	<b>Philosophical Approach to Cinema and Theater</b>	<b>4 Cr.</b>
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The course tackles the following topics: the problematic relationship between philosophy and art; the independence of artistic creativity and the right of philosophy to criticize; the primacy of art over philosophy and the reliance of art on what philosophy has given rise to and what philosophers have produced. The question of philosophy in art is diffracted in multiple questions: What is the nature of art? What is art? What is beauty? What are aesthetics? This course discusses the critique of Plato's theories of ideals and mimesis, and Aristotle's theory of "catharsis", and Hegel's aesthetic idealism with the Nietzschean approach to the arts.

<b>045MEG1M1</b>	<b>Research Methodology</b>	<b>4 Cr.</b>
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The course is an introduction to the methodology of scientific research: it presents its characteristics and conditions, the methods that a researcher can follow in the field of theatrical studies, and the research tools and how to use them. Students are trained to find a problem of scientific interest, ask questions, and formulate research hypotheses, highlight their research relevance, specify their research scope and delimitation, justify sampling techniques, make a literature review and integrate it in their reflexion. Students are trained in techniques of writing and editing scientific research, especially on the use and inclusion of citations, and their references according to the most common criteria. The seminar finally exposes the research ethics, especially in light of artificial intelligence developments and in the context of vulnerable social and political frameworks.

<b>011LADCM2</b>	<b>Intellectual Property and Copyright</b>	<b>3 Cr.</b>
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This course covers an outline of the history of intellectual property, the evolution of the understanding of law, and the origins of copyright. Based on actual facts and ongoing problems related to the subject, the course introduces the subtleties of the laws related to the protection of every creative work. It also presents the challenges of the WIPO to discuss and address all problems related to copyright and intellectual property.

<b>010AR47M2</b>	<b>Semiology</b>	<b>4 Cr.</b>
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The seminar provides an introduction to semiology in general and to the semiology of theatre in particular. It reviews its history, its evolution and its most important theories and concepts. It equips students with analytical tools for theater and performance, considering their complexities and specificity due to the multiple sign systems and the interaction and overlapping of codes and types of theatrical signs. Thus the course enables students to describe, analyze and criticize the theatrical representation and text in a scientific manner, away from personal and rough judgments and impressions. At the same time, it helps them to master the use of theatrical signs when directing performances, playing a character, or designing scenography, lighting, or audiovisual effects.

<b>010AR43M1</b>	<b>Dramaturgy</b>	<b>5 Cr.</b>
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This course analyzes the dramatic text and its transformation into a representation or stage performance, though they may also study the performance itself. This course explores how the dramatic text (or performance) is written, to provide the reader or spectator with a better understanding of theatrical material. It is valuable for both directors and actors in preparing a theatre performance. The dramaturg may be an additional member in the theatrical team, or their role might be fulfilled by the director, assistant director, actor, scenographer, etc.

<b>0100302M2</b>	<b>Scenography</b>	<b>4 Cr.</b>
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This practical course introduces students to the challenges of scenography. During the workshop, instructors and students will fully set up a project at the "Béryte Theatre" according to a director's vision (director's statement and/or dramaturgical study). Students will manage the process, from conceiving the set design, sound, costumes, and lighting to implementing multimedia tools, under the instructor's supervision and with technical assistance of the IESAV's team.

<b>010AR27M2</b>	<b>Directing Actors</b>	<b>4 Cr.</b>
<p>This course provides a theoretical panorama and practical training of the art of acting. It explores the history, schools and theories of theatre. Each session begins with practical exercises that allow students to test the acting techniques associated with the schools and the theatrical currents involved, it is then complemented by a lecture and theoretical debate on the technique, its methods, relationship with the actor and its historical context. The presentation begins with Thespian, the first Greek actor, then reviews the Greek, Roman and Elizabeth styles, medieval and Italian theatres. It continues with realism and symbolism, focusing on Stanislavsky and Meyerhold. The course further explores physical theatre, the theatre of the Absurd and then Grotowski and Barba's pioneering approaches. The exploration concludes with contemporary American theatre, highlighting its various methods. This historical study of the art of acting is based on a permanent approach and comparison between the limbs of different performing types: realistic/grotesque representation – actor-character / actor- performer. Students will contribute with their own research or practical training exercises of their choice.</p>		
<b>010AR37M2</b>	<b>Challenges of Stage Directing</b>	<b>4 Cr.</b>
<p>This course, both theoretical-analytical and practical, aims to deepen questions related to contemporary stage directing. It traces the major schools and debates that have marked the modern history of staging and that continue to influence contemporary theatre both aesthetically and ideologically. What decisive role does the director play today in theatrical performance? Dramaturgy, scenography, actors' direction, relationship to the audience... How and why are these factors orchestrated to compose a director's vision? What are the necessary and indispensable elements that define staging, and can we speak of a theatrical representation that lacks direction?</p>		
<b>01001ARM2</b>	<b>Dramatic Writing</b>	<b>4 Cr.</b>
<p>This course covers two main topics: the first examines major forms of playwriting in terms of structure, form, and their historical evolution in modern theatre, including the components of dramatic writing. The second topic focuses on prominent examples of local and translated texts. The course materials span the history of Greek, European, American and Arab theatres, and includes document study, video viewing, and reading of texts in Arabic and English.</p>		
<b>010AR13M2</b>	<b>Final Project's Draft</b>	<b>2 Cr.</b>
<p>Under the guidance of a supervisor, students establish the methodological bases for the subject of their research or the field of application for their end-of-year project.</p>		
<b>010AR18M3</b> <b>010AR19M3</b> <b>010AR20M3</b> <b>010AR21M3</b> <b>010AR22M3</b>	<b>Preparation for the Final Project (I - V)</b>	<b>6 Cr.</b>
<p>Students individually prepare to establish the groundwork for their final thesis or theater direction project. Preparation is tailored to each student's needs within the framework of their current project, with guidance and support from professors and specialists in their field of research or work.</p>		
<b>010AR23M4</b>	<b>Research Paper</b>	<b>30 Cr.</b>
<p>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.</p>		
<b>010AR33M4</b>	<b>Final Project: Staging a Play</b>	<b>30 Cr.</b>
<p>Students will stage a theatrical show as their final performance before obtaining the Master in Theater, during which they will put into practice everything they have acquired in terms of knowledge and skills throughout the program.</p>		