

MASTER IN THEATER

Main Language of Instruction:

French ☐ English ☐ Arabic ☒

Campus Where the Program Is Offered: CSH

OBJECTIVES

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 practice. Students will engage in new forms and practices of dramatic and scholarly writing, which materialize in projects throughout the program.

PROGRAM LEARNING OUTCOMES (COMPETENCIES)

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

ADMISSION REQUIREMENTS

After submitting the application file, candidates are invited to an interview. The file must include:

- A motivation letter
- A copy of the candidate's ID
- Copies of diplomas and transcripts

Admission Requirements

- The applicant must have obtained a minimum average of 12/20 in the Bachelor's degree.
- The applicant must hold a Bachelor's degree in Arts or in Humanities and Social Sciences, or an equivalent qualification.
- The applicant must demonstrate, during the interview, their academic eligibility to enroll in the Master's program.

COURSES/CREDITS GRANTED BY EQUIVALENCE

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

PROGRAM REQUIREMENTS

120 credits: Required courses (108 credits), Institution's elective courses (12 credits).

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.). Research Methodology (4 Cr.). Intellectual Property (3 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.). Preparation for the Final Project 1 (6 Cr.). Preparation for the Final Project 2 (6 Cr.). Preparation for the Final Project 3 (6 Cr.). Preparation for the Final Project 4 (6 Cr.). Preparation for the Final Project 5 (6 Cr.). Final Project: Master Thesis (30 Cr.) **or** Final Project: Staging a Play (30 Cr.)

Institution's Elective Courses (12 Cr.), to be chosen from the list below:

Sociology of Cultural Production (4 Cr.). Philosophical Approach to Cinema and Theater (4 Cr.). Semiology (4 Cr.). Challenges of Directing 1 (4 Cr.). Challenges of Directing 2 (4 Cr.). Arab Theater Issues (4 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 or 0101006M2	Sociology of Cultural Production or Arab Theater Issues	4
010AR03M2 or 010AR25M1	Philosophical Approach to Cinema and Theater or Challenges of Directing 1	4
045MEG1M1	Research Methodology	4
	Total	30

Semester 2

Code	Course Name	Credits
011LADCM2	Intellectual Property	3
010AR47M2 or 0100301M1	Semiology or Challenges of Directing 2	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
	Total	30

Semester 3

Code	Course Name	Credits
010AR28M3	Preparation for the Final Project 1	6
010AR29M3	Preparation for the Final Project 2	6
010AR30M3	Preparation for the Final Project 3	6
010AR31M3	Preparation for the Final Project 4	6
010AR32M3	Preparation for the Final Project 5	6
	Total	30

Semester 4

Code	Course Name	Credits
010AR23M4 or 010AR33M4	Final Project: Master Thesis or Final Project : Staging a Play	30
	Total	30

COURSE DESCRIPTION

010AR06M1	Theater Anthropology	4 Cr.
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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.

010AR02M1	Contemporary Artistic Practices	6 Cr.
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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 explore which multimedia they use in both form and content (theater, performance, image, video, installation). Students will analyze the way they use these techniques, as well as 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.

01001ARM1	Theater in Lebanon	4 Cr.
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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 theater 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 Theater, 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).

010AR05M2	Sociology of Cultural Production	4 Cr.
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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. It reviews 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.

0101006M2	Arab Theater Issues	4 Cr.
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This course provides an overview of the development and condition of Arab theaters, especially contemporary ones. It begins by focusing on a specific country (Palestine, Syria, Iraq, Egypt, Tunisia, etc.) and analyzing selected texts from pioneering theatrical works. It then addresses the major challenges faced by Arab theaters in different countries, including production methods, aesthetic choices, and other critical issues.

010AR44M1	Theories of Stage Directing	4 Cr.
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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).

010AR03M2	Philosophical Approach to Cinema and Theater	4 Cr.
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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.

010AR25M1	Challenges of Directing 1	4 Cr.
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This course explores questions related to contemporary theater directing through theoretical, analytical, and practical approaches. It examines the main trends and debates that have shaped recent directing practices and continue to influence contemporary theater aesthetically and ideologically. Students will investigate the director's critical role in today's performances, including drama, scenography, actor management, and audience engagement. The course considers how these factors combine to form a theatrical vision, the essential elements that determine a performance's direction, and whether direction can be absent in any theatrical production.

045MEG1M1	Research Methodology	4 Cr.
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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. It trains students to identify a scientifically relevant problem, formulate research questions and hypotheses, highlight the significance of their research, define its scope and limitations, justify sampling techniques, and conduct a literature review integrated into their analysis. Students also develop skills in writing and editing scientific research, including proper use of citations and references according to standard conventions. The seminar concludes by addressing research ethics, particularly in the context of artificial intelligence developments and within vulnerable social and political frameworks.

011LADCM2	Intellectual Property and Copyright	3 Cr.
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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.



010AR47M2	Semiology	4 Cr.
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The seminar introduces semiology in general and semiology of theater 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.

0100301M1	Challenges of Directing 2	4 Cr.
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The course proposes a practical exercise that seeks to dismantle the many possibilities of the concept of directing in contemporary theater on two levels: the dramatic path in the case of producing a performance piece first, and the variations on the art of actor management second.

This practical exercise is accompanied by a group of useful theatrical and cinematic observations and readings that help crystallize technical and thematic questions regarding theatrical directing as it is currently understood and practiced in our Arab region.

010AR43M1	Dramaturgy	5 Cr.
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This course analyzes the dramatic text and its transformation into a representation or stage performance, while students 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 theater 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.

0100302M2	Scenography	4 Cr.
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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 Theater” 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.

010AR27M2	Directing Actors	4 Cr.
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This course provides a theoretical panorama and practical training of the art of acting. It explores the history, schools and theories of theater. 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 theaters. It continues with realism and symbolism, focusing on Stanislavsky and Meyerhold. The course further explores physical theater, the theater of the Absurd and then Grotowski and Barba’s pioneering approaches. The exploration concludes with contemporary American theater, highlighting its various methods. This historical study of the art of acting is based on a permanent approach and comparison between the aspects of different performing types: realistic/grotesque representation – actor-character/actor-performer. Students will contribute their own research or practical training exercises of their choice.

010AR37M2	Challenges of Stage Directing	4 Cr.
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This course, both theoretical-analytical and practical, aims to explore issues 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 theater both aesthetically and ideologically. What decisive role does the director play today in theatrical performance? How are dramaturgy, scenography, actor direction, and audience relationships orchestrated to express 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?

01001ARM2	Dramatic Writing	4 Cr.
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This course covers two main topics: the first examines major forms of playwriting in terms of structure, form, and their historical evolution in modern theater, 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 theaters, and include document study, video viewing, and reading of texts in Arabic and English.

010AR13M2	Final Project's Draft	2 Cr.
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This course guides students, under the guidance of a supervisor, to establish the methodological bases for their research topic or the field of application for their end-of-year project.

010AR18M3 010AR19M3 010AR20M3 010AR21M3 010AR22M3	Preparation for the Final Project (1 - 5)	6 Cr.
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This course prepares students individually 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.

010AR23M4	Final Project: Master Thesis	30 Cr.
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This course requires students to 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, combining a theoretical approach with extensive bibliographic references.

010AR33M4	Final Project: Staging a Play	30 Cr.
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This course engages students in staging a theatrical show as their final performance before obtaining the Master in Theater. They will apply all the knowledge and skills acquired throughout the program in the preparation and execution of the production.