

MUSI2M1 - Teaching profile

Learning outcomes

Thinking and acting as a cultural critic, that is to say applying a reflective and critical approach to society through its past and present cultural and artistic output, is the main objective which students of the [Master \[60\] in History of Art and Archaeology: Musicology](#) are called upon to achieve.

In this way, at the end of their programme, students will have an active and integrated expert understanding of a select corpus of disciplinary and multidisciplinary knowledge (awareness, terminology, issues, methods, conceptual frameworks) which is indispensable in order for them to become professionals in the different fields of musicology.

Students will be able to study and analyse a work, a corpus, or a particular theme and undertake personal, objective and methodical research dealing with a significant quantity of information in accordance with disciplinary methods and by using a systematic and rigorous approach. Students will demonstrate the capacity to define a research subject and pose a research question, and will show their ability to focus upon a given question on the basis of quality heuristics and by using the principles of documentary criticism. Students will learn to operate independently by managing research and an individual project, and more generally by keeping their knowledge updated.

The musicology tutors thereby wish to train actors who are receptive to the cultural and socio-professional worlds who are capable of understanding the cultural world and integrating into it easily and efficiently.

On successful completion of this programme, each student is able to :

1. **Think and act as a cultural critic:** Apply a reflective and critical approach to society through its past and present cultural and artistic output.
 - 1.1. Be an active citizen who is conscious of the global and socio-cultural issues at play in the examination of human output from the past and the present, by understanding their position in a complex socio-cultural and historical network;
 - 1.2. Encourage society to understand the importance of its material and audio output by making it aware of the conservation and development of its heritage, while being open to artistic manifestations of modern cultures;
 - 1.3. Demonstrate intellectual independence in reasoning, apply a critical eye to both material and intellectual output over a wide variety of collections (typological, chronological, geographical, etc.);
 - 1.4. Think and act in a multidisciplinary and interdisciplinary way by being open to other conceptual and methodological frameworks with a view not only to gathering knowledge but also to being able to form hypotheses themselves.
2. **Mastery of knowledge:** Attain an active and integrated expert understanding of a select corpus of disciplinary and multidisciplinary knowledge (awareness, terminology, issues, methods, conceptual frameworks) which is indispensable in order to become an expert in the different fields of musicology.
 - 2.1. Attain an expert grounding in various fields of musicology;
 - 2.2. Attain specialist knowledge in either of the specific fields or supplementary fields of study;
 - 2.3. Starting from the basis of the knowledge acquired, contribute to the development of new hypotheses in the fields of musicology, in connection with professional practice in these fields.
3. **Apply disciplinary methodologies:** Study and analyse a work or an object, a corpus, a site, or a complex issue by calling upon musicological methodologies and improving their critical eye.
 - 3.1. Study a work or an object, a site, or a particular corpus using formal, technical, iconographical and iconological analysis methods employing different disciplinary approaches;
 - 3.2. Be capable of relocating the above in their historical and socio-cultural context and understanding the interactions and challenges affecting them;
 - 3.3. Reflect upon the contribution of new methods and develop these methods with a view to adapting them to various different situations.
4. **Carry out research using a scientific approach:** Successfully complete an original, individual research assignment dealing with a significant and varied quantity of data, using a rigorous and systematic approach.
 - 4.1. Develop and deal with specific issues surrounding a given subject. Demonstrate clear and structured reasoning by applying and, where necessary, adapting the conceptual frameworks provided;
 - 4.2. Carry out documentary research on a subject: collate a large quantity of data (secondary and primary sources) and select those that are most relevant;
 - 4.3. Analyse a significant quantity of data: describe, organise and summarise it in a systematic and rigorous manner. Criticise and challenge the documents;
 - 4.4. Examine the body of data in a relevant manner: apply disciplinary methodologies to it while also reviewing it using their own reflective and critical eye, developing a new, individual assignment relating to that issue;
 - 4.5. Communicate the results of their research in a scientific and pedagogic manner.
5. **Independently manage their work and developmental path:** Demonstrate independence in managing a research project and an individual project, and more generally by keeping their knowledge updated.
 - 5.1. Independently manage a research assignment using a scientific approach and employing the knowledge acquired in preparing questions relating to specific issues or research topics, including those which are multidisciplinary, where appropriate;
 - 5.2. Plan and manage their own path, making individual choices relating to their training;
 - 5.3. Develop their intellectual curiosity: be interested by and open to developing perspectives and change, both as regards knowledge but also in relation to the methods for mediating that knowledge;
 - 5.4. Conduct their own training: independently manage the acquisition and updating of their knowledge and know-how;
 - 5.5. Manage their time and plan the steps necessary in order to carry out a project.

6. **Be receptive to the cultural and socio-professional world:** Understand the cultural and socio-professional worlds and integrate into them easily and efficiently.

6.1. Analyse, but also devise, organise and adapt different cultural devices and targeted communications for different audiences;

6.2. Integrate smoothly into a socio-professional environment;

6.3. Forge links and interact with actors in the worlds of culture and heritage;

6.4. Collaborate efficiently within a team, adapting and negotiating ways of working.

Programme structure

The programme is made up of:

- core courses of 45 credits, including 20 credits for the end of study work ;
- and one option or optional courses of 15 credits, to be taken in one of the partner institutions: Namur ([IMEP](#)) or Liège ([Université de Liège](#)).

MUSI2M1 Programme

Detailed programme by subject

CORE COURSES [45.0]

- Mandatory
- ✘ Optional
- △ Not offered in 2024-2025
- ⊙ Not offered in 2024-2025 but offered the following year
- ⊕ Offered in 2024-2025 but not the following year
- △ ⊕ Not offered in 2024-2025 or the following year
- Activity with requisites
- 🌐 Open to incoming exchange students
- 🚫 Not open to incoming exchange students
- [FR] Teaching language (FR, EN, ES, NL, DE, ...)

Click on the course title to see detailed informations (objectives, methods, evaluation...)

o Individual final project (20 credits)

● LMUSI2898	Individual final project	[FR] [q1+q2] [] [20 Credits] 🌐
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o Musicology course (25 credits)

Students must choose 25 credits from the courses below :

✘ LMUSI2450	Art and Music	Brigitte Van Wymeersch	FR [q1] [15h] [5 Credits] 🌐
✘ LMUSI2460	Paleography and languages of the early music	Anne-Emmanuelle Ceulemans	FR [q1] [15h] [5 Credits] 🌐
✘ LMUSI2470	Special questions of musical analysis	Brigitte Van Wymeersch	FR [q1] [15h] [5 Credits] ⊕ 🌐
✘ LMUSI2852	Sacred Music	Brigitte Van Wymeersch	FR [q2] [15h] [5 Credits] 🌐
✘ LMUSI2861	Historical Musicology Research Seminar	Fanch Thoraval	FR [q2] [15h] [5 Credits] 🌐
✘ LMUSI2871	Aesthetic and philosophy of music	Brigitte Van Wymeersch	FR [q2] [15h] [5 Credits] ⊕ 🌐
✘ LMUSI2881	Special questions on music history A	Christophe Pirene	FR [q1] [15h] [5 Credits] 🌐
✘ LMUSI2882	Special questions on music history: Aspects of the anglo-american rock	Marion Brachet	FR [q2] [15h] [5 Credits] ⊕ 🌐
✘ LMUSI2894	Musicology seminar	Richard Sutcliffe	FR [q1] [15h] [5 Credits] ⊕ 🌐

<p>⌘ LMUSI2895</p>	<p>Professional practice in musicology</p>	<p>Anne-Emmanuelle Ceulemans (coord.) Christophe Pirene (coord.) Fanch Thoraval (coord.) Brigitte Van Wymeersch (coord.)</p>	<p>FR [q1+q2] [200h] [10 Credits] ⓘ</p>
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✘ LEUSL2113	Digital Europe	Enguerrand Marique (compensates Christophe Lazaro) Patricia Nouveau (compensates Christophe Lazaro) Alain Strowel (compensates Christophe Lazaro)	EN [q2] [30h] [5 Credits] 🌐
✘ LSOC2002	Digital sociology		

OPTION IN THE PERFORMING ARTS [15.0]

This option course offers students training in the performing arts which will enable them to deepen their knowledge of the fields of opera, operatic tragedy and performance through the study of their extra-musical components (scenography, aesthetics, comparative approach, history of production etc.).

- Mandatory
- ✂ Optional
- △ Not offered in 2024-2025
- ⊖ Not offered in 2024-2025 but offered the following year
- ⊕ Offered in 2024-2025 but not the following year
- △ ⊕ Not offered in 2024-2025 or the following year
- Activity with requisites
- 🌐 Open to incoming exchange students
- 🚫 Not open to incoming exchange students
- (FR) Teaching language (FR, EN, ES, NL, DE, ...)

Click on the course title to see detailed informations (objectives, methods, evaluation...)

At least 15 credits chosen from :

o Content:

✂ LTHEA2120	Sociology of the theatre	Goran Petrovic	FR [q1] [30h] [4 Credits] ⊕ 🌐
✂ LTHEA2135	The Living Actor in Times of New Technologies: Theory and Practice	Peter Missotten	FR [q1] [30h] [5 Credits] 🌐
✂ LTHEA2141	Stagecraft: history and analysis I	Jonathan Châtel	FR [q2] [45h] [6 Credits] ⊕ 🌐
✂ LTHEA2142	Stagecraft: history and analysis II	Jonathan Châtel	FR [q2] [45h] [6 Credits] ⊖ 🌐
✂ LTHEA2151	Theoretical studies in set design	Véronique Lemaire	FR [q1] [30h] [4 Credits] ⊕ 🌐
✂ LTHEA2160	Belgian theatre: institutions and practices	Véronique Lemaire	FR [q1] [30h] [4 Credits] ⊖ 🌐
✂ LTHEA2206	Theatre and visual arts	Jonathan Châtel	FR [q2] [22.5h] [3 Credits] ⊕ 🌐
✂ LTHEA2207	Dance, performance and other theatre arts	Roberto Fratini Serafide	FR [q2] [22.5h] [3 Credits] ⊖ 🌐
✂ LROM2791	Literature, theatre and humanities	Pierre Piret	FR [q2] [30h] [5 Credits] ⊖ 🌐
✂ LCOMU2605	Analysis of televised series	Sarah Sepulchre	FR [q2] [22.5h] [5 Credits] 🌐

COURS AU CHOIX [15.0]

This module enables students to draw up an individual programme reflection their own training requirements, with the secretary of the examining board. Students must check with the lecturer in charge that they may follow the course(s) in question.

Brigitte Van Wymeersch

30 [q1] [30h] [5 Credits] ⓘ 🌐

⊗ LARKE1120

Brigitte Van Wymeersch

The programme's courses and learning outcomes

For each UCLouvain training programme, a [reference framework of learning outcomes](#) specifies the the skills expected of every graduate on completion of the programme. Course unit descriptions specify targeted learning outcomes, as well as the unit's contribution to reference framework of learning outcomes.

Any bachelor

[Access based on application](#)

In case of admission, possible additional training to be determined depending on the student's educational background (consult [Access on the file](#)). All applicants must check that they meet the specific access requirements.

Non university Bachelors

> Find out more about [links](#) to the university

Only applicable to graduates of higher education institutions of the French Community of Belgium

Holders of a 2nd cycle University degree

Diploma	Special Requirements	Access	Remarks
"Licenciés"			
Any "Licence"		Access based on application	In case of admission, programme to be determined depending on the student's educational background (consult Admission and Enrolment Procedures)
Masters			
Any master	If students have started no later than 2017-2018: <ul style="list-style-type: none"> • the Minor in Musicology • the Certificat universitaire en musicologie (fondements) • the Certificat universitaire en musicologie (approfondissement) 	Direct access	If the UCLouvain Admissions Office considers the enrolment application sufficiently complete, it will submit the application to the faculty for a decision.
Any master	If students have followed, starting in 2018-2019: <ul style="list-style-type: none"> • the Minor in Musicology • the Certificat universitaire en musicologie (fondements) • the Certificat universitaire en musicologie (approfondissement) 	Access with additional training	<p>Possible additional training to be determined Maximum according to the student's educational background: maximum 45 credits of supplementary classes integrated into the master's programme (consult Admission and Enrolment Procedures)</p> <p>If the UCLouvain Admissions Office considers the enrolment application sufficiently complete, it will submit the application to the faculty for a decision.</p>
Any other master		Access based on application	In case of admission, programme to be determined depending on the student's educational background (consult Admission and Enrolment Procedures)
Foreign Masters		Access based on application	All candidates must ensure that they meet the specific access requirements. In case of admission, maximum 60 credits of supplementary classes integrated into the Master's programme (consult Acces on the file).

Holders of a non-University 2nd cycle degree

Only applicable to graduates of higher education institutions of the French Community of Belgium

Access based on validation of professional experience

> It is possible, under certain conditions, to use one's personal and professional experience to enter a university course without having the required qualifications. However, validation of prior experience does not automatically apply to all courses. Find out more about

Teaching method

The master 60 offers original and dynamic teaching: the links with the University of Liège and the higher education institutions IMEP and IHECS have helped us develop a unique set of courses in the French community, geared towards going into more depth on the skills and knowledge acquired during the first level, depending in each case on the option chosen by the student.

Alongside solid university training in musicology, the programme uses resources linked to an active teaching methodology which trains students in careers in music, particularly through internships (links with various Belgian cultural bodies: Théâtre royal de la Monnaie, asbl Flagey, Festival Ars Musica, Maison de la musique de Bxl, MIM, etc.), as well as providing contacts in the worlds of culture and music.

Moreover, the student is called upon to carry out numerous activities 'in the field' (internships, concerts, musical exercises, seminars, study days, etc) which put him in direct contact with current musicology and its associated careers. These activities are subject to continuous, regular assessment.

This master chooses a teaching method in which lectures are accompanied by a range of mandatory lectures. The professor/supervisor of the end of study work also takes on the role of tutor which guarantees intensive, one-on-one follow-up support for the student.

Evaluation
