DAPL 05

First Level Academic Diploma in Technical Theatre and Stage Management

I year - a.a. 2025/2028

Teaching and curricula

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1. PHOTOGRAPHY 1

Professor: Ferrari Laura, laura.ferrari-ext@accademialascala.it
CFA: 4
Exam / Assessment: written exam

Objectives

The course is a two-year course. During the course, technical aspects and a hint of the history of photography, through the study of great authors of the past, will be covered through cross-curricular lectures.

Course Contents

• Examples of images by great photographers throughout history: scenography, architecture, staging, still life
• Image formation, properties of light
• Lighting the subject: direction, intensity, quality, colour temperature
• Composition, framing, cropping, resolution
• Light and digital sensors; exposure: shutter speed, aperture, ISO
• Camera settings, balance, focus, exposure mode
• Equipment: SLR, mirrorless, lenses, tripod
• Techniques and applications for smartphones
• Adobe Bridge - CameraRaw workflow: formats, metadata, renaming, basic processing, saving, masks
• Photoshop: introduction and settings, workflow with layers, simple cropping and retouching
• Guided classroom and outdoor exercises: exposure tests with different lights and focal lengths, photographing spaces, people and objects

Bibliography

- Langford, Michael J., *Nuovo trattato di fotografia moderna*, Milano: Il Castello, 1997
- Course notes and video tutorials provided by the teacher

2. STYLE, HISTORY OF ART AND COSTUME 1

Professor: Galletta Alessandra, alessandra.galletta-ext@accademialascala.it
CFA: 6
Exam / Assessment: ID (eligibility)

Objectives

What do Piero della Francesca, Caravaggio, Monet, Pellizza da Volpedo, Boccioni, Warhol and Maurizio Cattelan have in common?

In the famous work-installation by Florentine artist Maurizio Nannucci, the phrase "all art has been contemporary" means that every artist in every era has been subjected to the gaze of his contemporaries, submitting 'live' the outcome of his sometimes still uncertain research.

Paraphrasing Nannucci's statement, the path proposed in the lecture series strengthens and extends the concept to an absolute: all art is contemporary.

To learn to know and love the great masterpieces of art of all times, the course teaches how to grasp their contemporaneity and to consider the field of art as a place of infinite crossings between languages. Contemporary and Classical are part of a single educational course aimed at nurturing an open dialogue of students with the images of art in order to sharpen their ethical and critical sense and, above all, their ability to process their form and content.

Course Contents

- What is art and "what is it for". Structure mode and purpose of the course
- One work, a thousand narratives. The "Pala di Brera" by Piero della Francesca
- "Classical" art and its influence on "Contemporary" art through examples and comparisons
- The use of light from Caravaggio to Olafur Eliasson
- The revolution of the art-historical avant-gardes of the 20th century; in-depth study of Marcel Duchamp
- Installation in Arte Povera and Conceptual Art; in-depth study on Piero Manzoni
- Words in art from Magritte to Alighiero Boetti
- "Art on Stage" 1: from tableau vivant to performance
- "Art on Stage" 2: when art is "live"
- Summary and conclusion with an essay assignment describing an original project inspired by a work of art or artist chosen from those explored in depth during the course.

Bibliography

- Francalanci, Ernesto L., *Dell'arte - Edizione Blu, Dalla fine del Settecento ad oggi (Vol.3)*
- Milano: De Agostini, 2022
- Celant, Germano, *Artmix: flussi tra arte, architettura, cinema, design, moda, musica e televisione,* Milano: Feltrinelli, 2008
- De Bellis, Vincenzo; Rabottini, Alessandro, *Strata. Arte Italiana dal 2000. Le parole degli artisti,* Milano: Lenz press, 2023
- Eco, Umberto, *Vertigine della lista*, Milano: Bompiani, 2009
- Hirst, Damien, *Manuale per giovani artisti: l'arte raccontata da Damien Hirst,* Milano: Postmedia books, 2004
- Kiefer, Anselm, *L'arte sopravvivrà alle sue rovine*, Milano: Feltrinelli, 2018

- Riout, Denys, *L'arte del ventesimo secolo: protagonisti, temi, correnti,* Torino: Einaudi, 2002
- Sennett, Richard, *La Società del palcoscenico. Performance e rappresentazione in politica, nell'arte e nella vita,* Milano: Feltrinelli, 2024
- Van Gogh, Vincent, *Lettere a Theo. Con una testimonianza di Paul Gauguin,* Milano: Garzanti, 2018
- *Piero della Francesca e Caravaggio. Nel segno di Roberto Longhi,* a cura di Maria Cristina Bandera, Venezia: Marsilio, 2017
- Each lesson will conclude with some reading suggestions relevant to the theme of the lesson.

3. TECHNICAL DRAWING AND DESIGN

Professor: Barabaschi Bruno, bruno.barabaschi-ext@accademialascala.it
CFA: 4
Exam / Assessment: exam; practical test

Objectives
The course covers the principles and procedures underlying descriptive projective geometry, which are preparatory to learning technical drawing and using software for two-dimensional and three-dimensional design. In the initial phase, drawing is understood as freehand representation. It then moves on to technical drawing, which deals with architectural surveying as a complex form of knowledge capable of documenting an architectural site. Topics related to operational practice, measurement methods, processing techniques and rendering on paper are covered. First, general theoretical references are illustrated, including measuring instruments and surveying systems with graphic representation scales, as well as dimensioning systems and graphic symbols. Next, the course addresses the representation of the constituent elements of a building: foundations, walls, floors, and the graphic technique of interior finishes, components, furnishings, and technical systems. The course also includes technical and practical activities related to the surveying of real spaces and micro-design. Students learn to use software that allows for the two-dimensional design of objects and architecture, for dimensional and compositional verification, for the drafting of the project and for the production of technical documents to be delivered to the client.

Course Contents
• Technical drawing elements: Fundamentals of representation standards. Floor plans, elevations, sections. Signs, symbols and graphic conventions. Drawing dimensions. Legends. Drawing of construction elements: masonry, vertical connections, windows and doors, floors and coverings. Dimensioning of architectural spaces, dimensions and sizes of main furnishings. Representation scales: choosing scale ratios in relation to the purpose of the graphic document; issues inherent in representation at different scales. Surveying: measuring tools and methods. Development of a simple design idea within the surveyed environment. Plan and sections at appropriate scales.
• Elements of CAD drawing: drawing commands, layers, hatches, hatch patterns, application of hatching. Definition and creation of blocks. Dimensioning and annotations. Use of external references. Printing.
• Introduction to BIM (Building Information Modelling) design methodology. Illustration of Autodesk Revit software (interface and initial settings). CAD to BIM procedure. Importing external elements. Creation and management of views.

Bibliography
- Docci, Mario, *Manuale di disegno architettonico*, Bari: Laterza, 2010
- Docci, Mario; Maestri, Diego, *Manuale di rilevamento architettonico e urbano*, Bari: Laterza, 2009
- Miliani, Marzio; Marchesini, Ivano; Pavanelli, Franca, *Nuovo Disegno per costruire 2*, Milano: Hoepli, 2001
- Neufert, Ernst, *Enciclopedia pratica per progettare e costruire*, Milano: Hoepli, 1999
- Santapaga, Luigi; Trasi, Matteo, *AutoCAD guida facile al disegno CAD 2D e 3D*, Milano: Feltrinelli editore, 2016

- Villa, Werner Stefano, *Autodesk® AutoCAD 2025. Guida completa per architettura, meccanica e design*, Milano: Tecniche Nuove, 2024
- Zevi, Bruno; Zevi, Luca; Mancosu, Carlo, *Il nuovissimo manuale dell'architetto*, Roma: Carlo Mancosu Editore, 2019
- *Manuale dell'architetto,* a cura del Consiglio nazionale delle ricerche CNR, Spoleto-Roma: Panetto e Petrelli, 1962

4. HISTORY OF MUSIC AND MUSICAL THEATRE 1

Professor: Pulcini Franco, franco.pulcini-ext@accademialascala.it
CFA: 6
Exam / Assessment: ID (eligibility)

Objectives

The course runs for the first two years of the three-year programme. In the first year, the teaching programme aims to raise awareness of classical musical language in its historical transformation, with particular reference to the importance of the art of sound in narrating events and related passions. Students should also develop emotional skills, identifying with visions of the past in which they can grasp their own experiences and current events: a sort of sentimental education in listening. The complex nature of music in relation to life and musical works is a substantial part of the teaching.

Course Contents

• Overview of the various branches of historical-musical discourse: criticism, historiography, musicology, ethnomusicology, philosophy of music. Critical editions.

• Overview of the periodisation of musical eras starting from antiquity: music in ancient Greece; Christian liturgical chant, troubadours, trouvères and Minnesänger; origins of polyphony, the Notre-Dame school, Ars Nova, the Italian Trecento; Flemish musicians, Humanism and the Renaissance, the age of the madrigal, Monteverdi and the "second practice", the Roman (Palestrina) and Venetian schools; the Baroque, the age of basso continuo and its forms (fugue and varied forms, descriptive music, the concerto (grosso, solo, group) and sonatas; Corelli; Vivaldi; violin schools; D. Scarlatti and the harpsichord; the galant style; the sonata form; Haydn; "Sturm und Drang" and music; Mozart and his styles; Beethoven (sonatas, symphonies, quartets).

• Characteristics of Romanticism. Schubert and the Lied. Mendelssohn. Schumann and his critical contribution. Chopin, Liszt and piano virtuosity.

• The history of French opera from Lully to the end of the 19th century (Gluck and Rameau, Opéra-comique, Grand opéra, Meyerbeer, Berlioz, Bizet, Gounod, Massenet).

• The German opera, from Weber to Wagner's musical drama.

• The birth of Russian opera: Glinka, Rimsky-Korsakov, Borodin, Mussorgsky, Tchaikovsky.

• The birth of Czech opera: Smetana and Dvořák.

Bibliography

- Daolmi, Davide, *Storia della musica: dalle origini al 700*, Firenze: Le Monnier Università, 2019
- Einstein, Alfred, *Breve storia della musica*, Milano: SE, 2008
- Grout, Donald Jay, *Storia della musica in occidente*, Milano: Feltrinelli 2014
- Malvano, Andrea, *Storia della musica: dal 700 all'età contemporanea*, Firenze: Le Monnier Università, 2019
- Michels, Ulrich, *Atlante di musica*, Milano: Sperling & Kupfer, 2001
- *La musica nella storia,* a cura di Piero Mioli, Bologna: Patron, 2006 (the section on 20th century)
- Course notes provided by the Professor

5. HISTORY OF PERFORMANCE 1

Professor: Fabio Sartorelli, fabio.sartorelli-ext@accademialascala.it
CFA: 6
Exam / Assessment: ID (eligibility)

Objectives
The Course is developed for the first two years of the three-year course. During the first year, the course of study deals with the long phase from Greek theater, through medieval dramas, to the Florentine experiments of the 500s, the definition of the melodrama genre and its transformations in the following centuries, up to Rossini.

Course Contents
- Greek theater with an in-depth study of Euripides' Orestes; liturgical dramas; dialogic music; from madrigal to dramatic madrigal; Orazio Vecchi's Amfiparnaso and the Commedia dell'arte; the birth of melodrama; Claudio Monteverdi's The Fable of Orpheus: the sung myth; Venice and commercial opera theater; The Coronation of Poppea: Busenello; the European spread of melodrama: England, France, Germany; the great transformations of the 1700s; opera seria and comic opera; Italian opera in Naples, London and Paris; Pergolesi, La serva padrona; Händel and opera seria; Gluck and Calzabigi; Piccinni and Goldoni; Mozart and Da Ponte; Nozze di Figaro, Don Giovanni and Così fan tutte; Rossini until the "crisis" of 1829.
- Analysis of titles from the history of opera and ballet;
- In-depth study of major themes in the history of the performing arts: Euripides; medieval dramas; literature in the vernacular; Pietro Bembo Le prose della volgar lingua; the Commedia dell'Arte; Shakespeare; French theater between 600 and 700; Molière, Racine; Roman Arcadia; Goldoni; theater in France and Germany in the early 1800s.
- Birth of the Teatro alla Scala. Opera as a driving force for the spread of foreign literature in Italy.

Bibliography
- Daolmi, Davide, *Storia della musica: dalle origini al 700*, Firenze: Le Monnier Università, 2019
- Malvano, Andrea, *Storia della musica: dal 700 all'età contemporanea*, Firenze: Le Monnier Università, 2019
- *Storia della Musica*, a cura della Società italiana di musicologia, Torino: EDT, 2022, voll. I-XII
- *Musica e società*, a cura di P. Fabbri, M.C. Bertieri, A. Roccatagliati, V. Bernardoni, Lucca: LIM 2019, voll. I-II.
- Sinisi, Silvana, *Storia della danza occidentale. Dai greci a Pina Bausch*, Roma: Carocci, 2006
- Sinisi, Silvana; Innamorati, Isabella, *Storia del teatro. Lo spazio scenico dai greci alle avanguardie*, Milano: Bruno Mondadori, 2006
- Abbate, Carolyn; Parker, Roger, *Storia dell'opera*, Torino: EDT, 2023
- The complete librettos of the operas being studied in depth will be provided, as well as articles from monographs or stage programs of the most important Italian theaters

6. SET DESIGN 1

Professor: Linzalata Angelo, angelo.linzalata-ext@accademialascala.it
CFA: 4
Exam / Assessment: ID (eligibility)

Objectives

The course programme aims to teach the rules for acquiring the fundamental principles that govern the set-up and management of a stage set. It is essential to give students the tools they need to analyse the technical correctness of the stage set, on which the feasibility of assembly and management on stage depends. In this context, teaching design techniques, construction methods and knowledge of scenographic materials are essential. The field of investigation will be the historical study of the evolution of the stage space, from Greek theatre to Italian theatre, in order to understand the scenographic elaboration involved. Subsequently, the focus will be on the executive study of each element, in order to divide all the scenographic elements into sub-multiples for easy transport and proper assembly. Understanding a technical executive means understanding the actions necessary for correct assembly and all the tools needed to do so. The course consists of a theoretical part dedicated to the analysis of the stage space from a historical point of view, in-depth knowledge of stage machinery and the acquisition of all the necessary nomenclature of the theatre space and the history of set design over the centuries. During this phase, the constraints of the stage space will be analysed, in which the set design will be restored in relation to the lighting system and the potential for movement of the stage machinery.

Course Contents
- Overview of the history of stage design from Greek theatre to Italian theatre.
- Analysis of techniques, nomenclature and materials used in stage design.
- Monographic lessons on stage designers of the past in relation to the subject matter.
- Analysis of some stage design projects created by the lecturer.

Bibliography

- *Dizionario teatrale*, a cura di Margherita Palli, Macerata: Quodlibet, 2021
- Grotowski, Jerzy, *Per un teatro povero*, Roma: Bulzoni, 1993
- Svoboda, Josef, *I segreti dello spazio teatrale*, Milano: Ubulibri, 2003

7. STAGECRAFT 1

Professor: Bondì Francesco, francesco.bondi-ext@accademialascala.it
CFA: 4
Exam / Assessment: ID (eligibility)

Objectives

The course provides knowledge related to the specific vocabulary of stagecraft and the tools for an analytical observation of the stage space with its basic elements and the main features of the role of the scenographer in his professional relations from conception to realization of an artistic project.

Course Contents

- Know the main elements of stagecraft and the specific vocabulary of the theatrical stage machine
- To know and recognize in dramaturgy all those aspects that can be translated into images
- Analyzing theatrical examples and projects: observing and understanding the composition of the stage space, in its technical aspects and iconographic value
- Knowing and recognizing the symbolic potential of the elements of scenic composition to consciously manage the rhetoric of visual communication in the stage space
- Study the main design criteria: the scenic space as an experience of the vector relationship between the sign and its meaning
- Knowledge and recognition of the principles of theatrical lighting engineering and the dramaturgy of light in their relationship to stage space and the human body
- Consideration of the experience of the scenographer's relationship with the artistic team, technical departments, workers, and the audience
- Refine individual critical spirit in reading the stylistic and iconographic codes of a staging with the goal of developing a careful vision in both the observation and conception of a theatrical scene

Bibliography

- Attolini, Giovanni; Craig, Gordon, *Il teatro del XX secolo*, Bari: Laterza, 1996
- Brook, Peter, *Lo spazio vuoto*, Roma: Bulzoni Editore, 2020
- Brook, Peter, *La porta aperta*, Torino: Einaudi, 2005
- Mello, Bruno, *Trattato di Scenotecnica*, Milano: De Agostini, 2009
- Sinisi, Silvana, Innamorati Isabella, *Storia del teatro. Lo spazio scenico dai greci alle avanguardie*, Milano: Bruno Mondadori, 2003
- Svoboda, Josef, *I segreti dello spazio teatrale*, Milano, Ubulibri, 2003
- Turner, Victor, *Dal rito al teatro*, Bologna: Il Mulino, 2004

8. LIGHTING ENGINEERING 1

Professor: Guerci Massimo, massimo.guerci-ext@accademialascala.it
CFA: 6
Exam / Assessment: oral exam

Objectives

The course is three-year in nature. During the first year, the basic principles of the subject are addressed and studied, including the study of the types and characteristics of light sources (historical hints on the development of theatrical lighting engineering and functionality of equipment), starting from a purely theoretical framework focused on the basic elements of electrical engineering, the physical characteristics of light and the study of the phenomenon of vision.

Course Contents

- Introduction to electrical engineering: definition of electric current and its parameters
- Structure, characteristics and elements of a theatrical electrical system:
    - power supply: measuring instruments; single-phase/three-phase difference;
    - distribution: electrical panel, structure of a pentapolar outlet, types of cables and connectors;
    - load: definition of electrical load, calculation of system load;
    - main problems and protection systems: earth leakage circuit breakers and circuit breakers.
- Types of electrical load in a performance venue: audio, light, video systems
- Lighting fixtures and their structure
- Theater and staging: differences between already prepared and electrically wired venues and events in settings, outdoors and/or indoors, without any kind of preparation with operational examples
- Case studies of handling various signals in a live event
- Simulation of specific cases and insights about angles of light incidence and the interaction between theatrical lights and television footage

The didactic plan includes participation in a 25-hour preparatory seminar with Professor Oscar Frosio, who will cover the following topics: La vista e il fenomeno della visione

- Light and its spectrum from a physical point of view
- The measurement quantities of light
- Fundamentals of lighting: color, light sources, lenses and theory of luminaire construction, angles of incidence and points of light fruition
- The organization chart and figures of the lighting department in a production theater

Bibliography

- Forcolini, Gianni, *Illuminazione Led. Funzionamento - caratteristiche - prestazioni – applicazioni*, Milano: Hoepli, 2011
- Forcolini, Gianni, *La luce del museo*, Rimini: Maggioli, 2012
- Rea, Corrado, *Fondamenti di luministica. Teoria, tecnica e apparecchi per l'illuminazione artistica teatrale e dello spettacolo*, Milano: Hoepli, 2006
- Stefano, Russo, *Manuale di cinematografia professionale,* vol. 1, Roma: Dino Audino Editore, 2017

9. TECHNOLOGY AND MATERIALS APPLIED TO SET DESIGN 1

Professor: to be defined
CFA: 4
Exam / Assessment: ID (eligibility)

Objectives
to be defined

Course Contents
to be defined

Bibliography
to be defined

10. PRACTICE AND CULTURE OF PERFORMANCE 1

Professor: Abbado Daniele, daniele.abbado-ext@accademialascala.it
CFA: 4
Exam / Assessment: ID (eligibility)

Objectives
The Course is a three-year course. In the first year, the teaching aims to analyze the fundamentals (arts, crafts and languages) of theater and performance, and the synthesis relationship between the text, directing and staging project. Following an interdisciplinary approach, the teaching methodology includes the analysis of figures and projects as exemplifications for understanding the creative and production process as a whole.

Course Contents
- Theater as a model: theater arts, crafts and professions and their connections
- Theater as participation and teamwork
- From design to realization. Each performance is created, by imagining it, for its own ideal audience. This informs and supports all the tools inherent in project work and its realization: dramaturgical, aesthetic and ethical, political and historical
- Artistic direction and the individual performance project
- Theater as a vital project, inside and outside institutional spaces: multifaceted, multifaceted, polycentric
- Nature of the theater project: text (even when it is not there) - interpretation/performers - production - communication - audience - outcome
- The relationship between text and author: the project at the moment of its elaboration in writing
- The relationship between different languages: the project development work that director, set designer, costume designer, lighting designer and the other professionals involved carry out
- The relationship between project and space: how to "make a place tell its story"
- The relationship between project and theme: a project to be developed with respect to a character, but also an exhibition, an editorial project, the design of an archive, a contents room, a press conference, a playbill
- Text and interpretation
- The mimetic factor

Bibliography
- Aristotele, *Poetica*, Milano: Bompiani, 2000
- Diderot, Denis, *Paradosso sull'attore*, Roma: Editori riuniti, 1996
- Rau, Milo, *Perché il teatro*, Imola: CUE Press, 2023
- Teaching material provided by the Professor including abstracts from:
  • Abreu, J. Antonio, speeches collected by Professor
  • Ronconi, Luca, *La ricerca di un metodo: l'opera di un maestro raccontata al Premio Europa per il teatro*, a cura di Franco Quadri, in collaborazione con Alessandro Martinez, Milano: Ubulibri, 1999
  • Rau, Milo, *Realismo globale*, Imola: CUE Press, 2019
  • *Architettura & teatro: spazio, progetto e arti sceniche*, a cura di Daniele Abbado, Antonio Calbi, Silvia Milesi, Milano: Il saggiatore, 2007
- Abbado, Daniele, *Da Nabucco a Falstaff – Verdi drammaturgo dei conflitti*, in Studi verdiani, 27, Fidenza: Mattioli 1885, 2017

The Course Program includes a 10-hour preparatory seminar by Professors Jacopo Guarneri and Umberto Bellodi, who will cover the following topics:

- Introduction to some social and production aspects in the history of performance forms
- The evolution of theaters and the "theater outside the theater"
- Birth of the Teatro alla Scala and introduction to its history
- Professional figures within the theater

11. SOUND AND MIXING 1

Professor: Ferrario Andrea, andrea.ferrario-ext@accademialascala.it
CFA: 4
Exam / Assessment: ID (eligibility)

Objectives

The Course includes a three-year program that, starting from a purely theoretical approach related to the understanding of the sound phenomenon and acoustic physics, gradually develops in the direction of learning the operation of the main recording and post production equipment and software.

Course Contents

- Acoustics. Basics and characteristics of sound on stage: the sound phenomenon, characteristics and analysis. Study of the main acoustic phenomena such as reflections, absorption, diffraction, refraction, Doppler. Mention of the main psychoacoustic phenomena with practical examples. Analysis of theoretical aspects of acoustic physics and psychoacoustics underlying the concept of sound reinforcement, practical application on a small amplification system on at least one voice.
- Audio devices: analysis of electroacoustic phenomenon, units of measurement and order of magnitudes. Analysis of the block diagram of a mixer: pre amp, eq section, dynamics section, aux send, pan and fader, assignment to output groups. Introduction to the main types of microphones and their characteristics, introduction to the main techniques of both mono and stereo recording. Introduction to cables and connectors.
- Digital audio protocols: Brief history of the development of audio technologies in the digital domain with focus on the main communication protocols. Analysis of audio signal flow with insights into bitrate calculations. Insights into physical media and audio storage formats.
- Software: introduction to recording software.
- Guided classroom and outdoor exercises.

Bibliography

- Ballou, Glen, *Handbook for sound engineers: the new audio cyclopedia*, Indianapolis: Howard W. Sams & Company Audio Library, 1987
- Bartlett, Bruce, *Tecniche stereofoniche di microfonaggio: concetti fondamentali, attrezzature, procedure, applicazioni*, Milano: Hoepli, 1998
- Davis, Gary; Jones, Ralph, *The Sound Reinforcement Handbook*, Milwaukee: Hal Leonard, 1989
- Everest, F. Alton, *Manuale di acustica: concetti fondamentali*, Milano: Hoepli, 1996
- Fry, Gareth, *Sound Design for the Stage*, Ramsbury: Crowood Press, 2019
- Haigh, Caroline; Dunkerley, John; Rogers, Mark, *Classical Recording: A Practical Guide in the Decca Tradition,* Londra: Focal Press, 2020
- Huber, David M.; Runstein, Robert E., *Manuale della registrazione sonora: concetti generali di acustica e registrazione musicale, tecnologie e attrezzature audio analogiche e digitali, procedure, audio per il web*, Milano: Hoepli, 2007
- Righini, Pietro, *L'acustica per il musicista: fondamenti fisici della musica*, Milano: Zanibon, 1994
- Talbot-Smith, Michael, *Manuale di ingegneria del suono: concetti generali, attrezzature, procedure*, Milano: Hoepli, 2002

The Course Contents includes participation in a 16-hour seminar taught by Professor Jacopo Guarneri, who will cover the following topics:

- Definition of audiovisual: aesthetic aspects and problems
- History of synchronization. The technical path of recording visual and sound and their
- pairing
- Method of analysis according to Michel Chion's theory: linguistic and semantic aspects
- Audiovisual genres (cinema, video clip, advertising, reel) and specific narrative aspects with a hint at audiobranding
- Professional figures and working method for audiovisual creation

Bibliography

- Bertetti, Paolo, *Il racconto audiovisivo. Teorie e strumenti semiotici,* Torino: Cartman 2012
- Chion, Michel, *L'audiovisione,* Torino: Lindau, 1997
- Mariani, Massimo, *Il suono per il cinema. Elementi per l'analisi e la progettazione della materia sonora nell'audiovisivo,* Torino: UTET 2020

12. ELEMENTS OF VIDEO PRODUCTION

Professor: Angeli Andrea, andrea.angeli-ext@accademialascala.it
CFA: 4
Exam / Assessment: ID (eligibility)

Objectives

The Course addresses the foundational elements of video production; it provides the skills to understand the structure and concept of an audiovisual production by grasping its technical complexities in relation to the languages used. It focuses in particular on the technical choices made in order to ensure proper treatment of the content when it is repurposed in other contexts such as video projections or audiovisual and multimedia broadcasts.

Course Contents

- The stage space and video production for live performance
- The technology behind digital video production
- Technical and theoretical fundamentals of videography
- Technical specifications of equipment (cameras/callouts/gimbal) and video shooting techniques
- Theoretical - practical in-depth study
- Ip Video/Audio: Dante Protocol and NDI Protocol for streaming: classroom exercise
- DaVinci Resolve 19: software overview
- DaVinci Resolve 19: The Age of Airplanes pt.01 trailer
- DaVinci Resolve 19: The Age of Airplanes pt.02 trailer
- DaVinci Resolve 19: multi-camera editing
- Guided classroom exercises

Bibliography

- Ascher, Steven; Pincus, Edward, *The Filmmaker's Handbook: a comprehensive guide for the digital age*, New York: Penguin Putnam Inc., 2012
- Sabatini, Desirée, *Teatro e video. Teoria e tecnica della memoria teatrale,* Roma: Bulzoni, 2011

13. ENGLISH FOR ARTISTIC COMMUNICATION 1

Professor: Kirkman Darrell, darrell.kirkman-ext@accademialascala.it
CFA: 4
Exam / Assessment: written exam

Objectives

The course aims to develop the correct use of grammar, vocabulary and specific terminology in order to be able to communicate in a culturally and linguistically appropriate manner when dealing with various topics inherent to the world of Performing Arts. To this end, a study of grammar of the b2 level, exercises in the form of "ROLEPLAY" and individual and group presentations concerning sectorial themes, what's more, the use of films and audio with the purpose of increasing aural skills is planned.

Course Contents

- Study of theatrical vocabulary
- Study of essential grammar for B2 level: modal verbs, simple verb tenses
- and compound (Present Progressive, Past Simple, Past Continuous, Will, Going to),
- conditional 1st, 2nd, 3rd- comparatives of majority and minority -
- Introducing oneself and one's work
- A brief introduction of aspects of cultural diversity
- Writing an email or communication both formal and informal
- Practice hypothetical situations inherent in theater work through case studies and
- improvisations
- Writing a cover letter
- Reading a technical theatrical text with the aim of increasing the vocabulary and jargon of the Theater

Bibliography

- Course notes provided by the Professor
- Murphy Raymond, *English Grammar in use*, Cambridge: Cambridge University Press, 2012
- Vitale Michael, *Introduction to the art of stage management,* Londra: Bloomsbury Publishing Pvt, 2019