



DAPL 05

First Level Academic Diploma in Technical Theatre and Stage Management

II year - a.a. 2024/2025

Teaching and curricula



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PHOTOGRAPHY 2

Professor: Ferrari Laura, laura.ferrari-ext@accademiascala.it

CFA: 4

Exam / Assessment: written exam

Objectives

This is a two-year course. It addresses technical aspects of photography and includes an introduction to its history through the study of major photographers of the past, covered in interdisciplinary lessons.

Course Contents

- Advanced shooting techniques: double exposures and panoramic images
- Overview of key photographers and movements in the history of photography: reportage, architecture, still life, landscape
- Resolution, color management, monitors
- Review of exercises and shooting sessions
- Introduction to Photoshop: using layers and masks for basic compositions
- Photoshop: basic retouching and generative fill
- Photoshop: basics of graphic design
- Creating and editing PDF files with Adobe Acrobat
- Guided exercises in outdoor and theatre settings
- Theatre exercise: stage spaces and scenic setup
- Theatre exercise: backstage and props
- Outdoor exercise: architecture and panoramic views

Bibliography

- Beaumont, Newhall, *Storia della fotografia*, Torino: Einaudi, 2007
- Fontcuberta, Joan, *Il bacio di Giuda. Fotografia e verità*, Milano; Udine: Mimesis, 2022
- Course notes and video tutorials provided by the Professor

2. STYLE, HISTORY OF ART AND COSTUME 2

Professor: Galletta Alessandra, alessandra.galletta-ext@accademialascala.it

CFA: 6

Exam / Assessment: oral exam about original project written by student, inspired by the work of the artists themselves

Objectives

When we ask ourselves what art is, what it is for and how to recognize it, we often neglect to ask who an artist is. The infinite territories of art have "residents" who dedicate their lives to searching for a new, unique, and personal language for their thoughts—giving them "form." By exploring the precise biographies of artists, the course examines and describes, alongside their works, the personalities of those who created them. Through an in-depth understanding of each professional and personal biography, we investigate the deep motivations behind their choices and imagination. We aim to understand both their language and message. Gaining close insight into the challenging and personal journey, up to achieving international fame, of the masters of our time is essential to approaching the craft of art with passion and awareness. By encouraging students to understand not only the final result but also the stages of the creative process, the course's objectives aim to foster familiarity with art and, whenever possible, with the artist. The required approach involves research and in-depth exploration through direct testimonials, biographies and autobiographies, monographic and solo exhibitions, video interviews and documentaries, visits to studios and ateliers, production, collection and research of iconographic material, and direct contact with galleries.

Course Contents

- Groups and movements: different artists, a single research.
- Arte Povera: making art with nature.
- Conceptual Art: making art with thought.
- Performance Art: here and now.
- Transavantgarde: the return of painting.
- Contaminations: creative territories between cinema/theatre/installation/photography.
- Hybrid: the new languages.
- "Relational" art: the work is you.
- Art products: extraordinary collaborations between theatre/fashion/design.
- The uncatchable: artists who refuse to be categorized.
- Workshop around concepts and exam projects.

Notes:

The lessons include Visiting Professors and numerous trips to museums, private galleries, and artists' studios and/or ateliers; events are always introduced with a theoretical section. Each meeting ends with some viewing/reading suggestions related to the lesson's topic.

Bibliography

- Butler, Judith, *Perdita e Rigenerazione. Ambiente, arte, politica*, Venezia: Marsilio Arte, 2023
- Descola, Philippe, *L'arte prima dell'arte*, Venezia: Edizioni Palazzo Grassi, 2024
- Ronchi, Luca, *Mario Schifano. Una biografia*, Monza: Johan&Levi, 2012
- Hockney, David, *I miei occhi sul mondo*, Monza: Johan&Levi, 2024



- Giuliano, Sergio, *Ugo Mulas. Vitalità del negativo*, Monza: Johan&Levi, 2024
- Obrist, Ulrich Hans; Ricuperati, Gianluigi, *A che cosa serve l'arte Contemporanea*, Venezia: Marsilio, 2022
- Poli, Francesco; Bernardelli, Francesco, *Mettere in scena l'arte contemporanea*, Monza: Johan&Levi, 2016

3. HISTORY OF MUSIC AND MUSICAL THEATRE 2

Professor: Pulcini Franco, franco.pulcini-ext@accademiascala.it

CFA: 6

Exam / Assessment: written exam

Objectives

The course aims to develop awareness of modern musical language in its many forms, starting from the late 19th century. It explores different expressive climates (tragic, dramatic, comic, sarcastic), the gradual move away from late Romanticism and the narrative use of stylistic plurality. The course immerses students in the artistic world of the 20th century, analyzing movements and their musical counterparts (Symbolism, Impressionism, Expressionism, Estrangement, Neoclassicism, New Objectivity, Folklorism).

Course Contents

- History of French opera from Lully to the late 19th century: Gluck, Rameau, Opéra-comique, Grand opéra, Meyerbeer, Berlioz, Bizet (*Carmen*), Gounod, Massenet
- German opera from Weber to Wagner's musical drama
- Birth of Russian opera: Glinka, Rimsky-Korsakov, Borodin, Mussorgsky (*Boris Godunov*), Tchaikovsky
- Czech opera: Smetana and Dvořák
- French Impressionism: Claude Debussy (*Pelléas et Mélisande*), Maurice Ravel (operas and ballets)
- "Late Romanticism": Ernst Bloch, Karol Szymanowski, Sergei Rachmaninoff
- Richard Strauss's operas (*Salome*)
- Paths of modernism:
 - Dissonance and Sprechgesang (Schoenberg)
 - Rhythmic innovations (early Stravinsky ballets)
 - Polytonality, micro-intervals, futurists and bruitists
 - The Second Viennese School: Arnold Schoenberg, Alban Berg (*Wozzeck*), Anton Webern
 - Igor Stravinsky (*The Rake's Progress*), French Neoclassicism
 - Paul Hindemith and New Objectivity
 - Kurt Weill, Bertolt Brecht and the Verfremdungseffekt
- "Modern folklorists":
 - Leos Janáček and his musical style (*Jenůfa*)
 - Béla Bartók (*Bluebeard's Castle*)
 - Manuel De Falla
- Italy: the "Generation of the 1880s"
- English musical revival: Benjamin Britten (*Peter Grimes*)
- United States: George Gershwin (*Porgy and Bess*)



- Soviet Union: Sergei Prokofiev (*The Fiery Angel*), Dmitri Shostakovich (*Lady Macbeth of the Mtsensk District*)
- Brief overview of post-WWII styles and movements: Boulez, Stockhausen, Nono, Berio, Cage, Schnittke, minimalist composers

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 (la parte sul Novecento)
- Course notes provided by the Professor

4. HISTORY OF PERFORMANCE 2

Professor: Sartorelli Fabio, fabio.sartorelli-ext@accademiascala.it

CFA: 6

Exam / Assessment: written exam

Objectives

The second year of the course explores the history of the performing arts from the 19th to the early 20th century, with a focus on Italian opera, the musical and theatrical production systems of the time, and the parallel development of classical ballet. The course aims to equip students with critical and historical tools to understand the transformations of theatrical and musical language within the social and cultural context of the era.

Course contents

- The Italian opera production system in the 19th century: impresarios, publishers, theatres, audiences; the role of Casa Ricordi; the birth and development of the modern music industry
- Rossini between classicism and romanticism: style, dramaturgy, reception
- Bellini and Donizetti: the birth of Italian romantic opera; evolution of vocal and dramatic language
- Giuseppe Verdi as a man of the theatre:
 - The "galley years" and the formation of a personal style
 - The popular trilogy: *Rigoletto*, *Il trovatore*, *La traviata*
 - International successes: from *Les vêpres siciliennes* to *Don Carlos* and *Aida*
 - Late masterpieces: *Otello* and *Falstaff*
- Italian musical theatre after Verdi:
 - Publisher rivalry: Ricordi, Sonzogno, Lucca
 - The Sonzogno competitions and the search for new talent
 - The Giovane Scuola: Mascagni, Leoncavallo, Giordano, Cilea
 - Opera of the "underclass"
 - Musical verismo: *Cavalleria rusticana* and *Pagliacci*
 - Historical verismo: *Andrea Chénier*
- Giacomo Puccini:
 - Life and works: from early works to *La bohème*, *Tosca*, *Madama Butterfly*
 - Puccini in the 20th century: *La fanciulla del West*, *La rondine*, *Il trittico*
 - *Turandot* and the end of the great Italian operatic tradition
- 19th-century ballet:
 - From romantic ballet (*La Sylphide*, *Giselle*) to the imperial repertoire (*Swan Lake*, *The Sleeping Beauty*, *The Nutcracker*)
 - The birth of the Ballets Russes: Diaghilev, Fokine, Nijinsky
 - The transformation of ballet in the 20th century: from Balanchine to Béjart and Kylián
- Guided analysis of significant operatic and choreographic works from the period
- Thematic insights:
 - Musical theatre as a mirror of bourgeois society
 - Language and realism
 - The role of librettists: Piave, Boito, Illica, Giacosa
 - The figure of the conductor in the 19th century



Bibliography

In addition to the textbooks already listed for the first year, the following are recommended for the second year:

- Bernardoni, Virgilio, *Giacomo Puccini*, Milano: Il Saggiatore, 2023
- Conati, Marcello, *Interviste e incontri con Verdi*, Torino: EDT, 2000
- Orselli, Cesare, *Pietro Mascagni*, Palermo: L'epos, 2011
- Steffan, Carlida; Zoppelli, Luca, *Nei palchi e sulle sedie. L'esperienza dello spettacolo nell'Ottocento*, Roma: Carocci 2023
- Complete librettos of the works analysed, provided by the Professor
- Articles taken from monographs and theatre programmes

5. SET DESIGN 2

Professor: Linzalata Angelo, angelo.linzalata-ext@accademialascala.it

CFA: 4

Exam / Assessment: ID (eligibility)

Objectives

The second-year course focuses on helping students understand stage space design techniques, with particular attention to interdisciplinary research between traditional languages and new media through lectures and hands-on exercises. The course takes a historical, cultural, technical, and artistic approach aimed at promoting design culture and artistic experimentation, exploring both contemporary and traditional technological and expressive tools concerning spatial use and principles of representation. It continues the study of the evolution of stage space, from the Italian-style theatre to 20th-century theatre and its experiments. The second phase focuses on analysing the productions staged at Teatro alla Scala. Particular attention is given to technology, motorised systems, and robotics applied to stage design. The methodology, through the analysis of designs and the understanding of current traditional and digital techniques, supports the training of professionals capable of participating in the full production process of a live performance—both in theatre and in musical events— from setup through operation to final archiving.

Course contents

- Overview of the stage space's history from Italian-style theatre to 20th-century theatre
- Stage space and new media, video projection applied to set design
- Analysis of techniques and materials used in set construction
- Monographic lessons on contemporary set designers related to the course theme
- Analysis of set design projects by the instructor
- Analysis of productions staged at Teatro alla Scala
- In-class exercises based on the course topics

Bibliography

Required texts

- Copelli, Gino, *Manuale pratico di scenotecnica. Le macchine teatrali*, Bologna: Patron editore, 2006
- Mancini, Franco, *L'evoluzione dello spazio scenico. Dal naturalismo al teatro epico*, Bari: Dedalo editore, 1993
- Sturgers, Anne, *Scenografie del Teatro occidentale*, Roma: Bulzoni, 2002
- *Dizionario teatrale*, a cura di Margherita Palli, Macerata: Quodlibet, 2021

Recommended reading

- Brook, Peter, *Lo Spazio Vuoto*, Roma: Bulzoni, 2020
- Grazioli, Cristina, *Luce e Ombre. Storia, teorie e pratiche dell'illuminazione teatrale*, Bari: Laterza, 2008
- Grotowski, Jerzy, *Per un teatro povero*, Roma: Bulzoni, 1993
- Mello, Bruno, *Trattato di scenotecnica*, Milano: De Agostini, 2009
- Molinari, Cesare, *Storia del Teatro*, Bari: Laterza, 2008
- Parker, W. Oren; Wolf R. Craig, *Scene design and stage lighting*, Fort Worth: Harcourt Brace College Publishers, 1996



- Perrelli, Franco, *Storia della Scenografia dall'antichità al Novecento*, Roma: Carocci, 2002
- Stoichita, Victor I., *Breve storia dell'ombra*, Milano: Il Saggiatore, 2000
- Svoboda, Josef, *I segreti dello spazio teatrale*, Milano: Ubulibri, 2003

6. STAGECRAFT 2

Professor: Bassi Pierpaolo, pierpaolo.bassi-ext@accademialascale.it

CFA: 4

Exam / Assessment: oral exam

Objectives

The main objective of this course is to provide students with practical training in scenic setup and takedown. Through theatre-based exercises, students acquire technical skills related to the installation, operation and dismantling of scenic elements, following the actual procedures of a theatrical production.

Course Contents

Theoretical module

- Stage organisation and management
- Logistics of a scenic setup: space, timing, access
- Reading and interpreting technical sheets
- Technical timing and coordination during setup

Practical module (at the Teatro Fondazione San Domenico in Crema)

- Assembly and disassembly of modular scenic structures (flats, ceilings, platforms, risers, mobile elements)
- Placement of backdrops, borders, and wings
- Placement of dance mats
- Theatrical knots
- Operation of motorised battens and manual pipes
- Hands-on practice under simulated performance conditions (audio/lighting/stagecraft)

The educational programme includes the participation in an 8-hour introductory seminar led by Professor Sergio Tasca, upon completion of which a high-risk safety certificate will be awarded.

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
- Course notes provided by Professor



7. LIGHTING ENGINEERING 2

Professor: Frosio Oscar, oscar.frosio-ext@accademiascala.it

CFA: 6

Exam / Assessment: oral exam

Objectives

This is a three-year course. During the second year, students will study programming principles and console operation techniques.

Course Contents

- Colour: various in-depth studies on colour theories
- Lighting design: introduction and functions
- Lighting design: how a design is created in practice
- Lighting design: interpretation and practical exercises
- Introduction to DMX, from both IT and hardware perspectives
- Console technology: introduction and programming philosophy
- Console technology: hardware and types of consoles
- Console technology: programming lab, creation of show files in practice
- The programme includes participation in a 5-hour seminar on Ethernet networks.

Bibliography

Online manual downloaded by ETC website:

- "EOS Family User Manual"
- "Understanding DMX"



8. TECHNOLOGIES AND MATERIALS APPLIED TO SET DESIGN 2

Professor: to be defined

CFA: 4

Exam / Assessment: exam

Objectives

to be defined

Course Contents

to be defined

Bibliography

to be defined

9. DIRECTION (VIDEO AND VIDEO PROJECTION THECNQUES) 1

Professor: Cappa Felice, felice.cappa-ext@accademialascale.it

CFA: 4

Exam / Assessment: ID (eligibility)

Objectives

The programme covers three thematic modules. The first is dedicated to the history and aesthetics of directing, particularly in live performance, taken as a reference point for the evolution of representation in the performing arts. The second focuses on writing: students will choose between classical and contemporary authors, report back to the class and open up a discussion that will allow them to identify the principles of creativity and composition. The third involves a series of preparatory exercises in directing with the analysis and creation of images, their contextualisation and the creation of sequences. The work will proceed by intertwining and merging historical, theoretical and practical knowledge. The modules will be offered in sequence but will complement each other to activate virtuous experiences.

Course Contents

- History and aesthetics of directing
 - From myth to theatre, from chorus to authorial directing: the birth of the audience
 - From sacred representations to Commedia dell'arte, from ritual to improvisation
 - Proto-directors and patrons, the birth of staging
 - The Wagner case and total theatre
 - From Naturalism to the historical avant-garde, between the 19th and 20th centuries
 - The actor's work on himself and on the character: from Stanislavski to Strasberg
 - Post-war in Italy, three masters: Visconti, Costa and Strehler
 - Research in the performing arts
- Creativity and writing
 - Observe
 - Imagine
 - Compose
- Directing exercises using images
 - Here and now, places tell stories, reversing the order of images...
 - The same, but different: creating contexts
 - Straight to the point: looking, distinguishing, choosing
 - The logic of contrasts, beyond routine
 - Identification: one, none, one hundred thousand
 - Variations on the close-up, the mirror of the soul?
 - The body on stage, motor feeling and proxemics
 - Action and reaction, the protagonists and the others: the planes of listening

Bibliography

- Èjzenštein, Sergej Michajlovič, *Lezioni di regia*, Torino: Einaudi, 2000

- Alonge, Roberto, *Il teatro dei registi*, Bari: Laterza, 2016
- Un testo a scelta tra:
 - Calvino, Italo, *Lezioni americane*, Milano: Garzanti, 1988
 - Carver, Raymond, *Il mestiere di scrivere*, Torino: Einaudi, 1997
 - Murakami, Haruki, *Il mestiere dello scrittore*, Torino: Einaudi, 2015
 - Propp, Vladimir, *Morfologia della fiaba*, Torino: Einaudi, 2000
 - Rodari, Gianni, *La grammatica della fantasia*, Torino: Einaudi, 1973
 - Vogler, Christopher, *Il viaggio dell'eroe*, Roma: Dino Audino, 2010



10. PRACTICE AND CULTURE OF PERFORMANCE 2

Professor: Abbado Daniele, daniele.abbado-ext@accademiascala.it

CFA: 4

Exam / Assessment: oral exam

Objectives

The course continues along the didactic direction taken during the first year, focused on theatrical poetics, and offers a broad overview of examples of stage productions, emphasizing the comparison with the original theatrical texts. Emphasis will be placed on the dramaturgical analysis of certain texts, along with their historical background, to highlight the inexhaustible interpretative richness of theatrical works, whether spoken drama or musical theatre.

Course Contents

- Analysis of selected works by William Shakespeare, examined through constant reference to his poetics and key interpretations by A. Bradley, H. Bloom, J. Kott, C. McGinn, F. Quadri, N. Fusini, among others.
- Experiences of major directors in their Shakespearean productions, analysis of visual documentation.
- *The Magic Flute* by W. A. Mozart: an example of a world-opera and central work in the history of musical theatre, explored through its critical and interpretive legacy

Bibliography

Book list provided during the course



11. SOUND AND MIXING 2

Professor: to be defined

CFA: 4

Exam / Assessment: exam

Objectives

to be defined

Course Contents

to be defined

Bibliography

to be defined

12. ENGLISH FOR ARTISTIC COMMUNICATION 2

Professor: Kirkman Darrell, darrell.kirkman-ext@accademiascala.it

CFA: 4

Exam / Assessment: written exam

Objectives

The course aims to develop students' linguistic autonomy in the design, development and presentation of artistic concepts to clients. Divided into groups, participants will learn how to write a project proposal for a call for applications (related to their field of study) and how to present it publicly. The course also includes practical exercises in soft skills such as team building, public speaking and emotional intelligence. Grammar and vocabulary at B2 and C1 levels will be covered.

Course Contents

- Creation and presentation of a project related to one's field of study
- Team building techniques
- Aspects of public speaking with emotional intelligence
- Writing a winning *curriculum vitae*
- Preparing for job interviews
- Writing a project proposal
- Grammar and vocabulary for B2 and C1 levels

Bibliography

- Willams, Erica J., *Presentations in English*, Londra: Macmillan publishers limited, 2008
- Walton, Richard, *Focus on Advanced English: C.A.E. (Grammar Practice)*, Londra: Pearson Education Ltd, 1999
- Teaching materials provided by the Professor