

DAPL 08

First Level Academic Diploma in Multimedia for the performing arts

I year - a.a. 2025/2028

Teaching and curricula

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1. PHOTOGRAPHY 1

Professor: Mutti Roberto, roberto.mutti-ext@accademiascala.it

CFA: 4

Exam / Assessment: ID (eligibility)

Objectives

The course lasts two years. The first-year programme includes ten lectures that progress from simpler to more complex topics. During the course, students will explore the history of photography through the study of great photographers of the past and through lectures on cross-cutting themes.

Course Contents

- Photography is on stage
- August Sander or the art of portraiture as a reflection on identity
- Jacques-Henri Lartigue from the Belle Epoque to the 1960s
- Photography and dance: the story of a fascinating union 1
- Photography and dance: the story of a fascinating union 2
- Slightly out of focus. Robert Capa and the epic of photojournalism
- Female perspectives. The courage of women photographers
- Between being and appearing. Fashion photography as a representation of the world
- Italian photography from the post-war period to the present day.

Bibliography

- Beaumont, Newhall, *Storia della fotografia*, Torino: Einaudi, 2007
- Benjamin, Walter, *L'opera d'arte nell'epoca della sua riproducibilità tecnica*, Torino: Einaudi, 2000
- Ghirri, Luigi, *Lezioni di fotografia*, Macerata: Quodlibet, 2010
- Sontag, Susan, *Sulla fotografia: realtà e immagine nella nostra società*, Torino: Einaudi, 2004

2. DIGITAL PHOTOGRAPHY

Professor: Crisciani Corrado, corrado.crisciani-ext@accademiascala.it

CFA: 4

Exam / Assessment: oral exam

Objectives

The course, which is developed in a workshop mode, aims to guide students to awareness in the creation of photographic portraits for institutional communicative use, portraits with dramatic interpretative value, and set portraits.

Course Contents

- Lighting devices and their use. Studio equipment.
- Studio photography: historical and technical references. Portrait and Fashion, Photography and Art, Still life.
- Assisted practical exercises: portrait, still life, introduction to photographic design
- Portrait with mixed light, special techniques (light painting, controlled blur)
- Realization of a final photographic project

Bibliography

- Freeman, Michael, *L'occhio del fotografo. La composizione nella Digital photography*, Modena: Logos edizioni, 2017
- Gavrioli, Stefania, *Tecnica fotografica*, Milano: Hoepli, 1998
- Langford, Michael J., *Nuovo trattato di fotografia moderna*, Milano: Il Castello, 1997

The Course Program includes a 40-hour Stage Photography seminar with Professors Laura Ferrari and Lorenzo Di Nozzi, who will cover the following topics:

- Equipment: camera settings, lenses, tripods, digital storage systems
- Exposure criteria in critical lighting conditions. Examples of exposure in the theatre, composition, cropping, editing
- Sensor theory and digital noise
- Stage photography: theatre venues, opera, stage portraits, gestures, prose
- Stage photography: dance, concerts, backstage, audience and curtain calls, performances
- Techniques for using speedlight flashes

3. STYLE, HISTORY OF ART AND COSTUME 1

Professor: Galletta Alessandra, alessandra.galletta-ext@accademiascala.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.

4. DIGITAL IMAGE PROCESSING

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

CFA: 6

Exam / Assessment: written exam

Objectives

The course aims to provide students with technical and theoretical photographic training, enabling them to tackle all aspects of digital post-production using Adobe Lightroom, Photoshop, Camera Raw and Bridge software.

Course Contents

- Colour management and theory: from image acquisition to printing
- Workflow in Adobe Bridge-Lightroom: rating, metadata, keywords, digital formats, resolution, creation of PDF files
- Adobe Camera Raw: optimisation of raw files, balance, presets, masks
- Basic techniques: preferences, interface, colour settings, non-destructive workflow, basic selection tools, basic retouching, adjustments
- Advanced techniques: photo retouching, colour correction, black and white, blending methods, advanced cropping, advanced objects, LUT, compositing, integration of retouching with AI

Bibliography

- Langford, Michael J., *Nuovo trattato di fotografia moderna*, Milano: Il Castello, 1997
- Course notes material provided by the Professor
- Website list provided by the Professor

5. PRACTICE AND CULTURE OF PERFORMANCE 1

Professor: Abbado Daniele, daniele.abbado-ext@accademialascale.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
- Course notes 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 participation in a 10-hour preparatory seminar by lecturers 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

6. DIRECTION 1

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

CFA: 6

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

7. SOUND AND MIXING 1

Professor: Ferrario Andrea, andrea.ferrario-ext@accademiascala.it

CFA: 4

Exam / Assessment: oral exam

Objectives

The Course includes a two-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

8. FILMING TECHNIQUES

Professor: Angeli Andrea, andrea.angeli-ext@accademialascala.it

CFA: 6

Exam / Assessment: oral exam

Objectives

The course includes a general introduction to video Filming techniques, with a focus on technological equipment and apparatus, interview production techniques, and multicamera Filming techniques and editing. Theoretical lectures and practical exercises are alternated with the educational objective of making students autonomous in managing the entire audio-video production workflow.

Course Contents

- The technology behind digital video production
- Technical and theoretical fundamentals of videography
- The workflow: metadata, clips storage, project management
- DaVinci Resolve: software overview, tools and pages
- DaVinci Resolve: the Firelight page and sound management in DVRs
- DaVinci Resolve: the Color page and principles of color grading
- The Interview: a guide to preparing and conducting it.
- The Interview: interview editing, subtitling and its finalization.

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
- Roberts, Chris; Hall, Simon; Ditner, Arthur; Fissoun, Daria; Scoppettuolo, Dion, *The Beginner's Guide to DaVinci Resolve 18*, Port Melbourne Victoria: Blackmagic Design Pty Ltd., 2023
- Course notes provided by the Professor

The Course Program includes a 24-hour “Filming techniques video for theatre” seminar with Professor Vito Lorusso, who will cover the following topics:

- Introduction to Shooting Technique
- Equipment
- Framing, planes, fields, angles and camera movements
- Motion stabilized shooting and use of the gimbal
- Scene Video Analysis
- Workflow

9. STAGECRAFT

Professor: Bondi Francesco, francesco.bondi-ext@accademiascala.it

CFA: 4

Exam / Assessment: oral exam

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

The Course Program includes an 8-hour “Video for the scene” seminar with Professor Luca Scarzella, who will cover the following topics:

- Introduction to video for the stage
- The relationship between video, set design and lighting in a theatrical performance

10. HISTORY OF MUSIC AND MUSICAL THEATRE 1

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

11. LIGHTING ENGINEERING

Professor: Savi Daniele, daniele.savi-ext@accademiascala.it

CFA: 6

Exam / Assessment: oral exam

Objectives

The course aims to provide students with an overview of the physical characteristics of light, the equipment used for lighting a video set and the software used for color management during a video shoot. It alternates between theoretical lectures and practical studio exercises, in which different types of lighting and lighting schemes are addressed from time to time.

Course Contents

- The eye: its functions and deceptions
- Notes on the physics of light and lighting engineering 1
- From film to electronics
- The video signal
- Electronic cameras and their adjustment
- The show lights
- The lighting style
- The lighting design
- Television photography
- Post-production as the completion of the process

Bibliography

- Arnheim, Rudolf, *Arte e percezione visiva*, Milano: Feltrinelli, 1984
- Grazioli, Cristina, *Luce e ombra, Storia, teorie e pratiche dell'illuminazione teatrale*, Roma: GLF editori Laterza, 2008
- Maffei, Lamberto; Fiorentini, Adriana, *Arte e cervello*, Bologna: Zanichelli editore, 2008
- Masi, Stefano, *La luce nel cinema, introduzione alla storia della fotografia nel film*, L'Aquila: La lanterna magica, 1982
- Vavilov, Sergej I., *L'occhio e il sole*, Milano: Feltrinelli editore, 1959
- Zeki, Semir, *La visione dall'interno. Arte e cervello*, Torino: Bollati Boringhieri, 2003

The Course Program includes an 8-hour Lighting engineering for theater seminar with Professor Emanuele Agliati, who will cover the following topics:

- Theatrical projectors: types and operation
- The use of light in Theater

12. ENGLISH FOR ARTISTIC COMMUNICATION 1

Professor: Kirkman Darrell

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

- 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
- Course notes provided by the Professor