



DAPL 08

First Level Academic Diploma in Multimedia for the performing arts

II year - a.a. 2024/2025

Teaching and curricula



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PHOTOGRAPHY 2

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

CFA: 4

Exam / Assessment: oral exam using the “Exhibition Evaluation Form” to talk about how photographs are enjoyed, a dialogue on a theme or a photographer, an assessment of the candidate's ability to analyze a photograph, and the candidate's presentation of a part of their work. All of this will also refer to the texts suggested in the bibliography.

Objectives

The course Course Contents covers two years and includes 20 sessions evenly divided between the first and second year, progressing from simpler to more complex topics. Starting from the study of some important authors, which serves as an opportunity for thematic exploration, the discussion will expand to include considerations on the language of photography, with particular attention to the transmission of rigorous technical and aesthetic terminology. The history of photography will thus appear essential not only for studying the past but also for fully understanding the relationship between technique and creativity, the evolution of styles, and ultimately, the very meaning of being a photographer. This will enable students to develop greater critical awareness and cultural knowledge, providing historical, aesthetic, and methodological references to deepen other multimedia languages and techniques.

Course Contents

- Analysis of “Exhibition’s evaluation forms”.
- The meaning of space: photography and architecture.
- From subject to idea: still life photography.
- Artistic movements in Italy from the post-war period to the present.
- Futurist photography.
- The mirror of restlessness: body and portrait in contemporary photography.
- Analysis and perspectives of contemporary photography.
- The curve of your eyes: towards a history of surrealist photography.
- That insane sensation: when photographers went where they had never been.
- The '68 of photography: materials, forms, visions.
- Conceptual photography.

Bibliography

- Barthes, Roland, *La camera chiara*, Torino: Einaudi, 2003
- Adams, Robert, *La bellezza in fotografia*, Torino: Bollati Boringhieri, 2012
- Herrigert, Eugen, *Lo zen e il tiro con l'arco*, Milano: Adelphi, 1996
- Fontcuberta, Joan, *La furia delle immagini: note sulla postfotografia*, Torino: Einaudi, 2018

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. VIDEOGRAPHICS

Professor: Innocente Michele, michele.innocente-ext@accademiascala.it

CFA: 4

Exam / Assessment: exam; practical test

Objectives

This course provides training in the use of *Adobe After Effects*, with a specific focus on applications for digital scenography, multimedia projections and animations for theatrical performances and operas. Through a theoretical and practical approach, participants will explore the software's potential for creating immersive environments, visual effects, and animations.

Course Contents

- Introduction to After Effects: interface and main tools; managing layers, masks, and blending modes; key concepts such as frame rate, motion blur, time remapping; using the Graph Editor for smooth and dynamic animations
- Compositing and subject isolation: chroma key techniques and advanced keying; rotoscoping with Roto Brush and Refine Edge Tool; advanced integration between rotoscoping and chroma key
- Advanced animation: Puppet Pin Tool for smooth animations of figures and characters; creating visual effects: echo, motion trails, synchronization with music; time effects: managing slow motion and acceleration
- Motion tracking and stabilization: tracking with Tracker and 3D Camera Tracker; video stabilization with Warp Stabilizer; integration of digital elements in real scenes
- Digital scenography design: using presets and templates for complex animations; multi-screen animations and mapping for theatrical projections; references to artists and directors such as Bill Viola, Robert Lepage, and William Kentridge
- Animations on music and synchronization: using Stroke Effect for animated drawings; synchronization with musical pieces, with examples from Bob Wilson and Stravinsky's "Pulcinella"
- Video installations and performances: creating immersive environments and audio/video synchronization; designing video installations for theatrical performances and operas

The course includes practical exercises aimed at creating animations for theater scenography and operas (e.g., Daniele Abbado's Nabucco at La Scala), digital projections and virtual environments, and immersive video installations synchronized with performances and multi-screen setups.

The module includes a 16-hour seminar with instructor Laura Ferrari, covering the following topics:

- Advanced shooting techniques: double exposures, panoramas, HDR
- LUTs for photos and videos, selective color adjustments, color lookup tables
- Compositing and complex selections
- Photographing performances
- History of photo editing from analog to digital
- Criteria for building a professional portfolio: Adobe Acrobat and basic Adobe InDesign skills



Bibliography

- Manuale online di After Effects: <https://helpx.adobe.com/it/after-effects/user-guide.html>
- Monteverdi, Anna Maria, *Leggere uno spettacolo multimediale. La nuova scena tra video mapping, interaction design e intelligenza artificiale*, Roma: Dino Audino Editore, 2020



4. DIGITAL TECHNOLOGIES AND APPLICATIONS

Professor: Bordin Vinicio, vinicio.bordin-ext@accademiascala.it

CFA: 4

Exam / Assessment: exam; practical test

Objectives

The course provides an introduction to Multimedia Exhibition Design, with a focus on the advanced functions of After Effects for the design and creation of visual content for multimedia installations. Several case studies of multimedia installations will be analyzed to understand how to design audiovisual content for a multimedia experience space, examining all stages: from the idea, through design, to final implementation.

Course Contents

- Audiovisual perception: the visual and sound experience
- The visitor in the audiovisual space: the multimedia experience
- The main types of Multimedia Exhibition Design: video mapping, video installations, immersive environments
- Elements of multimedia design: the importance of the Pixelmap
- Case studies in Multimedia Exhibition Design: project analysis of the M9 Museum in Mestre
- How to design content for a multimedia installation, using Adobe After Effects as a possible tool
- Development of a multimedia audiovisual project

Bibliography

Websites list provided during the course



5. PRACTICE AND CULTURE OF PERFORMANCE 2

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

CFA: 4

Exam / Assessment: ID (eligibility)

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

6. DIRECTION 2

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

CFA: 6

Exam / Assessment: oral exam

Objectives

The second year of the course explores the relationship between performing arts and their technical reproduction. The history and aesthetics of directing are presented through various media, following the evolution of its applications in the art world. The emergence of radio, cinema, and television has profoundly transformed the performing arts, influencing, incorporating, and reinventing them. However, the interaction remains bidirectional, as live performance retains a fundamental presence essential to all forms of representation. As in the first year, the course structure does not follow a strict module sequence but features constant interplay between history, theory, and practice.

Course Contents

- History and aesthetics of directing
 - Early cinema and theatre, from Lumière to Méliès: from life to staging
 - Exchanges between stage and screen
 - Radio drama: voice directing and music dramaturgy
 - From theatre to television: the nature of live broadcasting
 - Formats and auteur production
 - Drama as the origin of TV entertainment
 - Opera and events for the small screen
 - Dance and its double
 - From linear broadcasting to streaming platforms
- Writing reality
 - The documentary: history, genres, styles
- Multimedia exercises
 - Writing for urban screens
 - Advertising as the blueprint for social media
- Final project: production of a documentary

Bibliography

- Ferrara, Giuseppe, *Manuale di regia*, Roma: Editori Riuniti, 2004
- Fahle, Oliver, *Teorie del film documentario*, Torino: Einaudi, 2023
- Pinotti, Andrea; Somaini, Antonio, *Cultura visuale. Immagini sguardi media dispositivi*, Torino: Einaudi, 2016
- Bolter, David Jay; Grusin, Richard, *Remediation. Competizione e integrazione tra media vecchi e nuovi*, Milano: Guerini, 2016

7. MULTIMEDIA DESIGN 1

Professor: Scarzella Luca, luca.scarzella-ext@accademiascala.it

CFA: 4

Exam / Assessment: ID (eligibility)

Objectives

The course introduces students to the world of multimedia design, which has brought digital technologies to the forefront in various cultural fields in recent years. From theatrical to museum exhibitions, digital systems have enriched the languages of representation and become essential tools in contemporary communication. Multimedia is no longer merely a spectacular technological tool, but a vital component for content development and storytelling, creating a more experiential and empathetic relationship with the audience. The goal is to provide students with the skills necessary to undertake professional work in various areas where multimedia design is practiced.

Course Contents

- Definition of multimedia
- Brief history of video technology in theatre
- Dramaturgical use of technical apparatus in theatre (especially lighting and projections)
- Analysis of video use in spatial contexts (museums, theatre, exhibitions). Differences from cinema and television: the image leaving the screen, interaction with space and disciplines
- Breaking boundaries and formats: new storytelling methods. Synchronized Software and a new temporality that changes editing and image design
- The interaction with the presentation space (stage, exhibition setup, natural environments) as the essential starting point for multimedia design
- Fields and applications of multimedia design
- Video on stage: use in theatre; dialogue with score and libretto; video as dramaturgical tool
- Collaboration with the artistic team: director, light designer, set designer; shared design process
- Aesthetics of video on stage
- Differences and similarities across genres: opera, contemporary music, drama
- Use of video in exhibitions: enhancing archives and interactivity, not spectacle
- Interactive systems: position, sound, touch; sensitive interfaces and natural interaction
- Immersive systems and video mapping+

The lessons will be complemented by the viewing and analysis of real works and projects so that theoretical assumptions can be embodied in concrete works. A quarter of class time is dedicated to small student projects as preparation for a real setup in the third year.

Bibliography

- Balzola, Andrea; Monteverdi Anna Maria, *Le arti multimediali digitali. Storia, tecniche, linguaggi, etiche ed estetiche del nuovo millennio*; Milano: Garzanti, 2019

- Balzola, Andrea; Rosa, Paolo, *L'arte fuori di sé. Un manifesto per l'età post-tecnologica*, Milano: Feltrinelli, 2019
- Monteverdi, Anna Maria, *Leggere uno spettacolo multimediale*, Roma: Dino Audino, 2020
- Monteverdi, Anna Maria, *Il teatro di Robert Lepage*, San Giuliano Terme: BFS Edizioni, 2004
- Svoboda, Josef, *I segreti dello spazio teatrale*, Milano: Ubulibri, 1997
- Valentini, Valentina, *Bill Viola. Tecnologie dell'intangibile*, Milano: Postmedia Books, 2024

8. SOUND AND MIXING 2

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

CFA: 4

Exam / Assessment: oral exam

Objectives

This is a two-year course. During the second year, the course covers elements of audio production and post-production. Starting from the knowledge of the main microphone techniques used for recording voices and solo instruments, up to sound design with a focus on export formats and spatial audio management in multimedia installations.

Course Contents

- Microphone techniques: analysis of main methods for recording voices, solo instruments, ensembles and orchestras; close, accent, and ambient miking in mono, stereo, and advanced (binaural to multichannel) configurations
- Audio post-production: methods for editing different types of audio material (interviews, voiceovers with music, music mixes)
- MIDI and sound synthesis: study of the MIDI protocol and its use with virtual instruments; history and analysis of main sound synthesis and sampling techniques
- Multichannel mixing: history and overview of major multichannel mixing standards; focus on 5.1 and Dolby Atmos systems; case studies of custom configurations for sound installations
- Guided practical exercises in class

Bibliography

- Cosimi, Enrico, *Manuale di musica elettronica: teoria e tecnica dei sintetizzatori*, Milano: Tecniche nuove 2011
- Morelli, Alberto; Scarani, Stefano, *Sound Design. Il suono come progetto*, Bologna: Pitagora Editrice 2010

9. NEW MEDIA AESTHETICS

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

CFA: 4

Exam / Assessment: oral exam

Objectives

“Don’t ask fish what water is”: with this paradox, McLuhan emphasized the necessity of media studies. This statement is even more relevant today as we live in the heart of a technological whirlwind that, especially in communication and the creation of imagery, reveals a paradigm shift. The course dives into this current and investigates how the values and practices of our perception, thinking, and artistic expression have changed — and especially how we shape our world.

Course Contents

- Aesthetics and contemporary culture
- Paradigm shift: from analog to digital
- From media to new media and post-media?
- The contradictory centrality of the subject, the overwhelming power of technology
- The lost and rediscovered community in the global and virtual village
- Artificial intelligence and artistic creation
- Ethics and responsibility in AI usage

Bibliography

- Bolter, David Jay, *Plenitudine digitale. Il declino della cultura d'élite e lo scenario contemporaneo dei media*, Roma: Minimum Fax, 2020.
- McLuhan, Marshall, *Gli strumenti del comunicare*, Milano: Il Saggiatore, 2015
- Floridi, Luciano, *Etica dell'intelligenza artificiale*, Milano: Raffaello Cortina, 2022

10. VIDEO EDITING TECHNIQUES 1

Professor: Frigo Anna, anna.frigo-ext@accademiascala.it

CFA: 6

Exam / Assessment: ID (eligibility)

Objectives

This two-year course provides technical and theoretical preparation (aesthetic, historical, and vocabulary aspects) for digital editing and post-production of audiovisual works using Adobe Premiere. The course combines theoretical lessons and practical exercises to ensure professional autonomy, with attention to work methodology and analytical and narrative criteria depending on video genre (docufilm, reportage, music video, showreel, web series, videos for social media, etc.). The first year includes a theoretical part on editing fundamentals (contemporary dramaturgies and styles), media history and languages, and a hands-on section focused on Premiere Pro CC (editing and post-production techniques) with individual exercises and workshops. The second year continues with an interdisciplinary approach, involving analysis and production of audiovisual content for stage use and the supervised creation of media within an integrated communication plan.

Course Contents

- History, theory and technique of editing
- Contemporary editing dramaturgies and styles
- Theory and practice of editing with Adobe Premiere Pro CC
- Adobe Premiere Pro CC: interface overview, tools, and panels
- Adobe Premiere Pro CC: video/audio editing and effects
- Adobe Premiere Pro CC: color grading and LUTs overview
- Adobe Premiere Pro CC: graphics, titles, and animations
- Adobe Premiere Pro CC: multicamera editing
- Assisted practical exercises

Bibliography

- Cassani, Diego, *Montaggio video*, Milano: Hoepli, 2004
- Reisz, Karel; Millar, Gavin, *La tecnica del montaggio cinematografico*, Torino: Lindau, 2001
- Murch, Walter, *In un batter d'occhi. Una prospettiva sul montaggio cinematografico nell'era digitale*, Torino: Lindau, 2018
- Tarkovskij, Andrej, *La forma dell'anima. Il cinema e la ricerca dell'assoluto*, Bologna: Rizzoli, 2012
- Wenders, Wim, *Stanotte vorrei parlare con l'angelo. Scritti 1968-1988*, Milano: Ubulibri, 1989
- Tirard, Laurent, *L'occhio del regista. 25 lezioni dei maestri del cinema contemporaneo*, Roma: Minimum fax, 2017
- Course notes provided by the Professor
- Filmography and websites list provided by the Professor

11. HISTORY OF MUSIC AND MUSICAL THEATRE 2

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

CFA: 6

Exam / Assessment: ID (eligibility)

Modalità di svolgimento: prova scritta

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

13. 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