



**DAPL 05**

**First Level Academic Diploma in Technical Theatre and Stage Management**

**I year - a.a. 2024/2025**

**Teaching and curricula**

## TABLE OF CONTENTS

1. Photography 1
2. Style, history of art and costume 1
3. History of music and musical theatre 1
4. History of performance 1
5. Set design 1
6. Stagecraft 1
7. Lighting engineering 1
8. Technology of materials applied to Set design 1
9. Practice and culture of performance 1
10. Sound and mixing 1
11. Elements of video production
12. English for artistic communication1
13. Technical drawing and design

## 1. PHOTOGRAPHY 1

**Professor:** Ferrari Laura

**CFA:** 4

**Exam / Assessment:** 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

- Light and sensor; exposure: times, aperture, iso
- Camera settings, balance, focus, optics
- Equipment: SLR, apsc, mirrorless; tripod, flash, color checker
- Sample images of great authors in the history of photography: set design, architecture, staging, still life
- Lighting: direction, intensity, quality, color temperature
- Composition, framing, cropping, resolution
- Techniques and smartphone applications
- LightRoom workflow - CameraRaw: formats, metadata, renaming, basic processing, saving, masks
- Photoshop: intro and settings, layers, simple outlines
- Acrobat PDF: creation, basics
- Guided classroom exercises: exposure tests with different lighting and focal lengths, photographing spaces, photographing objects

### Bibliography

- Langford Michael J., *Nuovo trattato di fotografia moderna*, Milano: Il Castello, 1997
- Mignemi Adolfo, *Lo sguardo e l'immagine. La fotografia come documento storico*, Torino: Bollati Boringhieri, 2003
- Newhall Beaumont, *Storia della fotografia*, Torino: Einaudi, 2007
- Tealdi Stefano, *Fotografare con il flash: tecniche e strumenti per modellare la luce*, Milano: Apogeo, 2021
- Zannier Italo, *L'occhio della fotografia. Protagonisti, tecniche e stili della "invenzione meravigliosa"*, Roma: Carocci, 2020

## 2. STYLE, HISTORY OF ART AND COSTUME 1

**Professor:** Galletta Alessandra

**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. HISTORY OF MUSIC AND MUSICAL THEATRE 1

**Professor:** Pulcini Franco

**CFA:** 6

**Exam / Assessment:** ID (eligibility)

#### Objectives

The subject aims at an awareness of classical musical language in its historical transformation, with particular reference to the importance that the art of sounds takes on regarding the task of narrating events and related passions. Learners should also develop skills of an emotional nature, immersing themselves in visions of the past in which to grasp their own experience and actuality: a kind of sentimental education in melodrama. The course is in fact an immersion in an artistic world in which some of the greatest artists of all time have arisen - Mozart, Verdi, Wagner, Musorgsky, Strauss, Puccini - whose complex nature is a substantial part of the teaching.

#### Course Contents

- Hints at the periodization of musical eras since the Middle Ages
- Historical context, audience and purpose of performance through the centuries in which musical theater developed
- The great operatic traditions: Italian, French, German, Russian, with nods to English and Czech
- Musical forms in use in musical theater, their nomenclature and evolution
- Librettistics, literary and dramaturgical sources

#### Bibliography

- Teaching materials provided by the Professor
- 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)

## 4. HISTORY OF PERFORMANCE 1

**Professor:** Fabio Sartorelli

**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



## 5. SET DESIGN 1

**Professor:** Linzalata Angelo

**CFA:** 4

**Exam / Assessment:** ID (eligibility)

### Objectives

The course is designed to impart the rules of stagecraft for the acquisition of the basic principles governing the setting up of a stage layout. It is essential to give students the necessary tools to analyze the stage set-up in its technical correctness on which the feasibility of assembly and stage management depends. In this area, teachings of design techniques, construction methods as well as knowledge of materials applied to scenography are essential. In a second step, we will focus on the executive study of each element in order to provide for the division of all scenic elements into submultiples for easy transportation and proper assembly. Properly analyzing each individual element can lead to reduced stowage space during transportation and final storage; this can provide greater flexibility while also promoting a reduction in assembly time, which directly translates into savings in invested resources. Understanding a technical executive is tantamount to understanding the necessary actions to be prepared in the correct editing and all the tools useful for the same. The course is divided into a theoretical part dedicated to: the analysis of the stage space from the historical point of view, in-depth knowledge of the stage machine and the acquisition of all the necessary nomenclature of the theatrical space and the history of scenography over the centuries. During this phase, the constraints of the stage space in which the scenic layout will be returned will be analyzed in relation to the lighting system and the movement potential of the stage machine. A methodology is proposed that through the analysis with a propaedeutic slant of the works and the understanding of the techniques in use, traditional and digital, will contribute to the training of a professional capable of taking part in the entire process of realizing a live production, both in the theatrical sector and in that of the various musical events, from the stage set-up phase to the conduction of the show, and to the final phase of archiving and storage.

### Course Contents

- Outline of the history of stagecraft and stage space
- Analysis of techniques and nomenclature in set design
- Monographic lectures on scenographers of the 20th century
- Technology, motorization and robotics applied to Scenography
- Analysis of some set design projects carried out by Professor

### Bibliography

- Brook Peter, *Lo Spazio Vuoto*, Roma: Bulzoni, 2020
- 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

- Mello Bruno, *Trattato di scenotecnica*, Milano: De Agostini, 2009
- Molinari Cesare, *Storia del Teatro*, Bari: Laterza, 2008
- Grazioli Cristina, *Luce e ombra. Storia, teorie e pratiche dell'illuminazione teatrale*, Bari: Laterza, 2008
- Grotowski Jerzy, *Per un teatro povero*, Roma: Bulzoni, 1993
- *Dizionario teatrale*, a cura di Margherita Palli, Macerata: Quodlibet, 2021
- 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
- Surgers Anne, *Scenografie del Teatro Occidentale*, Roma: Bulzoni Editore, 2002
- Stoichita Victor I., *Breve storia dell'ombra*, Milano: Il Saggiatore, 2000
- Svoboda Josef, *I segreti dello spazio teatrale*, Milano: Ubulibri, 2003

## 6. STAGECRAFT 1

**Professor:** Bondi Francesco

**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

## 7. LIGHTING ENGINEERING 1

**Professor:** Guerci Massimo

**CFA:** 6

**Exam / Assessment:** 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

## 8. TECHNOLOGY OF MATERIALS APPLIED TO SET DESIGN 1

**Professor:** Linzalata Angelo

**CFA:** 4

**Exam / Assessment:** ID (eligibility)

### Objectives

The course aims to analyze the basic principles of the materials and techniques that govern the setting up of a scenic facility. The course delves into the knowledge of materials used in scenic staging, with a focus on their identification, classification and characteristics. The evolution of materials and techniques, thanks to the help of new technological tools, makes it possible to propose innovative solutions that make the scenic installation more performant capable of responding to specific choices affecting individual staging in the live performance sector. Understanding the different possibilities of technical and expressive realization allows one to be able to choose the most suitable solution for stage needs. Important aspects are analyzed in order to achieve suggestive effects in compliance with all applied regulations. A methodology is proposed that through in-depth analysis of the works and understanding of the techniques in use, both traditional and digital, will contribute to the training of a professional capable of taking part in the entire process of realization of a live production, both in the theatrical sector and in that of the various musical events, from the stage set-up phase to the running of the show, and to the final phase of archiving and storage.

### Course Contents

- Outline of the history of the Types of materials applied to set design
- Analysis of materials in set design
- Viewing of samples from companies in the field
- Analysis of some scenography projects carried out by Professor

### Bibliography

- Grazioli Cristina, *Luce e Ombre*, Bari: Laterza, 2008
- Mazzanti Stefano, *Luce in scena*, Bologna: Lo Scarabeo, 1998
- Mancinelli Salvatore, *Illuminotecnica Teatrale: dipingere con la luce*, Milano: Libera Accademia della Luce, 2007
- Rea Corrado, *Fondamenti di luministica. Teoria, tecnica e apparecchi per l'illuminazione artistica teatrale e dello spettacolo*, Milano: Hoepli 2006
- Sturgers Anne, *Scenografie del Teatro occidentale*, Roma: Bulzoni, 2002

## PRACTICE AND CULTURE OF PERFORMANCE 1

**Professor:** Abbado Daniele

**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
  - Luca Ronconi, *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 Educational Course Contents 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

## 10. SOUND AND MIXING 1

**Professor:** Ferrario Andrea

**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
- Calzini Mario, *Storia tecnica del film e del disco. Due invenzioni una sola avventura*, Milano: Cappelli editore, 1991
- Chion Michel, *L'audiovisione*, Torino: Lindau, 1997
- Julien Jean-Rémy, *Musica e pubblicità: dai gridi medioevali ai jingle radiotelevisivi*, Milano: Ricordi, 1992
- Micieli Sergio, *Musica per film. Storia, estetica, analisi, tipologie*, Lucca: LIM, 2009
- Minsky Laurence; Fahey Colleen, *Audio Branding: Using Sound to Build Your Brand*, Londra: Kogan Page 1997

## 11. ELEMENTS OF VIDEO PRODUCTION

**Professor:** Angeli Andrea

**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
- vMix Software: introduction to the software and basic functions
- vMix Software: advanced software functions for production
- vMix Software: Setting up a “digital” production with remote direction
- Guided classroom exercises
- Live Streaming Production: practical streaming exercise with musicians/actors

### 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

## 12. ENGLISH FOR ARTISTIC COMMUNICATION1

**Professor:** Kirkman Darrell

**CFA:** 4

**Exam / Assessment:** 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

- Teaching materials 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

### 13. TECHNICAL DRAWING AND DESIGN

**Professor:** Barbaschi Bruno

**CFA:** 4

**Exam / Assessment:** exam

#### Objectives

The course deals with the study of the principles and procedures underlying projective descriptive geometry, which are preparatory to learning technical drawing and the use of software for 2D and 3D design. Drawing is at first understood as freehand representation. It then moves successively to technical drawing, which addresses the survey of architecture understood as a complex form of knowledge capable of documenting an architectural place. Issues inherent in operational practice, methods of surveying measurements, and techniques of processing and restitution on paper are addressed. Preliminarily, general theoretical references are explained; measuring instruments and surveying systems with graphic scales of representation, as well as dimensioning systems, graphic symbologies. Next, the representation of the constituent elements of a building is addressed: foundations, masonry, floors, the graphic technique of interior finishes, components, furnishings and technical systems. The course also includes technical-practical activities, related to the survey of real spaces and micro-design. You learn how to use software that enables the two-dimensional design of objects and architecture, for dimensional and compositional verification, for drafting the project and for producing the technical drawings to be delivered to the client.

#### Course Contents

- Elements of technical drawing: fundamentals of representation standards. Floor plans, plans, elevations, sections. Signs, symbols and graphic conventions. Quotation of the drawing. Legends. Drawing of construction elements: masonry, vertical connections, windows and doors, floors and walls. Sizing of architectural spaces, footprints and dimensions of major furnishings. Scales of representation: the choice of scale ratios in relation to the purposes of the graphic document; problems inherent in representation at different scales. The survey: tools and methods of measurement. Development of a simple design idea within the surveyed environment. Floor plans and sections at appropriate scales.
- Drawing elements in CAD: drawing commands, layers, screens, Hatch patterns, application of hatching. Definition and creation of blocks. Quotation and annotation. Use of external references. Printing.
- Introduction to Building Informations Modeling (BIM) design methodology. Illustration of Autodesk Revit software (interface and first settings). CAD to BIM procedure Importing external elements. Creation of views and their management.

#### Bibliography

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- Santapaga Luigi; Trasi Matteo, *AutoCAD guida facile al disegno CAD 2D e 3D*, Milano: Feltrinelli editore, 2016
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