

DAPL 05 First Level Academic Diploma in Costume for the performing arts

I year - a.a. 2024/2025

Teaching and curricula

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1. TECHNICAL DRAWING AND DESIGN

Professor: Maria Chiara Donato

CFA: 4

Exam / Assessment: exam

Objectives

The Course, theoretical-practical in nature, is offered during the first year and is intended to provide the knowledge and related to the basic skills to deal with artistic design for the purpose of costume design.

Course Contents

1. First Phase

- THE GRAPHIC SIGN aimed at the study and representation of the human body using different techniques
- THE HUMAN BODY: proportions, notions of Artistic anatomy , layout
- DRAWING WITHOUT AN ERASER

2. Second Phase

- THE BODY OF THE INTERPRETERS: dressing the actual bodies in static, dramatic and dynamic poses
- REPRESENTING THE PERSON in a pose appropriate to his character with practice on different types: warrior, nobleman, commoner, aristocratic maiden, obese man, young page, etc.
- FABRICS AND DRAPERIES

3. Third Phase: for whom we design?

- For the director, theater management: suggestions for proper presentation of costume sketches
- For workshops, which will make the costumes and accessories: explanatory drawings and sketches that will complete the presentation of each element that makes up the costume from the wig to the shoes to the costume props

Bibliography

- Teaching material provided by the Professor

2. STYLE, HISTORY OF ART AND COSTUME 11

Professor: Margherita Baldoni

CFA: 6

Exam / Assessment: (ID) eligibility

Objectives

The course aims to provide students with the necessary tools to accrue a critical picture of the changes that have occurred in the system of costume, theatrical costume, cosmetics and ornamentation with particular regard to the areas and geographical contexts of the Mediterranean basin and the European continent, in the period from the origins to the entire 16th century, in parallel with the processes and major social, cultural, and artistic transformations.

Especially useful to understanding will be references and comparisons between: costume and art, costume and History of performance and theater, costume and history.

Course Contents

- Origins: prehistory and the female figure
- Early river civilizations: Sumerians, Babylonians, Assyrians
- Aegean civilizations: Egyptians, Aegeans, Mycenaeans
- The Greek world: Archaic Period, Classical Period, Hellenistic Period, costume in Greek theater.
- Etruscan art and Ancient Rome, dressing as a symbol of society, theatrical costume in Rome, ancient drama and rediscovery in 1900s
- Fashion and costume after the fall of the Roman empire: Byzantine civilization and early Middle Ages, Carolingian Lombards, late Middle Ages
- Theatrical costume in medieval stage settings, clothing in sacred plays, jester's dress, medieval inspirations in contemporary times
- The Gothic Age (14th and mid-15th centuries) and ornaments for tragedy or pastoral drama
- The Renaissance: Italy, The costume of Italian Renaissance plays, the Olympic Theater in Vicenza
- The sixteenth century and the birth of the modern age: Italy, Spain, France and England, Courtly feasts, triumphal parades
- The commedia dell'Arte: Harlequin and his fellow performers

Bibliography

- P. De Vecchi-E. Cerchiari, *Arte nel tempo*, Milano, Bompiani
- Wassily Kandinsky, *Lo spirituale nell'arte*
- Elio Franzini, Maddalena Mazzocut-Mis, *Estetica. I nomi, i concetti, le correnti*

3. HISTORY OF PERFORMANCE 1

Professor: Fabio Sartorelli

CFA: 6

Exam / Assessment: (ID) eligibility

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

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4. HISTORY OF MUSIC AND MUSICAL THEATRE 1

Professor: Franco Pulcini

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)

5. SET DESIGN 1

Professor: Angelo Linzalata

CFA: 6

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. COSTUME DESIGN 1

Professor: Francesca Pipi

CFA: 4

Exam / Assessment: exam

Objectives

The Course Contents are aimed at costume design for the performing arts in the difference of the various fields of application and creation, intended for drama, opera, film and ballet.

The course will be divided into two distinct parts. The first will investigate the cultural and historical aspects of the subject by analyzing the fundamentals of costume history and the evolution of forms over time including through sketches and study sketches. This first phase will see completion with the part devoted to the explanation of methodologies for iconographic documentation and for the search for visual and material suggestions that are fundamental for the completion of the course.

Course Contents

This first phase will be followed by the actual phase devoted to design, which will include:

- reading and analysis of the text, script or libretto
- identification of characters and character types, in their individuality and in relation to others.
- study and elaboration of the dramaturgical line
- documentation and iconographic research
- drawing of figures of all characters including changes required by the text and dramaturgy
- cards for makeup and hairstyles
- fabric sampling, rehearsal of fabric, material or jewelry processing.

Selected works:

- Lyric Opera
- Dramatic text
- Text of your choice for film and/or ballet

The student will tackle two of the chosen titles: one opera and one prose. All will be presented within a book; the graphic choice and layout will be proposed by the student and agreed with the Professor.

During the course of the academic year, due to teaching needs, the proposal of titles may vary.

Bibliography

- J. Arnold, *Patterns of fashion 1660-1860*, London: 1977
- D. Devoti, *L'arte del tessuto in Europa*, Milano: 1974
- Diderot d' Alambert, *Encyclopédie*, Paris: 1776
- C. Giorgetti, *Manuale di storia del costume e della moda*, Cantini: 1992
- C. Giorgetti, *Piccola storia del costume teatrale, The professional competence: 1998* J. Levron, *La vita quotidiana a Versailles nei secoli XVII e XVIII*, Milano, 1990 Rita Levi Pisetzky, *Il costume nelle società italiana: Einaudi, 1975*
- N. Waugh, *Corset and Crinolines, Theatre arts books: New York, 1954*

7. TAILORING TECHNIQUES FOR THE COSTUME 1

Professor: Gigliola Vinci

CFA: 10

Exam / Assessment: exam

Objectives

The aim of the 1st year course is to introduce the techniques of producing clothes for the performing arts by considering the multiple visual and wearing requirements that characterize the different types. Cinema, drama, opera, ballet: different needs and different technical solutions. Starting from the knowledge of the tools proper to tailoring and becoming familiar with them, the differences between the use of original period costumes, tailoring of period or contemporary costumes, tailoring in standard sizes in ready-to-wear, and their adaptation to the needs of the stage or film set will be explained. Emphasis will be placed on the close working relationship between the costume designer and the production tailor, the importance of knowledge of period-specific pattern making and construction methods to achieve a product that performs both visually and technically.

We will address the following problems: adapt historical patternmaking to a contemporary body or reinterpret an era by varying current patternmaking? How to respect the line of an era while giving freedom of movement? How to allow costume changes in minutes and leave the possibility of conformation changes for reuse over time? The rendering of fabrics and accessory materials needed to achieve the shape will also be analyzed.

Course Contents

- Differences between bespoke tailoring and ready-to-wear tailoring
- Anatomical measurements and anthropometric measurements
- Tailoring tools: what they are, their use and purpose. Becoming familiar with them
- Hand stitches
- Hand stitching and major machine stitching
- Pleats, gathers, ruffles, ruffles
- The making of the basic details necessary for the making of garments
- clothing: zippers, buttons and eyelets, buttonholes, lacing, slits, pockets, ...
- Basic pattern making: the basic skirts, the basic pants, the sack bodice, the bodice

Anatomical

- The fit and size development
- Major variations in basic pattern making
- The historical cut
- The underwear
- The shirt
- The petticoat
- The substructures: verdugale, panier, corsets

Bibliography

- N. Waugh, *The cut of men's clothes 1600-1900- The cut of women's clothes 1600-1930*
- J. Arnold, *Patterns of fashion* voll. 1, 2, 3, 4, 5
- Wolff, *The art of manipulating fabric*
- A. Donnanno, *La tecnica dei modelli* voll. 1, 2, bambino
- C. Grana – A. Bellinello, *Modellistica integrata e fondamentali di confezione* voll. 1, 2
- K. Kiisel, *Draping*
- D. Attardi, *La tecnica del moulage* vol. 1

8. PRACTICE AND CULTURE OF PERFORMANCE

Professor: Daniele Abbado

CFA: 4

Exam / Assessment: exam

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

9. ARTISTIC ANATOMY

Professor: Filippo Guggia

CFA: 6

Exam / Assessment: exam

Objectives

The course is offered during the first year and is intended to provide knowledge of the evolution of clothing patterns and fashions in their geometrical-constructive forms.

Course Contents

1. Reading the human body through sketching

- Analysis of the historical period or attached references
- Analysis of graphic proportions and evaluation of adjustment to the actual
- Use of mathematical proportions to compare and adjust graphics to actual size
- Use of references to identify the cut to be used

2. Measurements Tab

- Importance and use
- Survey of general measurements
- Survey of specific measures and adaptation of models for categories with agility needs

3. Modeling

- The paper-model and its basic geometry
- Civilian and theatrical: use of margins for variation in fit
- Historical and contemporary: use of pattern-making methods/manuals, use of reliefs of authentic clothing
- The moulage

Bibliography

- Janet Arnold, *Pattern of fashion 1 - Pattern of fashion 2 - Pattern of fashion 3 - Pattern of fashion 4 - Pattern of fashion 5 - Pattern of fashion 6*
- Norah Waugh, *The cut of women's clothes - The cut of men's clothes*
- Margaret Hamilton Hill & Peter A. Bucknell, *The evolution of fashion - Patterns 1066 to 1930*
- Ermanno Zoffili, *Costume e cultura dell'antico Egitto da Nerner a Cleopatra*

10. TYPOLOGY OF MATERIALS

Professor: Antonio lavazzo

CFA: 4

Exam / Assessment: exam

Objectives

The Course, of a theoretical-practical nature, is developed during the first year and proposes a cognitive and experiential course related to textile fibers. The module aims to acquaint participants with the main characteristics of fabrics used in the making of costumes for the performing arts and the related washing and ironing techniques.

Course Contents

- Acquisition of the main concepts concerning the fabrics mainly used in the making of theatrical costumes and their possible treatments:
- Introduction to the subject: textile fibers
- Natural textile fibers
- Technofibers
- Properties of textile fibers
- The structure of fabric
- Tactile knowledge of the main fabrics used in theatrical tailoring and related creation of a personal catalog
- Practical examples of ironing

Bibliography

- Teaching materials provided by the Professor
- Carlo Quaglierini, *Chimica delle fibre tessili*: Edizione Zanichelli, 2012
- Stefanella Sposito, *Archivio tessile - 230 tessuti nella pratica degli stilisti*, Ikon: Editrice, 2014
- Tamara Boccherini, Paola Marabelli, *Atlante di storia del tessuto*, Maria Cristina de Montemayor, Firenze: Editore, 1995
- Skira, *Mariano Fortuny - La seta e il velluto*, Catalogo Mostra Venezia Museo Fortuny: 2010
- Ferruccio Bonetti, Stefano Dotti, Giuseppe Tironi, *Fibre Tessili*, Tecniche Nuove: Editrice, 2012
- Aurora Magni, Carlo Noè, *Innovazione e sostenibilità nell'industria tessile*, Guerini Next: Edizione, 2017
- Paola Ungaro, *Tecnologia Innovazione Sostenibilità, Conoscere i materiali tessili*: Marco Ambrogi Editore, 2021

11. ENGLISH FOR ARTISTIC COMMUNICATION 1

Professor: Darrell Kirkman

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