

DAPL 08

First Level Academic Diploma in Multimedia for the performing arts

I year - a.a. 2024/2025

Teaching and curricula

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1. PHOTOGRAPHY 1

Professor: Roberto Mutti

CFA: 4

Exam / Assessment: ID (eligibility)

Objectives

The course is a two-year course. The Course Contents of the first year includes ten lectures, each lasting three hours, which develop in a studied crescendo from the simplest to the most complex topics. During the course, the history of photography will be addressed through the study of great authors of the past and through lectures with cross-cutting themes.

Course Contents

- Photography is on the scene
- Jacques-Henri Lartigue: from the Belle Epoque to the 1960s.
- The sense of space. Photography and architecture
- Street photography
- Photography as art, the art of photography.
- Between being and appearing. Fashion photography as a representation of the world
- Italian photography from the postwar period to today
- Female gazes
- The ribbon of dreams: photography and cinema
- The photographic portrait as a reflection on identity

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: Corrado Crisciani

CFA: 4

Exam / Assessment: 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 paper

Bibliography

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

The didactic Course Contents of the COURSE includes a 40-hour SCENE PHOTOGRAPHY module with lecturers Laura Ferrari and Lorenzo Di Nozzi, who will cover the following topics: Digital photography techniques

- Introduction to the techniques of scene photography
- Techniques for using Speedlight flashes

3. 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.

4. DIGITAL IMAGE PROCESSING DELL'IMMAGINE

Professor: Laura Ferrari

CFA: 6

Exam / Assessment: exam

Objectives

The course aims to provide students with a technical and theoretical photographic background, and then address all aspects of digital post-production through Adobe Lightroom, Photoshop, Camera Raw, and Bridge processing software.

Course Contents

- Equipment: camera settings, optics, tripod, digital storage systems
- Exposure criteria in critical lighting conditions. Examples of exposure in theater, composition, editing
- Sensor theory and digital noise
- Color management and theory: from image acquisition to printing
- Workflow in Adobe Bridge-Lightroom: ratings, metadata, keywords, digital formats, resolution, creating Pdf files
- Adobe optimization of raw files, balancing, presets, masks
- Basic techniques: preferences, interface, color settings, non-destructive workflow, basic selection tools, basic retouching, adjustments
- Advanced techniques: retouching, color correction, black and white, blending methods, advanced contouring, advanced objects, lut, compositing, integrating retouching with AI
- Stage photography: theatrical locations, opera, staged portraiture, gesture, prose
- Stage photography: dance, concert, backstage, audience and greetings, performance

Bibliography

- Langford Michael J., *Nuovo trattato di fotografia moderna*, Milano: Il Castello, 1997
- Teaching material provided by the Professor
- Web references provided by the Professor

5. 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

6. DIRECTION 1

Professor: Felice Cappa

CFA: 6

Exam / Assessment: ID (eligibility)

Objectives

The course is a two-year course. The program of the first year provides a general introduction related to the history of television and the history of new media. It also aims to provide students with an introduction to the design and production of audiovisual products for the performing arts (opera videos, concerts, ballets), experimenting with contaminations between different languages: television, film, audiovisual language for social networks, music video clips.

Course Contents

- History of Direction in Western Culture
- From analog to digital
- The choice of themes
- The development of ideas
- The grammar of images (the shots)
- The syntax of sequences (the construction of the narrative)
- From television to the web 1
- Writing for the screens 1
- Exercises 1

Bibliography

- Èjzenštejn Sergei M., *Lezioni di Direction*, Torino: Einaudi, 2000
- Ferrara Giuseppe, *Manuale di Direction*, Roma: Editori Riuniti, 2004
- Lievrouw Leah A.; Livingstone Sonia, *The Handbook of New Media*, Londra: Sage, 2012
- McLuhan Marshall, *Gli strumenti del comunicare*, Milano: Net 2022
- Pinotti Andrea; Somaini Antonio, *Cultura visuale. Immagini sguardi media dispositivi*, Torino: Einaudi, 2016

7. SOUND AND MIXING 1

Professor: Andrea Ferrario

CFA: 4

Exam / Assessment: 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
- 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

8. FILMING TECHNIQUES

Professor: Andrea Angeli

CFA: 6

Exam / Assessment: 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
- Adobe Premiere Pro CC: software overview, tools and panels
- Adobe Premiere Pro CC: Sound and efx management and editing
- Adobe Premiere Pro CC: Multicamera Editing and Editing
- 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
- Teaching material provided by the Professor

The COURSE didactic Course Contents includes a 24-hour FILMING TECHNIQUES VIDEO FOR THEATER module 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

STAGECRAFT

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

The didactic Course Contents of the COURSE includes an 8-hour VIDEO FOR THE SCENE module 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. STORIA DELLA MUSICA E DEL TEATRO MUSICALE

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 (section on 20th century)

11. LIGHTING ENGINEERING 1

Professor: Daniele Savi

CFA: 6

Exam / Assessment: 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

- Arnhem 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 didactic contents of the COURSE includes an 8-hour LIGHTING ENGINEERING 1 THEATER module with Professor Emanuele Agliati, who will cover the following topics:

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

12. INGLESE PER LA COMUNICAZIONE ARTISTICA

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