

Specialized Advanced Programs-- Professional Study Certificate
COURSE DESCRIPTIONS

Italian Language Courses (mandatory for all programs)

The Italian Language courses within the Professional Study Certificate Program are structured to give students the knowledge necessary to deal with the most common everyday situations and be able to follow the program's studies and activities with sufficient ease.

Italian Language
IL BI 380

contact hrs. 45

Italian Language
IL BI 391

contact hrs. 120

Italian Language
IL BI 390

contact hrs. 180

Aesthetic Process: Creativity & Enthusiasm
(THEATRE, LIGHTING DESIGN, FILM/TV)
AH AP 399

contact hrs. 45

This course will investigate alternative methods, including lost sciences such as Alchemy, the Cabala, Gnosis etc., for integrating perceptual and cognitive skills with contemporary and traditional art making methodology. Students from all creative endeavours are encouraged to take this cross platform class. Techniques such as pre-visualization, meditation and exercises in awareness will be used to create a unique dynamic where intuition and creative process become allies. We will work with a variety of methods that will assist us in becoming more in tune with our internal dialogue, helping us to facilitate a more lucid and spontaneous creative flow. We will also investigate the correlation between how tools for making art affect the creative process and ultimately the final look, feel and outcome of our creative endeavours. Throughout the term students will be asked to bring in and share works in process from their other classes allowing for a dialogue among peers in an atmosphere that encourages creative growth with a group environment. The primary goal of this class is to help students to encounter themselves and learn how to express their selves while transforming media in an artistic and mindful way.

THEATRE

New Writing and the Spirit of Renaissance Drama
TH NW 400

contact hrs. 45

In 1995, on the occasion of the premiere of Sarah Kane's "Blasted" at the Royal Court Theatre, London, the Daily Mail critic wrote "Until last night I thought I was immune from shock in any theatre. I am not".

An ever increasing number of theatre practitioners, critics and scholars assert that the new writing of the 1990s' and the 2000s' is characterized by that same revolutionary and creative impulse which animated the Renaissance humanistic drama.

Kushner's prophetic and affirmative plays, Ravenhill's sexual sensationalism and Kane's black-humoured and disturbing works and radical reworking of Senecan tragedy are only few examples in this transforming wind in contemporary theatre.

This course examines the reflection on the human condition, the body and the love relationship in Italian-Renaissance/Elizabethan drama and in the works of new international playwrights of the last decade.

Works by authors such as Pietro Aretino, Niccolò Machiavelli, Christopher Marlowe, William Shakespeare, John Ford, Tony Kushner, Martin Crimp, Sarah Kane, Mark Ravenhill, Roland Schimmelpennig, Dejan Dukovski, Fabrice Melquiot, Marie Ndiaye and others, will be read, analysed in detail and compared.

The course also studies the internal organization of international new writing theaters and centers and includes interviews with playwrights who will take part in Intertext, a new writing project created by the "Quartieri dell'Arte" Festival, Viterbo, the Royal National Theatre, London, the Burgtheater, Vienna and the MEEC, Paris.

Students will attend "Quartieri dell'Arte" Festival performances of contemporary plays.

Theatre Management
TH TM 405

contact hrs. 45

The course consists of both a theoretical and a practical approach to marketing in the entertainment industry, and aims at giving theatre students a hands-on approach to the fundamental rules of communications and organization.

The main goals are to gain experience in stage management, public relations, organization and publicity of events in the entertainment industry on an international level.

Students will be required to actively participate in the organization, marketing and publicity of the QdA QdA (Quartieri dell'Arte), international new writing festival. They will have the opportunity to work under the guidance of experienced production staff members, such as the Managing & Communications Directors of the QdA Festival. This opportunity will allow the students to be trained in the organization of theatrical events in general.

Students will be specifically required to work alongside the Press Officer and Publicity Manager, long before the opening event. The Publicity Manager must obtain all relevant information from the producers and directors and find a graphic designer for posters and flyers, as well as handle public announcements and mailings.

The Press Officer acts as the official media contact handling all media interest. Work as a press officer in the non-profit sector is likely to include a broader range of activities with employers ranging from charities to events organisers. In addition to handling media enquiries, writing press releases, arranging interviews and press conferences, duties may also include determining who has press passes. A press officer may also accompany individuals, such as authors, directors and/or artists, on interviews.

Through a series of workshops and seminars with major European organizational entities, students will obtain a clearer picture of the "how to" hands-on organization and publicity within the entertainment industry.

Theatre in Process I

TH TP 408

contact hrs. min. 90

This course aims at enabling the students to start participating directly in the creation of a theatre event. The students will follow the creative process of the production of a play by an acclaimed American playwright selected by the "Quartieri dell'Arte" Festival Artistic Direction Committee for the 2005 Festival season. The play, which will be read and analysed in detail before rehearsals start, will be staged by a prestigious Italian theatre company. The teacher will function both as a company "dramaturg"/literary consultant and as a supervisor of the students who will write a diary on the making of the production, reflecting on the dramaturgical, directorial, acting and design aspects of the mounting of the play.

The course will include meetings and discussions with Company members and the playwright.

Other production diaries, written by some of the leading dramaturgs in the world, will be studied during the course.

Acting

TH AC 414

contact hrs. 90

The course will centre on three fundamental aspects of acting: imagination, sensuousness, physicality. In fact, the base of an actor's initiation consists of the exploration of the world around him and the development of the five senses (plus the so-called sixth sense which has more to do with our own instinctivity than with the real). An actor must be able to transmit emotionally what nature gives her or him.

So our work will focus on:

a) the awareness of the body and moving with greater physical ease through the understanding of how the five senses work together

b) the creation of a bridge between body and imagination

c) activating the senses through a series of games and exercises

d) script analysis in order to understand the message or meaning and to find the super-objective of the play.

Students will work on relaxation techniques, on their sensuousness and its application to their creative instinct, on their concentration skills on physical expressiveness clarity of speech and vocal projection, on their ability to emulate or generate emotional and physical conditions, on their ability to analyse and understand dramatic texts.

This course offers students an opportunity to be involved in a theatre production, directly on stage and under the guidance of a professional theatre director and actor. They will perform in the minor roles in a play by a contemporary playwright chosen by the artistic direction committee of the "Quartieri dell'Arte" Festival. The production will have its premiere in the 2006 QdA Festival season.

Set and Costume Design

TH SD 413

contact hrs. min. 90

This course consists of both a practical and theoretical part and will be held by the costume and set designer/s of the chosen play production and by her/his/their assistant/s. During the first half of the course the students will make fictive designs experiments for works of drama.

In the second half they will take part in the realisation of the play production design project (please see also *Theatre in Process 2*).

The course will include lectures in Art History and Aesthetics. The students will also watch theatre productions designed by some of the best set and costume Italian and European artists.

Playwriting

TH PW 416

contact hrs. min. 90

This course consists of both a theoretical and a practical part and aims at putting playwriting students in a self-teaching mechanism.

Both classical and contemporary plays will be read and analysed in detail from a playwriting point of view.

Wright's method will be studied in detail and put in comparison with other playwriting textbooks. Through a series of *Etudes*, games and exercises on Technique, Plot, Character, Structure, Collaboration and Writer's Block the students will have an opportunity to find what works for them, a chance to devise their own style. The guiding principle of the course is theatricality, working and thinking theatrically. Students need to start by considering the components of the theatrical and end by trying to access and utilize these components in their writing.

The course also studies the internal organization of international new writing theaters and centers and includes interviews with playwrights who will take part in Intertext, a new writing project created by the "Quartieri dell'Arte" Festival, Viterbo, the Royal National Theatre, London, the Burgtheater, Vienna and the MEEC, Paris and with acclaimed playwrights (Pulitzer Prize finalists and winners included) who will take part in the 2005 "Quartieri dell'Arte" Festival American season.

Students will attend "Quartieri dell'Arte" Festival performances of contemporary plays.

Theatre in Process II

TH TP 419

contact hrs. min. 135

During this course, the students will be directly involved in the production of the play, working in the production's lighting, set and costume design departments and publicity office. The play will be performed at the 2006 "Quartieri dell'Arte" Festival.

The course will be held by one of the best emerging European theatre directors whose productions have already been seen in internationally renowned theatres and festivals.

The course will provide an experience beyond the classroom for the students and will strengthen their awareness of the poetic and dramatic use of theatre performance to illuminate and challenge political and social meaning.

LIGHTING DESIGN

Art History: from late Medieval to Post-Modern

LD AH 419

contact hrs. 45

This course is a survey course focusing on art in Europe from the Middle Ages period up to the late 20th century. Emphasis is placed on painting, sculpture and architecture while presenting the artists and movements that characterised the different art historical periods. Given the context of the course, particular attention is devoted to the developments of art in Italy.

Space Planning

LD SP 420

contact hrs. 90

This course is a general study of function of space that affects quality of life and work. The elements that construct space are to be studied to form a general understanding of their physical and psychological influences to people who live in.

Lighting Design I

LD LD 422

contact hrs. 90

The course objective is to give students a theoretical and practical skill on the technique of shaping light to fit the characteristics of an environment, object, site, or live event. Analysis of the light phenomenon. Basic elements of Optics: reflection, mirrors, lenses, rays tracing, vision distortion. Lighting calculation from different sources - dot-shaped, linear, tubular, rectangular - photometric parameters, energetic distribution and luminous efficiency, colour temperature, lighting effects. Dynamic light: projectors, centred and asymmetrical projectors, diffusers; shape, rotation and amplitude of the light beam. Project criteria: sources positioning, shadows, luminous and reflecting surfaces. Computer aid: event planning, stage choreography, lighting calculation, electrical calculation, effect simulation. Final evaluation of the event and customization.

Lighting Design II

LD LD 423

contact hrs. 90

The study of programming systems (control desks and programs for PC) indispensable for the usage of lighting fixtures, both for architectural and live performance lighting.

The student must have knowledge of paragraphs 6 – 13 from the First Course, since these are the same for both courses. The study of the means (DMX protocol) mainly used for the programming of the above mentioned fixtures. Different function of the above mentioned control desks and the choice of control desk best suited for the work and performance. The study of the presently used programs for the programming of lighting fixtures, and the choice of the programs best suited for the various installation situations. The study of light and the various chromatic shades available with the above mentioned fixtures, resulting in optimal lighting for different situations.

Lighting Design for Performance

LD LP 426

contact hrs. 90

The light designer will have to proceed side by side with the production of the event/performance and thus study the plot and the setting, analyze the choreography, the structure of the stage and the position and movements of performers. Then study the view from the audience considering the light/shadows effects. Computer simulation of the performing area and study of the projectors position. Analysis of the interferences between light and shade. Spatial model with study of colours and final data report.

Architectural Lighting Design

LD AL 429

contact hrs. 90

Basic knowledge of the usage of electric energy (primary source for the function of lighting fixtures). Knowledge of technical data of the above mentioned appliances regarding tension/voltage, current, frequency, amperage etc. Knowledge of international security criteria, and those specific for the country in which work is being performed.

Various types of conductors on the market, deeper studies of the section regarding cabling: the length of the cable in comparison to the absorbing of the in the fixture to be installed. Knowledge of the principal security switches (magnetic switches and differentials in power). The study of photometric diagrams, used in various appliances. Different types of lamps used in the above mentioned appliances (halogen, iodide metallic, xenon etc). The study of different optical typologies and of different projection angles. Specific appliances used for architectural lighting, from the most simple to the most sophisticated ones. Knowledge of the capacity of different equipment regarding: power, degree of "ip", for out door usage, design adapted for specific installations etc. How to perform an inspection with respect to the illumination area, of the various position in which the fixtures may be used, and the usage of appropriate appliances, always considering security criteria and the environment. Knowledge of the functions of the above mentioned appliances. The signals of the conductors (presently used) protocol DMX, and the various connectors used.

Colour Rendering

LD CR 430

contact hrs. 45

This course is designed as an introduction to the general subject of color and examines color from as many points of view as possible, including the components that create color (the object, light, and an observer), how color can be specified, described and measured, the control of color (in photography, television and lighting), and human interactions with color, color illusions, cultural implications, color in language, art and architecture.

Landscape Lighting Installation and Performance

LD LL 433

contact hrs. min. 90

This course is an introduction to: architectural and landscape lighting design with an emphasis on lighting system performances, calculations, and design applications.

ARCHAEOLOGY

Theory of Stratigraphy and excavation

AR SE 460

contact hrs. 45

The origins and evolution of excavation theory, from the 1800's to today. The identification and documentation of the stratigraphic units according to the Italian ministerial laws.

Identification of the Archaeological site

AR IS 463

contact hrs. 45

Techniques and procedures for identifying an archaeological site. Analysis of the historical references and archives, toponymy, field reconnaissance, air photography, geophysical prospecting. Graphic and photographic documentation of the excavation.

Digital Photography - SA DP 465

contact hrs. 45

All the basic skills needed to begin in the field of digital imaging will be covered in this class. Computer basics, digital capture, Photoshop, scanning, printing etc. will be initiated within this course in order for students to learn techniques that will enable them to express themselves in a more cohesive and creative manor. Basic traditional photographic skills including composition lighting and printing will all be discussed in lectures and incorporated into this photography class. This class is open to all students wishing an introduction to photography with the emphasis on digital imaging.

Drawing

SA DW 467

contact hrs. 45

This course will teach the basic techniques of figure and object drawing. The program is designed to introduce the fundamental principles and elements of drawing as well as the major techniques and media. Each lesson has a specific aim and forms part of a progressive build up of skills. Students will be introduced to the fundamental principles and elements of drawing using charcoal, pencil and various other media. The aim of the course is to develop a better understanding and knowledge of drawing, and to encourage further studies.

Technical-scientific planning of the excavation

AR TP 469

contact hrs. 45

Planning and setting up. Purpose and logistic organization. Technical and scientific staff and equipment.

Techniques of Stratigraphy

AR TS 470

contact hrs. 135

On-site practical application of the excavation and documentation techniques – written, graphic and photographic- of an archaeological site.

Techniques of Stratigraphy II

AR TS 477

contact hrs. 90

Practical excavations and finds removal.

Classification

AR CL 472

contact hrs. 45

From the excavation site to the laboratory: identification and classification of the archaeological findings. Norms for completing the ministerial cards.

Finds Inventory and Photography

AR IP 473

contact hrs. 45

Graphic and photographic techniques for classifying, studying and publishing the various types of archaeological findings.

Archaeological Restoration I

AR AR 475

contact hrs. 45

A careful study will be conducted of stones, marble and majolica's colouring techniques, use of materials, styles and forms for the purpose of restoration. Techniques, materials and tools used for the cleaning and washing of the finds will be described and practiced on authentic finds.

Museology and Conservation

AR MC 478

contact hrs. 45

The main purpose of this course is to provide a better understanding of the relationship between works of art and their habitat. It aims to provide a deeper knowledge of artistic techniques, a historical background on the world of art collection, and a thorough knowledge of Italian museums.

It is designed to meet the requirements of Art History and Humanities majors whose interest centres on the nature of museum history and functions, the conservation of works of art, and the means of presenting them to the public. Particular importance is given to the study of the history of collecting (from the Classical Age to the Contemporary collections), to the analysis of the form and function of different museums (particular problems of the Italian situation compared to England, France, USA), and to the problems of museum management (maintenance of collections, display, exhibitions, cataloguing, communication, education, policy development, safety, storage, environmental monitoring and control, marketing and staff structures). The course will also touch on the artistic techniques of works of art, techniques of restoration, and methods of documentation. Use of slides and visits to museums and exhibitions in Florence will be an integral part of the course.

FILM / TV

Courses in this Program will guide students through practical experience in each role and function of the film production. Each course will proceed from an initial planning and preparation phase during which the group will define the project and assign the roles (Pre-production), towards the operative second semester (Production and Post-production) during which students will work side by side with the instructors at the realization of the film.

PRE-PRODUCTION

Screen Writing

FT SW 440

contact hrs. 90

Production Management

FT PM 443

contact hrs. 45

Location Management

FT LM 449

contact hrs. 45

PRODUCTION

Shooting

FT SH 445

contact hrs. min. 100

Lighting

FT LI 448

contact hrs. min. 100

Directing

FT DI 450

contact hrs. min. 100

Acting

FT AC 453

contact hrs. min. 90

Set Decoration

FT SD 455

contact hrs. min. 90

Direct Sounding

FT DS 456

contact hrs. min. 100

POST-PRODUCTION

Editing

FT ED 442

contact hrs. min. 90

Sounding

FT SO 452

contact hrs. min. 60

Mixage

FT MI 458

contact hrs. min. 45