

INTRODUCTION: The participants will be introduced to the programme of group C and the schedule of the VSF. They will be divided into groups and assigned a theatre company they will focus on in their work.

INTRODUCTION TO VIDEOMAKING: Lectures will include an introduction to filmmaking techniques (types of video, shots and angles, camera movements, equipment & gear, camera settings)

BASICS OF EDITING: These classes will introduce techniques, tools, methodology and design thinking about how to use equipment and different methods (mood, rhythm, choice of music, basics of Premiere Pro).

BASICS OF PERFORMANCE AND THEATRE ANALYSIS: This theoretical part will introduce essential tools for theatrical and performance interpretation, focusing on terminology, methodology and critical thinking.

SHAKESPEAREAN ADAPTATIONS: The students will be introduced to adaptation theory, the specific phenomenon of Shakespearean adaptations, and will discuss various contemporary approaches in staging Shakespeare.

STORYTELLING: This lecture will focus on storytelling in theatre and videomaking.

STORYBOARD AND SCENARIO: This workshop will provide an introduction to the concepts of a storyboard and scenario, after which the students will work on their own storyboard and scenario for the video they will make during the summer school.

EDITING THE PROJECT: Using materials collected from shootings, each student will edit a 10-minute max video.

FILMING REHEARSALS AND Q&A'S: The students will work together on filming the rehearsals of performances of the VSF. With the help of the lecturers, they will design and format their material, experiment with and explore videomaking, as well as interview the members of theatre companies during the week.

Verona Shakespeare Fringe (VSF): Students will attend and film the performances, in view of the final project.

AIM

The sessions for group C will include lectures, workshops and practical work in filming selected performances at the Verona Shakespeare Fringe, including the open rehearsal of Group B. The aim of the programme is twofold: firstly, to introduce students to the basics of videomaking; they will be taught how to devise, develop, produce and edit a video about a performance at the VSF. Secondly, given the course's Shakespearean focus, students will be taught the basics of performance analysis and theory of Shakespearean adaptations to critically create a short documentary of a performance.

PARTICIPANTS

BA and MA students and professionals from the fields of journalism, writing and storytelling, literary studies, dramaturgy, theatre directing, theatre criticism, editing in cultural sectors, but also media and communication or visual anthropology are eligible. Group C will be divided into

small groups who will be assigned different tasks concerning the backstage activities of theatre companies as well as their performances.

TEACHING AND FINAL PROJECT

Before arriving, the students will receive reading material on theatre and performance analysis and adaptations of Shakespeare's texts. They will be introduced to the VSF shows and will be divided into groups based on their experience, knowledge and wishes expressed in their Statement of Interest.

Throughout the week, each student will be responsible for their own project, i.e. to cover a series of stories about companies, performances, and on-stage and behind-the-stage events, as well as the open rehearsal of group B. Videos, photos and written material produced by the students will regard the VSF. Students will be taught through the content-production pipeline: collecting material, script-writing, gathering content, editing and publishing.

As a final project, they will be required to deliver a 10-minute movie. Projects will be selected for publication on the SaM website and the Skenè social media. In addition, students will collaborate on a documentary about the VSF.

PARTICIPANTS' SELECTION AND PREREQUISITES:

Application forms should include a CV, a Statement of Interest, a short video (1min) or a written article reviewing a theatre performance.

An ideal candidate should satisfy the following requirements:

- to have a good written and spoken level of English;
- to have previous technical and transversal knowledge related to the professional area of photographic and audiovisual production;
- to have adequate photographic and shooting tools (mirrorless or reflex digital cameras with good quality video functionality and interchangeable lenses) and a PC compatible with the leading post-production and mounting systems;
- to possess fundamental knowledge related to the operation of a reflex or mirrorless camera, shooting and shooting techniques, and the basics of videomaking;

IMPORTANT: (if possible) bring your own gear with you; if not, some equipment will be provided by the school.

LECTURERS

Alberto Rizzi

Alberto Rizzi is a director and screenwriter. He graduated in direction from the Luchino Visconti cinema school in Milan. In 2021, he won the award for best direction at the Italian Film Festival for his first feature film *Si muore solo da vivi* (2020), starring Alessandro Roia, Alessandra Mastronardi, Neri Marcorè, Francesco Pannofino, produced by K+ and distributed by Fandango. In 2016 he was a finalist of the Solinas award for the screenplay of the web series *Red Code* (2016). He has directed and produced the screenplay of several short films including *Sleeping Wonder* (2016) with Lino Guanciale, winner of numerous international awards. For many years he has been writing and directing plays, winning awards both as a playwright (Premio Diego Fabbri 2006) and as a director (Festival delle resistenze 2016, Endas 2016, Italy of Visionaries 2017, Teatrofficina 2018). In 2022 he directed *ILIADÉ* with Natalino Balasso, which was staged at the Shakespeare Festival at the Roman Theatre in Verona. He is currently finishing his second feature film *SQUALI*, inspired by Dostoevsky's *The Brothers Karamazov*, which he wrote and directed in 2023 and will be released in theatres in 2024.

Alessandro Bigardi

Alessandro Bigardi is a freelance filmmaker with a 20-year experience in docufilms. He holds a degree in Art History from the University of Verona and a doctorate in History from La Sapienza University in Rome. He has worked in publishing, communication agencies, and marketing departments of large companies and startups. He has conducted research on publishing and visual arts. He has worked as Adjunct Professor of Applied Publishing at the University of Verona.

Petra Bjelica

Petra Bjelica is a Non-Stipendiary Fellow at the Department of Foreign Languages and Literatures at the University of Verona and a member of the Skenè Research Centre. She graduated in Comparative Literature and Theory of Literature at the Faculty of Philology in Belgrade. As a Marie Skłodowska-Curie fellow, she defended her thesis on Shakespeare's *Hamlet* as one of the sources for Dostoevsky's *Demons* (Bloomsbury, forthcoming). Bjelica has worked extensively on adaptation and performance studies, focusing on contemporary stagings of Shakespeare all over the world, with a special attention to productions in Serbia and the Balkans. She adapted her PhD thesis to the lecture performance *Gamlet* that premiered at the 2022 Verona Shakespeare Fringe Festival. The main areas of her research include comparative literature and theory of literature, critical theory, theatre, performance and adaptation studies, as well as Shakespeare and Dostoevsky.