



First Level Academic Ballet Instructors Course

Triennium 2020-2023

3rd year - A.Y. 2022-2023

Curricula

CONTENTS

1. Anatomy and physiology of movement
2. Physical technique of dance
3. Techniques of improvisation, analysis and development of performance
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5. Stage space and elements of scenographic composition
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7. Ballet instruction method and planning
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 - 16.3 History and aesthetics of dance and physical theatre

1. ANATOMY AND PHYSIOLOGY OF MOVEMENT

Instructor: Sara Benedetti – sara.benedetti-ext@accademiascala.it

Credits (CFA): 3

Evaluation: compulsory exam (prerequisite for further study)

Objectives

Students will study locomotor system anatomy, complete the overview of biomechanics and joint physiology to better understand ballet movements, analyze movement and gestural technique, and learn how to correct/prevent errors from an anatomical point of view to improve technical performance.

Program

- Biomechanics of movement;
- Analysis of movement and gestural technique;
- Anatomical correction of technical errors;
- Preventive strategies;
- Pathologies by age and most frequent pathologies by body region;
- Injury management: warning signs, recovery time.

Reading materials

- Omar De Bartolomeo – Eliane Arditì, *A piccoli passi verso la danza*, Nonsolofitness, Bologna 2014.
- Omar De Bartolomeo, *Fratture da stress nei tesserati: prevenzione e iter diagnostico terapeutico*. Nonsolofitness, Bologna 2014.
- Omar De Bartolomeo, *Manuale di medicina della danza*, Nonsolofitness, Bologna 2021.
- Ibrahim Adalbert Kapandji, *Anatomia funzionale*, vol. 3, Maloine-Monduzzi, Paris-Noceto 2011.
- Jacqui Greene Haas, *Dance Anatomy. 82 esercizi per migliorare forza e tono muscolare con descrizione anatomica*, Calzetti, Mariucci, Torgiano (PG) 2013.
- Blandine Calais-Germain, *Anatomia del movimento*, Epsilon, Rome 2017.
- Frank H. Netter, *Atlante di anatomia umana per fisioterapisti*, Edra, Milan 2018.
- Romeo Cuturi, *Scienza in danza. Preparazione fisica e riabilitazione per danzatori*, Giacomo Catalani Edizioni, November 2020.
- Materials provided by the instructor.

2. PHYSICAL TECHNIQUE OF DANCE

Instructor: Sara Benedetti – sara.benedetti-ext@accademiascala.it

Credits (CFA): 2

Evaluation: exam

Objectives

The course addresses topics and techniques as supplementary activities to the ballet lesson. Participants study all aspects of the physical preparation of the dancer with stimuli as to how to improve performance and prevent injuries caused by over-exertion or technical errors.

Program

- Activities supplementary to dance lessons, the most important techniques, analysis of leaps, pointe work, pas-de-deux, differences with respect to contemporary techniques;
- Proprioceptual sensitivity, preventive technique, muscle testing, screening, posture analysis;
- Warm-up, warm-down, cool-down;
- Passive mobilization, joint mobility;
- Muscle strengthening and rebalancing, core stability;
- Remedial teaching.

Reading materials

- Sara Benedetti and Romeo Cuturi, *Scienza in danza: postura, anatomia, chinesiologia, biomeccanica per danzatori*, Giacomo Catalani, Arezzo 2022.
- Omar De Bartolomeo, *Manuale di medicina della danza*, Nonsolofitness, Bologna 2021.
- Omar De Bartolomeo and Eliane Arditì, *A piccoli passi verso la danza*, Nonsolofitness, Bologna 2014.
- Omar De Bartolomeo, *Fratture da stress nei tersicorei: prevenzione e iter diagnostico terapeutico*, Nonsolofitness, Bologna 2014.
- Ibrahim Adalbert Kapandji, *Anatomia funzionale*, vol. 3, Maloine-Monduzzi, Paris-Noceto 2011.
- Blandine Calais-Germain, *Anatomia del movimento*, Epsilon, Rome 2017.
- Frank H. Netter, *Atlante di anatomia umana per fisioterapisti*, Edra, Milan 2018.
- Materials provided by the instructor.

3. TECHNIQUES OF IMPROVISATION, ANALYSIS AND DEVELOPMENT OF PERFORMANCE

Instructor: Emanuela Tagliavia – tagliavia@accademiascala.it

Credits (CFA): 2

Evaluation: Pass/Fail

Objectives

Participants will review and continue their study of topics introduced during the previous year, with parts of the lesson consisting of practical exercises in choreographic sequences from the contemporary repertoire.

Program

- Guided improvisation individually or in groups;
- Choreographic compositional modules;
- Music-sequence relationship;
- Analysis of piece from the contemporary repertoire and learning of choreographic part.

Reading materials

- Materials and videos provided/indicated by the instructor.

4. MUSIC THEORY AND PRACTICE

Instructor: Inessa Filistovich – inessa.filistovich-ext@accademiascala.it

Credits (CFA): 4

Evaluation: compulsory exam (prerequisite for further study)

Objectives

Learn simple and advanced elements of music theory and form with an emphasis on the music of repertory ballets in order to develop music analysis abilities (meter, rhythm, form, principal characteristics, etc.).

Program

- Review and consolidation of competencies acquired during the first two years;
- Rhythm exercises and notation, listening, analysis of different musical forms;
- Creation of dance exercises on the basis of knowledge of musical forms and rhythm cells;
- Analysis of repertory variations.

Reading materials

- Harriet Cavalli, *Dance and Music: A Guide to Dance Accompaniment for Musicians and Dance Teachers*, University Press of Florida 2001.
- Luigi Rossi, *Teoria musicale*, Carrara Edizioni 1977.
- Marina Gendel - Flavia Pappacena, *Lezioni di danza in musica. Teoria e pratica dell'accompagnamento al pianoforte*, with audio CD, Piretti, Bologna 2013.
- Vera S. Kostrovitskaya, *100 Lessons in Classical Ballet: The Eight-Year Program of Leningrad's Vaganova Choreographic School*, Limelight, New York 2004.
- Materials provided by the instructor.

5. PERFORMANCE SPACE AND ELEMENTS OF SCENOGRAPHIC COMPOSITION

Instructor: Francesco Bondi

Credits (CFA): 1

Evaluation: Pass/Fail

Objectives

The course trains participants in the specific vocabulary and fundamental elements of the performance space and the basic principles of lighting design for the performing arts.

Program

- Become familiar with the performance space and its specific vocabulary;
- Learn and recognize dramaturgical theatre lighting and its relationship to the performance space and the human body;
- Analysis of examples of theatrical design: observation of performance space composition and the lighting concept;
- Study the symbolic potentials of set composition to gain mastery of the rhetoric of visual communication in the performance space;
- Study of principal design criteria: the performance space as an interrelational experience.

Reading materials

- S. Sinisi, I. Innamorati, *Storia del teatro. Lo spazio scenico dai greci alle avanguardie*, Bruno Mondadori, Milan 2003.
- V. Turner, *Dal rito al teatro*, il Mulino, Bologna 2004.
- P. Brook, *Lo spazio vuoto*, Bulzoni Editore, Rome 1998.



6. BALLET TECHNIQUE AND ANALYSIS

Instructor: Amelia Colombini – amelia.colombini-ext@accademiascala.it

Credits (CFA): 12

Evaluation: compulsory exam (prerequisite for further study)

Objectives

Learn the fifth- and sixth-year Ballet School curricula via practical lessons and student teaching activities to develop individual competencies.

Program

- Definition and biomechanical analysis of every position and movement in the fifth- and sixth-year curricula;
- How to proceed with a detailed teaching plan, analyzing the successive steps in learning academic technique and the subdivision of steps by rhythm;
- Planning of theory and practice lessons according to the curricula of the fifth- and sixth-year programs.

Reading materials

- *Fare danza. Teoria e pratica della danza classica. Metodo Enrico Cecchetti*, Gremese, Rome 2001- 2002.
- Agrippina Vaganova, *Basic Principles of Classical Ballet. Russian Ballet Technique*, Dover, New York 1969.
- Suki Schorer, *Balanchine Technique*, University Press of Florida, Gainesville 2006.



7. BALLET INSTRUCTION METHOD AND PLANNING

Instructor: Amelia Colombini – amelia.colombini-ext@accademiascala.it

Credits (CFA): 7

Evaluation: compulsory exam (prerequisite for further study)

Objectives

Based on the fifth- and sixth-year curricula, the course develops virtuosity, musicality, expressivity, and dynamism in the technical execution of steps and competency in applying the La Scala teaching method.

Program

- Technical mastery of the program for fifth- and sixth-year ballet;
- Analysis of movement and its transposition into ballet steps;
- Development of steps into all the forms envisaged in fifth- and sixth-year ballet;
- Planning and preparation of lessons as elements in the yearly program;
- Development of the ability to sensitize dancers to the development of their artistic and musical abilities.

Reading materials

- Materials provided by the instructor.



8. CLASSICAL BALLET REPERTOIRE

Instructor: Leonid Nikonov – nikonov@accademiascala.it

Credits (CFA): 3

Evaluation: exam

Objectives

The course entails study and analysis of style and technique in solo, duo, and group parts in various pieces from the classical repertory. Participants will be guided in the acquisition of technical and interpretive skills relating to the classical ballet repertory.

Program

- Study of the principal ballets and variations in the classic repertoire;
- Special emphasis on the curriculum and artistic program of the fifth and sixth years of the La Scala Academy Ballet School for the current academic year;
- Practical application of technical, academic, and musical analysis of each variation studied.

Reading materials

- Materials provided by the instructor.

9. PSYCHOLOGY

Instructor: Delia Duccoli – delia.duccoli-ext@accademiascala.it

Credits (CFA): 2

Evaluation: compulsory exam (prerequisite for further study)

Objectives

The student will gain sufficient knowledge of theory to analyze the psychological dimension of his or her role as a professional dance instructor. The student will understand the interplay of emotions, psychological wellbeing, and stress via study of the principal psychological disorders in childhood, adolescence, and adulthood. The course also addresses the basics of self-empowerment.

Program

- The dance instructor and application of psychology in different teaching contexts;
- Emotions, wellbeing, and stress: principles of positive psychology;
- Psychological disorders in childhood and adolescence, principal learning disabilities, anxiety disorders, autism spectrum disorders;
- Addictions;
- Empowerment and self-empowerment.

Reading materials

- Mihály Csíkszentmihályi, *Flow, Psicologia dell'esperienza ottimale*, Roi Edizioni, 2021.
- Giuseppe Vercelli and Gabriella D'Albertas, *Antifragili*, Urra Feltrinelli, 2021.
- Materials provided by the instructor.

10. PEDAGOGY

Instructor: Vito Lentini – vito.lentini@accademiascala.it

Credits (CFA): 2

Evaluation: compulsory exam (prerequisite for further study)

Objectives

The course has two correlated objectives. The first unit comprises analysis and in-depth study of the specificity of the art of dance in educational practices in light of the theoretical foundations of artistic educational, aesthetic education, and cultural education. The second unit centers on the methodological and didactic principles developed by John Amos Comenius and the pedagogic approach to the educational process.

Program

- The art of dance and education, pedagogical foundations: artistic education, aesthetic education, cultural education.
- John Amos Comenius and the methodological aspects of education; the problem of method; learning difficulties and issues in traditional teaching methods;
- John Amos Comenius, psychological teaching method and the scientific method;
- From John Amos Comenius to the methodological features of dance education.

Reading materials

- Materials provided by the instructor.
- Course slides.
- Jacqueline M. Smith-Autard, *The art of dance in education*, A&C Black Publishers Limited, London 2002.

11. DANCE SUPPORT TECHNIQUES

Instructor: Letizia Fabbrucci – fabbrucci@accademiascala.it

Credits (CFA): 2

Evaluation: Pass/Fail

Objectives

The course aims to give future dance instructors the means for teaching proper locomotor routines and improving students' stability, joint mobility, coordination, and dance step dynamics during their formative years.

Program

- Brief review of anatomy relevant to proposed physical exercises;
- General introduction to technique support methods;
- Pilates method: principles, objectives, application;
- Aerial hammock conditioning: principles, objectives.

Reading materials

- Francesco Ambrosio, *Il metodo Feldenkrais*, Xenia.
- Joseph H. Pilates, *Ritorno alla Vita*, Carrocci editore.
- Joseph H. Pilates, *La vostra Salute*, Carrocci editore.
- Massimiliano Ratta, *Contrology*, Arduini Sacco editore.
- Eric Franklin, *Preparazione alla Danza*, Gremese.

12. CHARACTER DANCES IN THE BALLET REPERTOIRE

Instructor: Grettel Martínez Camacho – grettel.martinezcamacho-ext@accademiascala.it

Credits (CFA): 2

Evaluation: Pass/Fail

Objectives

Participants will develop specific technical and artistic competencies for the discipline of character ballet, exploring technical challenges at the barre. A monographic section will focus on relations between a duo in the various styles.

Program

- Development of agility use of the feet (changes), pelvis, *en dehors* and *en dedans*, battements, deep, clean dips;
- In-depth floor study of the principal characters: academic Hungarian, academic Spanish, stylized oriental;
- Theory and practice of classical character repertoire in Hungarian, Spanish, and oriental styles;
- Consolidation of the ability to work in a group and adherence to specific choreographic designs.

Reading materials

- Ioulia Sofina, *Danze di Carattere-Tecnica accademica di carattere*, Alfredo Ferrero Editore, 2011.
- Valeria Morselli, *Danza e balletto nei secoli XVIII e XIX*, Audino, 2018.
- Materials provided by the instructor.



13. OBSERVATION AND ANALYSIS OF THE BALLET REPERTOIRE

Instructor: Jean Philippe Halnaut – halnaut@accademiascala.it

Credits (CFA): 2

Evaluation: Pass/Fail

Objectives

The course entails further depth in the study of the variations in the classical ballet repertory relating to the fifth and the sixth year of ballet study at the Academy. It also provides the fundamentals of proper choreographic analysis of the classical, modern, and contemporary ballet repertory.

Program

- Viewing of video excerpts of compositions and variations relating to the curricula for the fifth and sixth years;
- Attendance at La Scala Academy Ballet School lessons;
- Attendance at ballet lessons of the Teatro alla Scala Corps de Ballet;
- Attendance at rehearsals of ballets on the Teatro alla Scala season program.

Reading materials

- Materials provided by the instructor.



14. CONTEMPORARY DANCE - WORKSHOP

Instructor: Emanuela Tagliavia – tagliavia@accademiascala.it

Credits (CFA): 1

Evaluation: Pass/Fail

Objectives

Participants will develop a choreographic project on a theme with musical comment. They will create a brief choreography to be self-performed together with classmates to create variations on a dramaturgical subject, including choice of props and costumes.

Program

- The choreography must incorporate all technical elements studied and developed during the previous year both in improvisations and in module structure.

Reading materials

- Materials provided by the instructor.



15. STUDENT TEACHING

Instructor: Paola Vismara – vismara@accademiascala.it

Credits (CFA): 5

Evaluation: Pass/Fail (prerequisite for further study)

Objectives

Participants will further develop knowledge acquired in the Ballet Technique and Analysis and the Ballet Instruction Method and Planning courses via the observation of pedagogical and teaching processes in Ballet School lessons. They will also acquire the ability to lead a ballet lesson in a fifth- or sixth-year course via student teaching in Ballet School courses.

Program

- Observe, using standardized assessment grids, ballet lessons from the fifth- and sixth-year courses at the La Scala Academy Ballet School;
- Plan and organize a ballet lesson for the fifth- and sixth-year program with coordinated, expressive, and musical content;
- Coordination with and instructions to the piano dance accompanist, including the most appropriate tempo for each exercise.

Reading materials

- Materials provided by the instructor.



16. ELECTIVES

16.1 STAGE PRESENCE

Instructor: Lucrezia Maniscotti – lucrezia.maniscotti-ext@accademiascala.it

Credits (CFA): 2

Evaluation: Pass/Fail

Objectives

Participants will study theatre dynamics and the elements that contribute to enhancing stage presence, improving the use of the voice and verbal communication (on stage and during lessons). The course provides elements of dramaturgy and stage direction for the production of a recital or full performance.

Program

- Theatre training exercises (neutral mask and pre-expressivity);
- Analysis and development of breathing;
- Character study with examples from the Stanislavski and Brecht methods: posture, walk, gestures, rhythm, voice, and foil character;
- Elements of dramaturgy and stage direction and the steps in creating a mise-en-scène.

Reading materials

- Franco Ruffino, *Stanislavskij. Dal lavoro dell'attore al lavoro di sé*, Laterza Editore, 2004.
- Peter Brook, *Lo spazio vuoto*, Bulzoni editore, 1999.
- Eugenio Barba and Nicola Savarese, *L'arte segreta dell'attore. Dizionario di antropologia teatrale*, Ubulibri edizioni, 2005.
- Materials provided by instructor.



16.2 PAS-DE-DEUX TECHNIQUE

Instructor: Biagio Tambone

Credits (CFA): 2

Evaluation: Pass/Fail

Objectives

Participants will develop their knowledge of the pas-de-deux technique through study and analysis of the classical repertory. A great deal of attention will be dedicated to enhancing expressivity, relations with one's dance partner, and the musical composition.

Program

- Basic pas-de-deux technique;
- Promenade;
- Pirouette;
- Leaps;
- Lifts.

Reading materials

- Materials provided by the instructor.

16.3 HISTORY AND AESTHETICS OF DANCE AND PHYSICAL THEATRE

Instructor: Marinella Guatterini (Fondazione Milano)

Credits (CFA): 2

Evaluation: Pass/Fail

Objectives

The course provides methods for analyzing and appreciating performances and forms of expression in which various stage disciplines combine into a total work.

Program

- View and analysis of works: Pina Bausch to Sasha Waltz;
- View and analysis of works: Robert Wilson to Dimitris Papaioannou;
- View and analysis of works: Alain Platel to the Peeping Tom theatre company with Christoph Marthaler and others.

Reading materials

- Materials provided by the instructor.
- Writings and interviews released by the artists studied.
- John Berger, *Questione di sguardi. Sette inviti al vedere fra storia dell'arte e quotidianità*, Il Saggiatore, 2015.
- *La parola alla danza/Lezioni milanesi/Cullberg, Linke, Forsythe, Wilson* (Fondazione Milano library).
- *Discorsi sulla Danza/Lezioni milanesi/Pina Bausch, Lucinda Childs, Mats Ek, Jean-Claude Gallotta, Martha Graham Dance Company* (Fondazione Milano library).
- Gilles Deleuze, *Critica e clinica*, Raffaello Cortina Editore;
- François Jullien, *Parlare senza parole-Logos e Tao*.
- *Noli me tangere*, Bollati Boringhieri.
- Jean-Claude Nancy, *Tre saggi sull'immagine*, Cronopio.
- Jean-Luc Nancy, *Il corpo dell'arte*, Mimesis.