



## **First Level Academic Ballet Instructors Course**

**Triennium 2021-2024**

**Year 1 - A.Y. 2021-2022**

### **Curricula**

## CONTENTS

1. Anatomy applied to dance
2. Music theory and practice
3. History of music and ballet
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## 1. ANATOMY APPLIED TO DANCE

**Instructors:** Omar De Bartolomeo, Sara Benedetti

**Credits (CFA):** 6

**Evaluation:** exam

### Objectives

The course teaches the basics of locomotor system anatomy and biomechanics for a more complete understanding of movement in ballet.

Students will learn the basics of stretching and palpatory anatomy to better understand their practical applications.

### Program

- General morphology: planes and axes, terminology
- Tissue morphology: epithelial (brief intro), connective, muscular, nervous (brief intro)
- Tissue morphology: bone, cartilage, connective proper (brief intro)
- Bone tissue: skeleton, characteristics and subsystems
- Joints: classification, ligaments, biomechanics
- Musculoskeletal tissue: classification, functions, contraction types
- Stretching: general principles, types
- Palpatory anatomy: body reference points
- Body regions: pelvis, pelvic cavity, lower limbs (bones, joints, muscles, biomechanics, stretching, and palpatory anatomy)
- Correction of technique errors
- Pathologies by age and body region

### Textbooks

- Omar De Bartolomeo - Eliane Arditi, *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
- Ibrahim Adalbert Kapandji, *Anatomia funzionale*, vol. 3, Maloine-Monduzzi, Paris-Noceto 2011
- Jacqui Greene Haas, *Dance Anatomy. 82 esercizi per migliorare flessibilità, 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
- Materials provided by the instructor

## 2. MUSIC THEORY AND PRACTICE

**Instructor:** Inessa Filistovich

**Credits (CFA):** 5

**Evaluation:** compulsory exam (prerequisite for further study)

### Objectives

- Learn the basics of music history (principal composers and their works)
- Learn the basics of music theory
- Learn to distinguish musical forms and genres
- Learn to read and work with musical scores
- Gain competency in practical application of theoretical knowledge
- Expand knowledge of the music repertory to refine musical choices
- Appreciate the role of music in ballet instruction
- Learn how to work properly in the dance room with the dance accompanist

### Program

- Music theory (notes, music staff, keys, conventional notation)
- Practical exercises
- Note values (rests, augmentation signs, legato)
- Musical exercises and introduction to solfège
- Simple and complex measures
- Rhythm (syncopation, backbeat, dotted rhythm, rhythmic and metric accent)
- Exercises and listening
- Brief history of dance through music (from ancient times to the present day)
- Research on historical, folk, and character dances
- Exercises and listening

### Textbooks

- Luigi Rossi, *Teoria Musicale*, Carrara, Bergamo 1977
- Curt Sachs, *Storia della danza*, Il Saggiatore, Milan 2015
- Marina Gendel - Flavia Pappacena, *Lezioni di danza in musica. Teoria e pratica dell'accompagnamento al pianoforte. With Audio CD*, Piretti, Bologna 2013
- Harriet Cavalli, *Dance and Music. A Guide to Dance Accompaniment for Musicians and Dance Teachers*, University Press of Florida, Gainesville 2001
- Vera S. Kostrovitskaya, *100 Lessons in Classical Ballet: The Eight-Year Program of Leningrad's Vaganova Choreographic School*, Limelight, New York 2004



### 3. HISTORY OF BALLET MUSIC

**Instructor:** Fabio Sartorelli

**Credits (CFA):** 3

**Evaluation:** Pass/Fail

#### **Objectives**

- Develop an ear for music and musical periods
- Appreciate the relationship between musical art and the society (audience, customs, geography, etc.) in which it develops
- Gain a clear idea of the place occupied by “ballet music” in different historical periods
- Become acquainted with the main composers of ballet music and their contemporaries
- Understand the limits and strong points of “ballet music” as well as the advantages and disadvantages of its denial during the twentieth century

#### **Program**

The course will focus on musical analysis, watching and hearing great ballets from the Romantic period and the twentieth century, from *Giselle* to *The Nutcracker* and from *Petruška* to *Kammerballet* by van Manen. Score study—evaluating style, rhythm, harmony, timbre, and narrative strategy—will never be an end in itself but always placed within a historical context and juxtaposed with other musical genres, with particular attention to the coeval operatic, symphonic, and piano works. Conducted so as to be comprehensible to students without specific musical knowledge, this analysis will lay the groundwork for developing a “history of style” and, more generally, a history of music via the ballet genre.

#### **Textbooks**

- Materials provided by the instructor

#### 4. BALLET TECHNIQUE AND ANALYSIS

**Instructors:** Elisa Scala

**Credits (CFA):** 12

**Evaluation:** compulsory exam (prerequisite for further study)

##### **Objectives**

Gain familiarity with the program of the first- and second-year Ballet School programs. Attention will be dedicated to practical lessons to instill or develop a basic knowledge of theory with particular emphasis on execution and corrective guidance for each participant.

##### **Program**

- Definition and biomechanical analysis of every basic position and movement in the program
- How to proceed with a detailed teaching plan of academic technique and rhythmic composition
- How to analyze and use CDs and/or audio files as accompaniment for dance lessons

##### **Textbooks**

- *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

## 5. BALLET INSTRUCTION METHOD AND PLANNING

**Instructors:** Elisa Scala

**Credits (CFA):** 12

**Evaluation:** compulsory exam (prerequisite for further study)

- Objectives**
- Continuity with the ballet teaching program of the 1st and 2nd courses.
  - Coordination, musicality, awareness, and knowledge of the basic units in the teaching program

### **Program**

- Analysis of movement; transformation of movement into dance steps and development of the steps in all its forms per program
- Compose center exercises adhering to the logic of the barre
- Analyze a dance step, which becomes an exercise
- Construct and compose simple exercises to foster a conscious learning process in the students
- Plan and prepare three standard lessons following the yearly teaching program

### **Textbooks**

- Materials provided by the instructor

## 6. HISTORY OF DANCE

**Instructor:** Maria Francesca Pedroni

**Credits (CFA):** 2

**Evaluation:** exam

### Objectives

At the end of the course, the student shall demonstrate that they have acquired basic knowledge of the history of dance in the western culture of the performing arts from the Renaissance to the present day and the ability to contextualize, historically and critically, the analysis of the works, artists, and phenomena discussed in the lessons.

### Program

The course involves a series of lessons dedicated to selected titles, phenomena, and artists that are emblematic of the development of the art of dance. Among the many possible choices for 19th-century, 20th-century, and contemporary ballet, special regard is given to titles and choreographers that have been a vital part of the major international ballet companies, particularly Teatro alla Scala, as well as phenomena such as neoclassicism, Tanztheater, contemporary choreography by internationally famous artists, as well as the developing repertoire of major dance companies. A fundamental characteristic of the course is the coordination of its content with the activities of the Ballet School and it will thus be keyed to the La Scala Academy events calendar. The course involves critical analysis and comment on videos regarding the topics discussed (documentaries, performances, etc.).

Lesson program:

- Dance and ballet: course introduction
- Romantic ballet, Paris, and the new aesthetic of the ballerina in *La Sylphide* and *Giselle*
- The golden age of Russian late-romantic-period ballet with the maestro of maestros: Marius Petipa
- A new impetus in the twentieth century. The Ballets Russes of Sergei Diaghilev and *Le Sacre du Printemps* by Nijinsky / Stravinsky. Comparison with the versions by Maurice Béjart and Pina Bausch in the repertoire of major ballet repertory companies
- George Balanchine, William Forsythe, Merce Cunningham: neoclassicism, post-classicism, and abstract choreography: *Jewels*, *In the Middle Somewhat Elevated*, *Points in Space*
- Twentieth-century narrative ballet. John Cranko, Kenneth MacMillan, John Neumeier, Roland Petit (a tour of *Onegin*, *Romeo and Juliet*, *Dame aux Camélias*, *Carmen/Le Jeune Homme et la Mort* with in-depth study of one of the proposed titles to be chosen on the basis of the fit between the La Scala ballet season and the lesson calendar.
- Humanity and the language of dance between self-narration and new sciences: perspectives on the choreographic and theatrical approach of Pina Bausch's Tanztheater (*Walzer / Palermo Palermo* etc.) and the contemporary ballet of Wayne McGregor between literature and neuroscience (*Chroma*, *Wolf Works* etc.)



N.B. Possible further study of ballets in the preparation process with students of the La Scala Academy Ballet School or the Teatro alla Scala Corps de Ballet may be introduced in parallel to the unit on History of Dance if relevant to the curriculum and activities planned for 1st-year students.

### **Textbooks**

- Jennifer Homans, *Gli angeli di Apollo. Storia del balletto*, EDT, Turin, 2015 (*Apollo's Angels: a History of Ballet*, Random House, New York 2010)
- Horst Koegler, *Dizionario Gremese della danza e del balletto*, Gremese, Rome 2012
- Elena Cervellati, *Théophile Gautier e la danza. La rivelazione del corpo nel balletto del XIX secolo*, Bologna, CLUEB 2007
- Nadine Meisner, *Marius Petipa The Emperor's Ballet Master*, Oxford University Press, Oxford 2019
- Sergej Diaghilev, *Il mondo dell'arte*, Marsilio, Venice 2014
- *I Ballets Russes di Diaghilev tra storia e mito*, edited by Patrizia Veroli and Gianfranco Vinay, Accademia Nazionale di Santa Cecilia, Rome 2013
- Elisa Guzzo Vaccarino, *La danza d'arte. Balanchine, Cunningham, Forsythe*, Dino Audino, Rome 2015
- Ada d'Adamo, *Danzare il rito, Le Sacre du Printemps attraverso il Novecento*, Bulzoni, Rome 1999
- Silvia Poletti, *John Neumeier*, L'Epos, Palermo 2004
- Roberto Giambone, *Pina Bausch. Le coreografie del viaggio*, Ephemeria, Macerata 2008
- Jo Ann Endicott, *Con Pina Bausch*, Jaca Book, Milan 2017
- Elena del Drago, *Wayne McGregor la grammatica del corpo. Un incontro tra danza, tecnologia e architettura*, Silvana Editoriale, Milan 2014
- Materials provided by the instructor



## 7. MUSIC FOR DANCE LESSONS

**Instructors:** Inessa Filistovich

**Credits (CFA):** 2

**Evaluation:** Pass/Fail

### **Objectives**

The course objective is to develop knowledge and understanding of the relationship between dance lesson and musical accompaniment, with special regard for the cooperative relationship established between instructor and piano accompanist. During the first year, aspiring dance instructors will develop the ability to properly combine their sequences of floor or barre steps with music, ensuring effective communication of their musical choices to the pianist and to their ballet students.

### **Program**

- Brief review of music theory
- Choice of a musical theme to suit the dance step: analysis of rhythm, melody, movement
- Analysis of musical form
- Possible alterations of the structure of the music
- Analysis of musical pieces from the ballet, instrumental, chamber, opera, and symphony repertoires

### **Textbooks**

- Harriet Cavalli, *Dance and Music. A Guide to Dance Accompaniment for Musicians and Dance Teachers*, University Press of Florida, Gainesville 2001
- Materials provided by the instructor

## 8. PSYCHOLOGY

**Instructor** Lucilla Mazzucchelli

**Credits (CFA):** 2

**Evaluation:** exam

### Objectives

- Develop appropriate perception of oneself, one's capabilities, and one's limits in dance and dance instruction
- Develop competencies in communicating and managing relations with students, parents, and other parties
- Learn how to manage one's emotions
- Learn techniques for preventing and managing anxiety and stress

### Program

- Knowledge of oneself, one's aptitudes and skills, and differences among individuals
- Verbal and non-verbal communication and how what we communicate affects others
- Modes of assertive communication
- Regulation of emotions and the development of emotional intelligence to improve relations with children and parents
- Recognize physiological, emotional, and cognitive signs of anxiety and stress
- Mindfulness and other techniques for managing emotions, anxiety, and stress
- Principal psychological types, questionnaires and discussions of individual differences.
- Self-esteem and self-efficacy: self-assessment
- Basic elements of verbal, paraverbal, and non-verbal communication
- Basics of mindfulness

### Textbooks

- John Kabat Zinn, *Mindfulness per partecipanti*, Mimesis, Milan 2014
- Paul Ekman, *Te lo leggo in faccia*, Amrita, Turin 2008
- Materials provided by the instructor

## 9. PEDAGOGY

Instructor: Vito Lentini

Credits (CFA): 2

Assessment: exam

### Objectives

The course teaches the elements of pedagogy, encompassing concepts of education and training, pedagogical epistemology, general and specific formative processes in dance teaching: education, educational relationship, the role of the teacher.

Upon completing the course, students will:

- Know the epistemological foundations of the discipline;
- Be able to identify and analyze formative processes in formal and informal contexts and in dance classes;
- Describe the characteristics of the educational relationship;
- Recognize human originality and educational goals in human development;
- Be able to critically re-elaborate the affective-motivational approach in teaching applied to dance;
- Be able to delineate the particular characteristics of the role of the teacher in a range of educational environments.

### Program

- Features of pedagogy in the social sciences;
- The principal formative processes and educational environments;
- Body and movement training;
- Aesthetic training;
- The role of education in human development;
- Inherent pedagogical-teaching dynamics in the teacher-student relationship;
- The educational relationship generally and in the specific context of a dance class;
- The basic components of the educational relationship: personality, behavior, learning, motivation;
- The affective-motivational approach as educational dynamic and teaching practice applied to dance;
- The dynamic and oriented characteristic of education, the role of the teacher.

### Textbooks

- Fabio Agostini - Stefano Marchesoni, *Dispositivi e affetti. Le passioni tristi tra etica e pedagogia*, Mimesis, Milan 2005
- Daniel Pennac, *Diario di scuola*, Feltrinelli, Milan 2008
- Materials provided by the instructor and slides

## 10. HISTORICAL DANCES

**Instructor:** Anna Olkhovaya

**Credits (CFA):** 3

**Evaluation:** Pass/Fail

### Objectives

- Learn the origins of historical dances in the classical ballet repertoire and their development through the art of choreography
- Study the history of dance in greater depth through the principal models of our historical choreographic heritage
- Become familiar with historical dances from different periods, from the fifteenth to the twentieth century
- Learn the basis steps of historical dances
- Be able to analyze the *genius loci* of the steps in historical dances in relation to the period costumes
- Learn to distinguish the various musical forms that accompany historical dances and how to apply them in the most appropriate way in a ballet lesson
- Become familiar with the diversity of choreographic design
- Develop style, manner, and expressivity in the execution of historical dances
- Develop the ability to create small sequences of steps on the basis of the course content
- Know where historical dances are placed in the repertoire
- Find the correlation between historical dance steps and the vocabulary of ballet

### Program

Theory:

- General introduction: historical period, historical customs, costumes, and music
- Presentation of treatises and manuals on historical dances

Practice:

Study of dance steps from the fifteenth century:

- Caròla (Farandola); Bassadanza; ensemble and couples work (duets-trios; use of space in different choreographic designs); Study of original choreographies, Cupido by Guglielmo Ebreo da Pesaro and Belfiore by Domenico da Piacenza
- Dance study; sixteenth-century classical walk and reverences of ladies and knights:
- Simple and double branles; Branle des Lavandiers; Pavane Belle qui tiens ma vie; Passi di Gagliarda; Staging of the Morning Dance scene from the ballet Romeo and Juliet, choreography by L. Lavrovsky and music by S. Prokofiev, the Arrival of the Guests, Dance of the Knights; the departure of the guests

Study of seventeenth-century steps and dances:

- Pas élevé; Pas glissé; Pas chassé and its forms (I, II-IV A, B, Double); Pas dégagé; Study of directions (epaulment effacé-croisé, en tournant); Bow in  $\frac{3}{4}$ ; Minuet (pas menus, pas grave or balancé-menuet, pas de bourrées, promenades); Arm positions and attitude of the body (M. Petipa Minuetto classico from the opera Don Giovanni, music by W. A. Mozart); Romanesca (pas chassé, pas assemblé, sissonne par développé, pas de bourrée ballotté: M. Petipa Romanesca from the ballet Raymonda;

- music A. Glazunov)
- Study of eighteenth-century steps and dances:
- Sarabanda (music G.F. Handel), Gavotta (music by J.P. Rameau and H. Wenzel)
- Study of nineteenth-century steps and dances:
- Bow in 2/4 and 4/4; Polka; Galop; Pas de basque; Pas balancé; Valse à trois temps; Valse au rebours; Valse-mignon (via Allemande en trois by M. Vasilieva-Rozdestvenskaya, music Valse by A. Griboedov); Pas de Grace; Pas de Zephyre; Pas de Patineurs; French Quadrille: chaîne anglaise, chassé-effacé, chaîne des dames, promenade; polonaise

### **Textbooks**

- Domenico da Piacenza, *De arte saltandi et choreas ducendi/De la arte di ballare et danzare (metà del sec. XV)*
- Guglielmo Ebreo da Pesaro, Giovanni Ambrosio, *De pratica seu arte tripudii vulgare opusculum (sec. XV)*
- Thoinot Arbeau, *Orchésographie*, 1589
- Cesare Negri, *Le Gratie d'amore*, Milan 1602
- Raoul-Auger Feuillet, *Chorégraphie, ou l'Art de décrire la Danse par caractères figures et signes démonstratifs*, Paris 1701
- Jean-Philippe Rameau, *Le Maître à Danser*, Paris 1725
- Jean-George Noverre, *Lettres sur la Danse et sur les Ballets*, Stuttgart-Lyon 1760
- Carlo Blasis, *Trattato dell'Arte della Danza*, Milan 1820
- P. Gavina, *Il Ballo*, Milan 1898
- M. Vasilieva-Rozdestvenskaya, *Istoriko-bitovoy tanez*, Moscow 1963
- R. Zakharjevskaya, *Kostum dlya szeni*, Moscow 1973

## 11. DANCE SUPPORT TECHNIQUES

**Instructor:** Letizia Fabbrucci

**Credits (CFA):** 2

**Evaluation:** Pass/Fail

### Objectives

The course teaches students how to use a problem solving methodology: observation, strategies and best practices for teaching basic ballet steps to children.

### Program

- Introduction to the discipline: a strategy for learning technique and basic steps
- Active observation
- Stimulate learning of alignment among the parts of the body through exercises to be performed sitting, standing, and shifting the weight of the body in dynamic movement
- Walking as a basic learning opportunity: spontaneous, with music, coordinated with movement of the arms
- Facilitating objects (strings, ribbons, balls, etc.): the transitional object
- Elements of the history of ballet positions
- Position of the legs: 6th position, parallel and open, 1st position, 2nd position, 3rd position, 5th position and 4th position in transition
- How to move into the arm positions
- Principles of ballet: extension, lift, oppositions, counterweight, placement, balance, sliding, leaping, coordination, dehors, manner, musicality, space, directions
- The basic rules for each part of the body
- The basic steps
- Derived or composite steps
- Scenic steps: Tarantella, Waltz, Polka, Polonaise
- Coordination of the different parts of the body
- Proper musicality as an indissoluble bond
- The importance of space: the body in space, the directions, the points in the room, and épaulement
- Proposed placement program

### Barre:

- Demi-plié; Relevé; Battement tendu; Battement tendu pour le pied; Battement tendu sur le demi-plié; Battement tendu with lateral support with or without shifting of the weight of the body; Passé par terre; Grand-plié (also combining sideways flexion of the torso and with a single hand in front on the barre); Battement jeté (attention to music); Rond de jambe par terre; Retiré e passé; slow battement forward and backward (two hands on the barre); to the second position; Positions pour le cou-de-pied (conventional, embraced and behind); Battement fondu in all

directions, on the floor and at 45°; Battement frappé; Grand battement (initially with shoulders to the barre, then sideways, and behind)

Center:

- Walking to music in 2/4 and 3/4 and 'discord', also clapping hands; Running with deep, broad steps and coordination of the arms; Port de bras, en face and in épaulement. Preparatory, in first position and in second position; Demi plié and grand plié on floor, with arms held still in the positions and with port de bras; Temps lié from the 1st position en face and in épaulement; Study of the movement of the head in turns, en face, in quarters, with half turn and in diagonal

Leaps:

- Trampolines from the 6th position, In diagonal: Skipping, Skipping with dynamic pas de chat; Leaps from the 6th position, with plié and fast extension or following; Leaps with pas assemblé; Leaps from the 6th position, turning at the points of the room at different speeds and tempi; Emboité leaps from the 6th position following and with closure; Emboité leaps with forward attitude; Emboité leaps in 6th position behind (Tarantella type); Pas de chat from the 6th position; Tarantella steps; Waltz step from the 6th position and turning in the points of the room, also coordinating the arms to en face; Polka step forward effacé and croisé, behind, alone or in pairs side-by-side with intertwined arms; Polonaise

### **Textbooks**

- José M. Prellezo - Rachele Lanfranchi, *Educazione e pedagogia nei solchi della storia*, 3 voll., LAS, Rome 2011
- Ornella Di Tondo - Flavia Pappacena - Alessandro Pontremoli, *Storia della danza in occidente*, 3 voll., Gremese, Rome 2015
- Laura D'Odorico - Rosalinda Cassibba, *Osservare per educare. Le bussole*, Carocci, Rome 2001





## 12. OBSERVATION AND ANALYSIS OF THE BALLET REPERTOIRE

**Instructors:** Elisa Scala

**Credits (CFA):** 1

**Evaluation:** Pass/Fail

### **Objectives**

- Become acquainted with the variations in the ballet repertoire inherent in the curricula for the 1st and 2nd course
- Acquire fundamental notions for a correct choreographic analysis of the classical, modern, and contemporary ballet repertoire.

### **Program**

- Viewing video extracts of variations in the ballet repertoire relating to the curricula of the 1st and 2nd year of ballet
- Assistance in La Scala Academy Ballet School lessons
- Assistance in ballet lessons of the Teatro alla Scala Corps de Ballet
- Assistance in rehearsals of ballets on the Teatro alla Scala season program

### **Textbooks**

- Materials provided by the instructor



### 13. STUDENT TEACHING

**Instructor:** Elisa Scala, Ballet School instructors

**Credits (CFA):** 3

**Evaluation:** Pass/Fail (prerequisite for further study)

#### **Objectives**

- 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
- Acquire the ability to lead a ballet lesson in a first- or second-year course via student teaching in Ballet School courses

The teaching method for the internship involves observations of lessons in the rehearsal room and student teaching in Ballet School lessons according to the Teatro alla Scala curricula.

The experience of student teaching allows participants to apply what they have learned in the classroom to an actual Ballet School lesson, while observation of ballet lessons allows them to analyze in greater depth the pedagogical and teaching processes in Ballet School lessons.

#### **Program**

- Observe, using standardized assessment grids, ballet lessons from the first- and second-year courses at the La Scala Academy Ballet School.
- Plan and organize a ballet lesson for the first- and second-year program with coordinated, expressive, and musical content

#### **Textbooks**

- Materials provided by the instructor

## 14. ENGLISH

**Instructors:** Language professionals

**Credits (CFA):** 4

**Evaluation:** exam

### **Objectives**

- Expand and consolidate competencies in written and spoken English

### **Program**

The program aims to consolidate communicational competencies in intermediate-level English corresponding to levels B1-B2 of the Common European Framework of Reference for Languages (see European Language Portfolio <https://www.coe.int/en/web/portfolio>), with particular emphasis on practice of principal language structures, formulation of complex sentences (passive, reported speech, narration), and enrichment of a specialized vocabulary.

### **Textbooks**

- Materials provided by the instructor

## 15. ELECTIVES

### 15.1. BEGINNING BALLET, Instructor: Eliane Arditì

**Credits (CFA):** 2

**Evaluation:** N/A

#### **Objectives**

- Gain pedagogical knowledge regarding the teacher-student relationship
- Learn the most appropriate method for introducing children ages 6-10 to the world of dance

#### **Program**

The instructional and formative elements for teaching beginning ballet will be analyzed in order to develop a method that makes it possible to achieve objectives in a step-by-step process. The course alternates classroom teaching and study with practical exercises. Each topic will be developed with the objective of producing appropriate exercises. Students will also assist in lessons and meet with Ballet School beginning ballet instructors.

#### **Textbooks**

- Omar De Bartolomeo - Eliane Arditì, *A piccoli passi verso la danza*, Nonsolofitness, Bologna 2014
- Franca Zagatti, *La danza educativa: principi metodologici e itinerari operativi per l'espressione artistica del corpo nella scuola*, Mousikè-Progetti Educativi, Granarolo dell'Emilia 2004
- Rudolf Laban, *La danza moderna educativa*, Ephemeria, Macerata 2009
- Yvonne Berge, *Vivre son corps*, Seuil, Paris 1975
- Jacqueline Challet-Hass, *La danse: les principes de son enseignement aux enfants*, Amphora, Paris 1983
- Blandine Calais-Germain, *Anatomia per il movimento. Introduzione all'analisi delle tecniche corporee*, Epsilon, Rome 2015
- Karen Sue Clippinger, *Dance Anatomy and Kinesiology*, Human Kinetics, Champaign 2016
- Materials provided by the instructor

## 15.2. MUSICAL THEATRE AS A TEACHING TOOL

**Instructor:** Andrea Massimo Grassi

**Credits (CFA):** 2

**Evaluation:** N/A

### Objectives

- Recognize musical theatre as a complex of interdependent elements
- Recognize musical theatre as an excellent tool for teaching and training young people
- Recognize the importance of dedicating oneself to spreading musical culture through teaching
- Recognize the competencies and predispositions that are developed in children who become involved in musical theatre and dance
- Become familiar with the bibliographical resources and main tools to support professional activities and available on the web.
- Develop a method for searching for and procuring information and bibliographical and iconographical materials on an author, a work, a character
- Become familiar with musical works which, while not expressly composed for ballet, have inspired numerous choreographies
- Become familiar with musical works which, while not expressly composed for ballet, can be used effectively used in teaching dance or creating new choreographies

### Program

Musical theatre as a teaching tool

- The interrelation between musical theatre and other forms of art and thought
- The reflexive function of musical theatre
- Human dignity
- The competencies and predispositions that develop in children who are acquainted with theatre, dance, and music
- Compassion and democracy
- The language of music and dance in promoting and expanding meaning.
- The beauty of knowledge
- Develop a speculative ear
- Cultivate a sense of history
- Valorize cultural identity
- Explore and protect cultural diversity
- Culture for all
- Expression of dissent
- Practical exercise: apply the principles of one's own personal situation.

Bibliographic tools for teaching dance and music

- Dictionaries; Biographies; Collections of letters; Bibliographies; Diaries, memoirs, critical writings, interviews, thoughts, reviews; Manuals, treatises, essays; Facsimiles; Glossaries and lexicons; Photo albums, iconography; Miscellaneous complementary tools; Texts and materials for educational activities; Tools for the design and production of performance projects; Specialized journals; Address books
- Tools available on the web
- Practical exercise: creation of booklet with bibliographical references for dance.

#### Musical works not composed for ballet

- What musical elements can inspire choreographies
- Comparison and differences in expressive character; Difference between forte and piano (loud and soft); Comparison and differences between major and minor keys; Structure and length of a musical phrase; Regularity and irregularity in rhythm; Timbre; Expressive character; Dialogue among voices; Crescendo and diminuendo; Slow and fast; Rests; Contents of poetic and literary texts; Subjective perception of music
- Musical works not written for ballet that have become the subject of choreographies, from Monteverdi to Berio
- Assistance in operas and concerts

#### **Textbooks**

- *Le Garzantine. Musica*, Garzanti, Milan 2012
- Written and recorded materials provided by the instructor



### 15.3. OPEN CURTAIN: ASSISTANCE WITH THEATRE PERFORMANCES

**Instructors:** Theatre professionals

**Credits (CFA):** 2

**Evaluation:** N/A

#### **Objectives**

- Gain deep familiarity with ballets, operas, and symphonic concerts by assisting with performances
- Learn and study the terminology of musical theatre

#### **Program**

- Assistance in staging operas, ballets, and symphonic concerts
- Assistance in presentations of ballets and operas

#### **Textbooks**

- Theatre programs