



First Level Academic Ballet Instructors Course

Triennium 2020-2023

2nd year - A.Y. 2021-2022

Curricula

CONTENTS

1. Anatomy applied to dance
2. Techniques of improvisation, analysis and development of performance
3. Music theory and practice
4. The interpretation of gesture and movement in figurative arts for dance
5. Ballet technique and analysis
6. Ballet instruction method and planning
7. Classical ballet repertoire
8. Comparative analysis of historical methods and styles of classical ballet
9. Music for dance lessons
10. Psychology
11. Pedagogy
12. Character dances in the classical ballet repertoire
13. Technique and analysis of contemporary dance
14. Dance support techniques
15. Observation and analysis of ballet repertoire
16. Student teaching
17. Electives:
 - 17.1. Pedagogical laboratory
 - 17.2. Open curtain: assistance with theatre performances
 - 17.3. Stage presence

1. ANATOMY APPLIED TO DANCE

Instructors: Omar De Bartolomeo, Sara Benedetti

Credits (CFA): 6

Evaluation: compulsory exam (prerequisite for further study)

Objectives

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

Students will also be introduced to palpatory anatomy to better understand the practical value of the subject.

Program

- Body regions: spine, rib cage (bones, joints, muscles, biomechanics, palpatory anatomy)
- Breathing: mechanics, respiratory muscles
- Body regions: shoulder-upper arm, arms (bone, joints, muscles, biomechanics, palpatory anatomy)
- Correction of technique errors
- Pathologies by age and body region
- Managing injuries during lessons

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 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

Office hours

Instructors are available each week by appointment

2. TECHNIQUES OF IMPROVISATION, ANALYSIS AND DEVELOPMENT OF PERFORMANCE

Instructor: Emanuela Tagliavia

Credits (CFA): 2

Evaluation: Pass/Fail

Objectives

Creation of a choreographic structure based on a dominant theme, choice of music, use of objects, if necessary, as loci of meaning.

Program

Individual or group improvisation, initially prompted, is the essence of this work. Explore one's body, highlight preferences and habits that distinguish us from others, gain awareness of one's own vernacular, listen to oneself and others. In improvising, the dancer must keep in mind the three fundamental elements of movement: space, time, energy.

The collected material will be used to build brief choreographic units that can be developed as solos, duets, or in a group depending on dramaturgical and musical choices.

Textbooks

- Materials provided by the instructor

Office hours

The instructor is available each week by appointment

3. MUSIC THEORY AND PRACTICE

Instructors: Eliana Grasso; Inessa Filistovich

Credits (CFA): 4

Evaluation: compulsory exam (prerequisite for further study)

Objectives

Learn simple and advanced elements of music theory with an emphasis on the relationship between music and dance.

Program

- Review and consolidation of competencies acquired during the first year
- Irregular groups
- The musical interval
- Alterations; major, minor, and other types of scales
- Tone and mode
- Principal embellishments
- Rhythmic and metric accent
- Rhythm and melody notation
- Recognizing musical intervals
- Construction of melodies to know how to sing and direct

Textbooks

- Luigi Rossi, *Teoria musicale*, Carrara Edizioni

Office hours

Instructors are available each week by appointment

4. INTERPRETATION OF GESTURE AND MOVEMENT IN STAGE ARTS

Instructor: Francesca Pedroni

Credits (CFA): 2

Evaluation: Pass/Fail

Objectives

As the course develops, the students will gain the ability to express themselves based on a wealth of examples of the fertile relationship between figurative/visual arts in general and dance, a multifaceted historical, aesthetic, and critical theme that has influenced over the centuries and continues to influence the art of dance in relation to gesture, techniques of movement, and vision of the body. Students will perform exercises at home to complement classroom work, producing practical examples of the relationship between dance and visual art to share with the class.

Program

The relationship between figurative arts and dance will be addressed in a program that touches on cultural phenomena, artists, maestri, and works that highlight the multifaceted way that the relationship has diversified over the centuries. An exploration to discover stimulating creative and cognitive relations between the figurative/visual arts and dance in relation to gesture, techniques of movement, and vision of the body. The course will touch on historical periods both without photographic/filmic documentation, where iconographical sources are an essential reference point for study, and periods where the relationship between figurative/visual arts and dance has been documented in motion pictures and is a source for study of the richness of the staging of performing arts, with examples from the current ballet and dance repertory in its various forms. From dance in ancient Greece to the relationship between Isadora Duncan and the figurative arts, from the early-nineteenth-century studies by Carlo Blasis of Mercury by Giambologna to the iconography of romantic ballet, from Diaghilev's Ballets Russes, with works developed with the collaboration of artists such as Picasso, to the works of Degas, Matisse, and Rodin, from the Rauschenberg/Cunningham binary to the abstract expressionism of Alwin Nikolais, or again from the figurative works on the four humors theorized by Galeno to *The Four Temperaments* of George Balanchine and the Fontanesque slashes in Jiri Kylian's *Sleepless*, the course is a suggestive journey through the centuries, engaging the creativity of the student in a vibrant relationship that continues to develop.

Textbooks

- Marco Bussagli, Giorgio Bordin, Laura Polo D'Ambrosio (a cura di), *Viaggio intorno al corpo*, Dizionari dell'arte, Milan, Electa Editore, 2015
- Flavia Pappacena, *Il linguaggio della danza classica: guida all'interpretazione delle fonti iconografiche*, Rome, Gremese, 2012
- Susan Leigh Foster, *Coreografia e narrazione - Corpo, danza e società dalla pantomima a Giselle*, Rome, Dino Audino Auditore, 2003
- Maria Luisa Catoni, *La comunicazione non verbale nella Grecia antica*, Bollati Boringhieri

- Elena Randi, *Anatomia del gesto - corporeità e spettacolo nelle poetiche del Romanticismo francese*, Padua, Esedra Editore, 2001
- Vito di Bernardi, *Cosa può la danza, saggio sul corpo*, Rome, Bulzoni Editore, 2012
- Maria Flora Giubilei (ed.), *A passi di danza. Isadora Duncan e le arti figurative in Italia tra Ottocento e Avanguardia. Edizione illustrata*, Florence, Polistampa, 2019
- J. E. Bowlt, Zefira Tregulova, *A Festival of wonders. Sergei Diaghilev and the Ballets Russes. Edizione illustrata*, Milan, Skira, 2009
- Gabriella Belli, Elisa Vaccarino (ed.), *La Danza delle Avanguardie, Dipinti, scene e costumi, da Degas a Picasso, da Matisse a Keith Haring*, Milan, Skira Editore, 2005
- Elisa Vaccarino (ed.), *Automi, marionette e ballerine nel teatro d'avanguardia*, Milan, Skira, 2000
- Laurent Paillier, Philippe Verrière, *Danser la peinture, pour une contre-histoire dansée de l'art*, Peronnas, Nouvelles Editions Scala, 2015
- Francesca Pedroni, *Alvin Nikolais*, Palermo, L'Epos, 2000
- Melissa Harris, David Vaughan (ed.), *Merce Cunningham, Fifty Years*, Aperture, 1997
- M. Sowell, D. H. Sowell, F. Falcone, P. Veroli, *Il Balletto romantico – Tesori della Collezione Sowell*, L'Epos, Palermo, 2007
- Materials provided by the instructor

Office hours

The instructor is available each week by appointment

5. BALLET TECHNIQUE AND ANALYSIS

Instructors: Loretta Alexandrescu, Giulia Rossitto

Credits (CFA): 6

Evaluation: compulsory exam (prerequisite for further study)

Objectives

Learn the third- and fourth-year curricula of the Ballet School. Attention will be dedicated to practical lessons to further develop 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

Office hours

Instructors are available each week by appointment

6. BALLET INSTRUCTION METHOD AND PLANNING

Instructors: Loretta Alexandrescu, Giulia Rossitto

Credits (CFA): 12

Evaluation: compulsory exam (prerequisite for further study)

Objectives

- Gain familiarity with the ballet teaching program of the third and fourth years of ballet school.
- 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 floor exercises according to an advanced, logical teaching process
- Construct and compose appropriate exercises to foster a conscious learning process in the students
- Plan and prepare three standard lessons following the yearly teaching program
- Further develop jump and battement technique for the third year
- Further consolidate en-poinde technique for third-year girl's ballet
- Drawing on basic technique learned in the previous years, begin to develop and compose a technically more complex lesson with a focus on expressivity

Textbooks

- Materials provided by the instructor

Office hours

Instructors are available each week by appointment



7. CLASSICAL BALLET REPERTOIRE

Instructor: Giulia Rossitto

Credits (CFA): 2

Assessment: exam

Objectives

Knowledge of the principal repertory ballets for 3rd- and 4th-year ballet.

Program

Study the principal ballets and variations in the classical repertoire with special reference to the current educational and artistic program for the 3rd and 4th year of ballet at the La Scala Academy Ballet School.

Textbooks

Material provided by the instructor

8. COMPARATIVE ANALYSIS OF HISTORICAL METHODS AND STYLES OF CLASSICAL BALLET

Instructor: Francesca Pedroni

Credits (CFA): 2

Evaluation: Pass/Fail

Objectives

The course aims to give students the ability to place the birth and mutual influence of ballet methods and/or styles in a historical process. Students shall demonstrate their grasp of the course content through diligent individual study and participation in lessons. The topic will also be addressed in relation to the characteristics of the current repertoire of major international ballet companies through study and comparison of titles representing different styles presented in the lessons, supplemented by individual viewing and thorough study of all course materials.

Program

The course undertakes a basic historical review of the development of ballet schools, methods, and styles, with reference to some of the greatest maestri and artists such as Carlo Blasis, Enrico Cecchetti, Agrippina Vaganova, August Bournonville, and George Balanchine, as well as the development of the French, Italian (with special emphasis on the La Scala school), and English schools. The course provides a basic context for contemplating the many stylistic development and interweaves in ballet from the nineteenth century to the present day through a comparison of films of nineteenth-century titles performed in the twentieth century and the beginning of the twenty-first with masterpieces of modern and contemporary ballet by choreographers such as George Balanchine, William Forsythe, and Wayne McGregor, who are central figures in the development of contemporary ballet.

Textbooks

- Francesca Pedroni (ed.), *Album di compleanno 1813-2013 La Scuola di Ballo Accademia Teatro alla Scala*, Tita Editore, 2013, Milan
- Cyril W. Beaumont e Stanislav Idzikowski, *Teoria e pratica del metodo Cecchetti*, Gremese Editore, Rome, 2001
- Giannandrea Poesio, *To and by Enrico Cecchetti*, Edizioni Joker, Milan, 2010; *Enrico Cecchetti. Lettere 1922 - 1928*, Edizioni Joker, Milan, 2016
- Luigi Rossi, Enrico Cecchetti, *Edizioni della Danza*, Vercelli, 1978
- Knud Arne Jørgensen and Francesca Falcone (eds.), *August Bournonville, Études Chorégraphiques (1848, 1855, 1861)*, Libreria Musicale Italiana, Lucca, 2005
- Vera Kostrovickaja, Aleksej A. Pisarev, *La scuola russa di danza classica. Metodo Vaganova*, Gremese, Rome, 2007
- Agrippina Vaganova, *Le basi della danza classica*, Gremese, Rome, 2007
- Suki Schorer, *On Balanchine Technique*, Dance Books, London, 1999
- Ioulia Sofina, *La danza di carattere nella scuola russa. Tecnica e stili*, Gremese, Rome, 2016

- Flavia Pappacena, *Il Trattato di Danza di Carlo Blasis 1820 - 1830*, Carlo Blasis' Treatise on Dance 1820-1830, Libreria Musicale Italiana, Lucca, 2005
- Flavia Pappacena, *La danza classica - Le origini*, Bari, Laterza, 2014
- Flavia Pappacena, *La danza classica tra arte e scienza. With online supplement*, Gremese, Rome, 2018
- Flavia Pappacena, *Teoria della danza classica. vol. 1*, Gremese Editore, Rome, 2010
- Flavia Pappacena, *Teoria della danza classica. vol. 2*, Gremese Editore, Rome, 2014
- José Sasportes (ed.), *La danza italiana in Europa nell'Ottocento*, quaderno n. 4
- Giovanna Caridei (ed.), *Le reali scuole di ballo del Teatro San Carlo di Napoli*, Artem, Naples, 2017
- Elisa Guzzo Vaccarino, *La danza d'arte. Balanchine, Cunningham, Forsythe*, Rome, Dino Audino Editore, 2015
- Annamaria Corea, *Raccontar danzando. Forme del balletto inglese nel Novecento*, Rome, Sapienza Università Editrice, 2017
- Elena del Drago, *Wayne McGregor la grammatica del corpo. un incontro tra danza, tecnologia e architettura*, Silvana Editoriale, 2014
- Materials provided by the instructor

Office hours

The instructor is available each week by appointment



9. MUSIC FOR DANCE LESSONS

Instructor: Inessa Filistovich

Credits (CFA): 2

Evaluation: Pass/Fail

Objectives

The course studies the relations between choice of music and dance steps. Different rhythmic cells will be explored and how they can affect the execution of a dance exercise by the student. Instructors will be offered a broad range of possible options for music to underscore technical and expressive aspects of their combinations at the barre and on the floor. A part of the course will be dedicated to the analysis of excerpts from ballets, operas, and pieces of classical music that can be adapted for use in lessons.

Program

- Different possible choices of music for a given step
- Boost individual musical skills
- Analysis of the form of pieces from the repertoire
- Practical exercises

Textbooks

- Harriet Cavalli, *DANCE AND MUSIC -A Guide to Dance Accompaniment for Musicians and Dance*

Office hours

The instructor is available each week by appointment

10. PSYCHOLOGY

Instructor: Delia Duccoli

Credits (CFA): 2

Evaluation: exam

Objectives

- Learn how to maintain student motivation through time
- Learn how to sustain the processes underlying the student's sense of self-efficacy
- Develop mental dance-support skills: concentration, attention, self-control
- Improve ability to communicate with children, adolescents, and adults

Program

- Development of the mind and the brain at different ages
- Emotions and learning
- Characteristics of a motivating atmosphere in the dance room
- Positive and negative feedback and their effect on learning and motivation
- The importance of the group in learning dance
- Communication in difficult situations
- Techniques of emotional control and self-control

Textbooks

- M. E. Immordino-Yang, *Neuroscienze affettive ed educazione*, Cortina, 2017
- Materials provided by the instructor

Office hours

The instructor is available each week by appointment

11. PEDAGOGY

Instructor: Vito Lentini

Credits (CFA): 2

Evaluation: exam

Objectives

The subject has two objectives. The first unit explores a number of essential profiles in pedagogy, highlighting the originality of teaching through a personalist approach, with particular reference to the work of Jacques Maritain. The second unit, correlated to the first, analyzes and studies the specificity of the art of dance in the educational process.

Upon completing the course, the student will be able to:

- Know the specificity and originality of the educational process
- Recognize the pedagogical features of personhood
- Critically re-elaborate the pedagogical interpretations proposed regarding disadvantage and maladjustment
- Place the contribution of Jacques Maritain within the historical development of the twentieth century
- Critically analyze and assess the anthropological proposition emerging from the reading and analysis of reference texts in relation to the themes of the person as a whole, the interpersonal dimension, aesthetic dimension, liberal education, and the art of beauty.
- Identify the theoretical foundations of the contributive potential of dance in education (*artistic education, aesthetic education, cultural education*)

Program

- Raising, training, educating: from the impersonality of the standard to personalization
- Nature, thought, virtue, and culture in the educational process
- Moderation, wisdom, and value in personhood
- Troubled living, maladaptation, disadvantage: a pedagogical interpretation
- The pedagogy of Personalism
- Jacques Maritain, the recipients of education, liberal education, the "true artist", and the art of beauty
- Jacques Maritain and the four rules of good education
- The art of dance and education: foundations of a pedagogical proposition

Textbooks

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

Office hours The instructor is available each week by appointment.

12. CHARACTER DANCES IN THE BALLET REPERTOIRE

Instructor: Grettel Martínez Camacho

Credits (CFA): 2

Evaluation: Pass/Fail

Objectives

- Learn the interpretation and differentiation of national styles dedicated to this year of study
- Develop coordination, rhythm, musicality, and creativity
- Augment the ability to create couples or group dances
- Develop and strengthen ligaments and joints while increasing muscle elasticity and strength.

Program

- Introduction to the history of character dances. Character as a study technique for dancers
- The method of teaching character technique as a practical exercise for the student
- Arm positions, leg positions, basic arm preparation for barre work
- Practical completion of the barre structure without styles
- In-depth floor study of the main recognized characters: academic Polish, stylized Italian, stylized Russian
- Theoretical description of the principal movements of the academic characters studied
- Choice of a choreography from the classic repertoire for practical execution.

Textbooks

- 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

Office hours

The instructor is available each week by appointment

13. TECHNIQUE AND ANALYSIS OF CONTEMPORARY DANCE

Instructor: Emanuela Tagliavia

Credits (CFA): 2

Evaluation: Pass/Fail

Objectives

- Knowledge of the basic elements of contemporary technique
- Body awareness, analysis and quality of movement

Program

The course illustrates the basic technique of a lesson in contemporary dance. The contemporary technique lesson is divided into three parts:

- 1) Floor exercises
- 2) Exercises from a standing position in the center
- 3) Choreographic sequences in space

Breathing (contraction-release, use of abdominal muscles to underscore the natural act of breathing), stretching and working with the non-weighted legs to increase awareness of how the body's muscles work. Gravity and release are fundamentals in this first part of the lesson. In the vertical position, attention is shifted to the center of the body. One begins with a warmup of the upper body (inclinations, extension, twisting, contractions) followed by work with the legs in parallel and *en dehors*. Exercises, from *pliés* to *grands-battements*, are performed with various coordinations of the arms and movements of the torso and also are an introduction to working with space, diagonals, and leaps. Brief choreographic sequences to consolidate learned elements via more elaborate structures in the space-time relationship.

Textbooks

- Materials provided by the instructor

Office hours

The instructor is available each week by appointment

14. DANCE SUPPORT TECHNIQUES

Instructor: Antonella Stroppa

Credits (CFA): 2

Evaluation: Pass/Fail

Objectives

Students will learn the basic principles of the floor-barre technique and postural equilibrium: breathing mechanisms, techniques of concentration and perceptive development, postural organization and regeneration, general muscle strengthening techniques.

Program

BREATHING

- Awareness and correct use of the diaphragm and muscles involved in breathing
- Breathing as a source of energy and transformation
- Conscious breathing, Lower thoracic breathing
- Use of sounds and the voice

CONCENTRATION AND PERCEPTUAL DEVELOPMENT

- Psycho-physical relaxation
- Sensitization of every part of the body and awareness of unity, working on the strength and energy of the center
- Observation and development of proprioception and awareness of movement
- Creative visualization and use of mental images
- The objective and subjective body
- Communication and interaction of *campi*

POSTURAL ORGANIZATION AND REGENERATION

- Imitation, concentration, interiorization
- Key points
- Awareness of lines of force
- Muscular memory
- Work on control of axial elongation, dynamic equilibrium, and coordination
- Mobilization and stabilization of appendicular skeleton (supine, prone, on side, sitting, kneeling, standing)

NECK MOBILITY AND PROPER HEAD POSTURE

- The head guides movement, connection between the spinal column and eyes
- Neutral position of the neck

TORSO POSTURE AND AWARENESS OF ARMS

- The shoulder girdle as point of resistance and strength
- Arms as instruments of elevation, lightness, and expressivity

POSTURE OF THE PELVIS AND AWARENESS OF THE LEGS

- The pelvic girdle and the perineum
- Extra-rotation of the hip and neutral position of the pelvis
- Mobilization and stabilization of the lower appendicular skeleton, hips, knees, ankles, feet
- The feet as the roots of the tree

GENERAL POSITION OF MUSCLES

- Use of opposing forces
- Practical exercises to improve the extra-rotation of the hip and muscular elasticity
- Exercises performed with the use of small aids such as therabands, balls, small balls, light weights
- As technique develops, the exercises become more dynamic, precise, and fluid

Textbooks

- Alex D'orsay, *Floor Barre*
- Jacqui Greene Haas, *Dance Anatomy – Your illustred guide to improving flexibility, muscular strength, and tone*, Human Kinetics, 2010
- Eric Franklin, *Preparazione alla danza – Allenamento specific per esibirsi al meglio in qualunque forma di danza*, Gremese 2017

Office hours

The instructor is available each week by appointment



15. OBSERVATION AND ANALYSIS OF THE BALLET REPERTOIRE

Instructors: Giulia Rossitto

Credits (CFA): 2

Evaluation: Pass/Fail

Objectives

- Become acquainted with the variations in the ballet repertoire inherent in the curricula for the third and fourth years
- Learn compositions developed by the instructor targeted for the third and fourth year
- Learn the basic notions for proper choreographic analysis

Program

- View of video excerpts of compositions and variations relating to the curricula for the third and fourth years
- 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 in the Teatro alla Scala season program

Textbooks

- Materials provided by the instructor

Office hours

Instructors are available each week by appointment



16. STUDENT TEACHING

Instructors: Loretta Alexandrescu

Credits (CFA): 5

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 third- or fourth-year course via student teaching in Ballet School courses

The teaching method for student teaching involves observations of lessons in the dance 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, third- and fourth-year ballet lessons at the La Scala Academy Ballet School
- Plan and organize a ballet lesson for the third- and fourth-year program with coordinated, expressive, and musical content

Textbooks

- Materials provided by the instructor

Office hours

The instructor is available each week by appointment

17. ELECTIVES

17.1 PEDAGOGICAL LABORATORY

Instructor: Vito Lentini

Credits (CFA): 2

Evaluation: N/A

Objectives

The course explores the theme of origins and originality of male and female profiles in scholastic and dance teaching. Key pedagogical notions will be addressed in relation to gender identity, behavioral and learning diversity, educational models, and teaching actions in a dual male/female perspective. Co-education and the roots of gender will be proposed as educational vectors for rethinking a pedagogical model appropriate to dance instruction.

Upon completing the course, the student will be able to:

- recognize the specificity and originality of the male and female profile
- identify and distinguish behavior and learning processes of boys and girls
- recognize and develop teaching strategies that value gender identities in male and female dance classes
- differentiate the teaching approach between males and females
- identify gender differences of use in training male and female dancers
- recognize the diversity of roles, styles, choreographies, and dramaturgical particularities of male and female characters in the ballet repertoire

Program

- Gender identities and pedagogical implications
- Gender and education
- Coeducation and rootedness of gender
- Male learning and female learning
- Analysis of teaching practices for young women and young men
- Male and female dance classes: a pedagogical interpretation
- Viewing of video excerpts of variations and pas-de-deux from the ballet repertoire in relation to themes addressed during lessons
- Assistance in lessons of male and female classes of the La Scala Academy Ballet School

Textbooks

- Giuseppe Mari (ed.), *Comportamento e apprendimento di maschi e femmine a scuola*, Vita e Pensiero, Milan 2012
- Materials provided by the instructor

Office hours The instructor is available each week by appointment.



17.2 OPEN CURTAIN: ASSISTANCE WITH THEATRE PERFORMANCES

Instructors: Language professionals

Credits (CFA): 1

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

Office hours

Instructors are available each week by appointment

17.3 STAGE PRESENCE

Instructor: Lucrezia Maniscotti

Credits (CFA): 2

Assessment: N/A

Objectives

Study theatrical dynamics and elements involved in strengthening stage presence, from gestural technique and non-verbal communication to facial expression and mime. Improve the use of the voice and verbal communication in various situations: interviews, public performance, leading a lesson. Provide new elements to support the mimic and expressive analysis of the traditional repertoire and character interpretation and the analysis of the mechanisms of conception and preparation of a staged work, a *mise-en-scène*, or a recital. Provide elements of dramaturgy and stage direction. Explore a number of theories of theatre history to acquire more solid cultural, vocabulary, and knowledge resources in the realm of theatre stage arts.

Program

- Practical exercises and theory on the neutral mask and pre-expressivity;
- Theatre training exercises to improve use of stage space, body grammar, and body and sensory awareness;
- Theatre games based on elementary stage mechanisms: action and reaction, event, conflict, intentions;
- Analysis and development of mechanisms of respiration, articulation, and voice emission in relation to space and movement;
- Vocal strengthening: resonators, accents, pauses, intonation, and rhythm;
- Elements of Italian diction and orthoepy;
- Character study starting from exterior appearance: posture, gait, gestures, rhythm, voice, and foil character;
- Analysis of given conditions and conflicts for the comprehension of a character;
- Process of personification and experience reliving according to the Stanislavsky method and some elements of Brecht and oriental techniques;
- Stage action construction and improvisation mechanism exercises;
- Elements of dramaturgy and stage direction and the phases of creation of a staged work: plot, conflict, characters, choice of style, objectives, montage, and finale.

Textbooks

- 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 the instructor.