



Second Level Academic Ballet Instructors Course (DDSL01)

Biennium 2024-2026

Year 1 – A.Y. 2024-2025

Curriculum

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1. ANATOMY APPLIED TO DANCE

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

CFA: 4

Evaluation: exam

Objectives

Students will briefly review the anatomy topics studied during the three years of the first-level course to bring everyone up to speed. They will learn a detailed and in-depth approach to movement analysis with regard to the most complex dance steps in both ballet and dance generally. The course also teaches palpatory anatomy to develop competency in anatomical and technical guidance and correction in dance.

Program

- Lower body;
- Spine and rib cage, breathing;
- Upper body;
- Analysis of movement in complex ballet steps;
- Analysis of movement in contemporary dance steps;
- Anatomical corrections using palpatory anatomy;
- Active tests;
- Passive tests.

Reading material

- Sara Benedetti and Romeo Cuturi, *Scienza in danza: postura, anatomia, chinesiologia, biomeccanica per danzatori*, Ed. Giacomo Catalani, Arezzo 2022.
- Omar De Bartolomeo, *Manuale di medicina della danza*, Ed. Nonsolofitness, Bologna 2021.
- Omar De Bartolomeo and Eliane Arditi, *A piccoli passi verso la danza*, Ed. Nonsolofitness, Bologna 2014.
- Omar De Bartolomeo, *Fratture da stress nei tescicorei: prevenzione e iter diagnostico terapeutico*, Ed. Nonsolofitness, Bologna 2014.
- Ibrahim Adalbert Kapandji, *Anatomia funzionale*, vol. 3, Ed. 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 instructor.

2. DANCE PHYSIOTHERAPY

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

CFA: 4

Evaluation: exam

Objectives

The course guides students through an in-depth bio-mechanical analysis of movement in dance. It introduces topics and techniques to supplement ballet lessons with full-spectrum advanced physical training to improve performance while preventing injuries relating to overwork and technical errors.

Program

- Posture analysis;
- Analysis and error correcting in leaps;
- Analysis and error correction of en-pointe exercises;
- Analysis and error correction in pas-de-deux;
- Floor work and more;
- Remedial teaching;
- From the objective to a personal and personalized method.

Reading material

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

3. DANCE PREPARATORY TECHNIQUE

Instructor: Romeo Cuturi cuturi@accademiascala.it

CFA: 2

Evaluation: Pass/Fail

Objectives

The course addresses guidelines for training and preparation based on biomechanical alignment, core stability, and advanced proprioception. Students will study the most recent and effective methods for improving joint mobility and flexibility and for improving strength, speed, agility, power, and stamina in dancers.

Program

- Motor control: Alignment, Core Stability, Proprioception;
- Lower quadrant and upper quadrant;
- Global exercises;
- Joint mobility and flexibility in dance;
- How to measure dancer flexibility and joint mobility;
- Means and methods for improving flexibility and joint mobility;
- Active, passive, ballistic, and assisted stretching for dancers;
- Stretching supports and aids;
- Strength, speed, agility, power, and stamina in dance;
- Assessment tests;
- Training for strength, speed, agility, power, and stamina;
- HIIT for dancers;
- Planning, scheduling, and periodization;
- Practical case studies in studio, rehearsal room, and theatre.

Reading material

- Romeo Cuturi, *Scienza In Danza: preparazione fisica e riabilitazione per danzatori*, Ed. Giacomo Catalani, Arezzo 2020.
- Sara Benedetti and Romeo Cuturi, *Scienza in danza: postura, anatomia, chinesiologia, biomeccanica per danzatori*, Ed. Giacomo Catalani, Arezzo 2022.
- Omar De Bartolomeo, *Manuale di medicina della danza*, Ed. Nonsolofitness, Bologna 2021.
- Omar De Bartolomeo and Eliane Arditi, *A piccoli passi verso la danza*, Ed. Nonsolofitness, Bologna 2014.
- Omar De Bartolomeo, *Fratture da stress nei tersicorei: prevenzione e iter diagnostico terapeutico*, Ed. Nonsolofitness, Bologna 2014.
- Ibrahim Adalbert Kapandji, *Anatomia funzionale*, vol. 3, Ed. 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.

4. BALLET TECHNIQUE AND ANALYSIS

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

CFA: 12

Evaluation: compulsory exam (prerequisite for further study)

Objectives

The course offers detailed, in-depth study of theory and practice and their codification to provide students with a shared language and delineate and strengthen individual performance. Students will observe Level 5 and Level 6 ballet lessons to gain further experience, competency, and responsibility in developing the technique, expressiveness, and artistry of ballet pupils in accordance with their psycho-physical maturity.

Program

The program entails lessons in technique with in-depth, detailed practical and theoretical analysis of every mechanical movement that will transform into a dance step, basic exercises, time planning of teaching content. Academic ballet technique lessons will also take place in the dance room with practical demonstrations.

Reading material

- Materials available in the library;
- Videos of Level 5 and Level 6 male/female Ballet School dance lessons on the platform;
- Access to all Level 1-4 lessons on the platform;
- Materials provided by instructor.

5. BALLET INSTRUCTION METHOD AND PLANNING

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

CFA: 9

Evaluation: exam

Objectives

The course offers detailed, in-depth study of theory and practice and their codification to provide students with a shared language and delineate and strengthen individual performance. Students will observe Level 5 and Level 6 ballet lessons to gain further experience, competency, and responsibility in developing the technique, expressiveness, and artistry of ballet pupils in accordance with their psycho-physical maturity.

Program

The methodology lessons will involve practical experiences with real or simulated Level 5 and Level 6 ballet practice sessions. Students will also study pieces from the classical repertoire to develop group cohesion in movement, musicality, technique and expressiveness based on the same pieces as used by the Ballet School pupils.

Reading material

- Materials available in the library;
- Videos of Level 5 and Level 6 male/female Ballet School dance lessons on the platform;
- Access to all Level 1-4 lessons on the platform;
- Materials provided by instructor.

6. HISTORY OF WESTERN DANCE

Instructor: Maria Francesca Pedroni francesca.pedroni-ext@accademiascala.it

CFA: 6

Evaluation: exam

Objectives

At the end of the course, the student shall demonstrate that they have acquired competency in contextualizing, historically and critically, the analysis of the works, artists, and phenomena discussed in the lessons. The student will acquire in-depth knowledge of each work discussed in terms of technical and stylistic elements characterizing different choreographies in relation to the music and theatrical aspects of staging.

Program

Studies will focus on:

- Exemplary nineteenth-century romantic and late-romantic ballets (*La Sylphide, Giselle, Coppélia, Sylvia, Don Chisciotte, Bayadère, Paquita, Le Corsaire, The Sleeping Beauty, The Nutcracker, Swan Lake*), comparing the originals with twentieth-century and contemporary versions;
- Cardinal titles in Sergei Diaghilev's Ballets Russes with choreographies by Mikhail Fokine and Vaslav Nijinsky and particular attention to the reimagining of ballet that took place in the early twentieth century thanks partially to the influence of early American modern dance;
- Ballet in post-revolutionary (1917) Soviet Russia;
- Masters of the twentieth century through transformation of the classical and new talents (Maurice Béjart, Roland Petit, Kenneth MacMillan, John Cranko, Jiri Kylian, George Balanchine, John Neumeier, William Forsythe, Pina Bausch, and many others);
- (A brief review of the birth of the various forms of modern and contemporary dance will be a topic studied in greater depth in the second year of the course);
- Observation of rehearsals a Teatro alla Scala of titles on the season program.

Reading material

Materials provided by the instructor, including PDF files of Teatro alla Scala ballet programs where relevant, and links to videos to allow students to study complete works, including different versions of the same title.

7. MUSIC FOR DANCE LESSONS

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

CFA: 4

Evaluation: exam

Objectives

The course develops analytical skills and knowledge relating to the ballet music repertoire. Students will consolidate the competencies acquired in the first-level course so they can put the barre and center steps to music, and will study the repertoire of ballet music.

Program

- Review and consolidation of knowledge and competencies acquired during the three years of the first-level program;
- Study and analysis of the international dance accompaniment music repertoire;
- Analysis of collected materials and chrestomathy for ballet lessons;
- Study and analysis of the ballet repertoire.

Reading material

- Luigi Rossi, *Teoria musicale*, Carrara Edizioni.
- Barbara Cocconi, *Quaderno del pianista 'al ballo'*, Dantone edizioni e musica.
- Alessandra Pipitone, *Teoria e pratica musicale per la danza*, Volontè & Co.
- Harriet Cavalli, *DANCE AND MUSIC - A Guide to Dance Accompaniment for Musicians and Dance Teachers*.
- Materials provided by the instructor.

8. DEVELOPMENTAL PSYCHOLOGY

Instructor: Delia Duccoli delia.duccoliext@accademiascala.it

CFA: 3

Evaluation: exam

Objectives

The course explores the principal processes that influence the social and emotional development of children and adolescents, starting from attachment theory, to comprehend how the initial bonds with caregivers influence children's interpersonal capacities as they grow up. This relates to the study of stages of emotional development, which touches on the link between personal emotions and social interrelations, which are fundamental for wellbeing and adjustment. Another area of study is juvenile temperament, an innate quality that influences behavior at different ages and interacts with experience to determine the individual's personality. The course also touches on the construction of gender identity, how children develop a sense of self in relation to their gender, which is influenced by biological and social factors. Lastly, the value of peer interactions is analyzed: they favor the development of essential social and cognitive competencies, offering children and adolescents experiences of interaction and growth. This approach makes it possible to gain an understanding of the key factors in development, providing tools for interpreting and supporting the growth of young people in a social context.

Program

The course focuses on the following content:

- From psychology to developmental psychology;
- Theories of attachment;
- Temperament;
- Factors that influence development;
- Social behavior and play;
- Emotional control;
- Development of attention;
- Cognitive development and learning;
- Motor development;
- Self-concept and gender identity;
- Peer group and peer interaction.

Reading material

- *Psicologia dello sviluppo*, edited by M. Anna Tallandini, Pearson ed.
- Materials provided by the instructor.

9. CLASSICAL BALLET REPERTOIRE

Instructor: Biagio Tambone tbiagio@hotmail.it

CFA: 5

Evaluation: Pass/Fail

Objectives

The course guides students in learning and teaching variations of classic ballets. In particular, it aims to develop comprehension of the historical and cultural context of the works, promoting an informed artistic interpretation of the roles. Students will gain specific didactic competencies in teaching variations and will be guided in adapting their personal methods to the characteristics and needs of the pupils, with the objective of consolidating their technical and interpretive skills.

Program

- Variations mainly from the classical ballet repertoire and from the Russian school;
- Observation of Ballet School rehearsals and Teatro alla Scala productions, where possible;
- Observation of lessons in the **Advanced Ballet Course**.

Reading material

Repertoire videos.

10. BALLET METHOD – STUDENT TEACHING

Instructor: Amelia Colombini amelia.colombini@accademiascala.it

CFA: 5

Evaluation: Pass/Fail

Objectives

The course delves into and consolidates theory and practice to provide students with a common language and strengthen and delineate individual performance. Students will also acquire experience and develop their competencies and sense of responsibility by observing Level 5 and Level 6 ballet lessons, which develop technique, expressivity, and artistry in accordance with the psycho-physical maturity of each pupil.

Program

- Observation of Level 5 and Level 6 Ballet School lessons for males and females;
- Observation of lessons in the **Advanced Ballet Course**;
- Observation of the exam sessions of Level 1-4 ballet lessons for males and females.

Reading material

- Materials available in the library;
- Videos of Level 5 and Level 6 male/female Ballet School dance lessons on the platform;
- Access to all Level 1-4 lessons on the platform;
- Materials provided by instructor.

11. MUSIC-DANCE INTERRELATIONS

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

CFA: 4

Evaluation: Pass/Fail

Objectives

The course develops mastery and full awareness of the fundamental elements of music as a language, with an emphasis on the relationship between music and dance. Students will learn to recognize and analyze the notation, form, and phrases in a piece of music, as well as the tempo and rhythm of a given composition.

Program

- Review and further study of the theory and practice of basic elements in musical grammar and syntax;
- Study of musical pieces and how rhythm and expressivity are embodied in the performance;
- Voice exercises and correct intonation;
- Dictations and exercises in rhythm;
- Analysis of pieces of music and the execution of dance steps set to music.

Reading material

- Luigi Rossi, *Teoria musicale*, Carrara Edizione.
- Barbara Cocconi, *Quaderno musicale del danzatore*, Dantone edizioni e musica.
- Alessandra Pipitone, *Teoria e pratica musicale per la danza*, Volontè & Co
- Harriet Cavalli, *DANCE AND MUSIC - A Guide to Dance Accompaniment for Musicians and Dance Teachers*, University Press of Florida, Gainesville 2001
- Materials provided by instructor

12. ENGLISH

Instructor: Charlotte Buckmaster charlotte.buckmaster@scmmi.it

CFA: 4

Evaluation: B2 exam

Objectives

Students will gain fluency in communicating in English via an interactive method with the goal of achieving B1 level, as a minimum, according to the Common European Framework of Reference for Languages (CEFR).

Program

- Introduction to methodology;
- Work on English phonetics to improve oral comprehension and provide a basis for further progress in the course;
- Practical English grammar study by comparing English and Italian, addressing specific problems a native Italian speaker is likely to experience;
- Improvement in written and oral comprehension through use of original multimedia materials in English.

Reading material

- Materials provided by instructor

13. ELECTIVES

13.1. OPEN CURTAIN: ATTENDANCE AT THEATRE PERFORMANCES

Instructor: Frédéric Olivieri olivieri@accademiascala.it

CFA: 3

Evaluation: Pass/Fail

Objectives

The course aims to develop familiarity with ballets, operas, and symphonic music by means of attendance at performances. Students will acquire an appropriate vocabulary relating to the full sweep of musical theatre.

Program

- Attendance at operas, ballets, and symphonic concerts at Teatro alla Scala;
- Attendance at presentations of ballets and operas at Teatro alla Scala;
- Attendance at ballet rehearsals of the Ballet School and at Teatro alla Scala.

Reading material

- Theatre programs