



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

**Triennium 2022-2025**

**2nd year - A.Y. 2023-2024**

## **Curriculum**

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  - 17.2. Open curtain: attendance at theatre performances
  - 17.3. History and aesthetics of dance and physical theatre

## 1. ANATOMY APPLIED TO DANCE

**Instructor:** Sara Benedetti – [sara.benedetti-ext@accademiascala.it](mailto:sara.benedetti-ext@accademiascala.it)

**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 stretching techniques and palpatory anatomy to illustrate their practical value.

### Program

- Body regions: spine, rib cage (bones, joints, muscles, biomechanics, stretching, palpatory anatomy);
- Breathing: mechanics, respiratory muscles;
- Body regions: shoulder-upper arm, arms (bone, joints, muscles, biomechanics, palpatory anatomy);
- Movement analysis.

### 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 Arditi, *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.

## 2. TECHNIQUES OF IMPROVISATION, ANALYSIS AND DEVELOPMENT OF PERFORMANCE

**Instructor:** Emanuela Tagliavia – [tagliavia@accademiascala.it](mailto:tagliavia@accademiascala.it)

**Credits (CFA):** 2

**Evaluation:** Pass/Fail

### **Objectives**

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

### **Program**

- Individual or group improvisation based on the three fundamental elements of movement: space, time, energy;
- Exploration of the human body and its particular features to grasp the specificity of each person's body language;
- Build brief choreographic units that can be developed as solos, duets, or in a group depending on dramaturgical and musical choices.

### **Reading materials**

- Materials provided by the instructor

### 3. MUSIC THEORY AND PRACTICE

**Instructor:** Inessa Filistovich – [inessa.filistovich-ext@accademiascala.it](mailto:inessa.filistovich-ext@accademiascala.it)

**Credits (CFA):** 4

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

#### **Objectives**

The course teaches both simple and advanced elements of music theory with an emphasis on the relationship between music and dance. Participants will acquire professional competencies in the effective use of music in ballet instruction with the collaboration of the piano accompanist.

#### **Program**

- Review and consolidation of competencies acquired during the first year;
- Study of musical intervals, alterations, scales, tones, embellishments;
- Rhythmic and metric accent;
- Rhythm and melody notation;
- Construction of melodies for voice and direction.

#### **Reading materials**

- Luigi Rossi, *Teoria musicale*, Carrara Edizioni.
- Materials provided by the instructor.

#### 4. INTERPRETATION OF GESTURE AND MOVEMENT IN STAGE ARTS

**Instructor:** Maria Francesca Pedroni – [francesca.pedroni-ext@accademialascala.it](mailto:francesca.pedroni-ext@accademialascala.it)

**Credits (CFA):** 2

**Evaluation:** Pass/Fail

##### **Objectives**

The course focuses on developing the ability to express oneself in the fertile interplay between figurative/visual arts and dance, a multifaceted historical, aesthetic, and critical theme that has long influenced and continues to influence the art of dance in terms of gesture, techniques of movement, and vision of the body.

##### **Program**

- Analysis of the relationship between figurative arts and dance in cultural phenomena, artists, creative and cognitive relations, and iconographic sources;
- Analysis of this relationship in a historical perspective, from dance in ancient Greece to the Fontana-esque slashes in *Sleepless* by Jiří Kylián.

##### **Reading materials**

- Marco Bussagli, Giorgio Bordin, Laura Polo D'Ambrosio (ed.), *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 Verrièle, *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.

## 5. BALLET TECHNIQUE AND ANALYSIS

**Instructor:** Elisa Scala – [scala@accademiascala.it](mailto:scala@accademiascala.it)

**Credits (CFA):** 6

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

### Objectives

The course involves in-depth study of the curricula of the third- and fourth-year Ballet School program. 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;
- Analysis and application of teaching plans and timelines, academic technique and rhythmic composition;
- Analysis and use of audio and multimedia resources as accompaniment for dance lessons.

### 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.

## 6. BALLET INSTRUCTION METHOD AND PLANNING

**Instructor:** Elisa Scala – [scala@accademiascala.it](mailto:scala@accademiascala.it)

**Credits (CFA):** 12

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

### Objectives

Participants will gain in-depth knowledge of the ballet teaching program of the third and fourth years of ballet school, focusing on elements such as coordination, musicality, awareness, and knowledge of the basic units in the teaching program.

### Program

- Analysis of movement and its transposition into technique and dance steps;
- Development of steps in all forms provided in the program;
- Composition of floor exercises according to an advanced, logical teaching process;
- Construction and composition of appropriate exercises to foster a conscious learning process in the students;
- Planning and preparation of standard lessons following the yearly teaching program;
- Further develop jump and *battement* technique for the third year;
- Further consolidate *en-pointe* technique for third-year girl's ballet;
- Development and composition of a technically complex lesson with an emphasis on expressivity.

### Reading materials

- Materials provided by the instructor.





## 7. CLASSICAL BALLET REPERTOIRE

**Instructor:** Paola Vismara – [vismara@accademiascala.it](mailto:vismara@accademiascala.it)

**Credits (CFA):** 2

**Evaluation:** exam

### **Objectives**

The course focuses on the study and technical and stylistic analysis of solo parts, duets, and group parts from various pieces in the classical repertoire. It also helps participants acquire technical and interpretive abilities relating to this repertoire.

### **Program**

- Study of principal ballets and variations in the classical repertoire;
- Focus on the pedagogical and performance plan for the 3rd and 4th year of Ballet School for the current year;
- Practical application of technical, academic, and musical analysis of each variation studied.

### **Reading materials**

- Materials provided by the instructor

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

**Instructor:** Maria Francesca Pedroni – [francesca.pedroni-ext@accademialascale.it](mailto:francesca.pedroni-ext@accademialascale.it)

**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 context. The topic will also be addressed in relation to the characteristics of the current repertoire of major international ballet companies.

### Program

- Historical analysis of the development of ballet schools, methods, and styles, with reference to some of the greatest maestri and artists involved in the development of the discipline;
- Analysis and comparison of films of nineteenth-century titles performed in the twentieth century and the beginning of the twenty-first;
- Analysis of masterpieces of modern and contemporary ballet by choreographers such as George Balanchine, William Forsythe, and Wayne McGregor.

### Reading materials

- 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 no. 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.

## 9. MUSIC FOR DANCE LESSONS

**Instructor:** Inessa Filistovich – [inessa.filistovich-ext@accademiascala.it](mailto:inessa.filistovich-ext@accademiascala.it)

**Credits (CFA):** 4

**Evaluation:** Pass/Fail

### Objectives

Participants will gain knowledge of the simple and advanced elements of music theory, with a special emphasis on the relation between music and dance. During the second year, they will further develop their competencies in putting their barre and floor dance step combinations to music, clearly communicating their musical choices to the pianist and to their students.

### Program

- Review and consolidation of competencies acquired during the first year;
- Study and analysis of intervals, variations, musical scales, tones, embellishments;
- Study of rhythmic and metric accents;
- Elaboration of rhythm and melody;
- Construction of melodies in relation to singing and direction.

### Reading materials

- Luigi Rossi, *Teoria musicale*, Carrara Edizioni.
- Materials provided by instructor.

## 10. PSYCHOLOGY

**Instructor:** Federica De Cordova – federico.decordova-ext@accademiascala.it

**Credits (CFA):** 2

**Evaluation:** exam

### Objectives

The course explores the role of emotions in the learning process. Students will acquire tools for contextualizing the ballet learning experience in formative phases, with particular attention to childhood and puberty/adolescence. During the second year, students will develop knowledge of changes physical changes during adolescence and appropriate communication strategies for each age group and transition phase.

### Program

- Learning processes;
- Understanding and guiding emotions;
- Developmental phases and transformation in childhood and adolescence;
- Coping with a changing body: the adolescent dancer;
- The role of emotions in the learning process;
- Communication strategies with children, adolescents, and adults.

### Reading materials

- Grazzani Gavazzi I. (2009), *Psicologia dello sviluppo emotivo*, Il Mulino, Bologna.
- Le Breton A. (2020), *Corpo e adolescenza*, La Bussola, Rome.
- Slides provided by the instructor

Recommended reading (not required for exam):

Bassetti C. (2021), *Corpo, apprendimento e identità. Sé e intersoggettività nella danza*, Ombre Corte, Verona.

## 11. PEDAGOGY

**Instructor:** Vito Lentini – [vito.lentini-ext@accademiascala.it](mailto:vito.lentini-ext@accademiascala.it)

**Credits (CFA):** 2

**Evaluation:** exam

### Objectives

The course 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 uniqueness of personhood, the person as pedagogical task, the relational dimension, aesthetic thinking, and the art of beauty will provide grist for rethinking the pedagogical approach in dance instruction with principal reference to the development of the artist.

### 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.

### Reading materials

- Jacques Maritain, *L'educazione al bivio*, La Scuola, Brescia 1950.
- Course slides.
- Materials provided by the instructor.

Recommended reading:

V. Melchiorre, *Essere persona. Natura e struttura*, Fondazione Achille e Giulia Borolo, Milan 2007.

## 12. CHARACTER DANCES IN THE BALLET REPERTOIRE

**Instructor:** Grettel Martínez Camacho – [grettel.martinezcamacho-ext@accademiascala.it](mailto:grettel.martinezcamacho-ext@accademiascala.it)

**Credits (CFA):** 2

**Evaluation:** Pass/Fail

### Objectives

Course participants will learn to interpret and differentiate national dance styles while developing coordination, rhythm, musicality, and creativity. The course also provides specific technical and artistic knowledge of character dances, enhancing their ability to create couples or group dances.

### Program

- Analysis in a historical approach of character dances as a study technique for dancers;
- Viewing and analysis of the principal character pieces in Polish, Italian, and Russian style in the classical ballet repertoire;
- Completion of the barre structure in character styles;
- In-depth floor study of the main recognized characters: academic Polish, stylized Italian, stylized Russian;
- Choice of a choreography from the classic repertoire for practical execution.

### 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. TECHNIQUE AND ANALYSIS OF CONTEMPORARY DANCE

**Instructor:** Emanuela Tagliavia – [tagliavia@accademiascala.it](mailto:tagliavia@accademiascala.it)

**Credits (CFA):** 2

**Evaluation:** Pass/Fail

#### **Objectives**

The course focuses on knowledge of the basic elements of contemporary technique with an emphasis on body awareness and movement analysis and quality.

#### **Program**

- Study of basic technique applied in a contemporary dance lesson via its constituent elements;
- Study of breathing and stretching;
- Attention to centeredness in vertical movement.

#### **Reading materials**

- Materials provided by the instructor.



## 14. DANCE SUPPORT TECHNIQUES

**Instructor:** Antonella Stroppa – [stroppa@accademiascala.it](mailto:stroppa@accademiascala.it)

**Credits (CFA):** 2

**Evaluation:** Pass/Fail

### Objectives

Students will learn the basic principles of the floor-barre technique and postural equilibrium. Course content focuses on breathing mechanisms, techniques of concentration and perceptual development, postural insight and regeneration, and general muscle strengthening techniques.

### Program

- Breathing;
- Concentration and perceptual development;
- Postural insight and regeneration;
- Torso posture and limb awareness;
- General muscle performance enhancement.

### Reading materials

- 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.



## 15. OBSERVATION AND ANALYSIS OF THE BALLET REPERTOIRE

**Instructor:** Gerardo Porcelluzzi – gerardo.porcelluzzi-ext@accademiascala.it

**Credits (CFA):** 2

**Evaluation:** Pass/Fail

### **Objectives**

The course extends knowledge of variations in the ballet repertoire in the curricula for the third and fourth years. Participants will learn the basics of proper choreographic analysis of the classical, modern, and contemporary ballet repertoires.

### **Program**

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

### **Reading materials**

- Materials provided by the instructor.



## 16. STUDENT TEACHING

**Instructor:** Elisa Scala – [scala@accademiascala.it](mailto:scala@accademiascala.it)

**Credits (CFA):** 5

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

### **Objectives**

The course further develops 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. The specific objective is to develop the ability to lead a ballet lesson in a third- or fourth-year course via student teaching in Ballet School courses.

### **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;
- Coordination of piano accompanist for dance and choice of the most appropriate musical tempo for each exercise.

### **Reading materials**

- Materials provided by the instructor.

## 17. ELECTIVES

### 17.1 ORIGINS AND ORIGINALITY OF MALE AND FEMALE PROFILES IN PEDAGOGICAL AND TEACHING DYNAMICS APPLIED TO DANCE

**Instructor:** Vito Lentini ([vito.lentini-ext@accademiascala.it](mailto:vito.lentini-ext@accademiascala.it))

**Credits (CFA):** 2

**Evaluation:** Pass/Fail

#### **Objectives**

The course explores the theme of origins and originality of male and female profiles in scholastic and dance learning environments. Key pedagogical notions will be addressed in relation to gender identity, behavioral and learning diversity, educational models, and teaching activities in a dual male/female perspective.

#### **Program**

- Gender identities and pedagogical implications, coeducation and gender rootedness;
- 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 and observation of lessons of male and female classes of the La Scala Academy Ballet School.

#### **Reading materials**

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

## 17.2 OPEN CURTAIN: ATTENDANCE AT THEATRE PERFORMANCES

**Instructor:** Frédéric Olivieri – [olivieri@accademiascala.it](mailto:olivieri@accademiascala.it)

**Credits (CFA):** 1

**Evaluation:** Pass/Fail

### **Objectives**

The course aims to develop familiarity with ballets, operas, and symphonic concerts through observing performances, acquiring an appropriate vocabulary relating to musical theatre in general.

### **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 at the Academy Ballet School and at Teatro alla Scala.

### **Reading materials**

- Theatre programs

## 17.3 HISTORY AND AESTHETICS OF DANCE AND PHYSICAL THEATRE

**Instructor:** Marinella Guatterini (Fondazione Milano) – mguatterini@gmail.com

**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

- 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.
- Writings and interviews released by the artists studied.
- Materials provided by the instructor.