



First Level Academic Ballet Instructors Course

Triennium 2021-2024

3rd year - A.Y. 2023-2024

Curriculum

CONTENTS

1. Anatomy and physiology of movement
2. Physical technique of dance
3. Techniques of improvisation, analysis and development of performance
4. Music theory and practice
5. Stage space and elements of scenographic composition
6. Ballet technique and analysis
7. Ballet instruction method and planning
8. Classical ballet repertoire
9. Psychology
10. Pedagogy
11. Dance support techniques
12. Character dances in the classical ballet repertoire
13. Observation and analysis of ballet repertoire
14. Contemporary dance - workshop
15. Student teaching
16. Electives
 - 16.1 Stage presence
 - 16.2 Pas-de-deux technique
 - 16.3 Dance technique: pointe steps

1. ANATOMY AND PHYSIOLOGY OF MOVEMENT

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

Credits (CFA): 3

Evaluation: compulsory exam (prerequisite for further study)

Objectives

Students will study locomotor system anatomy in greater depth and complete the study of biomechanics and joint physiology to better understand ballet movements. Begin an analysis of movement and technical gesture to analyze and prevent errors and also to improve technical performance.

Program

- Biomechanics of movement;
- Analysis of movement;
- Analysis of technical gesture;
- Technical errors;
- Prevention;
- Pathologies by age;
- The most frequent pathologies of the various body regions;
- Injury management: warning signs, recovery time;
- Managing injuries occurring during lessons.

Reading materials

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

2. PHYSICAL TECHNIQUE OF DANCE

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

Credits (CFA): 2

Evaluation: exam

Objectives

The course addresses topics and techniques as supplementary activities to the ballet lesson. The completion of all aspects of the physical preparation of the dancer with stimuli as to how to improve performance and prevent injuries from pushing too far or technical errors.

Program

- Activities supplementary to dance lessons;
- Proprioceptual sensitivity, advanced stretching;
- Prevention, posture analysis;
- Floor exercises;
- Remedial Teaching;
- Passive mobilization, joint mobility;
- Muscle strengthening and rebalancing;
- Advanced breathing;
- Analysis of leaps, en-pointe work, pas-de-deux.

Reading materials

- Omar De Bartolomeo – Eliane Arditì, *A piccoli passi verso la danza*, Nonsolofitness, Bologna 2014
- Omar De Bartolomeo, *Manuale di medicina della danza*, Nonsolofitness, Bologna 2021
- 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
- Romeo Cuturi, *Scienza in danza. Preparazione fisica e riabilitazione per danzatori*, Giacomo Catalani Edizioni, November 2020
- Blandine Calais-Germain, *Anatomia del movimento*, Epsilon, Rome 2017
- Jacqui Greene Haas, F.Vignoli (translator), *Dance anatomy*, Human Kinetics, 2017
- Frank H. Netter, *Atlante di anatomia umana per fisioterapisti*, Edra, Milan 2018
- Materials provided by the instructor

3. TECHNIQUES OF IMPROVISATION, ANALYSIS AND DEVELOPMENT OF PERFORMANCE

Instructor: Emanuela Tagliavia – tagliavia@accademiascala.it

Credits (CFA): 2

Evaluation: Pass/Fail

Objectives

Review and further development of topics studied during the previous year. Plan and organize certain parts of the lesson, which will then be conducted and explained to fellow course participants. Learning and performance of choreographic sequences from the contemporary repertoire.

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, beginning 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, also introducing spatial work, diagonals, and leaps;
- Brief choreographic sequences to consolidate learned elements via more elaborate spatial-temporal structures.

Reading materials

- Materials provided by the instructor

4. MUSIC THEORY AND PRACTICE

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

Credits (CFA): 4

Evaluation: compulsory exam (prerequisite for further study)

Objectives

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

Program

- Review and consolidation of competencies acquired during the first two years;
- Rhythm exercises and notation;
- Analysis of simple and composite musical forms;
- Creation of dance exercises on the basis of knowledge of musical forms and rhythm cells;
- Analysis of rhythm structures in different musical genres;
- Listening.

Reading materials

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

5. PERFORMANCE SPACE AND ELEMENTS OF SCENOGRAPHIC COMPOSITION

Instructor: Francesco Bondi – francesco.bondi-ext@accademiascala.it

Credits (CFA): 1

Evaluation: Pass/Fail

Objectives

Learn the basic principles of lighting design for the performing arts, distinguishing performance and theatre spaces.

Program

- Learn and recognize theatre lighting and its relationship to the performance space and dramaturgy. Elements of theatre lighting design;
- Analysis of certain theatre lighting devices (floodlights) Dramaturgy of light (shadows and contrast);
- Examples of lighting design in photos and videos;
- Learn about the performance space and the specific terminology of theatre spaces.

Reading materials

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

Recommended reading.

- G. Attolini, Gordon Craig, *Il teatro del XX secolo*, Laterza.
- J. Svoboda, *I segreti dello spazio teatrale*, Ubulibri.
- L. Bentivoglio, F. Carbone, Pina Bausch, *Vieni, balla con me*, Barbès Editore.
- P. Brook, *La porta aperta*, Piccola Biblioteca Einaudi.
- C. Sachs, *Storia della danza*, Il Saggiatore.
- R. Guénon, *Simboli della scienza sacra*, Adelphi.
- M. Fagiolo dell'Arco, *L'immagine del potere*, Laterza.
- U. Galimberti, *Il corpo*, Feltrinelli.



6. BALLET TECHNIQUE AND ANALYSIS

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

Credits (CFA): 12

Evaluation: compulsory exam (prerequisite for further study)

Objectives

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

Program

- Definition and biomechanical analysis of every position and movement in the curriculum;
- How to proceed with a detailed teaching plan of academic technique and rhythmic composition;
- Planning of theory and practice lessons according to the curricula and timeframe of the three quarters in the academic year of the fifth and sixth year programs.

Reading materials

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



7. BALLET INSTRUCTION METHOD AND PLANNING

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

Credits (CFA): 7

Evaluation: compulsory exam (prerequisite for further study)

Objectives

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

Program

Mastery of the program for the fifth and sixth year and professional development of the ability to sensitize dancers to the development of their artistic and musical abilities.

Reading materials

- Materials provided by the instructor.



8. CLASSICAL BALLET REPERTOIRE

Instructor: Leonid Nikonov – nikonov@accademiascala.it

Credits (CFA): 3

Evaluation: exam

Objectives

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

Program

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

Reading materials

- Materials provided by the instructor.

9. PSYCHOLOGY

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

Credits (CFA): 2

Evaluation: compulsory exam (prerequisite for further study)

Objectives

Students will learn and develop personal resources for coping with and responding creatively to a variety of educational situations. They will gain the ability to recognize states of tension and stress both in themselves and in pupils in a ballet lesson, and learn how to control their emotions and handle anxiety and stress. A further benefit is learning how to communicate effectively and assertively with pupils, their parents, and colleagues under challenging conditions

Program

- Neuroception and tolerance window;
- The wisdom of the lost and rediscovered body;
- Mindfulness of the present moment;
- Take inventory: types of resources;
- Confine and relation styles;
- Empowerment actions.

Reading materials

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

10. PEDAGOGY

Instructor: Vito Lentini

Credits (CFA): 2

Evaluation: compulsory exam (prerequisite for further study)

Objectives

The has two correlated objectives. The first unit comprises analysis and in-depth study of the specificity of the art of dance in educational practices in light of the theoretical foundations of artistic education, aesthetic education, and cultural education. The second unit, which is monographic in nature, centers on the methodological and didactic principles in the thought of John Amos Comenius and the pedagogic approach to the educational process. Difficulties in learning, critical issues in traditional teaching methods, analytical planning, the question of method and its universal validity – borrowed from the thinking of the father of modern educational theory – will be discussed in reference to the wealth of teaching methodology for dance.

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

- Identify the theoretical foundations of the contributive potential of dance in education (artistic education, aesthetic education, cultural education);
- Place the thinking of John Amos Comenius within the process of historical and cultural development;
- Understand the specificity of the teaching methodology conceived by John Amos Comenius;
- Recognize the pedagogical approach to the educational process developed by the father of modern education;
- Understand the theses of John Amos Comenius on the problem of method, difficulty in learning, and criticism of traditional teaching methods;
- Delineate the psychological teaching method and scientific method proposed by John Amos Comenius;
- Analyze and critically assess, via the reading and analysis of reference materials, the pedagogical perspective proposed in the abundant literature on teaching method in dance education.

Program

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



Reading materials

- J. A. Comenio, “Didactica Magna”, in *Opere*, edited by M. Fattori, Utet, Turin 1974.
- Materials provided by the instructor.

Recommended reading

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

11. DANCE SUPPORT TECHNIQUES

Instructor: Romeo Cuturi – cuturi@accademiascala.it

Credits (CFA): 2

Evaluation: Pass/Fail

Objectives

The course aims to give future dance instructors updated knowledge of scientific research applied to dance and to dancer training programs starting with the most common physical training methods used with the group and moving on to detailed individual programs.

Program

- Evidence-based training (EBT) with dancers;
- Further study of coordination capacity training;
- Further study of conditional capacity training;
- Periodization of training;
- Dance-related scientific research: biomechanics, physical training, and dance movement.

Reading materials

- Romeo Cuturi, *SCIENZA IN DANZA: Preparazione Fisica e Riabilitazione per Danzatori*, Giacomo Catalani Editore, Arezzo 2020.
- Romeo Cuturi and Sara Benedetti, *SCIENZA IN DANZA POSTURA: Anatomia, Chinesiologia, Biomeccanica per Danzatori*, Giacomo Catalani Editore, Arezzo 2022.

12. CHARACTER DANCES IN THE BALLET REPERTOIRE

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

Credits (CFA): 2

Evaluation: Pass/Fail

Objectives

Develop specific technical and artistic competencies for the discipline of character ballet. Further develop the knowledge of music acquired in the previous year in order to be able to recognize the characteristic music of different nations. Recognize the character and style of the principal dances in the classical character repertoire. Master and develop technique, coordination, and expressivity of movements in the different styles.

Program

- Complete structure of character barre work, associating each exercise with a character style;
- Development of agility use of the feet (changes), pelvis, *en dehors* and *en dedans*, battements, deep, clean dips;
- In-depth study in the center of the room of the principal recognized characters: academic Hungarian, academic Spanish, stylized oriental;
- Consolidation of character styles introduced in the previous year: academic Polish, stylized Italian, stylized Russian;
- Analysis of theory and practice of the classic character repertoire;
- Consolidation of the ability to work in a group and adherence to specific choreographic designs.

Reading materials

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



13. OBSERVATION AND ANALYSIS OF THE BALLET REPERTOIRE

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

Credits (CFA): 1

Evaluation: Pass/Fail

Objectives

Enhance targeted, technically and musically itemized teaching with particular attention to style and expressivity via the analysis of individual variations in the male and female repertoires.

Program

Technical and musical analysis of every step in variations by viewing video excerpts, assistance in La Scala Academy Ballet School lessons, assistance in Teatro alla Scala Corps de Ballet lessons, and assistance in rehearsals for the Teatro alla Scala ballet season.

Reading materials

- Materials provided by the instructor.

14. CONTEMPORARY DANCE - WORKSHOP

Instructor: Emanuela Tagliavia – tagliavia@accademiascala.it

Credits (CFA): 1

Evaluation: Pass/Fail

Objectives

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

Program

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

Reading materials

- Materials provided by the instructor.



15. STUDENT TEACHING

Instructor: Paola Vismara – vismara@accademiascala.it

Credits (CFA): 5

Evaluation: Pass/Fail (prerequisite for further study)

Objectives

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 fifth- or sixth-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, ballet lessons from the fifth- and sixth-year courses at the La Scala Academy Ballet School;
- Plan and organize a ballet lesson for the fifth- and sixth-year program with coordinated, expressive, and musical content.

Reading materials

- Materials provided by the instructor.



16. ELECTIVES

16.1 STAGE PRESENCE

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

Credits (CFA): 2

Evaluation: Pass/Fail

Objectives

Study theatre dynamics and the elements that contribute to enhancing stage presence, from the development of techniques of gesture and non-verbal communication to miming and facial expression. Improve the use of the voice and verbal communication in various situations: interviews, public performances, teaching a lesson. Provide new supporting stimuli for mimicry and expressivity analysis of the traditional repertoire and the interpretation of characters, mechanisms that affect the conception and production of a performance, a mise-en-scène, or a recital, and provide elements of dramaturgy and stage direction. Study a number of theories of theatre history to provide more solid cultural instruments, vocabulary, and knowledge in the field of the performing arts.

Program

- Exercises in theory and practice of the neutral mask and pre-expressivity;
- Theatre training exercises to improve ability to use performance space, analyze body language, and develop corporeal and sensory awareness;
- Theatre games using basic stage mechanisms: action/reaction, event, conflict, intention;
- Analysis and development of breathing mechanisms, articulation and emission of the voice keyed to space and movement;
- Strengthening of the voice: resonators, accents, pauses, intonation, and rhythm;
- Elements of Italian diction and orthoepy;
- Character study starting from external appearance: posture, walk, gestures, rhythm, voice, and foil character;
- Analysis of conditions and conflicts in grasping a role;
- Process of personification and relived experience in the Stanislavski method and a few words about Brecht and oriental techniques;
- Exercises to construct stage actions and improvisation mechanisms;
- Elements of dramaturgy and stage direction and the steps in creating a mise-en-scène: plot, conflict, characters, choice of style, objectives, montage, and finale.

Reading materials

- Franco Ruffino, *Stanislavskij. Dal lavoro dell'attore al lavoro di sé*, Laterza Editore, 2004.
- Peter Brook, *Lo spazio vuoto*, Bulzoni editore, 1999.



- Eugenio Barba and Nicola Savarese, *L'arte segreta dell'attore. Dizionario di antropologia teatrale*, Ubulibri edizioni, 2005.
- Materials provided by the instructor.

16.2 PAS-DE-DEUX TECHNIQUE

Instructor: Biagio Tambone – biagio.tambone-ext@accademiascala.it

Credits (CFA): 2

Evaluation: Pass/Fail

Objectives

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

Program

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

Reading materials

- Materials provided by the instructor.

16.3 DANCE TECHNIQUE – POINTE STEPS

Instructor: Sophie Sarrote – sophie.sarrote-ext@accademialascala.it

Credits (CFA): 2

Evaluation: Pass/Fail

Objectives

The course focuses on organizing a ballet lesson focusing on pointe technique and applying the proper technical method. Participants will learn how to optimize execution thanks to proper use of music for the pointe steps.

Program

- Practical lessons to prepare for and evaluate proper execution of pointe steps;
- Theory and technique of pointe steps;
- Pointe barre exercise sequences to build strength;
- Pointe floor exercise sequences;
- Analysis of musical accompaniment for proper technical execution.

Reading materials

- Janet Jerger, *Pointe class ballet book*, combination for beginning and intermediate level, Dance Teacher Press.
- Celia Sparger, *Anatomy and Ballet: A Handbook for Teachers of Ballet*, Theatre Art Books.
- Janice Barringer, Sarah Schlesinger, *The Pointe Book: Shoes, Training & Technique*, second edition, Princeton Book Company.
- Robin Kish, Jennie Morton, *Dancing Longer, Dancing Stronger: A Dancer's Guide to Conditioning, Improving Technique, and Preventing Injury*, Princeton Book Company.
- Valery Grieg, *Inside Ballet Technique*, Princeton Book Company.
- Rose Marie Laane, *Pédagogie de la danse*, Amphora.
- Jacqui Greene Haas, *Dance Anatomy, 82 esercizi per migliorare la flessibilità*, Calzetti Mariucci.
- Woitek Lowsky, *The Art of Teaching Ballet*, Dance Books.