



First Level Academic Ballet Instructors Course

Triennium 2024-2027

Year 1 - A.Y. 2024-2025

Curriculum

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1. ANATOMY APPLIED TO DANCE

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

Credits (CFA): 6

Evaluation: exam

Objectives

The course provides an introduction to the morphology, anatomy, and biomechanics of the locomotor system for a more complete understanding of movement in ballet. Students will learn the basics of palpatory anatomy to distinguish the various locomotor tissues in a given body region for better mastery of the correctives applicable in technique lessons.

Program

- General morphology: planes and axes, terminology, tissues, joints.
- More detailed morphology of tissues: bone, cartilage, skeletal striated muscle;
- Joints: classification, ligaments, biomechanics;
- Palpatory anatomy of body region;
- Body regions: pelvis, pelvic cavity, lower limbs (bones, joints, muscles, biomechanics, stretching, and palpatory anatomy);
- Analysis of movement.

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 the instructor.

2. MUSIC THEORY AND PRACTICE

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

Credits (CFA): 5

Evaluation: exam

Objectives

The course teaches the basics of music history and music theory. Applied to a professional context, the acquired competencies include understanding the fundamental role of music in ballet teaching and working effectively with the piano accompanist in the dance room.

Program

- Music theory (notes, music staff, keys, conventional notation, etc.);
- Rhythm (syncopation, backbeat, dotted rhythm, rhythmic and metric accent);
- Brief history of dance through music (from ancient times to the present day);
- Research on historical, folk, and character dances;
- Exercises, introduction to solfège, listening.

Reading material

- Luigi Rossi, *Teoria Musicale*, Carrara, Bergamo 1977.
- Curt Sachs, *Storia della danza*, Il Saggiatore, Milan 2015.
- Marina Gendel - Flavia Pappacena, *Lezioni di danza in musica. Teoria e pratica dell'accompagnamento al pianoforte*, with audio CD, Piretti, Bologna 2013.
- Barbara Cocconi, *Quaderno musicale del danzatore*, Dantone edizioni e musica, 2023.
- Harriet Cavalli, *Dance and Music. A Guide to Dance Accompaniment for Musicians and Dance Teachers*, University Press of Florida, Gainesville 2001.
- Vera S. Kostrovitskaya, *100 Lessons in Classical Ballet: The Eight-Year Program of Leningrad's Vaganova Choreographic School*, Limelight, New York 2004.
- Materials provided by the instructor.

3. HISTORY OF BALLET MUSIC

Instructor: Fabio Sartorelli – Fabio.sartorelli-ext@accademiascala.it

Credits (CFA): 3

Evaluation: Pass/Fail

Objectives

The course aims to develop an ear for music and awareness of different musical periods and illustrate the relationship between musical art and society and the function of music in dance.

Program

- Music analysis, viewing and hearing great ballets from the Romantic period, the twentieth century, and the contemporary period: *Giselle*, *The Nutcracker*, *Petruška*, *Kammerballet*;
- Score study (evaluation of style, rhythm, harmony, timbre, and narrative strategy) with piano support;
- Analysis of the various historical contexts;
- Comparison with other coeval musical genres (operas, symphonies, piano pieces);
- Stylistic analysis.

Reading material

- Materials provided by the instructor.

4. BALLET TECHNIQUE AND ANALYSIS

Instructor: Grettel Martinez – grettel.martinez-ext@accademiascala.it

Credits (CFA): 12

Evaluation: exam

Objectives

The course familiarizes participants with the program of the first- and second-year Ballet School programs. Particular attention is dedicated to practical lessons to instill or develop a basic knowledge of theory with particular emphasis on execution and corrective guidance for each participant.

Program

- Definition and biomechanical analysis of every basic position and movement in the given program;
- Teaching plan and sequence;
- Rhythmic units;
- Analysis and use CDs and/or audio files as accompaniment for dance lessons.

Reading material

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

5. BALLET INSTRUCTION METHOD AND PLANNING

Instructor: Giulia Rossitto – rossitto@accademiascala.it

Credits (CFA): 12

Evaluation: compulsory exam (prerequisite for further study)

Objectives

The course provides familiarity with the ballet teaching program of the 1st and 2nd courses as regards coordination, musicality, awareness, and knowledge of the basic units in the teaching program.

Program

- Analysis of movement;
- Transposition of movement into dance steps and development of the steps in all the forms for each program;
- Composition of floor exercises according to the logic of the barre;
- Dance step analysis and transformation into an exercise;
- Construction and composition of simple exercises to foster a conscious learning process in the students;
- Planning of lessons adhering to the yearly teaching program.

Reading material

- Materials provided by the instructor.

6. HISTORY OF DANCE

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

Credits (CFA): 2

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.

Program

The course provides 15 hours of study of the relationship between dance and narrative in the classical and contemporary ballet repertoire from the nineteenth century to the present day.

- Introduction to dance as the art of metamorphosis;
- Romantic ballet in Paris: *Giselle*;
- The golden age of Russian late-romantic-period ballet: Marius Petipa and the grand Tchaikovsky ballet *Swan Lake*;
- A new impetus in the twentieth century: the Ballets Russes of Sergei Diaghilev; the Mikhail Fokine reform; the ballets *The Firebird*, *Petrushka*, *Le spectre de la rose*;
- Twentieth century narrative ballet: *Romeo and Juliet*, *La Dame aux Camélias*;
- Contemporary ballet and literature: *Wolf Works* by Wayne McGregor.

Reading material

- Jennifer Homans, *Gli angeli di Apollo. Storia del balletto*, EDT, Turin, 2015 (*Apollo's Angels: a History of Ballet*, Random House, New York 2010).
- View of full performances of all ballets studied.
- Materials provided by the instructor.

7. MUSIC FOR DANCE LESSONS

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

Credits (CFA): 2

Evaluation: Pass/Fail

Objectives

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

Program

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

Reading material

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

8. PSYCHOLOGY

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

Credits (CFA): 2

Evaluation: exam

Objectives

The course develops awareness of self and one's actions in dance and dance instruction and the ability to interpret the teacher-pupil relationship with an emphasis on feedback.

During the first year, students develop communicational competencies in relations with parents and with ballet pupils and acquire a nuanced understanding of pupil motivation and the mechanisms that support or inhibit it.

Students will learn the concepts of self-esteem and self-efficacy, with a particular focus on the performance experience.

Program

- The role of psychology in dance and dance teaching;
- Emotions, wellbeing, and stress: the principles of positive psychology;
- The present moment and the quality of subjective experience;
- Cognitive and emotional aspects of the educational setting;
- Intersubjective awareness;
- Self-determination: from extrinsic to emergent motivation;
- Types of reinforcement and processes of empowerment.

Reading material

- Cei A. (2021), *Fondamenti di psicologia dello sport*, Il Mulino, Bologna.
- Slides provided by instructor.

9. PEDAGOGY

Instructor: Vito Lentini – vito.lentini-ext@accademiascala.it

Credits (CFA): 2

Evaluation: exam

Objectives

The course develops basic knowledge in pedagogy as it relates to education and artistic training, including pedagogic epistemology, general and specific formative processes in dance instruction, the educational relationship, and the role of the teacher.

Program

- Pedagogy in the social sciences. The principal educational processes and environments. The role of education in human development;
- Pedagogical dynamics of the teacher-student relationship;
- The educational relationship generally and specifically in a ballet lesson;
- The fundamental components of the educational relationship: personality, behavior, learning, and motivation. The affective-motivational approach in the educational dynamic and in dance teaching. The dynamic and oriented nature of education, the role of the teacher.

Reading material

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

10. HISTORICAL DANCES

Instructor: Anna Olkhovaya – anna.olkhovaya-ext@accademiascala.it

Credits (CFA): 3

Evaluation: Pass/Fail

Objectives

The course focuses on the origins of historical dances in the classical ballet repertoire and how they evolved with the development of the art of choreography. The goal is to find and recognize correlations between the steps in historical dances and those in the lexicon of classical ballet. Participants will learn about the history of dance by studying the principal forms of our terpsichorean heritage in different periods.

Program

- Analysis of the historical context and social fabric in the form of customs, traditions, and music;
- Dances and dance steps from the fifteenth to the twentieth century: exercises in expression, manner, and musicality in various forms of dance.

Reading material

- Domenico da Piacenza, *De arte saltandi et choreas ducendi/De la arte di ballare et danzare* (mid-15th century).
- Guglielmo Ebreo da Pesaro, Giovanni Ambrosio, *De pratica seu arte tripudii vulgare opusculum* (15th century).
- Thoinot Arbeau, *Orchésographie*, 1589.
- Cesare Negri, *Un maestro di danza e la cultura del suo tempo*, edited by Alessandro Pontremoli and Chiara Gelmetti, Marsilio Editore, 2020.
- Di Tondo – Pappacena – Pontremoli, *Storia della Danza in Occidente* (Vols. 1 and 2), Gremese Editore 2015.
- P. Gavina, *Il Ballo*, Milan 1898.
- M. Vasilieva-Rozdestvenskaya, *Istoriko-bitovoy tanez*, Moscow 1963.
- R. Zakharjevskaya, *Kostum dlya szeni*, Moscow 1973.
- G. Mafai, *Storia del costume dall'età romana al Settecento*, Skira Editore 2011.
- Curt Sachs, *Storia della Danza* (2015, Il Saggiatore editore).

11. DANCE SUPPORT TECHNIQUES

Instructor: Letizia Fabbrucci - fabbrucci@accademiascala.it

Credits (CFA): 2

Evaluation: Pass/Fail

Objectives

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

Program

- Introduction to dance discipline;
- Teaching tools: observation and communication;
- Command of physical and musical space;
- Dynamics;
- Analysis of day-to-day physical issues;
- Pilates Matwork as supporting technique to enhance body awareness, strengthen muscles, and increase joint mobility;
- Elements of the Feldenkrais, Back School, and Alexander methods.

Reading material

- Joseph Pilates, *Ritorno alla vita*, Carocci Editore;
- Joseph Pilates, *La vostra salute*, Carocci Editore;
- Massimiliano Ratta, *Contrology*, Arduino Sacco Editore;
- Zemach-Bersin, M. Reese, *Benessere completo con il metodo Feldenkrais*;
- Benedetto Toso, *Back School*, Red.

12. OBSERVATION AND ANALYSIS OF THE BALLET REPERTOIRE

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

Credits (CFA): 1

Evaluation: Pass/Fail

Objectives

The course relates closely to the course in Dance History. A number of ballets studied in that course will be studied in greater depth to provide students a study method applicable to the ballet repertoire as regards analysis of ballet structure in acts and scenes, the choreography of each part (ensemble, variations, pas-de-deux, etc.), dancers (corps de ballet, soloists, principal dancers), relationship to music, and scenes and costumes on stage.

Program

- Classroom analysis of titles from the classical, modern, and contemporary ballet repertoires;
- Attendance at rehearsals of ballets on the Teatro alla Scala season program.

Reading material

- Materials provided by the instructor.

13. STUDENT TEACHING

Instructor: Grettel Martinez – grettel.martinez-ext@accademialascale.it

Credits (CFA): 3

Evaluation: Pass/Fail (prerequisite for further study)

Objectives

Further develop knowledge acquired in the Ballet Technique and Analysis and the Ballet Instruction Method and Planning courses via the observation of pedagogical and teaching processes in Ballet School lessons. The specific objective is to allow participants to lead a 1st- or 2nd-year ballet lesson with pupils in the La Scala Ballet School.

Program

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

Reading material

- Materials provided by the instructor

14. ENGLISH

Instructor: Charlotte Buckmaster – charlotte.buckmaster@scmmi.it

Credits (CFA): 4

Evaluation: B1-level 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 the instructor.

15. ELECTIVES

15.1 BEGINNING BALLET

Instructor: Letizia Fabbrucci - fabbrucci@accademiascala.it

Credits (CFA): 2

Evaluation: Pass/Fail

Objectives

The course provides pedagogical knowledge regarding the teacher-student relationship and training in the most appropriate method for introducing children ages 6-10 to the world of dance.

Program

- Analysis of instructional and formative elements for teaching beginning ballet;
- Development of a method that makes it possible to achieve objectives in a step-by-step process;
- Observation of lessons and meetings with Ballet School beginning ballet instructors.

Reading material

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

15.2 FRENCH

Instructor: Elena Berlot eleberlot@gmail.com

Credits (CFA): 2

Evaluation: Pass/Fail

Objectives

Become proficient in specific French ballet terminology and develop proper, confident French pronunciation through an approach based on active listening and targeted repetition.

Program

- Listening and repeating to improve precision and fluency in verbal expression;
- Study of French texts on ballet with specific terminology to improve pronunciation and thus facilitate use of proper terminology in practical contexts, also proper pronunciation of French terms incorporated into Italian speech;
- Focus on intonation, accent, and correct articulation of French sounds, which are essential for fluent and confident pronunciation;
- Reproduction of sounds.

Reading materials

Texts provided by instructor.

15.3 OPEN CURTAIN: ATTENDANCE AT THEATRE PERFORMANCES

Instructor: Frédéric Olivieri – olivieri@accademiascala.it

Credits (CFA): 3

Evaluation: Pass/Fail

Objectives

The course aims to develop familiarity with ballets, operas, and symphonic concerts by attending 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 of the Ballet School and at Teatro alla Scala.

Reading material

- Theatre programs