



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

**Triennium 2022-2025**

**Year 1 - A.Y. 2022-2023**

### **Curricula**

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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 teaches the basics of locomotor system anatomy and biomechanics for a more complete understanding of movement in ballet. Students will learn the basics of stretching and palpatory anatomy to better understand their practical applications.

### Program

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

### Reading material

- Sara Benedetti and Romeo Cuturi, *Scienza in danza: postura, anatomia, chinesologia, 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 Ardit, *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:** compulsory exam (prerequisite for further study)

### 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.
- 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](mailto: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*, *Petrouchka*, *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:** Amelia Colombini - colombini@accademiascala.it

**Credits (CFA):** 12

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

##### **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 La Scala Academy Ballet School;
- Romantic ballet in Paris with *La Sylphide* and *Giselle*;
- The grand Italian dance: *Excelsior*;
- The golden age of Russian late-romantic-period ballet: Marius Petipa and the Tchaikovsky ballets *The Sleeping Beauty*, *The Nutcracker*, *Swan Lake*;
- A new impetus in the twentieth century: the Ballets Russes of Sergei Diaghilev;
- Special units on the ballets taking place during the year of the course.

### 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).
- 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 floor 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

**Credits (CFA):** 2

**Evaluation:** exam

**Objectives**

**Program**

**Reading material**

## 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](mailto: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 szeny*, Moscow 1973.
- G. Mafai, *Storia del costume dall'età romana al Settecento*, Skira Editore 2011.

## 11. DANCE SUPPORT TECHNIQUES

**Instructor:** Letizia Fabbrucci - [fabbrucci@accademiascala.it](mailto: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.

### **Reading material**

- Materials provided by instructor.



## 12. OBSERVATION AND ANALYSIS OF THE BALLET REPERTOIRE

**Instructor:** Jean Philippe Halnaut – j.p.halnaut@accademiascala.it

**Credits (CFA):** 1

**Evaluation:** Pass/Fail

### **Objectives**

The course includes in-depth study of variations in the ballet repertoire applicable to the curricula for the 1st and 2nd course. Participants will also acquire fundamental notions for a correct choreographic analysis of the classical, modern, and contemporary ballet repertoire.

### **Program**

- Analysis of video extracts of variations in the ballet repertoire relating to the curricula of the 1st and 2nd year of ballet;
- 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 on the Teatro alla Scala season program.

### **Reading material**

- Materials provided by the instructor.

### 13. STUDENT TEACHING

**Instructor:** Giulia Rossitto - rossitto@accademiascala.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

**Credits (CFA):** 4

**Evaluation:** exam

**Objectives**

**Program**

**Reading material**



## 15. ELECTIVES

### 15.1 BEGINNING BALLET

**Instructor:** Eliane Arditì - arditì@accademiascala.it

**Credits (CFA):** 2

**Evaluation:** N/A

#### **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 MUSIC THEORY AND PRACTICE – VOICE AND CHORAL SINGING

**Instructor:** Silvia Testoni

**Credits (CFA):** 2

**Evaluation:** N/A

**Objectives**

**Program**

**Reading materials**

### 15.3 SUPPORT TECHNIQUES: ATHLETIC TRAINING

**Instructor:** Romeo Cuturi [romeo.cuturi-ext@accademialascala.it](mailto:romeo.cuturi-ext@accademialascala.it)

**CFA:** 2

**Evaluation:** Pass/Fail

**Objectives:**

Participants study the state of the art based on the latest scientific data as regards specific physical training for dancers, learning the most appropriate methodology by age group, gender, and specific objectives.

**Program:**

- Evidence-based training approach for dancers;
- Differentiation by gender, age, discipline and level / Specific phase planning in dance education for teachers and trainers;
- Training guidelines for proprioceptive capacity enhancement;
- Training methods for joint mobility and flexibility, stamina, and strength under natural and augmented loads;
- Active, reactive, frequency, and complex speed / Analysis of strength exercises.

**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.

## 15.4 OPEN CURTAIN: ATTENDANCE AT THEATRE PERFORMANCES

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

**Credits (CFA):** 3

**Evaluation:** N/A

### **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