



Level & Style
Curriculum

TOT/MOMMY & ME LEVEL OF INSTRUCTION

This level is for dancers just beginning their dance education. The purpose of these classes is to get students used to the transitions of a dance class, listening to and following directions, and the beginnings of dance technique, performance, and choreography. We encourage our students to go through the progression of the tot classes and levels in order to be sufficiently prepared to enter the preparatory level of dance instruction. Students will be assessed at the conclusion of each Fall/Spring session, and the teachers will recommend the next level of instruction for each individual dancer.

A report on each student will be at the front desk. Please keep in mind that the teachers are professionals in the field of dance and instruction and only want the best for each and every student. ***Moving up a level should not be expected each year.*** In order for our students to have the foundation they need and progress in the correct way, we are looking for mastery over development. Working hard in each and every class is of utmost importance. We encourage every student to show their work ethic, passion, and dedication. Please see the front desk, should you have any questions.

- **Mommy & Me** classes are for ages 18 mos to 2 yrs. This class is 30 minutes, and is split between tap and ballet. The class will begin with tap and end with ballet. Parents are allowed to enter the classroom and participate in class activities with their child. Often times, students are allowed to use a stuffed animal or doll in this class. Students should wear children's dance clothes (fun outfits encouraged!), tap and ballet shoes, and hair should be out of the face. The class always ends with sticker distribution. This class will be evaluated at registration and may or may not participate in the annual recital. This class typically has a student assistant.
 - **Tap portion of class (about 15 minutes):** Students will wear tap shoes and learn basic movement to upbeat music. This should be used to lay a foundation and class structure so that the student is ready to transition to a tot 1 class.
 - **Ballet portion of class (about 15 minutes):** Students will wear ballet shoes and learn basic movement to softer music. This should be used to lay a foundation in stretching, fluidity, releve, plie, and pointing the feet.
 - When the student is assessed for readiness for the next level, they should show mastery in the following skills:
 - Student should know difference between heel and toe.
 - Student should be able to follow transitions of a class.
 - Student should be able to mimic the instructor's movement.
 - Student should be able to do basic arm movements.
 - Student should be able to do basic motor skills (hop, jump, clap, wave, pointing feet, releve, plie)
- **Tot Combo 1** classes are for ages 3 – 4 yrs. This class is 45 minutes, and is split between tap and ballet. The class will begin with tap and end with ballet. Parents are NOT allowed to enter the classroom in order to create structure and independence that will prepare the student for higher level instruction. Students should wear children's dance clothes (fun outfits encouraged!), tap and ballet shoes, and hair should be out of the face. Often times, students are allowed to use a stuffed animal or doll in this class. The class always ends with sticker distribution. This class will do both a tap and ballet performance in the annual recital. This class typically has a student assistant.
 - **Tap portion of the class (about 20 minutes):** Students will wear tap shoes and learn basic movement to upbeat music. They will learn short, fun, energetic routines to be repeated weekly to encourage structure, fast movement, and use of the sound of a tap shoe. They will do short exercises across the floor.

- ***Ballet portion of the class (about 20 minutes):*** Students will wear ballet shoes and learn basic ballet movements to softer music. They will learn short, ballet-based routines to be repeated weekly to encourage structure, memory, and acquire basic ballet vocabulary. They should learn basic stretching techniques, be introduced to holding on to the ballet bar, and should do short exercises across the floor.
- When the student is assessed for readiness for the next level, they should show mastery in the following skills:
 - Student should know difference between heel and toe.
 - Student should be able to follow transitions of a class.
 - Student should be able to mimic the instructor's movement.
 - Student should be able to do basic arm movements in conjunction with leg movements.
 - Student should be able to do basic motor skills (hop, jump, clap, wave, pointing feet, releve, plie)
 - Students should know first position.
 - Students should know the following movements and terms: releve, plie, passe, and arabesque.
 - Students should be able to jump from a closed position to an open position.
 - Students should be able to follow basic directions and feel comfortable dancing both towards the mirror and across the floor.
- ***Tot Combo 2*** classes are for ages 4 – 5 yrs. This class is 60 minutes, and is split between tap and ballet. The class will begin with tap and end with ballet. Parents are NOT allowed to enter the classroom in order to create structure and independence that will prepare the student for higher level instruction. Students should wear children's dance clothes (fun outfits encouraged!), tap and ballet shoes, and hair should be out of the face. Often times, students are allowed to use a stuffed animal or doll in this class. The class always ends with sticker distribution. This class will do both a tap and ballet performance in the annual recital. This class typically has a student assistant.
 - ***Tap portion of the class (about 30 minutes):*** Students will wear tap shoes and learn basic movement to upbeat music. They will learn short, fun, energetic routines to be repeated weekly to encourage structure, fast movement, and use of the sound of a tap shoe. They will do short exercises across the floor. Students will start to learn more combinations of steps and increase their tap vocabulary.
 - ***Ballet portion of the class (about 30 minutes):*** Students will wear ballet shoes and learn basic ballet movements to softer music. They will learn short, ballet-based routines to be repeated weekly to encourage structure, memory, and acquire basic ballet vocabulary. They should learn basic stretching techniques, be introduced to holding on to the ballet bar, and should do short exercises across the floor. Students will start to learn more combinations of steps and increase their ballet vocabulary.
 - When the student is assessed for readiness for the next level, they should show mastery in the following skills:
 - Student should know difference between heel and toe.
 - Student should know the following movements and terms: heel-toe, toe-heel, hop, shuffle, flap, flap heel, toe-step, heel-step
 - Student should be able to follow transitions of a class.
 - Student should be able to mimic the instructor's movement.
 - Student should be able to do basic arm movements in conjunction with leg movements.

- Student should be able to do basic motor skills (hop, jump, clap, wave, pointing feet, releve, plie)
 - Students should know first and second position.
 - Students should know the following movements and terms: passe, arabesque, jette, tondu, battement.
 - Students should be able to jump from a closed position to an open position.
 - Students should be able to follow basic directions and feel comfortable dancing both towards the mirror and across the floor.
 - Students should show control and stability while at the bar and in the center.
- **Tot Combo 3** classes are for ages 4 – 6 yrs. This class is 60 minutes, and is split between tap and ballet. The class will begin with tap and end with ballet. Parents are NOT allowed to enter the classroom in order to create structure and independence that will prepare the student for higher level instruction. Students should wear children’s dance clothes (fun outfits encouraged!), tap and ballet shoes, and hair should be out of the face. Since this is the highest level, the students should be transitioning away from the use of stuffed animals or dolls to foster a more mature independence in class. The class always ends with sticker distribution. This class will do both a tap and ballet performance in the annual recital. This class typically has a student assistant.
 - **Tap portion of the class (about 30 minutes):** Students will wear tap shoes and learn basic movement to upbeat music. They will learn short, fun, energetic routines to be repeated weekly to encourage structure, fast movement, and use of the sound of a tap shoe. They will do short exercises across the floor. Students will start to learn more combinations of steps and increase their tap vocabulary.
 - **Ballet portion of the class (about 30 minutes):** Students will wear ballet shoes and learn basic ballet movements to softer music. They will learn short, ballet-based routines to be repeated weekly to encourage structure, memory, and acquire basic ballet vocabulary. They should learn more advanced stretching techniques and holds, be introduced to short combinations on the ballet bar, and should do short exercises across the floor. Students will start to learn more combinations of steps and increase their ballet vocabulary.
 - When the student is assessed for readiness for the next level, they should show mastery in the following skills:
 - Student should know the following movements and terms: heel-toe, toe-heel, hop, shuffle, flap, flap heel, toe-step, heel-step, flap ball change, 3 flaps and ball change, shuffle ball change
 - Student should be able to follow transitions of a class.
 - Student should be able to mimic the instructor’s movement.
 - Student should be able to do basic arm movements in conjunction with leg movements.
 - Student should be able to do basic motor skills (hop, jump, clap, wave, pointing feet, releve, plie)
 - Students should know first and second position.
 - Students should know the following movements and terms: passe, arabesque, jette, tondu, battement, pique.
 - Students should be able to jump from a closed position to an open position.
 - Students should be able to follow basic directions and feel comfortable dancing both towards the mirror and across the floor.
 - Students should be able to show flexibility through splits, basic needles, and floor leg extension.
 - Student should know their right and left foot.

- Student should demonstrate commitment and promise before moving in to preparatory level of instruction.
- **Tot Hip Hop** classes are for ages 3 – 6 yrs. This class is 45 minutes. Parents are NOT allowed to enter the classroom in order to create structure and independence that will prepare the student for higher level instruction. Since this is a single-style class, the students should be transitioning to a more mature sense of independence in class. Students should wear loose-fitting clothes, street shoes, and hair should be out of the face. The class always ends with sticker distribution. This class will do a hip hop performance in the annual recital. This class typically has a student assistant.
 - **Tot Hip Hop** class will typically begin with a short warm-up, followed by basic movement, both in place and across the floor. Students are often encouraged to do some sort of free-style at some point in the class to foster musicality and expression. The students will usually be taught a short combination to various pieces of music to help them begin to learn and remember choreography. This class is fun and upbeat, and introduces students to the world of hip hop.
 - When the student is assessed for readiness for the next level, they should show mastery in the following skills:
 - Student should be able to differentiate between the right and left sides of the body.
 - Student should be able to follow transitions of a class.
 - Student should be able to mimic the instructor’s movement.
 - Student should be able to do basic arm movements in conjunction with leg movements.
 - Student should be able to do basic motor skills (hop, jump, clap, wave, hips, ball change, weight shifts)
 - Students should be able to follow basic directions and feel comfortable dancing both towards the mirror and across the floor.
 - Student should demonstrate commitment and promise before moving in to preparatory level of instruction.
- **Tot-Tumbling** classes are for ages 3 – 6 yrs. This class is 45 minutes, Parents are NOT allowed to enter the classroom in order to create structure and independence that will prepare the student for higher level instruction. This class is designed to introduce young students to the basics of tumbling and gymnastic skills. Students should wear form-fitting clothes, no shoes, and hair should be out of the face. Mats and other tumbling equipment will be used. Safety is always the first priority, and no tricks will be encouraged if the student is not prepared. This class will NOT participate in the annual recital. This class typically has a student assistant.
 - When the student is assessed for readiness for the next level, they should show mastery in the following skills:
 - Student should be able to differentiate between the right and left sides of the body.
 - Students should be able to follow transitions of a class.
 - Students should be able to do basic motor skills, as they relate to tumbling (hop, jump, skip, land on one foot, land on two feet, arms up, feet together, feet apart, etc.)
 - Students should show progress in body strength (forward rolls, frog stands, head stands, basics of a cartwheel, etc.)
 - Students should show strength and control in back bends and bridges.
 - Students should show progress towards incorporating stretched knees, feet, and flexibility into their tumbling skill set.

PREPARATORY LEVEL OF INSTRUCTION

This level is for dancers transitioning from the tot level of instruction, or just beginning their dance education between the ages of 6 and 8 years old. The purpose of these classes is to get students used to taking an entire class in one style of a dance, listening to and following directions, and developing their dance technique, performance, and choreography. We encourage our students to go through the progression of the preparatory classes and levels in order to be sufficiently prepared to enter the performance & competitive levels of dance instruction. Students will be assessed at the conclusion of each Fall/Spring session, and the teachers will recommend the next level of instruction for each individual dancer.

A report on each student will be at the front desk. Please keep in mind that the teachers are professionals in the field of dance and instruction and only want the best for each and every student. ***Moving up a level should not be expected each year.*** In order for our students to have the foundation they need and progress in the correct way, we are looking for mastery over development. Working hard in each and every class is of utmost importance. We encourage every student to show their work ethic, passion, and dedication. Please see the front desk, should you have any questions.

- **Pre-Ballet** classes are for students who have completed the Tot Level of instruction, or for beginners to dance ages 6 - 8. This class is 60 minutes. Parents are NOT allowed to enter the classroom in order to create structure and independence. This class is a transition from our tot level ballet. Students should wear a black or pink leotard, pink tights, ballet shoes, and hair should be in a secured bun. Students will spend more time at the bar, going across the floor, learning basic terminology, and learning short ballet combinations. This class will participate in the annual recital. This class can have a student assistant.
 - When the student is assessed for readiness for the next level, they should show mastery in the following skills:
 - Student should be able to follow transitions of a class.
 - Student should be able to mimic the instructor's movement.
 - Student should be able to do basic arm movements in conjunction with leg movements.
 - Students should know the basic positions of ballet (first through fifth).
 - Students should know the following movements and terms: passe, arabesque, jette, tondu, battement, pique.
 - Students should be able to follow basic directions and feel comfortable dancing both towards the mirror and across the floor.
 - Students should show control and stability while at the bar and in the center.
 - Students should be able to show flexibility through stretching both on the floor and at the bar.
 - Students should be developing fluidity of movement.
 - Students should be working on posture.
 - Students should be developing arm movement quality and musicality.
 - Students should be able to remember choreography, transitions, and basic formation changes.
 - Student should demonstrate commitment and growth before moving on to the performance & competitive level of classes

- **Pre-Jazz** classes are for students who have completed the Tot Level of instruction, or for beginners to dance ages 6 - 8. This class is 60 minutes. Parents are NOT allowed to enter the classroom in order to create structure and independence. This class will participate in the annual recital. Students should wear form-fitting clothes, half-shoes or jazz shoes, and hair should be out of the face. The class should start with a basic warm-up. The students should then do a portion of the class practicing basic jazz technique across the floor, encouraging understanding of placement, control, and style. Each week, the class should be working on a new step, or mastery towards a step they have been recently introduced to. They should also be taught a basic, often repetitive combination, encouraging memory, development of technique, and development of musicality. This class can have a student assistant.
 - When the student is assessed for readiness for the next level, they should show mastery in the following skills:
 - Students should show correct body placement in battements, basic turns (pirouettes), basic jumps (right and left).
 - Students should show ease of movement when shifting from one foot to another.
 - Students should show improvement towards applying style to technical movement.
 - Students should show improvement in learning short combinations.
 - Students should show improvement in understanding rhythm and pace.
 - Students should be developing fluidity of movement.
 - Students should be working on posture.
 - Students should be developing arm movement quality and musicality.
 - Students should be able to remember choreography, transitions, and basic formation changes.
 - Students should show progress in dancing with their eyes forward.

- **Pre-Tap** classes are for students who have completed the Tot Level of instruction, or for beginners to dance ages 6 - 8. This class is 60 minutes, Parents are NOT allowed to enter the classroom in order to create structure and independence. This class will participate in the annual recital. Students should wear form-fitting clothes, tap shoes, and hair should be out of the face. The class will start with a basic warm-up. The students should then do a portion of the class practicing basic tap technique across the floor, encouraging understanding of pace and rhythm. Each week, the class should be working on a new step, or mastery towards a step they have been recently introduced to. They should also be taught a basic, often repetitive combination, encouraging memory, weight shifting, and rhythm. They should also be working on practicing steps on the balls of their feet. This class can have a student assistant.
 - When the student is assessed for readiness for the next level, they should show mastery in the following skills:
 - Students should have sound clarity in the following steps: flap (in place & across the floor), flap heel (in place & across the floor), flap heel heel (in place & across the floor), flap ball change (in place & across the floor), 3 flaps/ball change (in place & across the floor), shuffle ball change (in place & across the floor), shuffle step, shuffle hop step, 3 flaps/hop (across the floor), cramp roll (in place & across the floor), dig-brush-step (in place), double pull-back (at the bar), double toe-stand (at the bar)
 - Students should show ease of movement when shifting from one foot to another.
 - Students should show improvement towards loose ankles and bent knees.
 - Students should show improvement in learning short combinations.
 - Students should show improvement in understanding rhythm and pace.
 - Students should show progress towards dancing on the balls of feet.

- Students should show progress towards dancing underneath their hips and shoulders.
- Students should show progress in dancing with their eyes forward.
- **Pre-Technique** classes are for students who have completed the Tot Level of instruction, or for beginners to dance ages 6 - 8. This class is 60 minutes. Parents are NOT allowed to enter the classroom in order to create structure and independence. This class is strictly for developing technique and body awareness, and will NOT perform in our annual recital. Students should wear form-fitting clothes, half-shoes or jazz shoes, and hair should be out of the face. Students will spend portions of the class stretching, learning the technical aspects of dance motion, practicing jumps, turns, or other tricks across the floor, and body conditioning. This class can have a student assistant.
 - When the student is assessed for readiness for the next level, they should show mastery in the following skills:
 - Student should be able to follow transitions of a class.
 - Student should be developing single-rotation turns in various positions.
 - Student should be showing progress toward right, left, and middle splits, as well as right and left needles.
 - Students should be able to maintain pointed foot and releve in various steps and positions.
 - Students should be developing height, leg level, and arm position in right and left jumps.
 - Students should be developing stamina and control.
 - Students should be able to balance and show development towards correct body alignment.
 - Students should be able to describe placement of battements, passe, releve, splits, and jumps.
 - Students should be able to reverse movements, developing all skills on both the right and left sides of the body.
 - Students should be showing ease of transition from standing movements to floor movements.
 - Students should be familiar with traveling across the floor.

PERFORMANCE/COMPETITIVE LEVEL OF INSTRUCTION

This level of instruction is for students completing the preparatory levels of classes OR beginning dance at the age of 9 or above. In these levels, dance becomes a bit more subjective. The two previous levels are laying the foundations for our performance and competitive levels of instruction, which is the reason why the above lists are very specific. As a student progresses, not only is knowledge of steps and technique increasingly important, but maturity, quality of movement, style, and age-appropriateness of content begins to become equally as important in their dance education. In other words, although a student may understand terminology, they may need more time in that level to develop a more mature quality of movement and command of their musicality. In addition, attendance, work ethic, and commitment will always be taken in to consideration when assessing a student. We are not interested in moving students up a level if they are not interested in showing us hard work and dedication to the art. Please remember the importance of progression. All a dancer has is their body. It is imperative that we develop that body appropriately. That said, not all bodies develop at the same rate. In addition, not all students' maturity, motor skill development, and body connection (how to connect the processes of one's brain to the rest of the muscles throughout the body) occur at the same rate. Respecting the process and progression is the best way to ensure that students will get what they need as individuals, in order to best prepare them for their individual paths as dancers.

The performance/competitive level of instruction has three tiers of instruction: tier A, tier B, and tier C. Each strand has three branches of instruction. The branch of each tier was formed so that the technique could be broken down at a more specific and defined level, often requiring a certain level of maturing, knowledge, and movement quality to advance from one branch to another. If a level is not on the schedule, it is because we do not have students meeting those standards as of yet. As students work hard and acquire more skills, that level of instruction will be offered. Moving up from one tier to another means that the student is entering a whole new level of instruction, where demand on the body, mind, endurance, and understanding of movement will be required.

Each student will be evaluated for placement at the end of each Fall/Spring session. A report on each student will be at the front desk. Please keep in mind that the teachers are professionals in the field of dance and instruction and only want the best for each and every student. ***Moving up a level should not be expected each year.*** In order for our students to have the foundation they need and progress in the correct way, we are looking for mastery over development. Private lessons and re-assessments can always be obtained to help with a student's progress, should they be deemed necessary. Working hard in each and every class is of utmost importance. We encourage every student to show their work ethic, passion, dedication, and for them, not their parents, to be advocates for themselves. It is essential for them to take ownership of their progress. Please see the front desk, should you have any questions.

BALLET – Ballet is the foundation for ALL styles of dance. It is a strict class devoted to developing knowledge, strong technique, and control of one’s body. This class requires all students to wear pink tights, black leotard (fitted black shorts acceptable over leotard), ballet shoes, and hair in a secured bun. Classes typically consist of exercises at the bar, stretching, movements and combinations both across the floor and in front of the mirror, and learning choreography for a recital piece. Not all classes will perform in our annual recital, as the focus of these classes is to develop technique. Ballet requires mastery of technique, so multiple years in the same level will be necessary. Students registered in ballet A-2 and above will require two hours of instruction per week, one of which MUST be with instructor Ms. Nicole Harlan.

Ballet A-1: 1 hour, **foundational training**, first year of ballet, possibly second year if room for improvement of basic skills

Ballet A-2: 1 hour, building on A-1, at least 1-2 years in A-1, showing **developing** skills and knowledge of basic ballet technique

Ballet A-3: 1 hour, building on A-2, at least 1-2 years in A-2, showing **mastery** of basic skills and knowledge of ballet movement, terms, and style

Ballet B-1: 1 hour, students who have completed A-3 (possibly multiple years in A-3), showing **maturity of movement**, developing a mastery of technical aspects as well as **quality of movement**

Ballet B-2: 1 hour, students who have completed B-1 (perhaps for 2+ years), showing maturity of movement, mastery of technical aspects, mature understanding of music, a **well-developed skill set**, as they relate to ballet education

Ballet B-3: 1.5 hour class (1 hour plus 30-minute pointe class), students who have completed B-2 (perhaps for 2+ years), **defined maturity** of movement, **refined** mastery of technical aspects, **mature** understanding of music, **mastery** of skills sets, as they relate to ballet education, well-developed knowledge of terminology and facility of body

Ballet C-1: 1.5 hour class for students excelling in the B-3 level of instruction, **refined** maturity of movement, **refined** mastery of technical aspects, mature understanding of music, **mastery** of skills sets, as they relate to ballet education, **high-level** knowledge of terminology and facility of body

Ballet C-2: 1.5 hour class for students surpassing the C-1 level of instruction, **refined** maturity of movement, **refined** mastery of technical aspects, **mature** understanding of music, **mastery** of skills sets, as they relate to ballet education, **high-level** knowledge of terminology and facility of body

Ballet C-3: 1.5 hour class for students surpassing the C-1 level of instruction, **refined** maturity of movement, **refined** mastery of technical aspects, **mature** understanding of music, **mastery** of skills sets, as they relate to ballet education, **high-level** knowledge of terminology and facility of body, ballet company level training, exposure to industry ballet choreography

CONTEMPORARY – Contemporary is a more free-form style of dance, rooted in ballet technique. It teaches students awareness of one’s body, and how to communicate a story or emotion through movement. This class requires all students to form-fitting clothes, half-shoes or jazz shoes, and hair out of the face. Improvisation and creative movements are often incorporated in instruction. Contemporary requires combining technique with a high movement quality and expression, so multiple years in the same level will be necessary. Students registered in contemporary must also be registered in ballet and flexibility & technique classes. Each contemporary class will perform a routine in our annual recital.

Contemporary A-1: 1 hour, introductory level class, warm-up & stretch, developing improvisational skills, learning basic combinations to various styles of music to gain exposure to all types of contemporary; students are developing a comfort ability with and willingness to improv in front of others, incorporating basic technique into improv and combinations, developing a combination of fluidity and strength of movement, developing quality of movement, understanding transitions of choreography, following formation changes and patterns, comfort ability with the abstract nature of contemporary dance

Contemporary A-2: 1 hour, building on skills learned in A-1, warm-up & stretch, improving improvisational skills, learning more abstract combinations to various styles of music; students are diversifying their improv, incorporating a developed technique into improv and combinations, improved quality of movement that is more mature and adapted to the nature of the music, more fluid transitions within choreography, more fluidity in formation changes and patterns, diversifying their knowledge of contemporary aspects (flexed feet, sharp vs. soft, isolated vs. fluid, etc).

Contemporary A-3: 1 hour, building on skills learned in A-2, warm-up & stretch, well-developed quality of improvisational skills, learning more abstract combinations to various styles of music; students are showing a diverse style of improvisation, incorporating a well-developed technique into improv and combinations, developing a mature quality of movement and showing easy adaptations to the nature of the music, fluidity of transitions within choreography, fluidity in formation changes and patterns, diversifying their knowledge of contemporary aspects (using more body isolations, showing more flexibility, incorporating more technique, strong holds, back arches, floor choreography, etc.).

Contemporary B-1: 1 hour, building on skills learned in A-3, warm-up & stretch, mature quality of improvisational skills, learning more abstract combinations to various styles of music; students are showing a new, creative, and non-repetitive style of improvisation, incorporating mature technique into improv and combinations, mature quality of movement and showing clear understanding of nature of the music, mature fluidity of transitions within choreography, mature fluidity in formation changes and patterns, diversifying their knowledge of contemporary aspects (using more body isolations, showing more flexibility, incorporating more technique, strong holds, back arches, floor choreography, mature emotion, high-level quality of movement etc.).

Contemporary B-2: 1 hour, building on skills learned in B-1, warm-up & stretch, mature quality of improvisational skills, learning increasingly more abstract combinations to various styles of music; students are showing a new, creative, and non-repetitive style of improvisation, incorporating mature and mastered technique into improv and combinations, mature quality of movement and showing clear understanding of nature of the music, mature fluidity of transitions within choreography, mature fluidity in formation changes and patterns, showing skill sets are pre-industry level, diversifying their knowledge of contemporary aspects (using more body isolations, showing more flexibility, incorporating more technique, strong holds, back arches, floor choreography, mature emotion, high-level quality of movement etc.).

Contemporary B-3: 1 hour, building on skills learned in B-2, warm-up & stretch, mature quality of improvisational skills, learning increasingly more abstract and difficult combinations to various styles of music; students are showing a new, creative, and non-repetitive style of improvisation, incorporating refined technique into improv and combinations, refined quality of movement and showing clear understanding of nature of the music, mature fluidity of transitions within choreography, mature fluidity in formation changes and patterns, showing skill sets that are industry level, diversifying their knowledge of contemporary aspects (using more body isolations, showing more flexibility, incorporating more technique, strong holds, back arches, floor choreography, mature emotion, refined quality of movement etc.).

Contemporary C-1: 1 hour, building on skills learned in B-3, warm-up & stretch, mature quality of improvisational skills, learning increasingly more abstract and difficult combinations to various styles of music; students are showing a new, creative, and non-repetitive style of improvisation, incorporating refined technique into improv and combinations, refined quality of movement and showing clear understanding of nature of the music, refined fluidity of transitions within choreography, refined fluidity in formation changes and patterns, showing skill sets that are industry level, diversifying their knowledge of contemporary aspects (using more body isolations, showing refined flexibility, incorporating more technique, strong holds, back arches, floor choreography, refined control, mature emotion, refined quality of movement etc.).

Contemporary C-2: 1 hour, building on skills learned in C-1, warm-up & stretch, industry-level quality of improvisational skills, learning increasingly more abstract and difficult combinations to various styles of music; students are showing a new, creative, and non-repetitive style of improvisation, incorporating industry-level technique into improv and combinations, industry-level quality of movement and showing clear understanding of nature of the music, refined fluidity of transitions within choreography, refined fluidity in formation changes and patterns, showing skill sets that are industry level, diversifying their knowledge of contemporary aspects (using refined body isolations, showing refined flexibility, incorporating refined technique, strong holds, back arches, refined control, advanced floor choreography, performance quality emotion, refined quality of movement etc.).

Contemporary C-3: 1 hour, building on skills learned in C-2, warm-up & stretch, industry-level quality of improvisational skills, learning increasingly more abstract and difficult combinations to various styles of music; students are showing a new, creative, and non-repetitive style of improvisation, often creating their own choreography completely, incorporating industry-level technique into improv and combinations, industry-level quality of movement and showing clear understanding of nature of the music, refined fluidity of transitions within choreography, refined fluidity in formation changes and patterns, very mature content and choreography, showing skill sets that are industry level or above, diversifying their knowledge of contemporary aspects (using refined body isolations, showing refined flexibility, incorporating refined technique, strong holds, back arches, refined control, advanced floor choreography, performance quality emotion, refined quality of movement etc.).

FLEXIBILITY & TECHNIQUE – Flexibility and technique classes are hour-long classes designed to help students spend time gaining knowledge and developing their skill sets to help them become better dancers in all other styles of dance. It is a strict class devoted to developing terminology, strong technique, and control of one's body. Students should wear form-fitting clothes, half-shoes or jazz shoes, and hair should be out of the face. Classes typically consist of a stretching portion of the class, where students will work to increase their flexibility depending on the level in which they are enrolled, followed by a portion of the class devoted to turning, jumping, floor movements, and many other skills that could be incorporated into routines taught in performance and competitive classes. These classes will NOT perform in our annual recital, as the focus is solely on the development of the dancer's body and their skill set. These classes require mastery of technique, so multiple years in the same level will be necessary. Conditioning may also be a component of these classes, as stamina and endurance are essential to developing as a technical dancer.

F/T A-1: 1 hour, **foundational training**; students will be working on single and double-rotation turns in various positions (passe, coupe), developing flexibility in all split and needle positions, developing height and placement in various jumps, working on leg holds (front and side) with straight standing leg and correct arm placement, increasing their stamina and endurance through basic conditioning, developing placement and height of legs in right and left battements (front and back), showing control and balance holding a passe position, working on correct passe position, developing the releve and stretching the feet, working on spotting and strengthening the supporting leg, developing transitions between movements, obtaining terminology and knowledge of basic technical aspects, and showing progress towards body control

F/T A-2: 1 hour, building on A-1, at least 1-2 years in A-1, showing **developing** skills and knowledge of technique; students will be working on double-triple rotation turns in various positions (passe, coupe), introducing turns in various positions (second, inside, outside, leg hold), continuing to develop flexibility in all split and needle positions, developing height and placement in various jumps, working on leg holds (front and side) with straight standing leg and correct arm placement, increasing their stamina and endurance through basic conditioning, developing placement and height of legs in right and left battements (front, side, and back), showing control and balance holding a passe position, turning with correct passe position, developing a higher releve and continue stretching the feet, working on spotting and strengthening the supporting leg, developing more fluid transitions between movements, obtaining terminology and knowledge of technical aspects, and showing body control in various skills.

F/T A-3: 1 hour, building on A-2, at least 1-2 years in A-2, showing **mastery** of basic skills and knowledge of flexibility and technique; students will be working on 3+ rotation turns in various positions (passe, coupe, attitude positions, etc.), developing turns (more rotations) in various positions (second, inside, outside, leg hold), working on maximizing flexibility in all split and needle positions, working on maximizing height and placement in various jumps, working on jumps with rotations, working on leg work with rotation in standing position, plie, and forced arch, working on leg holds AND releases (front and side) with straight standing leg and correct arm placement, increasing their stamina and endurance through increased conditioning, developing placement and height of legs in right and left battements (front, side, and back), maximizing control and balance holding a passe position, turning with correct passe position, developing a higher releve and continue stretching the feet, working on spotting and strengthening the supporting leg, showing fluid transitions between movements and more complete movements, obtaining terminology and knowledge of technical aspects, and maximizing body control in various skills.

F/T B-1: 1 hour, for students who have completed A-3 (possibly multiple years in A-3), showing **maturity of movement**, developing a mastery of technical aspects as well as **quality of movement**; students will be working on 3+ rotation turns in various positions (passe, coupe, attitude positions, etc.), developing turns (more rotations) in various positions (second, inside, outside, leg hold), maximizing flexibility in all split and needle positions, maximizing height and placement in various jumps, working towards mastery of jumps with rotations, working towards mastery of leg work with rotation in standing position, plie, and forced arch, working towards mastery of leg holds AND releases (front and side) with straight standing leg and correct arm placement, increasing their stamina and endurance through more advanced conditioning, developing placement and height of legs in right and left battements (front, side, and back), maximizing control and balance holding a passe position, turning with correct passe, coupe, and second positions, developing a higher releve and continue stretching the feet, working on spotting and strengthening the supporting leg, showing fluid transitions between movements and more complete movements, working on mature combinations of skills (i.e. turns with jumps and transitioning to the floor, turns with a hold, turns with a trick at end of rotation, etc.), obtaining terminology and knowledge of technical aspects, and maximizing body control in various skills.

F/T B-2: 1 hour, for students who have completed B-1 (perhaps for 2+ years), showing maturity of movement, mastery of technical aspects, mature understanding of music, a **well-developed skill set**; students will be working on 4+ rotation turns in various positions (passe, coupe, attitude positions, etc.), developing turns (more rotations) in various positions (second, inside, outside, leg hold), maximizing flexibility in all split and needle positions, maximizing height and placement in various jumps, progress towards mastery of jumps with rotations, progress towards mastery of leg work with rotation in standing position, plie, and forced arch, progress towards mastery of leg holds AND releases (front and side) with straight standing leg and correct arm placement, increasing their stamina and endurance through advanced conditioning, progress towards mastery of placement and height of legs in right and left battements (front, side, and back), maximizing control and balance holding a passe position, turning with correct passe, coupe, and second positions, progress towards maintaining a high releve through all movement and maintaining a stretched foot in various skills, progress towards mastery spotting (changing directions) and strength in the supporting leg, progress towards mastery of fluid transitions between movements and more complete movements, progress in mature combinations of skills (i.e. turns with jumps and transitioning to the floor, turns with a hold, turns with a trick at end of rotation, etc.), obtaining terminology and knowledge of technical aspects, and maximizing body control in various skills.

F/T B-3: 1 hour, for students who have completed B-2 (perhaps for 2+ years), **defined maturity** of movement, **refined** mastery of technical aspects, **mature** understanding of music, **mastery** of skills sets, well-developed knowledge of terminology and facility of body; students will be working on 5+ rotation turns in various positions (passe, coupe, attitude positions, etc.), developing turns (more rotations) in various positions (second, inside, outside, leg hold), maximizing flexibility in all split and needle positions, maximizing height and placement in various jumps, progress towards mastery of jumps with rotations, progress towards mastery of leg work with rotation in standing position, plie, and forced arch, progress towards mastery of leg holds AND releases (front and side) with straight standing leg and correct arm placement, increasing their stamina and endurance through advanced conditioning, progress towards mastery of placement and height of legs in right and left battements (front, side, and back), maximizing control and balance holding a passe position, turning with correct passe, coupe, and second positions, progress towards maintaining a high releve through all movement and maintaining a stretched foot in various skills, progress towards mastery spotting (changing directions) and strength in the supporting leg, progress towards mastery of fluid transitions between movements and more complete movements, progress in mature combinations of skills (i.e. turns with jumps and transitioning to the floor, turns with a hold, turns with a trick at end of rotation, etc.), obtaining terminology and knowledge of technical aspects, and maximizing body control in various skills.

F/T C-1: 1 hour, for students excelling in the B-3 level of instruction, *refined* maturity of movement, *refined* mastery of technical aspects, mature understanding of music, *mastery* of skills sets, *high-level* knowledge of terminology and facility of body; students will be working on 6+ rotation turns in various positions (passe, coupe, attitude positions, etc.), mastery of turns (more rotations) in various positions (second, inside, outside, leg hold), practicing extreme flexibility in all split and needle positions, maximizing height and placement in various jumps, mastery of jumps with rotations, progress towards mastery of leg work with rotation in standing position, plie, and forced arch, mastery of leg holds AND releases (front and side) with straight standing leg and correct arm placement, increasing their stamina and endurance through advanced conditioning, mastery of placement and height of legs in right and left battements (front, side, and back), maximizing control and balance holding a passe position, turning with correct passe, coupe, and second positions, maintaining a high releve through all movement and maintaining a stretched foot in various skills, progress towards mastery spotting (changing directions) and strength in the supporting leg, progress towards mastery of fluid transitions between movements and more complete movements, progress in mature combinations of skills (i.e. turns with jumps and transitioning to the floor, turns with a hold, turns with a trick at end of rotation, etc.), obtaining terminology and knowledge of technical aspects, and maximizing body control in various skills.

F/T C-2: 1 hour, for students surpassing the C-1 level of instruction, *refined* maturity of movement, *refined* mastery of technical aspects, *mature* understanding of music, *mastery* of skills sets, *high-level* knowledge of terminology and facility of body; students will be working on 6+ rotation turns in various positions (passe, coupe, attitude positions, etc.), mastery of turns (more rotations) in various positions (second, inside, outside, leg hold), practicing extreme flexibility in all split and needle positions, maximizing height and placement in various jumps, mastery of jumps with rotations, progress towards mastery of leg work with rotation in standing position, plie, and forced arch, mastery of leg holds AND releases (front and side) with straight standing leg and correct arm placement, increasing their stamina and endurance through advanced conditioning, mastery of placement and height of legs in right and left battements (front, side, and back), maximizing control and balance holding a passe position, turning with correct passe, coupe, and second positions, maintaining a high releve through all movement and maintaining a stretched foot in various skills, progress towards mastery spotting (changing directions) and strength in the supporting leg, progress towards mastery of fluid transitions between movements and more complete movements, progress in mature combinations of skills (i.e. turns with jumps and transitioning to the floor, turns with a hold, turns with a trick at end of rotation, etc.), working on incorporating dance-related tumbling skills into advanced combinations of tricks, obtaining terminology and knowledge of technical aspects, and maximizing body control in various skills.

F/T C-3: 1 hour, for students surpassing the C-1 level of instruction, *refined* maturity of movement, *refined* mastery of technical aspects, *mature* understanding of music, *mastery* of skills sets, *high-level* knowledge of terminology and facility of body; students will be working on 6+ rotation turns in various positions (passe, coupe, attitude positions, etc.), mastery of turns (more rotations) in various positions (second, inside, outside, leg hold), practicing extreme flexibility in all split and needle positions, maximizing height and placement in various jumps, mastery of jumps with rotations, progress towards mastery of leg work with rotation in standing position, plie, and forced arch, mastery of leg holds AND releases (front and side) with straight standing leg and correct arm placement, increasing their stamina and endurance through advanced conditioning, mastery of placement and height of legs in right and left battements (front, side, and back), maximizing control and balance holding a passe position, turning with correct passe, coupe, and second positions, maintaining a high releve through all movement and maintaining a stretched foot in various skills, progress towards mastery spotting (changing directions) and strength in the supporting leg, progress towards mastery of fluid transitions between movements and more complete movements, progress in mature combinations of skills (i.e. turns with jumps and transitioning to the floor, turns with a hold, turns with a trick at end of rotation, etc.), able to incorporate dance-related tumbling skills into advanced combinations of tricks, obtaining terminology and knowledge of technical aspects, and maximizing body control in various skills.

HIP HOP – Hip hop class will typically begin with a short warm-up, followed by basic movement, sometimes in place or across the floor. Students are often encouraged to do some sort of free-style at some point in the class to foster musicality and expression. The students will usually be taught a combination to various pieces of music to help them learn the various styles of hip hop and memorize choreography. Combinations are often done in groups to encourage performance and to help the teacher assess the progress of the class. This class is fun and energetic, and often helps students learn a skill set helpful for auditions and the dance industry. Students should wear loose-fitting clothing, street shoes, and hair should be out of the face.

Hip Hop A-1: 1 hour, introductory level class, warm-up, learning basic combinations to various styles of music to gain exposure to all types of hip hop; students are developing a comfort ability with and willingness to perform combinations in front of others, free-style or improv sometimes encouraged, developing a combination of control and strength of movement, developing quality of movement, understanding transitions of choreography, following formation changes and patterns, developing style and performance, as they relate to hip hop and music.

Hip Hop A-2: 1 hour, building on skills learned in A-1, warm-up, learning combinations to various styles of music to gain exposure to all types of hip hop; students are continuing to develop a comfort ability with and willingness to perform combinations in front of others, free-style or improv sometimes encouraged, showing combination of control and strength of movement, developing a more mature quality of movement, understanding transitions of choreography, following formation changes and patterns, developing style and performance, as they relate to hip hop and music.

Hip Hop A-3: 1 hour, building on skills learned in A-2, warm-up, learning more intricate combinations to various styles of music to gain exposure to all types of hip hop; students are showing confidence as they perform combinations in front of others, free-style or improv often encouraged, showing growth and maturity in a combination of control and strength of movement, developing a more mature quality of movement, understanding transitions of choreography, following more advanced formation changes and patterns, developing a more mature style and performance, showing a developed sense of musicality.

Hip Hop B-1: 1 hour, building on skills learned in A-3, warm-up, learning more intricate combinations to various styles of music to gain exposure to all types of hip hop; students dance with confidence as they perform combinations in front of others, free-style or improv often encouraged, showing mature understanding of placement, showing differences in movement (subtle movements, hard-hitting, accents, use of plie, etc.), more mature quality of movement, understanding advanced transitions of choreography, following advanced formation changes and patterns, more mature style and performance, showing a mature sense of musicality.

Hip Hop B-2: 1 hour, building on skills learned in B-1, warm-up, learning advanced combinations to various styles of music to gain exposure to all types of hip hop; students dance with confidence as they perform combinations in front of others, free-style or improv often encouraged, showing mature understanding of placement, showing mature understanding of differences in movement (subtle movements, hard-hitting, accents, use of plie, etc.), mature quality of movement, understanding advanced transitions of choreography, following advanced formation changes and patterns,

more mature style and performance, showing a mature sense of musicality, showing diverse elements within combinations with maturity, adapting movement to accent the music, confidence of performance and style.

Hip Hop B-3: 1 hour, building on skills learned in B-2, warm-up, learning advanced combinations to various styles of music to gain exposure to all types of hip hop; students dance with confidence as they perform combinations in front of others, free-style or improv required, showing mature understanding of placement, showing mature understanding of differences in movement (subtle movements, hard-hitting, accents, use of plie, etc.), mature quality of movement, understanding advanced transitions of choreography, following advanced formation changes and patterns, more mature style and performance, showing a mature sense of musicality, showing diverse elements within combinations with maturity, adapting movement to accent the music, confidence of performance and style, ability to learn choreography quickly and perform accurately, more mature content.

Hip Hop C-1: 1 hour, building on skills learned in B-3, warm-up, learning advanced combinations to various styles of music to gain exposure to all types of hip hop; students dance with confidence as they perform combinations in front of others, free-style or improv required, showing mature understanding of placement, showing mature understanding of differences in movement (subtle movements, hard-hitting, accents, use of plie, etc.), mature quality of movement, understanding advanced transitions of choreography, following advanced formation changes and patterns, more mature style and performance, showing a mature sense of musicality, showing diverse elements within combinations with maturity, adapting movement to accent the music, confidence of performance and style, ability to learn choreography quickly and perform accurately, more combinations taught with mature content, industry-style combinations.

Hip Hop C-2: 1 hour, building on skills learned in C-1, warm-up, learning industry-level combinations to various styles of music to gain exposure to all types of hip hop; students dance with confidence as they perform combinations in front of others, free-style or improv required, mature understanding of placement, mature understanding of differences in movement (subtle movements, hard-hitting, accents, use of plie, etc.), mature quality of movement, very advanced transitions of choreography, advanced formation changes and patterns, mature style and performance, mature sense of musicality, showing diverse elements within combinations with maturity, adapting movement to accent the music, mature confidence of performance and style, ability to learn choreography quickly and perform accurately, more combinations taught with mature content, industry-style combinations.

Hip Hop C-3: 1 hour, building on skills learned in C-2, warm-up, learning industry-level combinations to various styles of music to gain exposure to all types of hip hop; students dance with confidence as they perform combinations in front of others, free-style or improv required, mature understanding of placement, mature understanding of differences in movement (subtle movements, hard-hitting, accents, use of plie, etc.), mature quality of movement, very advanced transitions of choreography, advanced formation changes and patterns, mature style and performance, mature sense of musicality, showing diverse elements within combinations with maturity, adapting movement to accent the music, mature confidence of performance and style, ability to learn choreography quickly and perform accurately, more combinations taught with mature content, industry-style combinations for dancers with strong hip hop background, hoping to pursue hip hop at a professional level.

JAZZ – Jazz is an upbeat, athletic, and energetic style of dance, rooted in ballet technique. Students enrolled in jazz must also take ballet and flexibility and technique classes. This class requires all students to form-fitting clothes, half-shoes or jazz shoes, and hair out of the face. Improvisation and creative movements are often incorporated in instruction. Jazz requires combining technique with a high movement quality and expression, so multiple years in the same level will be necessary. Each jazz class will be evaluated at registration and may or may not perform a routine in our annual recital.

Jazz A-1: 1 hour, **foundational training**, warm-up, across the floor, short combinations; students are working on incorporating basic technical skills and flexibility in short combinations, showing progress in adding style to their technique, showing progress in transitions of choreography, following basic formation changes and patterns, developing performance and expression, showing progress towards body control and proper placement.

Jazz A-2: 1 hour, building on A-1, at least 1-2 years in A-1, showing **developing** skills and knowledge of jazz technique; warm-up, across the floor, short combinations; students are working on incorporating more technical skills and flexibility in short combinations, showing progress in adding more style to their technique, showing progress in transitions of choreography, following more formation changes and patterns, developing more performance and expression, developing more body control and proper placement.

Jazz A-3: 1 hour, building on A-2, at least 1-2 years in A-2, showing **mastery** of basic skills and knowledge of jazz movement, terms, and style, warm-up, across the floor, short combinations; students are incorporating more technical skills and flexibility combinations, adding more style to their technique, adding more transitions of choreography, following more formation changes and patterns, developing more performance and expression, developing more body control and proper placement, learning combinations with more style and intricate movements, more mature quality of movement and expression.

Jazz B-1: 1 hour, for students who have completed A-3 (possibly multiple years in A-3), showing **maturity of movement**, developing a mastery of technical aspects as well as **quality of movement**, warm-up, across the floor, more advanced combinations; students are incorporating advanced technical skills and flexibility combinations, adding more maturity of style to their technique, adding more advanced transitions of choreography, following more advanced formation changes and patterns, developing mature performance and expression, developing advanced body control and proper placement, learning combinations with more style and intricate movements, more mature quality of movement and expression, content is beginning to be more mature, as music may call for a specific style or set of movements.

Jazz B-2: 1 hour, for students who have completed B-1 (perhaps for 2+ years), showing maturity of movement, mastery of technical aspects, mature understanding of music, a **well-developed skill set**, warm-up, across the floor, advanced combinations; students are incorporating advanced technical skills and flexibility combinations, adding more maturity of style to their technique, adding more advanced transitions of choreography, using advanced formation changes and patterns, practicing with a mature performance and expression, developing advanced body

control and proper placement, learning combinations with more style and intricate movements, more mature quality of movement and expression, content is beginning to be more mature, as music may call for a specific style or set of movements, jazz improv incorporated across the floor.

Jazz B-3: 1 hour, for students who have completed B-2 (perhaps for 2+ years), **defined maturity** of movement, **refined** mastery of technical aspects, **mature** understanding of music, **mastery** of skills sets, well-developed knowledge of terminology and facility of body, warm-up, across the floor, advanced combinations; advanced+ technical skills and flexibility combinations, consistently combining maturity of style to their technique, advanced transitions of choreography, advanced formation changes and patterns, practicing with a mature performance and expression, advanced body control and proper placement, learning combinations requiring more advanced style and intricate movements, mature quality of movement and expression, content is mature, as music may call for a specific style or set of movements, jazz improv incorporated across the floor.

Jazz C-1: 1 hour, for students excelling in the B-3 level of instruction, **refined** maturity of movement, **refined** mastery of technical aspects, mature understanding of music, **mastery** of skills sets, **high-level** knowledge of terminology and facility of body, warm-up, across the floor, advanced combinations; advanced+ technical skills and flexibility combinations, consistently combining maturity of style to their technique, advanced+ transitions of choreography, advanced+ formation changes and patterns, practicing with a mature performance and expression, advanced+ body control and proper placement, learning combinations requiring more advanced style and intricate movements, mature quality of movement and expression, content is mature, as music may call for a specific style or set of movements, jazz improv incorporated across the floor.

Jazz C-2: 1 hour, for students surpassing the C-1 level of instruction, **refined** maturity of movement, **refined** mastery of technical aspects, **mature** understanding of music, **mastery** of skills sets, **high-level** knowledge of terminology and facility of body, warm-up, across the floor, advanced combinations; advanced+ technical skills and flexibility combinations, consistently combining maturity of style to their technique, advanced+ transitions of choreography, advanced+ formation changes and patterns, practicing with a mature performance and expression, advanced+ body control and proper placement, learning combinations requiring more advanced style and intricate movements, mature quality of movement and expression, content is mature, as music may call for a specific style or set of movements, jazz improv incorporated across the floor, working towards industry-level combinations, style, and technique.

Jazz C-3: 1 hour, for students surpassing the C-1 level of instruction, **refined** maturity of movement, **refined** mastery of technical aspects, **mature** understanding of music, **mastery** of skills sets, **high-level** knowledge of terminology and facility of body, warm-up, across the floor, advanced combinations; advanced+ technical skills and flexibility combinations, consistently combining maturity of style to their technique, advanced+ transitions of choreography, advanced+ formation changes and patterns, practicing with a mature performance and expression, advanced+ body control and proper placement, learning combinations requiring more advanced style and intricate movements, mature quality of movement and expression, content is mature, as music may call for a specific style or set of movements, jazz improv incorporated across the floor, industry-level combinations, style, and technique.

LYRICAL – Lyrical classes are 60 minutes. Students should wear form-fitting clothes, half-shoes or jazz shoes, and hair should be out of the face. The class starts with a warm-up. The students will then do a portion of the class working on technique across the floor, as it relates to the style of lyrical. These class also encourage and improve improvisational skills, where students will develop their own creative movements that accent the selected music. An important component of lyrical is emotion and storytelling, which will also be developed through each level of lyrical. Students will also be taught a combination, encouraging memory, technique combinations, and emotion. Students taking a lyrical class must have taken at least a year of ballet, and must also be enrolled in ballet and flexibility & technique classes. Each lyrical class will be evaluated at registration and may or may not perform a routine in our annual recital.

Lyrical A-1: 1 hour, **foundational training**, warm-up, across the floor, improv, short combinations; students are working on incorporating basic technical skills and flexibility in short combinations, showing progress in adding style and emotion to their technique, showing progress in transitions of choreography, following basic formation changes and patterns, developing fluidity of movement and arm placement, incorporating basic floor work into choreography, showing progress towards body control and proper placement, music and storytelling is youthful in nature.

Lyrical A-2: 1 hour, building on A-1, at least 1-2 years in A-1, showing **developing** skills and knowledge of lyrical technique; warm-up, across the floor, short combinations, improv; students are beginning to incorporate more technical skills and flexibility in combinations, showing progress in adding more emotion to their technique, showing progress in transitions of choreography, following more formation changes and patterns, including more floor work into choreography and improv, developing more fluidity of movement and arm placement, developing more body control and proper placement, music and storytelling is still youthful in nature, but different styles of lyrical are explored.

Lyrical A-3: 1 hour, building on A-2, at least 1-2 years in A-2, showing **mastery** of basic skills and knowledge of lyrical movement, terms, and style, warm-up, across the floor, combinations, improv; continuing to incorporate more technical skills and flexibility in combinations, showing progress towards mastery in adding more emotion to their technique, showing progress towards mastery in transitions of choreography, following more formation changes and patterns, showing mastery in incorporating floor work into choreography and improv, showing progress towards fluidity of movement and arm placement, showing mature progress body control and proper placement, music and storytelling is still getting more mature in nature and content, and different styles of lyrical are explored.

Lyrical B-1: 1 hour, for students who have completed A-3 (possibly multiple years in A-3), showing **maturity of movement**, developing a mastery of technical aspects as well as **quality of movement**, warm-up, across the floor, more advanced combinations, improv; students are incorporating advanced technical skills and flexibility combinations, adding more maturity of emotion and style to their technique, adding more advanced transitions of choreography, following more advanced formation changes and patterns, developing mature performance and expression, developing advanced body control and proper placement, learning combinations with more style and intricate movements, more mature quality of movement and expression, content is beginning to be more mature, as music may call for a specific style or set of movements, music and storytelling more mature in nature.

Lyrical B-2: 1 hour, for students who have completed B-1 (perhaps for 2+ years), showing maturity of movement, mastery of technical aspects, mature understanding of music, a **well-developed skill set**, warm-up, across the floor, advanced combinations, improv; students are incorporating advanced technical skills and flexibility combinations, adding more maturity of emotion and style to their technique, adding more advanced transitions of choreography, using advanced formation changes and patterns, practicing with a mature performance and expression, developing advanced body control and proper placement, learning combinations with more style, emotion, and intricate movements, more mature quality of

movement and expression, content is mature, as music may call for a specific style or set of movements, music and storytelling is more mature and intense in nature.

Lyrical B-3: 1 hour, for students who have completed B-2 (perhaps for 2+ years), **defined maturity** of movement, **refined** mastery of technical aspects, **mature** understanding of music, **mastery** of skills sets, well-developed knowledge of terminology and facility of body, warm-up, across the floor, advanced combinations, mature quality of improv that accents music and incorporates advanced technique and movement quality; advanced+ technical skills and flexibility combinations, consistently combining maturity of style and emotion to their technique, advanced transitions of choreography, advanced formation changes and patterns, practicing with a mature performance and expression, advanced body control and proper placement, learning combinations requiring more advanced style and intricate movements, mature quality of movement and expression, content is mature, as music may call for a specific style or set of movements, music and storytelling is diverse, requiring a mature understanding of lyrics and musical accents.

Lyrical C-1: 1 hour, for students excelling in the B-3 level of instruction, **refined** maturity of movement, **refined** mastery of technical aspects, mature understanding of music, **mastery** of skills sets, **high-level** knowledge of terminology and facility of body, warm-up, across the floor, advanced combinations, advanced and technical improve that accents music and incorporates advanced technique and movement quality; advanced+ technical skills and flexibility combinations, consistently combining maturity of style and emotion to their technique, advanced+ transitions of choreography, advanced+ formation changes and patterns, practicing with a mature performance and expression, advanced+ body control and proper placement, learning combinations requiring more advanced style and intricate movements, mature quality of movement and expression, content is mature, as music may call for a specific style or set of movements, music and storytelling is diverse, requiring a mature understanding of lyrics and musical accents.

Lyrical C-2: 1 hour, for students surpassing the C-1 level of instruction, **refined** maturity of movement, **refined** mastery of technical aspects, **mature** understanding of music, **mastery** of skills sets, **high-level** knowledge of terminology and facility of body, warm-up, across the floor, advanced+ combinations, advanced, creative, expressive, and technical improve that accents music and incorporates advanced technique and movement quality; advanced+ technical skills and flexibility combinations, consistently combining maturity of style to their technique, advanced+ transitions of choreography, advanced+ formation changes and patterns, practicing with a mature performance and expression, advanced+ body control and proper placement, learning combinations requiring more advanced style and intricate movements, mature quality of movement and expression, content is mature, as music may call for a specific style or set of movements, jazz improv incorporated across the floor, working towards industry-level combinations, style, and technique.

Lyrical C-3: 1 hour, for students surpassing the C-1 level of instruction, **refined** maturity of movement, **refined** mastery of technical aspects, **mature** understanding of music, **mastery** of skills sets, **high-level** knowledge of terminology and facility of body, warm-up, across the floor, advanced+ combinations, advanced+, creative, expressive, and technical improve that accents music and incorporates advanced technique and movement quality; advanced+ technical skills and flexibility combinations, consistently combining maturity of style to their technique, advanced+ transitions of choreography, advanced+ formation changes and patterns, practicing with a mature performance and expression, advanced+ body control and proper placement, learning combinations requiring more advanced style and intricate movements, mature quality of movement and expression, content is mature, as music may call for a specific style or set of movements, mature and advanced+ understanding of lyrics and musical accents. industry-level combinations, style, and technique.

MUSICAL THEATER – Musical theater classes are 60 minutes. Students should wear form-fitting clothes, half-shoes or jazz shoes, and hair should be out of the face. The class starts with a warm-up. The students should then do a portion of the class practicing technique, expression, and performance across the floor, and are often encouraged to express a certain emotion or improvisational movement. Each week, the class will typically learn a new combination and be exposed to various aspects of the theater, developing their knowledge of theatrical terminology and musical theater plays and history. These classes are fun, energetic, expressive, and upbeat, and require students to show free expression, develop characterization, sing the lyrics, and incorporate technique learned in other classes with storytelling and performance. Students are encouraged to also take ballet, jazz, lyrical, and flexibility & technique classes, but they are not required for enrollment in musical theater classes. Each musical theater class will perform a routine in our annual recital.

Musical Theater A-1: 1 hour, **foundational training**, warm-up, basic exercises/body conditioning, across the floor, short combinations; students are working on incorporating basic technical skills and flexibility in short combinations, showing progress in adding performance, musicality, storytelling, and vocals (usually by lip-sync) to their technique, showing progress in transitions of choreography, following basic formation changes and patterns, developing performance and expression, showing progress towards body control and proper placement.

Musical Theater A-2: 1 hour, building on A-1, at least 1-2 years in A-1, showing **developing** skills and knowledge of musical theater performance; warm-up, exercises/body conditioning, across the floor, practice with storytelling to various types of music across the floor, combinations; students are working on incorporating more technical skills and flexibility in short combinations, showing progress in adding more performance, musicality, storytelling, and vocals (usually by lip-sync) to their technique, developing better understanding of transitions of choreography, following more formation changes and patterns, developing more performance and expression, developing more body control and proper placement, exposure to musical theater history and terminology.

Musical Theater A-3: 1 hour, building on A-2, at least 1-2 years in A-2, showing **mastery** of basic skills and knowledge of musical theater movement, terms, and style, warm-up, across the floor, practice with emotions and expressions, combinations; students are showing progress towards mastery of adding technical skills and flexibility into combinations, adding more style, performance, and storytelling to their technique, adding more transitions of choreography, following more formation changes and patterns, showing progress towards mastery of including more performance, musicality, storytelling, and vocals (by lip-sync) and expression to technique, developing more body control and proper placement, learning combinations with more style and intricate movements, more mature quality of movement and expression, more diverse knowledge of musicals and theater, showing more independence of thought and acting capabilities.

Musical Theater B-1: 1 hour, for students who have completed A-3 (possibly multiple years in A-3), showing **maturity of movement**, developing a mastery of technical aspects as well as **quality of movement**, warm-up, across the floor, practice with emotions and expressions to various styles of music, more advanced combinations; students are incorporating advanced technical skills and flexibility combinations, adding more maturity of style, performance, and storytelling to their technique, adding more advanced transitions of choreography, following more advanced formation changes and patterns, developing mature performance and expression, developing advanced body control and proper placement, learning combinations with more style and intricate movements, more mature quality of movement and expression, content is beginning to be more mature, as music may call for a specific style or set of movements, showing understanding of theatrical terms and expression, independent character development and acting skills.

Musical Theater B-2: 1 hour, for students who have completed B-1 (perhaps for 2+ years), showing maturity of movement, mastery of technical aspects, mature understanding of music, a **well-developed skill set**, warm-up, across the floor, practice with emotions and expressions to various

styles of music, advanced combinations; students are incorporating advanced technical skills and flexibility combinations, adding more maturity of style to their technique, adding more advanced transitions of choreography, using advanced formation changes and patterns, practicing with a mature performance and expression, developing advanced body control and proper placement, learning combinations with more style and intricate movements, more mature quality of movement and expression, content is beginning to be more mature, as music may call for a specific style or set of movements, mature understanding the musical theater plays, history, and content, ability to develop one's character on their own and incorporate mature acting quality to dance technique.

Musical Theater B-3: 1 hour, for students who have completed B-2 (perhaps for 2+ years), **defined maturity** of movement, **refined** mastery of technical aspects, **mature** understanding of music, **mastery** of skills sets, well-developed knowledge of terminology and facility of body, warm-up, across the floor, practice with emotions and expressions to diverse styles of music, advanced combinations; advanced+ technical skills and flexibility combinations, consistently combining maturity of style to their technique, advanced transitions of choreography, advanced formation changes and patterns, practicing with a mature performance and expression, advanced body control and proper placement, learning combinations requiring more advanced style and intricate movements, mature quality of movement and expression, content is mature, as music may call for a specific style or set of movements, advanced understanding the musical theater plays, history, and content, ability to develop one's character on their own and incorporate mature acting quality to dance technique.

Musical Theater C-1: 1 hour, for students excelling in the B-3 level of instruction, **refined** maturity of movement, **refined** mastery of technical aspects, mature understanding of music, **mastery** of skills sets, **high-level** knowledge of terminology and facility of body, warm-up, across the floor mature use of emotions and expressions to diverse styles of music, advanced combinations; advanced+ technical skills and flexibility combinations, consistently combining maturity of style to their technique, advanced transitions of choreography, advanced formation changes and patterns, practicing with a mature performance and expression, advanced body control and proper placement, learning combinations requiring more advanced style and intricate movements, mature quality of movement and expression, content is mature, as music may call for a specific style or set of movements, advanced understanding the musical theater plays, history, and content, ability to develop one's character on their own and incorporate advanced acting quality to dance technique.

Musical Theater C-2: 1 hour, for students surpassing the C-1 level of instruction, **refined** maturity of movement, **refined** mastery of technical aspects, **mature** understanding of music, **mastery** of skills sets, **high-level** knowledge of terminology and facility of body, warm-up, across the floor, mature use of emotions and expressions to diverse styles of music, advanced combinations; advanced+ technical skills and flexibility combinations, consistently combining maturity of style to their technique, advanced+ transitions of choreography, advanced+ formation changes and patterns, practicing with a mature performance and expression, advanced+ body control and proper placement, learning combinations requiring more advanced style and intricate movements, mature quality of movement and expression, content is mature, as music may call for a specific style or set of movements, advanced+ understanding the musical theater plays, history, and content, ability to develop one's character on their own and incorporate advanced+ acting quality to dance technique. working towards industry-level combinations, style, and technique.

Musical Theater C-3: 1 hour, for students surpassing the C-1 level of instruction, **refined** maturity of movement, **refined** mastery of technical aspects, **mature** understanding of music, **mastery** of skills sets, **high-level** knowledge of terminology and facility of body, warm-up, across the floor, consistently showing mature use of emotions and expressions to diverse styles of music, advanced combinations; advanced+ technical skills and flexibility combinations, consistently combining maturity of style to their technique, advanced+ transitions of choreography, advanced+ formation changes and patterns, practicing with a mature performance and expression, advanced+ body control and proper placement, learning combinations requiring more advanced style and intricate movements, mature quality of movement and expression, content is mature, as music

may call for a specific style or set of movements, industry-level understanding the musical theater plays, history, and content, ability to develop one's character on their own and incorporate industry-level acting quality to dance technique, industry-level combinations, style, and technique.

TAP – Tap classes are 60 minutes. Students should wear form-fitting clothes, tap shoes, and hair should be out of the face. The class starts with a basic warm-up. The students should then do a portion of the class practicing tap technique across the floor, encouraging understanding of pace, rhythm, placement, and endurance. Each week, the class should be working on a new step, or mastery towards a step they have been recently introduced to. They should also be taught a combination, encouraging memory, weight shifting, and rhythm. Each tap class will be evaluated at registration and may or may not perform a routine in our annual recital.

Tap A-1: 1 hour, **foundational training**, warm-up, across the floor, short combinations; students are working on incorporating basic technical skills and basic understanding of rhythm in short combinations, showing progress in adding style and arm movements to their technique, showing progress in transitions of choreography, following basic formation changes and patterns, developing performance and expression, showing progress towards body control and proper placement, showing progress in sound clarity, weight shifting, dancing on the balls of the feet, and keeping feet underneath hips and shoulders. Step progression is as follows: flaps, flap-heel, flap-heel-heel, flap ball-change, 3 flaps, ball-change, 2 flaps shuffle ball-change, differentiation between flaps and shuffles, shuffle hop step (in place and traveling), drawbacks, cramp rolls, single rhythm time steps, shuffle ball change (in place and traveling), beginning to work on basic pull-backs, getting acquainted with the different parts of the foot and tonations of sounds (heel vs. toe, dig vs. scuff, etc.). Students should show progress toward terminology memorization.

Tap A-2: 1 hour, building on A-1, at least 1-2 years in A-1, showing **developing** skills and knowledge of tap technique, warm-up, across the floor, short combinations; students are developing the incorporation of basic technical skills and basic understanding of rhythm in short combinations, developing in adding style and arm movements to their technique, showing progress in transitions of choreography, following basic formation changes and patterns, developing performance and expression, showing progress towards body control and proper placement, developing maturity of sound clarity, weight shifting, dancing on the balls of the feet, and keeping feet underneath hips and shoulders. Step progression is as follows: flaps, flap-heel, flap-heel-heel, flap ball-change, 3 flaps, ball-change, 2 flaps shuffle ball-change, differentiation between flaps and shuffles, shuffle hop step (in place and traveling), hop shuffle step (in place and traveling), drawbacks, brush heel-toe-heel-step, cramp rolls, single rhythm time steps, double rhythm time steps, triple rhythm time steps, shuffle ball change (in place and traveling), progress towards mastering basic pull-backs, progress towards using the different parts of the foot and tonations of sounds (heel vs. toe, dig vs. scuff, etc.). Students should show progress toward terminology memorization, show an understanding of music phrasing and rhythm patterns in music and tap combinations, and begin combining tap technique with arm movements.

Tap A-3: 1 hour, building on A-2, at least 1-2 years in A-2, showing **mastery** of basic skills and knowledge of tap technique, warm-up, across the floor, longer combinations; students are developing the incorporation of basic technical skills and basic understanding of rhythm in longer combinations, development in adding style and arm movements to their technique, showing progress in transitions of choreography, following basic formation changes and patterns, developing performance and expression, showing progress towards body control and proper placement, developing maturity of sound clarity, weight shifting, dancing on the balls of the feet, and keeping feet underneath hips and shoulders. Step progression is as follows: flaps, flap-heel, flap-heel-heel, flap ball-change, 3 flaps, ball-change, 2 flaps shuffle ball-change, differentiation between flaps and shuffles, shuffle hop step (in place and traveling), hop shuffle step (in place and traveling), drawbacks, brush heel-toe-heel-step, brush heel-shuffle-heel-step, cramp rolls (alternating and with flap variation), single rhythm time steps, double rhythm time steps, triple rhythm time steps, introductions to time-step breaks and standard time-steps, shuffle ball change (in place, traveling, crossing front and back), progress towards mastering pull-backs (two-foot, single, and alternating), beginning to work on basic wings and tap turns, progress towards using the different parts of the foot and tonations of sounds (heel vs. toe, dig vs. scuff, etc.). Students should show progress toward terminology memorization, show an

understanding of music phrasing and rhythm patterns in music and tap combinations, and showing development of combining tap technique with arm movements.

Tap B-1: 1 hour, for students who have completed A-3 (possibly multiple years in A-3), showing **maturity of movement**, developing a mastery of technical aspects as well as **quality of movement**, warm-up, across the floor, longer combinations; students are working on mastering the incorporation of basic technical skills and basic understanding of rhythm in longer combinations, development in adding style and arm movements to their technique, showing more mature capability of using transitions of choreography, following formation changes and patterns, developing performance and expression, showing maturity of body control and proper placement, developing maturity of sound clarity, weight shifting, dancing on the balls of the feet, and keeping feet underneath hips and shoulders. Step progression is as follows: flaps, flap-heel, flap-heel-heel, flap ball-change, 3 flaps, ball-change, 2 flaps shuffle ball-change, differentiation between flaps and shuffles, shuffle hop step (in place and traveling), hop shuffle step (in place and traveling), drawbacks, brush heel-toe-heel-step, brush heel-shuffle-heel-step, all pull-backs across the floor, cramp rolls (alternating and with flap variation), single rhythm time steps, double rhythm time steps, triple rhythm time steps, introductions to time-step breaks and standard time-steps, shuffle ball change (in place, traveling, crossing front and back), progress towards mastering pull-backs (two-foot, single, and alternating, working towards only using the ball of the foot), understanding progression of riff sequences, showing progress towards mastery of basic wings and tap turns, progress towards using the different parts of the foot and tonations of sounds (heel vs. toe, dig vs. scuff, etc.), more advanced combinations and technical choreography. Students should show mature progress toward terminology memorization, show a mature understanding of music phrasing and rhythm patterns in music and tap combinations, and showing mature development of combining tap technique with arm movements, often asked for natural arm movements thought of by the dancer themselves.

Tap B-2: 1 hour, for students who have completed B-1 (perhaps for 2+ years), showing maturity of movement, mastery of technical aspects, mature understanding of music, a **well-developed skill set**, warm-up, across the floor, longer combinations; students are mastering the incorporation of technical skills and understanding of rhythm in longer combinations, mature ability to add style and arm movements to their technique, mature capability of using transitions of choreography, following advanced formation changes and patterns, developing performance and expression, showing maturity of body control and proper placement, mature quality of sound clarity, weight shifting, dancing on the balls of the feet, and keeping feet underneath hips and shoulders. Step progression is as follows: flaps, flap-heel, flap-heel-heel, flap ball-change, 3 flaps, ball-change, 2 flaps shuffle ball-change, differentiation between flaps and shuffles, shuffle hop step (in place and traveling), hop shuffle step (in place and traveling), drawbacks, brush heel-toe-heel-step, brush heel-shuffle-heel-step, all pull-backs across the floor, cramp rolls (alternating and with flap variation), single rhythm time steps, double rhythm time steps, triple rhythm time steps, wing time steps, traveling time steps, mastery of time-step breaks and standard time-steps, shuffle ball change (in place, traveling, crossing front and back), mastery of pull-backs (two-foot, single, and alternating, working towards only using the ball of the foot, incorporating pull-backs into various step sequences), mastery of wings (two-foot, single, and alternating) and more advanced tap turns, progress towards using the different parts of the foot and tonations of sounds (heel vs. toe, dig vs. scuff, etc.), more advanced combinations and technical choreography. Students should show mature progress toward terminology memorization, show a mature understanding of music phrasing and rhythm patterns in music and tap combinations, introduced to various styles of tap combinations, requiring a mature understanding of musical accents and styles, and showing mature development of combining tap technique with arm movements, often asked for natural arm movements thought of by the dancer themselves. Style and content is getting more mature in nature.

Tap B-3: 1 hour, for students who have completed B-2 (perhaps for 2+ years), **defined maturity** of movement, **refined** mastery of technical aspects, **mature** understanding of music, **mastery** of skills sets, well-developed knowledge of terminology and facility of body, warm-up, across the floor,

longer combinations; students are mastering the incorporation of technical skills and understanding of rhythm in longer combinations, mature ability to add style and arm movements to their technique, mature capability of using transitions of choreography, following advanced formation changes and patterns, developing performance and expression, showing maturity of body control and proper placement, mature quality of sound clarity, weight shifting, dancing on the balls of the feet, and keeping feet underneath hips and shoulders. Step progression is as stated above and used in various chains of choreography, speeds, and rhythm patterns, advanced+ combinations and technical choreography. Students should show high-level terminology memorization, have mature understanding of music phrasing and rhythm patterns in music and tap combinations, the ability to master various styles of tap combinations, have a mature understanding of musical accents and styles, and showing maturity of combining tap technique with arm movements, often asked for natural arm movements thought of by the dancer themselves. Style and content is getting more mature in nature.

Tap C-1: 1 hour, for students excelling in the B-3 level of instruction, *refined* maturity of movement, *refined* mastery of technical aspects, mature understanding of music, *mastery* of skills sets, *high-level* knowledge of terminology and facility of body, warm-up, across the floor, longer combinations; advanced incorporation of technical skills and understanding of rhythm in longer combinations, mature ability to add style and arm movements to their technique, mature capability of using transitions of choreography, following advanced formation changes and patterns, advanced performance and expression, advanced body control and proper placement, advanced quality of sound clarity, weight shifting, dancing on the balls of the feet, and keeping feet underneath hips and shoulders. Step progression is as stated above and used in various chains of choreography, speeds, and rhythm patterns, advanced+ combinations and technical choreography. More advanced tap turns introduced (multiple pirouettes with shuffles, toe drops, etc.). Students should show high-level terminology memorization, have advanced understanding of music phrasing and rhythm patterns in music and tap combinations, the ability to master various styles of tap combinations, have a mature understanding of musical accents and styles, and advanced ability to combine tap technique with arm movements, often asked for natural arm movements thought of by the dancer themselves. Understanding of shading, accenting, and speed is imperative. Style and content is getting mature in nature.

Tap C-2: 1 hour, for students surpassing the C-1 level of instruction, *refined* maturity of movement, *refined* mastery of technical aspects, *mature* understanding of music, *mastery* of skills sets, *high-level* knowledge of terminology and facility of body, warm-up, across the floor, longer combinations; advanced+ incorporation of technical skills and understanding of rhythm in longer combinations, mature+ ability to add style and arm movements to their technique, mature+ capability of using transitions of choreography, following advanced+ formation changes and patterns, advanced+ performance and expression, advanced+ body control and proper placement, advanced+ quality of sound clarity, weight shifting, dancing on the balls of the feet, ease of transition and fast-paced sequences of steps, and keeping feet underneath hips and shoulders. Step progression is as stated above and used in various chains of choreography, speeds, and rhythm patterns, advanced+ combinations and technical choreography. More advanced tap turns introduced (multiple pirouettes with shuffles, toe drops, etc.). Students should show high-level terminology memorization, have advanced understanding of music phrasing and rhythm patterns in music and tap combinations, the ability to master various styles of tap combinations, have a mature understanding of musical accents and styles, and advanced ability to combine tap technique with arm movements, often asked for natural arm movements thought of by the dancer themselves. Students asked to improv or practice student choreography. Understanding of shading, accenting, and speed is imperative. Style and content is getting mature in nature, often combining tap skill set with performance and story telling, working towards industry-level combinations, style, and technique.

Tap C-3: 1 hour, for students surpassing the C-1 level of instruction, *refined* maturity of movement, *refined* mastery of technical aspects, *mature* understanding of music, *mastery* of skills sets, *high-level* knowledge of terminology and facility of body, warm-up, across the floor, longer

combinations; advanced+ incorporation of technical skills and understanding of rhythm in longer combinations, advanced+ ability to add style and arm movements to their technique, advanced+ capability of using transitions of choreography, creative, unique, and advanced+ formation changes and patterns, advanced+ performance and expression, advanced+ body control and proper placement, advanced+ quality of sound clarity, weight shifting, dancing on the balls of the feet, ease of transition and fast-paced sequences of steps, and keeping feet underneath hips and shoulders. Step progression is as stated above and used in various chains of choreography, speeds, and rhythm patterns, advanced+ combinations and technical choreography. Advanced+ tap turns introduced (multiple pirouettes with shuffles, toe drops, etc.). Students should have high-level+ terminology memorization, have advanced+ understanding of music phrasing and rhythm patterns in music and tap combinations, the ability to master+ various styles of tap combinations, have advanced+ understanding of musical accents and styles, and advanced+ ability to combine tap technique with arm movements, often asked for natural arm movements thought of by the dancer themselves. Students will improv or practice student choreography. Advanced+ understanding of shading, accenting, and speed is imperative. Style and content is mature in nature, often combining tap skill set with performance and story telling, industry-level combinations, style, and technique.

TUMBLING – Tumbling classes are 60 minutes. Students should wear form-fitting clothes, no shoes, and hair should be out of the face. The class starts with a warm-up and stretch. The students will then do a portion of the class practicing exercises and body conditioning, in order to promote the strength, control, and endurance necessary for the development and mastery of tumbling/gymnastic skills. Mats and other tumbling equipment will be used. Safety is always the first priority, and no tricks will be encouraged if the student is not adequately prepared. Although it is not required to be registered in other classes, we encourage students to also take ballet and flexibility & technique classes in order to better train their bodies for the skills necessary for tumbling classes. Tumbling classes are strictly for practicing and refining a skill set, and will not perform a routine in our annual recital.

Tumbling A-1: 1 hour, **foundational training**, warm-up, stretching, basic body conditioning; students are working on backward rolls, handstands, bridges, backbends, backbend-stand up, cartwheels, and round-offs. They will be working to increase flexibility and strength.

Tumbling A-2: 1 hour, building on A-1, at least 1-2 years in A-1, showing **developing** skills and knowledge of tumbling; students are working to get their back kick over/backwalkover, front limber/front walkover, dive/pop cartwheel (aerial prep), hurdle round-off with rebound. Students will be working on increasing flexibility (especially in back) and strength.

Tumbling A-3: 1 hour, building on A-2, at least 1-2 years in A-2, showing **mastery** of basic skills and knowledge of tumbling; must have back and front walkover consistently with correct form. Must have a correct dive cartwheel and ability/strength to perform a side aerial with a spot. Students will be working to further increase flexibility and strength, & learn more advanced dance/acro tricks. Students will be perfecting side aerials, step aerial, and will be learning and working on front aerial prep.

Tumbling B-1: 1 hour, students who have completed A-3 (possibly multiple years in A-3), showing **maturity of movement**, developing a mastery of technical aspects as well as **quality of movement**. Students must have side aerial perfected on Marley floor, one step aerial as well. Students will be working to achieve front aerial and back-handsprings, side sumi, suicide. Students need to have significant flexibility (in legs, shoulders and back), strength, & the ability to perform various dance/acro tricks correctly and safely (ie: chest rolls, chest stand, valdez, tinsica)

Tumbling B-2: 1 hour, students who have completed B-1 (perhaps for 2+ years), showing maturity of movement, mastery of technical aspects, a **well-developed skill set**. Students must have front Aerial and back handspring as well as all other skills in previous levels including acro/dance skills. Students will be working on tumbling passes, standing tucks, layouts, branny, pikes, back layout step out, etc. These skills will be combined with dance technique, such as straight knees, pointed feet, shoulder control, back flexibility. Students in this level will be developing the understanding of incorporating these aspects into their tumbling skills.

Tumbling B-3: 1 hour, students who have completed B-2 (perhaps for 2+ years), **defined maturity** of movement, **refined** mastery of technical aspects, **mature** understanding of music, **mastery** of skills sets, well-developed knowledge of terminology and facility of body. Students must have front Aerial and back handspring as well as all other skills in previous levels including acro/dance skills. Students will be continuing to develop tumbling passes, standing tucks, layouts, branny, pikes, back layout step out, etc. These skills will be combined with dance technique, such as straight knees, pointed feet, shoulder control, back flexibility. Students in this level will be showing progress towards mastering the incorporation of these aspects into their tumbling skills.

Tumbling C-1: 1 hour, for students excelling in the B-3 level of instruction, **refined** maturity of movement, **refined** mastery of technical aspects, **mastery** of skills sets, **high-level** knowledge of terminology and facility of body. Students must have front Aerial and back handspring as well as all other skills in previous levels including acro/dance skills. Students will be continuing to develop tumbling passes, standing tucks, layouts, branny,

pikes, back layout step out, etc. These skills will be combined with dance technique, such as straight knees, pointed feet, shoulder control, back flexibility, turns, and other dance transitions. Students in this level will be mastering the incorporation of these aspects into their tumbling skills.

Tumbling C-2: 1 hour, for students surpassing the C-1 level of instruction, **refined** maturity of movement, **refined** mastery of technical aspects, **mastery** of skills sets, **high-level** knowledge of terminology and facility of body. Students must have front Aerial and back handspring as well as all other skills in previous levels including acro/dance skills. Students will be perfecting tumbling passes, standing tucks, layouts, branny, pikes, back layout step out, etc. These skills will be combined with dance technique, such as straight knees, pointed feet, shoulder control, back flexibility, turns, and other dance transitions. Students in this level will show a mature quality of the incorporation of these aspects into their tumbling skills.

Tumbling C-3: 1 hour, for students surpassing the C-1 level of instruction, **refined** maturity of movement, **refined** mastery of technical aspects, **mastery** of skills sets, **high-level** knowledge of terminology and facility of body. Students must have front Aerial and back handspring as well as all other skills in previous levels including acro/dance skills. Students are mastering tumbling passes, standing tucks, layouts, branny, pikes, back layout step out, etc. These skills will be combined with dance technique, such as straight knees, pointed feet, shoulder control, back flexibility, turns, and other dance transitions. Students in this level will show an advanced quality of the incorporation of these aspects into their tumbling skills.

This curriculum was developed based on the needs and levels of the students and instructors at Gotta Dance Academy, and can be revised at any time to meet the instructional needs of the studio. Jen Christman Productions owns the rights to this curriculum and any revisions made.

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