
Little Stars
Dance Academy



Little Stars and
Inspire Dance
Academies

Dance
Program
Curriculum



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PARK DISTRICT



Inspire
DANCE ACADEMY OF SCHAUMBURG

LITTLE STARS & INSPIRE DANCE ACADEMIES

DANCE PROGRAM CURRICULUM

The following curriculum guidelines are designed to give instructors a very basic plan to follow when teaching dance classes. These ideas contain the minimum of what should be taught at each level. Instructors are to assess what their class can do and teach them at that level and proceed to challenge them, taking them as far as they can go.

Our teaching culminates in a recital, and it is important to remember that some skills taught in class won't necessarily be ready for performance. Example: Fouette turns should be introduced in Beg Ballet III, but may not necessarily be performance ready by recital time. Students should be challenged in class, but instructors should have realistic expectations when planning and choreographing their recital pieces.

When instructors plan the year, they organize their instructional objectives as follows:

Fall Session:

- Assessing level of classes/dancers
- Reviewing skills of dancers
- Introducing new skills and refining technique outlined in the curriculum for the level in which they are instructing
- Creating and teaching combinations

Winter/Spring:

- Begin choreography work
- Continue technique and skill work
- Evaluation of dancers for advancement recommendations for the fall sessions

LITTLE STARS DANCE ACADEMY

Tutu Toddlers:

Students are 3 by the first day of class and will be turning 4 during the year. Tutu Toddlers classes are designed to give young children exposure to a structured dance class. Basic skills and terminology should be introduced through a creative learning process.

Each class will begin with a warm up and instructors will plan on changing the activity every 5-10 minutes. Warm ups are best done in a circle. Instructors utilize the imaginations of the students to keep them focused.

Basic concepts and terminology:

| | |
|---|--|
| Butterfly stretch | Bourrée (tip-toes) |
| Point and Flex | Simple Port-de-bras (catch a bubble, let it go). |
| “Pike” stretch, Straddle Stretch | 1 st and 2 nd positions of the arms and feet |
| Posture | Hopping |
| Open & shut feet | Jumping |
| Demi Plié (open the window/door) | Chassé |
| Relevé (elevator or high heels) | Skips |
| Tendu (point to the lady bug) | Gallops |
| Passé (magnet on toe and knee) | Run and Jump |
| 1 st Arabesque (point to the birdie) | |

Budding Ballerinas:

Students are 4 or 5 years old by first day of class and will be turning 5 or 6 during the year. The only pre-requisite for this class is age; not all students will be continuing from Tutu Toddlers. Basic skills and terminology should still be introduced through a creative learning process.

Each class begins with a warm up and instructors will plan on changing the activity every 5-10 minutes. Warm ups are best done in a circle. Instructors utilize the imaginations of the students to keep them focused.

Basic concepts and terminology:

| | |
|----------------------------------|--|
| Butterfly stretch | Passé (magnet on toe and knee) |
| Point and Flex | 1 st Arabesque (point to the birdie) |
| “Pike” stretch, Straddle Stretch | Bourrée (tip-toes) |
| Posture | Simple Port-de-bras (catch a bubble, let it go). |
| Open & shut feet | 1 st and 2 nd positions of the arms and feet |
| Demi Plié (open the window/door) | 1 st – 5 th positions of the arms |
| Relevé (elevator or high heels) | |
| Tendu (point to the lady bug) | |

Hopping
Jumping
Chassé

Skips
Gallops
Run and Jump (Leap)

Tiny Tappers:

Students are 4 or 5 years old by the first day of class and will be turning 5 or 6 during the year. The only pre-requisite for this class is age. Basic skills and terminology should still be introduced through a creative learning process.

Each class begins with a warm up and instructors will plan on changing the activity every 5-10 minutes. Instructors teach the “ball” and “heel” of the shoe and reinforce only using the ball of the foot for shuffles, flaps, etc. (don’t use the whole foot when performing these steps).

Basic concepts and terminology:

Toe taps

Stamp

Stomp

Heels

Heel toe

Heel drops

Brushes

Shuffles

Flaps

Shuffle step

Shuffle ball change

Shuffle hop step

Heel toe across floor

Toe heel across floor

Brush steps across floor –
(beginning of flap walks)

Brush toe heel across floor

Shuffle steps across floor

Marching

Simple rhythm combination

Counting exercises

Tempo

Jazz’n Juniors:

Students are 4 or 5 years old by the first day of class and will be turning 5 or 6 during the year. The only pre-requisite for this class is age. Basic skills and terminology should still be introduced through a creative learning process.

Each class begins with a warm up and instructors will plan on changing the activity every 5-10 minutes.

Basic concepts and terminology:

Butterfly stretch

Point and Flex

“Pike” stretch, Straddle Stretch

Posture

Basic isolations

Basic arm positions

Demi Plié (in 1st & 2nd parallel)
Relevé (elevator or high heels)
Tendu (point to the lady bug)
Passé (Jazz & turned out)
Battement
Hopping
Jumping
Chassé
Skips

Gallops
Basic Jazz walk
Grapevine
Step together step
Pivot turns (if they are ready)
Flicks (ball change optional)
Tempo
Counting exercises

Hip Hop Tot:

Students are 4 or 5 years old by the first day of class and will be turning 5 or 6 during the year. The only pre-requisite for this class is age. Basic skills and terminology should still be introduced through a creative learning process.

Each class begins with a warm up and instructors will plan on changing the activity every 5-10 minutes.

Basic concepts and terminology:

Butterfly stretch
Point and Flex
“Pike” stretch, Straddle Stretch
Posture
Basic isolations
Basic arm positions
Opposition
Jumping
Hopping

Chassé
Skips
Gallops
Basic Hip Hop walk
Grapevine
Step together step
Pivot turns (if they are ready)
Tempo
Counting exercises

INSPIRE DANCE ACADEMY (BEGINNING – ADVANCED CLASSES)

BALLET:

Beginning Ballet:

Barre work begins at this level. Students should only face the barre in this level.

Basic concepts and terminology:

Everything covered in Budding
Ballerinas
Open & shut feet (proper
turnout)

Demi plié (1st, 2nd & 3rd – 5th
when ready)
Grand plié when ready (only 1st
& 2nd)

Relevé (balance away from barre)
Tendu en croix
Rond de jambe à terre (en dehors & en dedans)
Basic Dégagé (Tendu, lift, Tendu, lower)
Retiree (balance away from barre, in relevé if ready)
Passé (explain that toe has to pass the knee, trace a line up the leg)
Pas de bourrée at barre

Basic Chaîné turns
Broken glissade from 1st
Spotting
Basic Piqué across floor (not turning yet)
Broken Pas de chat
Begin working splits
Chassé (add efface across floor)
Sauté in 1st
Sauté from 1st to 2nd, 3rd to 2nd, 5th to 2nd when ready
Stretches to develop flexibility
Petite jetés

Beg I Ballet:

Dancers start classes facing the barre during the fall session. Dancers will begin to turn out during this level. Dancers learn correct alignment; how to stand, turn and finish at the barre should be covered. Proper posture, détourné, and finishing at barre

Basic concepts and terminology:

Everything covered in the Beginning Ballet classes.
Demi plié (1st, 2nd & 5th) – focus on turn out
Grand plié (1st & 2nd – 5th when ready)
Introduce 4th position
Frappés
Dégagé
Rond de jambe à terre (en dehors & en dedans)
Frappés
Grand battement at barre
¼ pirouette
Begin introducing ½ and full pirouette in center

Pas de Bourrée
Balancés
Chaîné turns
Piqué without turn (until ready)
Petite jetés
Grand jetés
Saut de chats
Passé relevé
Passé relevé
Splits
Glissades from 1st – introduce from 5th
Changement
Échappée (5th to 2nd)
Pas de chat (Broken to full)

Beg II Ballet:

Classes should be turned at the barre. Focus on student's continuing to correctly execute foot placement, alignment and transitions.

Basic concepts and terminology:

Everything covered in Beg I

Fondu

Developes

Stretches to develop flexibility

Full and multiple pirouettes in center

Assemblés

Begin introducing tour jeté

Center work and use of positions (arabesque positions, effacé, croisé, etc...)

Beg III Ballet:

Students should begin to hold turn out when executing movements.

Basic concepts and terminology:

Everything covered in Beg I & II

Rond de jambe en l'air

Multiple pirouettes in center

Piqué turns

Pas de bourrée w/ high passé

Pas de Basque

Combinations across floor

Sissonne

Fouette at barre (in center when ready)

Begin introducing fouetté en tournant

Tour jeté

Grande jeté/saut de chat

Basic Ballet Technique:

Everything covered in Beg levels should be developed and perfected, emphasis on holding turn out and keeping alignment while dancing in the center. Introduce Int I/II concepts and terminology as students' progress and according to ability.

Int I/II Ballet:

Basic concepts and terminology:

Everything covered in Beg III

Pirouette en dedans and en dehors

Piqué and saute arabesque

Tour jeté

Sauté fouetté

Grand jeté/Saut de chat

Petite allegros

Grand allegros

At barre: Grande Battement front-side to relevé passé

Renversé

Continue development of center work and combinations

Exercises to develop strong supporting leg when in relevé

Continue developing strength of technique and alignment

Pas de cheval

Entrechat

Piqué attitude turns

Cabriole

Multiple pirouettes
Brisé
Ballonnés

Ballote
Saut de Basque
Fouetté en tournant

Int III – Advanced I Ballet:

Int Level skills should be performed with confidence. Emphasis should also be on performing skills, transition and flow of movement.

Entrechat trios, cinq, six

Continue development of center work and more difficult combinations

Floor Barre:

Strong work on: core, flexibility, strength in legs, ankles, feet and arms, as well as barre exercises. Focusing on turning out from the hips and proper torso alignment is extremely important in this class. Some students may be in this class because they are having a difficult time developing their ballet technique and need strengthening. This class is designed to help the student become more body aware also.

Pointe Transition: Recommendation only.

Students will remain in this level until instructor feels student is ready for Beg Pointe.

Basic concepts and terminology:

Continued strength building and placement of knees, heels and toes

Stretching the arch

Bourrées

Échappés, relevés, passés, pas de bourrées in center

Piqué arabesque

Chaîné turns

Single-leg relevés to continue strengthening legs

Pointe: Recommendation only.

Not all students will have Pointe shoes when recommended for this level – some will get their shoes while in this class. Students should not be moved off the barre until fully ready.

Basic concepts and terminology:

Everything covered in Pointe Transition, with continued emphasis

Introduce pirouette, piqué, and attitude turns en pointe

Ballonnés

Piqué arabesque

Petite & grand allegros

Growing complexity of across the floor and center work/combinations

TAP:

In each level, cover all steps in previous levels with the emphasis on clear sounds and timing. Students should always be together on their sounds.

Beginning Tap: Everything covered in Tiny Tappers

Basic concepts and terminology:

| | |
|--------------------------------|-----------------------------|
| Difference between a flap/slap | Flap walks |
| Chug | Shuffle hop toe |
| Buffalos | Shuffle ball change toe |
| Irish (front and back) | Flap ball change |
| Paradiddles | Difference between hop/leap |

Beginning I Tap: Everything covered in Beginning Tap

Basic concepts and terminology:

| | |
|-------------------|-------------------------------|
| Maxi Fords | Flap Heel Turn |
| Broken Cincinnati | Clunk |
| Running Flaps | Scuff/Scuffle/Scuffle step |
| Leap Shuffles | Hop shuffle |
| Cramp Roll | Leap shuffle |
| Waltz Clog | Add complicated combinations; |
| Heel Stand | rhythms/syncopation/swing |
| Step Heel Turn | |

Beg II Tap: Everything covered in Beg I Tap

| | |
|--------------------------------|-----------------|
| Shuffle Heel | Flap Heel Heel |
| Scuffle Ball Change | Bombershay |
| Alexander | Drawback |
| Back Essence | Step Toe |
| Double Buffalo | Step Irish Turn |
| Double Cramp Roll | Click |
| Double Irish | Heel Stand Turn |
| Double Maxie | Paddle and Roll |
| Double Waltz Clog | Smack |
| Buck Single Time Step | Slam |
| Time Step - Single Traditional | Travel Step |

Beg III Tap: Everything covered in Beg II Tap

| | |
|--------------------------|-------------------|
| Single & Double Pullback | Buffalo Turn |
| One-foot Pullback | Shuffle Step Heel |
| Grab off | Double Shuffle |

Double Scuffle Step Heel
Double Back Essence
Irish Flap
Double Time Step Traditional

Buck Double Time Step
Stamp (alternating) Cramp Roll
Turn

Int I Tap: Everything covered in Beg III Tap

Triple Time Step Traditional
Buck Triple Time Step
Maxie Ford Turn
Cincinnati
Trenches
Riff
3-Beat Riff Walk

4-Beat Riff Walk
5-Beat Riff Walk
Stamp Cramp Roll Turn
Double Pullback
Wing
Crossing Wing

Int II/III Tap:

Triple Cramp Roll
Irish Pullback
Double Toe Stand
Toe Stand Turn
Nerve Taps
Switching Pullback
Maxie Ford Pullback
Double Maxie Ford Pullback
Shuffle Pullback Ball Change
Waltz Clog Pullback
Double Waltz Clog Pullback

Shuffle Pullback
Over The Top
Shim Sham
Stamp Step Riff Heel Turn
Stamp Step Toe Heel Turn
Paddle Turn
Traditional Quadruple Time
Step
Buck Quadruple Time Step
Single Traveling Time Step

Advanced Tap:

Double Traveling Time Step
Triple Traveling Time Step
Quadruple Traveling Time Step
Crossing Wing
Backwards Cramp Roll
Cramp Roll Time Step
Heel Grind Time Step
Maxie Ford Clunk

Double Buffalo Toe
Double Flap Cramp Roll
Triple Double Cramp Roll
Irish Pullback Flap
Irish Pullback Flap Heel
Maxie Ford Toe
Double Maxie Ford Toe
Buffalo Pullback

JAZZ:

Beginning Jazz: Everything from Jazz'n Juniors should be covered.

Basic concepts and terminology:

Step touch
Lindy

Kick Ball Change

Jazz square
Chaîné turns
Jazz walks

Battements across floor
Isolations (head, shoulders,
ribs, hips, feet)
Lunges (front & side)

Pivots
Jazz Skips
Grapevine
Stretches to develop flexibility
Begin working splits
Chassés
Cross Point across floor
Grand Jetés

Beg I Jazz: Everything from Beginning Jazz

Basic concepts and terminology:

Chassés with opposition arms
 $\frac{1}{4}$, $\frac{1}{2}$ and full pirouettes in center
Passé relevé
Pas de bourrées
Jazz runs/walks
Grand jetés
Lunges (front, side, back)
Splits

Battements front and side (back
if ready)
Plies, relevés, rolling down & up
Tuck jumps (one leg)
Chaîné turns (spotting)
Energy/attitude/performance

Beg II Jazz: Everything from Beginning I Jazz

Basic concepts and terminology:

Single and double pirouettes
Basic Piqué across floor
6 Step to passé releve (adding pirouettes when ready)
Battements front, side and back
Corkscrews
Tuck Jumps (2 legs)
Introduce 2nd Jumps

Beg III Jazz: Everything from Beginning II Jazz

Basic concepts and terminology:

Multiple pirouettes
6 step to pirouettes
Battements to a catch (turn when ready)
Axles
Barrel turns
Capezio/calypso (begin with chaine to battement front/back attitude)
Piqué turns
Introduce a la seconde turns
C Jumps

2nd Jumps

Reverse leaps

Int I/II Jazz: Everything from Beginning III Jazz

Basic concepts and terminology:

Flexibility- Splits

Clean arms

Multiple Pirouettes

6 step to multiple pirouettes

Leaps and leap combos

Leg turns (inside and outside–
front and side)

Capezio/calypso

Switch Leaps

Orbits

Various stylized movements

Performance quality

Confidence and energy

Building muscle memory to
solidify basics

Combinations with more
difficult technique and
choreography

Attitude turns

A la seconde turns

Multiple Piqué turns

Int III – Advanced I Jazz: Everything from Int I/II Jazz

Basic concepts and terminology:

Multiple pirouettes

Turning 6 step to multiple pirouettes

A la seconde turns (change spot)

Continue difficulty with choreography and strength of technique

Continue work with various leaps and flexibility

Stronger technique, transitions, and strength of movement

Leaps should be higher applying flexibility.

Increasing flexibility and strength with extensions in all directions

Transitions/continuity/fluidity

Difficult combinations focusing on dynamics and quality

Various stylized movements

MODERN:

Modern dance can be defined by its non or anti-classical origins. Students learn to use breathe and their centers to initiate movements and gestures. Movements can be based on abstract ideas, forms or feelings. Strong focus on floor and center work based on opposition, various qualities and accents. Partnering skills, lifts, connecting to other dancers are some other concepts to be introduced & developed, as appropriate for the level.

Beg I/II Modern: All technique learned in Beg III Ballet and Jazz

Basic concepts and terminology:

Contraction and release

Rise and fall

Weight transfer

Opposition

Staccato movements

Head to tail connection

Begin introducing long leans

Introduce deep contraction

Triplets with and without spirals

Strong focuses on using breathe and center work – finding true center

Introduce basic concepts of Horton Fortifications

High arches/sternum lifts without releasing head

Begin introducing spirals and laterals

Parallel vs. turnout – finding true parallel

Light and lifted vs. heavy and grounded

Introduce V-sits and balances (coccyx sits)

Improvisational movements in class – pick a movement to describe oneself

Visualize movements with the music

Beg III – Int I Modern:

All technique learned in Beg I/II Modern and Int I/II Ballet and Jazz

Basic concepts and terminology:

Laterals and spirals

V-sits and balances (coccyx sits)

Deep contractions

Begin working tilts

Long leans

Continue difficulty with choreography and strength of technique

Continue work with various leaps and flexibility

Transitions/continuity/fluidity

Difficult combinations focusing on dynamics and quality

Stronger technique, transitions, and strength of movement

Increasing flexibility and strength with extensions in all directions

Movements should grow stronger and focused even more on breathe and center

Stronger contractions and opposition

Light and lifted vs. heavy and grounded should be well understood

Deep lunges

Leg and body swings

Prances and stags

Introduce concepts of tilts

Emoting

Graham technique

Connecting with the music

Int II/III – Adv Modern:

All technique learned in Beg III – Int I Modern and Int III – Adv I Ballet and Jazz. Int/Adv Level skills should be performed with confidence. Emphasis should also be on performing skills, transition and flow of movement. Connection to other students, space, timing, phrasing, and opposition should be emphasized.

Basic concepts and terminology:

Perform movements without counting to the music

Contortion/distortion of movement and center

Angular and abstract movements

Creating picture or sculptural elements

LYRICAL:

Lyrical dance is a free flowing style focused on conveying musicality and emotion through movement. Utilizing smooth transitions and connectivity between each movement should be emphasized as well as the idea of continuous movement - holding a phrase or move for as long as musically possible or applicable. Students learn to use breathe and their centers to initiate movements and gestures. Lyrical dance is not defined by the lyrics of a song, but by the poetic, emotional and musical quality a movement or choreography has.

Pre- Lyrical: All technique learned in Beg I or II Ballet and Jazz

Basic concepts and terminology:

Musicality

Emoting

Sustained movement

Using breathe and center to initiate movement

Elongating

Flexibility

Beg I/II Lyrical:

All technique learned in Beg III Ballet and Jazz

Basic concepts and terminology:

Musicality

Emoting

Sustained movement

Using core and engaging the back

Using breathe and center to initiate movement

Elongating

Extensions should be held at 90 degrees for at least 24 counts

Beg III – Int I Lyrical:

All technique learned in Beg I/II Lyrical and Int I/II Ballet and Jazz

Basic concepts and terminology:

Wall splits

Hand stands – build upper body strength

True parallel work

Port de bras – heads following the carriage of the arms

Full right, left and center splits

Extensions should be held between 90-150 degrees for at least 24 counts

Off centering turns

Changing spots when turning (8 points/corners)

Continue difficulty with choreography and strength of technique

Continue work with various leaps and flexibility

Transitions/continuity/fluidity

Difficult combinations focusing on dynamics and quality

Stronger technique, transitions, and strength of movement

Increasing flexibility and strength with extensions in all directions

Movements should grow stronger and focused even more on breathe and center

Int II/III – Adv Lyrical:

All technique learned in Beg III – Int I Lyrical and Int III – Adv I Ballet and Jazz. Int/Adv Level skills should be performed with confidence. Emphasis should also be on performing skills, transition and flow of movement.

Basic concepts and terminology:

Illusions

Capezio/Calypso en tournant

Tilts – stationary and jumping

Renversé

Pitch and sissone released

Variety of pirouette positions

Pulling away from center while keeping center

Dynamic versions of basic technique (released)