

Appendix F:

UCWDC® Judge Certification 10-Point DANCE “FUNdamentals” Curriculum

Section 1: FUNDamentals: The Dances

I. Basic Pattern

A. Concepts & Definitions

1. Timing (Marked by Strike)
2. Rhythm (Accent & Chant)
3. Motion (Body Action across Steps)
4. Pattern Structure
5. Spatial Structure
6. Character
 - a. ‘Primary’ Core Concepts (3)
 - b. ‘Projected’ Feeling of Dance
 - c. ‘Visual’ Signatures

B. Partner Dances

1. Lower-Core Dances (Smooth)
 - a. Waltz
 - b. Nightclub
 - c. Triple Two
2. Center-Core Dances (Still)
 - a. West Coast Swing
 - b. Two Step
3. Upper-Core Dances (Rhythm)
 - a. Cha Cha
 - b. Polka
 - c. East Coast Swing
4. Dance Fixes & Updates

C. Line Dances

1. Rise and Fall
 - a. Waltz
2. Lilt
 - a. Polka
 - b. Jive
 - c. East Coast Swing
3. Smooth (Still)
 - a. West Coast Swing
 - b. Nightclub
4. Cuban
 - a. Cha Cha
5. Funky
 - a. Street
 - b. Hip Hop
6. Novelty
 - a. Broadway
 - b. Jazz / Modern / Lyrical

Section 2: FUNDamentals: ‘A’

II. Footwork & Movement

A. Parts of the Feet (14)

B. Positions of the Feet (5)

C. Concepts & Definitions

1. Perfect Balance vs. Poise
2. Centers (Low, Middle, High)
3. Point of Strike / Degree of Weight Change
4. Drive / Extend (Reach) & Draw
5. Body Flight
6. Tempo Changes in Movement
 - a. “Slow” to “Quick” (Pitch)
 - b. “Quick” to “Slow” (Sway)
 - c. “Hold” or “Hesitation” (Collection vs. Opposition)

III. Turning Technique

A. Concepts & Definitions

1. Line (Progressive, vs. Stationary)
2. Prep
 - a. Foot Prep (Third, Fifth)
 - b. Body Prep (CBM & OBM, vs. CBMP & OBMP)
3. Torque
4. Spot (Hard / Soft)
5. Rotation (On “Point” / Fulcrum)
6. Frame (Form / Centrifugal Force)

B. Progressive Types of Turns

1. Pivot Turn
2. Chainé Turn
3. Spiral Turn
4. Hover “Swing-&-Sway” Turn
5. Backing Turns
 - a. Ball Pivot, vs. Heel Pivot
 - b. Heel Turn
 - c. Slip Pivot

C. Stationary Types of Turns

1. Spin Turn (Forward & Backward)
 - a. Platform
 - b. Fan
 - c. en l'air
2. Paddle Turn
 - a. Push (Pony) Turn
 - b. Chase Turn
 - c. Paddle Spin
3. Point-to-Point (Monterey) Turn
4. Twist (Cross / Hook) Turn
5. Trace Turn (Forward & Backward)

D. Directional Concepts for Solo Turns in Paired Movements

1. Facing Same / Turning Same
(Example: Tandems)
2. Facing Same / Turning Opposite
(Example: Barrel Rolls)
3. Facing Opposite / Turning Same
(Example: Patti Cakes)
4. Facing Opposite / Turning Opposite
(Example: Turnstiles, Eggbeaters)

IV. Posture & Frame

A. Concepts & Definitions

1. Skeletal Structure
2. Types of Posture
 - a. Lifted (Lower center)
 - b. Relaxed (Middle center)
 - c. Leaned (Upper center)
3. Carriage
4. Common Center in 'Paired' Frame
 - a. Closed position
 - b. Two-Hand Open
 - c. Single-Hand Open
 - d. Shine

B. Paired Positions

1. Closed (7)
 - a. Right Outside Partner
 - b. Right Inside Partner
 - c. Left Inside Partner
 - d. Left Outside Partner
 - e. Promenade
(Formal, vs. Conversational)
 - f. Counter Promenade
(Formal, vs. Conversational)
 - g. Fan
2. Open (10)
 - a. Open Facing
 - b. Open Following (Shadow)
 - c. Open Parallel (Sweetheart)
 - d. Open Counter Parallel
(Counter Sweetheart)
 - e. Open Promenade

- f. Open Promenade (Facing)
 - g. Open Counter Promenade
 - h. Open Counter Promenade
(Facing)
 - i. Open Fan
 - j. Open Counter Fan
3. Shine (7)
 - a. Facing Mirror (Circles)
 - b. Facing Tandem (Contra Circles)
 - c. Following (Chase)
 - d. Separating, & Rejoining
(Contra Chase)
 - e. Standing Challenge
 - f. Side-by-Side Mirror
 - g. Side-by-Side Tandem

V. Lead & Follow

A. Connection & Communication – Dialogue of Touch & Tone

1. Connecting
2. Prepping
3. Leading
4. Following
5. Repeating
6. Finishing

B. Smooth vs. Rhythm Leads

(Leading by 'invitation' vs. 'demand')

1. Leading Closed Frame
2. Leading Open Frame
3. Leading Turns
4. Leading 'Speed'
5. Leading 'Shine'

C. Critical Connection Vectors

(Changing direction of momentum)

1. Linear / Lateral Movements
(Extension vs. Compression)
2. Rotational Movements
(Expansion vs. Contraction)
3. Vertical Movements
(Explosion vs. Implosion)

D. Alternative Lead Points

1. Linear / Lateral Movements
2. Rotational Movements

Section 3:
FUNDamentals: ‘B’

VI. Styling Technique

A. Concepts & Definitions

1. The Stage
 - a. Types of Theatre
(Theatre-in-the-Round, vs. Proscenium Theatre)
 - b. Parts of the Stage
 - c. Stage Directions
(Blocking, vs. Scripting)
2. Alignments
(to Audience / to Partner / to Team)
3. Movement / Travel Dynamics
 - a. Pacing (Faster ‘looking’)
 - b. Pausing (Slower ‘looking’)
 - c. Posing (Adagio / Theatre Arts)
 - d. Rotating (in paired formation)
 - e. Turning (as individuals)

B. Body Lines and Shaping

1. Lines of Harmony, vs. Discord
2. ‘Rippling’ from Center Outward

C. Positions of the Arm (6)

1. 1st (6 o’clock position)
2. 2nd (3 or 9 o’clock position)
3. 3rd (center of the clock)
4. 4th (1:30 or 10:30 position)
5. 5th (12 o’clock position)
6. 6th (4:30 or 7:30 position)

D. Adagio / Acrobatics / Theatre Arts

1. Balanced
2. Counter-Balanced
3. Carried / Lifted
4. Leaped

E. Animation

1. Facial, Hand, and Body Language
2. ‘Historical’ References
 - a. Origin of the Dance
 - b. Unique-ness of the Dance
3. Storyline of each Dance
 - a. Donna Bonham’s “Lifeline”
 - b. Man-Woman “Relationships”

VII. Floor-craft

A. Without regard to others on the floor

1. Flow of Dance (-)
2. Floor Usage (+)

B. With regard to others on the floor

1. Floor Etiquette (-)
2. Movement Management (+)

C. Before and after the play of music
(Entrances and Exits)

VIII. Choreography

A. Appropriateness (Movements & Positions that express the dance) (-)

B. Continuity (Flow & Development)

C. Variety (Contrast & Texture)

D. Difficulty (Risk & Reward)

E. Before and after the play of music
(Entrances and Exits)

IX. Musical Interpretation

A. History of Music

B. Structure of Music

C. Classic Concepts (Bass cleft)

1. Bass-Line Rhythm of the Dance;
Use of Rhythmic Chant
2. Matching Mood & Energy to Music;
Crescendo and Decrescendo
3. “Hitting the Breaks” (Soft vs. Hard
Instrumental Breaks; Vocal Breaks)
4. Pattern Adjustments to Phrase

D. Showcase Concepts (Treble cleft)

1. Interpreting the Vocal Line
(Primary)
2. Interpreting the Melody Line
(Secondary)
3. Interpreting the Rhythm Line
(Tertiary)
4. Interpreting the Lyrical Line
(Cautionary)

Section 4:
FUNDamentals: Credentials

X. Credentials – Dance Types

A. Line

B. Pro-Am

C. Couples

D. Teams

E. I. D. S. F.