



UCWDC® Judge Certification Couples Dance Fundamentals Curriculum

Section 3: Journeyman: Intermediate & Advanced Levels

Triple Two, Polka, Nightclub, Cha Cha, Waltz, Two Step, East Coast, and West Coast Swing

I. Footwork & Movement – Intermediate & Advanced

A. Foot Action

1. Definitions
 - a. Forward actions
 - b. Side actions
 - c. Back actions

B. Connection to Floor

1. Both legs working in opposition
2. Both legs working in sympathy
3. Consistency of contact of both feet to the floor
4. Release of foot from floor when appropriate

C. Centers & Columns

1. Defining 3 Cores
 - a. High Core: type of movement it produces
 - b. Mid Core: type of movement it produces
 - c. Low Core: type of movement it produces
2. Multi-Core Movement in the 8 dances for int/adv
3. Contra Body Movement (CBM) for int/adv
4. Open Body Movement (OBM) for int/adv
5. Use of Hips
 - a. to change direction
 - b. to initiate a movement
 - c. to create a lead

E. Energy Consideration

1. Potential VS. Kinetic Energy
 - a. Potential: stored energy which accumulates weight change and body actions bringing the body to initiate movement
 - b. Kinetic: energy that is released and creates movements.
2. Changes in Speed
 - a. Acceleration: the action of increasing speed from a preceding slower speed.
 - b. Deceleration: the action of decreasing speed from a preceding faster speed.
 - c. Hesitation and Sustain: Footwork does not travel but may collect.
Body continues to react to the absence of footwork.
3. Changes in Weight
 - a. Compression: Partner's body weight is towards partner to create movement



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- b. Extension: Partner's body weight is away from the partner to create movement
- c. Contraction: A collapse of the body which usually precedes an expansion
- d. Expansion: Extension of the bodies to create fullness in movement
- 4. Movement Dynamics
 - a. Even: Steady, Flow of Energy (ex. waltz open left turn)
 - b. Impact: Steady then Sharp (ex. break in cha cha)
 - c. Impulse: Sharp to Steady (ex. check action – fencing line)
- 5. Swing Definitions
 - a. Pendulum: Legs Create Swing
 - b. Metronomic: Body Creates Swing
 - c. Rotational Swing: Create Momentum
- 6. Body Flight
 - a. Appropriate to Each Dance
 - b. Continuity Through Space
 - c. Use of Proper Technique will help to create

II. Turn Technique – Intermediate & Advanced

A. Turn Technique

- 1. Preparation
 - a. Foot Prep
 - b. Body Prep
- 2. Torque
 - a. Contrary Body Movement (CBM)
 - b. Open Body Movement (OBM)
- 3. Completion (finishing turns)
 - a. Balance
 - b. Alignment
 - c. Finish to prepare next movement

B. Progressive Turns

- 1. Pivot (closed and open) 3rd/5th
- 2. Chainé
- 3. Spiral Turn
- 4. Backing Turns
 - a. Heel Pivot
 - b. Slip Pivot
 - c. Heel Turn
 - d. Heel Pull



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C. Stationary Turns

1. Spins
 - a. Platform
 - b. Fan
 - c. En l'aire
2. Push Turn
3. Chase Turn / Walk-around
4. Twist Turn
5. Swivel turn (ex. outside swivel, fans)

D. Partner Turn Aspects

1. Connection to partner:
 - a. Oppositional aspect
 - b. Role of each dancer
 - c. Frame Considerations
2. Solo Turns
 - a. Individual (solo turn)
 - i. Lead
 - ii. Follow through
 - iii. Re-connection of partnership
 - b. Partnered (free spin)
 - i. Lead
 - ii. Follow through
 - iii. Reconnect of partnership

E. Continuous Paired Turns

1. "Same-Foot" turns for pairs turning together
 - a. Tandem Turns (Facing Same / Turning Same)
 - b. Turnstiles/Egg Beaters (Facing Opposite /Turning Opposite)
2. Opposite-foot turns for pairs turning together
 - a. Barrel Roll (Facing Same / Turning Opposite)
 - b. Patty Cake: Facing Opposite / Turning Same

III. Posture & Frame – Intermediate & Advanced

A. Proper Posture (8 dances)

1. Changes to Achieve Movement
 - a. Use of Cores



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- b. Use of weight change
- c. Use of base changes for specific movements
- d. Use of head weight
- e. Use of multiple centers/column sections
 - i. Dynamics
 - ii. Desired movement
2. Posture Changes to Achieve Shapes
 - a. Use of Base
 - b. Use of Columns
 - c. Use of Torque
 - d. Use of Arms
 - e. Use of Head Weight
3. Carriage
 - a. Continuity of Movement
 - b. Dynamics of Carriage Through Movement

B. Framed Advanced Considerations

1. Origin of Frame
 - a. Connection to and use of back
 - b. Position of arms/elbows
2. Continuity of frame between movements
3. Breath of Frame allowing partner's movements
4. Connection of frame to leg and columns/center
5. Energy consideration in frame

C. Dance Positions

1. Closed Frame
2. Open facing: Single/Double Hand (facing same/opposite)
3. Shadow (same foot)
4. Shine
5. Sweetheart/Wrap/Skaters
6. Fan

IV. Partnership – Intermediate & Advanced

A. Partnership Concepts

1. Controlling Posture & Body Position across Steps
2. Controlling Posture & Body Position across Time and Space (speed)



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3. Common Centers (Individual & Couple)
4. Frame: Continuous flow of connection to and from partner
5. Use of Head Weight
6. Communication Principles
 - a. With partner
 - b. Opposed to partner

B. Energy Concepts Generated by Partnership

1. Potential vs Kinetic -Energy Preparing to Move vs While Moving
 - a. Solo
 - b. Partnership
2. Degree of Connection
 - a. Neutral
 - b. Linear Compression and Extension
 - c. Rotational Expansion and Contraction

C. Dance Position (Partnership Lead/Follow Focus)

1. In Relation to A Partner
 - a. Closed Frame
 - b. Open Facing: Single/Double Hand (facing same/opposite)
 - c. Shadow (same foot)
 - d. Shine (visual lead and without connection)
 - e. Sweetheart/Wrap
 - f. Fan

D. Connection Points Advanced Concepts

1. Hands
2. Wrists
3. Arms (ex. turns from elbow 2 step)
4. Hips (ex. hip catch)
5. Legs (ex. pot stirrer)
6. Shoulder (ex. shoulder catch)

V. Styling – Intermediate & Advanced

A. Advanced Arm Styling (8 Dances)

B. Shapes & Lines Demonstrate (8 dances)

1. Development



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2. Shaping Considerations
3. Shaping/Line (with or without contrast)
4. Energy Consideration

C. Adagio Actions Used for Styling

1. Balanced Adagio
2. Counter/balanced Adagio

D. Animation

1. Facial, Hand/Foot, Body Language
2. Storyline and Emotion

VI. Floor Craft – Intermediate & Advanced

A. Floor Entry & Exit

B. Flow of Dance

1. Floor Etiquette
2. Floor Usage
3. Movement Management

VII. Music – Intermediate & Advanced

A. Classic Concepts (Bass Clef)

1. Bass Line Rhythm & Accents of the Dance (Mandatory in the dance)
2. Breaks & Syncopations (Optional in the dance)
 - a. Vocal Breaks
 - b. Instrumental Breaks
 - c. Interpreting Crescendos & Decrescendos

B. Showcase Considerations

1. Interpreting the Vocal Line
2. Interpreting the Melody Line
3. Interpreting the Bass Line
4. Interpreting the Lyrical Line

VIII. Choreography/Classic – Intermediate & Advanced



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A. Appropriateness

1. Level & Pattern Appropriate
2. Spatial Alignments
3. Movement Flow (8 dances)
 - a. Stationary
 - b. Progressive

B. Continuity

C. Variety

D. Difficulty

E. Phrasing Concepts

IX. Showcase Considerations – Intermediate & Advanced

A. Animation: Use of

1. Hands/Limbs
2. Body
3. Face
4. Communicating Storyline

B. Music Application: Accenting

1. Base
2. Vocal
3. Lyrical
4. Melody
5. Rhythm
6. Instruments

C. Musical Application: Crescendo/Decrescendo

1. Adagio
2. Allegro
3. Triplets

D. Musical Application: Phrase Applications

1. Phrase Construction / Musical Cadence



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- a. Phrasing & Choreography
- b. Non-Phrased Songs

E. Flow of Dance

1. Floor Etiquette
2. Floor Usage Based on Dance
3. Movement Management Within Tricks

F. Choreography

1. Tricks (adagio, acrobatics, lifts, drops, slides, carries, throws, jumps, kicks, turns, rotations)
 - a. Entrance
 - b. Exit
2. Essential Considerations
 - a. Signature Figures
 - b. Technique
 - c. Entrance/Exit Maintaining Storyline
3. Difficulty: Risk vs Reward

X. Self-Selected Music Categories (Solo Medley, Showdance, Spotlight) – Intermediate & Advanced

A. Considerations

1. Song Choice/Musical Storyline
2. Character & Story Flow
3. Choreographic Storyline
4. Music: Correct Rhythms
5. Balance: Signature Figures and Storyline
6. Appropriateness (vulgarity, politics, sex, religion, race)

B. Solo Format Floor Usage/ Spatial Structure of Dances

C. Balance vs. Counterbalance (Solo vs. Show dance)

D. Tricks: When/What Kinds are Appropriate

E. Balancing Voiceovers Within a Story



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F. Use of Comedy in Medley Themes

G. Appropriate Use of Props

XI. Application of Rules & Methodology – Intermediate & Advanced

A. Rules – Intermediate & Advanced

B. Comment Codes (E, I, O)

1. Etiquette
2. Illegal Move/Movements
3. Outfits (Costuming)

C. Methodology Chart – Intermediate

D. Methodology Chart – Advanced