

UCWDC® Judge Certification Line Dance Curriculum

Section 3: Journeyman: Intermediate & Advanced Levels

Waltz, Nightclub, Triple Two, Polka, Samba, Cha Cha, East Coast Swing, West Coast Swing, Street, and Stage

Please note that the examiner will form questions based on your expectations of a intermediate/advanced dancer whilst judging

I. Footwork and Movement for Newcomer & Novice

A. Foot, Ankle, and Leg Action

1. Intermediate/Advanced Concepts
 - a. Forward actions
 - b. Side actions
 - c. Back actions
 - d. Consistency of contact of both feet to the floor
 - e. Use of Supporting Leg

B. 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
3. Use of Hips, rib cage, and shoulders
 - a. To change direction
 - b. To initiate a movement

C. Energy Consideration

1. Potential vs. Kinetic Energy
 - a. Potential: stored energy which accumulates weight change and body actions bringing the body and feet 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 subsides however body continues to react to the next weight change.
3. Changes in Weight

- a. Contraction: A retraction of the body which usually precedes an expansion.
 - b. 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 Definition
 - a. Pendulum: Legs create swing
 - b. Metronomic: Body creates swing
 - c. Rotational Swing: Creates momentum
- 6. Body Flight
 - a. Appropriate to each dance
 - b. Continuity through space
 - c. Use of proper technique

II. Posture & Frame

A. Changes to Achieve Movement & Shapes

- 1. Use of cores
- 2. Use of columns & center
- 3. Use of weight change
- 4. Use of base changes for specific movements
- 5. Use of head weight

B. Musculature/Joint Considerations

- 1. Muscles/Joints initiate Frame/Posture.
 - a. Activation of back muscles (lats) in a downward manner supports the frame.
 - b. Engagement of back muscles allows spine to vertically extend.
- 2. Muscles/Joints initiate Movement.
 - a. Release of muscle groups to allow joint movement.
 - b. Muscles provide ability to sustain weight during movement.
 - c. Activation and engagement allow slight upward rotation of arm to facilitate proper shoulder position for frame.

C. Framed Advanced Considerations

- 1. Continuity of frame between movements.
- 2. Breath of frame allowing dancer's movements.
- 3. Connection of frame to leg and columns/center.
- 4. Energy consideration in frame.

III. Turn Technique

A. Progressive Turns (en dehors & en dedans)

1. Pivot (closed and open) 3rd/5th leading & following.
2. Chainé - (single and multiple) leading & following.
3. Spiral Turn
4. Pique
5. Axle (Jazz)

B. Backing Turns

1. Heel Pivot
2. Slip Pivot
3. Heel Turn
4. Heel Pull

C. Stationary Turns

1. Spins
2. Platform
3. Fan
4. Push Turn
5. Twist Turn
6. Swivel turn (ex. outside swivel, fans)
7. Ronde jambe a terre/Ronde jambe en l'aire
8. Attitude
9. Arabesque
10. Fouetté
11. Pirouette

D. Turn Aspects

1. Solo Turns
 - a. Lead
 - b. Follow through
 - c. Re-connection to movement

IV. Styling

A. Advanced Arm Styling Discussion

B. Advanced Shapes & Lines

1. Development
2. Shaping considerations
3. Shaping (with or without contrast)
4. Energy consideration

C. Adagio Actions Used for Styling

1. Balanced adagio
2. Counterbalanced adagio
3. Stationary adagio
4. Rotational adagio

V. Music Interpretation

A. Classic Concepts (Bass Clef)

1. Base line rhythm and accents of the dance
2. Breaks & Syncopations
 - a. Vocal breaks
 - b. Instrumental breaks
 - c. Interpreting crescendos & decrescendos
 - d. Variation

VI. Choreography Classic – Intermediate & Advanced

A. Appropriateness

1. Spatial alignments
2. Movement Flow
 - a. Non-Progressive
 - b. Progressive

B. Continuity

C. Variety

D. Difficulty

E. Advanced Phrasing Concepts

VII. Showcase Considerations - Intermediate & Advanced

A. Animation: Use of

1. Hands and limbs
2. Body
3. Face
4. Communicating storyline

B. Music Application: Accenting

1. Interpreting the Vocal Line
2. Interpreting the Melody Line
3. Interpreting the Bass Line
4. Interpreting the Lyrical Line
5. Interpreting Instrumentation
6. Adagio
7. Allegro

C. Musical Application: Phrase Applications

1. Phrase Construction / Musical Cadence
 - a. Phrasing & Choreography
 - b. Non-phrased songs

D. Flow of Dance

1. Floor etiquette
2. Floor usage based on dance

3. Movement management within tricks

E. Choreography

1. Tricks (adagio, acrobatics, slides, jumps kicks, turns and rotations)
 - a. Entrance
 - b. Exit
2. Essential Considerations
 - a. Signature Figures (define the dance)
 - b. Technique
 - c. Entrances/Exit Maintaining Storyline
 - d. Appropriateness
 - e. Difficulty: Risk vs. Reward

VIII. Competitor Selected Music Categories (Solo Medley)

A. Considerations

1. Song Choice/Musical Storyline
2. Character & Story Flow
3. Choreographic Storyline
4. Music: Correct Rhythms
5. Balance: Signature Figures & Storyline
6. Appropriateness (vulgarity, politics, sex, religion, race, comedy)
7. Tricks: When/What Kinds are Appropriate
8. Balancing Voiceovers Within a Story
9. Appropriate Use of Props
10. Floor usage based on dance in solo format

IX. Application of Rules & Methodology – Intermediate & Advanced

A. Rules – Intermediate & Advanced

B. Methodology - Intermediate/Advanced

1. Intermediate/Advanced
2. Ascension Divisions