

## **UCWDC® Judge Certification Partner Dance Curriculum**

### **Section 3: Journeyman: Intermediate & Advanced Levels**

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

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

#### **I. Footwork and Movement for Intermediate & Advanced**

##### **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. Compression: Partner's body weight is towards partner to create movement.
  - b. Extension: Partner's body weight is away from the partner to create movement.
  - c. Contraction: A retraction 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 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.
  - c. Activation and engagement allow slight upward rotation of arm to facilitate proper shoulder position for frame.
- 2. Muscles/Joints initiate Movement.
  - a. Release of muscle groups to allow joint movement.
  - b. Muscles provide ability to sustain weight during movement.

### **C. Framed Advanced Considerations**

- 1. Continuity of frame between movements.
- 2. Breath of frame allowing partner'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. Partner Turn Aspects**

1. Connection to partner:
  - a. Oppositional aspect
  - b. Role of each dancer
  - c. Frame considerations
2. Solo Turns
  - a. Lead
  - b. Follow through
  - c. Re-connection to movement or partnership
3. Paired Turns
  - a. Tandem
  - b. Turnstile
  - c. Barrel roll

- d. Pat-a-cake (pattycake)

#### **IV. Partnership**

##### **A. Advanced Partnership Concepts**

1. Controlling posture and body position across steps.
2. Controlling posture & body position across time and space (speed).
3. Common centers (Individual & Couple).
4. Frame: Continuous flow of connection to and from partner.
5. Use of head weight

##### **B. Advanced Lead and Follow Concepts**

1. Degree of Connection
  - a. Neutral
  - b. Compression and Extension
  - c. Expansion and Contraction
  - d. Solo vs With Partner

##### **C. Advanced Connection Concepts**

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

#### **V. 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

#### **VI. 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

## **VII. 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**

## **VIII. 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, lifts, drops, slides, carries, throws, jumps, kicks, turns, rotations).
  - a. Entrance
  - b. Exit
- 2. Essential Considerations

- a. Signature Figures (defines the dance)
- b. Technique
- c. Entrance/Exit Maintaining Storyline
- d. Appropriateness
- e. Difficulty: Risk vs Reward

**IX. Competitor 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, comedy)
7. Movement Management Within Tricks
8. Balancing Voiceovers Within a Story
9. Appropriate Use of Props

**X. Application of Rules & Methodology – Intermediate & Advanced**

**A. Rules – Intermediate & Advanced**

**B. Methodology - Intermediate/Advanced**

1. Intermediate/Advanced
2. Ascension Divisions
3. Pro-Am
4. Couples
5. Spotlight
6. ShowDance
7. Solo Medley
8. Team
9. Prelims