

UCWDC® Judge Certification
10-Point Dance Fundamentals Curriculum

Section 1:

Fundamentals: The Dances

(Notes for Point #1):

I. Basic Pattern

A. Concepts & Definitions

1. Timing (Strike & % weight change)
2. Rhythm (Accent & Chant; Acceleration & Deceleration)
3. Motion (required, repetitive Body Action across Steps)
4. Pattern Structure (units & sentence structure; parts & punctuation; 3-part vs. 4-part patterns)
5. Spatial Structure (Bird's-Eye view for core work)
6. Character
 - a. 'Primary' Core Concepts (3)
 - b. 'Visual' Expectations (i.e., Footwork; Partnership)
 - c. 'Projected' Feeling of Dance

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

C. Line Dances

1. Rise and Fall
 - a. Waltz
2. Pulse
 - a. Polka
 - b. East Coast Swing / Jive
3. Smooth
 - a. West Coast Swing
 - b. Nightclub
4. Cuban
 - a. Cha Cha
5. Street
 - a. Hip Hop / Street
 - b. Breakin' / Poppin' / Crumpin'
6. Stage
 - a. Broadway (Theatre)
 - b. Jazz / Modern / Lyrical

Section 2:
Fundamentals: ‘A’

II. Footwork & Movement

(Notes for Point #2):

A. Parts of the Feet (14)

1. Toe, inside Toe, outside Toe
2. Ball, inside Ball, outside Ball
3. Heel, inside Heel, outside Heel
4. Flat, inside Edge, outside Edge
5. Rolled Toe, Rolled Heel

B. Positions of the Feet (5)

1. 1st – feet together, in-line
 - a. feet locked –
crossed or hooked
 - b. feet turned out
2. 2nd – feet apart (under hips)
 - a. feet locked (spiral lock)
 - b. feet extended (outside hips)
3. 3rd – forward foot heel to
back foot (turned out) instep
 - a. feet extended
 - b. inverted (backing &
locked)
4. 4th – feet apart in-line
 - a. walking forward, with
brush
 - b. walking backward, with
brush
5. 5th – back foot toe to
forward foot (turned out)
heel
 - a. feet extended
 - b. inverted (backing)

C. Concepts & Definitions

1. Perfect Balance vs. Poise
2. Movement Centers
(Low, Middle, High;
Square, Right or Left sides;
Forward or Backward moves)
3. Point of Strike /
Degree of Weight Change
4. Drive (Push) / Reach & Draw
(Pull)
5. Body Flight – seen as ‘natural
movement’ (Fluid transition of
Center across steps)
6. Tempo Changes in Movement
 - a. Acceleration: “Slow” to
“Quick” (Forward Poise)
 - b. Deceleration: “Quick” to
“Slow” (Backing Poise)
 - c. “Hesitation” & “Hold”
(Collection vs. Opposition)

III. Turning Technique

(Notes for Point #3):

A. Concepts & Definitions

1. Line (Directions of Dance; Progressive, Arced, or Stationary)
2. Prep
 - a. Foot Prep (Third & Fifth); beginning & finishing footwork
 - b. Body Prep (CBM & OBM for rotating purposes; CBMP & OBMP for positioning purposes)
3. Torque (Twist of the Spine)
4. Spot (Hard: single shoulder look / Soft: dual shoulder look)
5. Point (On "Point" / Vertical Integrity)
6. Frame (Form / Centripetal Force)

B. Progressive & Arced Types of Turns

1. Pivot Turn
2. Chainé (Ballet) Turn
3. Side-Step (Jazz) Turn
4. Spiral Turn
5. Hover (Swing-&-Sway) Turn
6. 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 (feet together)
 - b. Fan (feet apart)
 - c. en l'air
2. Paddle Turn
 - a. Push (Pony) Turn
 - b. Chase Turn / Walk-around Turn
 - c. Paddle Spin (repetitive)
3. Point-to-Point (Monterey) Turn
4. Twist (Cross / Hook) Turn
5. Trace Turn (Forward & Backward)

D. Directional Concepts for Individual Turns in Paired Movements

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

IV. Posture & Frame

(Notes for Point #4):

A. Concepts & Definitions

1. Skeletal Structure (Bones equal Form, Joints equal Flexibility, therefore 'Stacked' Alignment equals Posture)
2. Types of Posture
 - a. Lifted (Lower center)
 - b. Relaxed (Middle center)
 - c. Leaned (Upper center)
3. Carriage (Controlling Posture across Steps, across time and space)
4. Common Center in 'Paired' Frame (couples)
 - a. Closed position
 - b. Two-Hand Open
 - c. Single-Hand Open
 - d. Shine (Facing)
 - e. Shine (Side by Side)

B. Paired Positions (couples)

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 Counter Promenade
 - g. Open Promenade (Facing)
 - 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

(Notes for Point #5):

V. Lead & Follow (couples)

**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. Lead Points

1. Cup & Pin (standard)
2. Hand Play!
3. Flex points are Lead points
4. Linear / Lateral Movements
(Leading from common center or
core; Following from same)
5. Rotational Movements
(Leading from right or left side of
body; and from inside & outside of
flex` point; Following from same)

Section 3:
Fundamentals: ‘B’

(Notes for Point #6):

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. States of Energy / Travel Dynamics
(Potential, Kinetic, Dynamic)
 - a. Pacing (Faster 'looking')
 - b. Pausing (Slower 'looking')
 - c. Posing (Adagio / Theatre Arts)
 - d. Spinning (as individuals)
 - e. Rotating (as pairs)
 - f. Walking (in style to the dance)

B. Body Lines and Shaping

1. Skeletal Structure: Torso to Arms,
Legs, and Neck/Head
2. Composition: Lines of Harmony vs.
Lines of Discord
3. 'Rippling' from Center Outward,
Full expansion of concept to
retraction of concept, or soft
dissipation

C. Positions of the Arm (6)

1. 1st (6:00 position)
2. 2nd (3:00 or 9:00 position)
3. 3rd (center of the clock)
4. 4th (1:30 or 10:30 position)
5. 5th (12:00 position)
6. 6th (4:30 or 7:30 position)

D. Adagio / Acrobatics / Theatre Arts

1. Balanced
2. Counter-Balanced / Dropped
3. Carried / Lifted / Thrown
4. Jumped / Leaped / Fallen

E. Animation

1. Articulation (where animated):
Facial, Hand/Foot, Body Language:
Stage versus Film reference
2. 'Historical' References
 - a. Origin of the Dance
 - b. Unique-ness of the Dance
3. Storyline of each Dance
 - a. "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)

(Notes for Point #7):

VIII. Choreography

- A. Appropriateness** (Patterns & Positions that express the dance)
- B. Continuity** (Flow & Development; The concept of “Phrasing”: Resolve to the Tonic)
- C. Variety** (Contrast & Texture per the style of the dance: smooth or rhythm)
- D. Difficulty** (Risk & Reward per the speed of the dance: slow and fast)
- E. Before and after the play of music**
(Entrances and Exits)

(Notes for Point #8):

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; Dance in your seat.
 - 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)
- E. Classic vs. Showcase: contest types**
- F. ShowDance vs. Solo Medley: contest types**

(Notes for Point #9):

Section 4:
FUNDamentals: Credentials

X. Credentials – Dance Types

- A. Line
- B. Pro-Am
- C. Couples
- D. Teams
- E. W. D. S. F. (The “Games”)

(Notes for Point #10):