

The 2017-2019 UCWDC[®] Rules, Contest Procedures and Scoring Format



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Table of Contents

I.	GENERAL INFORMATION	3
	A. The United Country Western Dance Council.....	3
	B. The UCWDC’s Mission and Vision	3
	C. The UCWDC Business Office.....	3
	D. The UCWDC Website: www.ucwdc.org	3
	E. Membership for new Event Directors	3
II.	THE DANCE RULES	3
	A. The Dance Season.....	3
	B. Eligibility Period	3
	C. Dance Types	4
	D. Gender Requirements	4
	E. Age Requirements.....	4
	F. Divisions are offered as follows:	4
	G. UCWDC Associate Membership	5
	H. Division Entry Requirements	6
	I. Division Rules.....	6
	J. Floor Craft	8
	K. Costuming	8
	L. Choreography.....	9
	M. Music.....	9
	N. Graduation Criteria	10
	O. Dance Categories.....	11
	P. Contestant Conduct and Ethics	14
	Q. Reporting and Staging Procedure	14
	R. The Judge Meeting.....	14
	S. The Contestant Meeting.....	14
III.	AWARDS & CHAMPIONSHIPS	14
	A. Overall Championships	14
IV.	WORLD CHAMPIONSHIPS	15
	A. Eligibility	15
	B. World Championship.....	15
V.	CONTINENTAL CHAMPIONSHIPS	15
VI.	SCORING & JUDGE CERTIFICATION.....	16
VII.	JUDGING.....	16
	A. Eligibility	16
	B. Certification Regulations	16
	C. Judge and Contestant Review Board	16
	D. Judges’ Regulations	16
	E. Judges’ Code of Ethics.....	16
VIII.	INVIGILATION	16
IX.	UCWDC CONTEST COORDINATOR.....	16

APPENDICES:

List of Divisions Offered	Appendix A
Syllabus Patterns	Appendix B
Glossary of Movements	Appendix C
Summary of Scoring Rules	Appendix D
UCWDC Judge Certification Curriculum Outline	Appendix F
UCWDC Contest Coordinator Responsibilities and Requirements	Appendix G
UCWDC Contestant-Selected Music Itinerary	Appendix H
UCWDC Dispensation Form	Appendix J

The United Country Western Dance Council

Dance Rules, Scoring Format and Contest Procedures

I. GENERAL INFORMATION

A. The United Country Western Dance Council

1. The UCWDC is a group of country dance event directors who joined together to form a not-for-profit corporation.
2. The UCWDC sanctions and advises the promoters and directors of country dance events and related events which include, but are not limited to, Country Dance Competitions and Country Dance Workshops in order to ensure the uniformity of operation and the quality of the experience of the guests attending these events.
3. The UCWDC creates, revises, and administers the use of this uniform set of dance rules, scoring formats, contest procedures and rating systems governing Country Dance Competitions and Contestants at all of its worldwide events.
4. The UCWDC surveys, develops, certifies, and rates Country Dance Judges to create a pool from which Dance Event Directors may draw.
5. The UCWDC sanctions, promotes, produces, and presents a World Championships of Country Dance to annually honor and recognize the achievement of the top Country Western Partner Dancers and Line Dancers in the world.

B. The UCWDC's Mission and Vision

1. The mission of the UCWDC is to preserve and promote Country Western Dancing and Line Dancing as fun and healthful pursuits, social activities, art forms and worldwide sports.
2. Our vision: We want to make every person in the World, a Dancer!

C. The UCWDC Business Office

The UCWDC Business Office is the official center for submitting to the UCWDC, information requests by letter, telephone, e-mail, or fax. Requests will be forwarded to the appropriate UCWDC Directors as needed. Mailing address:

UCWDC Office:
159 N. 25th St. Camp Hill, PA 17011-3609 – USA
Email: info@ucwdc.org
Phone: +1-717-763-4416
Fax: +1-717-731-6060

D. The UCWDC Website: www.ucwdc.org

It is full of information about the organization and its dance events. It contains many valuable contact links relating to the information on the Country Dance World Championships (Worlds), judge certification, dance rules, contest scoring formats, contest procedures, and other related UCWDC business.

E. Membership for new Event Directors

1. Your event may qualify for membership in the UCWDC. An official application for sanctioning, a copy of the UCWDC Bylaws and the procedures for completing the process may be obtained from the UCWDC Office or Secretary.
2. Upon completion of your paperwork in accordance with the UCWDC Bylaws, the candidate Event Director must contact the UCWDC Office or Secretary to secure a spot on the Council's Spring or Fall meeting agenda to present the application in person to the UCWDC and its member events. It also provides Notice to non-UCWDC events that International Copyright laws protect the duplication and use of the UCWDC Logos, Dance Rules, Scoring Formats and Contest Procedures, either in part or in their entirety. If you desire to use them, written permission must be obtained from the UCWDC and filed at the UCWDC Business Office at least 60 days in advance, the rules must be duplicated entirely, without alteration, and released to participants. An official UCWDC Contest Coordinator must be present at the event to monitor rules and scoring.

II. THE DANCE RULES

A. The Dance Season

A year that begins on the day after The Country Dance World Championships ends and continues up to the day the next The Country Dance World Championships ends.

B. Eligibility Period

Each dancer's period of eligibility is the two (2) previous Dance Seasons combined with the current Dance Season.

C. Dance Types

1. Line Dance and ProAm Line Dance
2. ProAm and ProPro
3. Couples
4. Teams

D. Gender Requirements

1. A Couples dance pair must consist of one man and one woman where the man leads and the lady follows, except for momentary role reversals. The division(s) our competitors register for is the gender they are and must be throughout a Dance Season.
2. ProAm and ProPro are gender-specific divisions.
3. A ProAm or ProPro dance pair must consist of one man and one woman. One must be a student dancing with his or her instructor.
4. A Line Dance contestant may compete in gender-specific divisions and/or Choreography non-gender-specific divisions.
5. A Team may compete with any gender make-up except a Team "Couple" who must look like and portray one man and one woman.

E. Age Requirements

1. Your age for the entire Dance Season for UCWDC competition is the age you will be on the last day of that Dance Season.
2. Juniors contestants are those who are less than 18 years of age, with these stipulations:
 - a. All Junior Couples must dance in the older partner's age group.
 - b. Junior Primary – dancers are less than 10 years of age.
 - c. Junior Youth – dancers are at least 10 and less than 14 years of age.
 - d. Junior Teen – dancers are at least 14 and less than 18 years of age.
 - e. RisingStars - are at least 14 and less than 21.
3. Adult contestants are those who are at least 18 years old, with these stipulations:
 - a. Open age division contestants must be Adults, except in couples where an Adult may dance with a partner who is 16 years of age or above.
 - b. SuperStars division contestants must be Adults.
 - c. Masters division contestants must be Adults, except in couples where an Adult may dance with a partner who is 16 years of age or above.
 - d. Age-Restricted division contestants may dance in any Age division for which they are eligible, with these stipulations:
 - i. Crystal division contestants must be at least 30.
 - ii. Diamond division contestants must be at least 40.
 - iii. Masters Plus division contestants must be at least 45.
 - iv. SuperStars Plus division contestants must be at least 35.
 - v. Crown division contestants must be at least 40.
 - vi. Crown Plus division contestants must be at least 55.
 - vii. Silver division contestants must be at least 50.
 - viii. Gold division contestants must be at least 60.
 - ix. Platinum division contestants must be at least 70.

F. Divisions are offered as follows:

For specific division names, see Appendix A.

1. Pro Am and Couples Syllabus Divisions:
 - a. Syllabus A
 - b. Syllabus B
 - c. Syllabus C
 - d. Syllabus D
2. ProAm Line Dance Divisions
 - a. Newcomer
 - b. Novice
 - c. Intermediate/Advanced
3. Line Dance Divisions:
 - a. Line Dance Social
 - b. Classic Newcomer
 - c. Classic Novice
 - d. Classic Intermediate
 - e. Classic Advanced
 - f. Showcase
4. ProAm Dance Divisions

- a. Social
 - b. Newcomer
 - c. Novice
 - d. Intermediate
 - e. Advanced
 - f. Showcase
 - g. Spotlight
5. ProPro Dance Divisions
 - a. ProPro 2
 - b. ProPro 1
 - c. Showcase
 - d. Spotlight
 6. Couples Divisions:
 - a. Classic Social
 - b. Classic IV
 - c. Classic III
 - d. Classic II
 - e. Classic II/I
 - f. Classic I
 - g. Showcase
 7. Ascension Divisions (contestants must earn ascension from the next lower division level):
 - a. SuperStars (and SuperStars Plus; when SuperStars has more than 5 competing entries)
 - b. RisingStars
 - c. Line Dance Crown (and Line Dance Crown Plus; when Line Dance Crown has more than 5 competing entries)
 - d. Classic Masters (and Classic Masters Plus; when Masters has more than 5 competing entries)
 - e. Showcase Masters (and Showcase Masters Plus; when Showcase Masters has more than 5 competing entries)
 - f. Couples Classic Crown (and Classic Crown Plus; when Classic Crown has more than 5 competing entries)
 - g. Couples Showcase Crown (and Showcase Crown Plus; when Showcase Crown has more than 5 competing entries)
 8. Teams (3 or more competing members), Any Age
 - a. Line Dance Classic Country
 - b. Line Dance Open
 - c. Partner Dance Classic Country
 - d. Partner Dance Open
 - e. Combo
 - f. Cabaret
 - g. International
 9. Line Dance Choreography, Any Age
 - a. Choreography County New/Nov
 - b. Choreography Non-Country New/Nov
 - c. Choreography Country Int/Adv
 - d. Choreography Non-Country Int/Adv
 - e. Choreography ABC
 10. ShowTime (Any number of members), Any Age

G. UCWDC Associate Membership

1. Country Dance enthusiasts, who need not be contestants, may join the UCWDC Associate Membership program. New and renewed memberships become “current” the day the payment is received. Your membership expires on the last day of The Country Dance World Championships at the end of your current enrollment period. Membership is available online at www.ucwdc.org, or may be submitted to the UCWDC Office by email, mail, or fax.
2. A printable copy of the Rules, Contest Procedures and Scoring Formats is available to current members at www.ucwdc.org. Current Associate Membership is required for each contestant to allow the UCWDC to track their competitive credentials for each Dance Season and Eligibility Period. This tracking is used to determine The Country Dance World Championships eligibility and to graduate contestants from one skill level to the next at the end of The Country Dance World Championships.
3. Current Associate Membership is mandatory for:
 - a. All contestants and Pros before they compete in any UCWDC Division at any UCWDC event.
 - b. Each Team must have a distinct and separate membership for each Team “Name”. The group may not use the personal membership of a group member who competes in another division or Dance Type.
 - c. Each and every UCWDC Contest Coordinator, Judge, Scrutineer, and Scoring Director who works at an event.

H. Division Entry Requirements

1. Dancers in Social, Newcomer, and IV should not have multiple placements on a recognized dance circuit, and for those who do we recommend starting no lower than Novice or Couples Division III. Any person who has individual competition or performance experience in any genre of dance may not enter Social divisions.
2. Contestants may enter any division for which they are qualified except for the following:
 - a. Couples and ProAm contestants may dance for Overall Championship (*see Section III*) in only one skill level. While dancing Overall Championship in that skill level, they may dance in the skill level above.
 - b. Couples and Line Dance contestants may not enter both Classic and Showcase divisions with the same dance routines.
 - c. Couples partnerships may not enter as a ProAm or ProPro student-teacher partnership at the same UCWDC event, or vice versa. Once a Couples division partnership enters ProAm or ProPro, then they may not go back to Couples in the same Dance Season, or vice versa.
 - d. ProPro contestants may not compete as ProAm Amateurs.
 - e. Each Team member may only dance once in any specific division at each event.
3. When crossing over from one Dance Type to another or returning after the Eligibility Period, a competitor may move down one skill level.
4. Once a contestant has performed for Overall in a UCWDC division of their choice, they may not compete later in a lower skill level in that Dance Type, except for the following:
 - a. Showcase and Spotlight contestants may dance either II or I in Couples Classic, or Novice, Intermediate or Advanced levels of Pro Am Classic, or Intermediate or Advanced levels of Line Dance Classic. Thus Showcase and Spotlight contestants may not enter the Couples Classic III or Line Dance Novice level of dance or lower, but may enter ProAm Novice.
 - b. If the contestant does not compete during the entire current Eligibility Period.
 - c. If a Junior dancer advances into an older age division, he or she may dance one skill level lower, except Junior Primary Advanced and Junior Youth Advanced dancers may dance Novice as they advance in age.
 - d. Any new Couples partnership or returning competitor may dance one skill level lower than the highest level competitor.
 - e. Crown contestants may enter Classic Open I or Advanced and Showcase Open to vie for Masters or SuperStars. When dancing Open I, Open Advanced or Showcase Open, they may not judge that Dance Type.
 - f. SuperStars and Masters may never move down, except when a Master dances with a new partner who is not Masters eligible.
 - g. Dispensation may be granted to move to a lower skill level, pending a review of scores and marks across dances, and multiple events (if applicable). **Dispensation form is found in Appendix J.**
5. If a contestant earns a qualifying win in a Showcase division, they must then enter their respective Classic division at the Advanced level for Line Dance or ProAm, or Division I for Couples beginning the next Dance Season.
6. Masters, SuperStars, RisingStars, and Crown division candidates, who have become Ascension eligible, only achieve their status after they have danced a full program at that level of competition.
7. Professional Status Specifics:
 - a. Contestants have ProPro 1 status if they teach Novice and above competitive ProAm or Line dancers, or Div. III and above Couples dancers. Contestants have ProPro 2 status if they teach any lower levels of competition. Contestants have ProAm Nov to Adv status if they teach Wedding Couples, Studio New Student Specials, or Group classes, and/or social dance. If you teach any dance form, you may not enter any Dance Type at the Newcomer or Couples IV level or lower.
 - b. If contestants have ProPro 1 status, they are eligible to enter Int. Line or Couples II or above. If contestants have ProPro 2 status, they are eligible to enter Nov. Line or Couples III or above. Those with ProPro status are not eligible to enter any competitive skill level that they teach, except when teaching Couples I or Line Advanced where they may only enter Couples Open I or Line Open Adv.
 - c. If contestants regularly assist a dance instructor, they may enter ProAm as a student, but may not enter the IV or Newcomer level of dance or lower.

I. Division Rules

For an explanation of the movements listed below, see Appendix C.

1. The Classic Format
 - a. The songs selected by each DJ or Event Director, for each Couples or ProAm dance and division, are revealed the day of the competition. The songs played for contiguous heats of the same dance and division in Couples and ProAm must be different and of approximately the same tempo. Other musical stipulations are listed in the Music section elsewhere in these rules.
 - b. The basic timing(s) and rhythm(s), plus the musical tempo ranges for each dance, are listed in the Dance Categories section elsewhere in these rules or in each specific Line Dance step description.
 - c. Classic Movement Limitations, unless the move is specifically called for in a Line Dance step description:
 - i. Moves that include lifts (any type), throws, carries, aeriels, acrobatics, drops (any type), rides, drags, slashes, pirouettes, fouettés, sitting on the floor, lying on the floor, or bridging on the floor are not allowed.
 - ii. Jumps and jetés are not allowed except for SuperStars, RisingStars, and Line Crown.
 - iii. Pantomiming, singing, speaking, or acting out themes is not allowed except in Teams and ShowDance.
 - iv. Dance movements that rotate on balance in adagio are permitted to turn only up to 360 degrees except Masters, SuperStars, RisingStars, and Crown which may rotate more than 360 degrees.
 - d. Classic Couples, ProAm and ProPro:
 - i. All Couples, ProAm and ProPro contestants must enter and dance Two Step to be eligible to compete except: Syllabus, Couples IV, ProAm Newcomer, Social, Juniors, Masters, and Crown divisions. Failure to do so will result in

- disqualification in that division.
- ii. All Couples, ProAm, and ProPro contestants, except Masters and Crown, must start with their bodies touching each other. Syllabus, Couples IV, and ProAm Newcomer must start in one of the seven (7) Closed positions: Basic Closed (Right Inside Partner), Left Inside Partner, Right Parallel, Left Parallel, Promenade, Reverse Promenade, or Fan. Couples Social and ProAm Social may start in one of the closed positions or in two hand open.
- iii. Couples, ProAm and ProPro contestants must follow the Basic Rule which requires them to dance one full, visible basic pattern of the dance per standard phrase of music (32 counts for 4/4 time or 24 counts for 3/4 time). For phrased dances, the two measures of basic timing must be performed in each phrase of music, but need not be back to back. The basic pattern must be performed within the character of the dance and in a connected position.
- iv. Additional Movement Limitations for Couples:
 - a) A stationary split or rotating pedestal is not allowed except for Masters and Crown. For Masters and Crown, rotation cannot be seen as counter-balanced.
 - b) Except in Masters and Crown, dance moves that incorporate shine are not allowed except for Chase, Contra-Chase, Circles, Contra- Circles, and Challenge in Cha Cha. Contra-Chase is also allowed in East Coast Swing and West Coast Swing.
 - c) Free spins are permitted only when they are led from connection. They must finish through re-connection or as appropriate to end-of-pattern and cannot initiate additional movement concepts without a physical lead (shine).
- v. Additional Movement Limitations for Couples IV and ProAm Newcomer divisions:
 - a) Contestants must use the basic timing(s) (see Dance Categories) throughout each dance except for a foot change.
 - b) Hops, leans, lunges, arabesques, penchés, piqués, attitudes, développés, rond de jambe en l'air, and télé rondés are not allowed.
 - c) Adagio movement is not allowed except for kicks, flicks, floor sweeps, or passé when done without losing the basic timing.

Syllabus contestants, except for a “starter step”, must use only the patterns from Syllabi approved by the UCWDC and found on DVIDA for the respective divisions with only the variations listed in Appendix B (and at www.ucwdc.org).

For patterns listed above, see Appendix B.

- e. Classic Line Dance:
 - i. The Title, Step Description (including motion, rhythm, counts, and walls), Choreographer’s (s’) Name(s), and Video for each Classic Line Dance will be released annually on a schedule listed on www.ucwdc.org two months prior to the usage date for each dance, except for ProAm Line Dance where instructors may choose their own dances. Social dances will be posted, but an Event may choose their own local dances and must post those that are different on their website. If there is a small discrepancy between the posted video and Step Sheet for any dance, both will be accepted.
 - ii. Since Choreographers create steps to a specific song, that song must be played for competition.
 - iii. Line Dancers must space or stagger on the floor relative to each other, and begin the dance after the verbal or non-verbal “count-in” in the direction designated by the Choreographer.
 - iv. Line Dance dancers must follow the Basic Rule which requires that:
 - a) Dancers begin with one wall of vanilla, which is a complete rendition of the entire step description without variation. In an ABC dance, each section of the dance, i.e., A, B, or C, must begin with a full vanilla before any variation may be performed.
 - b) Dancers must perform vanilla for two measures of the basic (without variation from the step description) on measures 1 and 2. They may then vary up to 2 measures to allow for musical interpretation followed by 2 measures of vanilla. Variations must follow the flow of the dance.
 - v. Additional Movement Limitations for Line Dancers:
 - a) Spins in adagio, splits, and sits to recover from splits are not allowed except for SuperStars, RisingStars, and Crown.
 - b) During intro music prior to count-in, contestants may move their bodies to express the mood and character of the music and dance but must stay in place.
 - c) Use of hands, arms, facial expressions, body styling, skirt work and hat work are allowed without limit throughout the dance.
 - d) In ProAm Line, the Pro must dance Vanilla and the Amateur(s) must follow the Basic Rule.
 - vi. Additional Movement limitations for Newcomer contestants:
 - Dancers must dance only complete renditions of the entire step description without variation throughout the song.
 - vii. Additional Movement Limitations for Line Dance SuperStars, RisingStars, and Crown:
 - Dances A and B follow the Classic Line Dance format including the Basic Rule.
 - viii. Additional Movement Limitations for Choreography:
 - When performing Choreography, the Line Dance Classic Newcomer rules apply.

2. The Showcase Format

- a. Showcase divisions dance to music which is pre- selected for each dance on a rotating schedule. The songs, artist names, and details for usage dates are posted under “Competition Music” on our web page, www.ucwdc.org. Downloads of the music, as edited for competition, are available with an electronically signed disclaimer to UCWDC associate members.
- b. The choreographic interpretation of the music is one of the most important factors being judged. Contestants should select movement that they feel best interprets the musical nuances, tempo, character and mood of the musical selection and the dance’s characterizing rhythm, motion and style.
- c. Movement allowances and limitations for Spotlights, Showcase Couples, Showcase ProAm and ProPro:
 - i. A Couple may enter any dance category of their choice.
 - ii. A Couple may begin in any dance position.
 - iii. Aerials are not allowed except in Showcase Masters.
 - iv. Inverted lifts held on the vertical plane (rather than cartwheels that move through the vertical plane) and throws

- transporting the partner through the air are not allowed except in Showcase Masters.
- v. Two-beat rule (except Showcase Masters): A partner may be lifted for up to two beats of music as long as any part of the lifted partner's head, torso, arm, or leg remains at or below the shoulder level of the lifting partner and the lifted partner is not inverted. Medium lifts (with a part of the body at or below waist level) are allowed.
 - vi. There are no movement limitations in Showcase Masters.
- d. Movement allowances and limitations for Line Dance Showcase and Solo Medleys within SuperStars, RisingStars, and Line Crown:
 - i. A contestant may begin the dance facing any direction of his or her choosing and may begin the dance at any time.
 - ii. In Line Dance Showcase, a contestant must dance repetitive patterns according to the phrasing of the music.
 - iii. Aerials are not allowed in Crown Solo Medley.
 - iv. There are no movement limitations in SuperStars and RisingStars Solo Medley.
3. The Team Format
 - a. Teams may enter in separate divisions under the same Team "Name", but may only compete once in any single division at a UCWDC event. Teams competing in separate divisions must do so with different song selections and different choreography.
 - b. An individual member of any team may dance in any Team division under any Team Name, but may not dance in a division more than once at the same event.
 - c. Teams Movement Limitations:
 - i. In Teams Line Classic Country, Classic Line movement limitations will apply.
 - ii. Teams Partner Classic Country, Classic Masters (flights) movement limitations will apply.
 - iii. In Teams Line Open, Partner Open and Combo, the respective Line and Couples Crown Solo Medley rules apply.
 - iv. There are no performance limitations in Team Cabaret or International.
 4. The ShowTime Format

There are no performance limitations when performing a ShowTime routine (wheel chair dancers may perform).

J. Floor Craft

1. For all dances, contestants should be courteous at all times on the floor, as well as vigilant so as not to interfere with other contestants.
2. For Couples, ProAm, and ProPro progressive dances, contestants should generally move in Line-Of-Dance (LOD), counter-clockwise around the outside of the dance floor. When a dancer performs a stationary movement in a progressive dance, it should be to the outside of the floor, and as long as it does not block the inside lane, the stationary contestant has the right-of-way. If another contestant slows or stops, trailing dancers should pass on the inside (toward the center of the dance floor).
3. For Couples, ProAm, and ProPro spot dances, contestants should generally remain in place. Once established on a spot, stationary dancers have the right-of-way over any dancer moving toward their space. When spot dancers use traveling movements they need to return to their original spot unless they are moving to an empty space. Stationary contestants have the right-of-way for their spot along with reasonable space in which to perform.
4. Based on Judge Methodology, "staging" of routines should only be done in ProAm Advanced, ProPro, and Couples II or above.
5. For Line Dance categories, once the contestants evenly space or stagger themselves on the floor relative to each other, everyone's "dance space" is revealed. Contestants should perform so as to reasonably maintain their relative position on the floor, i.e., go with the Flow of Dance according to the basic dance description throughout the dance. Even when performing variations, Flow of Dance must be maintained.

K. Costuming

1. Contestants in all Divisions except Team Cabaret, Team International and ShowTime must wear:
 - a. Costumes that are Country-Western and are appropriate to the dance, the arena, and the person wearing them. A visible yoke in the design of the outfit is a guide, but not a guarantee, that the costume looks country or western. Country-Western costumes are not required in Line Dances that are danced to non-country music. The Step Sheets will indicate whether the dance is country or non-country.
 - b. Traditional looking Cowboy boots except:
 - i. Syllabus, Newcomer, Social and Couples IV contestants who are required to wear boots at The Country Dance World Championships, and are encouraged, but not required, to wear boots at other events.
 - ii. Funky/Street and Novelty/Stage contestants who may wear any type of footwear that further embellishes the look of these styles of dance as may Line Dancers competing to non-country music (indicated on the Step Sheets).
 - iii. Team Line contestants may wear lace-up Ropers.
 - c. Traditional looking Cowboy hats for men except:
 - i. Syllabus, Newcomer Social and Couples IV dancers must wear Cowboy hats at The Country Dance World Championships, and are encouraged, but not required, to wear Cowboy hats at other events.
 - ii. Funky/Street and Novelty/Stage contestants may wear any type of hat or headwear that further embellishes the look of these styles of dance as may Line Dancers competing to non-country music (indicated on the Step Sheets).
 - d. Hose (tights) and dance pants (shorts) for women, if either are revealed during the dance performance.
 - e. Masters and Crown are permitted tear-away skirts which, if not used in Solo Medley or ShowDance, cannot remain on the floor when discarded and afterwards must be removed by the competitors.
 - f. Sponsored logos on costumes are allowed if they are no larger than 5 inches by 5 inches in dimension per article of clothing. Logos should be tasteful and not detract from the costume.
 - g. Junior contestants may not wear boots or other footwear with more than a 1.5"/3.75 cm heel.
2. Syllabus, Newcomer, Social and Couples IV contestants are not allowed to wear costumes that have sequins, rhinestones,

beads or metal embellishments built into the design of the outfit, or metallic threads or dots woven into or pressed into the costume. This does not include jewelry, which can include bracelets, necklaces, broaches, hatbands, hair-combs, rings, earrings, collar-tips, button snaps, belt buckles (but not the belt itself), boot bracelets, or stirrups. Discretion and tasteful decorum appropriate to the style of country and the story of the dance performed is highly encouraged.

3. When ProAm Syllabus, Newcomer, and/or Social are danced in a separate session, the Pros must also adhere to Newcomer costume rules, except that Pros are required to wear hats and boots.
4. Country Club Challenge: No costume requirements except a Country look and a hat for the guys.
5. Team Cabaret and ShowTime contestants have no costuming requirements or limitations, and are highly encouraged to wear whatever clothing fits the style or theme of the performance.
6. Please remember that how a contestant presents him or herself for performance is part of the final placement on every judge's ballot, in every dance, according to the style and story of the dance. It is essential to consider that the entire visual or "look" of the performance is judged- costume as well as steps.
7. Props are anything that is not normally worn as clothing and are only allowed in Team Cabaret, Team Open, Team Combo, Team International, ShowTime, ShowDance, Spotlights and Solo Medleys. Props must be portable, not living, and delivered to and removed from the performance arena only by the contestants. Performers and props must not touch audience or staff. Time for setup will be included in performance time - no extra time will be allowed- and removal of the prop must occur on the walk-off after performers take their bow.

L. Choreography

Like music, under international law, all original choreography is automatically copyrighted when it has been performed and may not be copied, reproduced, or imitated without permission by the owner under penalty of law. Movement Limitations for Choreography: When performing Choreography, contestants must dance only Vanilla – complete renditions of the entire step description without variation throughout the song

1. There are five (5) competitive categories:
 - a. Country Newcomer/Novice
 - b. Country Intermediate/Advanced
 - c. Non-Country Newcomer/Novice
 - d. Non-Country Intermediate/Advanced
 - e. ABC
2. Each Choreography entry is an original dance performed by dancers with the choreographer physically present. Since the contestant selects the music, it is essential that the dance's rhythm, motion and character match that music.
3. The dance should have some element that will make it popular and appear to be easy to teach to social dancers within the level in which it is entered, i.e., Newcomer/Novice or Intermediate/Advanced. The dance should also have some 'appeal' that will give it longevity, impact or influence on the dance community.
4. The dance itself is what is judged, not the execution of that dance by the performer(s) or their community.
5. With their contestant registration, Choreographers are required to provide a printed step description of the dance detailing the following:
 - a. Dance Title and Choreographer
 - b. The number of walls and number of counts
 - c. The level of the dance
 - d. Song title and artist
 - e. The basic pattern and rhythm
 - f. An ABC dance entry should specify the number of counts per phrase (A, B, C, etc.) and the phrase order from beginning to end.
6. If a contestant wishes their Choreography entry to be considered for use as a UCWDC dance, a digital video must be included with the step description.

M. Music

Competition Music preview is not allowed for any Couples or ProAm divisions except Syllabus, IV and Newcomer, where songs may rotate but all must be previewed. Warm-ups to music that is not used for competition, or is a set of music that is randomly rotated, are encouraged for divisions not previewed. We request that DJ's make every possible effort to play phrased music for the phrased dances (Polka, Cha-Cha, NightClub, and Waltz). It is highly recommended that Polka be 2/4 time, NightClub be 4/4 time and Waltz be 3/4 time. It is also highly recommended that within a set of selected music for a specific dance, that the intro of each song is the same phrase length, and that the music is played to the end of phrase after the 90-second stipulated song duration. For the non-phrased dances (Triple Two, Two-Step, East Coast Swing, and West Coast Swing), we request that all music to be pulsed appropriately. It is highly recommended that Triple Two has soft upbeats, Two-Step has definitive downbeats that are not double-timed, and both Swings are danced to backbeat swing music.

1. Competition Music length minimums and maximums (which may extend to the end of the phrase):
 - a. Couples (except Syllabus and Social) - 2 minutes
 - b. Classic Masters and Classic Crown - 1½ minutes
 - c. Classic Masters and Classic Crown ShowDance - up to 2½ minutes where at least 2 minutes must be dancing to music.
 - d. ProAm and ProPro (except Syllabus) - 1 ½ minute
 - e. Syllabus - 1 minute
 - f. Social - 45 seconds to 2 minutes
 - g. Line Dance except Social - 2 minutes

- h. Line Dance ProAm - 1½ minutes
 - i. Line Dance Choreography except ABC - 1½ minutes
 - j. Line Dance Choreography ABC - 2 minutes
 - k. Spotlight (ProAm and ProPro) - 2½ to 4 minutes
 - l. Solo Medley, (Masters, SuperStars, RisingStars) - 4 to 7 minutes.
 - m. Crown Solo Medley - 2 ½ to 5 minutes
 - n. Teams - 3 to 5 minutes
 - o. ShowTime – 2 ½ - 15 minutes
2. Showcase Music: The songs and artist names are posted under “Music” on our web page, www.ucwdc.org, at least 2 months before they are first used at UCWDC competitions. Showcase music lengths will be at least 2 minutes.
 3. For Event Music Selections, all Classic music must be Country or sound Country except Line Dance which will use the song specified on the step sheet.
 4. Contestant-selected music limitations **For Details for submission and validation of self-selected music as well as the required self-selected music Itinerary, see Appendix H:**
 - a. Contestant-selected music must be Country or sound Country for all parts of their performance, except:
 - i. Non-Country Choreography divisions.
 - ii. Team Line and Partner Open, Combo, Cabaret, and International programs which may use any type of music without limits.
 - iii. Line Dance Crown, RisingStars and SuperStars Solo Medleys, all of which may use up to a combined total of 50% non-Country music in their internal requirements.
 - iv. Masters and Showcase Crown Solo Medleys where only music used for internal requirements must be Country or sound Country.
 - b. Showcase Masters self-selected music for Waltz and Two Step must be a single song. If the song is edited, it may not contain anything not found on the original CD and may not be longer than the original song.
 - c. When determining the “country-ness” of a song, it is deemed to be Country music if it:
 - i. Made it on to nationally syndicated Country music charts.
 - ii. Had air play on a recognized County Western radio station.
 - iii. Was released for Country radio, TV, video, CD, or DVD.
 - d. Contestant-Selected Music:

It is the contestant’s responsibility to submit music 24 hours prior to the competition at every Regional Event where it is to be used and at least 96 hours prior to the performance at The Country Dance World Championships. The music must be accompanied by a properly filled out Contestant-Selected Music Itinerary (**see Appendix H**). The music will be audited during competition for all requirements and must be emailed in advance or submitted on a USB drive to the auditor designated by each specific event. The procedure for providing the information, how the information is evaluated and how any penalties are assessed if the program does not meet applicable rules are described in **Appendix H-the Self-Selected Music Itinerary and Instructions**.
 - e. Line Dance ProAm entries must be a single song of up to 1 ½ minutes in length.
 - f. Brief, recorded introductions and curtain calls are permitted. Clocking begins when the performance-sound begins and ends when the performance-sound ends (not including curtain calls).

N. Graduation Criteria

1. Graduation Criteria apply to all Dance Types except Teams and Choreography divisions.
2. Dancers graduate on the first day of the next Dance Season except for the following: when a competitor or couple dances for an overall the first time in a Dance Season and accumulates a majority of Gold Graduates over all the judges in all dances, they must immediately graduate to the next higher level once they are informed by the Vice President of Rules, providing they had not graduated at the previous Country Dance World Championships.
3. Eligible wins occur if there are three or more contestants competing for overall, except if the majority of judges’ marks in the dances that count toward overall are medals S or less. In the case of less than three contestants competing for overall, a win counts toward graduation if the majority of judges’ marks in dances that count toward overall are medals GH and GG. At least 25% of those medals must be GG.
4. Graduation earned at UCWDC Regional Events:
 - a. Graduating in one Dance Type will not cause graduation in other Dance Types unless a competitor is already in separate levels. No competitor may dance more than one level different in another Dance Type without a dispensation.

Dispensation form is found in Appendix J.
 - b. If a contestant qualifies for an overall in a division, at a particular skill level, they may dance one or more dances in the next higher skill level at the same event (and must dance Two Step if it is required). If the contestant dances overall in the next higher skill level, they have self-graduated into the higher skill level and may no longer dance in the lower skill level. Contestants may not dance at a higher skill level at The Country Dance World Championships.
 - c. Number of eligible wins:
 - i. Couples, Line Dance, and ProAm contestants must graduate to the next higher level from the:
 - a) IV or Newcomer level if they have eligible wins at two or more UCWDC events during the current Eligibility Period.
 - b) III or Novice level if they have eligible wins at two or more UCWDC events during the current Eligibility Period.
 - c) II or Intermediate level if they have eligible wins at three or more UCWDC events during the current Eligibility Period.
 - d) Ascension into the Masters divisions occurs when a partnership is formed by two people who have a combined lifetime total of eight first place overall eligible wins in the Classic Open I and/or Showcase Open divisions at UCWDC events. At least two of their wins must have been danced with the current partnership.
 - e) Ascension into the Crown divisions occurs when a partnership is formed by two people who have a combined

- lifetime total of eight first place overall eligible wins in the Classic Crystal I (once the contestants turn 40), Diamond I, Silver I, or Gold I/II (which graduates to Crown Plus) and/or Showcase Diamond divisions at UCWDC Events. At least two of their wins must have been danced with the current partnership.
- ii. Ascension into SuperStars, RisingStars and Line Dance Crown divisions occurs when a contestant has a combined lifetime total of four first place overall eligible wins in Classic Advanced and Showcase divisions at UCWDC events. At least one eligible win must come from each of Classic Advanced and Showcase.
 - a) For SuperStars, the wins must come from the Open Advanced and Showcase Open divisions.
 - b) For RisingStars, the wins must come from the Classic Teen Advanced and Showcase Teen divisions. RisingStars contestants may choose at age 18 to:
 - Leave RisingStars and enter Classic Open Advanced or
 - Stay in RisingStars and ascend to SuperStars during the season in which they turn 20 years of age. They may only ascend if they have competed for overall in RisingStars. Once made, that decision is final.
 - c) For Crown, the wins must come from Classic Crystal Advanced (once the contestant turns 40), Diamond Advanced and Silver Advanced, Gold Advanced and Showcase Diamond divisions.
5. Graduation criteria earned from a Continental Championship:
It will be the same as from any UCWDC Regional Event excluding the World Championships.
6. Graduation earned at The Country Dance World Championships of (Worlds):
- a. Except for graduation to Ascension Divisions (Masters, Couples Crown, SuperStars, RisingStars and Line Crown divisions), every contestant or competing couple who wins a first place Overall title at The Country Dance World Championships (with medals G or better in all dances) must graduate to the next higher level of competition, unless they have fewer than three competing for Overall in their division. In this case, contestant or competing couple will graduate only if the majority of judges' marks in dances that count toward overall are medals GH and GG. At least 25% of those medals must be GG.
 - b. SuperStars, RisingStars and Line Crown divisions:
 - i. Ascension is accomplished by first place overall eligible wins in both the respective Classic Advanced and Showcase divisions. These wins do not need to be gained at the same Country Dance World Championships.
 - ii. Eligible wins in either, but not both, of these divisions count as two Regional Event wins towards ascension to the relevant division.
 - iii. Candidates may combine their qualifying wins in either Classic or Showcase at UCWDC events with their qualifying win at the Country Dance World Championships in the other style.
 - c. Masters and Couples Crown divisions:
Ascension to the Masters and Couples Crown divisions is accomplished by a first place overall eligible win in the respective Classic I or Showcase division at the Country Dance World Championships.
 - d. In addition, all contestants who dance for an overall award at a World Championship Event graduate to the next higher division on a scale which depends on the total number of contestants. They graduate if they have one eligible win at a Regional Event and they won:
 - i. Second place overall at the Country Dance World Championships where there were ten to fourteen overall contestants.
 - ii. Second or third place overall at the Country Dance World Championships where there were fifteen to nineteen overall contestants.
 - iii. Second, third or fourth place overall at the Country Dance World Championships where there were twenty to twenty-four overall contestants.
 - iv. Second, third, fourth or fifth place overall at the Country Dance World Championships where there were twenty-five or more overall contestants.

O. Dance Categories

1. Couples, ProAm and ProPro Dance Categories

The World Championship Classic and Showcase Couples, ProAm and ProPro Dance Categories are Triple Two, Polka, NightClub, Cha Cha, Waltz, Two Step, East Coast Swing, and West Coast Swing, danced in this order at all UCWDC events except for Masters and Crown Classic, which will dance their chosen dances in two flights in the following order: First flight, slow or andante dances: Waltz, NightClub, Triple Two, and West Coast Swing; Second flight, fast or allegro dances: Two Step, Cha Cha, Polka, and East Coast Swing. The music for all flights will be automated with exactly a 30 second break between dances. A warning tone will sound 5 seconds before the music. Contestants will signify they are not dancing a specific dance by stepping off the floor in which case they're required to stand within 3 feet of the floor and not consume food or beverages and in the true spirit of good sportsmanship must remain on the side of the floor when not dancing until the end of the flight. Flights will be in the same dance session with at least 10 minutes between flights.

These UCWDC contest dance categories list the minimum, maximum and preferred musical tempos in beats per minute (BPM) for Classic Couples, ProAm and ProPro. These basic timings fulfill the Basic Rule for each dance. To fully define the dances, **refer to Appendix F** (The Judge Certification Curriculum and Standards). Timing notations in the dance categories: Black indicates a weight change; Grey (**or Red**) denotes no weight change. To meet the Basic Rule for the 'phrased' dances e.g., Waltz, Polka, Nightclub and Cha Cha, two measures of basic timing must be performed in each phrase of music (32 counts for 4/4 time or 24 counts for 3/4 time), but need not be back to back.

a. The Country Dance World Championships Core Dances:

- 1) **Two Step** *For Syllabus, IV, New, Plat: 172-180, 174 preferred. For III or Nov: 180-188, 184 preferred. For II or Int and above: 188-196, 194 preferred.* Basic Two Step timings are 1 2 3 **4 5 6** ; 1 2 3 **4 5 6 7 8** ; and 1 2 3 4 5 **6 7 8** (QQS S ; QQS QQS ; and QQQS S). Two Step is a smooth, progressive dance with weaved patterns and rhythm accents that separate the quicks and slows, emphasizing slows.
- 2) **Waltz** *For Syllabus, IV, III, New, Nov, Plat: 86-92. For II or Int and above: 80-86.* Basic Waltz timing is 1 2 3 4 5 6. Waltz is a progressive dance that uses patterns that move diagonally and are performed with Rise & Fall accentuated with

Swing & Sway emphasizing hover.

- b. The Country Dance World Championships Swing Dances:
 - 1) **East Coast Swing** *For Syllabus, IV, New, Plat: 126-132, 130 preferred. For III or Nov: 132-138, 136 preferred. For II, Int or above: 138-144.* Single, Double and Triple time swing are all permitted and interchangeable. Basic Triple East Coast Swing timings are: 1&2 3&4 5 6 and 1&2 3 4 5&6 7 8. Basic Single East Coast Swing timings are: 1 2 3 4 5 6 (S S QQ) and 1 2 3 4 5 6 7 8 (S QQ S QQ). Basic Double East Coast Swing timings are: 1 2 3 4 5 6 (S S QQ) and 1 2 3 4 5 6 7 8 (S QQ S QQ). East Coast Swing is a stationary dance that uses rotary patterns and is performed with semi-cuban, emphasizing downward compression.
 - 2) **West Coast Swing** *For Syllabus, IV, III, New, Nov, Plat: 104-112, 108 BPM preferred. For II, Int or above: 96-104.* Basic West Coast Swing timings are 1 2 3&4 5&6 and 1 2 3&4 5 6 7&8. West Coast Swing is a smooth, stationary dance with slotted patterns and rhythm accents, emphasizing back-beat.
 - c. Non-Country Dance World Championships Swing Dance:
 - 1) **Pony Swing** *For all 102-116, 106 preferred.* Basic Pony Swing timing is &1 &2 &3 &4 &5 &6 &7 &8. Pony Swing is generally stationary with revolving patterns performed with Lilt, emphasizing downward action on the numbered counts.
 - d. Country Dance World Championships Alternate Dances:
 - 1) **Triple Two** *For Syllabus, IV, III, New, Nov, Plat: 86-92. For II, Int or above: 80-86.* Basic Triple Two timings are 1 2 3&4 5&6 and 1 2 3&4 5 6 7&8. Triple Two is a smooth, progressive dance with looped and laced patterns performed with curved sway and shaping actions, emphasizing connected feathers.
 - 2) **Polka** *For Syllabus, IV, III, New, Nov, Plat: 112-116. For II or Int and above, 116-120.* Basic Polka timing is 1&2 3&4 5&6 7&8. Polka is a progressive dance with 2-rail (steamlined) patterns performed with Lilt motion, emphasizing downward action on the numbered counts.
 - 3) **NightClub** *For Syllabus, IV, III, New, Nov, Plat: 58-62. For II or Int and above: 54-58.* Basic Nightclub timing is 1 2&3 4&5 6&7 8& (S QQS QQS QQ). Nightclub is a stationary dance with linear and geometric patterns performed with draping sway and counter sway, shaping actions, emphasizing developed slows.
 - 4) **Cha Cha** *For Syllabus, IV, III, New, Nov, Plat: 104-110. For II or Int and above: 110-116.* Basic Cha Cha timing is 1 2 3 4&5 6 7 8&. Cha Cha is a stationary dance with intersecting patterns performed with Cuban motion, emphasizing the first beat of each measure.
 - e. Non-Country Dance World Championships Alternate Dances:
 - 1) **Shuffle (Ft. Worth Shuffle)** *For all 102-114, 108 preferred.* Shuffle timings are 1 2 3, 4 & 5, 6 &; or 1 2 3, 4 & 5, 6 7, 8 &). Shuffle is a progressive dance with leap-frog or pig-tail patterns, performed with Flat motion shaped in its movement. The dance accents 2 3 (six-count timing), or 2 3 and 6 7 (eight-count timing) with two progressive walks.
 - 2) **Schottische** *For all 120-132, preferred.* Basic Schottische timing is 1 2 3 4[kick] 5 6 7 8[kick]. Schottische is a progressive dance performed with plié on 2 and relevé on 4, with zigzag patterns accented with lifted kicks, scoots, hops, or brushes.
 - 3) **Rhythm Two** *For all 148-160, 154 preferred.* Basic Rhythm Two timing is 1 2 3 4[kick or touch] 5 6[kick or touch] and 1 2 3 4 5 6[kick or touch] 7 8[kick or touch]. Rhythm Two is a spot dance performed with semi-cuban motion and circular patterns.
 - f. Solo Performances:
 - 1) **Solo Medley for Showcase Masters and Couples Crown:** A musically-mixed, multi-dance Showcase category of 4 - 7 minutes for Masters and 2 ½ to 5 minutes for Crown with no BPM limitations. A medley of dances choreographed to music of the contestant's choice that must include a combined total of at least 45 seconds each of: a swing dance and three other Country Dance World Championships dances for Masters, and a swing dance and 2 other Country Dance World Championships dances for Crown; not to include Two Step and Waltz for either, and which must be recognizable in pattern, rhythm, motion, and character. Recognizable patterns from non-UCWDC dances (e.g., Quickstep, Tango, Samba, Rumba, Charleston, Clogging, Hip-Hop, et cetera) may only be used as appropriate for musical interpretation.
 - 2) **Spotlight:** (2½ - 4 minutes with no BPM limitations). A musically-mixed, multi-dance category offered for ProAm and ProPro: A dance or medley of dances choreographed to music of the contestant's choice which must be recognizable in pattern, rhythm, motion, and character. Recognizable patterns from non-UCWDC dances (e.g., Quickstep, Tango, Samba, Rumba, Charleston, Clogging, Hip-Hop, etc. may only be used as appropriate for music interpretation. Crown Solo Medley rules apply.
 - 3) **ShowDance for Classic Masters and Classic Crown:** (2 to 2 ½ minutes, of which 2 minutes must be dancing to music). A dance category which must be a single dance, and must be one of the 8 UCWDC dances defined above in Section O. The song can be one song or a medley of songs and may not contain anything not found on the original CD(s). Other dances are allowed momentarily for musical interpretation. The competitor order must be a scheduled drawing for choice or, if no time is scheduled, then random drawing/generator will be used.
2. Line Dance Categories
- The World Championship Classic and Showcase Line Categories for Intermediate and Advanced are Rise & Fall, Pulse, Smooth, Cuban, Funky/Street and Novelty/Stage, which are danced chronologically in this order at all UCWDC events. For Newcomer and Novice, dances may not be motion specific. If a Funky/Street dance is offered for Open and Junior divisions, a Novelty/Stage dance will be offered for the Age divisions, except Classic Open Advanced, Showcase Open, Classic Teen Advanced and Showcase Teen divisions which will be offered both Funky/Street and Novelty/Stage. Line Dance contestants may enter any of these Dance Categories offered for their division, except for 1) SuperStars and Line Crown which may enter Dance A (slow, andante), Dance B (fast, allegro) where A and B come from different motion categories, or Solo Medley; and 2) Line Dance ProAm which may enter Dance 1, Dance 2, and Dance 3 (these need not be motion specific). The BPM range for each dance category shall be plus or minus five (±5) BPM from the suggested song for each choreographed dance.
- a. **Rise & Fall:** A dance using Rise & Fall and Swing & Sway motions. For reference: common dances that use these motions include Viennese Waltz, Waltz, Foxtrot and Quickstep.
 - b. **Pulse:** A dance using Pulse motion. For reference: common dances that use Pulse include Polka, East Coast Swing, Samba, and Jive.

- c. **Smooth:** A dance using Flat motion. For reference: common dances that use Flat motion include NightClub, West Coast Swing, Hustle, and Tango.
 - d. **Cuban:** A dance using Cuban motion, with any break step occurring on the 2 or 6. For reference: common dances that use Cuban motion include Cha Cha, Mambo and Rumba.
 - e. **Funky/Street:** A dance demonstrating footwork and bodywork that is consistent with Hip-Hop or Street. For reference: common dances that use Funky/Street include Hip Hop, Poppin', Break Dance and Crumpin'.
 - f. **Novelty/Stage:** (no BPM limitations) A dance demonstrating footwork and bodywork that is consistent with Broadway or Show Performances. For reference: common dances that are Novelty/Stage include Lyrical, jazz, modern and ballet.
 - g. **Solo Medley for SuperStars, RisingStars and Line Dance Crown:** A musically-mixed, multi-dance category of 4 - 7 minutes for SuperStars and RisingStars and 2 ½ - 5 minutes for Crown with no BPM limitations. A medley of dances choreographed to music of the contestant's choice which must include a combined total of at least 45 seconds each of four of the six Line Dance categories for SuperStars and RisingStars and three of the Line Dance categories for Crown.
3. **Choreography (no BPM limitations)**
 - a. There are five (5) competitive categories:
 - i. Country Newcomer/Novice
 - ii. Country Intermediate/Advanced
 - iii. Non-Country Newcomer/Novice
 - iv. Non-Country Intermediate/Advanced
 - v. ABC
 - b. Each Choreography entry is an original dance performed by dancers with the choreographer physically present. Since the contestant selects the music, it is essential that the dance's rhythm, motion and character match that music.
 - c. The dance should have some element that will make it popular and appear to be easy to teach to social dancers within the level in which it is entered, i.e., Newcomer/Novice or Intermediate/Advanced. The dance should also have some 'appeal' that will give it longevity, impact or influence on the dance community.
 - d. The dance itself is what is judged, not the performer(s) or their performance.
 - e. With their contestant registration, Choreographers are required to provide a printed step description of the dance detailing the following:
 - i. The basic pattern and rhythm
 - ii. The level of the dance
 - iii. The number of counts
 - iv. The number of walls
 - v. An ABC dance entry should specify the number of counts per phrase (A, B, C, etc.) and the phrase order from beginning to end.
 - f. If a contestant wishes their Choreography entry to be considered for use as a UCWDC dance, a digital video must be included with the step description.
 4. **ShowTime (3-15 minutes, no BPM limitations)**

An extensively conceived, thematic medley choreographed to music of the contestant's choice and performed by any number of contestants. This category is a long Cabaret which may use any type of music, costuming, props or movement. It is an open category where Line, Solo, and Partner dance may be used in any combination and wheel chair dancers may be members. Setup and tear-down may be no longer than 6 minutes combined.
 5. **Team Dance Categories**

Team contestants may enter and perform in these divisions: Line, Partner, Combo and Cabaret, which are danced separately at all UCWDC events and the World Championships.

 - a. **Line Dance Open:** (3-5 minutes, no BPM limitations) A dance or medley of dances choreographed to music of the contestant's choice. The program must include 100% Line Dancing with recognizable patterns, rhythms, motions and character. Patterns from any dance form may be used as appropriate for musical interpretation, however no couples' lead and follow patterns may be used. Momentary touching is allowed. Movement limitations are the same as Showcase Crown Solo Medley.
 - b. **Line Dance Classic Country:** (3-5 minutes, no BPM limitations) A dance or medley of dances choreographed to 100% Country Music of the contestant's choice. The program must include 100% Line Dancing with recognizable patterns, rhythms, motions and character. Any solo dance patterns may be used as appropriate for musical interpretation; however no couples' lead and follow patterns may be used. Momentary touching is allowed. Line Dance Classic movement limitations apply.
 - c. **Partner Dance Open:** (3-5 minutes, no BPM limitations) A dance or medley of dances choreographed to music of the contestant's choice. The program must include 100% Partner Dance with recognizable patterns, rhythms, motions and character. Patterns from any dance form may be used as appropriate for musical interpretation; however no Line or Solo dancing may be used. Couples Crown Showcase Solo Medley movement limitations apply.
 - d. **Partner Dance Classic Country:** (3-5 minutes, no BPM limitations) A dance or medley of dances choreographed to 100% Country music of the contestant's choice. The program must include 100% Partner Dance with recognizable patterns, rhythms, motions and character. Patterns from any dance form may be used as appropriate for musical interpretation; however no Line or Solo dancing may be used. Classic Masters (flights) rules Apply.
 - e. **Combo:** (3-5 minutes, no BPM limitations) A dance or medley of dances choreographed to music of the contestant's choice. This is an open category where a minimum of 90 seconds each Partner dance and Line Dance must be clearly shown during the performance. Movement limitations are the same as Showcase Crown Solo Medley.
 - f. **Cabaret:** (3-5 minutes, no BPM limitations) A dance or medley of dances choreographed to music of the contestant's choice. This category may use any type of music, costuming, props or movement and is an open category where Line, Solo, and Partner dance may be used in any combination and wheel chair dancers may be members. Setup and tear-down may be no longer than 6 minutes combined.

- g. **International:** (3-5 minutes, no BPM limitations) A dance or medley of dances native to the nation dancing. There are no costume, music or movement limitations.

P. Contestant Conduct and Ethics

1. All decisions of the contest judges, the Contest Coordinator, and Event Director will be final. Contestants are expected to act in a socially acceptable professional manner. Contestants are required to provide on any competition registration form their full name, mailing address, birth-date, phone number (cell preferred), e-mail address and UCWDC Associate Membership number.
2. Any complaint or challenge to the makeup of a judging panel must be done post-event and will go to the Judge Review Board. Please see Part VII, Section C.
3. Contestants under the legal age of 18 must be accompanied by a parent or legal guardian who has written parental permission to act as 'guardian', and who is responsible for the minor's safety and conduct at all times.
4. Before entering a UCWDC Event, contestants are required to sign an event waiver form that limits the event's liability with regards to injury or other damage, allows data collection and tracking, assigns the distribution rights of audio and video recordings of the attendee(s) to the event, and addresses privacy.
5. Information provided on the competition registration form will be used for tracking of performance results to determine divisional graduation status, divisional age eligibility, World Championship eligibility, and World Points Champions. All contestants plus each Team "Name", or any other individual who expects to dance at The Country Dance World Championships, will be required to join the UCWDC Associate Membership Program through the UCWDC Business Office.
6. All attendees are business invitees and expected to act in a friendly, cordial, respectful and professional manner throughout the event.
7. Contestants may receive teaching wages, wages for services, compensation for shows, and prizes as well as having access to an event hospitality room.

Q. Reporting and Staging Procedure

1. For all heated divisions, contestants should report to the Floor Coordinator one-half hour before a division's first contest heat to check-in and preview their music or warm up, unless the size of the contest warrants an earlier reporting time (see event schedule). When reporting, each contestant will make themselves known to the Floor Coordinator by contestant number, confirming that they are dressed, ready, and able to perform in the proper division. During the contest, contestants must remain in the staging area, except for costume changes.
2. Contestant numbers must be touching their spine, and must be worn in all divisions except self-selected music categories. However, Choreography contestants must wear numbers.
3. Even though UCWDC contests pre-post the heats of competition for all divisions, the exact heat order is not guaranteed to any contestant. A contestant who fails to report to the Floor Coordinator on time or fails to answer the calls of the Floor Coordinator for a specific heat will be scratched (disqualified) from that dance category.

R. The Judge Meeting

Contest logistics, schedules and the Official Judge Certification Program Rules Review may be discussed at an official UCWDC Judge Meeting held prior to competition at every UCWDC event.

S. The Contestant Meeting

Contest logistics and schedules are discussed at the official UCWDC Contestants Meeting held at some UCWDC events. UCWDC Rules inquiries are also fielded at this time, where all who are interested receive answers to their questions. Everyone is welcome. If there is no Contestants Meeting, please see the Contest Coordinator for answers.

III. AWARDS & CHAMPIONSHIPS

A. Overall Championships

1. An "Overall Champion" title is awarded only to the first place overall winner in each specific division. When used in a contestant's dance resumé, the full name of the division must precede that title. i.e., "John Doe is the ProAm Male Classic Silver Novice Overall Champion."
2. Conversely, when used, 2nd Place through 5th Place Overall winners' titles must be followed with the full name of the division. i.e., "John Doe is the 3rd Place Overall ProAm Male Classic Silver Novice" winner.
3. Titles are bestowed upon winners by the UCWDC. Titles which are abused by the recipient to misrepresent the credential or dupe the public in its declaration may be voided and withdrawn.
4. Overall Eligibility:
 - a. Syllabus divisions and ProAm Line Dance offer no Overall Championship.
 - b. Social Divisions may or may not have an overall at each Event Director's discretion. If an overall is offered, competitors qualify by dancing every dance offered.
 - c. Couples and ProAm Overall entries, except Masters, Crown, and Legends, must dance in at least Two Step, Waltz, one Swing dance, and two Alternate dances.

- d. Newcomer Line Dance Overall Championship entries must compete in all three of the offered dances. A Funky/Street dance may be offered for Open and Junior divisions. If so, a Novelty/Stage dance will be offered for the Age divisions.
- e. Novice Line Dance Overall Championship entries must compete in all four of the offered dances. A Funky/Street dance may be offered for Open and Junior divisions. If so, a Novelty/Stage dance will be offered for the Age divisions.
- f. Intermediate, Advanced and Showcase Line Dance Overall Championship entries must compete in all of the offered dances. These include:
 - i. Rise & Fall, Pulse, Smooth, Cuban and Funky/Street for Classic Intermediate Open and Juniors; Classic Advanced Youth; and Showcase Youth Divisions.
 - ii. Rise & Fall, Pulse, Smooth, Cuban and Novelty/Stage for the Age Divisions.
 - iii. Rise & Fall, Pulse, Smooth, Cuban, Funky/Street and Novelty/Stage for Classic Open Advanced, Classic Teen Advanced, Showcase Open and Showcase Teen Divisions.
- g. Showcase Masters and Couples Showcase Crown must compete in Two Step, Waltz and Solo Medley.
- h. Classic Masters and Couples Classic Crown must compete in Two Step, Waltz, one Swing dance, two Alternate dances, and a ShowDance.
- i. SuperStars, RisingStars, and Line Dance Crown must compete in Dance A, Dance B and a Solo Medley.

IV. WORLD CHAMPIONSHIPS

Each year the UCWDC presents the Country Western Dance World Championships, which offer world-class Couples, ProAm, ProPro, Line Dance, ShowTime and performing Team competition.

A. Eligibility

1. Associate Membership: Each individual contestant and Team Name may not begin to accrue qualification for The Country Dance World Championships until their Associate Member dues are current and paid for the dance season.
2. To be eligible to compete at The Country Dance World Championships,
 - a. North American and European dancers, as well as Team Names, must qualify by competing at three (3) or more UCWDC Events during the preceding Dance Season, except for all juniors and Manitoba and west in Canada who must compete at two (2) or more events, and Newcomer dancers in Europe, Syllabus B, and ProAm Line Dance entries, who only need to compete at one (1) event to qualify.
 - b. Asian dancers must qualify by competing in at least one UCWDC Event during the preceding Dance Season.
 - c. Dancers from Continents other than North America, Europe and Asia may enter without pre-qualification but must be active, dues paid Associate Members before dancing at The Country Dance World Championships. Teams who have not pre-qualified must submit a video with their entry to ensure they are in the correct division(s).
 - d. Masters and SuperStars must qualify by dancing three full programs except in Asia where they must dance one (1) full program.
3. The Country Dance World Championships qualification in Couples, ProAm/ProPro, Line or Teams does not count for any other competition Type.
4. Country Dance World Championships contestants must have competed for the Overall Championship or the single dance Championship (Teams, Spotlight and ProAm Line Dance) at least once in the division in which they intend to compete, except:
 - a. Masters, SuperStars, Line Dance Showcase Open, Line Dance Classic Open Advanced, Couples Open I, and Couples Showcase Open dancers in Europe and North America, who must have competed for the Overall Championship three (3) times (in Classic or Showcase or a combination of the two) over the course of three (3) or more UCWDC events.
 - b. Choreograph and ShowTime performers who need not qualify.
5. For each Dance Type entered, Country Dance World Championship contestants must compete in the highest division where they danced for overall during the preceding Dance Season.
6. In a new partnership, at least one partner must have competed at three UCWDC Events and the new partnership must have competed at least once overall in the division they intend to compete at The Country Dance World Championship.

B. World Championship

1. An "Overall Champion" title at The Country Dance World Championships is awarded only to the first place overall winner in each specific division. When used, the year and the full name of the division must precede that title. i.e., "John Doe is the 1988 UCWDC ProAm Male Classic Silver Novice World Champion."
2. Conversely, when used in a contestant's dance resumé, 2nd Place through 5th Place Overall winners titles must be followed with the full name of the division. i.e., "John Doe is the 3rd Place ProAm Male Classic Silver Novice" winner at the World Championship of Country Dance.
3. Titles are bestowed upon winners by the UCWDC. Titles which are abused by the recipient may be withdrawn.

V. CONTINENTAL CHAMPIONSHIPS

Each year the UCWDC may present the Country Western Dance European Championships, which offer world-class Couples, ProAm, ProPro, Line Dance, ShowTime and Team competition. To be eligible to compete at the Country Western Dance European Championships, all Contestants must qualify by competing at three (3) or more UCWDC Events during the preceding Dance Season, except for Syllabus, Social, Newcomer and ProAm Line Dance entries, who need to compete at one (1) to qualify.

VI. SCORING & JUDGE CERTIFICATION

For Scoring Information, please see Appendix D

For Judge Certification Information, please see Appendix F.

VII. JUDGING

A. Eligibility

To be eligible to adjudicate at any UCWDC Event, including the World Championship, each judge must be a current UCWDC Associate Member in good standing.

B. Certification Regulations

1. All judges for UCWDC contests must be certified at the Fundamental Level or above. Each panel judging Line Dance divisions may have three judges but five are recommended.
2. In Europe, Asia and Canada, each panel of judges at UCWDC competitions must have three judges but five are recommended.
3. UCWDC Event Directors must submit to the UCWDC VP Judge Certification a list of each panel of judges per contest session, with a list of divisions judged during that session.

C. Judge and Contestant Review Board

The UCWDC Judge Certification Committee has a Board of Inquiry to respond to a written complaint regarding a judge's impartiality and judges' and contestants' conduct and/or ethics. A request for review will be kept confidential but must contain the judge's and/or contestant's name, the complainant's name, and the details. For more information, please contact the VP Judge Certification, Dave Getty, at judgecertification@ucwdc.org

D. Judges' Regulations

1. No contestant, other than a Masters, SuperStars or Crown dancer, or the teaching 'Pro' of a ProAm or ProPro partnership, may judge the same Dance Type in which they are competing.
2. A judge competing in one Dance Type may judge another Dance Type.
3. No active contestant may judge at The Country Dance World Championships except ProPro and Spotlight contestants.
4. A contestant who wishes to judge may not judge his own level without taking four months off from competition.
5. A judge who wishes to compete may not do so without taking four months off from judging his division or any above it.
6. The Am of a ProAm partnership is not allowed to judge UCWDC Couples, ProAm and ProPro competition.
7. Couples II and I contestants who are certified may judge ProAm but not ProPro.
8. No two persons who are members of a partnership; dancing, teaching or personal, may sit on the same UCWDC panel except for ProAm.
9. No persons who are members of a partnership- dancing, teaching or personal- may judge their partner, a family member, or their partner's family member, except if the partner or family member is the teaching Pro of a ProAm or ProPro partnership.
10. No II Intermediate or I Advanced level contestant in any Dance Type may receive judging wages, compensation or inducements in that Dance Type. Such contestants may not have access to UCWDC judges' meetings. Offenders will lose their current competitive status and be suspended from further UCWDC competition for the current Dance Season.

E. Judges' Code of Ethics

1. During his or her shift on a panel, each Judge must focus all of his or her attention on the contestants, have a positive demeanor and facial appearance and complete his or her ballots only in the last few seconds of each song.
2. When not on shift, Judges are encouraged to socialize equitably with patrons. They may not isolate themselves in the company of any contestant(s) that they might judge during the event. i.e., room with, privately converse with or publicly fraternize with.
3. Private lessons may not be given to contestants until after they have finished competing.
4. A judge may never coerce, intimidate, or in any way perceivably threaten contestants into taking private lessons or coaching from them.
5. Judges may not discuss dance information with any contestant they are judging until after the contest session has been completed.

VIII. INVIGILATION

Invigilation may be used when deemed necessary or useful. The specificity of any duties of an Invigilator should they occur will be described in Appendix I.

IX. UCWDC CONTEST COORDINATOR

For an explanation of the UCWDC Contest Coordinator responsibilities and requirements, see Appendix G.

Appendix A: UCWDC® List of Divisions

DIVISION	DANCE TYPE	
SHOWTIME	T	T - Teams
SHOWCASE MASTERS	C	C - Couples
CLASSIC MASTERS	C	L - Line Dance
CLASSIC MASTERS PLUS	C	P - ProAm/ProPro
FEMALE RISINGSTARS	L	
MALE RISINGSTARS	L	
FEMALE SUPERSTARS	L	
FEMALE SUPERSTARS PLUS	L	
MALE SUPERSTARS	L	
MALE SUPERSTARS PLUS	L	
LINE DANCE FEMALE CROWN	L	
LINE DANCE MALE CROWN	L	
COUPLES SHOWCASE CROWN	C	
COUPLES SHOWCASE CROWN PLUS	C	
COUPLES CLASSIC CROWN	C	
COUPLES CLASSIC CROWN PLUS	C	
COUPLES PRIMARY II/I	C	
COUPLES YOUTH II/I	C	
COUPLES GOLD II/I	C	
COUPLES OPEN SYLLABUS A	C	
COUPLES JUNIOR SYLLABUS A	C	
COUPLES OPEN SYLLABUS B	C	
COUPLES JUNIOR SYLLABUS B	C	
COUPLES OPEN SYLLABUS C	C	
COUPLES JUNIOR SYLLABUS C	C	
COUPLES OPEN SYLLABUS D	C	
COUPLES JUNIOR SYLLABUS D	C	
COUPLES OPEN V	C	
COUPLES JUNIOR V	C	
COUPLES PRIMARY IV	C	
COUPLES YOUTH IV	C	
COUPLES TEEN IV	C	
COUPLES OPEN IV	C	
COUPLES DIAMOND IV	C	
COUPLES GOLD IV	C	
COUPLES SILVER IV	C	
COUPLES PRIMARY III	C	
COUPLES YOUTH III	C	
COUPLES TEEN III	C	
COUPLES OPEN III	C	
COUPLES CRYSTAL III	C	
COUPLES DIAMOND III	C	
COUPLES SILVER III	C	
COUPLES GOLD III	C	

COUPLES OPEN II	C
COUPLES CRYSTAL II	C
COUPLES DIAMOND II	C
COUPLES SILVER II	C
COUPLES TEEN II/I	C
COUPLES OPEN I	C
COUPLES CRYSTAL I	C
COUPLES DIAMOND I	C
COUPLES SILVER I	C
COUPLES SHOWCASE TEEN	C
COUPLES SHOWCASE OPEN	C
COUPLES SHOWCASE DIAMOND	C
PROAM FEMALE JUNIOR BEGINNER	P
PROAM MALE JUNIOR BEGINNER	P
PROAM FEMALE OPEN BEGINNER	P
PROAM MALE OPEN BEGINNER	P
PROAM FEMALE JUNIOR SYLLABUS A	P
PROAM MALE JUNIOR SYLLABUS A	P
PROAM FEMALE OPEN SYLLABUS A	P
PROAM MALE OPEN SYLLABUS A	P
PROAM FEMALE JUNIOR SYLLABUS B	P
PROAM MALE JUNIOR SYLLABUS B	P
PROAM FEMALE OPEN SYLLABUS B	P
PROAM MALE OPEN SYLLABUS B	P
PROAM FEMALE JUNIOR SYLLABUS C	P
PROAM MALE JUNIOR SYLLABUS C	P
PROAM FEMALE OPEN SYLLABUS C	P
PROAM MALE OPEN SYLLABUS C	P
PROAM FEMALE JUNIOR SYLLABUS D	P
PROAM MALE JUNIOR SYLLABUS D	P
PROAM FEMALE OPEN SYLLABUS D	P
PROAM MALE OPEN SYLLABUS D	P
PROAM FEMALE PRIMARY NEWCOMER	P
PROAM MALE PRIMARY NEWCOMER	P
PROAM FEMALE YOUTH NEWCOMER	P
PROAM MALE YOUTH NEWCOMER	P
PROAM FEMALE TEEN NEWCOMER	P
PROAM MALE TEEN NEWCOMER	P
PROAM FEMALE OPEN NEWCOMER	P
PROAM MALE OPEN NEWCOMER	P
PROAM FEMALE CRYSTAL NEWCOMER	P
PROAM MALE CRYSTAL NEWCOMER	P
PROAM FEMALE DIAMOND NEWCOMER	P
PROAM MALE DIAMOND NEWCOMER	P
PROAM FEMALE SILVER NEWCOMER	P
PROAM MALE SILVER NEWCOMER	P
PROAM FEMALE GOLD NEWCOMER	P

PROAM MALE GOLD NEWCOMER	P
PROAM FEMALE PLATINUM NEWCOMER	P
PROAM MALE PLATINUM NEWCOMER	P
PROAM FEMALE PRIMARY NOVICE	P
PROAM MALE PRIMARY NOVICE	P
PROAM FEMALE YOUTH NOVICE	P
PROAM MALE YOUTH NOVICE	P
PROAM FEMALE TEEN NOVICE	P
PROAM MALE TEEN NOVICE	P
PROAM FEMALE OPEN NOVICE	P
PROAM MALE OPEN NOVICE	P
PROAM FEMALE CRYSTAL NOVICE	P
PROAM MALE CRYSTAL NOVICE	P
PROAM FEMALE DIAMOND NOVICE	P
PROAM MALE DIAMOND NOVICE	P
PROAM FEMALE SILVER NOVICE	P
PROAM MALE SILVER NOVICE	P
PROAM FEMALE GOLD NOVICE	P
PROAM MALE GOLD NOVICE	P
PROAM FEMALE PLATINUM NOVICE	P
PROAM MALE PLATINUM NOVICE	P
PROAM FEMALE PRIMARY INTERMEDIATE	P
PROAM MALE PRIMARY INTERMEDIATE	P
PROAM FEMALE YOUTH INTERMEDIATE	P
PROAM MALE YOUTH INTERMEDIATE	P
PROAM FEMALE TEEN INTERMEDIATE	P
PROAM MALE TEEN INTERMEDIATE	P
PROAM FEMALE OPEN INTERMEDIATE	P
PROAM MALE OPEN INTERMEDIATE	P
PROAM FEMALE CRYSTAL INTERMEDIATE	P
PROAM MALE CRYSTAL INTERMEDIATE	P
PROAM FEMALE DIAMOND INTERMEDIATE	P
PROAM MALE DIAMOND INTERMEDIATE	P
PROAM FEMALE SILVER INTERMEDIATE	P
PROAM MALE SILVER INTERMEDIATE	P
PROAM FEMALE GOLD INTERMEDIATE	P
PROAM MALE GOLD INTERMEDIATE	P
PROAM FEMALE PLATINUM INT/ADV	P
PROAM MALE PLATINUM INT/ADV	P
PROAM FEMALE PRIMARY ADVANCED	P
PROAM MALE PRIMARY ADVANCED	P
PROAM FEMALE YOUTH ADVANCED	P
PROAM MALE YOUTH ADVANCED	P
PROAM FEMALE TEEN ADVANCED	P
PROAM MALE TEEN ADVANCED	P
PROAM FEMALE OPEN ADVANCED	P
PROAM MALE OPEN ADVANCED	P

PROAM FEMALE CRYSTAL ADVANCED	P
PROAM MALE CRYSTAL ADVANCED	P
PROAM FEMALE DIAMOND ADVANCED	P
PROAM MALE DIAMOND ADVANCED	P
PROAM FEMALE SILVER ADVANCED	P
PROAM MALE SILVER ADVANCED	P
PROAM FEMALE GOLD ADVANCED	P
PROAM MALE GOLD ADVANCED	P
PROAM SHOWCASE FEMALE YOUTH	P
PROAM SHOWCASE MALE YOUTH	P
PROAM SHOWCASE FEMALE TEEN	P
PROAM SHOWCASE MALE TEEN	P
PROAM SHOWCASE FEMALE OPEN	P
PROAM SHOWCASE MALE OPEN	P
PROAM SHOWCASE FEMALE DIAMOND	P
PROAM SHOWCASE MALE DIAMOND	P
PROAM SPOTLIGHT FEMALE DIAMOND	P
PROAM SPOTLIGHT FEMALE JUNIOR	P
PROAM SPOTLIGHT FEMALE OPEN	P
PROAM SPOTLIGHT MALE DIAMOND	P
PROAM SPOTLIGHT MALE JUNIOR	P
PROAM SPOTLIGHT MALE OPEN	P
PROPRO FEMALE OPEN I	P
PROPRO FEMALE OPEN II	P
PROPRO MALE OPEN I	P
PROPRO MALE OPEN II	P
PROPRO SHOWCASE FEMALE OPEN	P
PROPRO SHOWCASE MALE OPEN	P
PROPRO FEMALE DIAMOND I	P
PROPRO FEMALE DIAMOND II	P
PROPRO MALE DIAMOND I	P
PROPRO MALE DIAMOND II	P
PROPRO FEMALE SHOWCASE DIAMOND	P
PROPRO MALE SHOWCASE DIAMOND	P
PROPRO FEMALE TEEN I	P
PROPRO FEMALE TEEN II	P
PROPRO MALE TEEN I	P
PROPRO MALE TEEN II	P
PROPRO SPOTLIGHT FEMALE SILVER	P
PROPRO SPOTLIGHT FEMALE JUNIOR	P
PROPRO SPOTLIGHT FEMALE OPEN	P
PROPRO SPOTLIGHT MALE SILVER	P
PROPRO SPOTLIGHT MALE JUNIOR	P
PROPRO SPOTLIGHT MALE OPEN	P
LINE DANCE FEMALE JUNIOR SOCIAL A	L
LINE DANCE MALE JUNIOR SOCIAL A	L
LINE DANCE FEMALE OPEN SOCIAL A	L

LINE DANCE MALE OPEN SOCIAL A	L
LINE DANCE FEMALE PRIMARY NEWCOMER	L
LINE DANCE MALE PRIMARY NEWCOMER	L
LINE DANCE FEMALE YOUTH NEWCOMER	L
LINE DANCE MALE YOUTH NEWCOMER	L
LINE DANCE FEMALE TEEN NEWCOMER	L
LINE DANCE MALE TEEN NEWCOMER	L
LINE DANCE FEMALE OPEN NEWCOMER	L
LINE DANCE MALE OPEN NEWCOMER	L
LINE DANCE FEMALE CRYSTAL NEWCOMER	L
LINE DANCE MALE CRYSTAL NEWCOMER	L
LINE DANCE FEMALE DIAMOND NEWCOMER	L
LINE DANCE MALE DIAMOND NEWCOMER	L
LINE DANCE FEMALE SILVER NEWCOMER	L
LINE DANCE MALE SILVER NEWCOMER	L
LINE DANCE FEMALE GOLD NEWCOMER	L
LINE DANCE MALE GOLD NEWCOMER	L
LINE DANCE FEMALE PRIMARY NOVICE	L
LINE DANCE MALE PRIMARY NOVICE	L
LINE DANCE FEMALE YOUTH NOVICE	L
LINE DANCE MALE YOUTH NOVICE	L
LINE DANCE FEMALE TEEN NOVICE	L
LINE DANCE MALE TEEN NOVICE	L
LINE DANCE FEMALE OPEN NOVICE	L
LINE DANCE MALE OPEN NOVICE	L
LINE DANCE FEMALE CRYSTAL NOVICE	L
LINE DANCE MALE CRYSTAL NOVICE	L
LINE DANCE FEMALE DIAMOND NOVICE	L
LINE DANCE MALE DIAMOND NOVICE	L
LINE DANCE FEMALE SILVER NOVICE	L
LINE DANCE MALE SILVER NOVICE	L
LINE DANCE FEMALE GOLD NOVICE	L
LINE DANCE MALE GOLD NOVICE	L
LINE DANCE FEMALE PRIMARY INTERMEDIATE	L
LINE DANCE MALE PRIMARY INTERMEDIATE	L
LINE DANCE FEMALE YOUTH INTERMEDIATE	L
LINE DANCE MALE YOUTH INTERMEDIATE	L
LINE DANCE FEMALE TEEN INTERMEDIATE	L
LINE DANCE MALE TEEN INTERMEDIATE	L
LINE DANCE FEMALE OPEN INTERMEDIATE	L
LINE DANCE MALE OPEN INTERMEDIATE	L
LINE DANCE FEMALE CRYSTAL INTERMEDIATE	L
LINE DANCE MALE CRYSTAL INTERMEDIATE	L
LINE DANCE FEMALE DIAMOND INTERMEDIATE	L
LINE DANCE MALE DIAMOND INTERMEDIATE	L
LINE DANCE FEMALE SILVER INTERMEDIATE	L
LINE DANCE MALE SILVER INTERMEDIATE	L

LINE DANCE FEMALE GOLD INTERMEDIATE	L
LINE DANCE MALE GOLD INTERMEDIATE	L
LINE DANCE FEMALE PRIMARY ADVANCED	L
LINE DANCE MALE PRIMARY ADVANCED	L
LINE DANCE FEMALE YOUTH ADVANCED	L
LINE DANCE MALE YOUTH ADVANCED	L
LINE DANCE FEMALE TEEN ADVANCED	L
LINE DANCE MALE TEEN ADVANCED	L
LINE DANCE FEMALE OPEN ADVANCED	L
LINE DANCE MALE OPEN ADVANCED	L
LINE DANCE FEMALE CRYSTAL ADVANCED	L
LINE DANCE MALE CRYSTAL ADVANCED	L
LINE DANCE FEMALE DIAMOND ADVANCED	L
LINE DANCE MALE DIAMOND ADVANCED	L
LINE DANCE FEMALE SILVER ADVANCED	L
LINE DANCE MALE SILVER ADVANCED	L
LINE DANCE FEMALE GOLD ADVANCED	L
LINE DANCE MALE GOLD ADVANCED	L
LINE DANCE SHOWCASE FEMALE YOUTH	L
LINE DANCE SHOWCASE MALE YOUTH	L
LINE DANCE SHOWCASE FEMALE TEEN	L
LINE DANCE SHOWCASE MALE TEEN	L
LINE DANCE SHOWCASE FEMALE OPEN	L
LINE DANCE SHOWCASE MALE OPEN	L
LINE DANCE SHOWCASE FEMALE DIAMOND	L
LINE DANCE SHOWCASE MALE DIAMOND	L
PROAM LINE DANCE FEMALE JUNIOR NEWCOMER	L
PROAM LINE DANCE MALE JUNIOR NEWCOMER	L
PROAM LINE DANCE FEMALE OPEN NEWCOMER	L
PROAM LINE DANCE MALE OPEN NEWCOMER	L
PROAM LINE DANCE FEMALE DIAMOND NEWCOMER	L
PROAM LINE DANCE MALE DIAMOND NEWCOMER	L
PROAM LINE DANCE FEMALE JUNIOR NOVICE	L
PROAM LINE DANCE MALE JUNIOR NOVICE	L
PROAM LINE DANCE FEMALE OPEN NOVICE	L
PROAM LINE DANCE MALE OPEN NOVICE	L
PROAM LINE DANCE FEMALE DIAMOND NOVICE	L
PROAM LINE DANCE MALE DIAMOND NOVICE	L
PROAM LINE DANCE FEMALE JUNIOR INT/ADV	L
PROAM LINE DANCE MALE JUNIOR INT/ADV	L
PROAM LINE DANCE FEMALE OPEN INT/ADV	L
PROAM LINE DANCE MALE OPEN INT/ADV	L
PROAM LINE DANCE FEMALE DIAMOND INT/ADV	L
PROAM LINE DANCE MALE DIAMOND INT/ADV	L
LINE DANCE CHOREOGRAPHY COUNTRY NEW/NOV	L
LINE DANCE CHOREOGRAPHY COUNTRY INT/ADV	L
LINE DANCE CHOREOGRAPHY NON-COUNTRY NEW/NOV	L

LINE DANCE CHOREOGRAPHY NON-COUNTRY INT/	L
LINE DANCE CHOREOGRAPHY ABC	L
TEAM LINE DANCE CLASSIC COUNTRY	T
TEAM LINE DANCE OPEN	T
TEAM PARTNER DANCE CLASSIC COUNTRY	T
TEAM PARTNER DANCE OPEN	T
TEAM COMBO	T
TEAM CABARET	T
TEAM INTERNATIONAL	T

Triple Two – UCWDC Syllabus Divisions

Syllabus A

- | | | |
|-----------------------|---------------------|---|
| 1) Ladies Flare | DVIDA Bronze Figure | 1 |
| 2) Right Turning Loop | DVIDA Bronze Figure | 3 |
| 3) Left Turning Loop | DVIDA Bronze Figure | 4 |
| 4) Basket* | DVIDA Bronze Figure | 5 |

*Lady does not turn

Syllabus B

- | | | |
|--|---------------------|---|
| 1) Man's Flare | DVIDA Bronze Figure | 2 |
| 2) Right Loop w/ Right UAT* | DVIDA Bronze Figure | 6 |
| *With Man's Flare ending | | |
| 3) Right Loop w/ Right UAT – Loop Ending | DVIDA Bronze Figure | 7 |
| 4) Left Loop w/ Left UAT* | DVIDA Bronze Figure | 8 |
| *With Ladies Flare ending | | |
| 5) Left Loop w/ Left UAT – Loop Ending | DVIDA Bronze Figure | 9 |

Syllabus C

- | | | |
|--------------------------------------|---------------------|----|
| 1) Right Turn to Back Line of Dance* | DVIDA Bronze Figure | 11 |
| *Last triple curves, no back step | | |
| 2) Inside Weave | DVIDA Bronze Figure | 12 |
| 3) Left Turn to Back Line of Dance* | DVIDA Bronze Figure | 13 |
| *Last triple curves, no back step | | |
| 4) Outside Weave | DVIDA Bronze Figure | 14 |
| 5) Double Flare | DVIDA Bronze Figure | 15 |

Syllabus D

- | | | |
|-------------------------------------|---------------------|---|
| 1) Left Turning Loop & Pop Out | DVIDA Silver Figure | 1 |
| 2) Wrap | DVIDA Silver Figure | 2 |
| 3) Patty Cake* | DVIDA Silver Figure | 5 |
| *Must enter with simple hand change | | |
| 4) Pinwheel | DVIDA Silver Figure | 6 |
| 5) Hand to Hand Pinwheel* | DVIDA Silver Figure | 8 |
| *Second basic only | | |
| 6) Side by Side Freespins | DVIDA Silver Figure | 9 |

Polka – UCWDC Syllabus Divisions

Syllabus A

1) Basic	DVIDA Bronze Figure	1
2) Chasse to Back Line of Dance	DVIDA Bronze Figure	3
3) Hand to Hand	DVIDA Bronze Figure	4
4) Hand to hand Under Arm Turn	DVIDA Bronze Figure	5
5) Right UAT to Back Line of Dance	DVIDA Bronze Figure	6
6) Alternating Hand to Hand	DVIDA Bronze Figure	7

Syllabus B

1) Inside Weave	DVIDA Bronze Figure	8
2) Outside Weave	DVIDA Bronze Figure	9
3) Turning Basic	DVIDA Bronze Figure	11
4) Basket Whip	DVIDA Bronze Figure	13
5) Back to Back	DVIDA Silver Figure	1

Syllabus C

1) Shoulder Catch	DVIDA Bronze Figure	12
2) Side by Side Freespins*	DVIDA Silver Figure	2
*Chasse for the man, no man's freespin		
3) Wrap In/ Wrap Out*	DVIDA Silver Figure	3
*Must use a basic after the Wrap In, before the Wrap Out		
4) Chasse Run (Gallop)	DVIDA Silver Figure	10

Syllabus D

1) Lariat	DVIDA Bronze Figure	14
2) Side by Side Freespins	DVIDA Silver Figure	2
3) Wrap In/ Wrap Out	DVIDA Silver Figure	3
4) Arm Checks*	DVIDA Silver Figure	12
*Use counts 1-6 then freespin on 7&8 to exit		

Night Club – UCWDC Syllabus Divisions

Syllabus A

- | | | |
|--|---------------------|----|
| 1) Basic | DVIDA Bronze Figure | 1a |
| 2) Left Turning Basic | DVIDA Bronze Figure | 2a |
| 3) Right Turning Basic | DVIDA Bronze Figure | 3a |
| 4) Right Under Arm Turn w/ Slot Change | DVIDA Bronze Figure | 4 |

Syllabus B

- | | | |
|------------------------------------|---------------------|----|
| 1) Left Turning Basic w/ Left UAT | DVIDA Bronze Figure | 2b |
| 2) Right Turning Basic w Right UAT | DVIDA Bronze Figure | 3b |
| 3) Hair Brush | DVIDA Bronze Figure | 9 |
| 4) Sliding Doors | DVIDA Bronze Figure | 11 |

Syllabus C

- | | | |
|------------------------------------|---------------------|----|
| 1) Right Turning Basic w/ Left UAT | DVIDA Bronze Figure | 3c |
| 2) Lace | DVIDA Bronze Figure | 5 |
| 3) Promenade Walks | DVIDA Bronze Figure | 12 |
| 4) Rock Pivot | DVIDA Bronze Figure | 15 |

Syllabus D

- | | | |
|--|---------------------|----|
| 1) Lariat* | DVIDA Bronze Figure | 8 |
| *If done with a Right to Right hand change | | |
| 2) Around the World w/ Headloop | DVIDA Bronze Figure | 13 |
| 3) Simple Roll Out* | DVIDA Silver Figure | 2 |
| *Without Man's turn | | |
| 4) Wrap & Pinwheel | DVIDA Silver Figure | 3 |
| 5) Hammerlock & Pinwheel | DVIDA Silver Figure | 4 |

Cha Cha – UCWDC Syllabus Divisions

Syllabus A

- | | | |
|---|---------------------|----|
| 1) Side Basic | DVIDA Bronze Figure | 1a |
| 2) Forward/Back Basic* | DVIDA Bronze Figure | 1b |
| *May be danced as a lock or 3 rd foot position | | |
| 3) Outside Breaks | DVIDA Bronze Figure | 2 |
| 4) Crossover Breaks | DVIDA Bronze Figure | 3 |
| 5) 5 th Position Breaks | DVIDA Bronze Figure | 4 |

Syllabus B

- | | | |
|--|---------------------|----|
| 1) Open Break & Under Arm Turn | DVIDA Bronze Figure | 5 |
| 2) Walk Around Turn | DVIDA Bronze Figure | 6 |
| 3) Crossbody Lead* | DVIDA Bronze Figure | 7 |
| *Finish w/ side chasse | | |
| 4) Stop & Go* | DVIDA Bronze Figure | 10 |
| *May be danced w/ side chasse on 4 & 1 | | |

Syllabus C

- | | | |
|---|---------------------|----|
| 1) Under Arm Pass | DVIDA Bronze Figure | 8 |
| 2) Alternating Under Arm Turns | DVIDA Bronze Figure | 9 |
| 3) Chase Turn | DVIDA Bronze Figure | 11 |
| 4) Paseo* | DVIDA Bronze Figure | 15 |
| *Must be danced w/ basic timing. Pivot or Spiral turn is accepted | | |

Syllabus D

- | | | |
|-------------------|---------------------|----|
| 1) Back Spot Turn | DVIDA Bronze Figure | 12 |
| 2) Pretzel's | DVIDA Silver Figure | 3 |
| 3) Turkish Towel | DVIDA Silver Figure | 11 |
| 4) Traveling Box* | DVIDA Silver Figure | 14 |
| *First 8 counts | | |

Waltz – UCWDC Syllabus Divisions

Syllabus A

1) Progressive Box	DVIDA Bronze Figure	2
2) Left Turning Box*	DVIDA Bronze Figure	3
*Must be combined w/ other figures so that no portion travels against LOD		
3) Right Turning Box*	DVIDA Bronze Figure	4
*Must be combined w/ other figures so that no portion travels against LOD		
4) Twinkle	DVIDA Bronze Figure	8
5) Hand to Hand	DVIDA Bronze Figure	9
6) Progressive Twinkles	DVIDA Bronze Figure	10

Syllabus B

1) Reverse Turn (aka Left Turn)	DVIDA Bronze Figure	6
2) Natural Turn (aka Right Turn)	DVIDA Bronze Figure	7
3) Hand to Hand Twinkle	DVIDA Bronze Figure	11

Syllabus C

1) Promenade Chasse	DVIDA Bronze Figure	14
2) Open Left Turn	DVIDA Silver Figure	1
3) Flip Flops	DVIDA Silver Figure	4
4) Hairbrushes	DVIDA Silver Figure	8

Syllabus D

1) Spin Turn	DVIDA Bronze Figure	15
2) Open Right Turn	DVIDA Silver Figure	2
3) Open Left Turn w/ Left UAT	DVIDA Silver Figure	3
4) Hairpin from Promenade Position	DVIDA Silver Figure	6
5) Chair & Slip Pivot	DVIDA Silver Figure	9

Two-Step – UCWDC Syllabus Divisions

Syllabus A

- | | | |
|---|---------------------|----|
| 1) Progressive Basic | DVIDA Bronze Figure | 1 |
| 2) Promenade Basic | DVIDA Bronze Figure | 2 |
| 3) Right Turning Basic w/ Crossbody Lead | DVIDA Bronze Figure | 3b |
| 4) Left UAT from Promenade Position | DVIDA Bronze Figure | 5 |
| 5) Right UAT ending in Promenade Position | DVIDA Bronze Figure | 6 |
| 6) Wrap w/ Walk Out ending* | DVIDA Bronze Figure | 7a |

*When ended in Closed Position

Syllabus B

- | | | |
|---|---------------------|----|
| 1) Right Turning Basic w/ Natural Finish | DVIDA Bronze Figure | 3a |
| 2) Promenade Pivot | DVIDA Bronze Figure | 4 |
| 3) Wrap w/ Check Turn | DVIDA Bronze Figure | 7b |
| 4) Sweetheart – Check Turn w/ Right Hand* | DVIDA Bronze Figure | 8a |
| *Without Freespin ending | | |
| 5) Sweetheart – Check Turn w/ Left Hand* | DVIDA Bronze Figure | 8b |
| *Without Freespin ending | | |
| 6) Closed Grapevine | DVIDA Bronze Figure | 9 |

Syllabus C

- | | | |
|---|---------------------|-----|
| 1) Sweetheart – Check Turn w/ Right Hand* | DVIDA Bronze Figure | 8a |
| *With Freespin ending | | |
| 2) Sweetheart – Check Turn w/ Left Hand* | DVIDA Bronze Figure | 8b |
| *With Freespin ending | | |
| 3) Hand to Hand Grapevine Forward | DVIDA Bronze Figure | 10a |
| 4) Hand to Hand Grapevine Backward | DVIDA Bronze Figure | 10b |
| 5) Basket Whip | DVIDA Bronze Figure | 11 |
| 6) Shoulder Catch | DVIDA Bronze Figure | 12 |

Syllabus D

- | | | |
|--------------------------|---------------------|-----|
| 1) Inside Weave | DVIDA Bronze Figure | 13 |
| 2) Outside Weave | DVIDA Bronze Figure | 14a |
| 3) Outside/ Inside Weave | DVIDA Bronze Figure | 14b |
| 4) Side by Side Freespin | DVIDA Bronze Figure | 15 |

East Coast Swing – UCWDC Syllabus Divisions

Syllabus A

- | | | |
|------------------------|---------------------|---|
| 1) Basic | DVIDA Bronze Figure | 1 |
| 2) Right Turning Basic | DVIDA Bronze Figure | 2 |
| 3) Left Turning Basic | DVIDA Bronze Figure | 3 |
| 4) Throwout` | DVIDA Bronze Figure | 4 |
| 5) Under Arm Turn* | DVIDA Bronze Figure | 5 |

*Variation – Second triple may be danced in place

Syllabus B

- | | | |
|--------------------------------|---------------------|----|
| 1) Tuck – Closed | DVIDA Bronze Figure | 6a |
| 2) Alternating Under Arm Turns | DVIDA Bronze Figure | 7 |
| 3) Wrap – Tuck Ending | DVIDA Bronze Figure | 8a |
| 4) Wrap – Throwout Ending | DVIDA Bronze Figure | 8b |
| 5) Wrap to Hammerlock | DVIDA Bronze Figure | 9 |

Syllabus C

- | | | |
|------------------------|---------------------|----|
| 1) Tuck – Open | DVIDA Bronze Figure | 6b |
| 2) Stop & Go | DVIDA Bronze Figure | 13 |
| 3) Scissors* | DVIDA Silver Figure | 3 |
| 4) Promenade Swivels* | DVIDA Silver Figure | 6a |
| 5) Continuous Tuck-In* | DVIDA Silver Figure | 15 |

*Must dance basic timing by turning on 5/6

*Must be dance with one set of walk, walk (basic timing)

*First 6 counts only

Syllabus D

- | | | |
|-----------------------------|---------------------|-------|
| 1) Whip* | DVIDA Bronze Figure | 14 |
| 2) Wrist Spin Off The Back* | DVIDA Silver Figure | 1 |
| 3) Rock Pivots* | DVIDA Silver Figure | 10 |
| 4) Sliding Doors* | DVIDA Silver Figure | 13a/b |

*Variation – collect or pivot on 5/6

*May finish in a Right to Right hand hold

*Must be danced in 8 count timing in open or closed position

*Without hitch kick variation. Must be danced as a rock step

West Coast Swing – UCWDC Syllabus Divisions

Syllabus A

- | | | |
|---------------------------------|---------------------|------|
| 1) Sugar Push | DVIDA Bronze Figure | 1 |
| 2) Under Arm Pass | DVIDA Bronze Figure | 2 |
| 3) Left Side Pass | DVIDA Bronze Figure | 3 |
| 4) Tuck* | DVIDA Bronze Figure | 4a/b |
| *Must use 3&4 timing | | |
| 5) Cutoff | DVIDA Bronze Figure | 8 |
| 6) Same Side Tuck (Sugar Tuck)* | DVIDA Bronze Figure | 9 |
| *Must use 3&4 timing | | |
| 7) Left Spinning Side Pass | DVIDA Bronze Figure | 13 |

Syllabus B

- | | | |
|--------------------------------|---------------------|-----|
| 1) Basket Whip | DVIDA Bronze Figure | 5 |
| 2) Closed Whip | DVIDA Bronze Figure | 6 |
| 3) Half Whip & Throwout | DVIDA Bronze Figure | 7 |
| 4) Whip w/ Single Outside Spin | DVIDA Bronze Figure | 10a |
| 5) Whip w/ Inside Turn | DVIDA Bronze Figure | 12a |
| 6) Inside Whip | DVIDA Bronze Figure | 12b |

Syllabus C

- | | | |
|-----------------------------------|---------------------|-----|
| 1) Whip w/ Double Outside Spin | DVIDA Bronze Figure | 10b |
| 2) Arm Bar | DVIDA Bronze Figure | 16a |
| 3) Outside Walking Whip* | DVIDA Silver Figure | 4 |
| *Must be done with 8 count timing | | |
| 4) Wrap In – Wrap Out* | DVIDA Silver Figure | 6 |
| *May use the first 6 counts only | | |

Syllabus D

- | | | |
|--|---------------------|----|
| 1) Whip w/ Behind The Back Hand Change | DVIDA Silver Figure | 2 |
| 2) Single - Double | DVIDA Silver Figure | 3 |
| 3) Wrapping Side Pass | DVIDA Silver Figure | 7 |
| 4) Rolling Off The Back Pass | DVIDA Silver Figure | 11 |

Appendix B: UCWDC Glossary:

I. General Definitions:

- A.** Movements that incorporate any of the following defined dance concepts are subject to allowances and limitations as stipulated . Where height levels are indicated in the definition of a movement (i.e., “knee” level, “waist” level, “shoulder” level, “head” level, et cetera), those levels shall be determined by a contestant’s standing upright and flat-footed. Movements are considered “stationary” when they are done in place and are not rotated on an axis or transported across the dance floor.
- B.** The following list of definitions that are by usage specifically relevant to UCWDC competition.

1. Footwork and Turns Concepts:

- a. Plié: any positioning of the feet that rotates the toes outward and lowers the body through the knees or ankles.
- b. Relevé: any positioning of the feet that lifts or “elevates” the body by pressing upwards on the balls of the feet, releasing the heels, and straightening the ankles and knees.
- c. Pivot Turn: any progressive turn by a contestant that rotates into open fifth or third position of the feet, and through executing the rotation across the floor maintains said foot and body position as well as the same position of the legs throughout the turn. Turns tend to be executed “smoothly” with half rotations in successive counts of music
- d. Chainé Turn: any progressive turn by a contestant that rotates from open third position of the feet to closed first position and back again, rotating hips and shoulders in unison. Turns tend to be executed “rhythmically” completing one quarter of the turn when bringing the feet to closed first position, then three quarters of the turn back to open third position on successive counts of music.
- e. Spiral Turn: any progressive turn by a contestant that after having prepped the turn in one direction, then passing the back foot forward to open fifth position, rotates the body in the opposite direction of the forward foot one full revolution to step with the other foot forward in open fifth position. Turns tend to be executed “rhythmically” completing the turn of one full revolution only after having taken the first step forward with the opposite foot, both steps taken on successive counts of music.
- f. Swing & Sway Turn: any progressive turn by a contestant that after having executed leg swing followed by body swing to propel forward leading with one side of the rib cage, rotates the body as the feet collect in the opposite direction by switching the sway action and leading with the other side of the rib cage. Turns tend to be executed “smoothly” with a full rotation in first position between successive counts of music.
- g. Heel Turn: any progressive turn by a contestant that after having stepped to the side or backward, rotates the body opposite the direction of the stepped foot, with the free foot swinging around in a pivoting action, while turning on the heel of the stepped foot, or with the free foot closing to the stepped foot and turning on the heels of both feet, then commencing the next forward step. Turns tend to be executed “smoothly” with a weight shift to the heel, turning through the heel, and then rolling forward again through the ball of the foot.
- h. Spin Turn: any stationary turn by a contestant that rotates forward or backward at least one full revolution balanced on one foot, with the other foot placed in either an un-weighted first position along side the weighted foot, or an un-weighted second position extended sideways touching the floor (called a “fan” spin). A spin turn may also include the un-weighted foot held in an “adagio” or balanced position, such as forward or back attitude, passé, or arabesque. Turns may occur in intervals of any relation relative to successive counts of music.
- i. Paddle Turn: any stationary turn by a contestant that rotates around one predominately weighted and centralized foot, using the second foot to push off or paddle around the first foot, turning in the opposite direction of the push or paddle foot. Paddle turns that rotate in quarters of a revolution around a centralized foot are also called “pony” turns, finishing with weight transferred from the push foot to the centralized foot. Paddle turns that rotate in half of a revolution around a centralized foot are also called “chase” turns, finishing with weight transferred from the push foot to the centralized foot. Turns may occur in intervals of any relation to successive counts of music.
- j. Twist Turn: any stationary turn by a contestant that rotates by crossing or hooking the feet in a locked first or second position, and then executing the turn by rotating through the balls and/or heels of both feet, finishing with weight on either foot or equally weighted. Turns may occur in intervals of any relation to successive counts of music
- k. Monterey Turn: any stationary turn by a contestant that rotates backward any amount of revolution(s) balanced on one foot, with the other foot placed in first position, or locked first or second position, finishing in a pointed or equally weighted second position. Turns may occur in intervals of any relation relative to successive counts of music.

- I. Trace Turn: any stationary turn by a contestant that rotates a half turn around one weighted foot in the direction of that foot as it commences the step forward and collects both feet with the free foot tucked into the instep of the weighted foot. Turns may also be done backward in the direction of the foot as it commences the step backward and collects both feet with the free foot also tucked into the instep of the weighted foot. Turns tend to be executed "rhythmically" completing one half of a turn in a "snap" fashion in basically the opposite direction of a "chase" turn.

2. Acrobatic Concepts:

- a. Lift: any move where both feet of one partner are propelled vertically off the floor and weight is fully supported by the other partner.
- b. Low Lift: any move where both feet of one partner are propelled vertically off the floor and weight is fully supported by the other partner, and some part of the body of the lifted partner (not to include hair) is at or below the knee level of the lifting partner (standing)
- c. Upside-down Lift: any move where both feet of one partner are propelled vertically off the floor and weight is fully supported by the other partner, and the head of the lifted partner (not to include hair) goes below the waist of the lifted partner, and some part of the body of the lifted partner (not to include hair) is at or below knee level of the lifting partner (standing). An upside-down lift must be performed "in place" and neither partner is allowed to rotate on an axis or otherwise move on or across the floor while this lift is being performed.
- d. Throw: any move where both feet of one partner are propelled at a less than vertical angle off the floor and weight is momentarily supported by the other partner, and the "thrown" contestant is transported and released through the air by momentum supplied through momentary "lifting" by the other partner
- e. Carry: any move where at least one foot of one partner has contact with the floor and weight is fully supported by the other partner, and the "carried" partner is rotated around an axis or transported across the floor by the other partner.
- f. Jump: any move where either partner more deeply compresses into the floor and uses knees and thighs to independently propel both feet off the floor and does not pass them above and across the plane of either his or her or his or her partner's head, and no other contact with the floor is maintained. A jump is seen as a contestant "intentionally" becoming airborne by design.
- g. Hop: any move where either partner does not compress into the floor and uses only ankles and a slight bend in the knees to independently but lightly propel both feet off the floor and does not pass them above and across the plane of either his or her or his or her partner's head, and no other contact with the floor is maintained. A hop is seen more as a natural product of body flight or movement flow where becoming slightly airborne is necessary to the dance move (e.g., "lilted" kicks in East Coast Swing).
- h. Aerial: any move where a either partner independently propels both feet off the floor and passes them above and across the vertical plane of either his or her head or his or her partner's head, and no other contact with the floor is maintained.
- i. Acrobatic: any move where either partner independently or in partnership passes his or her foot, leg, or torso above and across the vertical plane of either partner's head, or passes their head through the legs of the standing partner, and contact with the floor is maintained.
- j. Lean: any stationary move where the head or torso of a one partner is at or above the waist level of the other partner and weight is at least partially supported ("leaning-in") or counter-balanced ("leaning-out") by the other partner. Low Lean: any stationary move where the head or torso of one partner is at or above the knee level of the other partner and weight of the "lowered" partner is at least partially supported ("dipping" into) or counter-balanced ("dipping" away) by the "standing" partner.
- k. Drop: any move where the head and torso of a one partner is lowered below the knee level of the other partner and weight of the "lowered" partner is at least partially supported or counter-balanced by the "standing" partner. A drop may be performed stationary, i.e., in place, (described below), or it may be done moving, i.e., rotating on an axis or transported across the floor.
- l. Stationary Drop: any move where the head and torso of one partner is lowered "vertically" below the knee level of the other partner and weight of the "lowered" partner is at least partially supported by the "standing" partner, and the supporting partner remains "vertically" above the "lowered" partner, who is not lying on the floor. A stationary drop must be performed "in place" and neither partner is allowed to rotate on an axis, drag, scoot, or otherwise move on the floor
- m. Ride (or leaning Horse & Cart): any move where the head or torso of one partner is at or above the knee level of the other partner and weight is at least partially counter-balanced ("leaning-out" or "dipping" away) by the other partner. To execute a ride, the supporting partner rotates the "riding" partner on an axis around the floor. A
- n. Drag: any move where the head or torso of one partner is at or above the knee level of the other partner and weight is at least partially supported ("leaning-in" or "dipping" into) by the other partner. To execute a drag, the supporting partner transports the "dragged" partner across the floor, maintaining contact with the floor.
- o. Slide: any move where either partner through his or her own inertia transports himself/herself across the floor while maintaining contact with the floor.

- p. **Slash:** any move where one partner whose momentum is supplied through the other partner is propelled or transported across the floor by the other partner, maintaining contact with the floor.
- q. **Split:** any move where either partner independently or in partnership slides his or her foot or feet apart, with both feet maintaining contact with the floor, holding his or her legs straight, and the “splitting” partner’s body is lowered toward the floor. A fully developed split is one that lowers the torso completely to the floor, with legs fully extended in opposite directions. A split may be performed stationary, i.e., in place, (described below), or it may be done moving, i.e., rotating on an axis or transported across the floor. It is also considered a moving or transported split when independently or in partnership one foot, the first foot, of the “splitting” partner moves away from the base support foot, the second foot, and once fully extended or “split”, the initial base support foot, the second foot, now moves toward the first foot, which in turn now becomes the final base support foot.
- r. **Stationary Split:** any move where either partner independently or in partnership slides both feet apart, with both feet maintaining contact with the floor, holding his or her legs straight, and the “splitting” partner’s body is lowered “vertically” toward the floor. A fully developed stationary split is one that lowers the torso absolutely “vertical” and completely to the floor, with legs fully extended in opposite directions. It is also considered a stationary split when independently or in partnership one foot, the first foot, of the “splitting” partner moves away from the base support foot, the second foot, and once fully extended or “split”, the first foot now returns back toward the initial base support foot, the second foot. A split may be performed stationary, i.e., in place, and if weight is at least partially supported by the other partner, the supporting partner remains unmoving “in place” and/or “vertically” above the “splitting” partner
- s. **Lunge:** any move where either partner independently or in partnership plants or stops one foot on the floor and slides his or her other foot apart with both feet maintaining contact with the floor holding the leg of the “sliding” foot straight while bending the leg of the “planted” or base support foot, and the “lunging” partner’s body is lowered toward the floor

3. Adagio Concepts:

- a. **Adagio:** any balanced or counter-balanced move where either partner independently or in partnership has only one foot in contact with the floor and the second foot is elevated in an artistically appropriate position. By definition, an adagio movement is developed or held beyond one count of music. Examples of adagio movement are any slowly developing ballet-type or theatre arts-type movements, e.g., attitude, arabesque, développé, rond de jambe, tele rond de, penché, passé, pirouette, pedestal, piqué, fouetté, et cetera.
- b. **Allegro:** any balanced or counter-balanced move where a contestant independently or in partnership has only one foot in contact with the floor and the second foot is elevated into an artistically acceptable position. By definition, an allegro movement is executed on only one count of music. Examples of allegro movement are any quickly executed ballet-type or theatre arts-type movements, e.g., a kick, a flick, a quick rond de jambe, a quick passé, a quick piqué turn, et cetera.
- c. **Arabesque:** any move where a contestant independently or in partnership plants or stops one foot on the floor and his or her other foot is elevated into the air straightening the leg of the “lifted” foot at the maximum height of its movement. The planted leg may be bent or straight, and in partnership, need not support the full weight of the contestant performing the arabesque. The arabesque may be performed with the “lifted” leg forwards or backwards.
- d. **Penché:** any move where a contestant executes an arabesque where the “lifted” foot of the elevated leg extends higher than the head of the partner performing the penché. The “planted” leg may be bent or straight, and in partnership, need not support the full weight of the contestant performing the penché. The penché may be performed with the “lifted” leg forwards or backwards.
- e. **Passé:** any move where a contestant independently or in partnership plants or stops one foot on the floor and his or her other foot is elevated to a position alongside the knee of the supporting leg and the supporting leg is held straight. Different images of passé may be obtained depending on whether the knee of the elevated leg is aligned parallel, perpendicular, or diagonal of the torso.
- f. **Piqué:** any move where a contestant independently or in partnership executes a turn, rotating on an axis while being in a passé position. When in partnership, the “rotating” partner is balancing and turning in place, while the contestant’s partner is either standing still, or at least not moving in the same direction or at the same pace as the “rotating” partner.
- g. **Attitude:** any move where a contestant independently or in partnership plants or stops one foot on the floor and his or her other foot is lifted, with the elevated leg approaching the passé position and then extended with a bent knee either forwards or backwards. To execute an attitude, the foot of the elevated leg is held lower than the knee of the elevated leg and held in line with the “planted” leg perpendicular to the line of the torso
- h. **Pirouette (or Finger Turn):** any move where a contestant independently or in partnership executes a turn, rotating on an axis while being in an “attitude” position. When in partnership, the “rotating” partner is balancing and turning in place, while the contestant’s partner is either standing still, or at least not moving in the same direction or at the same pace as the “rotating” partner. Done in partnership where connection is maintained, this turn is also referred to as a “finger” turn.

- i. Pedestal (or standing Horse & Cart): any move where a contestant executes a passé, attitude, arabesque, or other adagio line or shape and in partnership is rotated on an axis by the contestant's partner moving around the contestant balancing in adagio. When in partnership, the "rotating" partner balancing in place is actually moved or turned by the contestant's partner at a rate equal to the contestant's partner's real travel around the "rotating" partner.
- j. Jeté: any move where a contestant "jumps" from one foot to the other foot, transporting his or her torso through the air and across the floor.
- k. Grand Jeté: any move where a contestant "jumps" from one foot to the other foot, elevating his or her torso through the air and across the floor, while performing a "split" line elevated from and parallel to the floor.
- l. Tour Jeté: any move where a contestant "jumps" from one foot to the other, transporting his or her torso through the air and across the floor, while performing one-half turn and upon landing, executing an arabesque or penché position.
- m. Développé: any move where a contestant has one foot placed with full supporting contact to the floor and executes a passé position, and the elevated leg is extended with a bent knee forwards and upwards. To execute a développé, the foot of the elevated leg is further extended forwards and upwards until the elevated leg is straightened at the height of the movement. Also required for a développé is that as the elevated leg is fully straightened, the knee of the elevated leg must not lower as the foot of the elevated leg is extended.
- n. Rond de jambe: any move where a contestant rotates his or her body and upon immobilizing the torso, having placed one foot with supporting contact to the floor, sweeps the second foot around the contestant's body in an arc. In rond de jambe the muscles and ligaments of hips are loosened to allow the sweeping leg to move freely in a circular motion without disturbing the immobility of the torso. However, to maneuver the momentum of the sweeping leg, the contestant may rotate the supporting foot up to but no more than one-quarter turn from its original placement. To execute a rond de jambe, the sweeping foot must lead with the toe and not the heel as the leg arcs around the body. A sweep of the leg where the foot remains in contact with the floor is called a "rond de jambe a terre". A sweep of the leg where the foot is elevated off the floor is called a "rond de jambe en l'air". If the sweep of the leg brings the un-weighted foot in an arc from front to back of the contestant, it is called "en dehors rond de jambe". If the sweep of the leg brings the un-weighted foot in an arc from back to front of the contestant, it is called "en dedans rond de jambe".
- o. Tele rond de: any move where a contestant independently or in partnership executes a rond de jambe movement that rotates the body or torso one-half turn from its original position.
- p. Fouetté: is any move where a contestant executes a rond dé in conjunction with using the momentum of the movement to turn in a passé position. Consecutive fouetté movements may be performed by going from the turning passé position, then executing another rond dé, turning in passé, executing another rond dé, turning in passé, et cetera.

4. Floor Concepts:

- a. Kneel: any move where a contestant contacts the floor with one or both knees.
- b. Sit: any move where a contestant contacts the floor with one or both buttocks.
- c. Lie: any move where a contestant contacts the floor with any part of his or her pelvic, hip, or buttock region of the body and also contacts the floor with any part of his or her upper body (hands, arms, rib cage, shoulders, or head).
- d. Floor Lean: any move where a contestant contacts the floor with any part of his or her feet or knees and braces his or her weight off the floor by contacting the hand or hands, or elbow or elbows, and with no part of his or her pelvis, hip, or buttock region contacting the floor, keeps his or her torso lower than the level of his or her head.
- e. Bridge: any move where a contestant contacts the floor with his or her feet or knees, and braces his or her weight off the floor by contacting the hands, arms, shoulders, or head, and with no part of his or her pelvic, hip, or buttock region contacting the floor, raises his or her torso higher than or level with his or her head.

5. Partnership Concepts:

- a. Shine: any move where a contestant in pairs performance is not bodily connected to his or her partner, and the move is deemed non-leadable. One partner holding or leading by an article of clothing worn by the other partner, but not physically touching the other partner's body is not considered bodily "connected", therefore such movements will be deemed "shine". "Shine" does not include moves that conclude without connected lead & follow, but finish based on the pattern structure of the dance, e.g., an "anchor" after a free spin that occurs without connection to conclude a West Coast Swing pattern.

APPENDIX D: UCWDC® HEATING & SCORING FORMAT

For all UCWDC® divisions, the *Majority Rules Scoring Format* will be used. All Contest proceedings, to include heating, scoring, and auditing of this format will be supervised by the event's certified UCWDC Contest Coordinator, according to the following rules:

Rule #0 – Heating Rules:

1. If time and circumstance allow, a heat of competition will be comprised of only those contestants that are in the same division.
2. If a division requires more than 1 heat, then the difference in the total size of the heats shall be no more than 1. When multiple heats are required for a particular division, the division should not be 'co-mingled' with other divisions, unless absolutely necessary.
3. When a division requires multiple heats, those heats must be run in a 'contiguous' order, one right after another.
4. Whenever possible, multiple heats for a particular division that have different sizes, the lesser size shall precede the greater size as this helps facilitate scratches giving contest officials the ability to move up contestants to continually re-balance the heats for fairness.
5. However, if time and circumstance so require, heats may be co-mingled with multiple divisions in a heat.
6. If divisions are 'co-mingled' for efficiency, and one or more of the divisions are heated in multiple heats, then again the difference in the total size of the heats containing a particular division shall be no more than 1 (to include the co-mingled contestants), and for each particular division the heats must still be run in a 'contiguous' order.

Rule #1 – Preliminaries Rounds to determine Semi-Finalists:

1. A Preliminary Round will graduate contestants to the Semi-Final Round rather than eliminate them. All remaining contestants are then eligible to dance one or more additional Preliminary Rounds to try and make the Semi-Finals.
2. In a Preliminary Round on the ballot, each judge must circle a Grade or a Medal for each contestant they want to graduate to the Semi-Finals. All contestants need not be accounted for in the marks. Contestants not receiving a mark will automatically be given the lowest medal, an "M", or the lowest grade, an "F", as appropriate. It is not necessary to rank these marks as ties are acceptable.
3. Rules #3 through #8 are used to determine each contestant's placement in the dance category for this round of competition. Once the contestants are ranked by the marks in each dance, the overall formula for the division in question will be used to graduate contestants to the next round. The top-ranked contestants, based on a designated number determined by the Contest Coordinator (plus ties, if any), are immediately placed in the Semi-Finals. Each category in which a contestant dances at least one Preliminary Round counts toward his or her Overall Championship eligibility.

Rule #2 – Semi-Finals Rounds to determine Finalists:

1. Semi-Final Round(s) will initially eliminate contestants, and then subsequently graduate contestants to the Finals.
2. In a Semi-Final Round on the ballot, each judge must circle a Grade or a Medal for each contestant they want to send to Finals. All contestants need not be accounted for in the marks. Contestants not receiving a mark will automatically be given the lowest medal, an "M", or the lowest grade, an "F", as appropriate. It is not necessary to rank these marks as ties are acceptable.
3. Rules #3 through #8 are used to determine each contestant's placement in the category for this round of competition. Once the contestants are ranked by the marks in each dance, the overall formula for the division in question will be used to eliminate contestants from the next round. The bottom-ranked contestants, based on a designated number determined by the Contest Coordinator (plus ties, if any) are eliminated. Each round of Semi-Finals will eliminate contestants from the bottom of the placement rankings. Each category in which a contestant dances at least one Semi-Finals Round counts toward his or her Overall Championship eligibility.

Rule #3 – Finals Round, determining the *majority mark*:

1. In the Finals Round on the ballot, each judge will mark by circling a Grade or a Medal for each contestant. If a circled Grade is the same for more than one contestant, then the Grade must be ranked, with the lowest number ("1") being the higher rank. When circling a Medal, it is not necessary to rank the marks as ties are acceptable.

2. Grades are converted to placements as follows. A higher Grade always defeats a lower Grade (“B” always defeats “C”). If the same Grade is used more than once on a ballot, the Grades are ranked by the judge from first (“1”) to last. A Grade with a lower number value always defeats the same Grade with a higher number value (“A3” defeats “A4”). When Grades and their ranks are examined together, “A10” defeats “B1”. Judges must not tie contestants with Grades.
4. Medals are converted to designated number values as follows: GG = 1, H+ = 2, H = 3, G+ = 4, G = 5, S+ = 6, S = 7, B = 8, M = 9. Judges may tie contestants with Medals, meaning they can give the same medal multiple times.
3. The *majority mark* of the judges is the first determination of the results. To arrive at the *majority mark* we use two steps. Step 1 is to have the marks arranged in a pre-determined judge order that will remain the same for the contest and are considered to be the *raw scores*. The *raw scores* indicate each judge’s marks consistently from one contestant to the next, one dance to the next, and included in this order, each judge’s name is revealed. Step 2 then re-arranges each contestant’s marks so they become *re-ordered scores* by sorting them in ascending order from the best score to the worst score (raw scores: [3,1,2,5,4] becomes *re-ordered scores*: [1,2,3,4,5]). The *majority mark* is always the *middle mark* when using an odd number of judges. In the examples above that had 5 judges, the *majority mark* is “3”. In the case of 7 judges the 4th mark is the *majority mark*, and for 9 judges the 5th is the *majority mark*, and for 11 judges the 6th is the *majority mark*.
4. The middle marks that determine the majority for all contestants are sorted in ascending order, from the smallest number value to the largest number value. The smallest number value (or highest score) is the best *majority mark* and receives 1st place. The next larger number value (or lesser score) will be awarded 2nd place, and on and on, until all contestants in a dance are assigned a unique placement. If a tie persists after Rule #3, proceed to Rule #4.

Rule #4 – 1st Tiebreaker, determining the *majority size* (to the ‘right’ of the *majority mark*):

1. In case of a tie at Rule #3, the *size* of the majority for each contestant is determined by counting the number of marks to the right of the *majority mark* that have a larger number value (or lesser score), for example, [1,2,3,4,5] has 2 marks that are of a higher number value than the *majority mark*; [2,2,3,3,4] has 1 mark that has a higher number value than the *majority mark*; and [3,3,3,3,3] has 0 marks that have a higher number value than the *majority mark*. Note that all three sample groups have the same *majority mark* of “3” (Rule #3).
2. The *size* of the majority for all the tied contestants is sorted in ascending order, from the smallest number value to the largest number value. The smaller number value represents a greater *majority size*, that is, more marks at the *majority mark* or better. The contestant with the smaller *majority size* number value is awarded the higher placement. The contestant with the next larger number value will be awarded the next higher placement, and on and on, until all tied contestants are assigned a unique placement. If a tie persists after Rule #4, proceed to Rule #5.

Rule #5 – 2nd Tiebreaker, determining the *majority sum* (to the ‘left’ of the *majority mark*):

1. In case of a tie at Rule #4, each contestant’s marks that are to the left of the *majority mark* will be totaled, for example, [1,2,3,4,5] has a combined value of 3; [2,2,3,4,5] has a combined value of 4; [2,3,3,4,5] has a combined value of 5; [3,3,3,4,5] has a combined value of 6. Note that all four sample groups have the same *majority mark* of “3” (Rule #3) and the same *majority size* of “3” (Rule #4).
2. The *sum* of the majority for all the tied contestants is sorted in ascending order, from the smallest number value to the largest number value. The smaller number value represents the better *majority sum*, given that the *majority mark* and possibly the *majority mark* values that may be to the right of the *majority mark* are all the same. The contestant with the smaller *majority sum* number value is awarded the higher placement. The contestant with the next larger number value will be awarded the next higher placement, and on and on, until all tied contestants are assigned a unique placement. If a tie persists after Rule #5, proceed to Rule #6.

Rule #6 – 3rd Tiebreaker, determining *look-ahead* columns (to the ‘right’ of the *majority mark*):

1. In case of a tie at Rule #5, each contestant’s re-ordered marks that are to the right of the *majority mark* create a *look-ahead* number group to be compared, for example, [1,2,3,4,4] has a *look-ahead* group of [4,4]; [1,2,3,4,5] has a *look-ahead* group of [4,5]; [1,2,3,5,5] has a *look-ahead* group of [5,5]. All three groups have the same *majority mark* of “3” (Rule #3); the same *majority size*, “3” (Rule #4); and the same *majority sum*, “6” (Rule #5).
2. When looking at each *look-ahead* group (with each successive mark separated by a comma) from left to right, the first mark of each tied contestant creates a column of number values to compare. The next mark in the *look-ahead* sequence creates a second column, with the next mark (if there is one) a third column, and on and on, until all marks (to the right of the *majority mark*) for all tied contestants are each placed in a column of values. Each column is considered one at a time from left to right and sorted in ascending order from the smallest number value to the largest number value. When the first column is compared, if the tied contestants have the same mark, the next column is then compared. If the marks are still the same, the next column (if there is one) is compared, until each

column of values to the right of the *majority mark* has been compared after finding the previous column's marks to be the same. When looking at any single column of values and comparing marks in sequence, the contestant with the smaller *look-ahead* number value is awarded the higher placement. The contestant with the next larger number value is awarded the next higher placement, and on and on, until all tied contestants are assigned a unique placement. If a tie persists after Rule #6, proceed to Rule #7.

Rule #7 – 4th Tiebreaker, determining *look-back* columns (to the 'left' of the *majority mark*):

1. In case of a tie at Rule #6, each contestant's re-ordered marks that are to the left of the exact middle, the *majority mark*, create a *look-back* number group to be compared, for example, [1,3,3,4,5] has a *look-back* group of [1,3]; [2,2,3,4,5] has a *look-back* group of [2,2]. Both groups have the same *majority mark* of "3" (Rule #3); the same *majority size*, "3" (Rule #4); the same *majority sum*, "4" (Rule #5); and the same *look-ahead* of "4,5" (Rule #6).
2. When looking at each *look-back* group (with each successive mark separated by a comma) from left to right, the first mark of each tied contestant creates a column of values to compare. The next mark in the *look-back* sequence creates a second column, with the next mark (if there is one) a third column, and on and on, until all marks (to the left of the *majority mark*) for all tied contestants are each placed in a column of values. Each column is considered one at a time left to right and sorted in ascending order from the smallest number value to the largest number value. When the first column is compared, if the tied contestants have the same mark, the next column is then compared. If the marks are still the same, the next column (if there is one) is compared, until each column of values to the left of the *majority mark* has been compared after finding the previous column's marks to be the same. When looking at any single column of values and comparing marks, the contestant with the smaller *look-back* number value is awarded the higher placement. The contestant with the next larger number is awarded the next higher placement, and on and on, until all tied contestants are assigned a unique placement. If a tie persists after Rule #7, proceed to Rule #8.

Rule #8 – 5th Tiebreaker, determining Head-to-Head results (*wins/losses/ties*) from individual judges' marks; and if there is a final tie, averaging shared Finals placements to determine a *carry-forward* value:

1. The final proof of a tie at Rule #7 is that the re-ordered groups initially determined in Rule #3 for the tied contestants will have identical marks. If this is not true, a scoring error has occurred, and the previous rules must be re-calculated. If the marks are identical, a tie still exists.
2. In case of a tie at Rule #7, the tied contestants are now compared for *wins/losses/ties* between the contestants' marks on each judge's ballot. Only within the group of tied contestants, the judge's mark for a specific contestant when compared with each tied contestant's mark will either yield a *win*, or a *loss*, or a *tie* for that specific judge. That in turn will yield a record of *wins/losses/ties* across all of the tied contestants (in *wins/losses/ties* the absolute difference in the marks is now not considered). Like in other sports, the number of wins, losses, and ties against the competition reads like a record for the contestant in question, that is, 4 wins, 3 losses, and 0 ties reads as a record, 4-3-0, which then is higher than the record, 3-4-0, where more wins are attained by the first contestant. A record, 11-7-4, is higher than the record, 11-8-3, where fewer losses and more ties are attained by the first contestant. In all cases the total number of wins, losses, and ties for each contestant in the tied group should be the same. If this is not true, a scoring error has occurred, and the *wins/losses/ties* should be re-calculated. The contestant with the best record of *wins/losses/ties* is awarded the higher placement. The contestant with the next best record is awarded the next higher placement, and on and on, until all tied contestants are assigned a unique placement. If a tie persists here in Rule #8, then the tie between those contestants is considered final, therefore proceed to part #3 next.
3. The contestants with a final tie share the tied placements. They are however announced as being awarded the higher placement only, with the other shared placements not announced or awarded, for example, if 2 contestants are tied for a final 3rd and 4th placements, they are both announced and awarded 3rd, with the 4th not announced or awarded. The next placement announced and awarded is 5th. This is similarly done for all tied contestants.
4. Each single dance placement that applies to a division's Overall Championship awards a *carry-forward* value to Rule #9. For example, a 1st place award receives a value of "1", a 2nd place a value of "2", a 3rd place a value of "3", and on and on, until all placements are assigned a *carry-forward* value.
5. If there is a final tie, calculate the *carry-forward* value for the tied contestants as follows. Total all of their shared placements and divide by the number of tied contestants, for example, if 2 contestants are tied for 3rd and 4th, the placements add up to "7". Divide this by 2 to get a value of "3.5" to *carry-forward* as each of their placements for that dance in the division's Overall Championship. If 3 contestants are tied for 3rd, 4th, and 5th, the sum of the placements is "12", divided by 3, which equals a *carry-forward* value of "4" for each tied contestant. If 4 contestants are tied for 3rd, 4th, 5th, and 6th, the sum of the placements is "18", divided by 4, which equals a *carry-forward* value of "4.5" for each tied contestant. In this way, tied contestants in a single dance are computed a *carry-forward* value that is the "average" of all placements under consideration for the tied contestants. The tied contestants, while being

announced with the top placement under consideration, will only be awarded this “average” of placements in the Overall Championship, beginning at Rule #9.

Rule #9 – Overall Championship formulas, determining the *aggregate value* for Overall results:

1. To determine the Overall Championship division winners, each contestant receives a *carry-forward* value from each dance determined by Rule #8. These values now remain unaltered, with each dance carrying the same weight as another dance in the Overall Championship format (except for the “ascension” divisions of Showcase Masters, Showcase Crown, SuperStars, RisingStars, and Line Crown, where the value from each dance is multiplied by the weighted formula according to the division’s Overall criteria). First determination for Overall Championship in scoring is to notate whether the division has a 3-dance overall, a 4-dance overall, a 5-dance overall, a 6-dance overall, or an 8-dance overall. This determines how many *carry-forward* values from pre-designated dance groups are to be added to arrive at a contestant’s *aggregate value* for a division’s Overall Championship. For example, to determine each contestant’s Rule #9 *aggregate value* for a 5-dance Overall Championship, total the *carry-forward* values for all qualifying dances, that is, *carry-forward* values of 1, 2, 3, 4, 5 have an *aggregate value* of “15”, or *carry-forward* values of 1, 2.5, 4, 5.5, 7 have an *aggregate value* of “20”. In the weighted format, the Two Step and Waltz values for couples, and the Dance A (Slow) and the Dance B (Fast) will be multiplied by a factor of 3, while the Solo Medley in all cases will be multiplied by a factor of 4, that is, *carry-forward* values of 1 and 2 for the first two dances will be “3” and “6”, respectively, while a *carry-forward* value of 3 for the Solo Medley will be “12”, yielding an *aggregate value* of “21”.
2. Sort the *aggregate values* of all contestants from all qualifying dances for that division of competition in ascending order, from the smallest number to the largest. The smaller number represents the best *aggregate value* (therefore the better average placement) for the dances included in the Overall and is awarded the higher placement. The next larger number is awarded the next higher placement, and on and on, until all contestants in a division are assigned a unique Overall placement. If a tie persists after Rule #9, proceed to Rule #10.

Rule #10 – 1st Tiebreaker for Overall Championship, determining Head-to-Head results (*wins/losses/ties*) computed from placements across all *commonly competed-in* dances:

1. In case of a tie at Rule #9 (which was the first determination for Overall Championship according to the division’s overall group formula computed equally across all contestants in that division), now for tied contestants, it is only a competition between those tied contestants, and the overall group formula is no longer in consideration. All dances that are mutually performed by the tied contestants in a division are now considered no matter there “place” in the overall group formula.
2. Only *commonly competed-in* dances will be used in Rule #10. *Commonly competed-in* dances are defined as those dances where the tied contestants mutually danced against each other for placements. These include all dances that were *commonly competed-in*, even those that were not part of the overall group formula determined in Rule #9.
3. For historical reference, here listed a set of rules (*Vastel Rules*) that adhered to the overall group formula that helped determine which dances were chosen to be considered for Rule #10 when the dances themselves were tied and had the same *carry-forward* value used in calculating a specific contestant’s *aggregate value*. This used to be Rule #10, part #3, with sub-parts a, b, c, d (denoting Vastel #1, #2, #3, #4, respectively). Vastel Rules are no longer to be considered part of Rule #10, since these tied dance choices are no longer in play, and all *commonly competed-in* dances are now used.
4. In case of a tie at Rule #9, the tied contestants are now compared for *wins/losses/ties* between the contestants’ placements in dances that are *commonly competed-in*. Only within the group of tied contestants, the dance’s placement for a specific contestant when compared with each tied contestant will either yield a *win*, or a *loss*, or a *tie* for that specific dance that in turn yields a record of *wins/losses/ties* across all of the tied contestants (in *wins/losses/ties* the absolute difference in the placements is now not considered). Like in other sports, the number of wins, losses, and ties against the competition reads like a record for the contestant in question, that is, 5 wins, 3 losses, and 0 ties reads as a record, 5-3-0, which then is higher than the record, 3-5-0, where more wins are attained by the first contestant. A record, 4-2-2, is higher than the record, 4-3-1, where fewer losses and more ties are attained by the first contestant. In all cases the total number of wins, losses, and ties for each contestant in the tied group should be the same. If this is not true, a scoring error has occurred, and the *wins/losses/ties* should be re-calculated. The contestant with the best record of *wins/losses/ties* is awarded the higher Overall placement. This is the only Overall placement awarded at this time. No other succeeding Overall placements are awarded, so proceed to Rule #10, part #5.
5. If the initial tie in question from Rule #9 was only between two contestants, then the second contestant with the lower record will be awarded the next lower Overall placement. If the initial tie in question exists for more than two contestants for the same Overall placement and the tie for the highest Overall placement is broken at Rule #10, the remaining contestants will still be tied, but for a new Overall placement. If no new *commonly competed-in* dances

will need to be considered for the remaining tied contestants, then the contestant with the next best record of *wins/losses/ties* is awarded the next higher Overall placement. If, however, there are new *commonly competed-in* dances to be considered for the remaining tied contestants, then Rule #10 must now be “re-visited”, or re-applied and re-calculated, from the beginning of Rule #10, with the *re-visitation* using all new *commonly competed-in* dances that will yield new *wins/losses/ties* records. Basically, when a tie of more than two is first broken for any single contestant, *re-visitation* may be required if new data is to be considered. If a tie persists after Rule #10 (*re-visitation* or not), proceed to Rule #11.

Rule #11 – 2nd Tiebreaker for Overall Championship, determining Head-to-Head results (*wins/losses/ties*) computed from individual judges’ marks across all *commonly competed-in* dances:

1. Only *commonly competed-in* dances that created the tie in Rule#10 will be used in Rule #11. *Commonly competed-in* dances are defined as those dances where the tied contestants mutually danced against each other for placements. These include all dances that were *commonly competed-in*, even those that were not part of the overall group formula determined in Rule #9.
2. In case of a tie at Rule #10, the tied contestants are now compared for *wins/losses/ties* between the *individual judge’s marks* for each dance that is *commonly competed-in*. Only within the group of tied contestants, the judge’s mark for a specific contestant for a specific dance when compared with each tied contestant’s mark will either yield a win, or a loss, or a tie for that specific judge. That in turn will yield a record of *wins/losses/ties* across all of the tied contestants for each dance (in *wins/losses/ties* the absolute difference in the placements is now not considered). Now each dance’s record of *wins/losses/ties* for each of the tied contestants is totaled across all *commonly competed-in* dances that created the tie in Rule#10. This will yield an aggregate *wins/losses/ties* total for each tied contestant. In all cases the total number of wins, losses, and ties for each contestant in the tied group should be the same. If this is not true, a scoring error has occurred, and the *wins/losses/ties* should be re-calculated. The contestant with the best record of *wins/losses/ties* is awarded the higher Overall placement. This is the only Overall placement awarded at this time. No other succeeding Overall placements are awarded, so proceed to Rule #10, part #3.
3. If the initial tie in question from Rule #10 was only between two contestants, then the second contestant with the lower record will be awarded the next lower Overall placement. If the initial tie in question exists for more than two contestants for the same Overall placement and the tie for the highest Overall placement is broken at Rule #11, the remaining contestants will still be tied, but for a new Overall placement. If no new *commonly competed-in* dances will need to be considered for the remaining tied contestants, then the contestant with the next best record of *wins/losses/ties* is awarded the next higher Overall placement. If, however, there are new *commonly competed-in* dances to be considered for the remaining tied contestants, then Rule #10 must now be “re-visited”, or re-applied and re-calculated, from the beginning of Rule #10, with the *re-visitation* using all new *commonly competed-in* dances that will yield new *wins/losses/ties* records. Basically, when a tie of more than two is first broken for any single contestant, *re-visitation* will be required if any new data is to be considered. If a tie persists here in Rule #11, then the tie between those contestants is considered final, therefore proceed to part #4 next.
4. If after Rule #11, the contestants remain tied, and a unique Overall placement cannot be determined, then the tie will be deemed final for the Overall Championship placements in question.
5. Contestants with a final tie share the tied Overall placements. They are announced as being awarded the higher Overall placement only, with the other shared placements not announced or awarded, for example, if 2 contestants are tied for a final 3rd and 4th, they are both announced and awarded “3rd”, with the 4th not announced or awarded. The next Overall placement announced and awarded is “5th”.

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

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):

Appendix G: UCWDC® Contest Coordinator

Responsibilities and Requirements

A. Contest Coordinator

Every UCWDC® event must have an official UCWDC® certified Contest Coordinator who will serve to coordinate and manage all UCWDC® contest divisions in accordance with the UCWDC® Dance Rules, Contest Procedures and Scoring Format as well as the UCWDC® Judge Certification Curriculum. The Contest Coordinator while being employed by the event actually executes his or her duties on behalf of the governing body of the UCWDC®, working not only for the Event Director, but also for all UCWDC® contestants and patrons, guarding the intent and integrity of these rules.

1. An event Contest Coordinator shall be fully responsible for delivering all contest logistics as determined by the Event Director.
2. During an event, the Contest Coordinator must be present and accessible at all times during the competition and may not perform other duties that take him/her away from the competition floor, nor act as the event's sole Scrutineer or Scoring Coordinator unless he or she has arranged that all Contest Coordinator duties are delegated adequately and professionally during his or her absence. Returning from such absence, this delegated work should be fully audited.
3. The Contest Coordinator will supervise the work of any and all floor coordinators, responsible for the taking of attendance and staging of contestants; any and all ballot coordinators, responsible for the collection and organization of contest ballots for the scoring room; any and all scrutineers, responsible for interpreting and transcribing judge's marks into placements, and/or medals grades; and any and all scoring room personnel, responsible for heat sheet preparation and posting, ballots preparation, computer data entry, scoring audits, reports and awards lists; plus emcees and deejays when working during a contest session.
4. The primary responsibility for judge panel selection and event scheduling falls on the Event Director. At the Event Director's option, the Contest Coordinator may be consulted for suggestions on the creation of judge panels and schedules. However, in no case may the Contest Coordinator 'overrule' the Event Director. If the resulting contest integrity is compromised, the Contest Coordinator is required to notify the UCWDC® Council regarding the Event Director's decisions during that Event's next Sanctioning review.
5. The Contest Coordinator, using the Event Director's event schedule, will determine, and direct the Scoring Coordinator, as to how heats are to be made for each contest session, including which divisions will be commingled as necessary for expedience.
6. The Contest Coordinator shall direct the Scoring Coordinator to ensure that all heats are randomly generated, then randomly scrambled within each heat to avoid contestants dancing in the same order in each dance. The Contest Coordinator is then responsible for protecting those heats from re-arrangement to ensure fairness.
7. The Contest Coordinator will advise all judges in sessions as to the specifics of the contest logistics and will supervise all judges as they perform their adjudication duties. He or she will administer all contest problems as they arise in session, including any rules interpretations deemed necessary by contest discrepancies and/or ambiguities, or curriculum positives and/or negatives that surface during the session.
8. At no time during the event, prior to a Judge's shift will a Contest Coordinator influence a judge, or allow anyone else to coach, instruct or influence any judge regarding their subjective opinions about a dance or division.
9. The Contest Coordinator will advise judges that penalties are no longer applied separately on the ballot and carefully remind them to combine their performance assessment for each contestant entry with their consideration of any and all rules or curriculum infractions observed for that contestant before making their final Medal or Grade and Rank mark on their ballots.
10. When required, the Contest Coordinator will conference with the judges and/or contestants during a contest session to answer their direct questions or notify them of a rules or curriculum interpretation or infraction deemed necessary for education purposes either after the heat or the contest session as the case may be.
11. The Contest Coordinator will audit the work of any and all scoring personnel who score any dance or division. As a last resort, upon failure of the scoring apparatus, he or she will construct and supervise a method for determining the contest results per the UCWDC® Scoring Format and deliver those results in a timely manner.

Therefore, the Contest Coordinator must fully and accurately comprehend and be able to personally execute and instruct in all rules of the Scoring Format.

12. Before leaving the event, the Contest Coordinator will remind each Scoring Coordinator and Event Director about the deadlines for submitting any and all reports and files due from the event and its Scoring Coordinator to the UCWDC® Webmaster, UCWDC® Points Committee Chair, UCWDC® VP Dance Rules & Contest Procedures and the UCWDC® VP Judge Certification.
13. The Contest Coordinator will also fill out and return any reports and/or worksheets required of him or her by the Judge Certification or Rules and Contest Procedures Committees regarding judge performance and effectiveness. The report should note all contest issues and rules interpretations arrived at, any conduct or procedure issues by judges, the make-up of judge panels, scoring and/or awards discrepancies and any other pertinent information to the UCWDC® VP Judge Certification, and the UCWDC® VP Dance Rules & Contest Procedures respectively.
14. The Contest Coordinator is responsible for personally auditing the contest results, or supervising the delegation of such audits, and must be prepared to adequately and professionally explain any scoring analysis packages that are dispensed after awards, as well as investigate and solve any results discrepancies.
15. The Contest Coordinator will be the invigilator (monitor the patterns) for Syllabus A and B Divisions.

B. Contest Coordinator Certification

1. Because a Contest Coordinator must not only know the letter of a particular rule, but also know the intent behind the creation of that rule, each Contest Coordinator must come from the governing body of the UCWDC®, and must be an active member annually directing a UCWDC® event.
2. Contest Coordinators must be members of the Rules' Committee, where rules issues are discussed, deliberated upon, and either discarded, tabled, or accepted. In this way, each Contest Coordinator comes to know the intent as well as the letter of a rule, and can discuss with patrons and judges not only the present state of the rule, but also the history behind its inception.
3. Contest Coordinators must attend Contest Coordinators' Committee meetings at least once annually.
4. At any UCWDC® event, if an on-site interpretation becomes necessary due to an inconsistency or ambiguity in these rules, a Contest Coordinator is required to notify the UCWDC® VP of Rules Contest Procedures and Scoring Format of such spontaneous, decisive actions at his or her earliest availability. Such coordination of Contest Coordinators is required to maintain consistency in contest administration, thus avoiding possible contradictions in rules interpretation.



UCWDC® SELF-SELECTED MUSIC ITINERARY FORM AND INSTRUCTIONS for December, 2018

(ONE FORM PER DANCE CATEGORY IN SELF-SELECTED MUSIC DIVISIONS)

INSTRUCTIONS: How to complete the Self-Selected Music Itinerary and validate if desired

Each competitor who will perform and compete in a division where there is a self-selected Music in a dance category will need to submit a single Self-Selected Music Itinerary form for those entry or entries. If a competitor is dancing multiple divisions including Self-Selected Music or a division where there are multiple dance categories that include Self-Selected Music, he/she will have to submit multiple forms.

INSTRUCTIONS - How to complete the form:

The Self-Selected Music Itinerary Form is composed of four main sections:

- Identification section
- Division information
- Itinerary
- Auditor validation area

1. Division information

In this section, the competitor is requested to specify the division and dance category that the form is referring to.

2. Identification section

In this section, the competitor is requested to complete all his/her personal identification information. This consists of the contestant's full name (or in the case of a team this will consist of the Team's name and the Team's leader name, the contestant or Team UCWDC associate membership number(s) and his/her competitor number for the division concerned if the form is not submitted before the event begins.

3. Itinerary

The main section of the document is the actual itinerary.

In the middle of the form is a Timeline- (Track Time columns). You must start the timeline at 0.00 and include complete information for the entire length of the performance. Indicating on the timeline in a contiguous fashion, each line of the form must correspond to each section of sound with the corresponding element of performance. Please include not only the time you are dancing, but also voiceovers, transitions, etc.

On the left of the form is a Music Title & Name of Artist column. If the sound used is music, the competitor must complete the Music Title, Name of Artist – and the edit version if necessary - as well as choosing on the drop-down menu whether the music is Country or Non-Country. For that indicated time you must choose from the drop-down menu the dance performed if you will use that time to fulfill any internal requirement. Note: For Couples divisions, whether the competitor is a Team or an individual couple, this is the dance category. For Line Dance divisions, whether the competitor is a Team or an individual line dancer, this is not the dance category, but the actual dance to be performed. If the sound used is a speaking or non-musical section that would be marked as a segue with no dance category or description chosen.

4. Auditor validation area

This section is only to be used by the event auditor, to report his/her findings.

INSTRUCTIONS - How to submit the Self-Selected Music Itinerary Form with Music:

Pre-Worlds Voluntary Submission:

During the validation process the Auditor will verify the accuracy of the Music and Itinerary Schedule against the actual music. The music will be audited for any internal requirements such as the required music length minimums and maximums determined by the Dance Type. Any timing violations for the specific Dance Type as well as music genre (country vs. non-country) violations will also be verified.

This process is voluntary. If you choose to use this Pre-Worlds service, the music and itinerary form, once vetted, will be submitted to the DJ and Contest Coordinator at the Country Dance World Championships, and if you change the music or itinerary, it must be re-validated. If you choose not to send your music and itinerary in advance, both will be due 48 hours prior to the competition start time.

1. How to submit and validate the Self-Selected Music with Self-Selected Music Itinerary Form: Please email the music and completed form to rules@ucwdc.org. You will receive an email confirmation of receipt within 48 hours. Any music and/or itineraries submitted will be reviewed and results will be returned to you within 7 days or less.
2. How to validate that the music selected may be used as Country music: If you would like to confirm that the music selected may be included in your Country music internal requirements, please email the music along with the artist and song name to rules@ucwdc.org. If you submit only the music, this does not mean your Self-Selected Music Itinerary Form was validated. This is only to validate country-ness.

Worlds Mandatory Submission:

The Self-Selected Music must be submitted on a USB drive no later than 48 hours prior to the competition at the Country Dance World Championships. The music must be accompanied by a properly filled out Self-Selected Music Itinerary Form.

During the validation process the Auditor will verify the accuracy of the Music and Itinerary Schedule against the actual music. The music will be audited for any internal requirements such as the required music length minimums and maximums determined by the Dance Type. Any timing violations for the specific Dance Type as well as music genre (country vs. non-country) violations will also be verified

The competitor will be notified of any violations at least 48 hours before their competition start time or 48 hours after the music was submitted, whichever is later. If the music is altered in any way it must be resubmitted with the corrected Music and Itinerary Schedule-

1. The music used for the audit is the music that will be used for the performance. The DJ will not accept any music directly
2. During the performance the auditor will verify that the dances listed on the Music and Itinerary Schedule are actually performed at the times indicated.
3. If violations are found, the penalty to be assessed will be determined by a majority vote of the judging panel at the end of the competition and before submitting the ballots to the scoring personal.
4. If there are any penalties issued, the Contest Coordinator will verbally inform all penalized competitors after the award ceremony.

**UCWDC® 2018 SEASON & 2019 WORLDS
TIME & ITINERARY SCHEDULE**



**Teams, Masters, Crown Couples & Line, SuperStars, RisingStars & Spotlights
ONE SHEET PER COMPETITION DANCE ENTRY**

Male <input type="checkbox"/>	Crown Line S Medley <input type="checkbox"/>
Female <input type="checkbox"/>	RisingStars S Medley <input type="checkbox"/>
	SuperStars S Medley <input type="checkbox"/>
	SuperStars Plus S Medley <input type="checkbox"/>
	ProPro Spotlight solo <input type="checkbox"/>
	ProAm Spotlight solo <input type="checkbox"/>

Masters Classic	Showdance <input type="checkbox"/>
Crown Classic	Showdance <input type="checkbox"/>
Masters Showcase <input type="checkbox"/>	Waltz <input type="checkbox"/>
Crown Showcase <input type="checkbox"/>	Two-Step <input type="checkbox"/>
Crown Showcase Plus <input type="checkbox"/>	Solo Medley <input type="checkbox"/>

Team Leader:	Team Line Dance Country <input type="checkbox"/> Open <input type="checkbox"/>	Team Partner Dance Country <input type="checkbox"/> Open <input type="checkbox"/>	Team Combo <input type="checkbox"/>	Team Cabaret <input type="checkbox"/>
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Contestant/Team Name: _____ Competitor # _____ UCWDC® # _____

Audit	Name of Artist & Music Title		Track Time	to	Track Time	Dance Category & Name	Audit
	Artist:	Title: Country?					
			00:00			Dance Category	
						Dance Category	
						Dance Category	
						Dance Category	
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						Dance Category	
						Dance Category	
						Dance Category	

Do not write in grey area. For UCWDC® official use only

Total performance:

Country Time %

Non-Country

Line

Rise & Fall

Pulse

Smooth

Cuban

Street

Stage

Couples

Triple 2

Polka

Night Club

Cha Cha

Waltz

Two Step

ECS

WCS

Verified by: _____



UCWDC® DISPENSATION REQUEST FORM INFORMATION AND INSTRUCTIONS

Dispensation Information

Competitors may ask for two types of dispensations:

- Country Dance World Championship® Eligibility
- Competition Dance Level Change

In the event a competitor is not able to attend/compete at an event for which they registered for, due to extenuating circumstances, and the competitor would have required that event to be eligible to compete at the Country Dance World Championship, the competitor may then request a dispensation.

The following are acceptable reasons for Country Dance World Championship eligibility dispensations:

- Medical
- Extenuating Circumstances (must explain reason)

If a competitor feels that they are in the incorrect dance level and would like to change their level, they may request a dispensation and state why they feel they are in the wrong division.

To request a dispensation:

Country Dance World Championship Eligibility dispensation:

The following documentation is required.

1. Completed UCWDC Dispensation Request Form
 - a. List all division(s) requested for dispensation.
 - b. Please indicate if registered for Overall for each division(s) listed.
2. Proof of registration from event competitor was registered to attend.
3. For medical dispensation: please provide any letter(s) from medical professional.
4. For Extenuating Circumstances: please explain the reason and provide documentation (if any) to support reason.

Competition Dance Level Change

The following documentation is required.

1. Completed UCWDC Dispensation Request Form
2. Provide copies of the competitor's scores and/or video from events (if any).

Please explain the reason and provide additional documentation (if any) to support reason.

The competitor must complete the Dispensation Request Form and submit completed form along with any supporting documentation to the Vice President of Rules at rules@ucwdc.org



UCWDC® DISPENSATION REQUEST FORM

(ONE FORM PER EVENT)

- PLEASE REFER TO THE INFORMATION & INSTRUCTION PAGE FOR MORE DETAILS -

Full Name: _____

UCWDC Associate membership#: _____

Date of the request (MM/DD/YY): _____

List of Division(s) for which you are requesting a dispensation.

(Please check the OverAll box if you were registered for OverAll.)

_____	<input type="checkbox"/> OverAll
_____	<input type="checkbox"/> OverAll
_____	<input type="checkbox"/> OverAll
_____	<input type="checkbox"/> OverAll
_____	<input type="checkbox"/> OverAll

NATURE OF THE DISPENSATION

Dispensation for a single event

Medical reason

Extenuating Circumstances

Name of the event: _____

Request for a level change within a Dance Type

From the level: _____

To the level: _____

REASON FOR THE DISPENSATION

(Please attach supporting documentation: see Dispensation Request Information & Instruction page)

The competitor must complete the Dispensation Request Form and submit completed form along with any supporting documentation to the Vice President of Rules at rules@ucwdc.org