

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 DIAMOND	P
PROPRO SPOTLIGHT FEMALE JUNIOR	P
PROPRO SPOTLIGHT FEMALE OPEN	P
PROPRO SPOTLIGHT MALE DIAMOND	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 lied 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

(Notes for Point #3):

A. Concepts & Definitions

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

B. Progressive & Arced Types of Turns

1. Pivot Turn
2. Chainé (Ballet) Turn
3. Side-Step (Jazz) Turn
4. Spiral Turn
5. Hover (Swing-&-Sway) Turn
6. Backing Turns
 - a. Ball Pivot vs. Heel Pivot
 - b. Heel Turn
 - c. Slip Pivot

C. Stationary Types of Turns

1. Spin Turn (Forward & Backward)
 - a. Platform (feet together)
 - b. Fan (feet apart)
 - c. en l'air
2. Paddle Turn
 - a. Push (Pony) Turn
 - b. Chase Turn / Walk-around Turn
 - c. Paddle Spin (repetitive)
3. Point-to-Point (Monterey) Turn
4. Twist (Cross / Hook) Turn
5. Trace Turn (Forward & Backward)

D. Directional Concepts for Individual Turns in Paired Movements

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

IV. Posture & Frame

(Notes for Point #4):

A. Concepts & Definitions

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

B. Paired Positions (couples)

1. Closed (7)
 - a. Right Outside Partner
 - b. Right Inside Partner
 - c. Left Inside Partner
 - d. Left Outside Partner
 - e. Promenade
(Formal vs. Conversational)
 - f. Counter Promenade
(Formal vs. Conversational)
 - g. Fan
2. Open (10)
 - a. Open Facing
 - b. Open Following (Shadow)
 - c. Open Parallel (Sweetheart)
 - d. Open Counter Parallel
(Counter Sweetheart)
 - e. Open Promenade
 - f. Open Counter Promenade
 - g. Open Promenade (Facing)
 - h. Open Counter Promenade
(Facing)
 - i. Open Fan
 - j. Open Counter Fan
3. Shine (7)
 - a. Facing Mirror (Circles)
 - b. Facing Tandem (Contra Circles)
 - c. Following (Chase)
 - d. Separating & Rejoining
(Contra Chase)
 - e. Standing Challenge
 - f. Side-by-Side Mirror
 - g. Side-by-Side Tandem

(Notes for Point #5):

V. Lead & Follow (couples)

**A. Connection & Communication –
Dialogue of Touch & Tone**

1. Connecting
2. Prepping
3. Leading
4. Following
5. Repeating
6. Finishing

**B. Smooth vs. Rhythm Leads (Leading
by ‘invitation’ vs. ‘demand’)**

1. Leading Closed Frame
2. Leading Open Frame
3. Leading Turns
4. Leading ‘Speed’
5. Leading ‘Shine’

**C. Critical Connection Vectors
(Changing direction of momentum)**

1. Linear / Lateral Movements
(Extension vs. Compression)
2. Rotational Movements
(Expansion vs. Contraction)
3. Vertical Movements
(Explosion vs. Implosion)

D. Lead Points

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

Section 3:
Fundamentals: ‘B’

(Notes for Point #6):

VI. Styling Technique

A. Concepts & Definitions

1. The Stage
 - a. Types of Theatre
 (“Theatre-in-the-Round” vs.
 “Proscenium Theatre”)
 - b. Parts of the Stage
 - c. Stage Directions
 (Blocking, vs. Scripting)
2. Alignments
 (to Audience / to Partner / to Team)
3. States of Energy / Travel Dynamics
 (Potential, Kinetic, Dynamic)
 - a. Pacing (Faster ‘looking’)
 - b. Pausing (Slower ‘looking’)
 - c. Posing (Adagio / Theatre Arts)
 - d. Spinning (as individuals)
 - e. Rotating (as pairs)
 - f. Walking (in style to the dance)

B. Body Lines and Shaping

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

C. Positions of the Arm (6)

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

D. Adagio / Acrobatics / Theatre Arts

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

E. Animation

1. Articulation (where animated):
 Facial, Hand/Foot, Body Language:
 Stage versus Film reference
2. ‘Historical’ References
 - a. Origin of the Dance
 - b. Unique-ness of the Dance
3. Storyline of each Dance
 - a. “Lifeline”
 - b. Man-Woman “Relationships”

VII. Floor-craft

- A. Without regard to others on the floor**
 - 1. Flow of Dance (-)
 - 2. Floor Usage (+)
- B. With regard to others on the floor**
 - 1. Floor Etiquette (-)
 - 2. Movement Management (+)
- C. Before and after the play of music**
(Entrances and Exits)

(Notes for Point #7):

VIII. Choreography

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

(Notes for Point #8):

IX. Musical Interpretation

- A. History of Music**
- B. Structure of Music**
- C. Classic Concepts** (Bass cleft)
 - 1. Bass-Line Rhythm of the Dance; Use of Rhythmic Chant; Dance in your seat.
 - 2. Matching Mood & Energy to Music; Crescendo and Decrescendo
 - 3. “Hitting the Breaks” (Soft vs. Hard Instrumental Breaks; Vocal Breaks)
 - 4. Pattern Adjustments to Phrase
- D. Showcase Concepts** (Treble cleft)
 - 1. Interpreting the Vocal Line (Primary)
 - 2. Interpreting the Melody Line (Secondary)
 - 3. Interpreting the Rhythm Line (Tertiary)
 - 4. Interpreting the Lyrical Line (Cautionary)
- E. Classic vs. Showcase: contest types**
- F. ShowDance vs. Solo Medley: contest types**

(Notes for Point #9):

Section 4:
FUNdamentals: Credentials

X. Credentials – Dance Types

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

(Notes for Point #10):

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® 2017 SEASON & 2018 WORLDS
TIME & ITINERARY SCHEDULE**



Teams, Masters, Crown Couples & Line, SuperStars, RisingStars & Spotlights

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"/>
Crown Classic Plus	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 Name:	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/Leader Name: _____ Competitor # _____ UCWDC® # _____

Audit	Music Title & Name of Artist	Track Time		to	Type of Dance		Audit
	Artist: _____ Title: _____	00:00			Type of Dance:		
	Artist: _____ Title: _____				Type of Dance:		
	Artist: _____ Title: _____				Type of Dance:		
	Artist: _____ Title: _____				Type of Dance:		
	Artist: _____ Title: _____				Type of Dance:		
	Artist: _____ Title: _____				Type of Dance:		
	Artist: _____ Title: _____				Type of Dance:		
	Artist: _____ Title: _____				Type of Dance:		
	Artist: _____ Title: _____				Type of Dance:		
	Artist: _____ Title: _____				Type of Dance:		
	Artist: _____ Title: _____				Type of Dance:		
	Artist: _____ Title: _____				Type of Dance:		
	Artist: _____ Title: _____				Type of Dance:		
	Artist: _____ Title: _____				Type of Dance:		
	Artist: _____ Title: _____				Type of Dance:		

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

Total performance:	<input type="text"/>
	Time %
Country	<input type="text"/>
Non-Country	<input type="text"/>
Verified by: _____	

Line	
Rise & Fall	<input type="text"/>
Pulse	<input type="text"/>
Smooth	<input type="text"/>
Cuban	<input type="text"/>
Street	<input type="text"/>
Stage	<input type="text"/>
	<input type="text"/>
	<input type="text"/>

Couples
Triple 2
Polka
Night Club
Cha Cha
Waltz
Two Step
ECS
WCS

Appendix H MUSIC PROCEDURE FOR CONTESTANT-SELECTED MUSIC DIVISIONS

Procedure for submitting Self Selected Music

1. Fill out the Music and Itinerary Schedule included

a. 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.

b. On the left of the form is a Music Title & Name of Artist column. If music is playing the Music Title & Name of Artist as well as a statement as to the applicable Country or Non-Country genre. For that indicated time you must indicate the type of Dance on the right in the Type of Dance column. Note: this is not the category, but the actual dance to be performed.

c. If it is a speaking section that would be marked in the Music Title and Name of Artist column as a segue with no type of Dance description.

2. Contestant-selected music must be submitted on a USB drive to the person designated auditor by each specific event 24 hours prior to the competition at every Regional Event it is to be used and at least 48 hours prior to the performance at worlds. The music must be accompanied by a complete and properly filled out itinerary.

3. The Auditor will take the Music and Itinerary Schedule and check its accuracy against the actual music. The music will be audited for any internal requirements, the required music length minimums and maximums determined by the dance type. They will note any timing violations for the specific dance type as well as music genre (country vs. non-country) violations.

4. The competitor will be notified of any violations giving them the option of correcting the problems before the competition. At Worlds, the competitors will be notified of any violations at least 48 hours before their competition is scheduled 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 so that the auditor can check any modifications for possible correction of the violations.

5. The music used for the audit is the music that will be used for the performance. The DJ will not accept any music not approved by the auditor.

6. During the performance the auditor will verify that the dance types listed on the Music and Itinerary Schedule are actually performed.

7. 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. The penalty could result in a placement change by each or all judges or a disqualification.

8. If there are any penalties issued, the contest coordinator will verbally inform all penalized competitors after the award ceremony.



UCWDC® DISPENSATION REQUEST

Full Name: _____

UCWDC® Associate membership#: _____

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

Nature:

- Dispensation for a single event
 - Medical reason
 - Loss of Job
 - Extenuating Circumstances

Name of the event: _____

- Request for a level change within a dance type

From the division: _____

To the division: _____

Supporting Contest Coordinator: _____

Reason for the dispensation:

Please attach supporting documentation: original registration of the event and proof of payment, medical documentation, etc.

**Please send back this form to the
UCWDC® Vice President of Rules, Contest Procedures and Scoring Format at rules@ucwdc.org**