



# APPENDIX A

## COUPLES

NATIONAL COUNTRY WESTERN DANCERS  
GLOSSARY OF MOVEMENTS

SOUTH AFRICA

## 1. 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
    - j. 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.
    - k. 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
    - l. 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.

- m. 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 jambe, 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
- q. 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
  - f. 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.