

Appendix A	UCWDC Divisions Offered										
Group	Primary	Youth	Teen	Juniors	Any Age	Open Age	Crystal	Diamond	Silver	Gold	Platinum
Age	<10	10-13	14-17	<18		18+	30+	40+	50+	60+	70+
Starter A and B				L		L					
Newcomer	L, PA	L, PA	L, PA	PL		L, PA, PL	L, PA	L, PA, PL	L, PA	L, PA	PA
Novice	L, PA	L, PA	L, PA	PL		L, PA, PL	L, PA	L, PA, PL	L, PA	L, PA	PA
Intermediate	L, PA	L, PA	L, PA			L, PA	L, PA	L, PA	L, PA	L, PA	
Intermediate/Advanced				PL		PL, PAS		PL			PA
Advanced	L, PA	L, PA	L, PA			L, PA	L, PA	L, PA	L, PA	L, PA	
Syllabus A and B				PA, C		PA, C					
IV	C	C	C			C		C	C	C	PA
III	C	C	C			C	C	C	C	C	PA
II				PP		PP	C	C, PP	C		
III/I	C	C	C							C	PA
I				PP		C, PP	C	C, PP	C		
Showcase		PA, L	PA, L, C	TT		PA, L, C, PP, PAS, TT		PA, L, C, PP, TT			
Professional			PP			PP, PPS, R, CH		PP			
Ascended Level			RS			M, SS		LCR, CCR, LG			
Any Skill				O	CH, TT, ST	O			O		
<p>C = Couples, L = Line, PA = ProAm, PP = ProPro, PL = ProAm Line TT = Troupes and Teams, ST = ShowTime, M = Masters, SS = SuperStars, CCR = Couples Crown, LCR = Line Crown, RS = RisingStars, LG = Legends, CH = Choreography, R = Renegade PAS = ProAm Spotlight, PPS = ProPro Spotlight O = Olympic Line Dance, Couples and Group</p>											
<p>All ProAm, ProPro, ProAm Spotlight, ProPro Spotlight, Line Dance, Line Dance ProAm, Line Crown, RisingStars and SuperStars Divisions are further divided by gender.</p>											

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 C

Classic Line Dance Change Schedule

Each Year			
Dance	Dance	Release Date	Usage Date
Category	Motion for Int/Adv Divisions	Usually in	(+ or - 15 days at each Event Director's Option) Usually in
A	Rise & Fall	November	February
B	Lilt	December	March
C	Smooth	February	April
D	Cuban	March	June
E	Funky	April	July
F	Novelty	April	July

Note: Newcomer divisions will include dances A,B and C. These dances may not be motion specific

Note: Novice divisions will include dances A,B,C and D. These dances may not be motion specific

One of the Newcomer or Novice Dances may be Funky. If so, it will be offered for the Open and Junior Divisions, and a Novelty Dance will be offered for the Age Divisions.

Appendix D: Perpetual Showcase Change Schedule

Couples, ProAm and ProPro Music

Each Even Numbered Year

	<i>Release Date</i>	<i>Usage Date</i> (+ or - 15 days at each Event Director's Option)
Dance Category	2nd Wednesday of	2nd Saturday of
Waltz	November (of odd year)	February
Cha Cha	January	April
East Coast Swing	March	June
Triple Two	May	August

Each Odd Numbered Year

	<i>Release Date</i>	<i>Usage Date</i> (+ or - 15 days at each Event Director's Option)
Dance Category	2nd Wednesday of	2nd Saturday of
Two Step	November (of even year)	February
West Coast Swing	January	April
Nightclub	March	June
Polka	May	August

Line Dance Music

Each Even Numbered Year

	<i>Release Date</i>	<i>Usage Date</i> (+ or - 15 days at each Event Director's Option)
Dance Category	2nd Wednesday of	2nd Saturday of
Rise & Fall	November (of odd year)	February
Lilt	February	May
Smooth	June	September

Each Odd Numbered Year

	<i>Release Date</i>	<i>Usage Date</i> (+ or - 15 days at each Event Director's Option)
Dance Category	2nd Wednesday of	2nd Saturday of
Cuban	November (of even year)	February
Funky	February	May
Novelty	June	September

SuperStars and Line Crown Dance A and B

	<i>Annual Release Date</i>	<i>Usage Date</i> (+ or - 15 days at each Event Director's Option)
Dance Category	2nd Wednesday of	2nd Saturday of
Dance A	December	March
Dance B	March	June

APPENDIX E: UCWDC® HEATING & SCORING FORMAT

For all UCWDC® divisions, the *Majority Rules Scoring Format* is used. Rule #0 will govern certain requirements in heating sets of contestants. Rule #1 will determine how to execute Prelims rounds with an “inclusion” process. Rule #2 will determine how to execute Simi-Finals rounds with an “exclusion” process. Rules #3 through #8 will determine the placements for each single-dance category. Rules #9 through #11 will then use these single-dance placements and individual judges’ marks to determine the Overall Championship placements. The event’s Contest Coordinator will heat, the Scrutineer/Scoring Coordinator will calculate, and the Contest Coordinator (or his/her designee) will audit UCWDC® contests according to the following rules:

Rule #0 – Heating Rules:

1. A heat of competition whenever possible will be comprised of those contestants that are in the same division.
2. If more than one heat is necessary for a particular division, then the difference in the size of heats shall be no more than 1. When multiple heats are required for a particular division because of the extreme size of the division, the division should not be ‘co-mingled’ with other divisions, unless absolutely necessary.
3. When a division of contestants is danced in multiple heats, those heats must be run in a ‘contiguous’ order, so that all contestants within that division are not separated by a heat that contains no members of that division.
4. 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 size of heats containing a particular division shall be no more than 1 (to include the co-mingled contestants), and that particular division must still be run in a ‘contiguous’ order.

Rule #1 – Preliminary 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. If a Preliminary Round is called for, on the ballot each judge will circle a Medal: GG, H, G, S, B, or M; or a Grade: AA, A, B, C, D, or F for each contestant they want to send to Semi-Finals. In the event of an extreme amount of contestants in the Prelims, all contestants need not be accounted for in the marks. Contestants not receiving a mark will automatically be given an “M” medal or an “F” grade, as appropriate. It is not necessary to Rank the Medals or Grades. Ties are acceptable.
3. Rules #3 through #8 are used to determine each contestant’s placement in the category for this round of competition. The *top* ten contestants (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.
4. If more than ten contestants are graduated to the Semi-Finals from a Preliminary Round because of a tie in Rule #8, the number of contestants graduated in the next Preliminary Round should be reduced by the same number as the previous round was increased as a result of the tie. After all Preliminary Rounds, the total number of Semi-Finalists will be a factor of ten (10, 20, 30, etc.) unless there was a tie in Rule #8 in the final Preliminary Round.

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

1. Semi-Final Round(s) will eliminate contestants rather than graduate them to the Finals.
2. In a Semi-Final Round on the ballot each judge must circle a Medal: GG, H, G, S, B, or M; or a Grade: AA, A, B, C, D, or F for each contestant they want to send to Finals. In the event of an extreme amount of contestants in the Semi-Finals, all contestants need not be accounted for in the marks. Contestants not receiving a mark will automatically be given an “M” medal or an “F” grade, as appropriate. It is not necessary to Rank these Medals or Grades. Ties are acceptable.
3. Rules #3 through #8 are used to determine each contestant’s placement in the category for this round of competition. The *bottom* ten contestants (plus ties, if any) are eliminated. Each round of Semi-Finals will eliminate contestants from the bottom of the placement rankings.
4. If more than ten contestants are eliminated from a Semi-Final Round because of a tie in Rule #8, the number of contestants eliminated in the next Semi-Final Round should be reduced by the same number as the previous round was increased as a result of the tie. Thus, after the Semi-Final Round(s) the total number of Finalists will be ten (10), unless there was a tie at Rule #8 in the final Semi-Final Round.

Rule #3 – Final Round, to determine majority mark:

1. In the Finals for a *non-ProAm/ProPro* category, on the ballot each judge will circle a Grade: AA, A, B, C, D, or F for each contestant. Each circled *Grade* must then be ranked, with the lowest number (“1”) being the higher rank. For Pro-Am/Pro-Pro categories, each judge will circle a Medal: GG, H, G, S, B, or M for each contestant. It is not necessary to rank Medals as ties are acceptable in ProAm and ProPro.
2. For non-ProAm/ProPro contests, the Grades and their ranks are converted to placements. A higher Grade always defeats a lower Grade, e.g., “C” always defeats “D”. If the same *Grade* is used more than once on a ballot, the Grades must be *ranked* by the judge from first (“1”) to last. A Grade with a lower number always defeats the same Grade with a higher number, e.g., “D3” defeats “D4”. When Grades and their ranks are examined together, “A29” defeats “B1”.
3. The *majority mark* of the judges is the first determination of the results. Each contestant’s marks are *re-ordered* by sorting them in ascending order; e.g., [3,1,2,5,4] is *re-ordered* in ascending order to [1,2,3,4,5]. Likewise, the Medals for Pro-Am/Pro-Pro [G,GG,H,B,S] (where GG = 1, H = 2, G =3, S = 4, B = 5, and M = 6) are *re-ordered* in ascending order to [GG,H,G,S,B]. The *majority mark* is always the *middle* mark. In the examples above that had 5 judges, the *majority mark* is “3” or “G”, respectively. In the case of 7 judges the 4th mark is the *majority mark*, and for 9 judges the 5th is the *majority mark*, et cetera.
4. The middle marks that determine the majority for all contestants are sorted in ascending order, from the smallest number to the largest. The smallest number or highest Medal (smallest numerical value) is the best *majority mark* and receives 1st place. The next larger number or lower Medal will be awarded 2nd place, et cetera, 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, to determine the majority size:

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 at the *majority mark* or better, e.g., [1,2,3,4,5] or [GG,H,G,S,B] has 3 marks that are equal to the *majority mark* or better. [2,2,3,3,4] or [H,H,G,G,S] has 4 marks that are *majority mark* or better, and [3,3,3,3,3] or [G,G,G,G,G] has 5 marks at the *majority mark* or better. All three groups have the same *majority mark* of 3.
2. The size of the majority for all contestants is sorted in descending order, from the largest number to the smallest. The larger number represents a greater *majority size*, i.e., more marks at the *majority mark* or better, so that contestant is awarded the higher placement. The contestant with the next smaller number will be awarded the next higher placement, et cetera, until all tied contestants are assigned a unique placement. If a tie persists after Rule #4, proceed to Rule #5.

Rule #5 – 2nd Tiebreaker, to determine majority sum:

1. In case of a tie at Rule #4 each contestant’s marks that comprise the *majority size* will be totaled, e.g., [1,2,3,4,5] or [GG,H,G,S,B] (where GG = 1, H = 2, G =3, S = 4, B = 5, and M = 6) has a combined value of 6. [2,2,3,4,5] or [H,H,G,S,B] has a combined value of 7. [2,3,3,4,5] or [H,G,G,S,B] has a combined value of 8. [3,3,3,4,5] or [G,G,G,S,B] has a combined value of 9. All four example groups have the same *majority mark* of 3 or G, respectively, and the same *majority size* of 3.
2. The sum of the majority for all the tied contestants is sorted in ascending order, from the smallest number to the largest. The smallest number represents the best *majority sum*. The contestant with the smaller *majority sum* number is awarded the higher placement. The contestant with the next larger number will be awarded the next higher placement, et cetera, until all tied contestants are assigned a unique placement. If a tie persists after Rule #5, proceed to Rule #6.

Rule #6 – 3rd Tiebreaker, to determine look-ahead groups:

1. In case of a tie at Rule #5, each contestant’s re-ordered marks that are to the right of the exact middle, *majority mark*, create a *look-ahead* number group to be compared, e.g., [1,2,3,4,4] or [GG,H,G,S,S] has a *look-ahead* group of [4,4] or [S,S]. [1,2,3,4,5] or [GG,H,G,S,B] has a *look-ahead* group of [4,5] or [S,B]. [1,2,3,5,5] or [GG,H,G,B,B] has a *look-ahead* group of [5,5] or [B,B]. All three groups have the same *majority mark* of 3 or G, respectively; the same *majority size*, 3; and the same *majority sum*, 6.
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 values to compare. The next mark creates a second column, and the next (if there is one) a third, et cetera, 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 to the largest. 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, the contestant with the smaller number, i.e., the best *look-ahead* value, is awarded the higher placement. The contestant with the next larger number is awarded the next higher placement, et cetera, until all tied contestants are assigned a unique placement. If a tie persists after Rule #6, proceed to Rule #7.

Rule #7 – 4th Tiebreaker, to determine *look-back* groups:

1. In case of a tie at Rule #6, each contestant's re-ordered marks that are to the left of the exact middle, *majority mark*, create a *look-back* number group to be compared, e.g., [1,3,3,4,5] or [GG,G,G,S,B] has a *look-back* group of [1,3] or [GG,G]. [2,2,3,4,5] or [H,H,G,S,B] has a *look-back* group of [2,2] or [H,H]. Both groups have the same *majority mark* of 3 or G, respectively; the same *majority size*, 3; the same *majority sum*, 7; and the same *look-ahead* of [4,5] or [S,B].
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 creates a second column, and the next (if there is one) creates a third, et cetera, 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 to the largest. 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 number, i.e., the best *look-back* value, is awarded the higher placement. The contestant with the next larger number is awarded the next higher placement, et cetera, until all tied contestants are assigned a unique placement. If a tie persists after Rule #7, proceed to Rule #8.

Rule #8 – When there is a final tie, averaging shared 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, the tie is final.
2. 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, e.g., 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 placement announced and awarded is 5th.
3. 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, et cetera, until all placements are assigned a value.
4. 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 the sum by the number of tied contestants, e.g., 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, SuperStars, RisingStars, and Crown, where the value from each dance is multiplied by the weighted formula according to the division's Overall criteria. To determine each contestant's Rule #9 *aggregate value*, total the *carry-forward* values for all of their Overall Championship qualifying dances, e.g., *carry-forward* values of 1, 2, 3, 4, and 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, e.g., *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.

- Sort the *aggregate values* from all qualifying dances for all contestants 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, et cetera, 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 – Tiebreaker for Overall Championship, using “p.u.r.” for commonly competed-in dances:

- In case of a tie at Rule #9, only the tied contestants’ Rule #9 dances may be considered in Rule #10.
- The *commonly competed-in* dances to be used in Rule #10 will be decided by the “Vastel Rules” that follow:
 - For the tied contestants, where there is not a “choice” between a particular contestant’s *carry-forward* values to be used in Rule #10, i.e., there are no placements that are the same within the Overall Championship’s ‘grouping’ of dances for that particular contestant’s *carry-forward* values, only *commonly competed-in* dances will now be used. *Commonly competed-in* dances are defined as those dances where the tied contestants mutually danced against each other for placements, and were placements that were, or in the circumstance of a single contestants tied placements, could have been used for the *aggregate value* in Rule #9.
 - For Contestant “A” (tied with another contestant in Rule #9) that has the same Rule #9 *carry-forward* values for two or more dances, and a choice is required between these dances, and two (or more) of the dances are ‘wins’, then the dance(s) that Contestant “A” won and can be ‘included’ as *commonly competed-in* dances that give contestant “A” the best advantage should be selected (selecting the dance that includes a win is preferable to selecting a dance that excludes a win). If Contestant “A’s” dances having the same placements are a combination of ‘wins’ and ‘losses’, then those dances that include the ‘wins’ and/or exclude the ‘losses’ should be selected. If Contestant’s “A’s” dances having the same placements are all ‘losses’ and a ‘loss’ must be included, then the dance(s) that give Contestant “A” the best advantage should be selected (selecting the dance that excludes a loss is preferable to selecting a dance that includes a loss).
 - For tied contestants “A”, “B”, “C”, etc., that have the same Rule #9 *carry-forward* values for two (or more) dances, and a choice is required between these dances, but the “sets” of dances being considered between contestants give neither contestant any advantage because they are equally tied in each “set”, then each dance’s individual judge marks that give each contestant the best advantage based on *placement under review* must be used. In this case, each contestant’s tied dances are virtually scored against each other using Rule #3 through #7, but the *majority mark* consideration must start with at least the *placement under review* value. The *placement under review* (or “p.u.r.”) value is the highest placement for which the tied contestants are vying.
 - For the tied contestants that have the same Rule #9 *carry-forward* values for two or more dances, and a choice is required between these dances, but the dances have the same computation in each dance’s individual judge marks (meaning they have the same exact marks) then the dance(s) that the contestant won and gives the contestant the best advantage should be selected (selecting the dance that includes a win is preferable to selecting a dance that excludes a win). If the dance(s) include a loss, the first choice is to exclude it. However, if there are multiple losses and a dance must be included, then the dance(s) that give the contestant the best advantage must be selected (selecting the dance that excludes a loss is preferable to selecting a dance that includes a loss).
- Using the dances selected above, a ‘new’ Rule #10 *aggregate value* is determined by totaling the *carry-forward* values from only these *commonly competed-in* dances. After sorting the Rule #10 *aggregate values* in ascending order from the smallest to the largest, the tied contestant that has the smaller number (therefore the better average placement) is awarded the higher Overall placement.
- If the tied contestants have the same Rule #10 *aggregate value*, the *size* (total number) of dance placements that are equal to or better than the tied overall *placement under review* is determined for each tied contestant. The contestant that has the greater *size*, i.e., the greater number of dances equal to or better than the *placement under review*, is awarded the higher Overall placement.
- If the tied contestants have the same *size* of dance placements, then the *sum* of only these dances will have their placements added together. The contestant that has the smaller *sum*, i.e., better set of placements, is awarded the higher Overall placement. If still tied at this point, no “look-ahead” or “look-back” is used, and only the dances that made up this *sum* will be considered when proceeding to Rule #11.
- If the tie was between only two contestants, then the second contestant will be awarded the next lower Overall placement. When a tie exists for more than two contestants for the same Overall placement and the tie for the highest or lowest placement is broken at Rule #10, the remaining contestants will still be tied. Rule #10 must now be “re-visited”, or re-applied and re-calculated, from the beginning of Rule #10, with the *re-visitation* using either new *commonly competed-in* dances or a new *placement under review*. Basically, when a tie of more than two is first broken for any single contestant, *re-visitation* is required. If a tie persists after Rule #10 (*re-visitation* or not), proceed to Rule #11.

Appendix F:

UCWDC® Judge Certification 10-Point DANCE “FUNdamentals” Curriculum

Section 1: FUNDamentals: The Dances

I. Basic Pattern

A. Concepts & Definitions

1. Timing (Marked by Strike)
2. Rhythm (Accent & Chant)
3. Motion (Body Action across Steps)
4. Pattern Structure
5. Spatial Structure
6. Character
 - a. ‘Primary’ Core Concepts (3)
 - b. ‘Projected’ Feeling of Dance
 - c. ‘Visual’ Signatures

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
4. Dance Fixes & Updates

C. Line Dances

1. Rise and Fall
 - a. Waltz
2. Lilt
 - a. Polka
 - b. Jive
 - c. East Coast Swing
3. Smooth (Still)
 - a. West Coast Swing
 - b. Nightclub
4. Cuban
 - a. Cha Cha
5. Funky
 - a. Street
 - b. Hip Hop
6. Novelty
 - a. Broadway
 - b. Jazz / Modern / Lyrical

Section 2: FUNDamentals: ‘A’

II. Footwork & Movement

A. Parts of the Feet (14)

B. Positions of the Feet (5)

C. Concepts & Definitions

1. Perfect Balance vs. Poise
2. Centers (Low, Middle, High)
3. Point of Strike / Degree of Weight Change
4. Drive / Extend (Reach) & Draw
5. Body Flight
6. Tempo Changes in Movement
 - a. “Slow” to “Quick” (Pitch)
 - b. “Quick” to “Slow” (Sway)
 - c. “Hold” or “Hesitation” (Collection vs. Opposition)

III. Turning Technique

A. Concepts & Definitions

1. Line (Progressive, vs. Stationary)
2. Prep
 - a. Foot Prep (Third, Fifth)
 - b. Body Prep (CBM & OBM, vs. CBMP & OBMP)
3. Torque
4. Spot (Hard / Soft)
5. Rotation (On “Point” / Fulcrum)
6. Frame (Form / Centrifugal Force)

B. Progressive Types of Turns

1. Pivot Turn
2. Chainé Turn
3. Spiral Turn
4. Hover “Swing-&-Sway” Turn
5. 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
 - b. Fan
 - c. en l'air
2. Paddle Turn
 - a. Push (Pony) Turn
 - b. Chase Turn
 - c. Paddle Spin
3. Point-to-Point (Monterey) Turn
4. Twist (Cross / Hook) Turn
5. Trace Turn (Forward & Backward)

D. Directional Concepts for Solo Turns in Paired Movements

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

IV. Posture & Frame

A. Concepts & Definitions

1. Skeletal Structure
2. Types of Posture
 - a. Lifted (Lower center)
 - b. Relaxed (Middle center)
 - c. Leaned (Upper center)
3. Carriage
4. Common Center in 'Paired' Frame
 - a. Closed position
 - b. Two-Hand Open
 - c. Single-Hand Open
 - d. Shine

B. Paired Positions

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 Promenade (Facing)
 - g. Open Counter Promenade
 - 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

V. Lead & Follow

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. Alternative Lead Points

1. Linear / Lateral Movements
2. Rotational Movements

Section 3:
FUNdamentals: ‘B’

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. Movement / Travel Dynamics
 - a. Pacing (Faster ‘looking’)
 - b. Pausing (Slower ‘looking’)
 - c. Posing (Adagio / Theatre Arts)
 - d. Rotating (in paired formation)
 - e. Turning (as individuals)

B. Body Lines and Shaping

1. Lines of Harmony, vs. Discord
2. ‘Rippling’ from Center Outward

C. Positions of the Arm (6)

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

D. Adagio / Acrobatics / Theatre Arts

1. Balanced
2. Counter-Balanced
3. Carried / Lifted
4. Leaped

E. Animation

1. Facial, Hand, and Body Language
2. ‘Historical’ References
 - a. Origin of the Dance
 - b. Unique-ness of the Dance
3. Storyline of each Dance
 - a. Donna Bonham’s “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)

VIII. Choreography

A. Appropriateness (Movements & Positions that express the dance) (-)

B. Continuity (Flow & Development)

C. Variety (Contrast & Texture)

D. Difficulty (Risk & Reward)

E. Before and after the play of music
(Entrances and Exits)

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
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)

Section 4:
FUNdamentals: Credentials

X. Credentials – Dance Types

A. Line

B. Pro-Am

C. Couples

D. Teams

E. I. D. S. F.

Rule #11 – Tiebreaker for Overall Championship, using *individual judges marks* in a single-dance format:

1. In case of a tie at Rule #10, only the tied contestants' Rule #10.5 dances may be considered in Rule #11.
2. For the tied contestants, where there is no longer a "choice" between *commonly competed-in* dances to be used in Rule #11, the *individual judges' marks* given in those dances still under consideration will now be used.
3. Once the *individual judges' marks* have been selected for the appropriate dances, except for the "ascension" divisions of Showcase Masters, SuperStars, RisingStars, and Crown, where the value from each dance is multiplied by the weighted formula according to the division's Overall criteria, the method for executing Rule #11 is the same as used for a single-dance category. That is, the selected dances now become "one-dance" using all the judges' marks. Taking all the *individual judges' marks* across the selected dances, the single-dance Rules #3 through #8 are executed to calculate and compare marks beginning with the *placement under review* value until a *majority mark* is arrived at. Once a *majority mark* is arrived at, the remaining calculations in sequential order will use these tiebreakers: the *majority size*, the *majority sum*, the *look-ahead*, and the *look-back*, to determine the first contestant to show an advantage and thus be awarded the higher Overall placement.
4. For the "ascension" divisions of Showcase Masters, SuperStars, RisingStars, and Crown, *individual judges' marks* for a dance are 'doubled', 'tripled', 'quadrupled', et cetera, by the weighted formula according to the division's Overall criteria, e.g., if a dance has marks of [1,2,3,4,5], and the dance is 'tripled', then the marks for the dance shall be for Rule #11, [1,1,1,2,2,2,3,3,3,4,4,4,5,5,5], or each mark being used 3 times, making this dance's 5 marks now 15 for the purpose of computing Rules #3 through #8 for all *individual judges' marks* scored as "one" dance.
5. If the tie was between only two contestants, then the second contestant will be awarded the next lower Overall placement. However, when a tie exists for more than two contestants, and the tie for the highest or lowest placement under consideration is broken awarding one of the tied contestants a placement (high or low) here in Rule #11, leaving the remaining contestants still tied, then Rule #10 must now be "re-visited" from the beginning, with the *re-visitation* calculated with either new *commonly competed-in* dances or a new *placement under review*. Basically, when a tie of more than two is first broken for any single contestant, *re-visitation* is required, breaking out a single contestant each time until only two tied contestants remain (where breaking a tie of the final two obviously no longer requires *re-visitation*). This "circular" *re-visitation* procedure, which always moves back to the beginning of Rule #10 for re-application and re-calculation, continues until all of the tied contestants have been assigned a unique Overall placement.
6. 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.
7. Contestants with a final tie share the tied Overall placement. They are announced as being awarded the higher Overall placement only, with the other shared placements not announced or awarded, e.g., 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.

These charts are designed to help current UCWDC Competitors figure out at what level they should begin when starting a new Dance Type.

Appendix G: 2014 Crossover Rules and Division Chart

Crossovers		
FROM	TO	TO
Couples	ProAm	Line
Masters	ProPro	Adv
I/Crown*	Adv	Int or above
II	Int or above	Int or above
III	Nov or above	Nov or above
IV	New or above	New or above
Syllabus B	Syllabus A or above	Syllabus A or above
Syllabus A	Starter A or above	Starter A or above

* If a Couple moves to I/Crown, both dancers must move to ProAm Adv or Line Int or above.

Divisions
Couples
Masters
Crown
I
II
III
IV
Syllabus B
Syllabus A

Crossover		
FROM	TO	TO
Line	ProAm	Couples
SuperStars	Int or above	II
Adv/Crown/RisingStars	Nov or above	III or above
Intermediate	Nov or above	III or above
Novice	New or above	IV or above
Newcomer	Starter A or above	VI or above
Starter B	Starter A or above	Syllabus B or above
Starter A	Starter A or above	Syllabus A or above

Line
SuperStars
RisingStars
Crown
Adv
Int
Nov
New
Starter B
Starter A

Crossover		
FROM	TO	TO
ProAm	Line	Couples*
Adv** ***	Int	II or above
Intermediate	Int	III or above
Novice	Nov	IV or above
Newcomer	Starter A or above	IV or above
Syllabus B	Starter A or above	Syllabus B
Syllabus A	Starter A or above	Syllabus A

ProAm
ProAm
Pro-Pro
Pro-Pro
Adv
Int
Nov
New
Syllabus B
Syllabus A

* Use the male partner's ProAm status if he has one. If he does not, use the female partner's ProAm status. If neither has a ProAm status, use the male's lifetime experience on the dance floor as a guide for entering the correct division.

** If either PA is Adv, they must enter Couples III or above.

*** If both Ams are Adv, they must enter Couples II or above.