

# INTERNATIONAL SKATING UNION

## Communication No. 2086

### ICE DANCE

#### **I. Requirements for Technical Rules with ongoing validity, effective July 1<sup>st</sup>, 2017**

Technical Rules specify that some of them need to be completed by requirements decided by the Ice Dance Technical Committee.

Requirements defined in the Technical Rules as valid for one season only are:

- Pattern Dances for Novice International Competitions,
- music requirements for Pattern Dances for International Competitions,
- rhythms or themes, Required Elements (including Key Points and Key Point Features for Pattern Dance Elements and Partial Step Sequence) and guidelines for Short Dance,
- Required Elements for Free Dance.

The annual requirements for season 2017/18 were included in Communication 2076

The other requirements for Technical Rules are defined with an ongoing validity and can be updated when necessary. They are listed below.

- 1. Sections of Pattern Dances for Novice International Competitions 2017/18**
- 2. Calling specifications and Levels of Difficulty for Novice International Competitions 2017/18**
  - a. Pattern Dances**
  - b. Free Dance**
- 3. Marking guide for Grades of Execution of Sequences/Sections of Pattern Dances**
- 4. Calling specifications and Levels of Difficulty for Required Elements**
- 5. Marking guide for Grades of Execution of Required Elements**
- 6. Scales of Values for Sequences/Sections of Pattern Dances and Required Elements: see separate ISU Communication**
- 7. Short Dance (Rhythm Dance – pending Congress decision) rhythms for 2018/2019**

Tubbergen,  
April 19, 2017  
Lausanne,

**Jan Dijkema**, President

**Fredi Schmid**, Director General

**I. REQUIREMENTS FOR TECHNICAL RULES WITH ONGOING VALIDITY,  
EFFECTIVE JULY 1<sup>ST</sup>, 2017**

**1. SECTIONS OF PATTERN DANCES FOR NOVICE (BASIC AND ADVANCE)**

Rule 708 paragraph 2 provides that the pattern of each Pattern Dance may be divided into a certain number of Sections. The Pattern Dances selected for the season 2017/18 for **Novice Basic and Advanced** are adopted by the Ice Dance Technical Committee as follows:

- Sequences of **Fourteen Step, European Waltz, Rocker Foxtrot and Tango are not divided into Sections;**

**2. CALLING SPECIFICATIONS AND LEVELS OF DIFFICULTY FOR NOVICE INTERNATIONAL COMPETITIONS**

**A) PATTERN DANCES**

The valid additional principles of calling, additional definitions, specifications to definitions and notes, and characteristics of Levels of Difficulty of Pattern Dance Elements apply to Sequences/Sections of Pattern Dances.

However, when Level procedure for Sequences/Sections of Pattern Dances does not apply (see Rule 708, paragraph 3.a) ii)), a Sequence/Section of Pattern Dance shall be identified when 75% of the Sequence/Section is completed by both partners.

**a) Key Points and Key Point Features for Sequences/Sections of Pattern Dances for Novice International Competitions 2017/18**

**Basic Novice** – The Technical Panel will determine the name of the Pattern Dance and confirm the Sequence/Section that requirements for the Base Level are fulfilled. The Judges evaluate the Pattern Dance with the GOE.

**Advanced Novice** – For Pattern Dances, there will be 2 key points described, and Key Points up to **Level 3** will be evaluated. The Judges evaluate the Pattern Dance with the GOE.

## Advanced Novice

### European Waltz

<b>Each Sequence (EW1Sq &amp; EW2Sq)</b>	<b>Key Point 1</b> Lady Steps 6 & 7 (RBO, LBO) & Man Steps 6 & 7 (LFO, CR-RFO3)	<b>Key Point 2</b> Lady Steps 13-15 (LFO3, RBO, LFO3) & Man Steps 13-15 (RBO, LFO3, RBO)
<b>Key Point Features</b>	<ol style="list-style-type: none"> <li>1. Correct Edges</li> <li>2. LBO (# 7 Lady): started close beside the skating foot</li> <li>3. CR-RFO3 (# 7 Man): correct turn</li> </ol>	<ol style="list-style-type: none"> <li>1. LFO3 (# 13 Lady, # 14 Man): correct Turns</li> <li>2. RBO (# 14 Lady, # 15 Man): started close beside the skating foot</li> </ol>

### Rocker Foxtrot

<b>Each Sequence (RF1Sq, RF2Sq, RF3Sq &amp; RF4Sq)</b>	<b>Key Point 1</b> Lady Steps 11 to 14 (LFO CIMo, RBO, XF-LBI, RFI)	<b>Key Point 2</b> Man Steps 11 to 14 (LFO CIMo, RBO, XF-LBI, RFI)
<b>Key Point Features</b>	<ol style="list-style-type: none"> <li>1. Correct Edges</li> <li>2. CIMo (# 11): correct Turn</li> <li>3. CIMo (# 11): correct placement of the free foot</li> </ol>	<ol style="list-style-type: none"> <li>1. Correct Edges</li> <li>2. CIMo (# 11): correct Turn</li> <li>3. CIMo (# 11): correct placement of the free foot</li> </ol>

### Starlight Waltz

<b>Each Section 1: Steps #1 - 17 (SW1Sq1Se &amp; SW2Sq1Se)</b>	<b>Key Point 1</b> Man Steps 9 to 10 (LFOI, RFO-SwR)	<b>Key Point 2</b> Lady Steps 16 to 17 (LFO CIMo, RBO)
<b>Key Point Features</b>	<ol style="list-style-type: none"> <li>1. Correct Edges</li> <li>2. Correct Change of Edge (# 9)</li> </ol>	<ol style="list-style-type: none"> <li>1. Correct Edges</li> <li>2. CIMo - correct Turn</li> <li>3. CIMo - correct placement of the free foot</li> </ol>
<b>Each Section 2: Steps #18 - 32 (SW1Sq2Se &amp; SW2Sq2Se)</b>	<b>Key Point 1</b> Lady Steps 21 to 22 (LFI, OpMo, RBI)	<b>Key Point 2</b> Man Steps 27 to 28 (CR-RFO, CR-LFO3)
<b>Key Point Features</b>	<ol style="list-style-type: none"> <li>1. Correct Edges</li> <li>2. Correct Turn</li> <li>3. Correct placement of the free foot</li> </ol>	<ol style="list-style-type: none"> <li>1. Correct Edges</li> <li>2. Correct Turn</li> </ol>

## Tango

Each Sequence (TA1Sq & TA2Sq)	Key Point 1 Man Step 7 (XF-RFO-Rk (shallow))	Key Point 2 Lady Steps 20 & 21 (RFO Sw-CIMo, LBO-SwR) Man Steps 20 & 21 (LFI Sw-CIMo, RBI- SwR)
Key Point Features	<ol style="list-style-type: none"> <li>1. Rk (# 7): correct Turn</li> <li>2. Correct Crossed Step In Front (# 7)</li> </ol>	<ol style="list-style-type: none"> <li>1. Correct Edges</li> <li>2. Sw-CIMo (# 20): correct Turn</li> <li>3. Sw-CIMo (# 20): correct placement of the free foot</li> </ol>

**Note:** A change of edge within the last beat of the step is permitted to prepare the push/transition to the next step.

Note: “Started close beside the skating foot” means there is less than half a blade length distance between the feet when stepping down.

**Note:** Steps and additional descriptions of the Steps are defined/described in Rule 704 and ISU Handbook Ice Dance 2003, paragraphs I-1 for Fourteenstep I-3 for Rocker Foxtrot, I-4 for European Waltz, I-9 for Starlight Waltz, I-21 for Tango.

## B) FREE DANCE

a) Basic Novice, in all Required Elements (except Choreographic Element), **Level 2** is the maximum level the couple may receive for all required elements. Only features up to **Level 2** will be counted. Any additional features the couple chooses to perform will not count for Level requirements and will be ignored by the Technical Panel.

b) Advanced Novice, in all Required Elements (except Choreographic Element), **Level 3** is the maximum level the couple may receive for all required elements. Only features up to **Level 3** will be counted. Any additional features the couple chooses to perform will not count for Level requirements and will be ignored by the Technical Panel.

### **3. MARKING GUIDE FOR GRADES OF EXECUTION OF SEQUENCES/SECTIONS OF PATTERN DANCES**

The current marking guide for Grades of Execution of Pattern Dance Elements applies to Sequences/Sections of Pattern Dances.

### **4. CALLING SPECIFICATIONS AND LEVELS OF DIFFICULTY OF REQUIRED ELEMENTS**

The information is laid out in the following order:

- basic principles of calling applicable to all Required Elements;
- for each Required Element:
  - additional principles of calling,
  - additional definitions, specifications to definitions and notes, applicable to additional principles of calling and Levels of Difficulty,
  - Levels of Difficulty including Characteristics of Levels and Adjustment to Levels.

#### **4.1. BASIC PRINCIPLES OF CALLING APPLICABLE TO ALL REQUIRED ELEMENTS**

1. The Technical Panel shall identify what is performed despite what is listed on the Program Content Sheet.
2. Adjustments to Levels shall apply to the Level determined according to the Characteristics of Levels fulfilled. They shall not result in giving No Level to a Required Element as long as the requirements for Level 1 are met (or requirements for Basic Level for a Step Sequence).
3. To be given any Level, a Required Element must meet all the requirements for Level 1, (or requirements for Basic Level for a Step Sequence).
4. If the element is interrupted and the couple tries to continue the same element as a 2nd attempt to fill the time, this is ignored by the Technical Panel and Judges/Referee. (Does not apply to Step Sequences and Pattern Dances)
5. If a program concludes with the partners performing an element, the element and its Level shall be identified until the movement stops completely.
6. Elements started after the required duration of the program (plus the 10 seconds allowed) shall not be identified.
7. If a Dance Lift is performed in a Step Sequence, whether in Short Dance or Free Dance, the Dance Lift is identified with its Type (if the Type is recognizable) and given No Level. This Lift occupies a box.
8. If a Dance Spin is performed in a Step Sequence in Short Dance, the Dance Spin is not identified (Dance Spin is not a required element and there is no provision to identify it as an extra element)
9. If a Dance Spin is performed in a Step Sequence in Free Dance, the Dance Spin is identified as a Dance Spin and given No Level. This Dance Spin occupies a box.
10. Set(s) of Twizzles performed in required Step Sequences (including Pattern Dance Type Step Sequences) shall not be identified.
11. The Technical Panel shall decide whether any feature to fulfill the Characteristics of Levels is given credit, unless this feature is expressly designated as not eligible for Level in the present Communication or in the Handbook for Technical Panels (for example, in a Dance Spin, the Technical Panel can give credit for Level to a variation of Basic Position Camel which is not included in the list of examples, but cannot give credit to a simple camel by the lady.)
12. The definition of “intricate” when referring to technical elements does not necessarily mean difficult. It can also be defined as creative, interesting and unique.

## 4.2. PATTERN DANCE ELEMENTS

### 4.2.1. ADDITIONAL PRINCIPLES OF CALLING

1. The process used by the Technical Panel to identify Key Points and their correct execution is the same process as for identification of Required Elements and Levels (i.e. by majority). Correct or incorrect execution of Key Points is reported on the Judges Details per Skater chart as:
  - “Yes”: meaning, “all Key Point Features are met and all Edges/Steps are held for the required number of beats”, or
  - “Timing”: meaning, “all Key Points Features are met but one or several Edges/Steps are not held for the required number of beats”, or
  - “No”: meaning, “one or several Key Point Features are not met, whether or not Edges/Steps are held for the correct number of beats”.
2. Evaluating the percentage of steps for Pattern Dances is based on the total number of steps completed.
3. Evaluating the percentage of steps for a Step Sequence or Pattern Dance Type Step Sequence is based on the overall pattern completed per the prescribed shape, i.e. straight line, circle/s-shape, diagonal, etc.
4. If a Fall or interruption occurs at the entrance to or during a Pattern Dance Element and the element is immediately resumed, the element shall be identified and given a Level according to the requirements met before and after the Fall or interruption, or No Level if the requirements for Level 1 are not met.
5. If a couple has an interruption (through stumble, falls, etc) of more than 4 beats, the Technical Specialist calls the Key Points as performed (Yes, No, Timing), identifies with the Pattern Dance Element Name and “**Level 1**” adding “**downgraded**”. It is reported on the Judges Details per Skater chart as:
  - “<<” to indicate an interruption of more than 4 beats.
6. If a couple completes less than 75% of the Pattern Dance Element, the Technical Specialist calls the Key Points as performed (Yes, No, Timing), identifies with the Pattern Dance Element Name and “**NO Level**” adding “**attention**”. It is reported on the Judges Details per Skater chart as:
  - “!” to indicate that less than 75% of the Pattern Dance Element has been completed.

### 4.2.2. ADDITIONAL DEFINITIONS, SPECIFICATIONS TO DEFINITIONS AND NOTES

**Key Point and Key Point Features:** a Key Point is correctly executed when all its related Key Point Features are met and all its Edges/Steps are held for the required number of beats. Key Points and Key Point Features are technical requirements valid for one season and are published in the corresponding ISU Communication.

A change of edge within the last ½ beat of the step is permitted to prepare the push/transition to the next step.

### 4.2.3. LEVELS OF DIFFICULTY

#### Characteristics of Levels:

Level 1	Level 2	Level 3	Level 4
<p><b>75% of Pattern Dance Element</b> is completed by both partners</p>	<p><b>Pattern Dance Element</b> is not interrupted more than 4 beats in total, either through Stumbles, Falls or any other reason</p> <p>AND</p> <p><b>1 Key Point</b> is correctly executed</p>	<p><b>Pattern Dance Element</b> is not interrupted more than 4 beats in total, either through Stumbles, Falls or any other reason</p> <p>AND</p> <p><b>2 Key Points</b> are correctly executed</p>	<p><b>Pattern Dance Element</b> is not interrupted at all, either through Stumbles, Falls or any other reason.</p> <p>AND</p> <p><b>3 Key Points</b> are correctly executed</p>

### **4.3. DANCE SPINS**

#### **4.3.1. ADDITIONAL PRINCIPLES OF CALLING**

1. In programs where one Dance Spin is a Required Element, the performed Dance Spin shall be identified as the required Dance Spin, classified as Spin or Combination Spin, and given a Level, or No Level if the requirements for Level 1 are not met. Subsequent Dance Spins shall be identified as Dance Spins classified as Extra Element with no value. However, if a Choreographic Element is required with Choreographic Spinning Movement as an option, this element shall be identified as Choreographic Spinning Movement anywhere in the program where it is first performed.
2. In case a Spin is required and a Combination Spin is not permitted, the required Dance Spin performed as a Combination Spin shall be classified as an Extra Element with no value.
3. If a Fall or interruption occurs at the entrance to or during a Dance Spin and is immediately followed by a spinning action (for the purpose of filling time), the element shall be identified and given a Level according to the requirements met before the Fall or interruption, or No Level if the requirements for Level 1 are not met, and the additional part shall not be identified (Note: an interruption in rotations to perform features such as a change of direction or one foot turns on the spot before resuming the rotations shall not be considered as such an interruption).

#### **4.3.2. ADDITIONAL DEFINITIONS, SPECIFICATIONS TO DEFINITIONS AND NOTES**

##### **Basic Positions in Dance Spins:**

##### **1. Upright Position:**

if the angle between the thigh and shin of the skating leg is less than about 120 degrees, the position shall be considered as a Sit Position.

##### **2. Sit Position:**

if the angle between the thigh and shin of the skating leg is more than about 120 degrees, the position shall be considered as an Upright or Camel Position depending on the other criteria that characterize these positions.

##### **3. Camel Position:**

if the waist line is not horizontal and/or the core of the body is more than 45 degrees above the horizontal line the position shall be considered as an Upright Position. If the angle between the thigh and shin of the skating leg is less than about 120 degrees, the position shall be considered as a Sit Position.

##### **Difficult Variations of Basic Positions (examples):**

##### **1. For Upright Position:**

- a) “Biellmann” type – body upright with the heel of the boot pulled by the hand behind and above the level of the head;
- b) Full layback with upper body arched back from the waist towards the ice or sideways with upper body bent to the side from the waist towards the ice;



- c) Split with both legs straight and the boot/skate of the free leg held up higher than the head (may be supported by partner);
- d) Upper body arched back or sideways with free foot almost touching the head in a full circle (doughnut/ring: maximum of half a blade length between head and blade);
- e) Leaning away from the other partner with the axis from knee to upper back more than 45 degrees from the vertical.

**Note:**

- Examples b) and e) performed by the same partner shall be considered as the same Difficult Variation of Upright Position.

**2. For Sit Position:**

- a) Free leg bent or straight directed forward with thigh of skating leg at least parallel to the ice;
- b) Free leg bent or straight directed backward with thigh of skating leg at least parallel to the ice;
- c) Free leg bent or straight directed to the side with not more than 90 degrees between thigh and shin of skating leg;
- d) Free leg crossed extended behind, and directed to the side, with not more than 90 degrees between thigh and shin of skating leg;
- e) Free leg crossed behind and touching or not touching the skating leg, with thigh of skating leg at least parallel to the ice;
- f) Free leg directed forward, with not more than 90 degrees between thigh and shin of skating leg, and back of upper body almost parallel to the ice.

**Note:**

- Example e) performed right after any other Difficult Variation of Sit Position shall be considered as the same Difficult Variation of Sit Position.

**3. For Camel Position:**

- a) Upper body (shoulder and head) turned upwards – facing up so that the line of the shoulders is at least 45 degrees past the vertical point;
- b) Body nearly horizontal or bent sideways horizontally with head and free foot almost touching (doughnut/ring: maximum of half a blade length between head and blade);
- c) Body nearly horizontal with the heel of the boot pulled by the hand above the level of the head;
- d) Body bent forward to the spinning leg and free leg extended backward and upward up to almost a full split (with the angle between thighs about 180 degrees);
- e) Simple Camel Position by the man with the free leg on horizontal line or higher.

**Note:**

- Simple camel spin by the lady shall not be considered as a Difficult Variation of Camel Position

**Notes:**

- Examples d) for Upright Position (doughnut/ring) and b) for Camel Position (doughnut/ring) performed by the same partner shall be considered as the same Difficult Variations.

- Examples a) for Upright Position (Biellmann) and c) for Camel Position (heel of the boot pulled by the hand above the level of the head) shall be considered as the same Difficult Variation when performed by the same partner.
- Rotations shall be considered for total number of rotations when performed fully, continuously, on one foot and simultaneously by both partners.
- Rotations in Difficult Variations shall be considered for Level when performed continuously in a fully established position.

**Options of Dance Spins:**

- **Spin Option 1:** without change of spinning direction;
- **Spin Option 2:** with simultaneous change of spinning direction for both partners and at least two rotations in each direction;
- **Combination Spin Option 1:** with same spinning direction for both parts;
- **Combination Spin Option 2:** with different spinning direction for each part

**Entry/Exit Feature:**

- a) Unexpected entry/exit without any evident preparation;
- b) Continuous combination of intricate steps OR a continuous combination of intricate movements, OR a continuous combination of both intricate step(s) and intricate movement(s) immediately before or after the Dance Spin

**4.3.3. LEVELS OF DIFFICULTY**

**Characteristics of Levels:**

- A Difficult Variation shall be considered for Level when held for at least 2 rotations in a Spin or 3 rotations in a Combination Spin.
- Level 3 or 4 shall be considered only when each partner performs at least one of the Difficult Variations given credit for Level.
- In a Combination Spin, Level 3 or 4 shall be considered only when each part of the Combination Spin includes at least one of the Different Difficult Variations given credit for Level.

Level 1	Level 2	Level 3	Level 4
<b>Spin:</b> at least <b>3 rotations</b>  <b>Combination Spin:</b> at least <b>3 rotations</b> in either part and more than 1 rotation on other part	<b>OPTION 1</b>  <b>2 different Difficult Variations</b> from 2 different Basic Positions  <b>OPTION 2</b>  <b>1 Difficult Variation</b> from any Basic Position	<b>OPTION 1</b>  <b>3 different Difficult Variations</b> from 3 different Basic Positions  <b>OPTION 2</b>  <b>2 different Difficult Variations</b> from 2 different Basic Positions	<b>OPTION 1</b>  <b>4 different Difficult Variations</b> from 3 different Basic Positions (at least 2 different Difficult Variations being performed by partners simultaneously). AND <b>Entry</b> feature or <b>Exit</b> feature  <b>OPTION 2</b>  <b>3 different Difficult Variations</b> from 3 different Basic Positions AND <b>Entry</b> feature or <b>Exit</b> feature

#### Adjustments to Levels:

1. If at the entrance to the Dance Spin the spinning action has been started and one or both partners is/are still on two feet after half a rotation, the Level shall be reduced by one Level if one partner stays on two feet and by two Levels if both partners stay on two feet.
2. If at the change of foot in the Combination Spin the spinning action has been started and one or both partners is/are still on two feet after half a rotation, the Level shall be reduced by one Level if one partner stays on two feet and by two Levels if both partners stay on two feet.
3. If during the Dance Spin:
  - both partners are not holding (except to change Holds), or
  - a loss of control occurs resulting in one of the following mistakes:
    - additional support (touch down by free leg/foot and/or hand(s) by one partner (note: does not apply to situations described in bullets 1. and 2. above),
    - one partner off the ice
    - both partners not holding,
for up to half a rotation, and the Dance Spin continues according to Dance Spin requirements after the separation/mistake, the Level shall be reduced by 1 Level per occurrence. But if the separation/mistake lasts for more than half a rotation, this shall be considered as an interruption and additional principles of calling shall apply.
4. If one partner does not change foot (to the other foot) in a Combination Spin, the element will be identified as Spin Level 1

## 4.4. DANCE LIFTS

### 4.4.1. ADDITIONAL PRINCIPLES OF CALLING

#### Applicable to all Types of Dance Lifts:

1. The first performed Dance Lift(s) shall be identified as the required Dance Lift(s) and given a Level, or No Level if the requirements for Level 1 are not met. Subsequent Dance Lifts shall be identified as Dance Lift classified as Extra Element with no value. However, if a Choreographic Element is required with Choreographic Dance Lift as an option, the first subsequent Dance Lift shall be identified as Choreographic Dance Lift. The number of required Dance Lifts is specified in the descriptions of Required Elements for Short Dance and Well Balanced Free Dance Programs.
2. Any Dance Lift or part of a Combination Lift of a repeated Type shall be classified as an Extra Element with no value (does not apply to the second part of a Combination Lift composed of two Curve Lifts on two curves forming a serpentine pattern or composed of two Rotational Lifts in different directions).
3. Any Dance Lift of a Type not according to the Required Elements for Short Dance or the Well Balanced Free Dance Program shall be classified as an Extra Element with no value.
4. A brief movement in which both skates of one of the partners leave the ice with support by the other partner and the lifted partner is not sustained in the air shall not be considered as a Dance Lift. However, if the lifting partner moves through more than one rotation while the partner is off the ice, this will be considered a rotational lift.
5. If a program begins with the partners in a Dance Lift before the music starts, the Dance Lift and its Level shall be identified when one of the partners begins to move.
6. If a Fall or interruption occurs at the entrance to or during a Dance Lift, the element shall be identified and given a Level according to the requirements met before the Fall or interruption, or No Level if the requirements for Level 1 are not met.

#### Applicable to Rotational Lifts:

1. A Rotational Lift shall be identified as such if the lifting partner moves through more than one rotation. Up to one rotation at the beginning or end of any Dance Lift or part of a Combination Lift which is not a Rotational Lift shall be ignored by the Technical Panel.
2. In a Rotational Lift, if the lifting partner stops traveling, the rotations, Difficult Pose/Position, Change of Pose, Exit Feature from that point on shall not be considered for Level.

#### Applicable to Combination Lifts:

1. A Combination Lift shall be identified with the first two fully established Types of Short Lifts performed forming two approximately equal parts or it shall be identified as a Short Lift of the Type forming the larger part. The Level of each of the two Types of Short Lifts shall be given separately.
2. If for any reason one of the parts of a Combination Lift cannot be identified, only the other part shall be identified, as a Short Lift, and given a Level according to the requirements met, or No Level if the requirements for Level 1 are not met, and classified as "+Combo". The subsequent elements shall be identified as if both parts of the Combination Lift had been performed and identified
3. If one of the Short Lifts forming the Combination Lift includes an Illegal Movement/Pose, the deduction for Illegal Element/Movement will apply once and the Part of the Combination Lift including the Illegal Movement/Pose will receive Level 1 if the requirements for Level 1 are met (example of call: "CuLi1 Illegal Element+ RoLi4 Combo").
4. If both Short Lifts forming the Combination Lift include an Illegal Movement/Pose (same or different), the deduction for Illegal Element/Movement will apply twice and both parts of the Combination Lift will receive Level 1 if the requirements for Level 1 are met (example of call: "CuLi1 Illegal Element+RoLi1 Illegal Element Combo").

5. In a Combination Lift, if a couple performs an Illegal Element/Movement as an Entry Feature (such as a Jump of more than one revolution): the deduction for Illegal Element/Movement will apply and the first part of the Combination Lift will receive Level 1 if the requirements for Level 1 are met. The second part of the Lift will receive a Level according to the requirements met,
6. In a Combination Lift, if a couple performs an Illegal Element/Movement as an Exit Feature (such as a Jump of more than one revolution): the deduction for Illegal Element/Movement will apply and the second part of the Combination Lift will receive Level 1 if the requirements for Level 1 are met. The first part of the Lift will receive a Level according to the requirements met,

#### **4.4.2. ADDITIONAL DEFINITIONS, SPECIFICATIONS TO DEFINITIONS AND NOTES**

##### **Difficult Pose for lifted partner (examples):**

- a) Full split: when the legs of the lifted partner are extended in one line with the angle between thighs about 180 degrees;
- b) full “Biellmann”: body in any orientation (eg. upright, horizontal etc.) in relation to the vertical line of the body, with the heel of the boot pulled by the hand behind and above the level of the head;
- c) full doughnut/ring combined with difficult hold/interaction between partners: upper body arched back, with one or both feet almost touching the head in a full circle (maximum of half a blade length between head and blade);
- d) upside down combined with difficult hold/interaction between partners;
- e) from a vertical position lifted partner is cantilevered out: lifted partner’s torso is extended away from the lifting partner and the only one additional point of support are the hands;
- f) balancing in a horizontal position with only one additional point of support;
- g) leaning out (forwards or backwards) with the only one additional point of support being the legs;
- h) full layback with upper body arched back from the waist with no support from the lifting partner above the thigh;
- i) extended out with the majority of body weight in a horizontal line with the only one additional point of support being shoulders and/ or upper back.

##### **Notes:**

- a chosen example of Difficult Pose shall be considered for Level only the first time it occurs;
- examples b) (full “Biellmann) and c) (full doughnut/ring) shall be considered as the same example of Difficult Pose.

##### **Change of Pose for lifted partner:**

A Change of Pose shall be considered for Level if it fulfills the following characteristics:

- lifting partner changes hold and lifted partner changes hold, body pose and change of basic body axis so that it is a significant change (i.e. a photographer would produce two different photos). Merely changing the position of arm(s) and/or legs, changing the hold or the body pose to the reverse side (mirror) or merely changing the height of the lifted partner’s body do not constitute a Change of Pose;
- each pose, preceding and following the change is clearly defined and the first pose is attained and clearly shown prior to the change to the second pose, or the lifted partner moves continuously through different poses throughout the whole duration of the Short Lift concerned.

##### **Note:**

- Changes of Pose shall be considered for Level only the first two times they occur, whether they are in Short Lifts or in parts of Long Lift.

**Difficult Position for lifting partner (Groups of examples):**

- a) one foot;
- b) Spread Eagle or Ina Bauer on any edge/tracing;
- c) any difficult variation of knee bending position, such as Shoot the Duck (thigh at least parallel to the ice) or Crouch with two knees bent (thighs at least parallel to the ice) or with one knee bent (thigh at least parallel to the ice) and one leg extended to side or Lunge (thigh at least parallel to the ice);
- d) One Hand/Arm Lift: with no contact other than the lifting partner's hand/arm and the lifted partner.

**Notes:**

- example c) (difficult variation of knee bent position) shall not be considered for Level in a Stationary Lift, which is not rotating;
- a chosen Group of examples of Difficult Position shall be considered for Level only the first time it occurs (exceptions: Combination Lift composed of two Rotational Lifts Option 2 in different directions, where the One Hand/Arm Lift is considered for Level in both directions and Combination Lift composed of two Curve Lifts on two curves forming a serpentine pattern where examples from Group b), even on the same edge, can be considered for Levels in both curves).

**Entry Feature (Groups of examples):**

- a) unexpected entry without any evident preparation;
- b) entry from a Difficult Position for the lifting partner (to be considered only for Stationary, Straight Line or Curve Lift): the Difficult Position must be reached before the lifted partner leaves the ice, and, subsequently, must be
  - continuously sustained as the Difficult Position considered and given credit for Level, or
  - changed without any intermediate position into the Difficult Position considered and given credit for Level;
- c) Continuous combination of intricate steps OR a continuous combination of intricate movements, OR a continuous combination of both intricate step(s) and intricate movement(s) immediately before Lift
- d) significant transitional movement performed by the lifted partner to reach and establish the desired pose (not to be considered when the lifted partner subsequently performs a Change of Pose moving continuously through different poses throughout the whole duration of the Short Lift concerned)

**Notes:**

- the chosen Group of examples of Entry Features b) shall be considered for Level only in the Dance Lift where it is first performed;
- a chosen Group of examples of Entry Features a) c) or d) shall be considered for Level only in the Dance Lift without Feature Entry from Group b) given credit for Level where it is first performed.

**Exit Feature (Groups of examples):**

- a) significant transitional movement performed by the lifted partner before touching the ice (not to be considered when the lifted partner has performed a Change of Pose moving continuously through different poses throughout the whole duration of the Short Lift concerned).
- b) difficult exit position for lifting partner, different than one used during the lift
  - changed without any intermediate position into the Difficult Position considered and given credit for Level;
- c) Continuous combination of intricate steps OR a continuous combination of intricate movements, OR a continuous combination of both intricate step(s) and intricate movement(s) immediately after touching the ice

**Notes:**

the chosen Group of examples of Exit Features b) shall be considered for Level only in the Dance Lift where it is first performed;

**One Hand/Arm Rotational Lift Extra Feature for Level 4:**

Only One Hand/Arm Lift is used to lift, hold and set down the lifted partner, and:

- the lifting partner is on one foot for at least one rotation;
- and/or the lifting partner significantly changes the level of his skating legs (knees) with a continuous motion through at least three rotations;
- and/or the lifting partner's holding arm is fully extended in front with a significant distance between partners though at least three rotations.

**Notes:**

- if performed as the first part of a Combination Lift, the setting down in One Hand/Arm Lift requirement does not apply;
- if performed as the second part of a Combination Lift, the lifting in One Hand/Arm Lift requirement does not apply

#### 4.4.3. LEVELS OF DIFFICULTY

##### Characteristics of Levels:

<b>Stationary Lift, Straight Line Lift, Curve Lift</b>			
<b>Level 1</b>	<b>Level 2</b>	<b>Level 3</b>	<b>Level 4</b>
<p><b>Lifted partner</b> is held off the ice for at least <b>3 seconds</b></p>	<p><b>1 Feature out of 2:</b></p> <p>1. <b>Lifted partner</b> sustains a <b>Difficult Pose</b> for at least 3 sec</p> <p>OR</p> <p><b>Lifted partner</b> moves through a <b>Change of Pose</b></p> <p>2. <b>Lifting partner</b> sustains a <b>Difficult Position</b> for at least 3 sec</p>	<p><b>2 Features out of 3:</b></p> <p>1. <b>Lifted partner</b> sustains a <b>Difficult Pose</b> for at least 3 sec</p> <p>OR</p> <p><b>Lifted partner</b> moves through a <b>Change of Pose</b></p> <p>2. <b>Lifting partner</b> sustains a <b>Difficult Position</b> for at least 3 sec</p> <p>3. <b>Entry</b> feature or <b>Exit</b> feature</p>	<p><b>3 Features out of 4:</b></p> <p>1. <b>Lifted partner</b> sustains a <b>Difficult Pose</b> for at least 3 sec</p> <p>OR</p> <p><b>Lifted partner</b> moves through a <b>Change of Pose</b></p> <p>2. <b>Lifting partner</b> sustains a <b>Difficult Position</b> for at least 3 sec</p> <p>3. <b>Entry</b> feature/ 4. <b>Exit</b> feature</p>



<b>Rotational Lift</b>			
<b>Level 1</b>	<b>Level 2</b>	<b>Level 3</b>	<b>Level 4</b>
<p><b>Lifted partner</b> is held off the ice through at least <b>3 rotations</b></p> <p>AND</p> <p><b>Lifting partner</b> moves through at least <b>3 rotations</b></p>	<p><b>OPTION 1.a)</b></p> <p><b>Lifted partner</b> sustains a <b>Difficult Pose</b> through at least <b>3 rotations</b> or moves through a <b>Change of Pose</b></p> <p>AND</p> <p><b>Lifting partner</b> moves through at least <b>4 rotations</b></p> <p><b>OPTION 1.b)</b></p> <p><b>Lifting partner</b> moves through at least <b>5 rotations</b></p> <p><b>OPTION 2.a)</b></p> <p><b>Lifting partner</b> in <b>One Hand/Arm Lift (to lift, hold and set down)</b> through at least <b>2 rotations</b></p> <p><b>OPTION 2.b)</b></p> <p><b>Lifting partner</b> in <b>One Hand/Arm Lift (to lift, hold)</b> through at least <b>3 rotations</b></p>	<p><b>OPTION 1</b></p> <p><b>Lifted partner</b> sustains a <b>Difficult Pose</b> through at least <b>4 rotations</b> or moves through a <b>Change of Pose</b></p> <p>AND</p> <p><b>Lifting partner</b> moves through at least <b>5 rotations</b></p> <p><b>OPTION 2</b></p> <p><b>Lifting partner</b> in <b>One Hand/Arm Lift (to lift, hold and set down)</b> through at least <b>3 rotations</b></p>	<p><b>OPTION 1.a)</b></p> <p><b>Lifted partner</b> sustains a <b>Difficult Pose</b> through at least <b>5 rotations</b> or moves through a <b>Change of Pose</b></p> <p>AND</p> <p><b>Lifting partner</b> moves through at least <b>6 rotations</b></p> <p><b>OPTION 1.b)</b></p> <p>Requirements for <b>Level 3 Option 1</b></p> <p>AND</p> <p><b>Entry Feature OR Exit Feature - excluding Group of examples b) (entry/exit from a Difficult Position for the lifting partner)</b></p> <p><b>OPTION 2</b></p> <p>Requirements for <b>Level 3 Option 2</b></p> <p>AND</p> <p><b>One Hand/Arm Rotational Lift Extra Feature</b></p>

### **Combination Lift**

Any Level 2 (except **Rotational Lift**) or 3 Short Lift (except Rotational Lift Option 2) forming any of the two parts of a Combination Lift is upgraded to Level 3 or 4 **respectively** if the Short Lift forming the first/second part of the Combination Lift is performed:

- when the first part of the Combination Lift is a Stationary, Straight Line or Curve Lift: with an Entry Feature,
- when the second part of the Combination Lift is a Stationary, Straight Line or Curve Lift: with an Exit Feature,
- when the first part of the Combination Lift is a Rotational Lift Option 1 Level 3: with an Entry Feature excluding Group of examples b) (entry from a Difficult Position for the lifting partner) ,
- when the second part of the Combination Lift is a Rotational Lift Option 1 Level 3: with an Exit Feature excluding Group of examples b) (exit from a Difficult Position for the lifting partner)
- when the first part of the Combination Lift is a Rotational Lift Option 2: with a One Hand/Arm Rotational Lift Extra Feature, a Rotational Lift Option 2 Level 3 forming any of the two parts of a Combination Lift is upgraded to Level 4 if it is performed with a One Hand/Arm Rotational Lift Extra Feature.

**Note:** If there is a difficult exit that can be considered for level and affects the first Short Lift, to avoid confusion, the Technical Panel should call a Review in order to correctly identify the level of the first Short Lift.

### **Adjustments to Levels:**

1. In a Rotational Lift, if the lifting partner rotates for a while, stops rotation, and then continues to rotate some more, if the lifted partner is in a Difficult Pose given credit for Level or performs a Change of Pose given credit for Level or the lifting partner performs a One Hand/Arm Rotational Lift Extra Feature given credit for Level when the rotation stops, the Level shall be reduced by one Level per stop.
2. If a loss of control with additional support (touch down by free leg/foot by lifted partner and/or hand(s) by lifted partner or lifting partner) occurs after a Dance Lift has commenced and the Dance Lift continues after touchdown (without interruption), its Level shall be reduced by 1 Level per touchdown (in a Combination Lift only the Level of the Short Lift where the touchdown occurred shall be reduced by 1 Level).

## **4.5. SETS OF TWIZZLES**

### **4.5.1. ADDITIONAL PRINCIPLES OF CALLING**

1. The first performed Set of Twizzles shall be identified as the required Set of Twizzles and given a Level, or No Level if the requirements for Level 1 are not met. The first Set of Twizzling Movements performed after the required Set of Synchronized Twizzles shall be identified as Choreographic Twizzling Movement. Subsequent Sets of Twizzles shall not be identified.
2. If a Fall or interruption occurs at the entrance to or during a Set of Twizzles and is immediately followed by other Twizzles (for the purpose of filling time), the element shall be identified and given a Level according to the requirements met before the Fall or interruption, or No Level if the requirements for Level 1 are not met, and the additional part shall not be identified.

### **4.5.2. ADDITIONAL DEFINITIONS, SPECIFICATIONS TO DEFINITIONS AND NOTES**

#### **Additional Features (Groups of examples):**

##### **Group A (upper body and hands):**

- elbow(s) at least at level with or higher than the level of the shoulders (hand(s) could be above the head, at the same level as the head, or lower than the head);
- significant continuous motion of arms;
- hands clasped behind back and extended away from the body;
- straight arms clasped in front and extended away from the body (between the waist and chest level and lower than the level of shoulders);
- core of body is shifted off vertical axis

**Group B (skating leg and free leg):**

- Coupée in front or behind with free foot in contact with the skating leg in an open hip position;
- holding the blade or boot of the free foot;
- free leg crossed behind above the knee;
- free leg held out (i.e. extended or bent with an angle of 90 degrees or more between thigh and shin, to the front, to the side or to the back or combination of those) at 45 degrees or more from vertical;
- sit position (at least 90 degrees between the thigh and shin of the skating leg);
- changing the level of the skating leg (knee) with a continuous motion

**Group C (pattern, entry, exit):**

- both partners perform a third Twizzle of at least 3 rotations, performed correctly, started with different entry edge than the first two Twizzles, and preceded by a maximum of one step for Set of Sequential Twizzles or a maximum of three steps for Set of Synchronized Twizzles;
- Set of Twizzles performed side by side in opposite direction (mirror), without crossing the other skater's pattern;
- entrance to the first Twizzle from a Dance Jump (the entry edge for the Twizzle will be determined by the landing edge of the Dance Jump);
- Set of Twizzles performed on one foot without change of foot, with no limit on turns or movements performed on one foot between Twizzles;
- Set of Twizzles performed directly from difficult/creative, intricate or unexpected entry;

**Notes:**

- A chosen Additional Feature shall be considered for Level if it is executed simultaneously by both partners.
- A chosen Additional Feature from Groups A and B shall be considered for a Level if it is fully achieved and established:
  - within the first half rotation of the Twizzle, and
  - held until the number of rotations needed for that Level is fully completed (2 rotations for Level 2, 3 rotations for Level 3, 4 rotations for Level 4).
- There is no limit on turns or movements performed on one foot on the change of foot or the steps between Twizzles.

### 4.5.3. LEVELS OF DIFFICULTY

1. A Set of Twizzles that deserves different Levels for the two partners shall be given the lowest of the two Levels, or No Level if the requirements for Level 1 for any of the partners are not met.
2. If a loss of control with additional support (touch down by free leg/foot and/or hand(s)) occurs after a Twizzle has commenced and the Twizzle continues after touchdown (without interruption), only the rotations before the touchdown shall be considered for Level.

#### Characteristics of Levels:

Level 1 (for each partner)	Level 2 (for each partner)	Level 3 (for each partner)	Level 4 (for each partner)
At least one rotation in each of the two Twizzles	Different entry edge and different direction of rotation for the two Twizzles  AND At least 2 rotations in each of the two Twizzles  AND 2 different Additional Features	Different entry edge and different direction of rotation for the two Twizzles  AND At least 3 rotations in each of the two Twizzles  AND 3 different Additional Features from 2 different Groups	Different entry edge and different direction of rotation of the two Twizzles  AND At least 4 rotations in each of the two Twizzles  AND 3 different Additional Features from 3 different Groups

#### Adjustments to Levels:

1. If any part of any first two Twizzles becomes a Pirouette or checked Three Turns, its Level shall be reduced:
  - by one Level if one or two of the four Twizzles become Pirouettes or checked Three Turns;
  - by two Levels if three or four of the four Twizzles become Pirouettes or checked Three Turns.
2. If there is a full stop before the first Twizzle by one or both partners, the Level of the Set of Twizzles shall be reduced by one Level.
3. If there is a full stop before the second Twizzle, by one or both partners, the Level of the Set of Twizzles shall be reduced by one Level.
4. If there is more than one step between Twizzles in a Set of Sequential Twizzles or more than three steps in a Set of Synchronized Twizzles, the Level of the Set of Twizzles shall be reduced by 1 Level if the mistake is performed by one partner and by 2 Levels if the mistake is performed by both partners.

#### 4.6. STEP SEQUENCES (including PATTERN DANCE TYPE STEP SEQUENCE)

##### 4.6.1. ADDITIONAL PRINCIPLES OF CALLING

1. The first performed Step Sequence of a required Type shall be identified as the required Step Sequence of that Type and given a Level, or No Level if the requirements for Basic Level are not met. Subsequent Step Sequences of that Type and Step Sequences of a Type not according to the Required Elements for Short Dance or the Well Balanced Free Dance Program shall not be identified.
2. If a Fall or interruption occurs at the entrance to or during a Step Sequence and the element is immediately resumed, the element shall be identified and given a Level according to the requirements met before and after the Fall or interruption, or No Level if the requirements for Basic Level are not met.

##### 4.6.2. ADDITIONAL DEFINITIONS, SPECIFICATIONS TO DEFINITIONS AND NOTES

**Types of Difficult Turns:** Bracket, Rocker, Counter, Choctaw, Outside Mohawk, Twizzle (Twizzle with one rotation - “Single Twizzle” for Level 1 and 2 or Twizzle with two rotations - “Double Twizzle” for Levels 1 – 4), skated on distinct and recognizable edges and in accordance with the description of Twizzle in Rule 704.

**Types of One Foot Section Turns:** Bracket, Rocker, Counter, Twizzle (Twizzle with one rotation - “Single Twizzle” for Level 1 and 2 or Twizzle with two rotations - “Double Twizzle” for Levels 1 – 4), skated on distinct and recognizable edges and in accordance with the description of Twizzle in Rule 704.

**Note:** An error in any part of a turn will result in the turn not being counted for the Level. This also applies to an error in any part of a Twizzle or “Double Twizzle”, the entire Twizzle is not counted towards the Level. As an example - If the couple includes a “Double Twizzle” as a Difficult Turn and there is a mistake in the execution within any part of the Turn, it is not counted even as a “Single Twizzle”.

**Dance Holds:** Kilian (or Kilian variation), Waltz (or Tango) and Foxtrot. To be considered for Level, a Dance Hold must be established.

**Change of Hold:** to be considered for Level, a Change of Hold must be distinct (e.g. from Waltz to Foxtrot or from Waltz to Kilian or from Foxtrot to Tango, but not from Waltz to Tango or from Waltz to Hand-in-Hand facing each other) and each Hold must be established.

##### 4.6.3. Levels of Difficulty

**Style of Step Sequences:** the Level of Difficulty of the Step Sequences shall be determined as per the following Characteristics of Levels:

- Novice (Basic and Advanced) Free Dance (Straight Line or Curved Step Sequence in Hold): Style B
- Senior and Junior Short Dance (Not Touching Midline, Diagonal or Circular Step Sequence): Style B\*
- Senior Short Dance (Pattern Dance Type Step Sequence in Hold): Style B\* (NO separation is allowed)
- Junior Free Dance: Style A (Straight Line or Curved Step Sequence)
- Senior Free Dance (Straight Line and Curved Step Sequences)  
first performed: Style A  
later performed: Style B

**Characteristics of Levels Style A:**

<b>Level Base</b>	<b>Level 1 (for each partner)</b>	<b>Level 2 (for each partner)</b>	<b>Level 3 (for each partner)</b>	<b>Level 4 (for each partner)</b>
<p><b>Step Sequence</b> is not interrupted more than 50% of the pattern in total, either through Stumbles, Falls or any other reason</p> <p><u>At least one Hold must be established (for Step Sequence in Hold only)</u></p>	<p><b>Step Sequence</b> is not interrupted more than 50% of the pattern in total, either through Stumbles, Falls or any other reason</p> <p>AND</p> <p>Footwork includes at least <b>2</b> different <b>Types of Difficult Turns</b></p> <p>AND</p> <p><u>At least one Hold must be established (for Step Sequence in Hold only)</u></p>	<p><b>Step Sequence</b> is not interrupted more than 25% of the pattern in total, either through Stumbles, Falls or any other reason</p> <p>AND</p> <p>Footwork includes at least <b>5 Difficult Turns and One Type cannot be taken into consideration more than 2 times</b></p> <p>AND</p> <p>A one foot section includes at least <b>2</b> different <b>Types of One Foot Section Turns</b></p> <p><b>AND (for Step Sequence in Hold only)</b> At least <b>1 Change of Hold</b> is included</p> <p>AND</p> <p>At least <b>2</b> different <b>Dance Holds</b> are included.</p>	<p><b>Step Sequence</b> is not interrupted more than 10% of the pattern in total, either through Stumbles, Falls or any other reason</p> <p>AND</p> <p>Footwork includes at least <b>7 Difficult Turns (if Twizzle is included it must be done with at least two rotations – “Double Twizzle”)</b> and <b>One Type cannot be taken into consideration more than 2 times</b></p> <p>AND</p> <p>Turns are <b>multidirectional</b></p> <p>AND</p> <p>A one foot section includes at least <b>3</b> different <b>Types of One Foot Section Turns (If Twizzle is included it must be done with at least two rotations - “Double Twizzle”)</b></p> <p><b>AND (for Step Sequence in Hold only)</b></p> <p>At least <b>2 Changes of Hold</b> are included</p> <p>AND</p> <p>At least <b>2</b> different <b>Dance Holds</b> are included</p>	<p><b>Step Sequence</b> is not interrupted at all, either through Stumbles, Falls or any other reason</p> <p>AND</p> <p>Footwork includes at least <b>9 Difficult Turns (if Twizzle is included it must be done with at least two rotations – “Double Twizzle”)</b> and <b>One Type cannot be taken into consideration more than 2 times</b></p> <p>AND</p> <p>Turns are <b>multidirectional</b></p> <p>AND</p> <p>A one foot section includes ALL <b>4</b> different <b>Types of One Foot Section Turns (Twizzle must be done with at least two rotations - “Double Twizzle”)</b></p> <p>AND</p> <p><b>100% of Difficult Turns are performed clearly</b> on correct Edges and all other Steps/Turns are clean</p> <p><b>AND (for Step Sequence in Hold only)</b></p> <p>At least <b>3 Changes of Hold</b> are included</p> <p>AND</p> <p>At least <b>3</b> different <b>Dance Holds</b> are included</p>

**Characteristics of Levels Style B:**

<b>Level Base</b>	<b>Level 1 (for each partner)</b>	<b>Level 2 (for each partner)</b>	<b>Level 3 (for each partner)</b>	<b>Level 4 (for each partner)</b>
<p><b>Step Sequence</b> is not interrupted more than 50% of the pattern in total, either through Stumbles, Falls or any other reason</p> <p>AND</p> <p><u>At least one Hold must be established (for Step Sequence in Hold only)</u></p>	<p><b>Step Sequence</b> is not interrupted more than 50% of the pattern in total, either through Stumbles, Falls or any other reason</p> <p>AND</p> <p>Footwork includes at least <b>1 Type of Difficult Turn</b></p> <p>AND</p> <p><u>At least one Hold must be established (for Step Sequence in Hold only)</u></p>	<p><b>Step Sequence</b> is not interrupted more than 25% of the pattern in total, either through Stumbles, Falls or any other reason</p> <p>AND</p> <p>Footwork includes at least 3 different <b>Types of Difficult Turns</b></p> <p>AND</p> <p>At least <b>2 Changes of Hold</b> is included</p> <p>AND</p> <p>At least <b>2</b> different <b>Dance Holds</b> are included</p>	<p><b>Step Sequence</b> is not interrupted more than 10% of the pattern in total, either through Stumbles, Falls or any other reason</p> <p>AND</p> <p>Footwork includes at least 4 different <b>Types of Difficult Turns (if Twizzle is included it must be done with at least two rotations – “Double Twizzle”)</b></p> <p>AND</p> <p>Turns are <b>multidirectional</b></p> <p>AND</p> <p>At least <b>2 Changes of Hold</b> are included</p> <p>AND</p> <p>At least <b>3</b> different <b>Dance Holds</b> are included</p>	<p><b>Step Sequence</b> is not interrupted at all, either through Stumbles, Falls or any other reason</p> <p>AND</p> <p>Footwork includes at least 5 different <b>Types of Difficult Turns (if Twizzle is included it must be done with at least two rotations – “Double Twizzle”)</b></p> <p>AND</p> <p>Turns are <b>multidirectional</b></p> <p>AND</p> <p><b>All Steps/Turns are 100% clean</b></p> <p>AND</p> <p>At least <b>3 Changes of Hold</b> are included</p> <p>AND</p> <p>At least <b>3</b> different <b>Dance Holds</b> are included</p>

**Adjustment to Levels:**

1. A Step Sequence that deserves different Levels for the two partners shall be given the lowest of the two Levels, or No Level if the requirements for Basic Level for one of the partners are not met.
2. In Pattern Dance Type Step Sequence, if partners do not remain in contact at all times, even during changes of Hold and allowed stops, the Level shall be reduced by one Level (per element). This provision does not apply to loss of contact due to a Fall.
3. A Hold to be considered for the Level must be established.

## **4.7. CHOREOGRAPHIC ELEMENTS**

### **4.7.1. ADDITIONAL PRINCIPLES OF CALLING**

1. If a Choreographic Element is required with Choreographic Spinning Movement, Choreographic Dance Lift or Choreographic Set of Twizzling Movements as options, the first Choreographic Spinning Movement performed anywhere in the program or the first Dance Lift performed after the required Dance Lifts, or the first Set of Twizzling Movements performed after the required Set of Synchronized Twizzles, whichever is performed as the first two, shall be identified as Choreographic Elements with its Type (Choreographic Spinning Movement, Choreographic Dance Lift or Choreographic Set of Twizzling Movements). Subsequent Choreographic Spinning Movements or Choreographic Twizzling Movements shall not be identified. Subsequent Dance Lifts shall be identified (see additional principles of calling Dance Lifts).
2. A Choreographic Dance Lift shall be identified at the entrance to the element and confirmed if a sustaining action by the lifting partner is identified.
3. A Choreographic Spinning Movement shall be identified at the entrance to the element and confirmed if two rotations are performed by both partners simultaneously.
4. A Choreographic Set of Twizzling Movements shall be identified at the entrance to the element and confirmed if in the first part both partners perform at least 2 continuous travelling rotations simultaneously and in the second part, at least one of the partners has to perform at least 2 continuous rotations,

**NOTE:** Scales of Values all Choreographic movements will be published in a subsequent Communication. The Base Value will be the same of all Choreographic Elements

## **5. MARKING GUIDE FOR GRADES OF EXECUTION OF REQUIRED ELEMENTS**

The Grade of Execution of a Required Elements is determined by selecting the grade, which applies for the average value of the Characteristics of Grade of Execution. The current Characteristics of Grades of Execution apply (see Communication 1860). This grade is further adjusted, if necessary, according to the Adjustments to GOE.

### **5.1. ADJUSTMENTS TO GRADES OF EXECUTION**

(Page 25)



<b>PATTERN DANCE ELEMENTS: ADJUSTMENTS</b>	<b>No higher than:</b>	<b>Reduce by:</b>	<b>Increase by:</b>
Not started on the prescribed beat (for each Pattern Dance Element)		1 grade	
Not holding Edges/Steps for required number of beats for one or both partners:			
- from one Edge/Step up to 10% of Steps of the Pattern Dance Element	+1		
- for more than 10% and up to 25% of Steps of the Pattern Dance Element	0		
- for more than 25% of Steps of the Pattern Dance Element	-1		
Pattern Dance Element missed through interruption of up to ¼ element	-1		
Pattern Dance Element does not reflect the character of the /rhythm	-1		
Pattern Dance Element is performed in the character of the /rhythm			+1
<b>ADJUSTMENTS APPLICABLE TO ALL REQUIRED ELEMENTS (EXCEPT PATTERN DANCE ELEMENTS)</b>	<b>No higher than:</b>	<b>Reduce by:</b>	<b>Increase by:</b>
Poses or moves awkward or not aesthetically pleasing		1 grade	
Element does not fit or is not skated to the <u>Rhythm Pattern/Phrasing</u> of the music	-1		
Body lines and pose of both partners beautiful and aesthetically pleasing			1 grade
Entry or exit is unexpected/ <u>creative</u>			1 grade
Element is creative and enhances the choreography/character of the chosen music/rhythm			1 grade
Element fits and is skated to the phrasing/Rhythm pattern of the music <u>or reflects beat, tempo, nuances of music, structure, emphasis in the music</u>			1 grade
Speed of rotations and/or across the ice maintained or accelerated during the Element			1 grade
<b>DANCE SPINS: ADJUSTMENTS</b>	<b>No higher</b>	<b>Reduce by:</b>	<b>Increase by:</b>
Not on spot (travelling):			
- in one part of Combination Spin or one direction of Spin Option 2		1 grade	
- in Spin Option 1, both parts of Combination Spin or both directions of Spin Option 2	-1		
Re-centers completely except Dance Spin with different directions of rotation (Option 2)	-1		
Change of feet not simultaneous (Combination Spin)	-1		
<b>DANCE LIFT: ADJUSTMENTS</b>	<b>No higher</b>	<b>Reduce by:</b>	<b>Increase by:</b>
Element does not reflect the character of the chosen music/rhythm	-1		
<b>SETS OF TWIZZLES: ADJUSTMENTS</b>	<b>No higher</b>	<b>Reduce by:</b>	<b>Increase by:</b>
Execution not simultaneous and/or unequal number of rotations:			
- one Twizzle		1 grade	
- two Twizzles	-1		
Execution of Turn incorrect: (linked Three Turns, Pirouettes, scraped, skidded, etc.):			
- one Twizzle incorrect	0		
- two or more Twizzles incorrect	-1		
Generally more than two arm length apart or partners touch each other		1 grade	
<u>Exit of the first two Twizzles with smooth running edge by both partners</u>			1 grade
<b>STEP SEQUENCES (ALSO APPLICABLE TO PARTIAL STEP SEQUENCE): ADJUSTMENTS</b>	<b>No higher than:</b>	<b>Reduce by:</b>	<b>Increase by:</b>
Not started on the prescribed beat or not skated for an exact number of measures (applicable to Pattern Dance Type Step Sequence only)		1 grade	
Element does not reflect the character of the chosen music/rhythm	-1		
Pattern/placement incorrect or incomplete/not recognizable		1 grade	
Generally more than two arms length between partners or partners touch each other (NtSt)		1 grade	
Inclusion of Not Permitted Element (per each)		2 grades	
Separation to change a Hold exceeds one measure of music (not applicable to Partial Step Sequence)		1 grade	
Sustained Hand-in-Hand Hold with fully extended arms (Step Sequence in Hold) (per each)		1 grade	
Lack of flow (movement across the ice)	-1		
Second Step Sequence (Free Dance) performed at an obviously different skating tempo than first Step Sequence			1 grade
Creative use of a variety of Steps/Movements and Holds (Step Sequence in Hold)			1 grade
<b>LOSSES OF BALANCE, STUMBLES AND FALLS</b>	<b>No higher</b>	<b>Reduce by:</b>	
Loss of Balance by one partner		1 grade	
<u>Stumble by one partner /Loss of Balance by both partners</u>	0		
Stumble by both partners	-1		
Fall by one partner	-2		
Fall by both partners	-3		

<b>Choreographic Elements: Characteristics</b>							
	-3	-2	-1	Base	+1	+2	+3
<b>Phrasing</b> <b>AND/OR</b> <b>Rhythm</b> <b>(set requirements)</b>	Not on the phrase And/Or Does not reflect beat, tempo, nuances of music, structure and emphasis in the music	Not on the phrase And /Or Does not reflect beat, tempo, nuances of music, structure and emphasis in the music	Not on the phrase And /Or Does not reflect beat, tempo, nuances of music, structure and emphasis in the music	Fits the phrase And/Or Generally reflects beat, tempo, nuances of music, structure and emphasis in the music	Fits the phrase And/Or Reflects beat, tempo, nuances of music, structure and emphasis in the music	Fits the phrase And/Or Completely fits beat, tempo, nuances of music, structure and emphasis in the music	Fits the phrase And/Or Seamlessly reflects beat, tempo, nuances of music, structure and emphasis in the music
<b>Character</b> <b>(set requirements)</b>	No relation to character of choreography	No relation to character of choreography	No relation to character of choreography	Appropriate to character of choreography	Appropriate to character of choreography	Completely in character of choreography	Seamlessly in character of choreography
<b>Originality</b>	Ordinary	Ordinary	Ordinary	Ordinary	Original	Original, innovative, creative	Original, innovative, creative, memorable
<b>Execution</b>	Awkward, uncontrolled	Shaky, unstable	Labored, hesitant	Controlled, stable	Smooth, Sure	Fluid, confident	Effortless
<b>Errors</b>	Many	1 Major/several Minor	1 Minor	None	None	None	None

The Grade of Execution of a Choreographic Elements is determined by selecting the grade, which applies for the average value of the Characteristics of Grade of Execution. This grade is further adjusted, if necessary, according to the Adjustments to Grades of Execution.

Note: The “Phrasing” and “Rhythm” are set requirements and if the Choreographic Element does not fulfill these criteria the GOE **must** be in minus. In addition, if the element has no relation to the character of the choreography, this is also a set requirement and the GOE **must** be in minus

**6. Scales of Values for Sequences/Sections of Pattern Dances and Required Elements:** see separate ISU Communication

**II. PART OF THE REQUIREMENTS FOR TECHNICAL RULES FOR SHORT DANCE SEASON 2018/19**

**1. Rhythms**

Rule 709, paragraph 1.a) provides that rhythm(s) and/or theme(s) are selected by the Ice Dance Technical Committee annually for the season. For the season 2018/19, the following Rhythms were selected.

**Junior and Senior: Tango**, plus any other Rhythm(s).

**Senior:**

The Pattern Dance Elements must be skated on the Tango Rhythm, in the style of the Tango. The Tempo of the music throughout the Pattern Dance Element must be constant and in accordance with the required Tempo of the Pattern Dance: Tango Romantica, i.e. 28 measures of 4 beats or 112 beats per minute, plus or minus 2 beats per minute.

**Junior:**

The Pattern Dance Elements must be skated on the Tango Rhythm, in the style of the Tango. The Tempo of the music throughout the Pattern Dance Element must be constant and in accordance with the required Tempo of the Pattern Dance: Argentine Tango, i.e. 24 measures of 4 beats or 96 beats per minute, plus or minus 2 beats per minute.

**2. Guidelines and alterations**

To be published in a subsequent Communication.

### **3. Required Elements**

To be published in a subsequent Communication.

The description, chart and diagrams of the Pattern Dances are included in the ISU Handbook Ice Dance 2003.

- Rule 708 paragraph 1 applies with the following alteration to the first sentence of subparagraph d):  
Timing – the Pattern Dance Elements and Pattern Dance Type Step Sequence must be skated in strict time to the music with the start of the first Step of each Pattern Dance Element or Pattern Dance Type Step Sequence on beat 1 of the musical phrase.