



# **Judging System**

## **Handbook for Technical Panels**

**Ice Dance**

**As of 15.09.2016  
(corrected pages 25 and 43)**

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Category: **Ice Dance**  
 Subject: **Basic principles of calling**

	Source
<ol style="list-style-type: none"> <li>1. The Technical Panel shall identify what is performed despite what is listed on the Program Content Sheet.</li> <li>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 (for Step Sequence requirements for <u>Basic Level</u>).</li> <li>3. To be given any Level, a Required Element must meet all the requirements for Level 1 (for Step Sequence requirements for <u>Basic Level</u>).</li> <li>4. If a program concludes with the partners performing an element, the element and its Level shall be identified until the movement stops completely.</li> <li>5. Elements started after the required duration of the program (plus the 10 seconds allowed) shall not be identified.</li> <li>6. <u>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.</u></li> <li>7. <u>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)</u>  <u>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.</u></li> <li>8. Set of Twizzles performed in required Step Sequences (including Partial Step Sequences) shall not be identified.</li> <li>9. 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).</li> </ol>	Communication 2019
<p>If there is an illegal movement during the execution of any element, the deduction for an illegal movement will apply and the element will receive Level 1 if the requirements for at least Level 1 are fulfilled (for Step Sequence requirements for <u>Basic Level</u>). Otherwise the element will be called No Level.</p>	Rule 504, § 2
<p>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.</p>	Communication 2003
<p>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.</p>	Communication 2003

Category: **Ice Dance**

Subject: **Basic principles of calling**

	Source
For Basic Novice Free Dance, in all Required Elements, only features up to Level 2 will be counted. Any additional features will not count for Level requirements and will be ignored by the Technical Panel.	Communication 2003
For Advanced Novice, in all Required Elements, only features up to Level 3 will be counted. Any additional features will not count for Level requirements and will be ignored by the Technical Panel.	Communication 2003

Category: **Ice Dance**

Subject: **Basic principles of calling**

Questions (clarifications)	Answers	Comments
<p><u>For Basic Novice and Advanced Novice, if a couple performs a Required Element with features for Level 3 or 4 but there is also an error resulting in a reduction of the level, how will the Technical Panel evaluate this Element?</u></p>	<p><u>For Basic Novice and Advanced Novice, the call is based on the maximum level the couple may receive for an element (Basic Novice Level 2, Advanced Novice Level 3) and then the reduction for an error is applied. The couple may choose to execute more features than what is required but the Technical Panel ignores them.</u></p>	<p><u>Example: A couple in Basic Novice perform all features for Level 3 Spin but there is a brief touch down of the man's foot. The reduction of level is applied to Level 2 (maximum for Basic Novice) versus Level 3. The Spin would be called Level 1</u></p> <p><u>Couples are encouraged to perform what is required for the maximum level possible, focusing on the quality of execution and musicality of the element and not just the difficulty.</u></p>

Category: **Ice Dance**

Subject: **Basic principles of calling**

<b>Questions (application cases)</b>	<b>Answers</b>	<b>Comments</b>
What happens if an element is started after the music has stopped?	If the element is started before the required duration of the program (plus the 10 seconds allowed), the Technical Panel will call it. If the element is started after the required duration of the program (plus 10 seconds allowed), the Technical Panel will ignore it.	
What happens if a Dance Spin and a Dance Lift are performed as a combination?	The Technical Panel will identify the Dance Spin until the lifted partner is elevated into the Dance Lift and will identify the Dance Lift from that moment.	The same principle applies if the Dance Lift is concluded by the Dance Spin.

Category: **Ice Dance**

Subject: **Required Elements for Short Dance and Well Balanced Free Dance Program**

<b>Required Elements for Short Dance – definition</b>		Source
The list of Required Elements to be included into composition of the Short Dance and specific requirements for these elements will be announced in an ISU Communication annually.		Rule 709, § 2
<b>Season 2016/17(Communication 1998)</b>		
<b>Pattern Dance Elements (Senior)</b>	<b>One (1) Section of Midnight Blues</b> comprised of Steps #5-14 (The original prescribed Step #5 is the first Step of the Pattern Dance Element, and the original prescribed Step #14 is the last Step of the Pattern Dance Element), These Steps must be placed in the rink with Step #5 on the opposite side from the Judges and with the Steps following the specified pattern for the Midnight Blues.	
<b>Pattern Dance Elements (Junior)</b>	<b>Two (2) Sections of Blues</b> , either skated one after the other or separately. Step #1 of each Sequence must be skated on a different side of the ice surface.	
	<b>Specifications:</b> <ul style="list-style-type: none"><li>▪ The description, chart and diagrams of the Pattern Dances are included in the ISU Handbook Ice Dance 2003.</li></ul>	
<b>Dance Lift</b>	Not more than <b>one (1) Short Lift</b>	
<b>Step Sequence (Senior)</b>	<b>One (1) Partial Step Sequence in Hold (Style B*):</b> <ul style="list-style-type: none"><li>- Pattern: approximately one half circuit of the ice surface starting immediately after original prescribed Step #14 of the Midnight Blues and finishing at approximately the same point as the original prescribed Step #5 of the Midnight Blues;</li><li>- Duration: any exact number of musical measures;</li><li>- Holds: by exception to Rule 703, paragraph 4, first bullet, Hand-in-Hand Hold with extended arms cannot be established and partners must remain in contact at all times, even during changes of Holds and during Twizzles;</li><li>- The Partial Step Sequence must be skated to the same Tune and Tempo as the PDE Midnight Blues.</li></ul>	
<b>Step Sequence</b>	<b>One (1) Not Touching Midline, Diagonal or Circular Step Sequence (Style B*)</b>	
<b>Set of Sequential Twizzles</b>	<b>One (1)</b>	
Notes: The Dance Spin is not a Required Element in a Junior and Senior Short Dance. Nevertheless, a Dance Spin or spinning movement skated outside the Step Sequence by the couple together in any hold around common axis on one foot (or two feet) with any number of rotations is permitted. A couple may choose to use this movement as part of their choreography. The Technical Panel will ignore these movements and the Judges will not consider these movements as one of the permitted stops.		

Category: **Ice Dance**

Subject: **Required Elements for Short Dance and Well Balanced Free Dance Program**

<b>Well Balanced Free Dance Program – definition</b>				<b>Source</b>
The list of Required Elements to be included in a Well-Balanced Program for Novice, Junior and Senior Free Dances and the specific requirements for those elements will be announced in an ISU Communication annually.				Rule 710, § 2
<b>Season 2016/17</b>	<b>Senior</b> (Communication 1998)	<b>Junior</b> (Communication 1998)	<b>Advanced Novice</b> (Communication 1998)	<b>Basic Novice</b> (Communication 1998)
<b>Dance Lifts</b>	<b>Not more than</b> - one (1) Short Lift and one (1) Combination Lift (the Type of Short Lift must be different from the Type(s) of Short Lift forming the Combination Lift), or - three (3) different Types of Short Lifts	<b>Not more than</b> - one (1) Combination Lift, or - two (2) different Types of Short Lifts	<b>Not more than</b> <b>two (2) different Types of Short Lifts</b>	<b>Not more than</b> <b>one (1) Short Lift</b>
<b>Dance Spins</b>	<b>One (1) Dance Spin (Spin or Combination Spin)</b> but not more		<b>One (1) Spin</b> , but not more	* see page 9
<b>Step Sequences</b>	<b>One (1) Straight Line Step Sequence (Midline or Diagonal) in Hold</b> <b>One (1) Curved Step Sequence (Circular or Serpentine) in Hold</b>		<b>One (1) Straight Line (Midline or Diagonal) or Curved (Circular or Serpentine) Step Sequence in Hold (Style B)</b>	
<b>Set of Synchronized Twizzles</b>	<b>One (1)</b>			



Category: **Ice Dance**

Subject: **Required Elements for Short Dance and Well Balanced Free Dance Program**

<b>Choreographic Element</b>	<p><b>Senior</b> <u>Two (2) different</u></p> <p><b>Junior</b> One (1)</p> <p><b>Basic Novice</b> <u>One (1) Choreographic Element: Choreographic Spinning Movement or Choreographic Twizzling Movement</u></p> <p><b>Advanced Novice</b> <u>One (1) Choreographic Element: Choreographic Spinning Movement or Choreographic Twizzling Movement</u></p> <p>Rule 704, paragraph 19 provides that the Ice Dance Technical Committee specifies the characteristics of a Choreographic Element. For the season 2016/17, the Ice Dance Technical Committee has adopted the following specifications. The Choreographic Elements must be chosen from:</p> <ul style="list-style-type: none"><li>▪ <b>Choreographic Dance Lift:</b> Dance Lift of up to ten (10) seconds, performed after all the other required Dance Lifts, or a</li><li>▪ <b>Choreographic Spinning Movement:</b> spinning movement performed after the required Dance Spin during which both partners performs at least 2 continuous rotations:<ul style="list-style-type: none"><li>- in any hold,</li><li>- on one foot or two feet or one partner being elevated without being sustained, or a combination of the three,</li><li>- on a common axis which may be moving, or a</li></ul></li><li>▪ <b>Choreographic Twizzling Movement:</b> twizzling movement performed after the required Set of Twizzles composed of 2 parts. The following requirements apply:<ul style="list-style-type: none"><li>- for both parts: on one foot or two feet or a combination of both,</li><li>- for the first part: at least 2 continuous rotations performed simultaneously and both partners must travel (cannot be on the spot) (Partners must be separate)</li><li>- for the second part: at least one of the partners has to perform at least 2 continuous rotations and one or both partners can be on the spot or traveling or a combination of both. (Partners may be in hold)</li></ul></li></ul>
<b>* Note for Basic Novice</b>	<p><u>In a Free Dance where the Dance Spin is not a Required Element, the first performed Dance Spin or Spinning Movement shall be identified as the Choreographic Spinning Movement, if no other Choreographic Element has been identified and confirmed.</u></p>

Category: **Ice Dance**  
Subject: **Pattern Dance Elements**

Additional principles of calling	Source
<ol style="list-style-type: none"><li>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:<ul style="list-style-type: none"><li>- “Yes”: meaning “all Key Point Features are met and all Edges/Steps are held for the required number of beats”, or</li><li>- “Timing”: meaning “all Key Points Features are met but one or several Edges/Steps are not held for the required number of beats”, or</li><li>- “No”: meaning “one or several Key Point Features are not met, whether or not Edges/Steps are held for the correct number of beats”.</li></ul></li><li>2. 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.</li><li>3. <u>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:</u> <u>“&lt;&lt;” to indicate an interruption of more than 4 beats.</u></li><li>4. <u>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”.</u> <u>It is reported on the Judges Details per Skater chart as:</u> <u>“!” to indicate that less than 75% of the Pattern Dance Element has been completed.</u></li></ol>	Communication 2003

Category: **Ice Dance**  
 Subject: **Pattern Dance Elements**

<b>Definitions</b>		<b>Source</b>
<b>Change of Edge</b>	The visible tracing of a skate on one foot that changes from one curve and edge to a different curve and edge.	Rule 704, § 1.b)
<b>Crossed Step Behind</b>	A step in which the free foot is placed on the ice on the outer edge side of the skating foot with the free leg tightly crossed behind the skating leg. (Note – the legs cross below the knees).	Rule 704, § 5
<b>Crossed Step In Front</b>	A step in which the free foot is placed on the ice on the outer edge side of the skating foot with the free leg tightly crossed in front of the skating leg. (Note – the legs cross below the knees).	Rule 704, § 4
<b>Edge</b>	The visible tracing of a skate on one foot that is on one curve.	Rule 704, § 1.a)
<b>Mohawk</b>	A turn from one foot to the other in which the entry and exit curves are continuous and of equal depth. The change of foot is from outside edge to an outside edge or from an inside edge to an inside edge.	Rule 704, § 11.b) (i)
<b>Open Mohawk</b>	A Mohawk in which the heel of the free foot is placed on the ice at the inner side of the skating foot, the angle between the two feet being optional. Following the weight transfer, the immediate position of the new free foot is behind the heel of the new skating foot (example: the Man's Steps 8 and 9 and the Lady's Steps 12 and 13 in the Fourteenstep).	Rule 704, § 11.b) (i)
<b>Ravensburger Waltz Type Three Turn</b>	An inside Three Turn that begins as in i) and ii) with the free leg extended over the tracing and left behind during the turn, and swings through after its completion in front of the tracing before being brought back beside the skating foot in time for the next step. (example: Man's Step 1 in the Ravensburger Waltz);	Rule 704, § 11.iv)
<b>Closed Mohawk</b>	A Mohawk in which the instep of the free foot is brought to the heel of the skating foot until the free foot is placed on the ice behind the heel of the skating foot. Following the weight transfer, the immediate position of the new free foot is in front of the new skating foot (examples: Steps 11 and 12 of the Rocker Foxtrot);	Rule 704, § 11.b).i)
<b>Closed Choctaw</b>	A Choctaw in which the instep of the free foot is brought to the heel of the skating foot until the free foot is placed on the ice behind the heel of the skating foot. Following the weight transfer the immediate position of the new free foot is in front of the new skating foot (example: Steps 12 and 13 in the Blues);	Rule 704, § 11.b).ii)

Category: **Ice Dance**

Subject: **Pattern Dance Elements**

<b>Definitions</b>		<b>Source</b>
<b>Pattern Dance Element</b>	A series of prescribed steps, turns and movements in a Short Dance, consisting of: a) a Sequence of a Pattern Dance listed in Rule 707 or b) a Section of a Pattern Dance listed in Rule 707 or c) a combination of steps/turns from Pattern Dances listed in Rule 707.	Rule 703, § 6
<b>Sequence of Pattern Dance</b>	The set order of the prescribed steps/turns that compose one pattern (sequence) of a Pattern Dance.	Rule 703, § 3
<b>Swing Rocker</b>	A Swing Rocker or Counter – A type of Rocker or Counter in which the free foot swings smoothly past close to the skating foot before the turn and after the turn is either moved past the skating foot and held behind over the tracing or allowed to swing forward.	Rule 704, § 11.x)
<b>Swing Roll</b>	A short or long, forward or backward edge, held for several beats of music during which, when skating backward, the free leg lifts and then first swings forward, then backward past the skating foot, then back beside to skate the next step. When skating forward, the free leg first swings backward, then forward and then back beside to skate the next step. The swing of the leg gives the sense of a “rolling movement”.	Rule 704, § 8.a)
<b>Swing Three Turn</b>	A Three Turn from an outside edge in which the free leg is extended and the toe and hip are well turned out and held over the tracing. The instep of the free foot is drawn close to the heel of the skating foot as the turn is made. After the turn onto an inside edge, the free foot is extended back of the tracing before being brought back beside the skating foot in time for the next step.	Rule 704, § 11.a) (ii)
<b>Three Turn</b>	A turn executed on one foot from an outside edge to an inside edge or an inside edge to an outside edge, with the exit curve continuing on the same lobe as the entry curve. The Skater turns in the direction of the curve.	Rule 704, § 11.a) (i)
<b>Turn</b>	One Foot Turn, Two Feet Turn, Twizzle or Twizzle Like Motion	Rule 704, § 11

Category: **Ice Dance**  
Subject: **Pattern Dance Elements**

<b>Additional definitions, specifications to definitions and notes</b>		<b>Source</b>
<b>Key Point and Key Point Features</b>	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.	Communication 2003
<b>Key Point and Key Point Features</b>	A change of edge within the last beat of the step is permitted to prepare the push/transition to the next step.	Communication 2019

Category: **Ice Dance**  
 Subject: **Pattern Dance Elements**

**Key Points Blues** (source: Communication 1998)

**Blues**

Sequence with Step # 1 on the Judges' side (1BL)	Key Point 1 Lady & Man Steps #5-7 (RBO,LFO, CR-RFO-SwR)	Key Point 2 Lady Steps #12 & 13 (LFI CICho, RBO)	Key Point 3 Man Steps #12 & 13 (LFI CICho, RBO)
<b>Key Point Features</b>	1. Correct Edges	1. Correct Edges 2. Correct Turn 3. CICho: correct placement of the free foot	1. Correct Edges 2. Correct Turn 3. CICho: correct placement of the free foot
Sequence with Step # 1 on the Judges' opposite side (2BL)	Key Point 1 Lady & Man Steps #5-7 (RBO, LFO, CR-RFO-SwR)	Key Point 2 Lady Steps #12 & 13 (LFI CICho, RBO)	Key Point 3 Man Steps #12 & 13 (LFI CICho, RBO)
<b>Key Point Features</b>	1. Correct Edges	1. Correct Edges 2. Correct Turn 3. CICho: correct placement of the free foot	1. Correct Edges 2. Correct Turn 3. CICho: correct placement of the free foot

Category: **Ice Dance**  
 Subject: **Pattern Dance Elements**

**Key Points Midnight Blues** (source: Communications 1998)

**Midnight Blues**

<b>Pattern Dance Element</b> (1 MB) Section1: Original Steps #5-14, start with the original step #5 on the Judges' opposite side	<b>Key Point 1</b> Lady & Man original prescribed Step #7 (Lady - RBOI3; Man - LFOI3)	<b>Key Point 2</b> Man original prescribed Step #11 (RBO3/RFI-Br/RBOI/RBI-Rk)	<b>Key Point 3</b> Lady original prescribed Step #12 & 13 (XF-LBI-Tw1, RBO, LFO)
<b>Key Point Features</b>	1. Correct Edges 2. Correct change of Edge 3. Correct Turn	1. Correct Edges (except RBI-Rk) 2. Correct Turns RBO3/RFI-Br 3. Correct change of Edge	1. Correct Edges (except RBO) 2. Correct Turn

Category: **Ice Dance**  
 Subject: **Pattern Dance Elements**

**Characteristics of Levels** (source: Communication 2003)

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>



Category: **Ice Dance**  
Subject: **Pattern Dance Elements**

<b>Adjustments to Levels</b>	Source
<u>None</u>	

Category: **Ice Dance**  
 Subject: **Pattern Dance Elements**

Questions (clarifications)	Answers	Comments
<p>How should the calling of Key Points be organized among Technical Specialist and Assistant Technical Specialist?</p>	<ul style="list-style-type: none"> <li>▪ Key Point for man or lady performed separately: called by the Technical Specialist.</li> <li>▪ Key Points for man or lady performed simultaneously: Key Point for lady called by the Technical Specialist. Key Point for man called by the Assistant Technical Specialist.</li> <li>▪ Key Point for both man and lady: called by the Technical Specialist. The Technical Panel may be organized so the Assistant Technical Specialist has the duty to double check one of the partners and the Technical Controller has the duty to double check the other partner.</li> </ul>	<p><u>For season 2016/17, the Key Point for man performed jointly with a Key Point for lady and called by the Assistant Technical Specialist is:</u></p> <ul style="list-style-type: none"> <li>▪ <u>1BL, Key Point 3</u></li> <li>▪ <u>2BL, Key Point 3</u></li> </ul>
<p>What does “correct Edge” mean as a Key Point Feature?</p>	<p>It means that the Edge is clean for the whole duration of the Step.</p>	<p>Exception - When it is allowed by the IDTC based on the Pattern Dance Elements chosen each season. (Example: For season 2016/2017 - 1BL, Key Point 1, step 5 and 7, and 2BL, Key Point 1, step 5 and 7)</p>

Category: **Ice Dance**

Subject: **Pattern Dance Elements**

<b>Questions (clarifications)</b>	<b>Answers</b>	<b>Comments</b>
What does “correct swing movement of the free leg” mean as a Key Point Feature?	It means that: <ul style="list-style-type: none"><li>▪ the movement of the free leg is continuous;</li><li>▪ the free foot is swung, straight or bent, in front (when skating forward) or behind (when skating backward) at more than one blade distance from the skating foot;</li><li>▪ besides, in a Swing Three Turn, the instep of the free foot is drawn as close to the heel of the skating foot as the turn is made (the feet do not have to be touching, but should be as close as possible).</li></ul>	“Holding the Steps/Edges for the required number of beats” is not a relevant criteria for the swing movement of the free leg.
The definition of an Edge is “the visible tracing of a skate on one foot that is on one curve”. If a Key Point Feature reads “correct Edge” on a short Step, what happens if the curve is not clearly visible?	On a short Step, the curve produced on the ice may be hardly visible. As long as the skating foot leans on the correct side, with no obvious forced tracing, from the beginning to the end of the Step, the Technical Panel will assume that a distinct curve is produced.	For season 2016/17, this Q&A applies to all Key Points.
What does “correct Turn” means as a Key Point Feature?	It means that the Turn has a clean edge in and out of the Turn (but the edge does not necessarily have to be held for the whole duration of the Step), and is not jumped or scraped. For Twizzles, they must have the required number of rotations travelling on one foot and must not be performed as checked Three Turns or Pirouettes.	

Category: **Ice Dance**

Subject: **Pattern Dance Elements**

<b>Questions (clarifications)</b>	<b>Answers</b>	<b>Comments</b>
The definition of “Closed Mohawk/Choctaw” reads that “the free foot is placed on the ice behind the heel of the skating foot”. How strict does the Technical Panel have to be on this requirement?	The Technical Panel can consider this requirement is met if the foot is placed on the ice anywhere between the instep and the toe. The feet do not have to be touching, but should be as close as possible.	For season 2016/17, Key Points including closed Mohawk/Choctaw are: <ul style="list-style-type: none"><li>▪ 1BL, Key Points 2 and 3, Key Point Feature 3</li><li>▪ 2BL, Key Points 2 and 3, Key Point Feature 3</li></ul>
The definition of “Open Mohawk/Choctaw” reads that “the free foot is placed on the ice at the inner side of the skating foot”. How strict does the Technical Panel have to be on this requirement?	The Technical Panel can consider this requirement is met if the foot is placed on the ice anywhere between the instep and the heel. The feet do not have to be touching, but should be as close as possible.	
On Key Point Features including XF (Crossed In Front) or XB (Crossed Behind), can credit be given if the free foot is placed on the ice crossing the tracing of the skating foot but at distance of the skating foot?	No, because definitions of Crossed In Front (Rule 704, §4) and Crossed Behind (Rule 704, §5) provide that “free foot is placed on the ice on the outer edge side of the skating foot” and “legs cross below the knee”. The feet do not have to be touching but should be as close as possible. The legs may be bent or straight.	
On Key Point Feature “started close beside the skating foot”, can credit be given if feet do not touch?	Yes, but credit will not be given if the distance between the feet exceeds one blade length.	

Category: **Ice Dance**

Subject: **Pattern Dance Elements**

Questions (clarifications)	Answers	Comments
What happens if a couple does not perform the two Pattern Dance Elements in a row if it is required?	<p>If there is up to one measure (3 beats for 3/4 or 6/8 Rhythms, 4 beats for other Rhythms) of music between the Pattern Dance Elements, the Technical Panel will call both Pattern Dance Elements.</p> <p>If there is more than one measure (3 beats for 3/4 or 6/8 Rhythms, 4 beats for other Rhythms) of music (unless the duration is due to a Fall or interruption) between the Pattern Dance Elements, the Technical Panel will call the Pattern Dance Element performed second as No Level.</p>	<p>If required two sections one after another it means there is NO break (No additional steps/movements ) between the two Sections.</p> <p>Whether the break is due to interruption/Fall or it is choreographed with a break the Pattern Dance Element performed second is called NO Level.</p> <p>For season 2016/17 the Pattern Dance Elements for Juniors either skated one after the <u>other or separately</u></p>
When the order of the two Pattern Dance Elements is specified, what happens if a couple performs them in a different order than the specified one?	The Technical Panel will call the Pattern Dance Element performed first with its name and as No Level and will call the Pattern Dance Element performed second with its name and its Level.	
What happens if a couple performs a Pattern Dance Element on the other side of the rink than the required one (when the side is required)?	The Technical Panel will call the Pattern Dance Element performed on the wrong side of the rink No Level.	<u>For season 2016/17, the first step of the Midnight Blues section (Steps 5 to 14) should be placed on the opposite side from the Judges Stand.</u>
In definition of Turns, the expression “free foot is brought to” and “free foot is placed” are used. What is the difference?	<p>“Free foot is brought to” refers to the position of the free foot while off the ice.</p> <p>“Free foot is placed” refers to the position of the free foot when it touches the ice and becomes the skating foot.</p>	

Category: **Ice Dance**  
 Subject: **Pattern Dance Elements**

Questions (clarifications)	Answers	Comments
How should Key Points be called?	<p>The correct or incorrect execution of a Key Point is called immediately after its completion using the words “Yes”, “Timing” or “No” which are entered into the system by the Data Operator for information purposes.</p> <p>Reviews of Key Point calls may be requested.</p>	
A Key Point includes one Step which is divided into several parts with a specific number of beats for each part (for example: One Foot Turn, Change of Edge). The Key Point is performed with all Key Point Features met and the Step is held for the total required number of beats. How will the Technical Panel call the Key Point?	<ul style="list-style-type: none"> <li>▪ “Yes” if all parts forming the Step are held for the required number of beats also.</li> <li>▪ “Timing” if one or several parts forming the Step are held shorter or longer than required.</li> </ul>	<p>Examples for season 2016/17:</p> <ul style="list-style-type: none"> <li>▪ <u>1MB, Key Point 1, Key Point Lady’s and Man’s Step 7 ( 2+1+3)</u></li> <li>▪ <u>1MB, Key Point 2, Key Point Man’s Step 11 (1+1+5+2)</u></li> </ul>
In a Key Point, what happens if on a Step (or part of a Step) required to be on an outside edge one or both partners change to an inside edge before the end of the Step (or part of the Step)?	<ul style="list-style-type: none"> <li>▪ If the change of edge is performed before the end of the Step (or part of the Step) to facilitate the push to the next Step, it does not prevent the Technical Panel from giving credit for Key Point Feature “correct Edges”.</li> <li>▪ If the change of edge is performed for other reasons or more than last beat before the end of the Step (or part of the Step), the Technical Panel will not give credit for Key Point Feature “correct Edges”.</li> </ul>	<p>For season 2016/17 a change of edge within the last beat of the step is permitted to prepare the push/transition to the next step.</p> <p>(Examples in Key Points:            1BL and 2BL, Key Point 1, Lady’s and Man’s Step 5 and Step 7)</p>
In a Key Point, there is a short edge before a Step of the Key Point but this short edge is not included in the Key Point. What happens if this short edge is performed as a push while the skating foot performs the Step of the Key Point without separation from the preceding edge.	<p>The Technical Panel should not pay attention to this short edge but focus on checking if the Step of the Key Point is performed as a separate edge. If this is not the case, then the Technical Panel will not give credit to the Key Point.</p>	

Category: **Ice Dance**  
Subject: **Pattern Dance Elements**

<b>Questions (clarifications)</b>	<b>Answers</b>	<b>Comments</b>
In a Key Point, what happens if a couple introduces a creative free leg movement?	If one of the Steps of the Key Point includes a required foot placement/movement specified as a Key Point Feature and the creative free leg movement results in the required foot placement/movement not being met, the Technical Panel will not give credit to the Key Point.  If the creative free leg movement does not affect any required foot placement/movement specified as a Key Point Feature in the Steps of the Key Point, the Technical Panel ignores it.	

Category: **Ice Dance**  
 Subject: **Pattern Dance Elements**

Questions (application cases)	Answers	Comments
<p>During a Key Point, a couple performs a mistake which is not listed under the Key Point Features for that Key Point. How will the Technical Panel take this mistake into consideration for the Key Point?</p>	<p>The Technical Panel will ignore this mistake and consider only the Key Point Features to decide whether the Key Point is given credit.</p>	<p>The Judges may take this mistake into consideration in their marking.</p>
<p>How can the Technical Panel review whether the Steps/Edges of a Key Point are held for the required number of beats?</p>	<p>If the Key Point Features of the Key Point are met but the Technical Panel needs to review whether there is an obvious error in holding the Steps/Edges for the required number of beats, then they can use the replay and count the beat starting with several steps before until several steps after the Key Point. This should give them enough information to determine if there is an obvious error in holding the Steps/Edges for the required number of beats.</p>	<p>Audio replay is not available.</p>
<p>What does “correct swing movement of the free leg in a Rocker” mean as a Key Point Feature?</p>	<p>The only part of the swing that is considered for the Level is the first movement “the free foot swings smoothly past close to the skating foot before the turn”.</p> <p>The movement after the turn – “either moved past the skating foot and held behind over the tracing or allowed to swing forward” is not considered for the Level.</p>	



Category: **Ice Dance**

Subject: **Pattern Dance Elements**

<b>Questions (application cases)</b>	<b>Answers</b>	<b>Comments</b>
<p>What happens when a couple has an interruption (through stumbles, falls, etc) of more than 4 beats?</p>	<p>The Technical Panel will call the Key Points as performed (Yes, No, Timing), but will identify it with the Pattern Dance Element Name and "Level 1". The Technical Controller will instruct the Data Operator to input a "&lt;&lt;" to indicate an interruption of more than 4 beats.</p> <p>The symbol "&lt;&lt;" will appear in the protocol sheet if called by the Technical Panel.</p> <p>The symbol was added to make clear to the Coaches and Skaters why a Level was given when it is not obvious from the protocol sheet.</p>	<p>The following are examples of the Calls that will result if this case is applied:</p> <p>1RW1+kpYYY &lt;&lt;</p> <p>Note: 3 Key Points were YES, but there was an Interruption of more than 4 beats</p> <p>1RW1+kpYYN &lt;&lt;</p> <p>Note: 2 Key Points were YES, but there was an Interruption of more than 4 beats</p> <p>1RW1+kpYNN &lt;&lt;</p> <p>Note: 1 Key Point was YES, but there was an Interruption of more than 4 beats</p> <p>Note:</p> <p>It cannot be higher than a Level 1 if there is an interruption of more than 4 beats but the criteria for a Level 1 has been met.</p>

Category: **Ice Dance**  
 Subject: **Pattern Dance Elements**

Questions (application cases)	Answers	Comments
<p>What happens when a couple completes less than 75% of the Pattern Dance Element?</p>	<p>The Technical Panel will call the Key Points as performed (Yes, No, Timing), but will identify it with the Pattern Dance Element Name and “no level”. The Technical Controller will instruct the Data Operator to input an “!” to indicate that less than 75% of the Pattern Dance Element has been completed.</p> <p>The symbol “!” will appear in the protocol sheet if called by the Technical Panel.</p> <p>The symbol was added to make clear to the Coaches and Skaters why a Level was given when it is not obvious from the protocol sheet.</p>	<p>The following are examples of the Calls that will result if this case is applied::</p> <p>1RW+kpYYY !</p> <p>Note: 3 Key Points were YES, but less than 75% of the PDE was completed</p> <p>1RW+kpYYN !</p> <p>Note: 2 Key Points were YES, but less than 75% of the PDE was completed</p> <p>1RW+kpYNN !</p> <p>Note: 1 Key Point was YES, but less than 75% of the PDE was completed</p> <p>Note:</p> <p>It cannot be higher than no level since the criteria for level 1 (75% of pattern dance element completed by both partners) has not been met.</p>

Category: **Ice Dance**  
Subject: **Pattern Dance Elements**

<b>Questions (application cases)</b>	<b>Answers</b>	<b>Comments</b>
<p><u>When evaluating a Pattern Dance for percentage of steps completed versus a Step Sequence/Partial Step Sequence, is this the same?</u></p>	<p><u>No.</u></p>	<p><u>Pattern Dances are evaluated based on the number of steps completed. Example – A Pattern Dance with 20 steps would need 15 steps executed by both partners (75%) to receive Level 1.</u></p> <p><u>A Step Sequence or Partial Step Sequence is evaluated for overall pattern completed based on the shape, i.e. straight line, circle, diagonal. Example - For Level Basic and Level 1, both skaters must have completed at least 50% of the pattern and not 50% of the total number of steps.</u></p>

Category: **Ice Dance**  
Subject: **Dance Spins**

<b>Additional principles of calling</b>	<b>Source</b>
<p>1. In programs where one Dance Spin is a Required Element, the first 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, and no other Choreographic Element has been identified yet, the first subsequent Dance Spin shall be identified as Choreographic Spinning Movement. (Basic Novice, Advanced Novice and Junior – 1 Choreographic Element) (Senior – 2 Choreographic Elements)</p> <p>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.</p> <p>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).</p>	Communication 2003

Category: **Ice Dance**  
 Subject: **Dance Spins**

Definitions		Source
<b>Basic Position</b>	Upright Position, Sit Position or Camel Position.	Rule 704, § 14.c)
<b>Camel Position</b>	Performed on one foot with skating leg straight or slightly bent and body bent forward and free leg extended or bent upward on a horizontal line or higher.	Rule 704, § 14.c)
<b>Combination Spin</b>	A Spin after which one change of foot is made by both partners simultaneously and further rotations occur.	Rule 704, § 14.b)
<b>Dance Spin</b>	Spin or Combination Spin	Rule 704, § 14
<b>Sit Position</b>	Performed on one foot with skating leg bent in a one-legged crouch position and free leg forward, to the side or back.	Rule 704, § 14.c)
<b>Spin</b>	A spin skated by the Couple together in any hold. It should be performed on the spot around a common axis on one foot by each partner simultaneously.	Rule 704, § 14.a)
<b>Upright Position</b>	Performed on one foot with skating leg straight or slightly bent and upper body upright (on a nearly vertical axis), arched back or bent to the side.	Rule 704, § 14.c)

Category: **Ice Dance**  
 Subject: **Dance Spins**

Additional definitions, specifications to definitions and notes		Source
<b>Basic Position Upright</b>	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.	Communication 2003
<b>Basic Position Sit</b>	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.	Communication 2003
<b>Basic Position Camel</b>	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.	Communication 2003
<b>Difficult Variations of Basic Position Upright (examples):</b>	<p>a) “Biellmann” type – body upright with the heel of the boot pulled by the hand behind and above the level of the head;</p> <p>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;</p> <p>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);</p> <p>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);</p> <p>e) Leaning away from the other partner with the axis from knee to upper back more than 45 degrees from the vertical.</p> <p><b>Note:</b></p> <ul style="list-style-type: none"> <li>▪ Examples b) and e) performed by the same partner shall be considered as the same Difficult Variation of Upright Position.</li> </ul>	Communication 2003

Category: **Ice Dance**  
 Subject: **Dance Spins**

Additional definitions, specifications to definitions and notes		Source
<b>Difficult Variations of Basic Position Sit (examples):</b>	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.  <b>Note:</b> <ul style="list-style-type: none"> <li>▪ Example e) performed right after any other Difficult Variation of Sit Position shall be considered as the same Difficult Variation of Sit Position.</li> </ul>	Communication 2003
<b>Difficult Variations of Basic Position Camel (examples):</b>	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.  <b>Note:</b> <ul style="list-style-type: none"> <li>▪ Simple camel spin by the lady shall not be considered as a Difficult Variation of Camel Position.</li> </ul>	Communication 2003

Category: **Ice Dance**  
 Subject: **Dance Spins**

Additional definitions, specifications to definitions and notes		Source
<b>Notes</b>	<ul style="list-style-type: none"> <li>▪ 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.</li> <li>▪ 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.</li> <li>▪ Rotations shall be considered for total number of rotations when performed fully, continuously, on one foot and simultaneously by both partners.</li> <li>▪ Rotations in Difficult Variations shall be considered for Level when performed continuously in a fully established position.</li> </ul>	Communication 2003
<b>Spin Option 1</b>	Without change of spinning direction	Communication 2003
<b>Spin Option 2</b>	With simultaneous change of spinning direction for both partners with at least two rotations in each direction	Communication 2003
<b>Combination Spin Option 1</b>	With same spinning direction for both parts	Communication 2003
<b>Combination Spin Option 2</b>	<u>With simultaneous change of spinning direction for both partners.</u> <u>To be performed at the same time as the Change of foot (with at least 3 rotations in each direction)</u> <u>OR</u> <u>Performed during one of the parts (with at least 2 rotations in each direction during that part).</u>	Communication 2019
<b><u>Entry/Exit Feature:</u></b>	<u>a) Unexpected entry/exit without any evident preparation;</u> <u>b) Continuous combination of intricate steps and/or a movement or movements performed immediately before or after the Dance Spin</u> <u>Note:</u> The definition of “intricate” when referring to technical elements does not necessarily mean difficult. It can also be defined as creative, interesting and unique.	Communication 2003



Category: **Ice Dance**  
 Subject: **Dance Spins**

**Characteristics of Levels** (source: Communication 2003)

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

Category: **Ice Dance**  
Subject: **Dance Spins**

<b>Adjustments to Levels</b>	<b>Source</b>
<p>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.</p> <p>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.</p> <p>3. If during the Dance Spin:</p> <ul style="list-style-type: none"><li>▪ both partners are not holding (except to change Holds), or</li><li>▪ a loss of control occurs resulting in one of the following mistakes:<ul style="list-style-type: none"><li>- 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),</li><li>- one partner off the ice</li><li>- both partners not holding,</li></ul></li></ul> <p>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.</p> <p>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.</p>	Communication 2003

Category: **Ice Dance**  
 Subject: **Dance Spins**

Questions (clarifications)	Answers	Comments
If both partners do not change feet simultaneously in a Combination Spin, should this be reflected in the Level?	No.	The Judges should reflect this error in their GOE.
In a Combination Spin, a couple performs a change of spinning direction not at the same time as the change of foot, but during one part of the Combination Spin (i.e. in the part before the change of foot or in the part after the change of foot). Will the Technical Panel consider this Combination Spin as Option 2?	Yes. The change of spinning direction can happen at any moment during the Combination Spin: either during the change, or during any of the parts. If performed during one of the parts, it will be given credit only if it is preceded by at least two rotations and followed by at least two rotations within this part.	
Is any turn allowed to change the spinning direction in a Dance Spin?	Yes. It is permitted as long as: <ul style="list-style-type: none"> <li>▪ there is no additional touchdown by the other foot,</li> <li>▪ in case of a Combination Spin, the foot is changed only once.</li> </ul>	
If a couple on the entrance to a Dance Spin is skating on one foot around the same axis in Hand-in Hand Hold with fully extended arms and performs one or more rotation in this position and then the couple pushes into the Dance Spin, how will the Technical Panel consider this push?	If up to one rotation is performed by both partners on one foot around the same axis in any position before the push, the rotation before the push will be considered as an entrance to the Dance Spin. But if the push occurs after one rotation, it will be considered a touchdown and the Level will be adjusted accordingly.	

Category: **Ice Dance**  
 Subject: **Dance Spins**

Questions (clarifications)	Answers	Comments
<p>On the entrance to a Dance Spin, a couple skates on one foot around the same axis. Then, one or both partners change foot into the Dance Spin (with or without push). How will the Technical Panel consider this change of foot?</p>	<p>If up to one rotation is performed by both partners on one foot around the same axis before the change of foot, the rotation before the change will be considered as an entrance to the Dance Spin. But if the change occurs after one rotation, the Dance Spin will be called a Combination Spin.</p>	
<p>On the exit from a Spin, both partners change foot (with or without push). How will the Technical Panel consider this change of foot?</p>	<p>If, after the change, up to one rotation is performed by both partners on one foot around the same axis before the exit, the rotation after the change will be considered as part of the exit from the Spin. But if the change occurs more than one rotation before the exit, the Dance Spin will be called a Combination Spin.</p>	
<p>What happens if one partner starts to rotate before the other one (e.g. the lady starts spinning alone while the man is still on an edge around her and then he takes her into the spinning hold, makes a push, and they both spin)?</p>	<p>The Technical Panel will start considering rotations and features only when both partners are rotating in hold.</p>	
<p>In a planned Combination Spin, a couple performs 3 or more rotations in the first part and subsequently changes foot. They exit the second part of the Combination Spin, after:</p> <ul style="list-style-type: none"> <li>▪ Case a): 1 rotation or less;</li> <li>▪ Case b): more than 1 rotation.</li> </ul> <p>What action should the Technical Panel take?</p>	<ul style="list-style-type: none"> <li>▪ Case a): call the element and assess its Level as a Spin</li> <li>▪ Case b): call the element and assess its Level as a Combination Spin.</li> </ul>	

Category: **Ice Dance**  
 Subject: **Dance Spins**

Questions (clarifications)	Answers	Comments
<p>In example c) of Difficult Variation of Basic Position Upright (“split with both legs straight and the boot/skate of the free leg held up higher than the head”), the body and head are bent to the side (the Basic Position being still Upright), so the boot of the free leg is higher than the head but would not if body and head were kept strictly upright. Will the Technical Panel consider this variation as difficult?</p>	<p>Yes. The height of the head to be taken into consideration is the actual one while the variation is performed.</p>	
<p>In example c) Difficult Variation of Basic Camel Position (“body nearly horizontal with the heel of the boot pulled by the hand above the level of the head”), the boot is pulled by or with the assistance of the other partner. Will the Technical Panel consider this variation as difficult?</p>	<p>Yes.</p>	
<p>One partner is on one foot with skating leg straight or slightly bent rotating on a backward edge, his/her body on a horizontal line facing upward. How will the Technical Panel consider this position?</p>	<p>The Technical Panel will consider this position as a Difficult Variation of Camel Position as long as the core of the body is less than 45 degrees above the horizontal line and free leg is extended or bent upward on a horizontal line or higher.</p>	<p>If the core of the body is more than 45 degrees above the horizontal line and/or if the free leg is not extended or bent upward on a horizontal line or higher, the position will be considered as an Upright Position.</p>
<p>For the example of Difficult Variations for Sit Position where the Free leg is crossed behind and touching or not touching the skating leg, what happens if this is performed before any other Difficult Variation of the Sit Position?</p>	<p>The Technical Panel will consider both of these positions as difficult.          According to Communication 2003, only in the case when Example e) is performed right after any other Difficult Variation of the Sit Position, then it shall be considered as the same Difficult Variation of Sit Position.</p>	

Category: **Ice Dance**  
 Subject: **Dance Spins**

Questions (application cases)	Answers	Comments
What happens if a Fall occurs after a Dance Spin is started and not even 1 full rotation is completed?	The Technical Panel will identify a Spin and will give No Level.	In accordance with additional principles of calling Dance Spins.
Does the Technical Panel consider differently <b>any</b> touchdown by free leg/foot and/or hand(s) occurring before 1 rotation is completed, before 3 rotations are completed, or after 3 rotations are completed?	No. The Technical Panel will reduce the Level by 1 per touchdown whenever the touchdown occurs.	
A couple is doing a Dance Spin with one of the holds being close together, then opens up the hold to Hand-in-Hand with fully extended arms, and then returns to a close hold. What parts of the Dance Spin will be included to determine the Level?	All parts of the Dance Spin will be considered for determining the Level even if there is a break in spinning motion when the couple opens the hold to Hand-in-Hand.	
In example a) of Difficult Variation of Basic Position Upright (“Biellmann” type), the boot is pulled by the hand behind and above the level of the head but far from the spinning axis. Will the Technical Panel consider this variation as difficult?	Yes. The definition of this Difficult Variation does not include any requirement regarding the distance between the boot and the spinning axis.	
In a Combination Spin, one partner performs a Difficult Variation of Basic Sit Position a) “sit forward”, subsequently changes foot or direction or finishes the sit position, and then performs Difficult Variation of Basic Sit Position e) “crossed behind and touching the skating leg”. Can variation e) be considered for Level?	Yes because variation e) is not performed right after variation a).	

Category: **Ice Dance**  
 Subject: **Dance Spins**

Questions (application cases)	Answers	Comments
<p><u>A couple perform the following:</u>  <u>A series of steps and turns which can be considered as a difficult Entry to the Dance Spin</u>  <u>The man performs Camel spin for 3 rotations.</u>  <u>The lady performs a Difficult Variation of Sit position for 3 rotations.</u>  <u>Both partners then Change spinning direction and continue to spin in a simple Upright position for 1.5 rotations</u>  <u>Then both partners simultaneously change feet and continue to spin for more than three rotations, the man in different Difficult Variation of Sit position for three rotations and the lady in a simple Upright position before performing a difficult exit.</u>  <u>What is the call?</u></p>	<p><u>It will be considered as a Combination Spin Option 1 because the requirements for change of direction within the first part had not included two rotations before AND after the change in direction</u>  <u>The call would be CoSp2</u></p>	<p><u>If the required 2 rotations before and after the change of direction had been performed, the element would be considered as a Combination Spin Option 2 and the following would have counted for level:</u></p> <p><u>Entry feature</u>  <u>2 Different Basic Positions</u>  <u>3 Different Difficult Variations</u>  <u>Option 2 since there was a correctly executed change of spinning direction</u>  <u>Exit feature</u></p> <p><u>The Call would be CoSp3</u></p>
<p><u>A couple perform the following:</u>  <u>An unexpected Entry</u>  <u>Both partners perform a simple Camel position for more than 3 rotations</u>  <u>The lady then performs an Upright lay back position for 3 rotations</u>  <u>Both partners then simultaneously change feet and Change of spinning direction and continue spinning for two rotations in different Difficult Variations of Sit Spin and then finish the spin</u>  <u>What is the call?</u></p>	<p><u>As the couple have completed more than one rotation in the second part, it is considered a Combination Spin.</u>  <u>The call is CoSp2</u></p>	<p><u>The following are considered for Level:</u>  <u>One Difficult Variation of Camel position for man (simple Camel position for the lady does not count for level)</u>  <u>One Difficult Variation of Upright position</u>  <u>Since the second part did not contain the required 3 rotations after the Change of spinning direction, it cannot be considered for level for Combination Spin Option 2</u>  <u>The Difficult Variations for Sit position were not held for the required number of rotations</u></p>

Category: **Ice Dance**  
Subject: **Dance Spins**

<b>Questions (application cases)</b>	<b>Answers</b>	<b>Comments</b>
<p><u>The man performs a Camel position while the lady performs an Upright lay back for more than 3 rotations</u></p> <p><u>The man then performs a Sit spin while the lady does a simple Upright position for 2 rotations.</u></p> <p><u>Both partners Change of spinning direction and continue spinning for one rotation and then finish the spin with a Difficult Exit</u></p> <p><u>What is the call?</u></p>	<p><u>The call is Sp3</u></p>	<p><u>The Change of spinning direction does not count for the level since there were not two rotations executed after the change of direction.</u></p> <p><u>The difficult exit is also ignored since there were not 4 Different Difficult Variations from 3 Different Basic positions.</u></p>



Category: **Ice Dance**  
 Subject: **Dance Lifts**

Additional principles of calling	Source
<p><b>Applicable to all Types of Dance Lifts:</b></p> <ol style="list-style-type: none"> <li>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 a Dance Lift and classified as an Extra Element with no value. However, if a Choreographic Element is required with Choreographic Dance Lift as an option, and no other Choreographic Element has been identified yet, 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. (Junior - 1 Choreographic Element) (Senior – 2 Choreographic Elements)</li> <li>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).</li> <li>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.</li> <li>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.</li> <li>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.</li> <li>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.</li> </ol>	<p>Communication 2003</p>
<p><b>Applicable to Rotational Lifts:</b></p> <ol style="list-style-type: none"> <li>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.</li> <li>2. In a Rotational Lift, if the lifting partner stops traveling, the rotations, Difficult Pose/Position, Change of Pose or any other feature from that point on shall not be considered for Level.</li> </ol>	<p>Communication 2003</p>

Category: **Ice Dance**  
Subject: **Dance Lifts**

<b>Additional principles of calling</b>	<b>Source</b>
<p><b>Applicable to Combination Lifts:</b></p> <ol style="list-style-type: none"><li>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.</li><li>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</li><li>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").</li><li>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").</li><li>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,</li><li>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.</li></ol>	Communication 2003

Category: **Ice Dance**  
 Subject: **Dance Lifts**

Definitions		Source
<b>Combination Lift</b>	The duration of the lift should not exceed twelve (12) seconds – A lift combining: e) two Rotational Lifts in different directions; f) two Curve Lifts on two different curves forming a serpentine pattern; g) two different Types of Short Lifts (Stationary, Straight Line, Curve or Rotational).	Rule 704, § 16.e) to g)
<b>Crouch</b>	A two footed movement in which a Skater travels along the ice with both legs bent at an angle.	Rule 704, § 18.a)
<b>Curve Lift</b>	A Dance Lift in which the lifting partner travels on one curve (lobe) in any position on one foot or two feet.	Rule 704, § 16.c)
<b>Dance Lift</b>	A movement in which one of the partners is elevated with active and/or passive assistance of the other partner to any permitted height, sustained there and set down on the ice. Any rotations and positions and changes of such positions during the lift are permitted. Dance Lifts should enhance the music chosen and express its character and should be performed in an elegant manner without obvious feats of strength and awkward and/or undignified actions and poses.	Rule 704, § 16
<b>Ina Bauer</b>	A two-footed movement in which the Skater travels along the ice with one foot on a forward edge/tracing and the other on a matching backward edge/tracing on a different but parallel tracing.	Rule 704, § 18.b)
<b>Lunge</b>	A movement in which a Skater travels along the ice with one leg bent and the other leg directed behind with the boot/blade touching the ice.	Rule 704, § 18.c)
<b>Rotational Lift</b>	A Dance Lift in which the lifting partner rotates in one (clockwise or anticlockwise) direction while travelling across the ice	Rule 704, § 16.d)
<b>Shoot the Duck</b>	A one foot movement in which a Skater travels along the ice with one leg in a strongly bent position and the other leg directed forward parallel to the ice	Rule 704, § 18.e)
<b>Short Lift</b>	The duration of the Dance Lift should not exceed seven (7) seconds: Stationary Lift, Straight Line Lift, Curve Lift or Rotational Lift.	Rule 704, § 16.a) to d)
<b>Spread Eagle</b>	A two- footed movement in which a Skater travels along the ice with one foot on a forward edge/tracing and the other on a matching backward edge/tracing on the same tracing.	Rule 704, § 18.f)
<b>Stationary Lift</b>	A Dance Lift that is executed on the spot (stationary location) by the lifting partner who may or may not be rotating.	Rule 704, § 16.a)

Category: **Ice Dance**  
Subject: **Dance Lifts**

<b>Definitions</b>		<b>Source</b>
<b>Straight Line Lift</b>	A Dance Lift in which the lifting partner travels in a straight line in any position on one foot or two feet.	Rule 704, § 16.b)
<b>Type of Dance Lift</b>	Stationary Lift, Straight Line Lift, Curve Lift, Rotational Lift or Combination Lift.	Rule 704, § 16.a) to g)

Category: **Ice Dance**  
 Subject: **Dance Lifts**

Additional definitions, specifications to definitions and notes		Source
<p><b>Difficult Pose for lifted partner (examples)</b></p>	<p>a) Full split: when the legs of the lifted partner are extended in one line with the angle between thighs about 180 degrees;</p> <p>b) full “Biellmann”: body in any <u>orientation</u> (eg. upright, horizontal etc.) <u>in relation to the vertical line of the body</u>, with the heel of the boot pulled by the hand behind and above the level of the head;</p> <p>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);</p> <p>d) upside down combined with difficult hold/interaction between partners;</p> <p>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;</p> <p>f) balancing in a horizontal position with only one additional point of support;</p> <p>g) leaning out (forwards or backwards) with the only one additional point of support being the legs;</p> <p>h) full layback with upper body arched back from the waist with no support from the lifting partner above the thigh;</p> <p>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.</p> <p><b>Notes:</b></p> <ul style="list-style-type: none"> <li>▪ a chosen example of Difficult Pose shall be considered for Level only the first time it occurs;</li> <li>▪ examples b) (full “Biellmann) and c) (full doughnut/ring) shall be considered as the same example of Difficult Pose.</li> </ul>	<p>Communication 2003</p>

Category: **Ice Dance**  
Subject: **Dance Lifts**

<b>Additional definitions, specifications to definitions and notes</b>		<b>Source</b>
<b>Change of Pose for lifted partner</b>	<p>A Change of Pose shall be considered for Level if it fulfills the following characteristics:</p> <ul style="list-style-type: none"><li>▪ lifting partner changes hold and lifted partner changes hold and body pose 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;</li><li>▪ 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.</li></ul> <p><b>Note:</b></p> <ul style="list-style-type: none"><li>▪ 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.</li></ul>	Communication 2003

Category: **Ice Dance**  
Subject: **Dance Lifts**

Additional definitions, specifications to definitions and notes		Source
<b>Difficult Position for lifting partner (Groups of examples)</b>	<p>a) one foot;</p> <p>b) Spread Eagle or Ina Bauer on any edge/tracing;</p> <p>c) any difficult variation of knee bending position, such <u>as</u> 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);</p> <p>d) One Hand/Arm Lift: with no contact other than the lifting partner's hand/arm and the lifted partner.</p> <p><b>Notes:</b></p> <ul style="list-style-type: none"><li>▪ example c) (difficult variation of knee bent position) shall not be considered for Level in a Stationary Lift which is not rotating;</li><li>▪ 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).</li></ul>	Communication 2003

Category: **Ice Dance**  
 Subject: **Dance Lifts**

Additional definitions, specifications to definitions and notes		Source
<p><b>Entry Feature (Groups of examples)</b></p>	<p>a) unexpected entry without any evident preparation;</p> <p>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</p> <ul style="list-style-type: none"> <li>- continuously sustained as the Difficult Position considered and given credit for Level, or</li> <li>- changed without any intermediate position into the Difficult Position considered and given credit for Level;</li> </ul> <p>c) continuous combination of intricate steps and/or movement(s) performed immediately before the Lift;</p> <p>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).</p> <p><b>Notes:</b></p> <ul style="list-style-type: none"> <li>▪ the chosen Group of examples of Entry Features b) shall be considered for Level only in the Dance Lift where it is first performed;</li> <li>▪ a chosen Group of examples of Entry Features a) c) or d) shall be considered for Level only in the Dance Lift without Entry Feature from Group b) given credit for Level where it is first performed.</li> </ul>	<p>Communication 2003</p>



Category: **Ice Dance**  
 Subject: **Dance Lifts**

Additional definitions, specifications to definitions and notes		Source
<p><b>Exit Feature (Groups of examples)</b></p>	<p>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);</p> <p>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;</p> <p>c) continuous combination of intricate steps and/or movements performed immediately after touching the ice.</p> <p><b>Notes:</b>            - the chosen Group of examples of Exit Features b) shall be considered for Level only in the Dance Lift where it is first performed;</p>	<p>Communication 2003</p>
<p><b>One Hand/Arm Rotational Lift Extra Feature</b></p>	<p>Only One Hand/Arm Lift is used to lift, hold and set down the lifted partner, and:</p> <ul style="list-style-type: none"> <li>▪ the lifting partner is on one foot for at least one rotation;</li> <li>▪ and/or the lifting partner significantly changes the level of his skating legs (knees) with a continuous motion through at least three rotations;</li> <li>▪ and/or the lifting partner's holding arm is fully extended in front with a significant distance between partners though at least three rotations.</li> </ul> <p><b>Notes:</b></p> <ul style="list-style-type: none"> <li>▪ if performed as the first part of a Combination Lift, the setting down in One Hand/Arm Lift requirement does not apply;</li> <li>▪ if performed as the second part of a Combination Lift, the lifting in One Hand/Arm Lift requirement does not apply.</li> </ul>	<p>Communication 2003</p>

Category: **Ice Dance**  
 Subject: **Dance Lifts**

**Characteristics of Levels Stationary Lift, Straight Line Lift and Curve Lift** (source: Communication 2003)

Level 1	Level 2	Level 3	Level 4
<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>

Category: **Ice Dance**  
 Subject: **Dance Lifts**

**Characteristics of Levels Rotational Lift** (source: Communications 2003)

Level 1	Level 2	Level 3	Level 4
<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</b></p> <p><b>Lifting partner</b> in <b>One Hand/Arm Lift</b> through at least <b>2 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</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</b> OR <b>Exit Feature</b> - excluding Group of examples b) (entry/exit from a Difficult Position for the lifting partner)</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>

**Characteristics of Levels Combination Lift** (source: Communication 2003)

<b>Combination Lift</b>	<p>Any Level <b>2 (except Rotational Lift )</b> or 3 Short Lift (except Rotational Lift Option 2) forming any of the two parts of a Combination Lift is upgraded to Level <b>3 or 4 respectively</b> if the Short Lift forming the first/second part of the Combination Lift is performed:</p> <ul style="list-style-type: none"><li>▪ when the first part of the Combination Lift is a Stationary, Straight Line or Curve Lift: with an Entry Feature,</li><li>▪ when the second part of the Combination Lift is a Stationary, Straight Line or Curve Lift: with an Exit Feature,</li><li>▪ 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) ,</li><li>▪ 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)</li><li>▪ 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.</li></ul> <p><u><b>Note:</b> The first part of the Combination Lift cannot be confirmed until after the completed element has been performed. 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.</u></p>
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Category: **Ice Dance**  
Subject: **Dance Lifts**

<b>Adjustments to Levels</b>	<b>Source</b>
<ol style="list-style-type: none"><li>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 <u>per stop</u>.</li><li>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).</li></ol>	Communication 2019

Category: **Ice Dance**  
 Subject: **Dance Lifts**

Questions (clarifications)	Answers	Comments
<p>When the requirements for a Level are “Difficult Pose for lifted partner” and “Difficult Position for lifting partner” (sustained for at least 3 seconds), do the Difficult Pose and Position have to be achieved by both partners simultaneously (exactly at the same time)?</p>	<p>The Difficult Pose and the Difficult Position must be performed at the same time for both partners for at least 3 seconds. However, the Difficult Pose and Position do not necessarily have to be achieved or completed at the same time (e.g. man may establish Crouch position before lady achieves doughnut pose. They then hold these pose and position for 3 seconds. Then the man leaves the Crouch followed by the lady releasing the doughnut).</p>	
<p>In a Lift, the lifting partner performs Crouched on two feet for 2 seconds moving into Shoot the Duck for 1 second. Will the Technical Panel give credit to that position for Level?</p>	<p>No. To be given credit for Level, a Difficult Position needs to be sustained for 3 seconds. Although they both belong to the same Group b) of examples of Difficult Positions, Crouched on two feet and Shoot the Duck are two different examples. In the question, none of them is sustained for 3 seconds.</p>	
<p>In a Stationary, Straight Line or Curve Lift, when the requirements for a Level are “Difficult Pose for lifted partner” or “Difficult Position for lifting partner” (sustained for at least 3 seconds), what happens if whole or part of the feature is performed before the pattern of the Type of Lift (stationary, straight line or curve) is taken or after the pattern of the Type of Lift has ended?</p>	<p>The Technical Panel will count the duration of the feature only while the pattern of the Type of Lift is held.</p>	<p>If an error by the lifting partner creates a slight and temporary deviation from the pattern of the Type of Lift, the Technical Panel will not consider that the pattern is interrupted.</p>

Category: **Ice Dance**  
 Subject: **Dance Lifts**

Questions (clarifications)	Answers	Comments
<p>In a Stationary, Straight Line or Curve Lift, what happens if whole or part of the features for “Change of Pose for lifted partner” (first pose/change/second pose, or continuous move through different poses) is performed before the pattern of the Type of Lift (stationary, straight line or curve) is taken or after the pattern of the Type of Lift has ended?</p>	<p>The Technical Panel will consider only the part of first pose/change/second pose, or continuous move through different poses, performed while the pattern of the Type of Lift is held.</p>	<p>If an error by the lifting partner creates a slight and temporary deviation from the pattern of the Type of Lift, the Technical Panel will not consider that the pattern is interrupted.</p>
<p>A pose forming part of a Change of Pose in a Lift, is repeated in another Lift or, in case of a Combination Lift, in the other part of this Combination Lift. When repeated, can this pose be considered as a Difficult Pose for Level?</p>	<p>Yes. Because the lifted partner’s feature of the first Lift was not a pose, but a Change of Pose.</p>	
<p>A Change of Pose cannot be given credit if the lifting partner “merely changes the hold to the reverse side (mirror)”. What does it mean exactly?</p>	<p>It means that the lifting partner changes hold to the reverse side in a simple and direct way, without any different interaction between partners or any significant change in the orientation of the hold.</p>	
<p>In a Rotational Lift, if the lifted partner enters (or exits) a One Hand/Arm Lift by jumping into (or from) the arm of the lifting partner, can this entry (or exit) be considered as “only One Hand/Arm lift is used to lift (or set down)”?</p>	<p>Yes. Because there is no contact at all between partners.</p>	<p>The jump must not be of more than 1 rotation otherwise it is an Illegal Movement.</p>
<p>What happens if the lifting partner uses part of the costume as a support?</p>	<p>The Technical Panel will assess the Level regardless of the costume being used as a support.</p>	<p>Part of the costume being used a prop, the Judges and Referee will apply the deduction for costume/prop violation.</p>

Category: **Ice Dance**  
 Subject: **Dance Lifts**

Questions (clarifications)	Answers	Comments
The lifted partner enters a Lift with no assistance by the lifting partner (e.g. the lady jumps into the arms of the man with a jump of one revolution maximum). Will the Technical Panel consider this as an Entry Feature?	Yes. The Technical Panel will qualify this entry as "unexpected".	If the jump has more than one revolution, the Technical Panel will call an Illegal/Element Movement and the Lift will be given Level 1 provided requirements for Level 1 are met.
Difficult Position for the lifting partner "One Hand/Arm Lift" is defined "with no contact other than the lifting partner's hand/arm and the lifted partner". What does "hand/arm" means in this case?	It means any part of the hand or arm, excluding the shoulder.	
In a Rotational Lift, the lifted partner performs a Difficult Pose for 5 rotations. In the meantime, the lifting partner stops rotations twice. How many times should the Technical Panel apply the one Level reduction provided in Adjustments to Levels, paragraph 1?	Once per stop of rotation	



Category: **Ice Dance**  
 Subject: **Dance Lifts**

Questions (application cases)	Answers	Comments
<p>In a Rotational Lift, does the Technical Panel consider differently a touchdown by free leg/foot and/or hand(s) occurring before 1 rotation is completed, before 3 rotations are completed, or after 3 rotations are completed?</p>	<p>No. The Technical Panel will reduce the Level by 1 per touchdown whenever the touchdown occurs.</p>	
<p>Can a Difficult Pose/Position be considered for Level when repeated by the other partner (e.g. man does a Lift in Spread Eagle position and then lady does next Lift, as a lifting partner, in the same position)?</p>	<p>No. Since the examples of Difficult Poses/Positions are for lifted/lifting partner and not for man/lady.</p>	
<p>In a Senior Free Dance, a couple performs, in the following order:</p> <ul style="list-style-type: none"> <li>▪ Straight Line Lift with an Entry Feature from Group b) “from Spread Eagle for the lifting partner” fulfilling the requirements to be given credit and an Entry Feature from group d) “significant transitional movement by the lifted partner”;</li> <li>▪ Curve Lift with an Entry Feature from Group d) “significant transitional movement by the lifted partner”;</li> <li>▪ Rotational Lift with an Entry Feature from Group d) “significant transitional movement by the lifted partner” and an Entry Feature from Group a) “unexpected”.</li> </ul> <p>Which of those Entry Features will be considered for Level?</p>	<p>As per bullet 2 of the Notes under additional definitions of Entry Features:</p> <ul style="list-style-type: none"> <li>▪ in the Straight Line Lift, the Entry Feature Group b) is given credit for Level and the Entry Feature Group d) is ignored;</li> <li>▪ in the Curve Lift, the Entry Feature Group d) is taken into consideration,</li> <li>▪ in the Rotational Lift, the Entry Feature Group d) is ignored and the Entry Feature Group a) is taken into consideration.</li> </ul>	

Category: **Ice Dance**  
 Subject: **Dance Lifts**

Questions (application cases)	Answers	Comments
In a Combination Lift RoLi+RoLi, both parts are Rotational Lifts Option 2 including the same One Hand/Arm Rotational Lift Extra Feature. Can the Extra Feature of the second part of the Combination Lift be considered for Level?	Yes. There is no provision requiring a different One Hand/Arm Rotational Lift Extra Feature in the second part of the Combination Lift.	
During Change of Pose performed with first pose, change and second pose, is there a time limit of how long each pose must be held, having in mind that credit for a Difficult Pose is given if held for at least 3 seconds?	No. The requirements for Change of Pose for the lifted partner and the lifting partner have to be fulfilled but there is no time limit on how long each pose, preceding and following the change, has to be held in a Change of Pose. However, each one must be clearly defined.	For Change of Pose performed with the lifted partner moving continuously through different poses, the Change of Pose will be considered for Level only if the continuous move occurs throughout the whole duration of the Short Lift concerned.
If the lifted partner performs the Difficult Pose “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”, what is the tolerance regarding the “horizontal line”?	The Technical Panel will be strict regarding the “horizontal line” in order to give credit for the Difficult Pose.	
In a Rotational Lift, when does a Change of Pose have to occur to be considered for Level?	It must occur during rotations by both partners, but not in the entry or the exit.	
In One Hand/Arm Lift, must the lifting arm of the lifting partner be straight?	No. The lifting partner’s biceps/upper arm may touch his own body but the lifted partner must not touch the lifting partner at any other point than his hand/arm.	
If a couple performs an entry “continuous combination of intricate steps and/or movements”, how close to the actual Lift the difficult Turns should be performed to consider this entry as an Entry Feature?	The Lift has to be executed immediately after the “continuous combination of intricate steps and/or movements”, without any preparation and interruption in the pace of execution.	

Category: **Ice Dance**  
 Subject: **Dance Lifts**

Questions (application cases)	Answers	Comments
<p>If the lifting partner uses an “entry from a Difficult Position” as an Entry Feature and a Difficult Position during the Lift, do the Difficult Positions have to be different or same to be considered for Level by the Technical Panel?</p>	<p>The Difficult Position used as an Entry Feature and the Difficult Position used during the Lift can be considered for Level, whether they are same or different.</p>	<ul style="list-style-type: none"> <li>▪ If the same Difficult Position is used, it can be considered as an Entry Feature only if, subsequently, it is continuously sustained as the Difficult Position considered for Level.</li> <li>▪ If two different Difficult Positions are used, the Difficult Position of the entry can be considered as an Entry Feature only if, subsequently, it is changed without any intermediate position into the Difficult Position considered for Level.</li> </ul>
<p>If the lifting partner uses an entry “from a Difficult Position” as an Entry Feature, how long does he have to be in the Difficult Position in order to be considered for an Entry Feature?</p>	<p>There is no set time for the Difficult Position for the lifting partner in order to be considered for an Entry Feature. However, the position must be fully established and clearly evident at the time that the Lift takes off.</p>	
<p>If a couple performs an unexpected entry to the Stationary Lift, but skids to a stop exactly before the Lift, does the Technical Panel still consider this entry as an Entry Feature?</p>	<p>If there is an unexpected entry and the stop before the take-off was not done to get evident preparation to the Stationary Lift, credit for Entry Feature can be given. But if there is an evident preparation before the Lift (after the stop), credit for Entry Feature cannot be given.</p>	
<p>If the lifting partner does an entry “continuous combination of intricate steps and/or movements” to a Stationary Lift and the couple skids to a stop before the Lift. Does the Technical Panel still consider this entry as an Entry Feature?</p>	<p>A “continuous combination of intricate steps and/or movements” is given credit for Entry Feature if the Lift is performed immediately after the Turns of the difficult transition, without any preparation and interruption in the pace of execution.</p> <p>In the question case, if there is an evident preparation before the Lift (after the stop), credit for Entry Feature cannot be given.</p>	

Category: **Ice Dance**  
 Subject: **Dance Lifts**

Questions (application cases)	Answers	Comments
<p>Which partner should be considered for “continuous combination of intricate steps and/or movements” in the entry/exit to be counted as difficult?            Should it only be done by the Lifting Partner or Lifted Partner or both?</p>	<p>The continuous combination of intricate steps and/or movements” may be done by the Lifting Partner or by the Lifted Partner only, or as a combination of both to be counted as difficult entry/exit.</p>	<p>The combination of steps/movements must be seen by the Technical Panel as adding difficulty to entry/exit.</p>
<p>For the Short Lift, if the man performs a Difficult Position for the Lifting Partner from Group b as an Entry Feature, does a Difficult Position (or a different Difficult Position) have to be maintained without an intermediate position and get credit for the Level in the Lift?</p>	<p>Yes. This is unchanged from previous seasons as follows:            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;</p>	<p>This is also the requirement for the Exit Feature as follows:            - 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;</p>
<p>In a Combination Lift, if the second part of the Lift meets all criteria for Level 3 and includes a “significant transitional movement by the lifted partners to reach the desired pose”, does the Technical Panel take it into consideration to upgrade this second part of the Lift to Level 4?</p>	<p>No. Upgrading the second part of the Lift from Level 3 to Level 4 can only come from:            1. the Entry Feature of the first part of the Lift or the inclusion of a One Hand/Arm Rotational Lift Extra Feature in case of a Rotational Lift Option 2;            2. the second part of the Lift is performed with the Exit Feature .</p>	

Category: **Ice Dance**  
 Subject: **Dance Lifts**

Questions (application cases)	Answers	Comments
<p>In a Combination Lift, if the first part of the Lift is Level 2 and the second part is Level 3, and an Entry Feature of Group of example a), c) or d) (i.e. not from Group b) “entry from Difficult Position”) is used in the first part of the Lift, is the second part of this Combination Lift upgraded to Level 4?</p>	<p>Yes, except if the second part is a Rotational Lift Option 2 Level 3 which needs a One Hand/Arm Rotational Lift Extra Feature to be upgraded to Level 4.</p>	<p>The first part of the Combo Lift remains at Level 3.          The entry is taken as a feature and so the entry upgrades the Level of the first part of Combo Lift to Level 3 (except if the first part is a Rotational Lift) and the second part to Level 4.</p>
<p>In a Combination Lift, the first part of the Lift is a Curve Lift. The lifting partner performs an entry from Spread Eagle and, subsequently, continuously sustains this Spread Eagle, or changes without any intermediate position into a one foot position. The Spread Eagle or the one foot position in the Curve Lift has too short a duration (i.e. less than 3 seconds) to be given credit for Level. The second part of the Lift is a Straight Line Lift Level 3. Is this second part of the Lift upgraded to Level 4?</p>	<p>No because the entry of the first part of the Lift is not given credit an Entry Feature.</p>	<p>The entry is not given credit an Entry Feature because the Difficult Position of the first part of the Lift does not meet the duration criteria to be given credit for Level.</p>
<p>In a Combination Lift, the first part of the Lift is a Curve Lift. The lifting partner performs an entry from Spread Eagle and, subsequently, continuously sustains this Spread Eagle, or changes without any intermediate position into a one foot position. The Spread Eagle or the one foot position in the Curve Lift is held for more than 3 seconds. In the meantime the lifted partner performs a full split for less than 3 seconds. The second part of the Lift is a Straight Line Lift Level 3. Is this second part of the Lift upgraded to Level 4?</p>	<p>Yes. The first part of the Lift is given Level 3 because the full split of the lifted partner is too short to be given credit for Level. The Entry Feature fulfills the requirements to be given credit for Level and can upgrade the second part of the Lift to Level 4.</p>	<p>The entry is taken as a feature and so the entry upgrades the Level of the first part of Combo Lift to Level 3 and the second part to Level 4.</p>

Category: **Ice Dance**  
 Subject: **Dance Lifts**

Questions (application cases)	Answers	Comments
<p>In a Combination Lift, the first part of the Lift is a Rotational Lift Option 1. The lifting partner performs an entry from Spread Eagle. The second part of the Lift is a Straight Line Lift Level 3. Is this second part of the Lift upgraded to Level 4?</p>	<p>No because when the first part of the Lift is a Rotational Lift Option 1, upgrading a Straight Line Lift as the second part of the Lift to Level 4 can only come from an Entry Feature of the first part of the Lift from another Group of examples than b).</p>	
<p>In a Combination Lift, the first part of the Lift is a Rotational Lift Option 2. Only One Hand/Arm Lift is used to lift and hold the lifted partner. The second part of the Lift is a Straight Line Lift Level 3. Is this second part of the Lift upgraded to Level 4?</p>	<p>Yes if, in the first part of the Lift, another feature to meet the requirements for a One Hand/Arm Rotational Lift Extra Feature is performed (for example: the lifting partner is on one foot for at least one rotation).           No if, in the first part of the Lift, none of the other features to meet the requirements for a One Hand/Arm Rotational Lift Extra Feature is performed.</p>	
<p>What happens if in a Combination Lift formed with Straight Line Lift and Curve Lift the pattern is not clearly skated?</p>	<p>The Technical Panel may call the Lift Straight Line or Curve, depending on the pattern.</p>	
<p>In the Short Dance, if a couple starts a Lift with a spinning movement of several rotations by both would that be called a combined Dance Lift and Dance Spin?</p>	<p>No. In Short Dance, the spinning movement will be ignored by the Technical Panel and only the Lift will be called.</p>	

Category: **Ice Dance**  
 Subject: **Dance Lifts**

Questions (application cases)	Answers	Comments
<p>In a Stationary Lift, the man enters on one foot and then rotates on the spot immediately in One Hand/Arm Lift position for 3 seconds while rotating. Are there enough features to get Level 4?</p>	<p>Yes, because the Stationary Lift includes:</p> <ul style="list-style-type: none"> <li>▪ Difficult Position for the lifting partner (“One Hand/Arm Lift”) for at least 3 seconds,</li> <li>▪ Difficult Pose for the lifted partner (even if not listed as an example, being rotated while held in One Hand/Arm Lift is difficult) for at least 3 seconds,</li> <li>▪ Creative/Difficult Entry (“from a Difficult Position, one foot”, by the lifting partner), changed without any intermediate position into the Difficult Position considered for Level</li> </ul>	
<p>Is it ever possible to get a Level 4 for the second part of a Combination Lift if the first part does not have a Entry Feature?</p>	<p>Yes. The only three cases are when:</p> <ul style="list-style-type: none"> <li>▪ the second part is a Rotational Lift Option 2 Level 3 with a One Hand/Arm Rotational Lift Extra Feature,</li> <li>▪ the second part is a Rotational Lift Option 1.a) Level 4.</li> <li>▪ the second part of the Lift is performed with the Exit Feature.</li> </ul>	<p>The Characteristics of those options of Level 4 do not include any Entry Feature.</p>
<p>At what point does the Technical Panel start counting the 3 seconds for a Difficult Position/Pose in a Stationary Lift when the Lift is entering on one foot from an edge and spiralling into a “rotating” Stationary Lift?</p>	<p>When the Lift becomes stationary.</p>	<p>For the duration of the Lift, the 7 second count starts when the lifted partner is leaving the ice.</p>
<p>What happens if, in a Change of Pose, the lifted partner performs twice exactly the same body pose but on a completely different axis so that a photographer would still produce two different photos?</p>	<p>The Technical Panel will not give credit for the Change of Pose because both body poses are exactly the same.</p>	<p>However if the change of axis is combined with a modification of the body line between the two poses (for example: position of the leg(s)), it can be considered as a Change of Pose if the other criteria for a Change of Pose are fulfilled.</p>

Category: **Ice Dance**  
 Subject: **Dance Lifts**

Questions (application cases)	Answers	Comments
What happens if a further part (such as Curve or Rotational) is added to the two parts of a Combination Lift?	The Technical Panel will ignore this additional part.	If the maximum duration of the Lift is exceeded, the Referee will apply the appropriate deduction.
What happens if in a Rotational Lift Option 2, the lifting partner is in One Hand/Arm Lift through more than 2 rotations (a requirement for Level 2) but the lifted partner is held off the ice through 2 ½ rotations?	This Lift will be given No Level because basic principle of calling # 3 says that “to be given any Level, a Required Element must meet all the requirements for Level 1” and the characteristic of a Level 1 Rotational Lift for the lifted partner is to be “held off the ice through at least 3 rotations”.	
The lifting partner takes a Curve Lift from Spread Eagle on straight line and then changes tracing into an inside Spread Eagle for the whole Lift on inside Spread Eagle. Can this entry be considered for Entry Feature?	Yes, because: <ul style="list-style-type: none"> <li>▪ Spread Eagle on straight line is from the list of examples of Difficult Positions for the lifting partner,</li> <li>▪ inside Spread Eagle is from the list of examples of Difficult Positions for the lifting partner,</li> <li>▪ there is no intermediate position between the two Difficult Positions.</li> </ul>	Besides, to be given credit, the Spread Eagle on straight line must be reached before the lifted partner leaves the ice and the inside Spread Eagle must be given credit for Level (i.e. be sustained for at least 3 seconds).
What happens in a Free Dance if, in the first performed Lift, a CuLi, the lifting partner sustains an outside Spread Eagle and, in the second performed Lift, a SILi, sustains a flat Ina Bauer?	The Technical Panel will not consider for Level the position of second performed Lift because both outside Spread Eagle and flat Ina Bauer are part of the Group of examples of Difficult Position b) and a chosen Group of examples of Difficult Position can be considered for Level only the first time it occurs.	



Category: **Ice Dance**  
Subject: **Dance Lifts**

<b>Questions (application cases)</b>	<b>Answers</b>	<b>Comments</b>
What happens if the lifting partner enters the first performed Lift from an outside Spread Eagle and enters the second performed Lift from an inside Ina Bauer?	The Technical Panel will not consider for Level the second Entry Feature because both outside Spread Eagle and inside Ina Bauer are part of the Group of examples of Entry Features b) which can be considered for Level only in the Lift where it is first performed.	

Category: **Ice Dance**  
Subject: **Sets of Twizzles**

<b>Additional principles of calling</b>	<b>Source</b>
<p>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, if no other Choreographic Element has been identified and confirmed. Subsequent Sets of Twizzles shall not be identified. (Basic Novice, Advanced Novice and Junior – Maximum 1 Choreographic Element) (Senior – Maximum 2 Choreographic Elements)</p> <p>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.</p>	Communication 2003

Category: **Ice Dance**  
 Subject: **Sets of Twizzles**

<b>Definitions</b>		<b>Source</b>
<b>Coupée</b>	The free foot is held up in contact with the skating leg from an open hip position so that the free foot is at a right angles to the leg of the skating foot.	Rule 704, § 15.a)
<b>Dance Jump</b>	A small jump not more than ½ a revolution, used to change foot or direction. Such jumps may be performed either in hold or separated. Both partners may jump at the same time.	Rule 704, § 17.b)
<b>Pirouette</b>	A spinning movement performed on one foot on the spot by one partner alone (with or without the assistance of the other partner) or by both partners simultaneously (around separate centers).	Rule 704, § 13
<b>Set of Sequential Twizzles</b>	At least two Twizzles for each partner with up to 1 step between Twizzles.	Rule 704, § 12.b)
<b>Set of Synchronized Twizzles</b>	At least two Twizzles for each partner with up to 3 small steps between Twizzles.	Rule 704, § 12.a)
<b>Three Turn</b>	A turn executed on one foot from an outside edge to an inside edge or an inside edge to an outside edge, with the exit curve continuing on the same lobe as the entry curve. The skater turns in the direction of the curve.	Rule 704, § 11.a) (i)
<b>Twizzle</b>	<p>A traveling turn on one foot with one or more rotations which is quickly rotated with a continuous (uninterrupted) action. The weight remains on the skating foot with the free foot in any position during the turn then placed beside the skating foot to skate the next step. A series of checked Three Turns is not acceptable as this does not constitute a continuous action. If the traveling action stops during the execution, the Twizzle, it becomes a Solo Spin (Pirouette);</p> <p>The four (4) different types of entry edges for Twizzles are as follows:</p> <ul style="list-style-type: none"> <li>▪ Forward Inside;</li> <li>▪ Forward Outside;</li> <li>▪ Backward Inside;</li> <li>▪ Backward Outside.</li> </ul>	Rule 704, § 11.c)

Category: **Ice Dance**  
 Subject: **Sets of Twizzles**

Additional definitions, specifications to definitions and notes		Source
<b>Additional Features (Groups of examples)</b>	<p><b>Group A (upper body and hands):</b></p> <ul style="list-style-type: none"> <li>▪ 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);</li> <li>▪ significant continuous motion of arms;</li> <li>▪ hands clasped behind back and extended away from the body;</li> <li>▪ straight arms clasped in front and extended away from the body (between the waist and chest level and lower than the level of shoulders);</li> <li>▪ core of body is shifted off vertical axis;</li> </ul> <p><b>Group B (skating leg and free leg):</b></p> <ul style="list-style-type: none"> <li>▪ Coupée in front or behind with free foot at least at the top of the calf and hip in fully open position;</li> <li>▪ holding the blade or boot of the free foot;</li> <li>▪ free leg crossed behind above the knee;</li> <li>▪ 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*;</li> <li>▪ sit position (at least 90 degrees between the thigh and shin of the skating leg);</li> <li>▪ changing the level of the skating leg (knee) with a continuous motion.</li> </ul>	Communication 2003

Category: **Ice Dance**  
Subject: **Sets of Twizzles**

	<p><b>Group C (pattern, entry, exit):</b></p> <ul style="list-style-type: none"><li>▪ 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;</li> <li>▪ Set of Twizzles performed side by side in opposite direction (mirror), <u>without crossing the other skater's pattern</u>;</li> <li>▪ 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);</li> <li>▪ Set of Twizzles performed on one foot without change of foot, with no limit on turns or movements performed on one foot between Twizzles;</li> <li>▪ <u>Set of Twizzles performed directly from difficult/creative or unexpected entry</u></li></ul> <p><b>Notes:</b></p> <ul style="list-style-type: none"><li>▪ A chosen Additional Feature shall be considered for Level if it is executed simultaneously by both partners.</li><li>▪ A chosen Additional Feature from Groups A and B shall be considered for a Level if it is fully achieved and established:<ul style="list-style-type: none"><li>- within the first half rotation of the Twizzle, and</li><li>- 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).</li></ul></li> <li>▪ There is no limit on turns or movements performed on one foot on the change of foot or the steps between Twizzles;</li></ul>	
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Category: **Ice Dance**  
 Subject: **Sets of Twizzles**

**Characteristics of Levels** (source: Communication 2003)

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.

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

Category: **Ice Dance**  
Subject: **Sets of Twizzles**

<b>Adjustments to Levels</b>	<b>Source</b>
<ol style="list-style-type: none"><li>1. If any part of any Twizzle within the first two Twizzles becomes a Pirouette or checked Three Turns, its Level shall be reduced:<ul style="list-style-type: none"><li>▪ by one Level if one or two of the four Twizzles become Pirouettes or checked Three Turns;</li><li>▪ by two Levels if three or four of the four Twizzles become Pirouettes or checked Three Turns.</li></ul></li><li>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.</li><li>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.</li><li>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.</li></ol>	Communication 2003

Category: **Ice Dance**  
 Subject: **Sets of Twizzles**

Questions (clarifications)	Answers	Comments
What happens if there is a two foot entry on a Twizzle?	If the skater is on two feet when starting rotation of the Twizzle, the Technical Panel must count the entry edge and rotations from the moment he/she is on one foot (skating foot)	This might change the number of full rotations.
The first Twizzle is finished on the right foot, then there is a step to the left foot and right foot leaves the ice and the second Twizzle is skated also on the right foot. How many steps between Twizzles is this?	There is one step between Twizzles.	This step between Twizzles may include several Turns on one foot such as Bracket or Rocker.
Both Twizzles are skated on the same foot (e.g. right foot) which never leaves the ice, and there is a push with the other foot (left foot in the example) between Twizzles. How many steps will be counted?	It is considered that there is one step between Twizzles.	
What happens if a touchdown occurs during one of the steps connecting the Twizzles?	The Technical Panel will consider the touchdown as an additional step.	The number of steps connecting the Twizzles may then exceed the allowed number (one for Set of Sequential Twizzles, three for Set of Synchronized Twizzles). In this case, the Technical Panel must reduce the Level by one Level.
What are the requirements to achieve the Additional Feature "significant continuous motion of arms"?	The word "significant" means that there should be a full range of motion. The movement has to be continuous and not stop at all during the rotations. Partners cannot just move their arms to one position for two rotations and then to another position for two rotations. It is more about how much movement has to take place.	



Category: **Ice Dance**  
 Subject: **Sets of Twizzles**

Questions (clarifications)	Answers	Comments
To meet the requirement of "significant continuous motion of arms", can the skaters move just one arm at a time (alternately)?	Yes, as long as there is always at least one arm of each skater moving with a large range of movement at any given time and both arms alternately move and there is no break in continuous motion.	
For Additional Feature Group B «free leg crossed behind above the knee », what part of the leg should be crossed to be given credit for Level?	To be given credit for Level, the thigh of the free leg must be crossed behind the skating leg above the level of the knee.	
In a Twizzle, partners perform the Additional Feature Group B “sit position” with sufficient bending action to be given credit for Level. The core of their body is shifted off vertical axis. Can this upper body pose also be given credit as a (Difficult) Additional Feature (from Group A)?	No because this upper body pose comes naturally through establishing the sit position.	
For Additional Feature “entrance to the first Twizzle from a Dance Jump”, what happens if the Dance Jump is under-rotated or over-rotated?	The Technical Panel will give credit to the jump if it rotates (otherwise it is not a Dance Jump but a Hop) at least $\frac{1}{4}$ rotation and if it does not exceed by $\frac{1}{4}$ rotation the maximum rotation permitted by the definition of a Dance Jump ( $\frac{1}{2}$ , i.e. $\frac{3}{4}$ rotation in total).	
For Additional Feature “entrance to the first Twizzle from a Dance Jump”, how high must the Dance Jump be to be given credit by the Technical Panel?	The Technical Panel will give credit to the Dance Jump if it is performed with clear ascending and descending motions of the centre of gravity of the Skater while he/she is in the air.	

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 Subject: **Sets of Twizzles**

Questions (clarifications)	Answers	Comments
<p>For Additional Feature “entrance to the first Twizzle from a Dance Jump”, what happens if, although the Skater stays on one foot, there is an interruption in the landing edge of the Dance Jump and the beginning of the first Twizzle (examples: checked Three-Turn, change of edge, other knee action than the one of the landing).</p>	<p>The Technical Panel will not give credit to the Dance Jump because the entrance of the first Twizzle is not from the landing of the Dance Jump.</p>	
<p>In the Additional Feature “hands clasped behind back and extended away from the body” do the arms have to be straight to be given credit?</p>	<p>No. To be given credit, the arms need to be pulled away from the body but the arms do not have to be straight with the elbows locked.</p>	
<p>Is performing a movement on two feet, such as standing on two feet, Crouch, Lunge, Ina Bauer or Spread Eagle, between Twizzles considered as one step?</p>	<p>Yes.</p>	
<p>For Additional Features from Group C “performed side by side in opposite direction (mirror)”, what happens if one Twizzle is mirroring, and the other Twizzle is matching?</p>	<p>The Technical Panel will not give credit to the Additional Feature because the difficulty of these features is to keep the mirror structure for the whole Set of Twizzles.</p>	<p>If one Twizzle is performed mirroring and one matching, it means that one partner is performing both Twizzles in the same direction of rotation and the Level cannot be higher than 1.</p>

Category: **Ice Dance**  
 Subject: **Sets of Twizzles**

Questions (clarifications)	Answers	Comments
<p>For Additional Feature “third Twizzle, performed correctly”, what happens if there is a mistake by one or both partners in performing this Twizzle?</p>	<p>It depends on the kind of mistake:</p> <ul style="list-style-type: none"> <li>▪ mistake which would be taken into consideration by the Technical Panel if it were performed in the two required Twizzles of the Set (such as Twizzle becoming a Pirouette or checked Three Turns, more than allowed steps in between, Twizzles starting on same edge, stop before Twizzle): the Technical Panel will not give credit to the Additional Feature;</li> <li>▪ mistake is of a different kind (such as skidded rotations, Twizzles not simultaneous): the Technical Panel will ignore the mistake.</li> </ul>	<p>The Judges will consider any mistake as a poor exit of the Set of Twizzles.</p>
<p>For Additional Feature “third Twizzle”, in the connection from second to third Twizzles, how to count the steps and how to consider turns or movements performed on one foot?</p>	<p>The Technical Panel will apply the general principles and specifications for connections in a Set of Twizzles.</p>	<p>The connection between first and second Twizzles and between second and third Twizzles may be different.</p>
<p>For Level requirements, what does “different entry edge” mean?</p>	<p>There are four different entry edges:</p> <ul style="list-style-type: none"> <li>▪ forward inside</li> <li>▪ forward outside</li> <li>▪ backward inside</li> <li>▪ backward outside.</li> </ul>	<p>There are eight different entry edges if right and left edges are considered. But for Level requirements, only four entry edges are considered.</p>
<p>If a Jump is performed between Twizzles, how will the Technical Panel count the number of connecting steps?</p>	<p>The Technical Panel will consider the Jump as one step.</p>	<p>According to Rule 704, paragraph 17, the term Jump covers Dance Jumps and Hops as well.          Note: Jumps of more than one revolution and Jumps of one revolution skated at the same time by both partners are Illegal Elements/Movements.</p>

Category: **Ice Dance**  
 Subject: **Sets of Twizzles**

Questions (application cases)	Answers	Comments
In Twizzles, should only full rotations count?	Yes	If the Twizzle starts forward, the blade (not just the body) must be fully rotated to forward again to count for a full rotation.
What happens if a Skater performs a Three Turn, checks rotation and then starts to twizzle?	The entry edge and the number of rotation of the Twizzle shall be determined by the Technical Panel after the Three Turn, from the starting edge of the proper Twizzle.	
If one of the partners after 2 rotations stops the continuous motion and then executes next 2 rotations continuously, does the Technical Panel counts total of 4 rotations for this Twizzle?	Yes. But the Technical Panel will apply a reduction of one Level for one of the Twizzles becoming checked Three Turns.	
What happens if one partner does not complete one full rotation on one of the two Twizzles forming the Set of Twizzles.	If one partner does not complete one full rotation on one of the two Twizzles forming the Set of Twizzles for any reason (touchdown or Fall or if he/she does not even start the second Twizzle) the element will be called and given No Level, however well performed are the other partner's Twizzles, and whether or not a third Twizzle is performed as an Additional Feature on the exit.	
What happens if both partners do not complete one full rotation on one of the Twizzles forming the Set of Twizzles?	If both partners do not complete one full rotation on one of the Twizzles forming the Set of Twizzles for any reason (touchdown or Fall or they do not even start the second Twizzle) the element will be called and given No Level, however well performed is the other Twizzle, and whether or not a third Twizzle is performed as an Additional Feature on the exit.	

Category: **Ice Dance**  
 Subject: **Sets of Twizzles**

Questions (application cases)	Answers	Comments
Will the Technical Panel give credit for two different Additional Features if they are combined in one Twizzle?	Yes, provided that the requirements for each Additional Feature are fulfilled.	For example, if both hands are extended behind and away from the body and at the same time are clasped while holding the blade, the following Additional Features will be identified: “holding the blade or boot of the free foot” (Group B) and “hands clasped behind back and extended away from the body” (Group A).
<p>A couple uses the following Additional Features:</p> <ul style="list-style-type: none"> <li>▪ one arm over head level,</li> <li>▪ both arms over the head level.</li> </ul> <p>Does the Technical Panel consider these Additional Features as different?</p>	No. The Technical Panel will consider each of the above examples as same Additional Feature from Group A “elbow(s) at least at level with or higher than the level of the shoulders”.	
For Additional Feature “entrance to the first Twizzle from a Dance Jump” will the Technical Panel give credit to a Half Lutz or Half Flip?	No, if those Dance Jumps are landed on a toe and a push, not on a gliding edge. The Dance Jump of the Additional Feature must have a landing on a gliding edge only, which becomes the entry edge of the Twizzle.	
For Additional Feature “entrance to the first Twizzle from a Dance Jump”, what happens if the Dance Jump takes off on two feet?	The Technical Panel will give credit to this Dance Jump provided the other requirements are met.	
In a Twizzle of 4 rotations, an Additional Feature from Group A is fully achieved and established at half rotation of the Twizzle and is held for two and a half subsequent rotations. For which Level will the Technical Panel take this Additional Feature into consideration?	<p>For Level 3, because of the following reasons:</p> <ul style="list-style-type: none"> <li>▪ the Additional Feature is fully achieved and established within the first half rotation of the Twizzle,</li> <li>▪ the Additional Feature is held until the third rotation of the Twizzle is fully completed.</li> </ul>	This Additional Feature cannot qualify for Level 4 because it is not held until the fourth rotation of the Twizzle is completed.

Category: **Ice Dance**  
 Subject: **Sets of Twizzles**

Questions (application cases)	Answers	Comments
In a Twizzle of 5 rotations, an Additional Feature from Group A is fully achieved and established at one rotation of the Twizzle and is held for the four subsequent rotations. Will the Technical Panel take this Additional Feature into consideration for Level 4?	This Additional Feature will not be taken into consideration for any Level because it was not fully achieved and established within the first half rotation of the Twizzle.	In this case, the number of rotations in which the Feature is held is irrelevant.
In a Set of Twizzles, partners perform different connecting steps between Twizzles. Will the Technical Panel take any action?	No. There is no requirement for both partners to perform the same connecting steps.	The Technical Panel will pay attention to the number of connecting steps performed by each partner.
In order to be given credit for the "Mirror" feature for Synchronized and Sequential Twizzles, can the Twizzles also cross the skaters' patterns?	NO. The "Mirror" feature must be performed side by side with different directions of Twizzles without crossing the other skater's pattern.	If the Twizzles are not performed simultaneously, this Judges will reflect this in their GOEs

Category: **Ice Dance**  
 Subject: **Sets of Twizzles**

Questions (application cases)	Answers	Comments
<p><u>A couple in Basic Novice performs a Set of Twizzles and they execute enough features to receive a Level 3. There is also a checked three turn by one skater. What is the call?</u></p>	<p><u>Call is STw1</u></p>	<p><u>For Basic Novice and Advanced Novice, the call is based on the maximum level the couple may receive for an element (Basic Novice Level 2, Advanced Novice level 3). In this example, the couple chose to execute more features than what is required. However, the maximum they may receive for Basic Novice is Level 2 so the error due to a checked three turn reduces the element from Level 2 to Level 1, NOT from Level 3 to Level 2. The same principal of calling applies to both Basic Novice and Advanced Novice.</u></p> <p><u>Couples are encouraged to perform what is required for the maximum level possible, focusing on the quality of execution and musicality of the element and not just the difficulty.</u></p>

Category: **Ice Dance**

Subject: **Step Sequences (including PARTIAL STEP SEQUENCE)**

<b>Additional principles of calling</b>	<b>Source</b>
<ol style="list-style-type: none"><li data-bbox="136 331 1787 464">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 <u>Basic Level</u> 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.</li><li data-bbox="136 517 1787 616">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 <u>Basic Level</u> are not met.</li></ol>	Communication 2003



Category: **Ice Dance**

Subject: **Step Sequences (including PARTIAL STEP SEQUENCE)**

Definitions		Source
<b>Bracket</b>	A turn executed on one foot from an outside edge to an inside edge or an inside edge to an outside edge, with the exit curve continuing on the same lobe as the entry curve. The skater turns in the direction opposite to the curve.	Rule 704, § 11.a) (vii)
<b>Choctaw</b>	A turn from one foot to the other in which the curve of the exit edge is opposite to that of the entry edge. The change of foot is from outside edge to inside edge or inside edge to outside edge. Unless otherwise specified in the dance description, the free foot is placed on the ice close to the skating foot. The entry and exit edge are of equal depth.	Rule 704, § 11.b) (ii)
<b><u>Combination Step Sequences</u></b>	<u>Consisting of a One Foot Step Sequence and a Step Sequence of Group A or B</u>	Rule 703, § 4.b) iv)
<b>Counter</b>	A turn executed on one foot from an outside edge to an outside edge or an inside edge to an inside edge, with the exit curve on a different lobe from the entry curve. The Skater turns in the direction opposite to the entry curve (i.e. in the direction of the exit curve).	Rule 704, § 11.a) (ix)
<b>Curved Step Sequence</b>	<ul style="list-style-type: none"><li>•<i>Circular</i> (may be skated in anticlockwise or clockwise direction) – utilizing the full width of the ice surface on the Short Axis;</li><li>•<i>Serpentine</i> – commences in either direction (clockwise or anticlockwise) at the Long Axis at one end of the rink and progresses in three bold curves or in two bold curves (S-Shaped) and ends at the Long Axis of the opposite end of the rink, the pattern utilizing the full width of the ice surface.</li></ul>	Rule 703, § 4.b) ii)
<b>Double Twizzle</b>	Twizzle of two full rotations	Communication 1860
<b>Edge</b>	The visible tracing of a skate on one foot that is on one curve.	Rule 704, § 1.a)
<b>Foxtrot Hold</b>	<ol style="list-style-type: none"><li><i>Open or Foxtrot Hold</i> – The hand and arm holds are similar to those of the Closed or Waltz Hold. The partners simply turn slightly away from each other so that they both face in the same direction;</li><li><i>Crossed Foxtrot Hold</i> – The partners are in the same hold as above except that the man's right arm passes behind the lady and his right hand is on her right hip, and the lady's left arm passes behind the man and her left hand is on his left hip.</li></ol>	Rule 705, § 3

Category: **Ice Dance**

Subject: **Step Sequences (including PARTIAL STEP SEQUENCE)**

Definitions		Source
<b><u>Groups of Step Sequences</u></b>	<p>i) Group A: <i>Straight Line Step Sequences</i></p> <ul style="list-style-type: none"><li>• <i>Midline</i></li><li>• <i>Diagonal</i></li></ul> <p>ii) Group B: <i>Curved Step Sequence</i></p> <ul style="list-style-type: none"><li>• <i>Circular</i></li><li>• <i>Serpentine</i></li></ul> <p>iii) Group C: <i>Partial Step Sequences</i></p> <ul style="list-style-type: none"><li>• <u>Pattern Dance Type Step Sequence</u></li><li>• <u>One Foot Step Sequence</u></li></ul> <p>iv) <u>Group D: <i>Combination Step Sequences</i></u></p>	Rule 703, § 4.b)
<b>Hand-in-Hand Hold</b>	<p>a) <i>Facing in same direction</i> – The partners face in the same direction and are skating side by side or one behind the other with their arms extended and their hands clasped. A variation of this is the arm-in-arm side by side hold;</p> <p>b) <i>Facing in opposite directions</i> – The partners usually face each other while one skates backward and the other skates forward with the arms extended to the side but sometimes the hold can be skated back to back (example: Steps 22 to 25 in the Cha Cha Congelado).</p>	Rule 705, § 1
<b>Kilian Hold</b>	<p>a) <i>Kilian Hold</i> – The partners face in the same direction with the lady to the right of the man and his right shoulder behind her left. The left arm of the lady is extended across the front of the man's body to hold his left hand. His right arm crosses behind the lady's back to clasp her right hand. Both right hands rest over her hip bone;</p> <p>b) <i>Reversed Kilian Hold</i> – This hold is similar to the Kilian Hold but with the lady at the man's left;</p> <p>c) <i>Open Kilian Hold</i> – The man's left hand holds the lady's left hand, with his right hand resting over the lady's left hip or behind her back. The lady's right arm is extended. This hold may also be reversed;</p> <p>d) <i>Crossed Kilian Hold</i> – The lady's left arm is extended across the front of the man's body to his left hand, while his right arm is extended across in front of her body with both partners' right hands resting clasped over her hip. This hold may also be reversed;</p> <p>e) <i>High Kilian Hold</i> - A Kilian Hold in which one pair of the joined hands are elevated to slightly above shoulder height with the elbows slightly bent (Steps 3-12 of the Yankee Polka).</p>	Rule 705, § 5

Category: **Ice Dance**

Subject: **Step Sequences (including PARTIAL STEP SEQUENCE)**

<b>Definitions</b>		<b>Source</b>
<b>Mohawk</b>	A turn from one foot to the other in which the entry and exit curves are continuous and of equal depth. The change of foot is from an outside edge to an outside edge or from an inside edge to an inside edge.	Rule 704, § 11.b) (i)
<b>Not Touching Step Sequence</b>	Must incorporate mirror and/or matching footwork. Both partners may cross each other's tracing(s) and may switch from matching footwork to mirror and vice versa, unless otherwise specified by the Ice Dance Technical Committee. The partners should remain as close together as possible, but they must not touch. The distance between the partners should generally not be more than two (2) arm length apart, except for short distances when the partners are performing edges and turns in opposite directions.	Rule 703, § 4.a) ii)
<b><u>One Foot Step Sequence</u></b>	<u>Performed on one foot by each partner simultaneously, in Hold or separately</u>	Rule 703, § 4.b) iii)
<b><u>Pattern Dance Type Step Sequence Partial Step Sequences</u></b>	<u>Performed on the ice surface anywhere or as prescribed by the Ice Dance Technical Committee.</u>	Rule 703, § 4.b) iii)
<b>Rocker</b>	A turn executed on one foot from an outside edge to an outside edge or an inside edge to an inside edge, with the exit curve on a different lobe from the entry curve. The skater turns in the direction of the entry curve.	Rule 704, § 11.a) (viii)
<b>Styles of Step Sequences</b>	<u>Characteristics of Levels of Step Sequences, organized as Styles, are technical requirements with ongoing validity and are published in an ISU Communication</u> <u>Any variation or combination of Groups, or other Groups of Step Sequences as decided upon by the Ice Dance Technical Committee are described and published in an ISU Communication.</u>	Rule 703, § 4.c)
<b>Step Sequence</b>	A series of prescribed or un-prescribed steps, turns and movements in a Short (Rhythm) Dance or a Free Dance. <u>Step Sequences are divided into Types, Groups and Styles.</u>	Rule 703, § 4
<b>Step Sequence In Hold</b>	Must be skated in any Dance Holds or variation thereof (unless otherwise specified by the Ice Dance Technical Committee). Any separation to change a hold must not exceed one measure of music; .	Rule 703, § 4 a) i)

Category: **Ice Dance**

Subject: **Step Sequences (including PARTIAL STEP SEQUENCE)**

Definitions		Source
<b>Straight Line Step Sequences</b>	<ul style="list-style-type: none"> <li>• <i>Midline</i> – skated along the full length of the ice surface on the Long Axis;</li> <li>• <i>Diagonal</i> – skated as fully corner to corner as possible.</li> </ul>	Rule 703, § 4.b) i)
<b>Tango Hold</b>	The partners face in opposite directions – one partner skating forward; the other partner backward. However, unlike the Closed Hold, the partners are offset with the man to the right or left of the lady so that the front of his hip is in line with the front of her corresponding hip. Tight hip-to-hip position is undesirable since it impedes flow.	Rule 705, § 4
<b>Turn</b>	One Foot Turn, Two Feet Turn, Twizzle or Twizzle Like Motion	Rule 704, § 11
<b>Twizzle</b>	<p>A traveling turn on one foot with one or more rotations which is quickly rotated with a continuous (uninterrupted) action. The weight remains on the skating foot with the free foot in any position during the turn then placed beside the skating foot to skate the next step. A series of checked Three Turns is not acceptable as this does not constitute a continuous action. If the traveling action stops during the execution, the Twizzle, it becomes a Solo Spin (Pirouette);</p> <p>The four (4) different types of entry edges for Twizzles are as follows:</p> <ul style="list-style-type: none"> <li>▪ Forward Inside;</li> <li>▪ Forward Outside;</li> <li>▪ Backward Inside;</li> <li>▪ Backward Outside.</li> </ul>	Rule 704, § 11.c)
<b>Types of Step Sequences</b>	<p>There are the following <b>Types of Step Sequences</b>, which may be skated either in hold or not-touching.</p> <ul style="list-style-type: none"> <li>i) <i>Step Sequences in Hold</i></li> <li>ii) <i>Not Touching Step Sequences</i></li> </ul>	Rule 703, § 4.
<b>Waltz Hold</b>	The partners are directly opposite each other. One partner faces forward while the other partner faces backward. The man's right hand is placed firmly on his partner's back at the shoulder blade with the elbow raised and the arm bent sufficiently to hold the lady close to him. The left hand of the lady is placed at/on the shoulder of the man so that her arm rests comfortably, elbow to elbow, on his upper arm. The left arm of the man and the right arm of the lady are extended comfortably at shoulder height. Their shoulders remain parallel.	Rule 705, § 2

Category: **Ice Dance**

Subject: **Step Sequences (including PARTIAL STEP SEQUENCE)**

<b>Additional definitions, specifications to definitions and notes</b>		<b>Source</b>
<b>Change of Hold</b>	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). <u>A Hold to be considered for the Level must be established.</u>	Communication 2003
<b>Dance Holds</b>	Kilian (or Kilian variation), Waltz (or Tango) and Foxtrot. To be considered for Level, a Dance Hold must be held long enough, clearly recognized and not performed as a transitional movement between other Holds.	Communication 2003
<b>Types of Difficult Turns</b>	Bracket, Rocker, Counter, Choctaw, Outside Mohawk, Twizzle (for Levels 1 and 2)/Double Twizzle (for Levels 3 and 4) skated on distinct and recognizable Edges and in accordance with the description in Rule 704.	Communication 2003
<b>Types of One Foot Section Turns</b>	Bracket, Rocker, Counter, Twizzle (for Level 2)/Double Twizzle (for Levels 3 and 4) skated on distinct and recognizable Edges and in accordance with the description in Rule 704.	Communication 2003

### **Characteristics of Levels** (source: Communications 2003)

- In programs requiring one Step Sequence, the Level of the Step Sequence shall be given using the Characteristics of Levels Style A except for Senior and Junior NtSt (Style B\*) in Short Dance and for the Basic and Advance Novice, when one Step Sequence Style B is required;
- In programs requiring two Step Sequences, the Level of the first identified Step Sequence shall be given using the Characteristics of Levels Style A, and the Level of the second identified Step Sequence shall be given using the Characteristics of Levels Style B;
- 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 are not met.

Category: **Ice Dance**

Subject: **Step Sequences (including PARTIAL STEP SEQUENCE)**

**Characteristics of Levels Style A** (source: Communications 2003)

<b>Level Basic</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><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><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</b> Difficult Turns (one of which being a <b>Twizzle</b> or Double Twizzle and out of which one <b>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</b> Difficult Turns (one of which being a <b>Double Twizzle</b> and out of which one <b>Type cannot be taken into consideration more than 2 times</b>)</p> <p>AND</p> <p><b>Turns are 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</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</b> Difficult Turns (one of which being a <b>Double Twizzle</b> and out of which one <b>Type cannot be taken into consideration more than 2 times</b>)</p> <p>AND</p> <p><b>Turns are multidirectional</b></p> <p>AND</p> <p>A one foot section includes the <b>4</b> different <b>Types of One Foot Section Turns</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>AND</p> <p>(for Step Sequence in Hold only)</p> <p>At least <b>3 Changes</b> of Hold are included</p> <p>AND</p> <p>At least <b>3</b> different <b>Dance Holds</b> are included</p>

Category: **Ice Dance**

Subject: **Step Sequences (including PARTIAL STEP SEQUENCE)**

**Characteristics of Levels Style B** (source: Communications ...Post Congress)

<u>Level Basic</u>	<u>Level 1</u> <u>(for each partner)</u>	<u>Level 2</u> <u>(for each partner)</u>	<u>Level 3</u> <u>(for each partner)</u>	<u>Level 4</u> <u>(for each partner)</u>
<p><u>Step Sequence is not interrupted more than 50% of the pattern in total, either through Stumbles, Falls or any other reason</u> At least one Hold must be established (for Step Sequence in Hold only)</p>	<p>Step Sequence 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 Types of Difficult Turns</b></p> <p>AND <u>(for Step Sequence in Hold only)</u></p> <p>At least <b>1 Change of Hold</b> is included</p>	<p>Step Sequence 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>3 different Types of Difficult Turns</b> (one of which being a <b>Twizzle</b> or <b>Double Twizzle</b>)</p> <p>AND <u>(for Step Sequence in Hold only)</u></p> <p>At least <b>2 Changes of Hold</b> is included</p> <p>AND</p> <p>At least <b>2 different Dance Holds</b> are included.</p>	<p>Step Sequence 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>4 different Types of Difficult Turns</b> (one of which being a <b>Double Twizzle</b>)</p> <p>AND</p> <p>Turns are <b>multidirectional</b></p> <p>AND <u>(for Step Sequence in Hold only)</u></p> <p>At least <b>2 Changes of Hold</b> are included</p> <p>AND</p> <p>At least <b>3 different Dance Holds</b> are included</p>	<p>Step Sequence is not interrupted at all, either through Stumbles, Falls or any other reason</p> <p>AND</p> <p>Footwork includes at least <b>5 different Types of Difficult Turns</b> (one of which being a <b>Double Twizzle</b>)</p> <p>AND</p> <p>Turns are <b>multidirectional</b></p> <p>AND</p> <p><b>All Steps/Turns are clean</b></p> <p>AND <u>(for Step Sequence in Hold only)</u></p> <p>At least <b>3 Changes of Hold</b> are included</p> <p>AND</p> <p>At least <b>3 different Dance Holds</b> are included</p>

Category: **Ice Dance**

Subject: **Step Sequences (including PARTIAL STEP SEQUENCE)**

<b>Adjustments to Levels</b>	<b>Source</b>
<p>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 <u>Basic Level</u> for one of the partners are not met.</p> <p>2. In Partial 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.</p> <p>3. <u>A Hold to be considered for the Level must be established.</u></p>	Communication 2019



Category: **Ice Dance**

Subject: **Step Sequences (including PARTIAL STEP SEQUENCE)**

<b>Questions (clarifications)</b>	<b>Answers</b>	<b>Comments</b>
What criteria must a Turn in a Step Sequence fulfill to be given credit by the Technical Panel as a Difficult Turn?	To be given credit by the Technical Panel as a Difficult Turn or as a One Foot Section Turn, a Turn must be skated on distinct and recognizable edges and in accordance with the description in Rule 704. The following are the part of a Turn: <ul style="list-style-type: none"><li>▪ for the One Foot Turns (Bracket, Rocker, Counter), there are the correct entry edge, turn itself (not jumped or scratched) and the correct exit edge;</li><li>▪ for the Two Foot Turns (Mohawk, Choctaw), there are the correct entry edge, the turn and correct exit edge.</li><li>▪ for the Twizzles, there is the required number of rotation skated on one foot moving across the ice;</li></ul> Incorrect execution such as: <ul style="list-style-type: none"><li>▪ flat (except Twizzles) and/or two foot before or after the turn (or both),</li><li>▪ jumping or scraping the turn, makes the Turn count as simple.</li></ul>	The depth and quality of edges is not relevant to give credit to a Difficult Turn. It is assessed by the Judges in the GOE.
What happens if a Twizzle (for Level 1 or 2) or whole or part of a Double Twizzle is performed on the spot inside any Step Sequence?	The Technical Panel will not count it as a Difficult Turn.	.
One criteria of a Level 4 Step Sequence is that "all Steps/Turns are clean". What does it mean exactly?	It means that all Steps/Turns are without mistakes such as jumped, scraped, etc.	

Category: **Ice Dance**

Subject: **Step Sequences (including PARTIAL STEP SEQUENCE)**

Questions (clarifications)	Answers	Comments
If a couple includes Hand in Hand Hold (not sustained) between Kilian and Tango Holds, does it count for one or two Changes of Hold?	<p>The Technical Panel will consider this as one Change of Hold (from Kilian Hold to Tango Hold), for the following reasons:</p> <ul style="list-style-type: none"><li>▪ Hand in Hand Hold is not included in the list of Holds which are given credit for the “Dance Holds” requirement. Therefore any change from or to Hand in Hand Hold is not given credit for the “Change of Hold” requirement.</li><li>▪ However, Hand in Hand Hold (not sustained) is considered as a transition from one Dance Hold to the other.</li></ul>	
What types of “holds” may be used for the level requirement for Step Sequences in Hold?	A “Hold” may be any creative variation of a <b>Basic Hold</b> and will receive credit for the level requirements if the position is established.	
What happens if the chosen pattern of a Step Sequence is incomplete because started late, finished early, or both?	The Technical Panel does not take any action.	Judges must reduce the GOE accordingly. The percentage requirement mentioned in the criteria for Levels only refers to the percentage of the pattern missed because of interruptions.
What happens if a couple performs a Step Sequence not fulfilling the axis requirements of the definition (e.g. Midline Step Sequence not on the Long Axis, or Circular Step Sequence not on the Short Axis)?	The Technical Panel will call the Step Sequence according to its pattern and will not consider its placement.	Judges must reduce the GOE for “placement incorrect”.
If a couple performs a retrogression in a Step Sequence, are Difficult Turns, Changes of Holds and Dance Holds in the retrogression taken into consideration for Level?	They are taken into consideration only in the retrogression(s) permitted for the season.	For season 2016/17, one retrogression is permitted in the second Step Sequence of Junior and Senior Free Dance (Style B).

Category: **Ice Dance**

Subject: **Step Sequences (including PARTIAL STEP SEQUENCE)**

<b>Questions (clarifications)</b>	<b>Answers</b>	<b>Comments</b>
In a Step Sequence Not Touching, what happens if the one foot section of both partners is not performed simultaneously?	The Technical Panel will not give credit to these one foot sections because in a Step Sequence Not Touching the footwork of both partners must be mirroring or matching.	

Category: **Ice Dance**

Subject: **Step Sequences (including PARTIAL STEP SEQUENCE)**

Questions (application cases)	Answers	Comments
A Step Sequence Style A includes three Rockers. The one performed first is performed incorrectly and the two performed later are performed correctly. Can those two performed later be given credit as Difficult Turns or One Foot Section Turns by the Technical Panel?	No because in Step Sequence Style A one Type of Difficult Turn cannot be taken into consideration more than two times. The Technical Panel will: <ul style="list-style-type: none"><li>▪ take into consideration the first (performed incorrectly) Rocker and not give credit as a Difficult Turn;</li><li>▪ take into consideration the second (performed correctly) Rocker and give credit;</li><li>▪ ignore the third Rocker.</li></ul> Only one Difficult Turn Rocker is given credit.	
In a Step Sequence Style A, what happens if a couple performs separations for Change of Holds?	The Technical Panel does not take any action. Only in the Partial Step Sequence, if partners do not remain in contact at all times, even during changes of Hold or Twizzles, the Level shall be reduced by one Level.	Judges must reduce the GOE for “not permitted Element” in case: <ul style="list-style-type: none"><li>- if separations in Step Sequence Style A are longer than it is required for Change of Holds.</li><li>-if the duration of separation in Step Sequence Style B exceeds 5 seconds;</li></ul>
How many Step Sequences are required in the Novice Basic and Advanced Free Dance?	One (1) Straight Line Step Sequence (Midline or Diagonal) in Hold or Curved Step Sequence (Circular or Serpentine) in Hold.  If there is an additional Step Sequence, the Technical Panel will ignore it and the Judges will treat it as Choreography.	There is a misprint in Communication 1947 which might give the incorrect impression that 2 Step Sequences are required.

Category: **Ice Dance**

Subject: **Step Sequences (including PARTIAL STEP SEQUENCE)**

Questions (application cases)	Answers	Comments
For a Change of Hold to be considered for Level in a Step Sequence, does the change have to be immediate, without any intermediate position(s) or Separation?	<p>NO. In accordance with the Technical Panel Handbook for Season 2015-16, 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).</p> <p>There is no mention that the positions have to be immediately established. The Holds just have to be distinct and clearly recognizable, and that established Hand-in-Hand Holds cannot be accepted.</p>	
If the couple separates during a Partial Step Sequence which is called Level 1, will the resulting level including the separation be reduced to "Basic Level"?	Yes.	
<u>When evaluating a Pattern Dance for percentage of steps completed versus a Step Sequence/Partial Step Sequence, is this the same?</u>	<u>No.</u>	<p><u>Pattern Dances are evaluated based on the number of steps completed. Example – A Pattern Dance with 20 steps would need 15 steps executed by both partners (75%) to receive Level 1.</u></p> <p><u>A Step Sequence or Partial Step Sequence is evaluated for overall pattern completed based on the shape, i.e straight line, circle, diagonal. Example - For Level Base and Level 1, both skaters must have completed at least 50% of the pattern and not 50% of the total number of steps.</u></p>

Category: **Ice Dance**  
 Subject: **Choreographic Elements**

Additional principles of calling	Source
<p>1. If a Choreographic Element is required with Choreographic Spinning Movement or Choreographic Dance Lift <u>or</u> Choreographic Set of Twizzling Movements as options, the first Choreographic Spinning Movement performed after the required Dance Spin 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 first, shall be identified as Choreographic Element with its Type (Choreographic Spinning Movement or Choreographic Dance Lift or Choreographic Set of Twizzling Movements). Subsequent Choreographic Spinning Movements or Choreographic Twizzling Movements shall not be identified, unless they are Dance Spins (see additional principles of calling Dance Spins). Subsequent Dance Lifts shall be identified (see additional principles of calling Dance Lifts). (Basic Novice, Advanced Novice and Junior – 1 Choreographic Element)          (Senior – 2 Choreographic Elements)</p> <p>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.</p> <p>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.</p> <p>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 (Partners may be in hold)</p> <p>5. <u>In a Free Dance where the Dance Spin is not a Required Element, the first performed Dance Spin or Spinning Movement shall be identified as the Choreographic Spinning Movement, if no other Choreographic Element has been identified and confirmed.</u></p>	<p>Communication ...</p>

Category: **Ice Dance**  
 Subject: **Choreographic Elements**

Definitions		Source
<b>Choreographic Element</b>	Listed or unlisted movement or series if movement(s) specified by the Ice Dance Technical Committee.	Rule 704, § 19
<b>Choreographic Dance Lift</b>	Dance Lift of up to ten (10) seconds, performed after all the other required Dance Lifts	Communication 1998
<b>Choreographic Spinning Movement</b>	Spinning movement performed after the required Dance Spin during which both partners perform at least 2 continuous rotations: - in any hold, - on one foot or two feet or one partner being elevated without being sustained, or a combination of the three, - on a common axis which may be moving.	
<b>Choreographic Twizzling Movement:</b>	twizzling movement performed after the required Set of Twizzles composed of 2 parts. The following requirements apply: - for both parts: on one foot or two feet or a combination of both, - for the first part: at least 2 continuous rotations performed simultaneously and both partners must travel (cannot be on the spot) <u>(Partners must be separate)</u> - for the second part: at least one of the partners has to perform at least 2 continuous rotations and one or both partners can be on the spot or traveling or a combination of both. <u>(Partners may be in hold)</u>	Communication 2019

Category: **Ice Dance**  
 Subject: **Choreographic Elements**

Questions (clarifications)	Answers	Comments
How should a Choreographic Element be called?	As per the additional principles of calling, a Choreographic Element is called as “Choreo Spinning Movement” or “Choreo Lift” or <u>Choreo</u> Set of Twizzling Movements, when it starts and is “confirmed” after its completion if the requirements included in the additional principles of calling are met. If those requirements are not met, the element is “not confirmed”.	When the element is “confirmed”, the Data Operator inputs “1”. When the element is not confirmed, the Data Operator does not input any figure.
The definition of Choreographic Spinning Movement specifies that both partners must perform at least two continuous rotations “on one foot or two feet or one partner being elevated without being sustained, or a combination of the three”. What does “on one or two feet” mean exactly?	It means that the blade and/or boot of at least one foot is on the ice.	If the contact with the ice is from the boot as a result of a lack of control, this situation may constitute a Fall. Kneeling on two knees is considered as a Fall.

Questions (application cases)	Answers	Comments
In a Choreographic Lift, what happens if a loss of control with additional support (e.g. touchdown) by the lifted partner occurs?	The Technical Panel calls the Choreographic Lift without taking any specific action.	
If the duration of a Choreographic Dance Lift is inferior to 3 seconds, is it identified by the Technical Panel?	Yes, provided it fulfils the definition of a Dance Lift (as per Rule 704, § 16). In particular, the lifted partner must be sustained in the elevated position.	If the Choreographic Dance Lift includes an Illegal Lift Movement/Pose, the Lift will still be identified by the Technical Panel and a deduction for Illegal Element/Movement will apply.



Category: **Ice Dance**

Subject: **Choreographic Elements**

<b>Questions (application cases)</b>	<b>Answers</b>	<b>Comments</b>
A Couple performs a Choreographic Spinning Movement with sustained Hand in Hand Hold with fully extended arms. What action should the Technical Panel take?	None.	The definition of Choreographic Spinning Movement does not provide any restriction on the type of hold.
A spinning movement is performed by the lifting partner during a Dance Lift or is performed for the purpose of filling time after the Dance Spin has been interrupted? Will the Technical Panel identify this spinning movement as a Choreographic Spinning Movement?	No	
Is the Choreographic Twizzling Movement a not - touching element?	The Choreographic Twizzling Movement consists of 2 parts: in the first part each partner perform at least 2 continuous rotations, which must be skated separately and while traveling (can not be on spot). For the second part, the partners may be touching, may be separate or a combination of both; one or both may travel while rotating, may rotate on the spot or may be a combination of both.	

Category: **Ice Dance**

Subject: **Illegal Elements/Movements and Falls**

Definitions		Source
<b>Fall</b>	A Fall is defined as loss of control by a skater with the result that the majority of his/her own body weight is on the ice supported by any other part of the body other than the blades e.g. hand(s), knee(s), back, buttock(s) or any part of the arm.	Rule 503, § 1
<b>Illegal Elements/Movements (Short Dance &amp; Free Dance)</b>	The following elements and movements are illegal in the Short Dance & Free Dance unless otherwise stated in an ISU Communication: <ul style="list-style-type: none"><li>▪ Illegal Lift Movement/Pose – see Rule 704, paragraph 16;</li><li>▪ Jumps (or throw jumps) of more than one (1) revolution by one partner or jumps of one (1) revolution skated at the same time by both partners;</li><li>▪ Lying on the ice.</li></ul>	Rule 709, § 3 (Short Dance) Rule 710, § 3 (Free Dance)
<b>Illegal Lift Movement/Pose</b>	The following movements and/or poses during the lift are illegal: <ol style="list-style-type: none"><li>a) lying or sitting on the partner's head;</li><li>b) <del>sitting or</del> standing on the partner's shoulder or back;</li><li>c) lifted partner in upside down split pose (with sustained angle between thighs more than 45 degrees);</li><li>d) lifting partner swinging the lifted partner around;<ol style="list-style-type: none"><li>i) by holding the skate(s)/boot(s) or leg(s) only with fully extended arm(s) or without the assistance of hand(s)/arm(s), or</li><li>ii) by holding the hand(s) with full arm extension by both partners;</li></ol></li><li>e) point of contact of the lifting hand(s)/arm(s) of the lifting partner with any part of the body of the lifted partner is sustained higher than the lifting partner's head;</li><li>f) hand/arm which is used <u>as an additional</u> support or balancing only or which touches any part of the body of the lifted partner is sustained by the lifting partner higher than his head for more than 2 seconds.</li></ol> <p>A brief movement through poses a) to e) will be permitted if it is not established (sustained) or if it is used to change pose.</p>	Rule 704, § 16

Category: **Ice Dance**

Subject: **Illegal Elements/Movements and Falls**

<b>Questions (clarifications)</b>	<b>Answers</b>	<b>Comments</b>
In a Lift, if the lifting partner's body is not on the vertical line, how does the Technical Panel determine if the point of contact of the supporting arm/hand of the lifting partner with the body of the lifted partner is above the lifting partner's head?	The Technical Panel must look at the horizontal relationship between the ice and the lifting partner's head.	
What happens if one partner performs a jump of more than one revolution such as: <ul style="list-style-type: none"><li>▪ throw jump,</li><li>▪ exit from a Lift taking off from the lifting partner,</li><li>▪ entry to a Lift taking off towards the lifting partner,</li><li>▪ exit from a Dance Spin?</li></ul>	The Technical Panel will consider this as an Illegal Movement.	
What happens if a Choreographic Dance Lift includes an Illegal Lift Movement/Pose.	The Technical Panel will call the element, provided it fulfills the definition of a Dance Lift, as "Choreo Lift confirmed– Illegal Element" and will apply the appropriate deduction for Illegal Element/Movement.	

Category: **Ice Dance**

Subject: **Illegal Elements/Movements and Falls**

<b>Questions (clarifications)</b>	<b>Answers</b>	<b>Comments</b>
In a Combination Lift, what happens if there is an Illegal Lift Movement/Pose?	If only 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"). 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").	The two parts of the Combination Lift are two separate units
In a Combination Lift, a couple performs an Illegal Element/Movement as an Entry Feature (such as a Jump of more than one revolution): the first part of the Lift is given Level 1 and a deduction for Illegal Element/Movement is applied. The second part of the lift fulfills the requirements for Level 3. Can the Entry Feature be taken into consideration to upgrade the second part of the Lift to Level 4.	No. An Entry Feature identified as an Illegal Element/Movement cannot be taken into consideration for Level.	The second part of the Lift is called as Level 3.

Category: **Ice Dance**

Subject: **Illegal Elements/Movements and Falls**

<b>Questions (clarifications)</b>	<b>Answers</b>	<b>Comments</b>
<p>In a Combination Lift, a couple performs an Illegal Element/Movement as an Exit Feature (such as a Jump of more than one revolution): the second part of the Lift is given Level 1 and a deduction for Illegal Element/Movement is applied. The first part of the lift fulfills the requirements for Level 3. Can the Exit Feature be taken into consideration to upgrade the first part of the Lift to Level 4.</p>	<p>No. An Exit Feature identified as an Illegal Element/Movement cannot be taken into consideration for Level.</p>	<p>The first part of the Lift is called as Level 3.</p>
<p>What is the difference between an element or movement which is not permitted/not allowed/restricted (Not Permitted Element) and an Illegal Element/Movement?</p>	<p>Illegal Elements/Movements are listed in Rules 709/710 paragraph 3 (e.g. lying on the ice). They are called by the Technical Panel who takes action by applying a deduction and, if performed in a Required Element, adjusting the Level to Level 1 if the requirements for Level 1 are met.</p> <p>Other elements or movements which are not permitted/not allowed/restricted (Not Permitted Elements) are not called by the Technical Panel (e.g. retrogression in a Short Dance Step Sequence). They are identified by the Judges who take action in their marks.</p>	

Category: **Ice Dance**

Subject: **Illegal Elements/Movements and Falls**

<b>Questions (application cases)</b>	<b>Answers</b>	<b>Comments</b>
In One Hand/Arm Lift, the lifting partner swings the lifted partner around by holding her only by her leg. Is this movement always considered as an Illegal Movement?	It is considered illegal if the lifting partner's arm is sustained fully extended and he is swinging her around. If his arm is bent, or if he only moves through the full extension, then the movement is legal.	

Category: **Ice Dance**  
 Subject: **Deductions – who is responsible**

**Deduction chart**

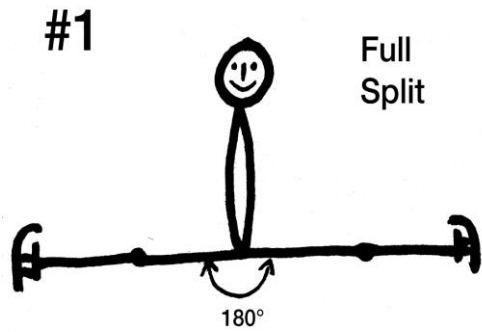
	Description	Penalty	Who is responsible
1	Program time violation – as per Rule 502	-1.0 up to every 5 sec. lacking or in excess	Referee
2	<b>Illegal Elements / Movements</b> – as per Rules 709 and 710, paras 3 <ul style="list-style-type: none"> <li>Illegal Lift Movement/Pose in the Lift (Rule 704 para 16):</li> <li>Jump (or throw jump) of more than one (1) revolution or jump of one (1) revolution skated at the same time by both partners;</li> <li>Lying on the ice.</li> </ul>	-2.0 per violation	<b>Technical Panel**</b> .If there is an illegal movement during the execution of any element, the deduction for an illegal movement will apply and the element will receive Level 1 if the requirements for at least Level 1 are fulfilled (for Step Sequence requirements for <u>Basic Level</u> ). Otherwise the element will be called No Level.
3	<b>Costume / prop violations</b> – as per Rule 501, para 1 and ISU Communication 1937 Note: prop violation includes using part of the costume as a support in a Dance Lift. In this case, deduction by Referee and Judges applies, and Technical Panel gives the Level of the Dance Lift according to the Calling Specifications.	-1.0 per program	<b>Referee + Judges*</b>
4	<b>Part of the costume / decoration fall on the ice</b> – as per Rule 501, para 2	-1.0 per program	Referee
5	<b>Fall</b> <ul style="list-style-type: none"> <li>- per fall by one partner</li> <li>- per fall by both partners</li> </ul> <ul style="list-style-type: none"> <li>Knelling or sliding on two knees or sitting on the ice is not allowed and it will be considered by the Technical Panel as a Fall (Rules 709 and 710, paras 1.k)).</li> <li>A Fall is defined as loss of control by a skater with the result that the majority of his/her own body weight is on the ice supported by any other part of the body other than the blades e.g. hand(s), knee(s), buttock(s), or any part of the arm (Rule 503, para 1).</li> </ul>	-1.0 -2.0	<b>Technical Panel**</b>
6	<b>Late start</b> – as per Rule 350, para 2 – for start between 1 and 30 seconds late	-1.0	Referee
7	<b>Interruption in performing the program</b> in excess of 10 seconds <ul style="list-style-type: none"> <li>- more than 10 sec. and up to 20 sec.</li> <li>- more than 20 sec. and up to 30 sec.</li> <li>- more than 30 sec. and up to 40 sec.</li> </ul> An interruption is defined as the time elapsed between the moment a Skater stops performing the program until the moment he resumes performing the program (Rule 503, para 2)	-1.0 -2.0 -3.0	<b>Referee</b> If an Interruption lasts more than 40 seconds, an acoustic signal is produced by the Referee and the Couple is withdrawn.
8	<b>Interruption in the program with allowance to resume from the point of interruption</b> – as per Rule 515, para 3.b)	-5.0	<b>Referee</b> If one partner does not report to the Referee within 40 seconds after the interruption started, or if the Couple does not resume the program within the additional 3 minutes allowance, the Couple is withdrawn.
9	<b>Violation of choreography restrictions</b> <ul style="list-style-type: none"> <li><b>Short Dance:</b> as per Rule 709, para 1.d) (pattern), g) (separations), h) (stops) and i) (touching the ice with hand(s), (except for Hip Hop and does not meet the definition of a Fall)</li> <li><b>Free Dance:</b> as per Rule 710, para 1.f) (separations), h) (stops) and j) (touching the ice with hand(s))</li> </ul>	-1.0 per program	<b>Referee + Judges*</b>
10	<b>Extra Element</b> – for each extra element Element not according to requirements for Short Dance or not according to the "Well-Balanced Free Dance Program"	-1.0 per element Element receives no value	<b>Computer deletes</b> elements and applies deduction. <b>Technical Controller</b> authorizes or corrects deletion of elements and deductions.
11	<b>Music requirements</b> <ul style="list-style-type: none"> <li><b>Short Dance:</b> as per Rule 709 para 1.c) (i) and (ii)</li> <li><b>Free Dance:</b> as per Rule 710 para 1.c)</li> </ul>	-2.0 per program	<b>Referee + Judges*</b>
12	<b>Tempo specifications – Short Dance:</b> as per Rule 709 para 1.c) (iii)	-1.0 per program	Referee
13	<b>Lifts exceeding permitted duration</b> – per lift exceeding 7 (Short Lift), 10 (Choreo. Lift) or 12 (Combination Lift) Lift	-1.0 per Lift	Referee
* <b>Referee + Judges:</b> the deduction is applied according to the opinion of the majority of the Panel which includes all the Judges and the Referee and no deduction in case of a 50:50 split vote. The Judges and Referee will press a button on their screen to apply the concerned deduction.			
** <b>Technical Panel:</b> Technical Specialist identifies. Technical Controller authorizes or corrects and deducts. However, if both Technical Specialists disagree with a correction asked for by the Technical Controller, the initial decision of the Technical Specialist and Assistant Technical Specialist stands.			

Category: **Ice Dance**  
Subject: **Deductions – who is responsible**

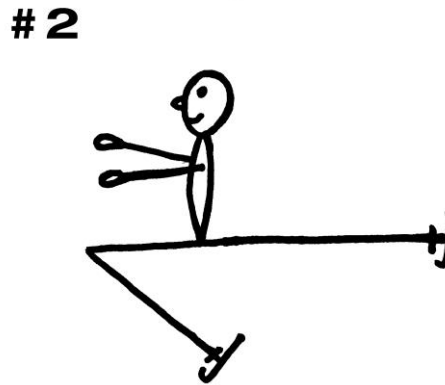
<b>Questions</b>	<b>Answers</b>	<b>Comments</b>
None		



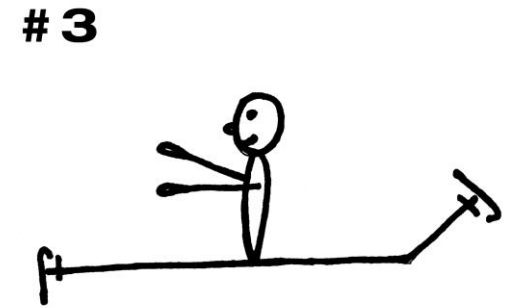
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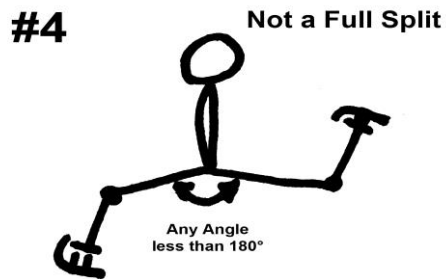
FULL SPLIT



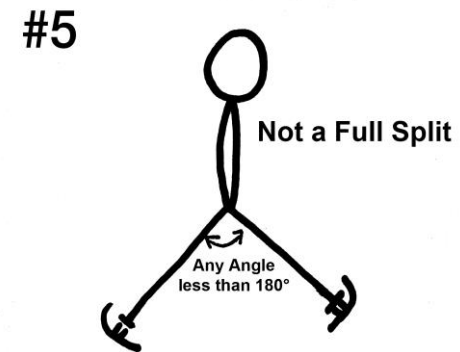
NOT A FULL SPLIT



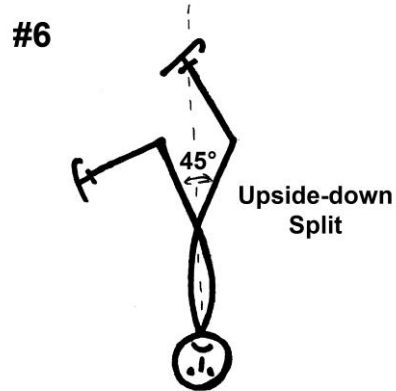
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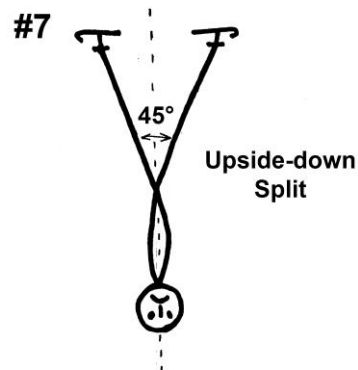
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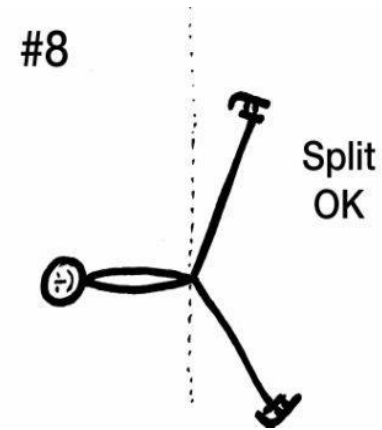
NOT A FULL SPLIT



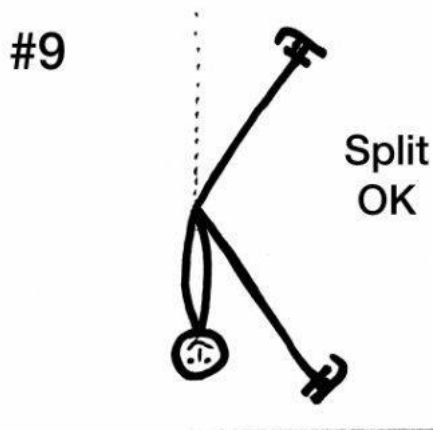
**#6 UPSIDE DOWN SPLIT - OK**  
 The angle between thighs is only 45 degrees that is permitted



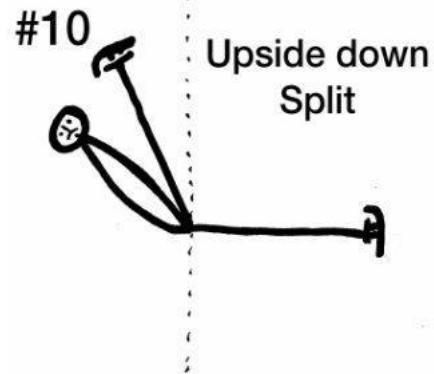
**#7 UPSIDE DOWN SPLIT - OK**  
 The angle between thighs is only 45 degrees or less



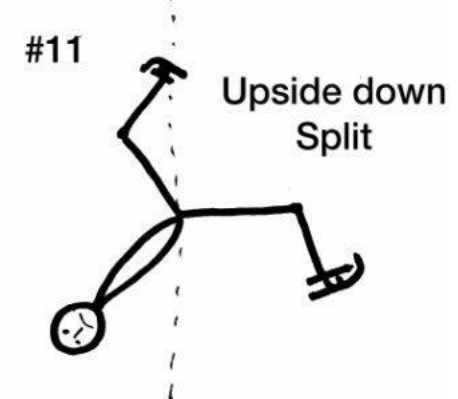
**# 8 NOT AN UPSIDE DOWN SPLIT**



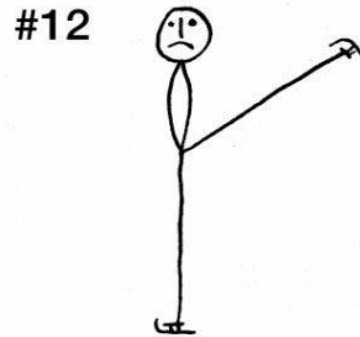
**# 9 NOT AN UPSIDE DOWN SPLIT**



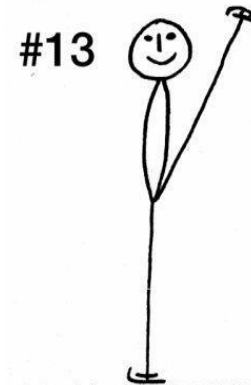
**# 10 UPSIDE DOWN SPLIT**



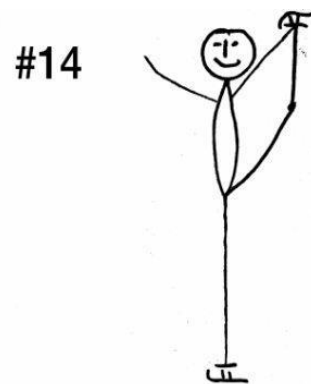
**# 11 UPSIDE DOWN SPLIT**



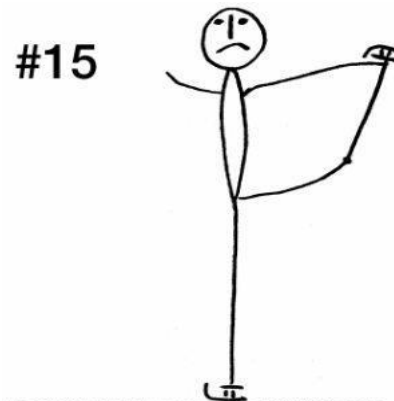
**# 12 NOT A FULL SPLIT IN SPIN**  
The boot/skate of the free leg is **not** higher than the head.



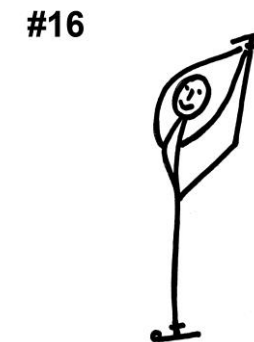
**#13 FULL SPLIT IN SPIN - OK**  
The boot/skate of the free leg is higher than the head.



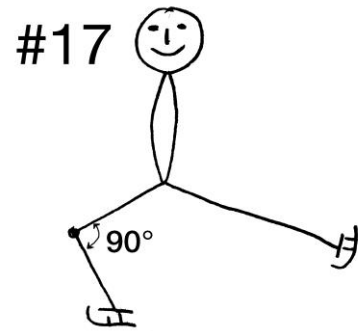
**#14 FULL BIELLMANN OK**  
The boot of the free leg is above and behind the level of the head.



**#15 NOT A FULL BIELLMANN**  
The boot of the free leg is **not** above the level of the head.

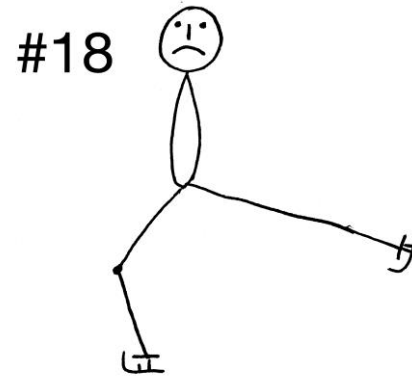


**#16 FULL BIELLMAN - OK**  
The boot of the free leg is above and behind the level of the head.



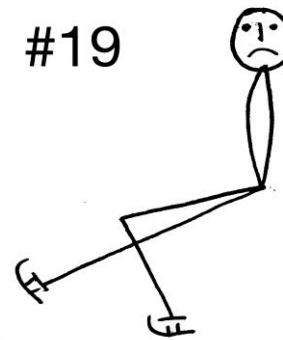
**# 17 A FULL SIT POSITION  
(LEG TO the SIDE)**

The angle between thigh and shin of skating leg is 90 degrees or less-OK



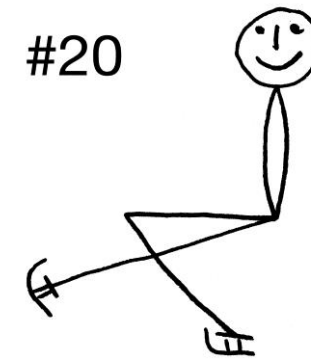
**# 18 NOT A FULL SIT POSITION  
(LEG TO the SIDE)**

The angle between thigh and shin of skating leg is more than 90 degrees-NOT



**# 19 NOT A FULL SIT POSITION  
(LEG FORWARD)**

The thigh of skating leg is not parallel to the ice-NOT



**# 20 A FULL SIT POSITION  
(LEG FORWARD)**

The thigh of skating leg at least parallel to the ice- OK

Category: **Ice Dance**  
Subject: **Drawings**

**Description, chart and diagrams of Blues** (source: ISU Handbook Ice Dance 2003, § I-20)

**24. BLUES**

Music - Blues 4/4  
Tempo - 22 measures of 4 beats per minute  
- 88 beats per minute  
Pattern - Optional  
Duration - The time required to skate 3 sequences is 1:14 min.

The Blues should be skated with strong edges and deep knee action to achieve the desired expression. The man begins the dance with a forward cross roll, the lady with a back cross roll moving from partial outside to closed hold. The lady crosses in front on step 2 while her partner skates a progressive. The man's cross rolled three turn on step 4 should be skated towards the side barrier. During this turn the lady skates a cross roll and a cross step - the first behind and the second in front. Step 4 commences in outside hold and finishes in open hold. Step 5 is a strong 4 beat backward outside edge for both partners with the free leg extended in front and brought back to the skating foot just before they step forward for step 6. It should be noted that this step commences on the third beat of the measure. Step 7 is a deep cross roll on which the free leg swings forward then returns besides the skating foot for the next step. Steps 8 to 11 form a double progressive sequence with an unusual timing: the first and the last steps are 2 beats each, the others are 1 beat in duration. - the "Promenade" section. Knee action and an extended free leg are used to accentuate the timing on step 8. Steps 12 and 13 form a closed choctaw and both edges should have the same curvature. The free leg should be held back and brought to the heel of the skating foot just in time for the turn. The choctaw is turned neatly with the new skating foot taking the ice directly under the centre of gravity. Step 14 is a backward cross roll for both partners. The pattern may retrogress at step 15. Steps 15 to 17 form one lobe with three steps for the lady and four for the man. During the lady's three turn, the man skates a chassé and the partners move into closed hold for the last step of the dance. The pattern may retrogress here.

Inventors - Robert Dench and Lesley Turner  
First Performance - London, Streatham Ice Rink, 1934

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Category: **Ice Dance**  
 Subject: **Drawings**

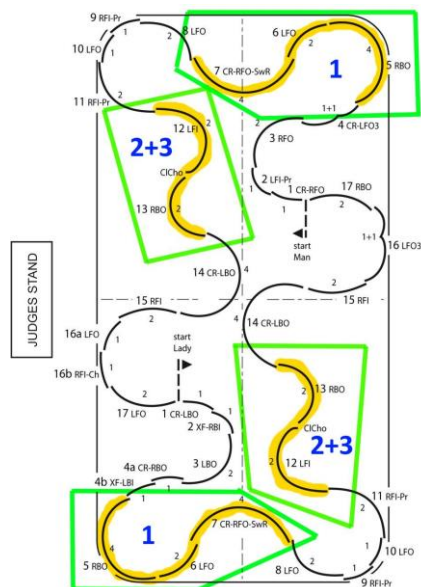
**Description, chart and diagrams of Blues** (source: ISU Handbook Ice Dance 2003, § I-20)

**24. BLUES**

Hold	Step No.	Man's Step	Number of Beats of Music			Lady's Step
Partial Outside	1	CR-RFO		1		<u>CR</u> -LBO
Closed	2	LFI-Pr		1		XF-RBI
	3	RFO		2		LBO
Outside	4a	CR-LFO3	1+1		1	<u>CR</u> -RBO
Open	4b				1	XF-LBI
	5	RBO		4		RBO
	6	LFO		2		LFO
	7	CR-RFO- <u>SwR</u>		4		CR-RFO- <u>SwR</u>
	8	LFO		2		LFO
	9	RFI-Pr		1		RFI-Pr
	10	LFO		1		LFO
	11	RFI-Pr		2		RFI-Pr
	12	LFI ClCho		2		LFI ClCho
	13	RBO		2		RBO
	14	CR-LBO		4		CR-LBO
	15	RFI		2		RFI
	16a	LFO	1		1+1	LFO3
Closed	16b	RFI-Ch	1			
	17	LFO		2		RBO



Category: **Ice Dance**  
 Subject: **Drawings**



### #24 Blues (Junior)

**With Three Key Points**

**Key Points Blues**

One (1) round and Two (2) occupied boxes

**Each Sequence**

**1BL Steps 1-17**

**2BL Steps 1-17**

Sequence with Step # 1 on the Judges' side (1BL)	Key Point 1 Lady & Man Steps #5-7 (RBO,LFO, CR-RFO-SwR)	Key Point 2 Lady Steps #12 & 13 (LFI Cicho, RBO)	Key Point 3 Man Steps #12 & 13 (LFI Cicho, RBO)
<b>Key Point Features</b>	1. Correct Edges	1. Correct Edges 2. Correct Turn 3. Cicho: correct placement of the free foot	1. Correct Edges 2. Correct Turn 3. Cicho: correct placement of the free foot
Sequence with Step # 1 on the Judges' opposite side (2BL)	Key Point 1 Lady & Man Steps #5-7 (RBO, LFO, CR-RFO-SwR)	Key Point 2 Lady Steps #12 & 13 (LFI Cicho, RBO)	Key Point 3 Man Steps #12 & 13 (LFI Cicho, RBO)
<b>Key Point Features</b>	1. Correct Edges	1. Correct Edges 2. Correct Turn 3. Cicho: correct placement of the free foot	1. Correct Edges 2. Correct Turn 3. Cicho: correct placement of the free foot



Category: Ice Dance  
Subject: Drawings

## Description, chart and diagrams Midnight Blues (source: ISU Handbook Ice Dance 2003, § I-16)

### 25. MIDNIGHT BLUES

Music - Blues 4/4  
Tempo - 22 measures of 4 beats per minute  
- 88 beats per minute  
Pattern - SET

Duration - The time required to skate 2 sequences is 1:38 min.

The Midnight Blues should be skated with strong edges and deep knee action to achieve the desired slow, rhythmic, relaxed and easygoing expression. Individual interpretation by the couple to add Blues character is permitted, provided that the steps, free leg positions and positions/holds are maintained. The dance must be skated with the full pattern and deep lobes as described in the diagram.

#### "The Beginning Section" - steps 1 - 4

The dance begins with the couple in an unusual open position (reverse foxtrot hold) skating progressive *steps 1* and *2* (which mirror each other), and should be skated on an even lobe that starts towards the center of the rink. On *step 3*, the lady skates two fast "behind cross foot" three turns (*steps 3a, 3b*), turning on the last ½ count of beat 3 and the last ½ count of beat 4 while the man joins her as he skates his RFO "behind cross foot" three turn, turning on the last ½ count of beat 4.

On *step 4a*, the man passes the lady, (to track behind her) while they assume a brief "Kilian" hold (with both of his hands on her hips). On this step (*4* for the Lady), they commence with the free foot remaining crossed behind, they then skate with 'fan' leg kicks, ending with back coupées (on count 3) after which the lady skates a slight change of edge on count 4 while the man steps forward on a RFI (*step 4 b*) on count 4 of the same measure.

#### "The Swing Change to the Tuck" - steps 5 - 9

The couple skate two 1 beat progressive/run steps (*steps 5 & 6*) in closed hold before assuming outside hold during the swing before the change of edge for the beginning of *step 7*. On *step 7*, the man skates an LFO while swinging the free leg forward on count 4 of the measure, changes edge to LFI and swings his free leg back on count 1 of the next measure, turns his three on count 2 of the next measure (while resuming closed hold), concluding with a leg lift. The lady matches this step with an RBO with back free leg swing, changing to RBI with forward free leg swing before her back three turn and leg lift. On count 1 of the next measure, the man skates a cross in front RBI (*step 8*) while the lady performs an LFI progressive/run. He skates a wide LBI (*step 9a*), then an RBO (*step 9b*) concluding with a leg tuck on count 4, while the lady steps wide onto her *step 9*, turns her RFI three turn on count 2, and moves into a brief Kilian hold and concludes with a matching leg tuck.

#### "The Swoop" - steps 10 - 12

This section of the dance begins on count 1 with *step 10*, a cross in front LBI for the man and an LFO for the lady in closed hold. The man commences his long 9- beat *step 11* on count 2, turns an RBO three turn on count 3, executes a front coupée-RFI bracket on count 4, a coupée behind on count 1 of the next measure; he then holds the RBO edge with his free foot extended back for 3 more counts whereupon he skates a change of edge (after which

outside hold is assumed), extends his free leg forward (placing his left ankle under the lady's left ankle while she is in "attitude" position) for 2 beats, and concludes with an RBI rocker on the "and" at the end of count 2 of the next measure. The lady, during the man's *step 11*, skates a right progressive (*step 11a*), then an LFO front coupée three turn (*step 11b*) while he turns his bracket. For *step 11 c*, after an RBO three turn turned under his left arm (turned on count 2 of the next measure), they resume closed hold. She extends her left leg backward, and as she changes edge to an outside, they assume outside "hand to hand" hold (so the lady is now facing the man with both hands extended) and places her extended bent left leg behind her (across her tracing) in her "attitude" position (where his left ankle touches hers) for 2 beats (counts 1 & 2 of the next measure). They conclude this step with her RFO rocker and his RBI rocker on the "and" between counts 2 and 3. On count 3 the man then thrusts strongly (in reverse outside hold) on to an LFO (*step 12*) for his LFO three on count 4, while she skates a cross in front LBI and then turns her counter-clockwise twizzle of 1 revolution, on count 4 as well, followed by a very short RBO on "and".

#### "The Edge Section" - steps 13 - 16

On *step 13*, the lady skates a 4 beat LFO. The man skates a 2-beat RBO (*step 13a*) in closed hold and an LFO (*step 13b*) for 2 beats in open hold. The couple skate an RFO cross roll (*step 14*) as the man turns his three turn on count 2 and extends his free leg to match the lady's 4 beat swing roll. This is followed by an LFO three turn for the lady turned on count 2 of the next measure (her *step 15*), while he skates an LFO (*step 15a*), cross behind RFI (*step 15b*); concluding with a 2 beat outside edge for both (*step 16* - an LFO for the man and an RBO for the lady).

**Attitude:** The free leg is bent at a 90 degree angle, and brought up, out and behind.

**Behind Cross-Foot Three:** A three turn skated with the free foot crossed in behind the skating foot instead of at the heel.

**Coupée:** The free foot is held up in contact with the skating leg from an open hip position so that the free foot is at right angles to the skating foot.

**Cross Cuts:** Similar to cross roll as free leg crosses skating leg above the knee but skated wide onto same (not contrasting) curve.

**Fan Leg Kick:** The free leg swings in an arc (45 degree angle) to the skating leg at hip height, or higher.

**Ina Bauer:** A movement on two feet in which the weight is on the front foot with the back foot extended in the opposite direction but behind the tracing of the leading (front) foot.

**Tuck:** The free foot is held up in contact with the skating leg from a closed hip position (just below the knee).

Category: **Ice Dance**  
 Subject: **Drawings**

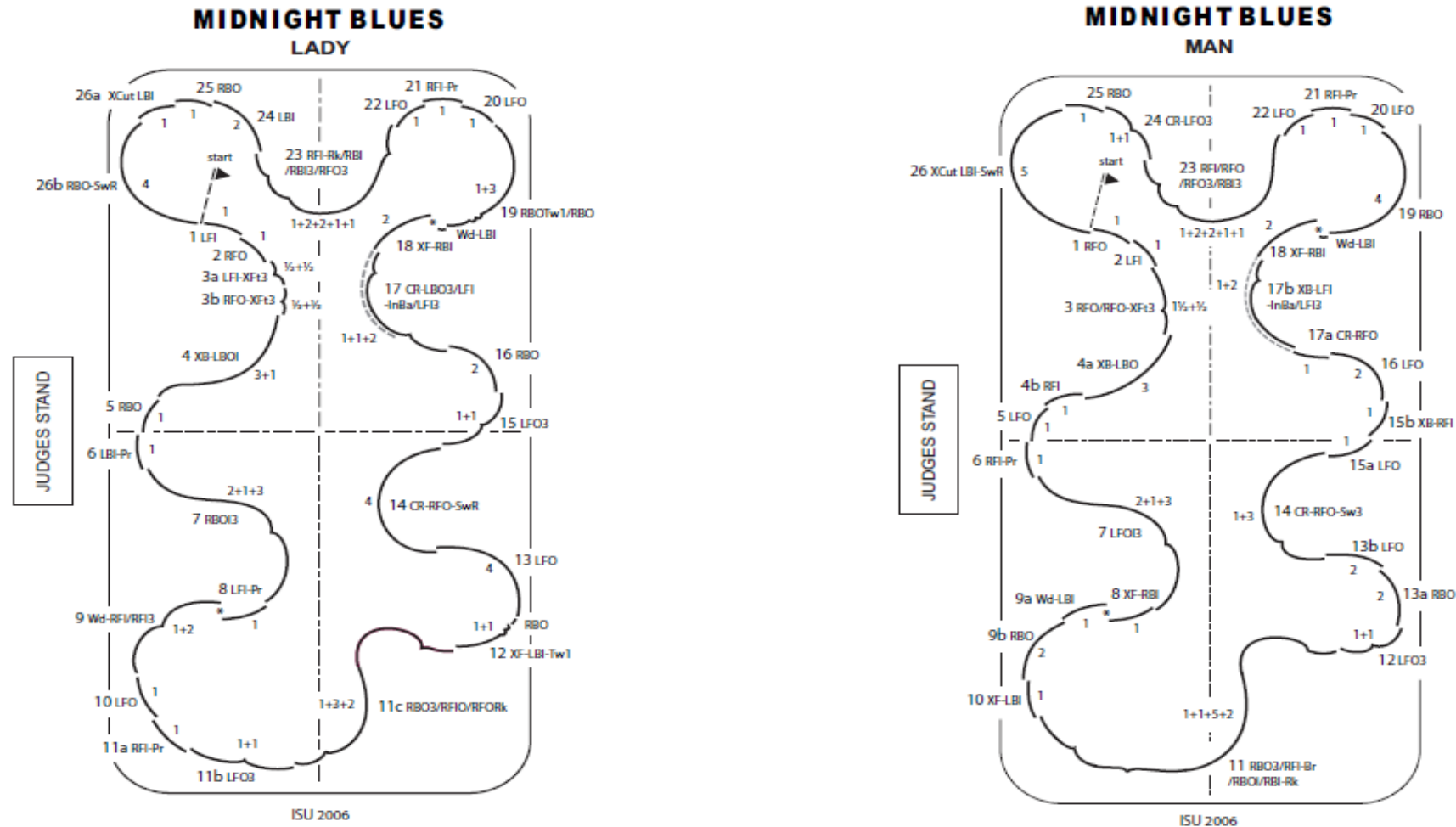
**Description, chart and diagrams of Midnight Blues (source: ISU Handbook Ice Dance 2003, § I-16)**

H old	Step No.	Man's Step	Number of beats of music			Lady's Step
Open	1	RFO		1		LFI
	2	LFI		1		RFO
	3a	RFO/	<u>1 ½</u>		½ + ½	LFI XFt3
	3b	RFO XFt3	<u>+ ½</u>		½ + ½	RFO XFt 3
"Kilian" -both man's hands on lady's hips)	4a	XB-LBO 'fan' leg kick to back coupé on count 3	3		<u>3 + 1</u>	XB-LBOI ('fan' leg kick to back coupé on count 3 change on ct 4)
	4b	RFI (on count 4)	1			
Closed	5	LFO		1		RBO
	6	RFI-Pr		1		LBI-Pr
Outside / Closed	7	LFOI3		2+1+3		RBOI3
	8	XF – RBI		1		LFI-Pr
Kilian	9a	Wd-LBI	1		1 + 2	<u>Wd-RFI</u> (on count 1)/ <u>RFI3</u> followed by leg tuck
	9b	RBO concluded with leg tuck	2			
Closed	10	XF-LBI		1		LFO
	11a	RBO3/	1 + 1		1	RFI-Pr
	11b	-front coupée	<u>+5</u>		1 + 1	Front coupée
		-RFI Br/ RBO -coupée behind				LFO3
Closed -- -at ch of edge to Outside Hand to Hand with arms extended	11c	-extension for RBOI/ <u>RBI-Rk</u> (between 2 & 3)	<u>+2</u>		<u>1 + 3</u> <u>+ 2</u> <u>"and"</u>	RBO3/ RFIO/ RFO-Rk (between 2 & 3)
			<u>"and"</u> -			

Reverse Outside Hand to Hand with arms extended	12	LFO3	1 + 1		1 + 1 "and"	XF-LBI Tw1 RBO
	13a	RBO	2		4	LFO
	Open	13b	LFO	2		
	Closed	14	CR-RFOSw3	1 + 3		4
15a		LFO	1		1 + 1	LFO3
15b		XB-RFI	1			
16		LFO		2		RBO
17a		CR –RFO	1		1 + 1	CR -LBO3/ LFI InBa /LFI3 (between counts 4 & 1)
Kilian	17b	XB-LFI InBa /LFI3 (between counts 4 & 1)	1 + 2 "and"		1 + 2 "and"	XF -RBI Wd-LBI (between 2 & 3)
	18	XF -RBI Wd- LBI (between 2 & 3)		2 "and"		XF -RBI Wd-LBI (between 2 & 3)
	19	RBO	4		1+3	RBOTw1/RBO
	20	LFO		1		LFO
	21	RFI – Pr		1		RFI – Pr
	22	LFO		1		LFO
	Outside	23	RFI/RF0 with layover on count 1 /RFO3/RBI3		1+2 +2 +1 + 1	RFI-Rk/RBI with layback on count 1/ RBI3/RFO3
	24	CR LFO3	1 + 1		2	LBI
Kilian	25	RBO		1		RBO
Open	26a	X-Cut LBI SwR	5		1	X-Cut LBI
	26b				4	RBO SwR

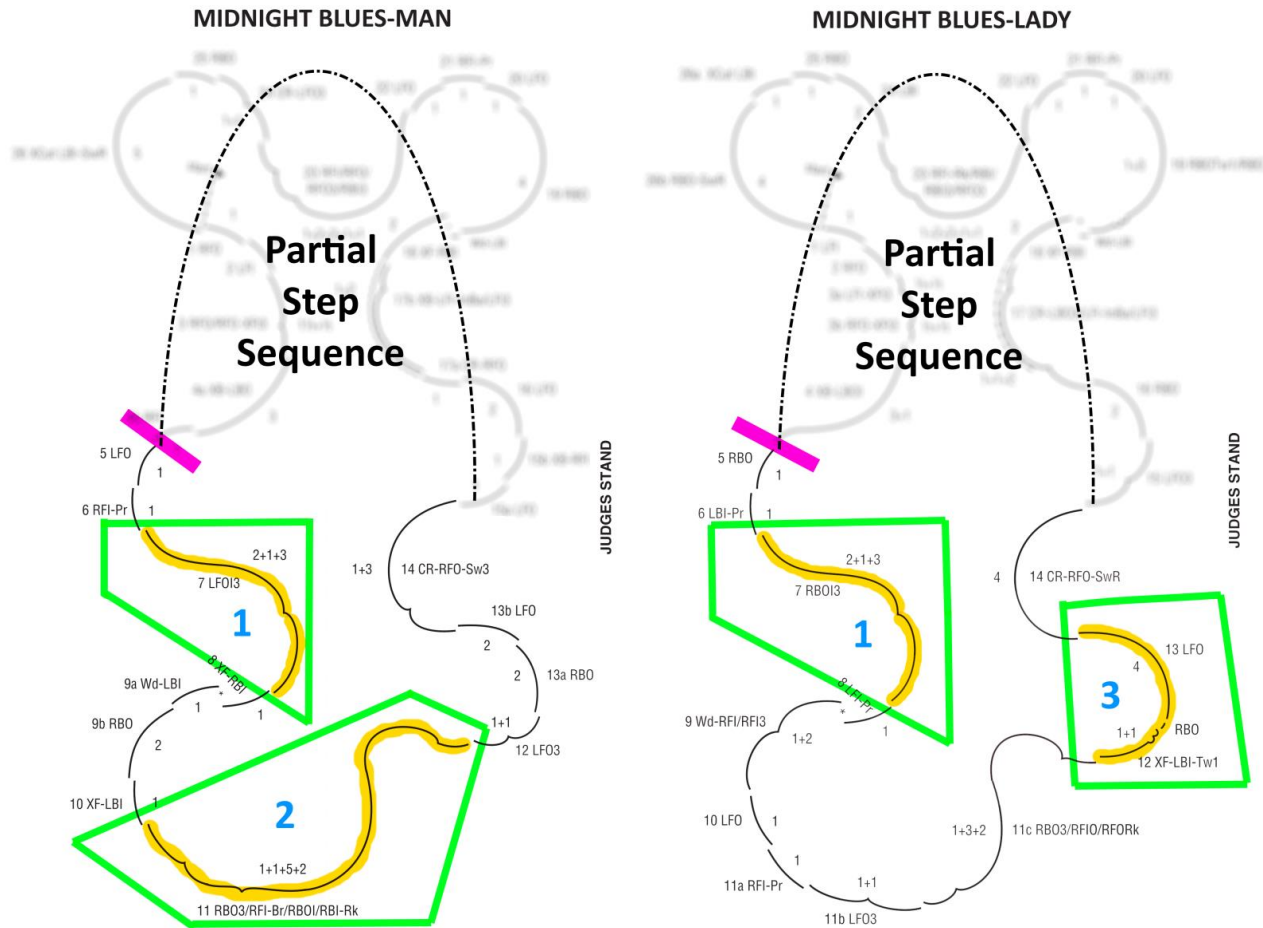
Category: **Ice Dance**  
 Subject: **Drawings**

**Description, chart and diagrams of Midnight Blues (source: ISU Handbook Ice Dance 2003, § I-16)**



Category: **Ice Dance**  
 Subject: **Midnight Blues – Key Points**

<b>Pattern Dance Element (1MB) Section1: Original Steps #5-14, start with the original step #5 on the Judges' opposite side</b>	<b>Key Point 1 Lady &amp; Man original prescribed Step #7 (Lady - RBOI3; Man - LFOI3)</b>	<b>Key Point 2 Man original prescribed Step #11 (RBO3/RFI-Br/RBOI/RBI-Rk)</b>	<b>Key Point 3 Lady original prescribed Step #12 &amp; 13 (XF-LBI-Tw1, RBO, LFO)</b>
<b>Key Point Features</b>	1. Correct Edges 2. Correct change of Edge 3. Correct Turn	1. Correct Edges (except RBI-Rk) 2. Correct Turns RBO3/RFI-Br 3. Correct change of Edge	1. Correct Edges (except RBO) 2. Correct Turn



**#25 Midnight Blues (Senior)**  
**With Three Key Points**  
 1/2 round and one (1) occupied box with marks  
**Sequence:**  
**1MB Steps 5-14**