

# **Judging System**

## **Handbook for Technical Panels**


**Ice Dance**

**05/08/2021 (revised page 48 -19/08/2021)**

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Category: **Ice Dance**  
Subject: **How to call – How to review – How to handle mistakes**




**How to Call**

Pattern Dance Elements:

Key Point for Woman called always by the Technical Specialist and Key Point for Man always by the Assistant Technical Specialist whether Key Point for Woman and Man are performed separately or simultaneously.

When one Key Point includes both Woman and Man; it is called by the Technical Specialist.




**How to Call**

All Required Elements:

If any member of the Technical Panel sees a reason to review an element, they say "REVIEW"

The ATS and TC must keep track of the Reviews



**How to Call**

General - PSt, One Foot, Tw:


TS calls the level for the Woman. TS must also write down ALL steps during any Step Sequence performed by the Woman (including Style B)

ATS calls the level for the Man. ATS must also write down ALL steps during any Step Sequence performed by the Man (including Style B)

BOTH ATS and the TC write down what was called (Required Element and Level) during the program.

For a Step Sequence Style B, if the ATS/TC see a lower level than what was called by the TS, the ATS/TC will call "review."

For a Step Sequence Style B, if the ATS/TC see a higher level than what was called by the TS, the ATS/TC may call "review."




**How to Call**

NOTE: After the Elements are authorized, The TC shall verify with the panel all information related to the final levels which were called.

Any requested feedback by a coach/skater can be provided after the competition (Free Dance event) has ended. Since the TC is the spokesperson for the panel, the TC shall provide this information.

Category: **Ice Dance**  
Subject: **How to call – How to review – How to handle mistakes**




**How to Call**

One Foot Step Sequence and Twizzle Element:

Woman called by the Technical Specialist.

Man called by the Assistant Technical Specialist


DO enters = **OFStW+OFStM**  
DO enters = **SqTwW+SqTwM** or **SyTwW** + SyTwM



**How to Call**

For Choreo elements, they are identified by the TS as:

- Confirmed - if the basic requirements are fulfilled
- No value if the basic requirements are not fulfilled.




**How to Review**

After each performance, the Data Operator informs the panel about the executed elements and the number of reviews, e.g. "8 elements performed, 3 reviews are called." The DO calls the first element for review

Elements are reviewed in the order they were performed.

TC first states what element is being reviewed, the level and asks the person who called the review for the reason.

**Note:** Before the DO opens the element, the message must be given, what to review and in which speed, e.g., "Element # 2, to review the the man's second Tw, normal speed."




**How to Review**

How to guide the discussion of an element amongst the panel –  
TC guides all discussions with the Technical Specialists, including final decision based on the majority vote among the three members of the TP

How to handle the decisions on deductions –  
TC confirms all deductions (TC obligation) based on discussion and decision of the entire Technical Panel.

How to handle requests, protests, media –  
TC speaks on behalf of the TP (excluding protests)

Category: **Ice Dance**  
Subject: **How to call – How to review – How to handle mistakes**




## How to Review

While the Data Operator is reading back the list of elements, the TC, ATS & Replay Operator ALL review data input and verify the elements are stated correctly.

If an element has to be re-entered completely due to a change in level, the TC must re-state ALL of the element based on what has been discussed and changed. (PDE, Twizzles, One Foot)

Before authorization...ask the panel

If TC agrees to the correct input of all of the elements, the elements are then **authorized**.



## How to handle Mistakes

Unless it is a numerical/calculation error, **NO** changes can be made once the results have been announced for each team.

Prior to the announcement of the score, the Tech Panel may continue to review and/or change the element. The TC must ask the Technical Specialists if they have any other items to discuss PRIOR to authorizing the elements. **If it was already authorized and the scores have not been announced, alert the Referee immediately to stop the announcement of the score so an error can be corrected.**

It is **NOT** possible to change any elements or levels once the score has been announced.

If the Referee notices a element is missing, they may come to Technical Controller to **request them to check again**.

Category: **Ice Dance**  
Subject: **Basic Principles of Calling**

<b>BASIC PRINCIPLES OF CALLING - APPLICABLE TO ALL REQUIRED ELEMENTS (Senior &amp; Junior)</b>
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Communication no. 2393 paragraph 1.1. (page 2.)
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<b>BASIC PRINCIPLES OF CALLING - APPLICABLE TO ALL REQUIRED ELEMENTS (Novice)</b>
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Communication no. 2393 paragraph 1.1. (page 2.)
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Communication no. 2374 page 2. (ID Basic Novice, ID Intermediate Novice, ID Advanced Novice)
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Category: **Ice Dance**  
Subject: **Basic Principles of Calling**

Questions (clarifications)	Answers	Comments
For Basic Novice, Intermediate Novice and Advanced Novice if a couple performs a Required Element with features for Level 4 but there is also an error resulting in a reduction of the level, how will the Technical Panel evaluate this Element?	For Basic Novice, Intermediate Novice and Advanced Novice the call is based on the maximum level the couple may receive for an element (Basic Novice Level 1, Intermediate 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.	Example: A couple in Intermediate 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 Intermediate Novice) versus Level 3. The Spin would be called Level 1  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.
Questions (application cases)	Answers	Comments
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 Rhythm Dance and Well Balanced Free Dance Program**

<b>REQUIRED ELEMENTS FOR RHYTHM DANCE</b>
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Communication no. 2371 paragraph 1.2. (page 3.)
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<b>REQUIRED ELEMENTS IN A WELL BALANCED FREE DANCE PROGRAM (JUNIOR &amp; SENIOR)</b>
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Communication no. 2371 paragraph 2.1. (page 6.)
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<b>REQUIRED ELEMENTS IN A WELL BALANCED FREE DANCE PROGRAM (NOVICE)</b>
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Communication no. 2374 page 9. (ID Basic Novice, ID Intermediate Novice, ID Advanced Novice)
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Category: **Ice Dance**  
Subject: **Pattern Dance Elements**

### ADDITIONAL DEFINITIONS, SPECIFICATIONS TO DEFINITIONS AND NOTES

Communication no. 2393 paragraph 1.2.1. (page 3.)

### LEVELS OF DIFFICULTY

Communication no. 2393 paragraph 1.2.2. (page 3.)

### ADDITIONAL PRINCIPLES OF CALLING

Communication no. 2393 paragraph 1.2.3. (page 3.)

DEFINITIONS		Source
<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><u>Cross Roll (Forward/Backward)</u></b>	<u>Cross Roll (Forward/Backward) - A Roll started with the action of the free foot approaching the skating foot from the side and passing continuously the skating foot on ice to the next outside curve. At the same time, the body weight transfers from one outside curve to the new outside curve to create a “rolling movement”. Following this action, an outside edge is required.</u>	<u>Rule 704, § 8.b)</u>
<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 Woman'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. a) iv)

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

<b>DEFINITIONS</b>		Source
<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)
<b>Swing Choctaw</b>	An Open or Closed Choctaw in which the free leg swings forward closely past the skating leg and then back to the skating foot to execute the turn (example: Steps 5 and 6 [first part] of the Quickstep);	Rule 704, § 11.b).ii)
<b>Pattern Dance Element</b>	A series of prescribed steps, turns and movements in a Rhythm 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>Slip Steps</b>	A step skated in a straight line with the blades of both skates being held flat on the ice. The weight is over the skating leg that may be well bent or straight while the free foot slides forward on the ice to full extension.	Rule 704, § 9
<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. a) 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**

DEFINITIONS		Source
<b>Twizzle Like Motion</b>	While the body performs one full continuous rotation, the skating foot technically executes less than a full turn followed by a step forward.	Rule 704, § 11 d)

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

Questions (clarifications)	Answers	Comments
How should the calling of Key Points be organized amongst the Technical Specialist and Assistant Technical Specialist?	<ul style="list-style-type: none"> <li>▪ Key Point for Man or Woman performed separately: Key Points for Woman called by the <u>Technical Specialist</u>. Key Points for Man called by the <u>Assistant Technical Specialist</u>.</li> <li>▪ Key Points for Man or Woman performed simultaneously: Key Point for Woman called by the Technical Specialist. Key Point for Man called by the Assistant Technical Specialist.</li> <li>▪ Key Point for both Man and Woman: 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>For season 2021/22, the Key Points called by the <u>Assistant Technical Specialist</u> are:</p> <p><u>Junior:</u></p> <ul style="list-style-type: none"> <li>▪ <u>1BL-, KP2 and KP4</u></li> <li>▪ <u>2BL-, KP2 and KP4</u></li> </ul> <p><u>Senior:</u></p> <ul style="list-style-type: none"> <li>▪ <u>1MB-, KP2 and KP3</u></li> </ul>
What does “correct Edge” mean as a Key Point Feature?	It means that the Edge is clean for the whole duration of the Step.	
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.	

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

Questions (clarifications)	Answers	Comments
What does “correct Turn” mean as a Key Point Feature?	It means that the Turn has a correct foot placement, 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.	
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 2021/22, an example of Key Point including closed Mohawk/Choctaw: <ul style="list-style-type: none"> <li>▪ <u>1BL, Key Point 3, Key Point Feature 3 (CICho)</u></li> <li>▪ <u>1BL, Key Point 4, Key Point Feature 3 (CICho)</u></li> <li>▪ <u>2BL, Key Point 3, Key Point Feature 3 (CICho)</u></li> <li>▪ <u>2BL, Key Point 4, Key Point Feature 3 (CICho)</u></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.	
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.	
In definition of Turns, the expression “free foot is brought to” and “free foot is placed” are used. What is the difference?	“Free foot is brought to” refers to the position of the free foot while off the ice. “Free foot is placed” refers to the position of the free foot when it touches the ice and becomes the skating foot.	

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

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.	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.	
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>	
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 for more than the last half beat (for Senior, Junior) or more than the last beat (for Novice) 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>	<u>For the season 2021/22 a change of edge within the last half beat of the step is permitted to prepare for the push/transition to the next step in PDE Blues KP1, KP2 steps #5 and #7.</u>
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.
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?	The Technical Panel will ignore this mistake and consider only the Key Point Features to decide whether the Key Point is given credit.	<p>However the mistake may be considered as an interruption by the Technical Panel.</p> <p>The Judges may take this mistake into consideration in their marking.</p>

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

How can the Technical Panel review whether the Steps/Edges of a Key Point are held for the required number of beats?	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.	Audio replay is not available.
When evaluating a Pattern Dance for percentage of steps completed versus a Step Sequence/Pattern Dance Type Step Sequence, is this the same?	No.	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 Basic Level. A Step Sequence or Pattern Dance Type Step Sequence is evaluated for overall pattern completed based on the shape, i.e. straight line, circle, diagonal. Example - For Basic Level and Level 1, both skaters must have completed at least 50% of the pattern and not 50% of the total number of steps.

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

### ADDITIONAL PRINCIPLES OF CALLING

Communication no. 2393 paragraph 1.3.1. (page 4.)

### ADDITIONAL DEFINITIONS, SPECIFICATIONS TO DEFINITIONS AND NOTES

Communication no. 2393 paragraph 1.3.2. (page 4-6.)

### LEVELS OF DIFFICULTY

Communication no. 2393 paragraph 1.3.3. (page 6.)

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) iii)
<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) ii)
<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) i)
<b><u>Jump Entry</u></b>	<p>A jump of not more than one and a half (1,5) revolutions, performed by one partner as an entry to a Required Element unless otherwise specified in an ISU Communication.*</p> <p><i>*For the season 2021/22 if the entry from jump(s) of more than (1) one revolution is performed this will be considered as an Illegal movement and will be treated accordingly.</i></p>	Rule 704, § 17.b) <u>Communication no.2393 revised</u>



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

DEFINITIONS		Source
<b><u>Jump Exit</u></b>	<p><u>A jump of not more than one and a half (1.5) revolutions, performed by one partner as an exit from a Required Element unless otherwise specified in an ISU Communication.*</u></p> <p><i><u>*For the season 2021/22 if the exit with jump(s) of more than (1) one revolution is performed this will be considered as an Illegal movement and will be treated accordingly.</u></i></p>	<u>Rule 704, § 17.c)</u> <u>Communication</u> <u>no.2393 revised</u>

Questions (clarifications)	Answers	Comments
If both partners do not change feet simultaneously in a Combination Spin, should this be reflected in the Level?	No. Technical Panel evaluates features achieved for the Level.	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 as a Difficult Feature "Different Direction of spinning rotation"?	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 performed simultaneously by both partners 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: - there is no additional touchdown by the other foot, - in case of a Combination Spin, the foot is changed only once.	
On the exit from a Spin, both partners change foot (with or without push). How will the Technical Panel consider this change of foot?	If, after the change, up to one rotation is performed by both partners on one foot around the same axis, 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, the Dance Spin will be called a Combination Spin.	
What happens if one partner starts to rotate before the other one (e.g. the Woman starts spinning alone while the Man is still on an edge around her and then	The Technical Panel will start considering rotations and features only when both partners are rotating in hold.	

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

Questions (clarifications)	Answers	Comments
he takes her into the spinning hold, makes a push, and they both spin)?		
<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 it's Level as a Spin</li> <li>Case b): call the element and assess it's Level as a Combination Spin.</li> </ul>	
<p>Does Technical Panel consider difficult?</p> <p>- Example c) - 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), boot of the free leg is higher than the head.</p>	Yes. The height of the head to be taken into consideration is the actual one while the variation is performed.	
<p>Does Technical Panel consider difficult?</p> <p>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.</p>	Yes.	
<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>

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

Questions (application cases)	Answers	Comments
Does the Technical Panel consider differently any 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.	
<p>The Man performs a Camel position while the Woman performs an Upright layback for more than 3 rotations</p> <p>The Man then performs a Difficult Variation in Sit position while the Woman does a simple Upright position for 2 rotations.</p> <p>Both partners Change of spinning direction and continue spinning for one rotation and then finish the spin with a Difficult Exit</p> <p>What is the call?</p>	The call is Sp2	<p>The Difficult Variation in Sit position for the Man is not considered for the level as it was not held for at least 3 rotations.</p> <p>The Different Direction of spinning rotation as a Difficult Feature does not count for the level since there were not three rotations executed after the change of direction.</p> <p>The Exit Feature is also ignored since the other requirements for Level 4 according to the Characteristics of Level were not fulfilled.</p>
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>A couple perform the following:</p> <ul style="list-style-type: none"> <li>- Steps and turns which can be considered as a difficult Entry Feature to the Dance Spin</li> <li>- Man performs Camel spin for 3 rotations.</li> <li>- Woman performs Difficult Variation of Sit position for 3 rotations.</li> <li>- Both partners then Change spinning direction, continue to spin in a simple Upright position for 1.5 rotations</li> <li>- 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 Woman in a simple Upright position before performing a difficult exit.</li> </ul> <p>What is the call?</p>	<p>The call would be CoSp2</p>	<p>The Different Direction of spinning rotation as a Difficult Feature does not count for the level since there were not three rotations executed after the change of direction.</p> <p>The following Difficult Features are taken into consideration for level:</p> <p>Entry Feature (considered but not given for level)  2 Different Basic Positions  3 Different Difficult Variations  Exit feature (considered but not given for level)</p>
<p>A couple perform the following:</p> <ul style="list-style-type: none"> <li>- An unexpected Entry</li> <li>- Both partners perform a simple Camel position for more than 3 rotations</li> <li>- Woman then performs an Upright layback position for 3 rotations</li> <li>- 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</li> </ul> <p>What is the call?</p>	<p>As the couple have completed more than one rotation in the second part, it is considered a Combination Spin.  The call is CoSp1</p>	<p>The following Difficult Features are taken into consideration for level:</p> <p>Entry Feature (considered but not given for level)  One Difficult Variation of Camel position for Man (simple Camel position for the Woman does not count for level)  One Difficult Variation of Upright position</p> <p>The Different Direction of spinning rotation as a Difficult Feature does not count for the level since there were not three rotations executed after the change of direction.</p> <p>Since the second part of the Combination Spin did not contain 3 rotations, it can be maximum Level 1 according to the Characteristics of Level.</p> <p>However if 3 rotations would have been performed in the second part in different Variations of Sit Spin, then all the performed Difficult Features are given credit for the level and the call is CoSp4.</p>

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

Questions (application cases)	Answers	Comments
While performing an Exit Feature of a Spin or Lift, the couple performs movements which can also be identified as a Choreographic Spinning Movement. Do these movements get identified and called as a Choreographic Spinning Movement OR part of the exit feature?	Any Choreographic Element/Movement combined with another Required Element as an “Entry” or “Exit” Feature will not be considered by the Technical Panel as a required Choreographic Element/Movement. It will only be considered by the Technical Panel as an “Entry” and/or “Exit” feature.	The required Choreographic Element/Movement must be performed separately to be identified and confirmed by the Technical Panel.
How should the TP call the exit of a Sp/CoSp if it comprises a Lift of more than one rotation and is performed without travelling?	According to the Communication 2393 it should be called as follows when the lifted partner is off ice : <ul style="list-style-type: none"> <li>• If the lifted partner is held off the ice for three or more seconds and Lifting partner is rotating on spot – Stationary Lift</li> <li>• If two or more rotations are traveling - Rotational Lift</li> </ul>	
For the “Entry” or “Exit” feature - combination of movements/steps, do the Man and Woman have to perform exactly the same steps/movements to receive credit for this feature?	No. Each of the steps/movements can be different for both partners OR they can be the same.	

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

### **ADDITIONAL PRINCIPLES OF CALLING**

Communication no. 2393 paragraph 1.4.1. (page 7-8.)

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

Communication no. 2393 paragraph 1.4.2. (page 8-11.)

### **LEVELS OF DIFFICULTY**

Communication no. 2393 paragraph 1.4.3. (page 12-13.)

<b>DEFINITIONS</b>		<b>Source</b>
<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)

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

<b>DEFINITIONS</b>		Source
<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)
<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)
<b><u>Jump Entry</u></b>	<u>A jump of not more than one and a half (1,5) revolutions, performed by one partner as an entry to a Required Element unless otherwise specified in an ISU Communication.*</u> <u><i>*For the season 2021/22 if the entry from jump(s) of more than (1) one revolution is performed this will be considered as an Illegal movement and will be treated accordingly.</i></u>	<u>Rule 704, § 17.b)</u> <u>Communication</u> <u>no.2393 revised</u>
<b><u>Jump Exit</u></b>	<u>A jump of not more than one and a half (1,5) revolutions, performed by one partner as an exit from a Required Element unless otherwise specified in an ISU Communication. *</u> <u><i>*For the season 2021/22 if the exit with jump(s) of more than (1) one revolution is performed this will be considered as an Illegal movement and will be treated accordingly.</i></u>	<u>Rule 704, § 17.c)</u> <u>Communication</u> <u>no.2393 revised</u>

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

Questions (clarifications)	Answers	Comments
In a Lift, the lifting partner performs Crouch 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?	Yes. As long as the two positions are from the same group and in total are held at least 3 seconds (in this example, both positions are from group c) and the Tech Panel will consider this as a Difficult Pose by the Lifting Partner for Level).	
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?	Yes. Because the lifted partner's feature of the first Lift was not a pose, but a Change of Pose.	
What happens if the lifting partner uses part of the costume as a support?	The Technical Panel will assess the Level regardless of the costume being used as a support.	Part of the costume being used a prop, the Judges and Referee will apply the deduction for costume/prop violation.
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?	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.	
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 Feature or the Exit Feature.	
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)"?	Yes. Because there is no contact at all between partners.	<u>If the jump is more than one revolution, it will be considered an Illegal Movement.</u>
The lifted partner enters a Lift with no assistance by the lifting partner (e.g. the Woman 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".	<u>If the jump is more than one revolution, the Technical Panel will call an Illegal Movement and the Lift will receive Basic Level if the requirements for Basic Level are met or No Level if the minimum requirement for Basic Level are not fulfilled.</u>



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

Questions (clarifications)	Answers	Comments
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 lifting partner stops rotations twice. How many times should the Technical Panel apply the one Level reduction?	Once per stop of rotation	If the Lifting Partner creates a temporary deviation without establishing a new type of Lift (examples - pattern, stops rotating and resumes, stationary travels and then becomes stationary, etc.) during the established type of Lift the Technical Panel will reduce the Level by 1. (Excluding during the Entry/Exit features).
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?	No. The Technical Panel will reduce the Level by 1 per touchdown whenever the touchdown occurs.	
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 Woman does next Lift, as a lifting partner, in the same position)?	No. Since the examples of Difficult Poses/Positions are for lifted/lifting partner and not for Man/Woman.	

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

Questions (application cases)	Answers	Comments
<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 4, b) “from Spread Eagle for the lifting partner” fulfilling the requirements to be given credit and an Entry Feature from Group 3 “significant transitional movement by the lifted partner”;</li> <li>▪ Curve Lift with an Entry Feature from Group 3 “significant transitional movement by the lifted partner”;</li> <li>▪ Rotational Lift with an Entry Feature from Group 3 “significant transitional movement by the lifted partner” and an Entry Feature from Group 1 “unexpected”.</li> </ul> <p>Which of those Entry Features will be considered for Level?</p>	<p>Under additional definitions of Entry Features:</p> <ul style="list-style-type: none"> <li>▪ for the Straight Line Lift, both are considered for the level;</li> <li>▪ in the Curve Lift, the Entry Feature Group 3 is taken into consideration a 2<sup>nd</sup> time,</li> <li>▪ in the Rotational Lift, the Entry Feature Group 3 is ignored and the Entry Feature Group 1 is taken into consideration.</li> </ul>	
<p>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?</p>	<p>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.</p>	<p>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.</p>
<p>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”?</p>	<p>The Technical Panel will be strict regarding the “horizontal line” in order to give credit for the Difficult Pose.</p>	
<p>In One Hand/Arm Lift, must the lifting arm of the lifting partner be straight?</p>	<p>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.</p>	

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

Questions (application cases)	Answers	Comments
If a couple performs an entry “continuous combination of different creative and/or difficult and/or intricate steps and/or movements executed by both partners” (Group 2), 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 different creative and/or difficult and/or intricate steps and/or movements executed by both partners”, without any preparation and interruption in the pace of execution.	
If the lifting partner uses an “entry from a Difficult Position” (Group 4) 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?	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.	<ul style="list-style-type: none"> <li>▪ If the same Difficult Position from the same Group 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 from different Groups, 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>For the Exit Feature Group 3:  Difficult Position for lifting partner, different than one used during the lift to be considered for Level the new Difficult Position from Group 3 must be reached and sustained before the lifted partner touches the ice. This Exit Feature must be achieved without any intermediate position into the new Difficult Position considered and given credit for Level.</p>
If the lifting partner uses an entry “from a Difficult Position” (Group 4) as an Entry Feature, how long does he have to be in the Difficult Position in order to be considered for an Entry Feature?	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 Lifted partner is elevated.	

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

Questions (application cases)	Answers	Comments
If a couple performs an unexpected entry (Group 1) 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?	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.	
If the lifting partner does an entry “continuous combination of different creative and/or difficult and/or intricate steps and/or movements executed by both partners” (Group 2) 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?	A “continuous combination of different creative and/or difficult and/or intricate steps and/or movements executed by both partners” is given credit for Entry Feature if the Lift is performed immediately after the Turns/movements of the difficult transition, without any preparation and interruption in the pace of execution.  In the question case, if there is an evident preparation before the Lift (after the stop), credit for Entry Feature cannot be given.	
Which partner should be considered for “continuous combination of different creative and/or difficult and/or intricate steps and/or movements performed by both partners” in the Entry Feature Group 2 or Exit Feature Group 1 to be counted as difficult?  Should it only be done by the Lifting Partner or Lifted Partner or both?	The continuous combination of different creative and/or difficult and/or intricate steps and/or movements has to be performed by both partners to be counted as an Entry or Exit Feature and each partner have to perform at least two different step(s)/movement(s).	As an example if the lifting partner is rotating the lifted partner without any other intricate step or movement as part of the exit while the lifted partner is performing two different intricate movements, it is NOT considered as an Exit feature, because the lifting partner is not fulfilling the requirement as the lifting partner has performed only one movement.
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?	The Technical Panel will not give credit for the Change of Pose because both body poses are exactly the same.	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.

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

Questions (application cases)	Answers	Comments
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 they are from the same Entry Feature Group 4 subgroup b): <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 same Group of Difficult Position b) and a chosen Group of examples of Difficult Position can be considered for Level only the first time it occurs.	
While performing a Curve Lift with lifting partner on an outside spread eagle, the lifting partner briefly performs an inside spread eagle as part of the exit feature. Does the Technical Panel call this Curve Lift + Curve Lift, Combo?	No.	<p>If the Lifting Partner creates a temporary deviation without establishing a new type of Lift (examples - pattern, stops rotating and resumes, stationary travels and then becomes stationary, etc.) during the established type of Lift the Technical Panel will reduce the Level by 1. (Excluding during the Entry/Exit features).</p> <p>If a deviation within a Short Lift creates two types of established Lifts (examples: Straight Line Lift becomes Curve Lift, Rotational Lift becomes Stationary Lift, Stationary Lift becomes a Rotational Lift, etc.), the type of the Lift should be identified and Features considered for Level only during the first type of Lift which is executed (including any Entry feature which may be considered for level)</p>

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

Questions (application cases)	Answers	Comments
<p>For the Exit Feature Group 1 (continuous combination of different creative and/or difficult and/or intricate steps and/or movements executed by both partners), is the following accepted for Level?</p> <p>1<sup>st</sup> Lift – Exit Feature Group 1 (continuous combination of different creative and/or difficult and/or intricate steps and/or movements executed by both partners)</p> <p>2<sup>nd</sup> Lift – Exit Feature Group 1 (continuous combination of different creative and/or difficult and/or intricate steps and/or movements executed by both partners)</p>	<p>1<sup>st</sup> Lift – Yes  2<sup>nd</sup> Lift – NO</p> <p>Exit Feature Group 1 (continuous combination of different creative and/or difficult and/or intricate steps and/or movements executed by both partners) may be accepted for the Level only the first time it is performed. The Exit Feature performed in the 2<sup>nd</sup> Lift would not be considered for Level.</p>	
<p>What is the call for the following Combination Lift?</p> <p>SILi (significant transitional movement entry, spread eagle entry, spread eagle position for the Lifting partner) + StaLi (crouch position for the Lifting partner held for less than 3 seconds, Lifted partner held off the ice for 3 seconds, continuous combination of different intricate movements/steps exit feature executed by both partners)</p>	<p>SILi3 + StaLiB.</p>	<p>In this example, the Exit Feature of the second lift (StaLi) is not considered <u>and accepted</u> for the level for the second lift since the difficult position (crouch) was not held for 3 seconds by the Lifting partner. PLUS, the Exit Feature is also not upgrading the level of the first lift (SILi) since it is not considered <u>and accepted</u> for the level of the second lift (StaLi).</p> <p>In accordance with <u>Communication 2393. Page 8</u>: Any Difficult exit feature(s) connected with the 2nd Lift <b><u>considered and accepted for Level</u></b> for the chosen Type of Lift will also upgrade the 1st Lift.</p>

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

Questions (application cases)	Answers	Comments
<p>What is the call for the following Combination Lift?</p> <p>SILi (significant transitional movement entry, spread eagle entry, spread eagle position for the Lifting partner) + RoLi (6 rotations by the Lifting partner)</p>	<p>SILi3 + RoLi4.</p> <p>In a RoLi when Lifting partner moves through at least 6 rotations is Level 2, but as the second lift in a Combination Lift it is upgraded by two levels for two Entry Features connected to the first Lift (the significant transitional movement Entry feature considered for the Level and spread eagle Entry feature considered for the Level).</p>	<p>In accordance with Communication 2393. Page 8: <u>Any Difficult entry feature(s) connected with the 1st Lift considered and accepted for Level for the chosen Type of Lift will also upgrade the 2nd Lift, if the requirements according to the characteristics of Levels for the 2nd Lift are met.</u></p> <p>The same refers to the Exit Features: <u>Any Difficult exit feature(s) connected with the 2nd Lift considered and accepted for Level for the chosen Type of Lift will also upgrade the 1st Lift, if the requirements according to the characteristics of Levels for the 1st Lift are met.</u></p>
<p>While entering a Stationary Lift, the Lifting Partner is on one foot rotating and remains on one foot during the Lift. At what point does the Technical Panel start counting the 3 seconds for a Difficult Position/Pose or considering the Change of Pose if the Lift is traveling during the entry?</p>	<p>When the Stationary Lift stops traveling, the Technical Panel begins to count the time in the Difficult Position/Pose and may consider the Change of Pose.</p>	<p>During the entry to a Stationary Lift which is also rotating, additional principals of calling will apply if the lift does not stop traveling until after completing two rotations.</p>
<p>For the "Entry" or "Exit" feature - combination of movements/steps, do the Man and Woman have to perform exactly the same steps/movements to receive credit for this feature?</p>	<p>No. Each of the steps/movements can be different for both partners OR they can be the same.</p>	
<p>How to count the number of rotations when the lifting partner starts a Rotational Lift immediately from a spread eagle position?</p>	<p>The foot on the forward edge/tracing determines the starting point to count the number of rotations.</p>	

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

### ADDITIONAL PRINCIPLES OF CALLING

Communication no. 2393 paragraph 1.5.1. (page 14.)

### ADDITIONAL DEFINITIONS, SPECIFICATIONS TO DEFINITIONS AND NOTES

Communication no. 2393 paragraph 1.5.2. (page 14-15.)

### LEVELS OF DIFFICULTY

Communication no. 2393 paragraph 1.5.3. (page 16.)

DEFINITIONS		Source
<b>Dance Jump</b>	A jump of not more than one (1) revolution.	Rule 704, § 17.a)
<b>Jump Entry</b>	A jump of not more than one and a half (1,5) revolutions, performed by one partner as an entry to a Required Element unless otherwise specified in an ISU Communication.* <i>*For the season 2021/22 if the entry from jump(s) of more than (1) one revolution is performed this will be considered as an illegal movement and will be treated accordingly.</i>	Rule 704, § 17.b) Communication no.2393 revised
<b>Jump Exit</b>	A jump of not more than one and a half (1,5) revolutions, performed by one partner as an exit from a Required Element unless otherwise specified in an ISU Communication.* <i>*For the season 2021/22 if the exit with jump(s) of more than (1) one revolution is performed this will be considered as an illegal movement and will be treated accordingly.</i>	Rule 704, § 17.c) Communication no.2393 revised
<b>Hop</b>	A small jump without revolution.	Rule 704, § 17.d)
<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. i). b)
<b>Set of Synchronized Twizzles (FD variation)</b>	At least two Twizzles for each partner, with a minimum 2 steps and up to 4 steps between 1 <sup>st</sup> and 2 <sup>nd</sup> Twizzles	Rule 704, § 12. i). a) Communication no. 2371
<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)



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

DEFINITIONS		Source
<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**

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 option is only possible for the Sequential Twizzles.	This step between Twizzles may include several Turns on one foot such as Bracket or Rocker. Each push and/or transfer of weight while on two feet between Twizzles is considered as a step.
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.	Each push and/or transfer of weight while on two feet between Twizzles is considered as a step.
What happens if a loss of control with additional support (e.g. touchdown/stumble) occurs during one of the steps connecting the Twizzles (between 1 <sup>st</sup> and 2 <sup>nd</sup> Twizzle or 2 <sup>nd</sup> and 3 <sup>rd</sup> Twizzle)?	<p>The Technical Panel will reduce the level by 1. The loss of control with additional support (e.g. touchdown/stumble) will not be considered as an additional step.</p> <p>However if more than two uncontrolled steps are performed during the Set of Twizzles, this mistake is considered an interruption for the partner who performed the error.</p> <p>Per Communication <u>2393</u>:</p> <ul style="list-style-type: none"> <li>- Any loss of control resulting in an error of up to two uncontrolled steps is a stumble/touchdown - reduce one level.</li> <li>More than two uncontrolled steps is an interruption and any features/rotations from this point are not considered for the level.</li> </ul>	<p>If a loss of control with additional support (e.g. stumble/touchdown by free leg/foot and/or hand(s)) by one or both partners occurs within a Set of Twizzles and the Set of Twizzles continues without interruption, its Level shall be reduced by 1 Level per error for that partner. If more than two uncontrolled steps are performed during the Set of Twizzles, this mistake is considered an interruption for the partner who performed the error.</p> <ul style="list-style-type: none"> <li>- Any loss of control resulting in an error of up to two uncontrolled steps is a stumble/touchdown - reduce one level.</li> <li>- More than two uncontrolled steps is an interruption and any features/rotations from this point are not considered for the level.</li> </ul> <p>If an interruption occurs during any part of the Set of Twizzles, the Set of Twizzles shall be identified and given a level according to the requirements met before the interruption.</p>

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

Questions (clarifications)	Answers	Comments
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.	
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.	
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, over-rotated, or there is an interruption in the landing edge?	<u>The Technical Panel will give credit to the Dance Jump if it rotates at least one quarter (<math>\frac{1}{4}</math>) rotation and does not exceed one (1) rotation.</u> In addition, the Technical Panel will not give credit to the Dance Jump if the entrance of the first Twizzle is not from the landing edge of the Dance Jump.	<u>Note: A Dance Jump which is more than one revolution is considered as an Illegal Movement.</u>
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.	
In the Additional Feature "hands clasped or touching behind back and extended away from the body" do the arms have to be straight to be given credit?	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.	

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

Questions (clarifications)	Answers	Comments
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?	Yes, however if there is a push and/or transfer of weight while on two feet between Twizzles this will be considered as a step.	Each push and/or transfer of weight while on two feet between Twizzles is considered as a step.
If a skater steps on the left foot, jumps up, lands on the same left foot again, do we still consider this as not a transfer of weight and only count this as 1 step and not 2 steps?	A jump to the same foot is not considered as an additional step.	
For Additional Feature “third Twizzle, performed correctly”, what happens if there is a mistake by one or both partners in performing this Twizzle?	<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, <u>partners in contact for Sequential Twizzles or not in contact for Synchronized Twizzles</u>): 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>	The Judges will consider any mistake as a poor exit of the Set of Twizzles.
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?	The Technical Panel will apply the general principles and specifications for connections in a Set of Twizzles.	The connection between first and second Twizzles and between second and third Twizzles may be different.

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

Questions (application cases)	Answers	Comments
What happens if a Skater performs a Three Turn, checks rotation and then starts to twizzle?	The entry edge and the number of rotations 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 for the partner who did this mistake.	
<p>What happens if one partner does not complete one full rotation on one of the two Twizzles forming the Set of Twizzles?</p> <p>What happens if both partners do not complete one full rotation on one of the Twizzles forming the Set of Twizzles?</p>	<p>If one partner does not complete one full rotation on one of the two Twizzles forming the Set of Twizzles because of a Fall or interruption the element will be called and given No Level for this partner. If both partners do not complete one full rotation on one of the Twizzles forming the Set of Twizzles because of a Fall or interruption both Twizzles (Woman's and Man's) will be called and given No Level.</p> <p>However If one or both partner(s) do(es) not complete one full rotation on one of the two Twizzles forming the Set of Twizzles because of a loss of control with additional support (e.g. touchdown/stumble) but the Set of Twizzles continues without interruption, its Level shall be reduced by 1 Level for the partner who made the error.</p>	<p>If a Fall or interruption occurs during a Required Element, the Required 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 Basic Level are not met.</p> <p>If a Fall or interruption occurs at the entry edge to the first Twizzle by either partner, the element is given No Level for the partner who performed the error. Level of the other partner is evaluated based on what was executed.</p> <p>If a loss of control with additional support (e.g. stumble/touchdown by free leg/foot and/or hand(s)) by one or both partners occurs within a Set of Twizzles and the Set of Twizzles continues without interruption, its Level shall be reduced by 1 Level per error for that partner. If more than two uncontrolled steps are performed during the Set of Twizzles, this mistake is considered an interruption for the partner who performed the error.</p> <ul style="list-style-type: none"> <li>- Any loss of control resulting in an error of up to two uncontrolled steps is a stumble/touchdown - reduce one level.</li> <li>- More than two uncontrolled steps is an interruption and any features/rotations from this point are not considered for the level.</li> </ul>

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 or touching behind back and extended away from the body" (Group A).
A couple uses the following Additional Features: <ul style="list-style-type: none"> <li>one arm over head level,</li> <li>both arms over the head level.</li> </ul> Does the Technical Panel consider these Additional Features as different?	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".	Hands can't be clasped or touching any part of the arms to consider it as an Additional Feature "elbow(s) at least at level with or higher than the level of the shoulders".
Additional Features, Group A – Set of Twizzles: What is accepted for the features which include the word "clasped"?	"Clasped" can be the hands touching OR holding.	
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?	For Level 3, because of the following reasons: <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?	No, 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.
During the Twizzles (Sequential and Synchronized), does an interruption (or fall) by one partner effect the level of the other partner?	No. Since the Technical panel evaluates each partner separately, the interruption (or fall) only affects the level of the partner who performed the error.	The judges still evaluate this element as a unit and must base their one GOE on the quality of execution of both partners
During the Twizzles (Sequential and Synchronized), do the Additional Feature(s) for level have to be the same and/or simultaneous for each partner?	The same Additional Features have to be performed by both in the same Twizzle to receive credit for the Level.	However, error(s) resulting in a lower Level are evaluated per partner.  Judges will evaluate the execution as a whole with one GOE based on the marking guide - GRADE OF EXECUTION of REQUIRED ELEMENTS (including CHOREOGRAPHIC ELEMENTS)
If there is a mistake on any subsequent rotations (such as the 5th or 6th rotations) during the 1st and 2nd Twizzles, does the Technical Panel consider this an error?	YES. According with the Adjustments to Levels, if any part of any first two Twizzles becomes a Pirouette or checked Three Turns, its Level shall be reduced.	The only situation when the Technical Panel would not lower the level is when a couple has choreographed an exit with a running edge and (followed by) a three turn.
If there is a mistake on the 3rd Twizzle (the C feature) AFTER the completion of 3 rotations, such as a checked three on the 4th or 5th rotation in a Twizzle of that C feature, does the Technical Panel still give credit for this Twizzle?	NO. Any error within any rotation of the third Twizzle is not considered as performed correctly	However, error(s) are evaluated per partner.

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

Questions (application cases)	Answers	Comments
<p>If a Dance Jump/Hop is performed between Twizzles, how will the Technical Panel count the number of connecting steps with the following examples?</p> <ul style="list-style-type: none"> <li>- Dance Jump/Hop – from one foot to the other foot?</li> <li>- Dance Jump/Hop – from one foot to the same foot?</li> </ul>	<p>The Technical Panel will consider the Dance Jump <u>from one foot to the other foot</u> as one step if it occurs between other steps.</p> <p>If the Dance Jump leads directly in to the start of the 2<sup>nd</sup> Twizzle, the Technical Panel will consider as a feature for the Level.</p> <p>A Dance Jump/Hop from one foot to the same foot is not considered as a separate step.</p> <p>A Dance Jump/Hop from one foot to another foot is not considered as a separate step if the exit edge of the Dance Jump/Hop is the entry edge to the following Twizzle.</p> <p>But if a Dance Jump/Hop is followed by another step which is the entry edge for the following Twizzle – the Dance Jump/Hop counts as one step.</p>	<p>According to Rule 704, paragraph 17a) and d), the term Jump covers Dance Jumps and Hops as well.  <u>Note: A Dance Jump which is more than one revolution is considered an Illegal Movement.</u></p>
<p>If the couple perform a Dance Jump/Hop between the first and second Twizzle, does this satisfy the requirement as a Group C feature?</p>	<p>A Dance Jump between the first and second Twizzle will only count as a Group C feature if the exit edge of the Dance Jump is the entry edge of the second Twizzle.</p> <p>A Hop is not a Dance Jump so it is not considered as a Group C feature.</p>	<p><u>According to Rule 704, paragraph 17. a) Dance Jump is a jump of not more than one (1) revolution</u></p> <p><u>According to Rule 704, paragraph 17. d), Hop is a small jump without revolution.</u></p> <p>Dance Jump and the Hop are different terms with different definitions. Hop is not listed as a Group C feature.</p>
<p>If a loss of control with additional support (e.g. stumble/touchdown by free leg/foot and/or hand(s)) by one or both partners occurs in a Set of Twizzles' first or second Twizzle, how does it affect the number of rotations performed?</p>	<p>The number of rotations are considered until the end of the Twizzle concerned if it is performed without interruption.</p>	<p>E.g.: If there is a touchdown (without interruption) at any rotations in the first Twizzle and then the first Twizzle is fully completed at four rotations, it is considered as a Twizzle of 4 rotations but it's Level shall be reduced by 1 Level per error for that partner</p>



Category: **Ice Dance**

Subject: **Step Sequences (including PATTERN DANCE TYPE STEP SEQUENCE and ONE FOOT TURNS SEQUENCE)**

#### **ADDITIONAL PRINCIPLES OF CALLING**

Communication no. 2393 paragraph 1.6.1. (page 17.); Communication no. 2393 paragraph 1.7.1. (page 20.)

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

Communication no. 2393 paragraph 1.6.2. (page 17.); Communication no. 2393 paragraph 1.7.2. (page 20.)

#### **LEVELS OF DIFFICULTY**

Communication no. 2393 paragraph 1.6.3. (page 17-19.); Communication no. 2393 paragraph 1.7.2. (page 20.)

<b>DEFINITIONS</b>		<b>Source</b>
<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>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	Rule 704, § 11. c)
<b>Edge</b>	The visible tracing of a skate on one foot that is on one curve.	Rule 704, § 1.a)

Category: **Ice Dance**

Subject: **Step Sequences (including PATTERN DANCE TYPE STEP SEQUENCE and ONE FOOT TURNS SEQUENCE)**

DEFINITIONS		Source
<b>Foxtrot Hold</b>	<p>a) <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;</p> <p>b) <i>Crossed Foxtrot Hold</i> – The partners are in the same hold as above except that the Man's right arm passes behind the Woman and his right hand is on her right hip, and the Woman's left arm passes behind the Man and her left hand is on his left hip.</p>	Rule 705, § 3.
<b>Groups of Step Sequences</b>	<p>i) Group A: <i>Straight Line Step Sequences</i></p> <ul style="list-style-type: none"> <li>• <i>Midline</i> - skated along the full length of the ice surface on the Long OR <u>Short</u> Axis;</li> <li>• <i>Diagonal</i> - skated as fully corner to corner as possible.</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>• Pattern Dance Type Step Sequence</li> </ul>	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 Woman to the right of the Man and his right shoulder behind her left. The left arm of the Woman is extended across the front of the Man's body to hold his left hand. His right arm crosses behind the Woman'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 Woman at the Man's left;</p> <p>c) <i>Open Kilian Hold</i> – The Man's left hand holds the Woman's left hand, with his right hand resting over the Woman's left hip or behind her back. The Woman's right arm is extended. This hold may also be reversed;</p> <p>d) <i>Crossed Kilian Hold</i> – The Woman'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
<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)

Category: **Ice Dance**

Subject: **Step Sequences (including PATTERN DANCE TYPE STEP SEQUENCE and ONE FOOT TURNS SEQUENCE)**

<b>DEFINITIONS</b>		Source
<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-Turns Sequence</u></b>	<u>Specified Turns performed on one foot by each partner simultaneously, in Hold or separately.</u>  <u>Note: For season 2021/22, the One Foot Turns Sequence consists of Difficult Turns performed on one foot by each partner, <b>not in hold/touch/contact</b> and must be started with the first Difficult Turn at the same time.</u>	<u>Rule 704, § 12.ii)</u>
<b>Pattern Dance Type Step Sequence</b>	Performed on the ice surface anywhere or as prescribed by the Ice Dance Technical Committee.	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>	Characteristics of Levels of Step Sequences, organized as <i>Styles</i> , are technical requirements with ongoing validity and are published in an ISU Communication  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.	Rule 703, § 4.c)
<b>Step Sequence</b>	A series of prescribed or un-prescribed steps, turns and movements in a Rhythm Dance or a Free Dance. Step Sequences are divided into <i>Types</i> , <i>Groups</i> and <i>Styles</i> .	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)
<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 Woman 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

Category: **Ice Dance**

Subject: **Step Sequences (including PATTERN DANCE TYPE STEP SEQUENCE and ONE FOOT TURNS SEQUENCE)**

DEFINITIONS		Source
<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. a)
<b>Waltz Hold</b>	<p>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 Woman close to him. The left hand of the Woman 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 Woman are extended comfortably at shoulder height. Their shoulders remain parallel.</p>	Rule 705, § 2.

Category: **Ice Dance**

Subject: **Step Sequences (including PATTERN DANCE TYPE STEP SEQUENCE and ONE FOOT TURNS SEQUENCE)**

Questions (clarifications)	Answers	Comments
What criteria must a Turn in a Step Sequence(s) fulfill to be given credit by the Technical Panel as a Difficult Turn?	<p>To be given credit by the Technical Panel as a Difficult Turn or as a One Foot Turns Sequence, a Turn must be skated on distinct and recognizable edges and in accordance with the description in Rule 704.</p> <p>The following are the part of a Turn:</p> <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 (Forward Outside 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> <p>Incorrect execution such as:</p> <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,</li></ul> <p>makes the Turn count as simple.</p>	<p>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.</p> <p>Foot placement is not taken into consideration when evaluating the Two Foot Turns (Mohawk, Choctaw) in Step Sequences.</p> <p><u>Outside Mohawk started from backward entry edge is not a Difficult Turn (Communication 2393)</u></p>
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 Basic Hold and will receive credit for the level requirements if the position is established.	<u>For Season 2021/22, there is no hold requirement for Level in Step Sequence Style B specified for Rhythm Dance or for the One Foot Turns Sequence specified for the Free Dance (Junior and Senior)</u>
What happens if the chosen pattern of a Step Sequence is incomplete because it 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.
One criteria of a Level 4 Step Sequence(s) is that “all Steps/Turns are clean”. What does it mean exactly?	It means that <b>ALL</b> Steps/Turns are without mistakes such as jumped, scraped, etc.	

Category: **Ice Dance**

Subject: **Step Sequences (including PATTERN DANCE TYPE STEP SEQUENCE and ONE FOOT TURNS 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 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.	<u>For season 2021/22, one retrogression up to two measures of music is permitted in the Step Sequence (Style B) in Free Dance.</u>
During the One Foot Turns Sequence, do the Turns have to be the same or simultaneous for each partner?	Only the first Difficult Turn has to be performed by both partners at the same time. If the first Difficult Turn is not performed at the same time by both partners its Level shall be reduced by one Level per partner.	
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?	NO. 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).	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 will <b>NOT</b> be accepted.

Category: **Ice Dance**

Subject: **Step Sequences (including PATTERN DANCE TYPE STEP SEQUENCE and ONE FOOT TURNS SEQUENCE)**

Questions (clarifications)	Answers	Comments
Does the Technical Panel consider for Level any turns when the entry edge is not precisely on the stated pattern in a Step Sequence? E.g. In a MiSt, the beginning of the entry edge of the first turn starts around the corner, yet the turn is executed on the pattern, which is on the Long axis.	Yes, the Technical Panel considers the first turn, which is executed within the stated pattern.	If the entry edge starts around the corner, on the beginning of the Phrase, and the Step Sequence finishes around the Long axis, the Judges may consider the pattern as incorrect and lower the GOE by one grade.
Is a Double Twizzle required for Level 3 or 4 of any Style of Step Sequence?	For a Level 3 or 4 Step Sequence, a single twizzle is NOT considered as one of the difficult turns the Technical Panel considers for the level.	
For Novice (all levels), is the Step Sequence for the Free Dance a Style B?	No, <u>For the season 2021/22</u> , the Step Sequence for Basic and Intermediate Novice is one (1) Choreographic Character Step Sequence. All details are published in the <u>Novice Communication (no. 2374)</u> The requirement for Advanced Novice is one (1) Style B Step Sequence.	Step Sequence requirement for Advanced Novice: One (1) Straight Line Step Sequence (Midline or Diagonal) in Hold or Curved Step Sequence (Circular or Serpentine) in Hold (Style B)
What is the procedure when there is an incorrect element performed as "not according to the requirements" (such as a Circular Step Sequence instead of MiSt/DiSt for the 2021/22 RD)?	The Technical Panel will call what they see as CiSt, add a * Additional Element No Level, and -1.0 deduction.	The computer will add an * to the element and apply an automatic deduction in this example where case in a RD the couple performs a CiSt and not, as required, a DiSt or MiSt.  The Technical Controller will verify the deduction.
For the PSt in the Senior Rhythm Dance season 2021/22, if a difficult turn (e.g Twizzle) considered for level begins on the short axis (middle of the rink) at the end of the PSt and is completed after passing the short axis, is that difficult turn considered for the level?	Yes. If the difficult turn is started before or on the short axis (middle of the rink), it is still considered for level.	

Category: **Ice Dance**

Subject: **Step Sequences (including PATTERN DANCE TYPE STEP SEQUENCE and ONE FOOT TURNS SEQUENCE)**

Questions (clarifications)	Answers	Comments
<p><u>How would the Technical Panel decide in the following cases regarding touching the ice with any part of the body during the Step Sequence Style B in the RD for the 2021/22 season?</u></p> <p><u>1) - Touching the ice with any part of the body is longer than 5 seconds within the Step Sequence Style B?</u></p> <p><u>2) – Touching the ice with any part of the body occurs at different times during the Step Sequence Style B. The first time it occurs it is allowed. What is the action when it occurs a second time within the Step Sequence Style B?</u></p> <p><u>3) - If there is a loss of control while touching the ice with any part of the body within the Step Sequence Style B.</u></p>	<p><u>1) – TECHNICAL PANEL – no action.</u></p> <p><u>2) - TECHNICAL PANEL – no action. Touching the ice multiple times within the Step Sequence Style B is allowed.</u></p> <p><u>3) -TECHNICAL PANEL will evaluate this as a FALL if it meets the definition of a FALL.</u></p>	<p>For the 21/22 season, Junior and Senior Rhythm Dance - <b>Step Sequence in Hold or Not Touching or Combination of both (Style B):</b></p> <p>- Touching the ice with any part of the body to perform typical street dance movements during the Step Sequence Style B is allowed.</p> <p>- <u>A single movement or series of movements performed by one or both partners with a duration of not more than 5 secs per movement or series of movements may be included within any part of the Step Sequence including the permitted stop.</u></p> <p>- <u>Duration - up to a maximum of 5 seconds per each movement or movements (counted from the first moment either partner touches the ice with any part of the body)</u></p>



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

<b>ADDITIONAL PRINCIPLES OF CALLING</b>
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Communication no. 2393 paragraph 1.8. (page 21.);
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<b>DEFINITION OF CHOREOGRAPHIC ELEMENTS</b>
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Communication no. 2371 (page 7)
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<b>DEFINITIONS</b>	Source
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<b>Choreographic Element</b>	Listed or unlisted movement or series if movement(s) specified by the Ice Dance Technical Committee.	Rule 704, § 19.
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Category: **Ice Dance**  
Subject: **Choreographic Elements**

Questions (clarifications)	Answers	Comments
For the Choreographic Character Step Sequence, what is meant by “around the Short Axis”?	The pattern of the Choreographic Character Step Sequence may vary from the Short Axis up to 10 meters on either side of the Short Axis.	It does not matter if the Choreographic Step Sequence begins at the barrier closest to the Judges and progresses to the opposite barrier. Or, starts from the opposite barrier and progresses to the barrier closest to the Judges.
For the Choreographic Character Step Sequence, what is the hold requirement?	The Choreographic Character Step Sequence may be in hold, no hold or a combination of both	
Are the following allowed during the Choreographic Character Step Sequence: - Stops - Pattern retrogressions	As long as the Choreographic Character Step Sequence can be identified (along the Short Axis from barrier to barrier), any stops, pattern retrogressions, loops, etc are allowed.	
May a Choreographic Element be performed right after another Choreographic Element?	Yes. Choreographic Elements may be back to back with another Choreographic Element.	However, a Required Element for the Level and a Choreographic Element must be performed as distinctive and separate elements
Must the Choreographic Sliding Movement be simultaneous throughout the element?	The start and the ending of the element does not have to be performed simultaneously.	The sliding movement position for both partners may be different, but at some point during the element must be performed at the same time for at least 2 seconds.
How does the Technical Panel call a Choreographic Element?	If the Choreographic Element fulfills the requirement, it is identified by its type at the start of the element and “Confirmed” when it is completed. If the Choreographic Element does not fulfill the requirements but can still be identified, it is called by its type and “No Value”.	This only applies to the first performed Choreographic Elements as per the requirements for the Well Balanced Free Dance program When the element is “confirmed”, the Data Operator inputs “1”. When the element does not fulfill the requirements, the Data Operator leaves the abbreviation with no value.
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.	Communication no. 2371 (page 7)

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

Questions (clarifications)	Answers	Comments
For Choreographic Twizzling Movement, during the first part of this element both partners must complete 2 continuous travelling rotations simultaneously. Do these rotations have to be started and finished at the same time?	No. The two complete continuous rotations have to be done simultaneously during any time of the first part of this element.	As an example, the Woman starts to twizzle while the Man is in a lunge. While the Woman continues to twizzle for two more rotations, the Man also performs two rotations. The Woman continues to rotate while the Man goes back in to a lunge.
In a Choreographic Lift, what happens if a loss of control with additional support (e.g. touchdown) by the lifted partner occurs?	If the element fulfils the requirement it is identified as the Choreographic Lift and confirmed without taking further action.	As a result of the error, it may be that the element will be considered as 'No Value' if the requirements to be confirmed are not present.
If a couple performs a Choreographic Lift immediately followed by a Choreographic Spinning Movement, is this allowed?	Yes. However, a Choreographic Element will not be identified immediately after a required element which receives a level (i.e. Spins, Lifts).	
During the Choreographic Sliding movement, can the couple move through a stop (to change direction) and continue with the sliding movement?	Yes.	If a couple finishes the Choreographic Sliding Movement with a full stop: this is permitted providing it is not identified as Illegal or as a Fall.
Are the following positions accepted by the Technical Panel when performed during a Choreographic Sliding Movement? - Split on the ice - Lunge (dragging on the boot/ankle)	Yes. Both are acceptable positions. Providing both partners are sliding at some point during the element at the same time for at least 2 seconds.	For the basic definition of this element, any part of the "body" includes the foot, which is both the boot and/or ankle.  Performing basic lunge movement by both partners at the same time will NOT be considered as a Choreographic Sliding Movement and has to be ignored.
How should the Technical Panel consider a movement which can be described as "walk around threes"?	Anything which can be identified and described as "walk around threes", even if more than two rotations are performed, will not be considered as a Choreographic Spinning Movement.	The Judges will consider this type of movement when evaluating the Transitions and Composition Components.
In order to be considered by the Technical Panel as a Choreographic Sliding Movement, does the majority of the body weight need to be sliding on the ice for one or both skaters?	No.	The basic definition of this element states that any part of the "body" includes the hand, leg, knee and foot - which is both the boot and/or ankle.  The majority of the skater's body weight does NOT have to be sliding on the ice to be identified as a Choreographic Sliding Movement.

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

Questions (clarifications)	Answers	Comments
How to evaluate if there is a basic lunge movement by both partners at the same time in a Choreographic Sliding Movement (ChSl)?	<p>If the sliding movement consists only of basic lunge for both partners, it is ignored by the Technical Panel and not considered as a Choreographic Sliding Movement, no matter if it is done for 2 seconds or more.</p> <p>However, if the basic lunge for any partner is combined with another position while sliding, the Technical Panel considers the duration of the whole sliding movement as a ChSl. If the duration of the whole sliding is less than 2 seconds the ChSl is evaluated as "No Value".</p>	

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><u>Illegal Elements/Movements/Poses</u></b>	<p><u>The following movements and/or poses are illegal in Rhythm Dance, Free Dance and in the Pattern Dances including the introductory and concluding steps (unless otherwise stated in an ISU Communication):</u></p> <p><u>a) sitting on the partner's head;</u></p> <p><u>b) standing on the partner's shoulder;</u></p> <p><u>c) lifted partner in upside down split pose (with sustained angle between thighs more than 45 degrees);</u></p> <p><u>d) lifting partner swinging the lifted partner around by holding the skate(s)/boot(s) or leg(s) only with fully extended arm(s);</u></p> <p><u>e) lifting partner swinging the lifted partner around without the assistance of hand(s)/arm(s) and the lifted partner holds only with legs/feet around the lifting partner's neck;</u></p> <p><u>f) 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 with the fully extended arm(s) higher than the lifting partner's head (the supporting arm may be sustained and fully extended above the head);</u></p> <p><u>g) Jumps (or throw jumps) of more than one (1) revolution except Jump Entry and/or Jump Exit. *;</u></p> <p><u>h) Lying on the ice;</u></p> <p><u>A brief movement through poses a) to f) will be permitted if it is not established and sustained or if it is used only to change pose.</u></p> <p><i>*For the season 2021/22 the exception for Jump Entry and/or Jump Exit does not apply and if the entry from jump(s) or exit with jump(s) of more than (1) one revolution is performed this will be considered as an illegal movement and will be treated accordingly.</i></p>	<p><u>Rule 704, § 21</u></p> <p><u>Communication</u></p> <p><u>no.2393 revised</u></p>

Category: **Ice Dance**

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

Questions (clarifications)	Answers	Comments
<p>What happens if one partner performs a jump of more than one revolution such as:</p> <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>	<p>The Technical Panel will consider:</p> <ul style="list-style-type: none"> <li>• <u>the throw jump with more than one (1) revolution as an Illegal Movement;</u></li> <li>• <u>exit from a Lift/Spin taking off from the lifting partner with more than one (1) revolution as an Illegal Movement;</u></li> <li>• <u>entry to a Lift taking off towards the lifting partner with more than one (1) revolution as an Illegal Movement.</u></li> </ul>	<p><b>For the season 2021/22</b> <i>if the entry from jump(s) or exit with jump(s) of more than (1) one revolution is performed this will be considered as an Illegal movement and will be treated accordingly.</i></p>
<p>What happens if a Choreographic Dance Lift includes an Illegal Lift Movement/Pose.</p>	<p>The Technical Panel will call the element, provided it fulfills the definition of a Dance Lift, as "Choreo Lift" No Value – Illegal Element" and will apply the appropriate deduction for Illegal Element/Movement.</p>	
<p>In a Combination Lift, what happens if there is an Illegal Lift Movement/Pose?</p>	<p>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 <u>Basic Level</u> if the requirements for <u>Basic Level</u> are fulfilled. Otherwise the element will be called <u>No Level</u>. (example of call: "CuLiB Illegal Element+ RoLi4 Combo").</p> <p>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 <u>Basic Level</u> if the requirements for at least <u>Basic Level</u> are fulfilled. Otherwise the element will be called <u>No Level</u>. (example of call: "CuLiB Illegal Element+RoLiB Illegal Element Combo").</p>	<p>The two parts of the Combination Lift are considered by the Technical Panel as two separate units</p>

Category: **Ice Dance**

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

Questions (clarifications)	Answers	Comments
<p><u>In a Combination Lift, a couple performs an Illegal Element/Movement/Pose as an Entry Feature (such as a jump of more than one and a half revolution):</u> the first part of the Lift is given Basic Level if the requirements for at least Basic Level are fulfilled, otherwise the element will be called No Level. <u>Deduction for Illegal Element/Movement/Pose is applied.</u></p> <p>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?</p>	<p>No. An Entry Feature identified as an Illegal Element/Movement cannot be taken into consideration for Level.</p>	<p>The second part of the Lift is called as Level 3.</p>
<p><u>In a Combination Lift, a couple performs an Illegal Element/Movement/Pose as an Exit Feature (such as a jump of more than one and a half revolution):</u> the second part of the Lift is given Basic Level if the requirements for at least Basic Level are fulfilled, otherwise the element will be called No Level. <u>Deduction for Illegal Element/Movement is applied.</u></p> <p>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>

Category: **Ice Dance**

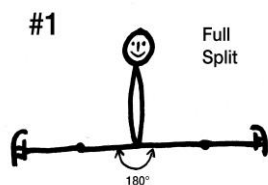
Subject: **Illegal Elements/Movements and Falls**

Questions (clarifications)	Answers	Comments
What is the difference between an element or movement which is Not Permitted Element and an Illegal Element/Movement?	<p><u>Illegal Elements/Movements/Poses are listed in Rules 704 paragraph 21.</u> They are called by the Technical Panel who takes action by applying a deduction and, if performed in a Required Element (except the Choreographic Elements), <u>adjusting the Level to Basic Level if the requirements are fulfilled, otherwise the element will be called No Level.</u> If there is an illegal element(s)/movement(s)/Pose during the execution of any Choreographic Element, the deduction for an illegal element(s)/movements) will apply and the element will receive No Value.</p> <p>Other elements or movements which are Not Permitted Elements are not called by the Technical Panel (e.g. loop in a Style B Step Sequence). They are identified by the Judges who take action in their GOE.</p>	
Is it illegal for the supporting hand/arm of the lifting partner in contact with any part of the lifted partner's body to be fully extended higher than the lifting partner's head throughout the whole duration of the lift?	No, the lifting partner's supporting hand/arm can be fully extended higher than the lifting partner's head.	However if the 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 with fully extended arm(s) higher than the lifting partner's head, it is considered as an Illegal Movement.
Questions (application cases)	Answers	Comments
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.	

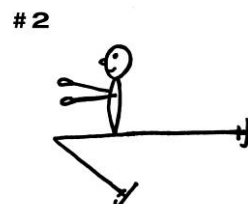


Category: **Ice Dance**  
 Subject: **Drawings and Pattern Dances**

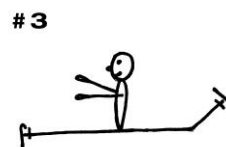
**Drawings**



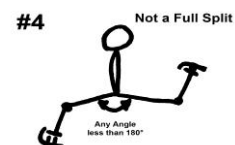
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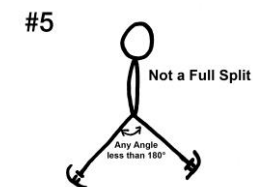
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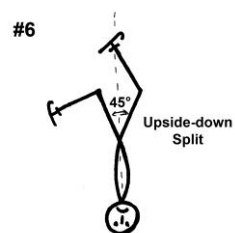
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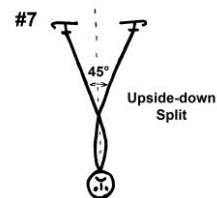
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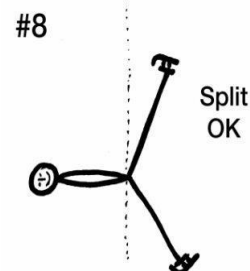
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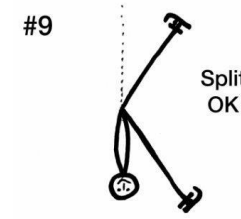
**#6 UPSIDE DOWN SPLIT- OK**



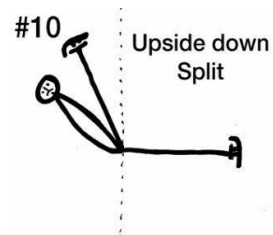
**#7 UPSIDE DOWN SPLIT- OK**



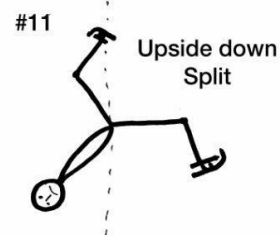
**# 8 NOT AN UPSIDE DOWN SPLIT**



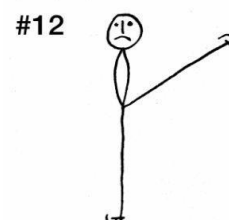
**# 9 NOT AN UPSIDE DOWN SPLIT**



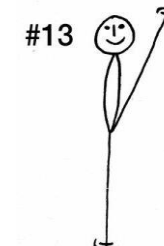
**M# 10 UPSIDE DOWN SPLIT**



**# 11 UPSIDE DOWN SPLIT.**

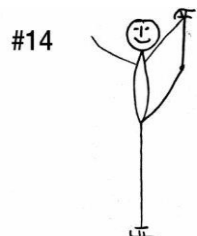


**# 12 NOT A FULL SPLIT IN SPIN.**  
 The boot/skate of the free leg is **not** higher than the head.

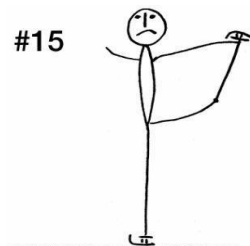


**#13 FULL SPLIT IN SPIN - OK**

Category: **Ice Dance**  
 Subject: **Drawings and Pattern Dances**



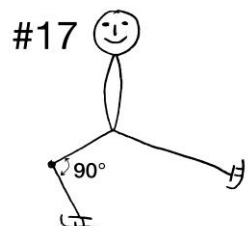
**#14 FULL BIELLMANN OK**  
 The boot of the free leg is above and behind the level of the head.



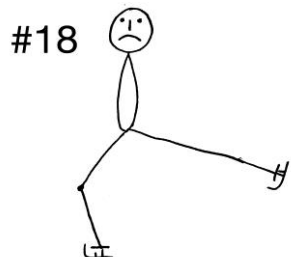
**#15 NOT A FULL BIELLMANN**  
 The boot of the free leg is **not** above the level of the head.



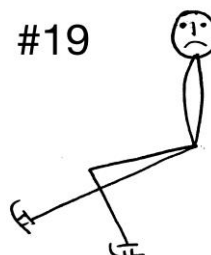
**#16 FULL BIELLMAN – OK.**  
 The boot of the free leg is above and behind the level of the head.



**# 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 and Pattern Dances**

<b>Description, chart and diagrams of Blues</b>
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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 Woman with a back cross roll moving from partial outside to closed hold. The Woman 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 Woman 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*.

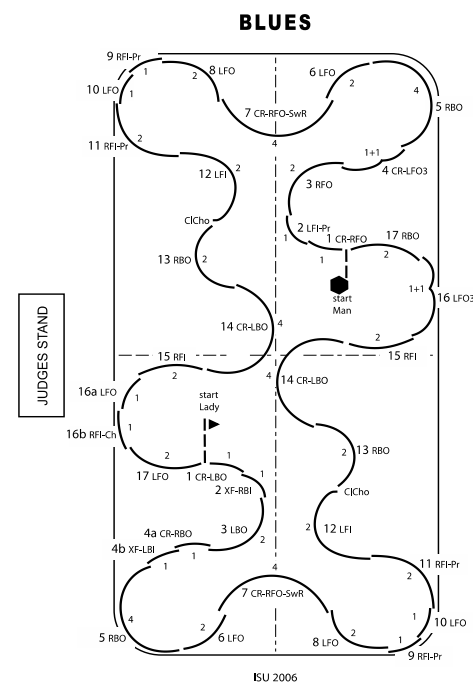
*Steps 12 and 13* form a closed choctaw and both edges should have the same curvature. The free leg should be held back and brought to the heel of the skating foot just in time for the turn. The choctaw is turned neatly with the new skating foot taking the ice directly under the centre of gravity. *Step 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 Woman and four for the Man. During the Woman'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

Category: **Ice Dance**  
Subject: **Drawings and Pattern Dances**

**Description, chart and diagrams of Blues**

Hold	Step No.	Man's Step	Number of Beats of Music			Woman's Step
Partial Outside	1	CR-RFO		1		CR-LBO
Closed	2	LFI-Pr		1		XF-RBI
	3	RFO		2		LBO
Outside	4a	CR-LFO3	1+1		1	CR-RBO
Open	4b				1	XF-LBI
	5	RBO		4		RBO
	6	LFO		2		LFO
	7	CR-RFO-SwR		4		CR-RFO-SwR
	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 and Pattern Dances**

<b>Description, chart and diagrams of Midnight Blues</b>
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Music - Blues 4/4  
Tempo - 86-96 beats per minute  
Pattern - SET

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 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 Woman 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 Woman 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 Woman 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 Woman 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 Woman'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 Woman, 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 Woman 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 - 14**

On *step 13*, the Woman 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 Woman's 4 beat swing roll.

**Definitions:**

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

**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.

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

Inventors	Roy, Sue, and Mark Bradshaw and Julie MacDonald.
First Performance	Vancouver, Canada: March 2001

Category: **Ice Dance**

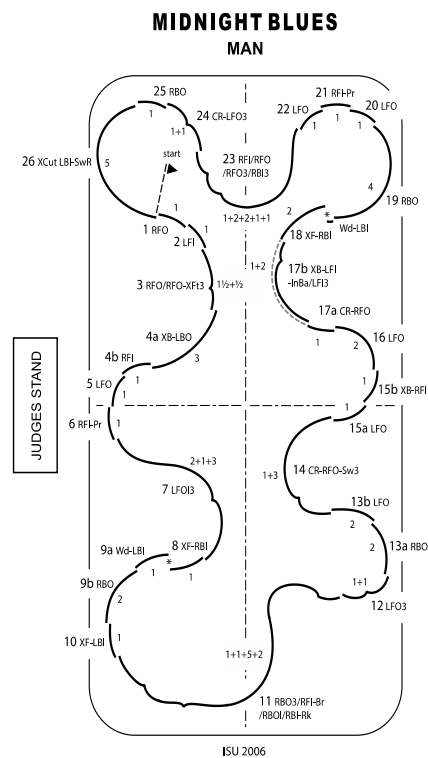
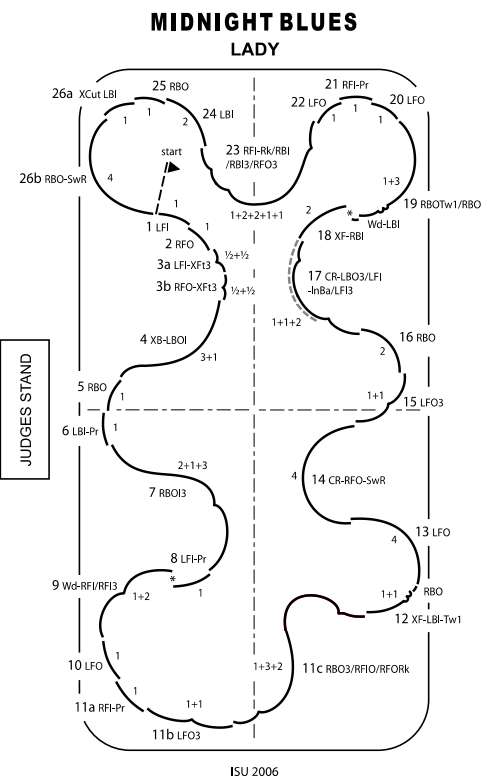
Subject: **Drawings and Pattern Dances**

## Description, chart and diagrams of Midnight Blues

Hold	Step No.	Man's Step	Number of beats of music			Woman's Step
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	Wd-RFI
	9b	RBO concluded with leg tuck	2			<u>RFI3</u> followed by leg tuck
Closed	10	XF-LBI		1		LFO
	11a	RBO3/	1 + 1		1	RFI-Pr
	11b	–front coupée - RFI Br/ RBO – coupée behind	<u>+5</u>		1 + 1	Front coupée LFO3
	11c	–extension for RBOI/ <u>RBI-Rk</u> (between 2 & 3)	<u>+2</u> “and” –		1 + <u>3</u> <u>+ 2</u> “and”	RBO3/ RFIO/ RFO-Rk (between 2 & 3)
Reverse Outside Hand to Hand with arms extended	12	LFO3	1 + 1		1 + 1 “and”	XF-LBI Twl RBO
	13a	RBO	2		4	LFO
Open	13b	LFO	2			
Closed	14	CR-RFOSw3	1 + 3		4	CR - RFO SwR

Category: Ice Dance  
Subject: Drawings and Pattern Dances

Description, chart and diagrams of Midnight Blues



Category: **Ice Dance**

Subject: **Who is Responsible & Symbols Novice/Junior/Senior**

Who is Responsible – Deduction Chart - JUNIOR/SENIOR		Source
<b>Changes for 2021/22 season (underlined)</b>	<p><b>Illegal Elements / Movements / Poses</b> – as per Rule 704 para 21 The following movements and/or poses are illegal in Rhythm Dance, Free Dance and in the Pattern Dances including the introductory and concluding steps (unless otherwise stated in an ISU Communication):</p> <ul style="list-style-type: none"><li>a) <u>sitting on the partner's head;</u></li><li>b) <u>standing on the partner's shoulder;</u></li><li>c) <u>lifted partner in upside down split pose (with sustained angle between thighs more than 45 degrees);</u></li><li>d) <u>lifting partner swinging the lifted partner around by holding the skate(s)/boot(s) or leg(s) only with fully extended arm(s)</u></li><li>e) <u>lifting partner swinging the lifted partner around without the assistance of hand(s)/arm(s) and the lifted partner holds only with legs/feet around the lifting partner's neck;</u></li><li>f) <u>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 with the fully extended arm(s) higher than the lifting partner's head (the supporting arm may be sustained and fully extended above the head);</u></li><li>g) <u>Jumps (or throw jumps) of more than one (1) revolution except Jump Entry and/or Jump Exit. *;</u></li><li>h) <u>Lying on the ice;</u></li></ul> <p>A brief movement through poses a) to f) will be permitted if it is not established and sustained or if it is used only to change pose</p> <p><b>*For the season 2021/22</b> the exception for Jump Entry and or Jump Exit does not apply and if the entry from jump(s) or exit with jump(s) of more than (1) one revolution is performed this will be considered as an Illegal movement and will be treated accordingly.</p>	Communication 2393 (page 28)

Who is Responsible – Deduction Chart - NOVICE		Source
<b>Changes for 2021/22 season (underlined)</b>	<p><b>Illegal Elements / Movements / Poses</b> – as per Rule 704 para 21 The following movements and/or poses are illegal in Rhythm Dance, Free Dance and in the Pattern Dances including the introductory and concluding steps (unless otherwise stated in an ISU Communication):</p> <ul style="list-style-type: none"><li>a) <u>sitting on the partner's head;</u></li><li>b) <u>standing on the partner's shoulder;</u></li><li>c) <u>lifted partner in upside down split pose (with sustained angle between thighs more than 45 degrees);</u></li><li>d) <u>lifting partner swinging the lifted partner around by holding the skate(s)/boot(s) or leg(s) only with fully extended arm(s)</u></li><li>e) <u>lifting partner swinging the lifted partner around without the assistance of hand(s)/arm(s) and the lifted partner holds only with legs/feet around the lifting partner's neck;</u></li><li>f) <u>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 with the fully extended arm(s) higher than the lifting partner's head (the supporting arm may be sustained and fully extended above the head);</u></li><li>g) <u>Jumps (or throw jumps) of more than one (1) revolution except Jump Entry and/or Jump Exit. *;</u></li><li>h) <u>Lying on the ice;</u></li></ul> <p>A brief movement through poses a) to f) will be permitted if it is not established and sustained or if it is used only to change pose</p> <p><b>*For the season 2021/22</b> the exception for Jump Entry and or Jump Exit does not apply and if the entry from jump(s) or exit with jump(s) of more than (1) one revolution is performed this will be considered as an Illegal movement and will be treated accordingly.</p>	Communication 2374 (page 12-13)



Category: **Ice Dance**

Subject: **Who is Responsible & Symbols Novice/Junior/Senior**

EXPLANATION OF SYMBOLS ON THE JUDGES DETAILS PER SKATER (Junior/Senior)		Source
		Communication 2393 (page 29)
EXPLANATION OF SYMBOLS ON THE JUDGES DETAILS PER SKATER (Novice)		Source
		Communication 2374 (page 13)

Category: **Ice Dance**

Subject: **Pattern Dance and Pattern Dance Element Information (Season 2021-22)**

Pattern Dance and Pattern Dance Element Information (Season 2021-22)		Source
		Communication 2393 (page 30)