



Judging System

Handbook for Technical Panels

Ice Dance

As of 31.7.2012

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

	Source
<ol style="list-style-type: none"> 1. The Technical Panel shall identify what is performed despite what is listed on the Program Content Sheet (e.g. if the sheet says a Reverse Rotational Lift is planned but only the first part is completed, perhaps due to a Fall or interruption, a Rotational Lift shall be identified). 2. Adjustments to Levels shall apply to the Level determined according to the Characteristics of Levels fulfilled. They shall not result in giving No Level to a Required Element as long as the requirements for Level 1 are met. 3. To be given any Level, a Required Element must meet all the requirements for Level 1. 4. If a program concludes with the partners performing an element, the element and its Level shall be identified until the movement stops completely. 5. Elements started after the required duration of the program (plus the 10 seconds allowed) shall not be identified. 	Communication 1677
If there is an illegal movement during the execution of any element, the deduction for an illegal movement will apply and the element will receive Level 1 if the requirements for at least Level 1 are fulfilled. Otherwise the element will be called No Level.	Rule 611, § a) (iv)
For Basic Novice Free Dance, in all Required Elements, only features up to Level 2 will be counted. Any additional features will not count for Level requirements and will be ignored by the Technical Panel.	Communication 1649

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

Questions	Answers	Comments
What is the difference between an element or movement which is not permitted/not allowed/restricted and an Illegal Element/Movement?	Illegal Elements/Movements are listed in Rules 609/610 paragraph 3 (e.g. lying on the ice). They are called by the Technical Panel who takes action by applying a deduction and, if performed in a Required Element, adjusting the Level to Level 1 if the requirements for Level 1 are met. Other elements or movements which are not permitted/not allowed/restricted are not called by the Technical Panel (e.g. retrogression in a Step Sequence). They are identified by the Judges who take action in their marks.	
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.	

Category: **Ice Dance**

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

Required Elements for Short Dance – definition		Source
The list of Required Elements to be included into composition of the Short Dance and specific requirements for these elements will be announced in an ISU Communication annually.		Rule 609, § 2
Season 2012/13	Senior (Communication 1721)	Junior (Communication 1721)
Pattern Dance Elements	<p><u>Two (2) Sections of Yankee Polka:</u></p> <ul style="list-style-type: none"> ▪ <u>Section 1: Steps # 1-25</u> ▪ <u>Section 2: Steps # 26-52,</u> <p><u>skated one after the other, with Section 1 followed by Section 2, and with Step # 1 skated on the Judges side.</u></p>	<p><u>Two (2) Sequences of Blues, skated one after the other or separately. Step #1 of each Pattern Dance Sequence must be skated on a different side of the ice surface.</u></p>
	<p>Specifications:</p> <ul style="list-style-type: none"> ▪ The description, chart and diagrams of the Pattern Dances are included in the ISU Handbook Ice Dance 2003. 	
Dance Lift	<u>Not more than one (1) Short Lift</u>	
Step Sequences	<u>One (1) Not Touching Midline or Circular Step Sequence</u>	
Set of Sequential Twizzles	<u>One (1)</u>	
Note	The Dance Spin is not a Required Element. Nevertheless, a spinning movement skated by the couple together in any hold around common axis on one foot (or two feet) with any number of rotations is permitted. A couple may choose to use this movement as part of their choreography. The Technical Panel will ignore these movements and the Judges will not consider these movements as one of the permitted stops.	

Category: **Ice Dance**

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

Well Balanced Free Dance Program – definition				Source
The list of Required Elements to be included in a Well-Balanced Program for Novice, Junior and Senior Free Dances and the specific requirements for those elements will be announced in an ISU Communication annually.				Rule 610, § 2
Season 2011/12	Senior (Communication 1721)	Junior (Communication 1721)	Advanced Novice (Communications 1649 and 1721)	Basic Novice (Communications 1649 and 1721)
Dance Lifts	<p>Not more than</p> <ul style="list-style-type: none"> - two (2) different Types of Short Lifts and one (1) Long Lift, or - four (4) Short Lifts chosen from at least three different Types <p><u>plus one (1) Choreographic Dance Lift</u></p>	<p>Not more than</p> <ul style="list-style-type: none"> - one (1) Short Lift and one (1) Long Lift, or - three (3) different Types of Short Lifts <p><u>plus one (1) Choreographic Dance Lift</u></p>	<p>Not more than</p> <p>two (2) different Types of Short Lifts chosen from the following Types:</p> <ul style="list-style-type: none"> - Straight Line Lift, - Curve Lift, - Rotational Lift <p><u>plus one (1) Choreographic Dance Lift</u></p>	<p>Not more than</p> <p>one (1) Short Lift chosen from the following Types:</p> <ul style="list-style-type: none"> - Straight Line Lift, - Curve Lift, - Rotational Lift <p><u>plus one (1) Choreographic Dance Lift</u></p>
Dance Spins	<p>One (1) Dance Spin (Spin or Combination Spin) is required.</p> <p>In addition, one (1) Transitional Dance Spin, but no more, performed optionally after the required Dance Spin, is permitted.</p>		One (1) Spin , but not more	*
Step Sequences	<p>One (1) Straight Line Step Sequence (Midline or Diagonal) in Hold</p> <p>One (1) Curved Step Sequence (Circular or Serpentine) in Hold</p>		One (1) Step Sequence in Hold of any type of Groups A or B	
Set of Synchronized Twizzles	One (1)			
Note	If a Dance Spin and a Dance Lift are performed as a combination, they will be identified as two separate elements.			
* Note for Basic Novice	The Dance Spin is not a Required Element. Nevertheless, a spinning movement skated by the couple together in any hold around common axis on one foot (or two feet) with any number of rotations is permitted. A couple may choose to use this movement as part of their choreography. The Technical Panel will ignore these movements and the Judges will not consider these movements as one of the permitted stops.			

Category: **Ice Dance**

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

Specifications to common Short Dance and Free Dance Required Elements	Source
Set of Twizzles: the required Set of Twizzles may be skated anywhere in the program except in the required Step Sequences.	Communication 1721

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

Additional principles of calling	Source
<p>1. The process used by the Technical Panel to identify Key Points and their correct execution is the same process as for identification of Required Elements and Levels (i.e. by majority). Correct or incorrect execution of Key Points is reported on the Judges Details per Skater chart as</p> <ul style="list-style-type: none"> ▪ <u>“Yes”: meaning “all Key Point Features are met and all Edges/Steps are held for the required number of beats”, or</u> ▪ <u>“Timing”: meaning “all Key Point Features are met but one or several Edges/Steps are not held for the required number of beats”, or</u> ▪ <u>“No”: meaning “one or several Key Point Features are not met, whether or not Edges/Steps are not held for the required number of beats”.</u> <p><u>Example:</u></p> <ul style="list-style-type: none"> ▪ <u>“1BL3+kpYNY” means “Blues Sequence 1 Level 3 – on Key Points 1 and 3 all Key Point Features are met and all Edges/Steps are held for the required number of beats – on Key Point 2 one or several Key Point Features are not met”;</u> ▪ <u>“2YP3+kpYTY” means “Yankee Polka Section 2 Level 3 – all Key Point Features are met, but on Key Point 2 one or several Edges/Steps are not held for the required number of beats”.</u> <p>2. If a Fall or interruption occurs at the entrance to or during a Pattern Dance Element and the element is immediately resumed, the element shall be identified and given a Level according to the requirements met before and after the Fall or interruption, or No Level if the requirements for Level 1 are not met.</p>	<p>Communications 1677, 1686 and 1738 (corrections of typographical errors are highlighted)</p>

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

Definitions		Source
Blues, 1BL, 2BL	See section Drawings <ul style="list-style-type: none"> ▪ 1BL: Sequence of Blues with Step #1 on the Judges' side ▪ 2BL: Sequence of Blues with Step #1 on the Judges' opposite side 	ISU Handbook Ice Dance 2003, § I-24 Communications 1721 and 1739
Choctaw	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 604, § 13
Closed Choctaw	A Choctaw in which the instep of the free foot is <u>brought to</u> 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 604, § 13.b)
Crossed Forward	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 crossed in front of the skating leg. (Note – the legs cross below the knees).	Rule 604, § 4
Edge	The visible tracing of a skate on one foot that is on one curve.	Rule 604, § 1.a)
<u>Pattern Dance Element</u>	A series of prescribed steps, turns and movements in a Short Dance, consisting of: <ul style="list-style-type: none"> <u>a) a Sequence of a Pattern Dance listed in Rule 607 or</u> <u>b) a Section of a Pattern Dance listed in Rule 607 or</u> <u>c) a combination of steps/turns from Pattern Dances listed in Rule 607.</u> 	<u>Rule 603, § 6</u>
Rocker	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 604, § 11.h)
Section of Pattern Dance	A part of a Sequence of a Pattern Dance.	Rule 603, § 5
Sequence of Pattern Dance	The set order of the prescribed steps/turns that compose one pattern (sequence) of a Pattern Dance.	Rule 603, § 3

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

Definitions		Source
Three Turn	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 604, § 11.a)
Turn	A rotational movement in which the Skater moves from forward to backward or backward to forward.	Rule 604, § 11
Yankee Polka, 1YP, 2YP	See section Drawings <ul style="list-style-type: none"> ▪ 1YP: Section of Yankee Polka: Steps # 1-25 ▪ 2YP: Section of Yankee Polka: Steps # 26-52 	ISU Handbook Ice Dance 2003, § I-13 Communications 1721 and 1739

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

Additional definitions, specifications to definitions and notes		Source
Key Point and Key Point Features	A Key Point is correctly executed when all its related Key Point Features are met <u>and all its Edges/Steps are held for the required number of beats.</u>	Communication 1738

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

Key Points Blues (source: Communications 1721 and 1739)

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

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

Key Points Yankee Polka (source: Communications 1721 and 1739)

Section 1: Steps # 1 to 25 (1YP)	Key Point 1 Lady Steps 12 & 13 (LBI, RFI) & Man Steps 12 & 13 (LBI, RBO3)	Key Point 2 Lady Steps 22-24 (LFI XB-CICho, RBO, XF-LBI)	Key Point 3 Man Steps 22-24 (LFI XB-CICho, RBO, XF-LBI)
Key Point Features	1. Correct Edges 2. Correct Turn	1. Correct Edges 2. Correct Turn 3. XB-CICho: correct placement of the free foot 4. XF-LBI: free leg crossed in front of the skating leg	1. Correct Edges 2. Correct Turn 3. XB-CICho: correct placement of the free foot 4. XF-LBI: free leg crossed in front of the skating leg
Section 2: Steps # 26 to 52 (2YP)	Key Point 1 Lady Steps 32 & 33 (RFI3, LFO-Rk) & Man Steps 32 & 33 (LFI3, RFO3)	Key Point 2 Lady Steps 38-40 (RFI, RFI3, LFO-Sw)	Key Point 3 Man Steps 38-40 (RBO3, LFO-Sw, RFI3)
Key Point Features	1. Correct Edges 2. Correct Turns	1. Correct Edges 2. Correct Turn	1. Correct Edges 2. Correct Turns

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

Characteristics of Levels (source: Communication 1738)

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

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

Adjustments to Levels	Source
None	

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

Questions	Answers	Comments
<p>How should the calling of Key Points be organized among Technical Specialist and Assistant Technical Specialist?</p>	<ul style="list-style-type: none"> ▪ <u>Key Point for man or lady performed separately: called by the Technical Specialist.</u> ▪ <u>Key Points for man or lady performed simultaneously: Key Point for lady called by the Technical Specialist. Key Point for man called by the Assistant Technical Specialist.</u> ▪ <u>Key Point for both man and lady: called by the Technical Specialist. The Technical Panel may be organized so the Assistant Technical Specialist has the duty to double check one of the partners and the Technical Controller has the duty to double check the other partner.</u> 	<p>For season 2012/13, the Key Points for man performed jointly with a Key Point for lady and called by the Assistant Technical Specialist are:</p> <ul style="list-style-type: none"> ▪ <u>1BL Key Point 3</u> ▪ <u>2BL Key Point 3</u> ▪ <u>1YP Key Point 3</u> ▪ <u>2YP Key Point 3</u>
<p>What does “correct Edge” mean as a Key Point Feature?</p>	<p>It means that the Edge must be clean for the whole duration of the Step.</p>	
<p><u>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?</u></p>	<p><u>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.</u></p>	<p><u>For season 2012/13, this Q&A applies to one beat Edges of Yankee Polka.</u></p>
<p>What does “correct Turn” means as a Key Point Feature?</p>	<p>It means that the Turn must have a clean edge in and out of the Turn (but the edge does not necessarily have to be held for the whole duration of the Step), and must not be jumped or scraped.</p>	

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

Questions	Answers	Comments
<p>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?</p>	<p>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.</p>	<p>For season 2012/13, Key Points including <u>Closed Choctaws</u> are:</p> <ul style="list-style-type: none"> ▪ <u>1BL Key Points 2 and 3</u> ▪ <u>2BL Key Points 2 and 3</u> <p>This Q&A does not apply to “<u>Crossed Behind Closed Choctaw</u>” in 1YP Key Points 2 and 3 (see specific Q&A).</p>
<p><u>Steps # 22 & 23 of Yankee Polka are a “Crossed Behind Closed Choctaw” performed toe to toe, which is not defined in Rule 604. Which definitions will the Technical Panel use to decide if those Steps are correctly executed?</u></p>	<p><u>The Technical Panel will use the following definition: “A Choctaw in which the free foot is placed on the ice toe to toe with the skating foot on the outer edge side of the skating foot with the free leg crossed behind the skating leg.”</u></p> <p><u>The feet do not have to be touching, but should be as close as possible.</u></p>	<p><u>The Technical Panel will not take into consideration whether the legs cross below or above the knee.</u></p>
<p>On Key Point Features including XF (Crossed Forward) or XB (Crossed Behind), can credit be given if the free foot is placed on the ice crossing the tracing of the skating foot but at distance of the skating foot?</p>	<p>No, because definitions of Crossed Forward (Rule 604, §4) and Crossed Behind (Rule 604, §5) provide that “free foot is placed on the ice on the outer edge side of the skating foot” and “legs cross below the knee”. The feet do not have to be touching but should be as close as possible.</p>	<p>For season 2012/13, Key Points Features including <u>Crossed Forward</u> are:</p> <ul style="list-style-type: none"> ▪ <u>1YP Key Points 2 and 3 Key Point Feature 4</u>
<p>During a Key Point, a couple performs a mistake which is not listed under the Key Point Features for that Key Point. How will the Technical Panel take this mistake into consideration for the Key Point?</p>	<p>The Technical Panel will ignore this mistake and consider only the Key Point Features to decide whether the Key Point is given credit.</p>	<p>The Judges may take this mistake into consideration in their marking.</p>

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

Questions	Answers	Comments
<p>What happens if a couple does not perform the two Pattern Dance Elements in a row if it is required?</p>	<p>If there is up to one measure (3 beats for 3/4 or 6/8 Rhythms, 4 beats for other Rhythms) of music between the Pattern Dance Elements, the Technical Panel will call both Pattern Dance Elements.</p> <p>If there is more than one measure (3 beats for 3/4 or 6/8 Rhythms, 4 beats for other Rhythms) of music (unless the duration is due to a Fall or interruption) between the Pattern Dance Elements, the Technical Panel will call the Pattern Dance Element performed second as No Level.</p>	<p><u>For season 2012/13, Pattern Dance Elements of the Senior Short Dance (Sections of Yankee Polka) have to be performed in a row.</u></p> <p><u>If 1YP or 2YP are performed twice, the Pattern Dance Element performed second will appear as 1YP* or 2YP*, indicating a repeated element, but no deduction for extra element will apply.</u></p> <p>If the Pattern Dance Element performed second does not start on beat 1 of a four measure musical phrase, Judges must reduce the Interpretation/Timing mark.</p>
<p><u>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?</u></p>	<p><u>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.</u></p>	<p><u>If later on in the program the Pattern Dance Element performed first is repeated, it will be ignored by the Technical Panel.</u></p> <p><u>For season 2012/13, this applies to Senior Short Dance, with 1YP required to be performed before 2YP.</u></p>

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

Questions	Answers	Comments
<p>What happens if a couple performs a Pattern Dance Element on the other side of the rink than the required one (when the side is required)?</p>	<p>The Technical Panel will call the Pattern Dance Element performed on the wrong side of the rink No Level.</p>	<p>For season 2012/13, the situation may happen in:</p> <ul style="list-style-type: none"> ▪ <u>Junior Short Dance: if the Sequence of Blues performed second is placed on the same side of the rink as the Sequence of Blues performed first, the Sequence performed second will appear as 1BL* or 2BL* according to the side of the rink where it is performed), No Level, indicating a repeated element, but no deduction for extra element will apply.</u> ▪ <u>Senior Short Dance: if 1YP (respectively 2YP) is performed on the Judges' opposite side (respectively the Judges' side), it will be called 1YP (respectively 2YP), No Level.</u>
<p>In definition of Turns, the expression “free foot is <u>brought to</u>” and “free foot is placed” are used. What is the difference?</p>	<p>“Free foot is <u>brought to</u>” 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.</p>	

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

Questions	Answers	Comments
<p>How should a Pattern Dance Element be called?</p>	<p>Like any other Required Element, a Pattern Dance Element:</p> <ul style="list-style-type: none"> ▪ is called when it starts, ▪ is given a Level after its completion, ▪ may be reviewed, corrected, confirmed or deleted after the program is finished, ▪ is authorized after the program is finished. <p>The correct or incorrect execution of a Key Point is called immediately after its completion using the words “Yes”, “Timing” or “No” which are entered into the system by the Data Operator for information purposes.</p> <p>Reviews of Key Point calls may be requested.</p>	
<p><u>For season 2012/13 do the code 1BL and 1YP mean that these Pattern Dance Elements have to be performed first?</u></p>	<ul style="list-style-type: none"> ▪ <u>1BL: no. Pattern Dance Elements 1BL (the one with Step #1 on the Judges’ side) and 2BL (the one with Step #1 on the Judges’ opposite side) can be skated in any order.</u> ▪ <u>1YP: yes. Pattern Dance Element 1YP (Steps #1-25) must be performed before Pattern Dance Element 2YP (Steps #26-52).</u> 	<p><u>The two Pattern Dance Elements of Junior Short Dance (Blues) can be skated separately.</u></p> <p><u>The two Pattern Dance Elements of Senior Short Dance (Yankee Polka) must be skated in a row.</u></p>
<p>A Key Point includes one Step which is divided into several parts with a specific number of beats for each part (for example: Turn on one foot, 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?</p>	<ul style="list-style-type: none"> ▪ “Yes” if all parts forming the Step are held for the required number of beats also. ▪ “Timing” if one or several parts forming the Step are held shorter or longer than required. 	<p><u>Examples for season 2012/13:</u></p> <ul style="list-style-type: none"> ▪ <u>1YP Key Point 1: Man’s Step # 13 (duration 1+1)</u> ▪ <u>2YP Key Point 2: Step # 39 (duration 1+1)</u> ▪ <u>2YP Key Point 3: Steps # 38 and 40 (duration 1+1)</u>

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

Questions	Answers	Comments
<p><u>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)?</u></p>	<ul style="list-style-type: none"> ▪ <u>If the change of edge is performed slightly 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”.</u> ▪ <u>If the change of edge is performed for other reasons or more than half a beat before the end of the Step (or part of the Step), the Technical Panel will not give credit for Key Point Feature “correct Edges”.</u> 	<p><u>Examples for season 2012/13:</u></p> <ul style="list-style-type: none"> ▪ <u>1BL and 2BL Key Point 1: Steps # 5 and 7</u> ▪ <u>2YP Key Point 2: Steps # 39 and 40</u> ▪ <u>2YP Key Point 3: Steps # 39 and 40</u>
<p><u>How can the Technical Panel review whether the Steps/Edges of a Key Point are held for the required number of beats?</u></p>	<p><u>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.</u></p>	<p><u>Audio replay is not available.</u></p>

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

Additional principles of calling	Source
<ol style="list-style-type: none">1. In programs where one Dance Spin is a Required Element, the first performed Dance Spin shall be identified as the required Dance Spin, classified as Spin or Combination Spin, and given a Level, or No Level if the requirements for Level 1 are not met. Subsequent Dance Spins shall be identified either as Transitional Dance Spins with no value, or as Dance Spins classified as Extra Element with no value: the number of any allowed subsequent Transitional Dance Spin(s) is specified in the descriptions of Required Elements for Short Dance and Well Balanced Free Dance Programs.2. In case a Spin is required and a Combination Spin is not permitted, the required Dance Spin performed as a Combination Spin shall be classified as an Extra Element with no value.3. If a Fall or interruption occurs at the entrance to or during a Dance Spin and is immediately followed by a spinning movement (for the purpose of filling time), the element shall be identified and given a Level according to the requirements met before the Fall or interruption, or No Level if the requirements for Level 1 are not met, and the additional part shall not be identified (Note: an interruption in rotations to perform features such as the change of direction in a Dance Spin Option 2 or a one foot turn on the spot before resuming the rotations shall not be considered as such an interruption).	Communication 1677

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

Definitions		Source
Basic Position	Upright Position, Sit Position or Camel Position.	Rule 604, § 14.e) (iii)
Camel Position	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 604, § 14.e) (iii)
Combination Spin	A Spin after which one change of foot is made by both partners simultaneously and further rotations occur.	Rule 604, § 14.e) (ii)
Dance Spin	Spin or Combination Spin	Rule 604, § 14.e)
Sit Position	Performed on one foot with skating leg bent in a one-legged crouch position and free leg forward, to the side or back.	Rule 604, § 14.e) (iii)
Spin	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 604, § 14.e) (i)
Transitional Dance Spin	Permitted Dance Spin performed optionally after the required Dance Spin.	Communication 1721
Upright Position	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 604, § 14.e) (iii)

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

Additional definitions, specifications to definitions and notes		Source
Basic Position Upright	If the angle between the thigh and shin of the skating leg is less than about 120 degrees, the position shall be considered as a Sit Position.	Communication 1677
Basic Position Sit	If the angle between the thigh and shin of the skating leg is more than about 120 degrees, the position shall be considered as an Upright or Camel Position depending on the other criteria that characterize these positions.	Communication 1677
Basic Position Camel	If the waist line is not horizontal and/or the core of the body is more than 45 degrees above the horizontal line the position shall be considered as an Upright Position. If the angle between the thigh and shin of the skating leg is less than about 120 degrees, the position shall be considered as a Sit Position.	Communication 1677
Difficult Variations of Basic Position Upright (examples):	<ul style="list-style-type: none"> a) "Biellmann" type – body upright with the heel of the boot pulled by the hand behind and above the level of the head; b) Full layback with upper body arched back towards the ice or sideways with upper body bent to the side towards the ice; c) Split with both legs straight and the boot/skate of the free leg held up higher than the head (may be supported by partner); d) Upper body arched back or sideways with free foot almost touching the head in a full circle (doughnut/ring: maximum of half a blade length between head and blade). 	Communication 1677

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

Additional definitions, specifications to definitions and notes		Source
Difficult Variations of Basic Position Sit (examples):	a) Free leg bent or straight directed forward with thigh of skating leg at least parallel to the ice; b) Free leg bent or straight directed backward with thigh of skating leg at least parallel to the ice; c) Free leg bent or straight directed to the side with not more than 90 degrees between thigh and shin of skating leg; d) Free leg crossed extended behind, and directed to the side, with not more than 90 degrees between thigh and shin of skating leg; e) Free leg crossed behind and touching the skating leg, with thigh of skating leg at least parallel to the ice; f) Free leg directed forward, with not more than 90 degrees between thigh and shin of skating leg, and back of upper body parallel to the ice. Note: <ul style="list-style-type: none"> ▪ Examples b) and e) executed right after each other shall be considered as the same Difficult Variation of Sit Position. 	Communication 1677
Difficult Variations of Basic Position Camel (examples):	a) Upper body (shoulder and head) turned upwards – facing up so that the line of the shoulders is at least 45 degrees past the vertical point; b) Body nearly horizontal or bent sideways horizontally with head and free foot almost touching (doughnut/ring: maximum of half a blade length between head and blade); c) Body nearly horizontal with the heel of the boot pulled by the hand above the level of the head; d) Body bent forward to the spinning leg and free leg extended backward and upward up to almost a full split (with the angle between thighs about 180 degrees); e) Simple Camel Position by the man with the free leg on horizontal line or higher. Note: <ul style="list-style-type: none"> ▪ Simple camel spin by the lady shall not be considered as a Difficult Variation of Camel Position 	Communication 1677

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

Additional definitions, specifications to definitions and notes		Source
Notes	<ul style="list-style-type: none"> ▪ Examples d) for Upright Position and b) for Camel Position (doughnut/ring) shall be considered as the same Difficult Variation. ▪ Examples a) for Upright Position (Biellmann) and c) for Camel Position (heel of the boot pulled by the hand above the level of the head) shall be considered as the same Difficult Variation when performed by the same partner but as two different Difficult Variations when performed by different partners. ▪ Rotations shall be taken into consideration for the purpose of total number of rotations when performed fully, continuously, on one foot and simultaneously by both partners. ▪ Rotations in Difficult Variation shall be taken into consideration for the purpose of Level when performed continuously in a fully established position. 	Communication 1677
Spin Option 1	Without change of spinning direction	Communication 1677
Spin Option 2	With simultaneous change of spinning direction for both partners	Communication 1677
Combination Option 1	Spin With same spinning direction for both parts	Communication 1677
Combination Option 2	Spin With different spinning direction for each part	Communication 1677

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

Characteristics of Levels Spin (source: Communications 1677 and 1686)

Level 1	Level 2	Level 3	Level 4
<p>At least 3 rotations</p>	<p>OPTION 1</p> <p>2 different Difficult Variations from 2 different Basic Positions (1 by one partner and 1 by the other partner): each Difficult Variation for at least 2 rotations.</p> <p>OPTION 2</p> <p>At least 2 rotations in each direction</p> <p>AND</p> <p>1 Difficult Variation from any Basic Position by one partner: Difficult Variation for at least 2 rotations.</p>	<p>OPTION 1</p> <p>2 different Difficult Variations from 2 different Basic Positions (1 by one partner and 1 by the other partner performed simultaneously): each Difficult Variation for at least 5 rotations.</p> <p>OR</p> <p>3 different Difficult Variations from 3 different Basic Positions (3 by same partner or 2 by one partner and 1 by the other partner): each Difficult Variation for at least 2 rotations.</p> <p>OPTION 2</p> <p>At least 2 rotations in each direction</p> <p>AND</p> <p>2 different Difficult Variations from 2 different Basic Positions (2 by same partner or 1 by one partner and 1 by the other partner): each Difficult Variation for at least 2 rotations</p>	<p>OPTION 1</p> <p>4 different Difficult Variations from 3 different Basic Positions (2 by both partners or 3 by one partner and 1 by the other partner, at least 1 Difficult Variation being performed by partners simultaneously): each Difficult Variation for at least 2 rotations.</p> <p>OPTION 2</p> <p>At least 2 rotations in each direction.</p> <p>AND</p> <p>3 different Difficult Variations from 3 different Basic Positions (3 by same partner or 2 by one partner and 1 by the other partner): each Difficult Variation for at least 2 rotations.</p>

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

Characteristics of Levels Combination Spin (source: Communications 1677 and 1686)

Level 1	Level 2	Level 3	Level 4
<p>At least 3 rotations in both parts</p>	<p>OPTION 1 2 different Difficult Variations from 2 different Basic Positions (2 by same partner or 1 by one partner and 1 by the other partner): each Difficult Variation for at least 3 rotations</p> <p>OPTION 2 1 Difficult Variation from any Basic Position: each Difficult Variation for at least 3 rotations</p>	<p>OPTION 1 3 different Difficult Variations from 3 different Basic Positions (3 by same partner or 2 by one partner and 1 for the other partner): each Difficult Variation for at least 3 rotations</p> <p>OPTION 2 2 different Difficult Variations from 2 different Basic Positions (2 by same partner or 1 by one partner and 1 by the other partner): each Difficult Variation for at least 3 rotations</p>	<p>OPTION 1 4 different Difficult Variations from 3 different Basic Positions (2 by both partners or 3 by one partner and 1 by the other partner): each Difficult Variation for at least 3 rotations</p> <p>OPTION 2 3 different Difficult Variations from 3 different Basic Positions (3 by same partner or 2 by one partner and 1 by the other partner): each Difficult Variation for at least 3 rotations</p>

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

Adjustments to Levels	Source
<p>1. If the spinning movement has been started and one or both partners is/are still on two feet after half a rotation, the Level shall be reduced by one Level if one partner starts on two feet and by two Levels if both partners start on two feet.</p> <p>2. If a loss of control occurs after the Dance Spin has commenced, resulting in one of the following mistakes:</p> <ul style="list-style-type: none">▪ additional support (touch down by free leg/foot and/or hand(s) by one partner,▪ one partner off the ice without sustaining action,▪ both partners not holding, <p>for up to half a rotation, and the Dance Spin continues according to Dance Spin requirements after the mistake, the Level shall be reduced by 1 Level per mistake. But if the mistake lasts for more than half a rotation, this shall be considered as an interruption and additional principles of calling shall apply.</p> <p>Notes:</p> <ul style="list-style-type: none">▪ this provision does not apply to staying on two feet during the change of foot in a Combination Spin. However, the Level shall be reduced by 1 Level per partner staying on two feet more than half a rotation;▪ this provision does not apply to one partner off the ice with a sustaining action which qualifies this move as a Dance Lift. <p>3. If one or both partners do not change foot (to the other foot) in a Combination Spin, it will be identified as Spin Level 1.</p>	Communications 1677 and 1686

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

Questions	Answers	Comments
What happens if in a Combination Spin, both partners changed feet and commence the entry edge to the second part but 3 full rotations on one foot are not completed by one or both partners?	The Technical Panel will identify a Combination Spin and will give No Level.	In accordance with requirements for Level 1.
What happens if a Fall occurs after Dance Spin is started and not even 1 full rotation is completed?	The Technical Panel will identify a Spin and will give No Level.	In accordance with additional principles of calling Dance Spins.
Does the Technical Panel consider differently 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.	
If both partners do not change feet simultaneously in a Combination Spin, should this be reflected in the Level?	No.	The Judges should reflect this error in their GOE.
In a Combination Spin, a couple performs a change of spinning direction not at the same time as the change of foot, but during one part of the Combination Spin (i.e. in the part before the change of foot or in the part after the change of foot). Will the Technical Panel consider this Combination Spin as Option 2?	Yes. The change of spinning direction can happen at any moment during the Combination Spin: either during the change, or during any of the parts. If performed during one of the parts, it will be given credit only if it is preceded by at least two rotations and followed by at least two rotations within this part.	
Is any turn allowed to change the spinning direction in a Dance Spin?	Yes. It is permitted as long as: <ul style="list-style-type: none"> ▪ there is no additional touchdown by the other foot, ▪ in case of a Combination Spin, the foot is changed only once. 	

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

Questions	Answers	Comments
<p>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?</p>	<p>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.</p>	
<p>If a couple on the entrance to a Dance Spin is skating on one foot around the same axis in Hand-in-Hand Hold with fully extended arms and performs one or more rotations in this position and then the couple pushes into the Dance Spin, how will the Technical Panel consider this push?</p>	<p>If up to one rotation is performed by both partners on one foot around the same axis in any position before the push, the rotation before the push will be considered as an entrance to the Dance Spin. But if the push occurs after one rotation, it will be considered a touchdown and the Level will be adjusted accordingly.</p>	
<p>On the entrance to a Dance Spin, a couple skates on one foot around the same axis. Then, one or both partners change foot into the Dance Spin (with or without push). How will the Technical Panel consider this change of foot?</p>	<p>If up to one rotation is performed by both partners on one foot around the same axis before the change of foot, the rotation before the change will be considered as an entrance to the Dance Spin. But if the change occurs after one rotation, the Dance Spin will be called a Combination Spin.</p>	<p>If the change of foot occurs after one rotation but before three rotations, the Combination Spin will be called No Level.</p>
<p>What happens if one partner starts to rotate before the other one (e.g. the lady starts spinning alone while the man is still on an edge around her and then he takes her into the spinning hold, makes a push, and they both spin)?</p>	<p>The Technical Panel will start considering rotations and features only when both partners are rotating in hold.</p>	

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

Questions	Answers	Comments
<p><u>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?</u></p>	<p><u>Yes. The definition of this Difficult Variation does not include any requirement regarding the distance between the boot and the spinning axis.</u></p>	
<p>In example c) of Difficult Variation of Basic Position Upright (“split with both legs straight and the boot/skate of the free leg held up higher than the head”), the body and head are bent to the side (the Basic Position being still Upright), so the boot of the free leg is higher than the head but would not if body and head were kept strictly upright. Will the Technical Panel consider this variation as difficult?</p>	<p>Yes. The height of the head to be taken into consideration is the actual one while the variation is performed.</p>	
<p><u>In example c) Difficult Variation of Basic Camel Position Camel (“body nearly horizontal with the heel of the boot pulled by the hand above the level of the head”), the boot is pulled by or with the assistance of the other partner. Will the Technical Panel consider this variation as difficult?</u></p>	<p><u>Yes.</u></p>	
<p>One partner is on one foot with skating leg straight or slightly bent rotating on a backward edge, his/her body on a horizontal line facing upward. How will the Technical Panel consider this position?</p>	<p>The Technical Panel will consider this position as a Difficult Variation of Camel Position as long as the core of the body is less than 45 degrees above the horizontal line.</p>	<p>If the core of the body is more than 45 degrees above the horizontal line, the position will be considered as an Upright Position.</p>

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

Additional principles of calling	Source
<p>Applicable to all Types of Dance Lifts:</p> <ol style="list-style-type: none"> 1. The first performed Dance Lift(s) shall be identified as the required Dance Lift(s) and given a Level, or No Level if the requirements for Level 1 are not met, <u>except, if applicable, for the last of the required Dance Lifts which shall be identified as a Choreographic Dance Lift with a fixed Base Value.</u> Subsequent Dance Lifts shall be identified either as Transitional Dance Lift with no value, or as Dance Lift classified as Extra Element with no value: the number of required Dance Lifts, <u>including any Choreographic Dance Lift,</u> is specified in the descriptions of Required Elements for Short Dance and Well Balanced Free Dance Programs. 2. Any required Dance Lift of a repeated Type, <u>except Choreographic Dance Lift for which no Type is identified,</u> shall be classified as an Extra Element with no value (except in a Senior Free Dance with 4 Short Lifts where two of the Short Lifts can be from the same Type). 3. Any required Dance Lift of a Type not according to the Required Elements for Short Dance or the Well Balanced Free Dance Program shall be classified as an Extra Element with no value. 4. A brief movement in which both skates of one of the partners leave the ice with support by the other partner and the lifted partner is not sustained in the air shall not be considered as a Dance Lift. 5. If a program begins with the partners in a Dance Lift before the music starts, the Dance Lift and its Level shall be identified when one of the partners begins to move. 6. If a Fall or interruption occurs at the entrance to or during a Dance Lift, the element shall be identified and given a Level according to the requirements met before the Fall or interruption, or No Level if the requirements for Level 1 are not met. 	<p>Communications 1677 and 1738</p>
<p>Applicable to Rotational Lifts:</p> <ol style="list-style-type: none"> 1. A Rotational Lift shall be identified as such if the lifting partner moves through more than one rotation. Up to one rotation at the beginning or end of any Dance Lift which is not a Rotational Lift or a Reverse Rotational Lift shall be considered part of the entry or exit. 2. In a Rotational Lift, if the lifting partner stops traveling, the rotations and Difficult Pose/Position or Change of Pose from that point on shall not be considered for Level. 	<p>Communication 1677</p>

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

Additional principles of calling	Source
<p>Applicable to Reverse Rotational Lifts:</p> <ol style="list-style-type: none"> 1. A Reverse Rotational Lift shall be identified as such if the lifting partner moves through more than one rotation in both directions. 2. In each direction of a Reverse Rotational Lift, if the lifting partner stops traveling, the rotations and Difficult Pose/Position or Change of Pose in that direction from that point on shall not be considered for Level. 	Communication 1677
<p>Applicable to Combination Lifts:</p> <ol style="list-style-type: none"> 1. A Combination Lift shall be identified with the first two fully established Types of Short Lifts performed forming two approximately equal parts or it shall be identified as a Short Lift of the Type forming the larger part. The Level of each of the two Types of Short Lifts shall be given separately. 	Communication 1677
<p>Applicable to Long Lifts:</p> <ol style="list-style-type: none"> 1. If an error occurs in the first or second part of an attempted Long Lift, so that the second part (second Type of Short Lift of an attempted Combination Lift, reverse rotations of an attempted Reverse Rotational Lift, second curve of an attempted Serpentine Lift) cannot be identified, the performed part of the Dance Lift shall be identified as a Type of Short Lift (first Type of Short Lift in case of an attempted Combination Lift, Rotation Lift in case of an attempted Reverse Rotational Lift, Curve Lift in case of an attempted Serpentine Lift), given the reached Level and classified as “Combo”, in order to avoid that a subsequent similar Type of Short Lift be classified as Extra Element (the word “Combo” means an intention to skate one Long Lift). 	Communication 1677

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

Definitions		Source
<u>Choreographic Dance Lift</u>	<u>Dance Lift of up to ten (10) seconds performed after all other required Dance Lifts. The Choreographic Dance Lift will be awarded a fixed Base Value and evaluated by the Judges in Grade of Execution only.</u>	<u>Communication 1721</u>
Combination Lift	A Dance Lift combining two of the following Types of Dance Lifts: Stationary Lift, Straight Line Lift, Curve Lift, Rotational Lift.	Rule 604, § 16.g)
Crouch	A two footed movement in which a Skater travels along the ice with both legs bent at an angle.	Rule 604, § 18.a)
Curve Lift	A Dance Lift in which the lifting partner travels on one curve (lobe) in any position on one foot or two feet.	Rule 604, § 16.c)
Dance Lift	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 604, § 16
Ina Bauer	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 604, § 18.b)
Long Lift	The duration of the Dance Lift should not exceed twelve (12) seconds: Reverse Rotational Lift, Serpentine Lift or Combination Lift.	Rule 604, § 16.e) to g)
Lunge	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 604, § 18.c)
Reverse Rotational Lift	A Dance Lift in which the lifting partner rotates in one direction and then in another direction while travelling across the ice.	Rule 604, § 16.e)
Rotational Lift	A Dance Lift in which the lifting partner rotates in one (clockwise or anticlockwise) direction while travelling across the ice	Rule 604, § 16.d)

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

Definitions		Source
Serpentine Lift	A Dance Lift in which the lifting partner travels on two different curves of approximately similar curvature and duration. The pattern must be serpentine shaped (“S”). The change of direction of the pattern may incorporate a turn of not more than ½ rotation. After the completion of the 2 curves the couple may skate additional curve(s) or rotate (up to 1 rotation) but this will not be counted.	Rule 604, § 16.f)
Shoot the Duck	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 604, § 18.e)
Short Lift	The duration of the Dance Lift should not exceed six (6) seconds: Stationary Lift, Straight Line Lift, Curve Lift or Rotational Lift.	Rule 604, § 16.a) to d)
Spread Eagle	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 604, § 18.f)
Stationary Lift	A Dance Lift that is executed on the spot (stationary location) by the lifting partner who may or may not be rotating.	Rule 604, § 16.a)
Straight Line Lift	A Dance Lift in which the lifting partner travels in a straight line in any position on one foot or two feet.	Rule 604, § 16.b)
Type of Dance Lift	Stationary Lift, Straight Line Lift, Curve Lift, Rotational Lift, Reverse Rotational Lift, Serpentine Lift or Combination Lift.	Rule 604, § 16.a) to g)

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

Additional definitions, specifications to definitions and notes		Source
<p>Difficult Pose for lifted partner (examples)</p>	<p>a) Full split: when the legs of the lifted partner are extended in one line with the angle between thighs about 180 degrees;</p> <p>b) full “Biellmann”: body upright with the heel of the boot pulled by the hand behind and above the level of the head;</p> <p>c) full doughnut/ring: upper body arched back, with one or both feet almost touching the head in a full circle (maximum of half a blade length between head and blade);</p> <p>d) upside down combined with difficult hold;</p> <p>e) from a vertical position lady is cantilevered out: lady’s torso is extended away from the man and the only one additional point of support are the hands;</p> <p>f) balancing in a horizontal position with only one additional point of support;</p> <p>g) leaning out (forwards or backwards) with the only one additional point of support being the legs;</p> <p>h) full layback with arched pose with no support from the lifting partner above the thigh;</p> <p>i) extended out with the majority of body weight in a horizontal line with the only one additional point of support being shoulders and/or upper back.</p> <p>Notes:</p> <ul style="list-style-type: none"> ▪ a chosen example of Difficult Pose shall be considered for Level only the first time it occurs, whether it be in a Short Lift or in a part of Long Lift; ▪ examples b) (full “Biellmann) and c) (full doughnut/ring) shall be considered as the same example of Difficult Pose. 	<p>Communication 1677</p>

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

Additional definitions, specifications to definitions and notes		Source
Change of Pose for lifted partner	<p>A Change of Pose shall be considered for Level if it fulfills the following characteristics:</p> <ul style="list-style-type: none">▪ lifting partner changes hold and lifted partner changes hold and body pose so that it is a significant change (i.e. a photographer would produce two different photos). A mere change of position of arm(s) and/or legs, changing to the reverse side (mirror) or changing the height of the body is not enough to constitute a Change of Pose;▪ the change of body pose and changes of hold occur simultaneously;▪ each pose, preceding and following the change is clearly defined and the first pose is attained and clearly shown prior to the change to the second pose;▪ in Rotational Lifts, the movement through the Change of Pose occurs during rotations of both lifting and lifted partners. <p>Note: Changes of Pose shall be considered for Level only the first two times they occur, whether they are in Short Lifts or in parts of Long Lift.</p>	Communication 1677

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

Additional definitions, specifications to definitions and notes		Source
<p>Difficult Position for lifting partner (examples)</p>	<p>a) one foot;</p> <p>b) Shoot the Duck (thigh at least parallel to the ice) with any position of free leg;</p> <p>c) Spread Eagle – inside: same edges (one forward one backward) on the same curve;</p> <p>d) Spread Eagle – outside: same edges (one forward one backward) on the same curve;</p> <p>e) Spread Eagle – on a straight line (for Straight Line Lift only): same edges (one forward one backward) on the same line;</p> <p>f) Ina Bauer: same or different edge (one forward one backward) on parallel tracing;</p> <p>g) Crouch with two knees bent (thighs at least parallel to the ice) on two feet;</p> <p>h) Crouch with one knee bent (thigh at least parallel to the ice) on two feet with one leg extended to side;</p> <p>i) Lunge (thigh at least parallel to the ice) with any position of free leg;</p> <p>j) One Hand/Arm Lift: with no contact other than the lifting partner’s hand/arm and the lifted partner.</p> <p>Notes:</p> <ul style="list-style-type: none"> ▪ examples g) h) and i) (Crouch or Lunge) shall not be considered for Level in a Stationary Lift which is not rotating; ▪ a chosen example of Difficult Position shall be considered for Level only the first time it occurs, whether it be in a Short Lift or in a part of Long Lift (exception: Reverse Rotational Lift Levels 3 and 4 Option 2, where the One Hand/Arm Lift is considered for Level in both directions); ▪ if the three different examples of Spread Eagle (c), d) and e)) are performed, only the two first performed different examples shall be considered for Level; ▪ if an Ina Bauer (example f) skated on same edges) and an example of Spread Eagle (c), d) or e)) are performed on the same edges, only the first performed of the two Difficult Positions shall be considered for Level. 	<p>Communication 1677</p>

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

Additional definitions, specifications to definitions and notes		Source
<p>Creative/Difficulty Entry (Groups of examples)</p>	<p>a) unexpected entry without any evident preparation;</p> <p>b) entry from a Difficult Position for the lifting partner (<u>to be considered only for Stationary, Straight Line or Curve Lift</u>): the Difficult Position must be reached before the lifted partner leaves the ice, <u>and, subsequently, must be:</u></p> <ul style="list-style-type: none"> ▪ <u>continuously sustained as the Difficult Position considered and given credit for Level, or</u> ▪ <u>changed without any intermediate position into the Difficult Position considered and given credit for Level;</u> <p>c) entry from a difficult transition by the lifting partner: series of at least two difficult Turns (e.g. Bracket, Choctaw, Counter, Outside Mohawk, but not progressives) before the Dance Lift;</p> <p>d) significant transitional movement performed by the lifted partner to reach and establish the desired pose (Note: this is not the same as a Change of Pose, because the movement is transitional and not established).</p> <p>Notes:</p> <ul style="list-style-type: none"> ▪ a chosen Group of examples of Creative/Difficulty Entry a), c) or d) shall be considered for Level only in the Dance Lift where it is first performed; ▪ a chosen example of Creative/Difficulty Entry from Group b) shall be considered for Level only in the Dance Lift where it is first performed; ▪ if the three different examples of Spread Eagle (c), d) and e) of paragraph Difficult Position for lifting partner) are performed as Creative/Difficulty Entry, only the two first performed different examples shall be considered for Level; ▪ if an Ina Bauer (example f) of paragraph Difficult Position for lifting partner skated on same edges) and an example of Spread Eagle (c), d) or e) of paragraph Difficult Position for lifting partner) are performed as Creative/Difficulty Entry on the same edges, only the first performed of the two Creative/Difficulty Entry shall be considered for Level. 	<p>Communications 1677 and 1738</p>

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

Additional definitions, specifications to definitions and notes		Source
One Hand/Arm Rotational Lift Extra Feature	<p>Only One Hand/Arm Lift is used to lift, hold and set down the lifted partner, and</p> <ul style="list-style-type: none"> ▪ the lifting partner is on one foot for at least one rotation; ▪ and/or the lifting partner significantly changes the level of his skating legs (knees) with a continuous motion; ▪ and/or the lifting partner's holding arm is fully extended in front with a significant distance between partners. <p>Notes:</p> <ul style="list-style-type: none"> ▪ if performed as the first part of a Combination Lift, the setting down in One Hand/Arm Lift requirement does not apply; ▪ if performed as the second part of a Combination Lift, the lifting in One Hand/Arm Lift requirement does not apply. 	Communication 1677

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

Characteristics of Levels Stationary Lift, Straight Line Lift and Curve Lift (source: Communication 1677)

Level 1	Level 2	Level 3	Level 4
<p>Lifted partner is held off the ice for at least 3 seconds</p>	<p>Lifted partner sustains a Difficult Pose for at least 3 seconds or moves through a Change of Pose</p> <p>OR</p> <p>Lifting partner sustains a Difficult Position for at least 3 seconds</p>	<p>Lifted partner sustains a Difficult Pose for at least 3 seconds or moves through a Change of Pose</p> <p>AND</p> <p>Lifting partner sustains a Difficult Position for at least 3 seconds</p>	<p>Requirements for Level 3</p> <p>AND</p> <p>Creative/Difficult Entry</p>

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

Characteristics of Levels Rotational Lift (source: Communications 1677 and 1738)

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

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

Characteristics of Levels Reverse Rotational Lift (source: Communications 1677 and 1738)

Level 1	Level 2	Level 3	Level 4
<p>Lifted partner is held off the ice through at least 2 rotations in each direction</p> <p>AND</p> <p>Lifting partner moves through at least at least 2 rotations in each direction</p>	<p>OPTION 1</p> <p>Lifted partner sustains a Difficult Pose through at least 2 rotations or moves through a Change of Pose in one direction</p> <p>AND</p> <p>Lifting partner moves through at least 5 rotations in total (at least 2 rotations in each direction)</p> <p>OPTION 2</p> <p>Lifting partner in One Hand/Arm Lift through at least 2 rotations in one direction</p>	<p>OPTION 1</p> <p>Lifted partner: sustains a different Difficult Pose through at least 3 rotations during each direction</p> <p>OR</p> <p>sustains a Difficult Pose through at least 3 rotations in one direction and moves through a Change of Pose in the other direction</p> <p>AND</p> <p>Lifting partner moves through at least 3 rotations in each direction</p> <p>OPTION 2</p> <p>Lifting partner in One Hand/Arm Lift through at least 2 rotations in each direction and moves through at least 5 rotations in total</p> <p>OPTION 3</p> <p>In one direction: Lifting partner in One Hand/Arm Lift through at least 3 rotations</p> <p>In other direction: Lifted partner sustains a Difficult Pose through at least 3 rotations or moves through a Change of Pose</p> <p>AND</p> <p>Lifting partner moves through 3 rotations</p>	<p>OPTION 1.a)</p> <p>Requirements for Level 3 Option 1 or 3</p> <p>AND</p> <p>Creative/Difficult Entry <u>excluding Group of examples b)</u> (entry from a <u>Difficult Position</u> for the lifting partner)</p> <p>OPTION 1.b)</p> <p>Lifted partner moves through a Change of Pose in each direction</p> <p>AND</p> <p>Lifting partner moves through at least 3 rotations in each direction</p> <p>OPTION 2</p> <p>Requirements for Level 3 Option 2</p> <p>AND</p> <p>Only One Hand/Arm Lift is used to lift, hold and set down the lifted partner (an additional mean of support during change of direction may be used)</p>

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

Characteristics of Levels Serpentine Lift (source: Communication 1677)

Level 1	Level 2	Level 3	Level 4
<p>Lifted partner is held off the ice for at least 3 seconds on each curve.</p>	<p>OPTION 1</p> <p>Lifted partner:</p> <p>sustains a different Difficult Pose for 3 seconds on each curve</p> <p>OR</p> <p>moves through a Change of Pose on each curve</p> <p>OR</p> <p>sustains a Difficult Pose for 3 seconds on one curve and moves through a Change of Pose on the other curve</p> <p>OPTION 2</p> <p>Lifted partner sustains a Difficult Pose for 3 second or moves through a Change of Pose on one curve</p> <p>AND</p> <p>Lifting partner sustains a Difficult Position for 3 seconds on one curve.</p> <p>OPTION 3</p> <p>Lifting partner sustains a different Difficult Position for 3 seconds on each curve</p>	<p>Lifted partner:</p> <p>sustains a different Difficult Pose for 3 seconds on each curve</p> <p>OR</p> <p>moves through a Change of Pose on each curve</p> <p>OR</p> <p>sustains a Difficult Pose for 3 seconds on one curve and moves through a Change of Pose on the other curve</p> <p>AND</p> <p>Lifting partner sustains a different Difficult Position for 3 seconds on each curve</p>	<p>Requirements for Level 3</p> <p>AND</p> <p>Creative/Difficult Entry</p>

Characteristics of Levels Combination Lift (source: Communication 1738)

Combination Lift	<p>Any Level 3 Short Lift (except Rotational Lift Option 2) forming any of the two parts of a Combination Lift is upgraded to Level 4 if the Short Lift forming the first part of the Combination Lift is performed :</p> <ul style="list-style-type: none">▪ <u>when the first part of the Combination Lift is a Stationary, Straight Line or Curve Lift: with a Creative/Difficult Entry,</u>▪ <u>when the first part of the Combination Lift is a Rotational Lift Option 1: with a Creative/Difficult Entry excluding Group of examples b) (entry from a Difficult Position for the lifting partner),</u>▪ <u>when the first part of the Combination Lift is a Rotational Lift Option 2: with a One Hand/Arm Rotational Lift Extra Feature.</u> <p>A Rotational Lift Option 2 Level 3 forming any of the two parts of a Combination Lift is upgraded to Level 4 if it is performed with a One Hand/Arm Rotational Lift Extra Feature.</p>
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Category: **Ice Dance**
Subject: **Dance Lifts**

Adjustments to Levels	Source
<ol style="list-style-type: none">1. In a Rotational Lift or Reverse Rotational Lift, if the lifting partner rotates for a while, stops rotation, and then continues to rotate some more, if the lifted partner is in a Difficult Pose when the rotation stops, the Level shall be reduced by one Level.2. If a loss of control with additional support (touch down by free leg/foot and/or hand(s)) occurs after a Dance Lift has commenced and the Dance Lift continues after touchdown (without interruption), its Level shall be reduced by 1 Level per touchdown (in a Combination Lift only the Level of the Short Lift where the touchdown occurred shall be reduced by 1 Level).	Communication 1677

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

Questions	Answers	Comments
<p>When the requirements for a Level are “Difficult Pose for lifted partner” and “Difficult Position for lifting partner” (sustained for at least 3 seconds), do the Difficult Pose and Position have to be achieved by both partners simultaneously (exactly at the same time)?</p>	<p>The Difficult Pose and the Difficult Position must be performed at the same time for both partners for at least 3 seconds. However, the Difficult Pose and Position do not necessarily have to be achieved or completed at the same time (e.g. man may establish Crouch position before lady achieves doughnut pose. They then hold these pose and position for 3 seconds. Then the man leaves the Crouch followed by the lady releasing the doughnut).</p>	
<p><u>In a Stationary, Straight Line or Curve Lift, when the requirements for a Level are “Difficult Pose for lifted partner” or “Difficult Position for lifting partner” (sustained for at least 3 seconds), what happens if whole or part of the feature is performed before the pattern of the Type of Lift (stationary, straight line or curve) is taken or after the pattern of the Type of Lift has ended?</u></p>	<p><u>The Technical Panel will count the duration of the feature only while the pattern of the Type of Lift is held.</u></p>	<p><u>If an error by the lifting partner creates a slight and temporary deviation from the pattern of the Type of Lift, the Technical Panel will not consider that the pattern is interrupted.</u></p>
<p><u>In a Stationary, Straight Line or Curve Lift, when the requirements for a Level are “Change of Pose for lifted partner”, what happens if whole or part of the feature (first pose, change and second pose) is performed before the pattern of the Type of Lift (stationary, straight line or curve) is taken or after the pattern of the Type of Lift has ended?</u></p>	<p><u>The Technical Panel will consider only the part of first pose, change and part of second pose performed while the pattern of the Type of Lift is held.</u></p>	<p><u>If an error by the lifting partner creates a slight and temporary deviation from the pattern of the Type of Lift, the Technical Panel will not consider that the pattern is interrupted.</u></p>

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

Questions	Answers	Comments
<p>In a Rotational Lift, does the Technical Panel consider differently a touchdown by free leg/foot and/or hand(s) occurring before 1 rotation is completed, before 3 rotations are completed, or after 3 rotations are completed?</p>	<p>No. The Technical Panel will reduce the Level by 1 per touchdown whenever the touchdown occurs.</p>	
<p>Can a Difficult Pose/Position be considered for Level when repeated by the other partner (e.g. man does a Lift in Crouch position and then lady does next Lift, as a lifting partner, in the same position)?</p>	<p>No. Since the examples of Difficult Poses/Positions are for lifted/lifting partner and not for man/lady.</p>	
<p>A chosen:</p> <ul style="list-style-type: none"> ▪ example of Difficult Pose, ▪ example of Difficult Position ▪ Group of example of Creative/Difficult Entry a), c) or d) (“unexpected entry”, “from a difficult transition”, “significant transitional movement”), ▪ example of Creative/Difficult Entry from Group b) (“from a Difficult Position”), <p>is performed in a Lift but is not relevant to determine the Level or is not given credit for whatever reason.</p> <p>If it is repeated in a subsequent Lift, can this chosen feature be considered for Level?</p>	<p>No. When it is repeated, the chosen feature will be ignored and the Level will be determined accordingly.</p>	<p>According to additional definitions, such a chosen feature shall be considered for Level only “the first time it occurs” / “in the Dance Lift where it is first performed”.</p>
<p>A pose forming part of a Change of Pose in a Lift, is repeated in the other part of this Lift (in case of a Long Lift) or in another Lift. When repeated, can this pose be considered as a Difficult Pose for Level?</p>	<p>Yes. Because the lifted partner’s feature of the first Lift was not a pose, but a Change of Pose.</p>	

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

Questions	Answers	Comments
During Change of Pose, is there a time limit of how long each pose must be held, having in mind that credit for a Difficult Pose is given if held for at least 3 seconds?	No. The requirements for Change of Pose for the lifted partner and the lifting partner have to be fulfilled but there is no time limit on how long each pose, preceding and following the change, has to be held in a Change of Pose. However, each one must be clearly defined.	
If a lifted partner is in Biellmann pose with the entire body in any other position than upright (e.g. the lifted partner is held horizontally, parallel to the ice), is this pose considered for Level as a Difficult Pose?	Yes, if the requirements for this Difficult Pose are fulfilled (i.e. the heel of the boot is pulled by the hand behind and above the level of the head, in relation to the vertical line of the body)	This pose in its "upside down version" may be an Illegal Movement.
In One Hand/Arm Lift, must the lifting arm of the lifting partner be straight?	No. The lifting partner's biceps/upper arm may touch his own body but the lifted partner must not touch the lifting partner at any other point than his hand/arm.	
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 fully extended and he is swinging her around. If his arm is bent, then the Lift is legal.	
If a couple performs an entry "from a difficult transition", how close to the actual Lift the difficult Turns should be performed to consider this entry as a Creative/Difficult Entry?	The Lift has to be executed immediately after the difficult Turns, without any preparation and interruption in the pace of execution.	
If a couple performs an entry "from a difficult transition", have the Turns to be executed as precise as Difficult Turns of a Step Sequence to consider this entry as a Creative/Difficult Entry?	Yes. The Turns have to be skated on distinct and recognizable Edges and in accordance with the description in Rule 604.	

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

Questions	Answers	Comments
Is a Double Three itself enough to be called a “difficult transition” and a Creative/Difficult Entry?	No. A Double Three (either in hold or not touching) is considered as one difficult Turn only if it is part of a series forming a “difficult transition”.	
If the lifting partner uses an “entry from a Difficult Position” as a Creative/Difficult Entry 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 a Creative/Difficult Entry 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"> ▪ <u>If the same Difficult Position is used, it can be considered as a Creative/Difficult Entry only if, subsequently, it is continuously sustained as the Difficult Position considered for Level.</u> ▪ <u>If two different Difficult Positions are used, the Difficult Position of the entry can be considered as a Creative/Difficult Entry only if, subsequently, it is changed without any intermediate position into the Difficult Position considered for Level.</u>
If the lifting partner uses an entry “from a Difficult Position” as a Creative/Difficult Entry, how long does he have to be in the Difficult Position in order to be considered for a Creative/Difficult Entry?	There is no set time for the Difficult Position for the lifting partner in order to be considered for a Creative/Difficult Entry. However, the position must be fully established and clearly evident at the time that the Lift takes off.	
In a Rotational Lift or Reverse 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.	The jump must not be of more than 1 rotation otherwise it is an Illegal Movement.

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

Questions	Answers	Comments
<p>In a Combination Lift, if the second part of the Lift meets all criteria for Level 3 and includes a “significant transitional movement by the lifted partners to reach the desired pose”, does the Technical Panel take it into consideration to upgrade this second part of the Lift to Level 4?</p>	<p>No. Upgrading the second part of the Lift to Level 4 can only come from the Creative/Difficult Entry of the first part of the Lift or the inclusion of a One Hand/Arm Rotational Lift Extra Feature in case of a Rotational Lift Option 2.</p>	
<p>In a Combination Lift, if the first part of a the Lift is Level 2 and the second part is Level 3, and a Creative/Difficult Entry of Group of example a), c) or d) (i.e. not from Group b) – entry from <u>Difficult Position for the lifting partner</u>) is used in the first part of the Lift, is the second part of this Combination Lift upgraded to Level 4?</p>	<p>Yes, except if the second part is a Rotational Lift Option 2 Level 3 which needs a One Hand/Arm Rotational Lift Extra Feature to be upgraded to Level 4.</p>	<p>The first part of the Combo Lift remains at Level 2.</p>
<p><u>In a Combination Lift, the first part of the Lift is a Curve Lift. The lifting partner performs an entry from Spread Eagle and, subsequently, continuously sustains this Spread Eagle, or changes without any intermediate position into a one foot position. The Spread Eagle or the one foot position in the Curve Lift has too short a duration (i.e. less than 3 seconds) to be given credit for Level. The second part of the Lift is a Straight Line Lift Level 3. Is this second part of the Lift upgraded to Level 4?</u></p>	<p><u>No because the first part of the Lift is not given credit for a Creative/Difficult Entry.</u></p>	<p><u>The entry is not considered a Creative/Difficult Entry because the Difficult Position of the first part of the Lift does not meet the duration criteria to be given credit for Level.</u></p>
<p><u>In a Combination Lift, the first part of the Lift is a Rotational Lift Option 1. The lifting partner performs an entry from Spread Eagle. The second part of the Lift is a Straight Line Lift Level 3. Is this second part of the Lift upgraded to Level 4?</u></p>	<p><u>No because when the first part of the Lift is a Rotational Lift Option 1, upgrading a Straight Line Lift as the second part of the Lift to Level 4 can only come from a Creative/Difficult Entry of the first part of the Lift from another Group of examples than b).</u></p>	

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

Questions	Answers	Comments
<p><u>In a Combination Lift, the first part of the Lift is a Rotational Lift Option 2. Only One Hand/Arm Lift is used to lift and hold the lifted partner. The second part of the Lift is a Straight Line Lift Level 3. Is this second part of the Lift upgraded to Level 4?</u></p>	<p><u>Yes if, in the first part of the Lift, another feature to meet the requirements for a One Hand/Arm Rotational Lift Extra Feature is performed (for example: the lifting partner is on one foot for at least one rotation).</u></p> <p><u>No if, in the first part of the Lift, none of the other features to meet the requirements for a One Hand/Arm Rotational Lift Extra Feature is performed.</u></p>	
<p>In the Short Dance, if a couple starts a Lift with a spinning movement of several rotations by both would that be called a combined Dance Lift and Dance Spin?</p>	<p>No. In Short Dance, the spinning movement will be ignored by the Technical Panel and only the Lift will be called.</p>	<p>In Free Dance, this would be called a combined Dance Lift and Dance Spin.</p>
<p>In a Stationary Lift, the man enters on one foot and then rotates on the spot <u>immediately</u> in One Hand/Arm Lift position for 3 seconds while rotating. Are there enough features to get Level 4?</p>	<p>Yes, because the Stationary Lift includes:</p> <ul style="list-style-type: none"> ▪ Difficult Position for the lifting partner (“One Hand/Arm Lift”) for at least 3 seconds, ▪ Difficult Pose for the lifted partner (even if not listed as an example, being rotated while held in One Hand/Arm Lift is difficult) for at least 3 seconds, ▪ Creative/Difficult Entry (“from a Difficult Position, one foot”, by the lifting partner), <u>changed without any intermediate position into the Difficult Position considered for Level</u> 	

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

Questions	Answers	Comments
<p>If a couple performs an unexpected entry to the Stationary Lift, but skids to a stop exactly before the Lift, does the Technical Panel still consider this entry as a Creative/Difficult Entry?</p>	<p>If there is an unexpected entry and a stop before the take off was not done to get evident preparation to the Stationary Lift, credit for Creative/Difficult Entry can be given. But if there is an evident preparation before the Lift (after the stop), credit for Creative/Difficult Entry cannot be given.</p>	
<p>If the lifting partner does an “entry from a difficult transition” and the couple skids to a stop before the Lift. Does the Technical Panel still consider this entry as a Difficult/Creative Entry?</p>	<p>An “entry from a difficult transition” is given credit for Creative/Difficult Entry if the Lift is executed immediately after the Turns of the difficult transition, without any preparation and interruption in the pace of execution.</p> <p>In the question case, if there is an evident preparation before the Lift (after the stop), credit for Difficult/Creative Entry cannot be given.</p>	
<p>Is it ever possible to get a Level 4 for the second part of a Combination Lift if the first part does not have a Difficult/Creative Entry?</p>	<p>Yes. The only <u>two cases are</u> when:</p> <ul style="list-style-type: none"> ▪ the second part is a Rotational Lift Option 2 Level 3 with a One Hand/Arm Rotational Lift Extra Feature, ▪ <u>the second part is a Rotational Lift Option 1.b) Level 4.</u> 	<p><u>The Characteristics of those options of Level 4 do not include any Difficult/Creative Entry.</u></p>

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

Questions	Answers	Comments
<p>What happens if the lifting partner stops continuous rotation during a Rotational Lift or a direction of a Reverse Rotational Lift (this means the lifting partner rotates for while, stops rotation, and then continues to rotate some more)?</p>	<p>As long as the lifting partner is traveling and not on the spot, the rotations can continue to be counted. However, the feature for the lifted partner is affected in the following way:</p> <ul style="list-style-type: none"> ▪ if the lifted partner is in a Difficult Pose when the rotation stops, the Level is reduced by one, ▪ if the lifted partner is moving though a Change of Pose when the rotation stops, the feature is not considered for Level. 	<p>If the lifting partner stops traveling, the rotations and features are not considered for Level from that point on.</p>
<p>At what point does the Technical Panel start counting the 3 seconds for a Difficult Position/Pose in a Stationary Lift when the Lift is entering on one foot from an edge and spiralling into a “rotating” Stationary Lift?</p>	<p>When the Lift becomes stationary.</p>	<p>For the duration of the Lift, the 6 second count starts when the lifted partner is leaving the ice.</p>
<p>What happens if, in a Change of Pose, the lifted partner performs twice <u>exactly</u> the same body pose <u>but</u> on a completely different axis so that a photographer would <u>still</u> produce two different photos?</p>	<p>The Technical Panel will not give credit for the Change of Pose because both body poses are <u>exactly</u> the same.</p>	<p><u>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.</u></p>
<p>What happens if the lifting partner uses part of the costume as a support?</p>	<p>The Technical Panel will assess the Level regardless of the costume being used as a support.</p>	<p>Part of the costume being used a prop, the Judges and Referee will apply the deduction for costume/prop violation.</p>
<p>The lifted partner enters a Lift with no assistance by the lifting partner (e.g. the lady jumps into the arms of the man with a jump of one revolution maximum). Will the Technical Panel consider this as a Creative/Difficult Entry?</p>	<p>Yes. The Technical Panel will qualify this entry as “unexpected”.</p>	

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

Questions	Answers	Comments
If the lifted partner performs the Difficult Pose “extended out with the majority of body weight in a horizontal line with the only one additional point of support being shoulders and/or upper back”, what is the tolerance regarding the “horizontal line”?	The Technical Panel will be strict regarding the “horizontal line” in order to give credit for the Difficult Pose.	
In a Rotational Lift, when does a Change of Pose have to occur to be considered for Level?	It must occur during rotations by both partners, but not in the entry or the exit.	
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, a couple includes a One Hand/Arm Rotational Lift Extra Feature with “lifting partner significantly changes the level of his skating legs (knees) with a continuous motion” or “lifting partner’s holding arm is fully extended in front with significant distance between partners”. For how many rotations does this characteristic have to be held to be taken into consideration by the Technical Panel?	For the number of rotations required in One Hand/Arm Lift for the Level (i.e. 3 rotations for a Rotational Lift Level 4 Option 2).	
What happens if a couple performs a Reverse Rotational Lift or a Serpentine Lift in the first part of a Combination Lift?	The Technical Panel will call the Reverse Rotational Lift or Serpentine Lift and will ignore the remaining part of the Lift.	If the maximum duration of the Lift is exceeded, the Referee will apply the appropriate deduction.

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

Questions	Answers	Comments
What happens if a couple performs a Reverse Rotational Lift or a Serpentine Lift in the second part of a Combination Lift?	The Technical Panel will call the Short Lift forming the first part of the Combination Lift and the first part of the Reverse Rotational (Rotational Lift) or of the Serpentine Lift (Curve Lift), and will ignore the remaining part of the Lift.	If the maximum duration of the Lift is exceeded, the Referee will apply the appropriate deduction.
What happens if in a Combination Lift formed with Straight Line Lift and Curve Lift the pattern is not clearly skated?	The Technical Panel may call the Lift Straight Line, Curve or Serpentine, depending on the pattern.	
What happens if a further part (such as Curve or Rotational) is added to the two parts of a Combination Lift?	The Technical Panel will ignore this additional part.	If the maximum duration of the Lift is exceeded, the Referee will apply the appropriate deduction.
<u>In a Combination Lift, what happens if there is an Illegal Lift Movement/Pose in one part of the Lift?</u>	<u>The deduction for Illegal Movement will apply and both parts of the Combination Lift will receive Level 1 if the requirements for at least Level 1 are fulfilled. The element will be called “Type of Short Lift, Level 1 – Type of Short Lift Level 1 – Combo – Illegal Element”.</u>	<u>A Combination Lift is one Required Element, therefore downgrading the Level to Level 1 as per Rule 611, § a) (iv) applies to the whole element (i.e. both Short Lifts forming parts of the element).</u>
<u>If the duration of a Choreographic Dance Lift is inferior to 3 seconds, is it identified by the Technical Panel?</u>	<u>Yes, provided it fulfils the definition of a Dance Lift (as per Rule 604, § 16). In particular, the lifted partner must be sustained in the elevated position.</u>	If the Choreographic Dance Lift includes an Illegal Lift Movement/Pose, the Lift will still be identified by the Technical Panel and a deduction for Illegal Element/Movement will apply.
What happens if in a Rotational Lift Option 2, the lifting partner is in One Hand/Arm Lift through more than 2 rotations (a requirement for Level 2) but the lifted partner is held off the ice through 2 ½ rotations?	This Lift will be given No Level because basic principle of calling # 3 says that “to be given any Level, a Required Element must meet all the requirements for Level 1” and the characteristic of a Level 1 Rotational Lift for the lifted partner is to be “held off the ice through at least 3 rotations”.	

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

Questions	Answers	Comments
<p><u>If the lifting partner is on one foot during a Lift and performs a touchdown by the free leg/foot, will the Technical Panel reduce the Level by one level according to the Adjustments to Levels of Dance Lifts?</u></p>	<p><u>No because the general requirements of a Dance Lift do not include that the lifting partner must be on one foot. The reduction mentioned as 2nd bullet of Adjustments to Levels of Dance Lifts can only apply in case of :</u></p> <ul style="list-style-type: none">▪ <u>touchdown by free leg/foot and/or hand(s) for the lifted partner, or</u>▪ <u>touchdown by hand(s) for the lifting partner.</u>	<p><u>In the situation given in the question, the touchdown may prevent the Technical Panel from giving credit for Level to a Difficult Position “on one foot”.</u></p>

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

Additional principles of calling	Source
<ol style="list-style-type: none">1. The first performed Set of Twizzles shall be identified as the required Set of Twizzles and given a Level, or No Level if the requirements for Level 1 are not met. Subsequent Sets of Twizzles shall not be identified.2. If a Fall or interruption occurs at the entrance to or during a Set of Twizzles and is immediately followed by other Twizzles (for the purpose of filling time), the element shall be identified and given a Level according to the requirements met before the Fall or interruption, or No Level if the requirements for Level 1 are not met, and the additional part shall not be identified.	Communication 1677

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

Definitions		Source
Attitude	The free leg is bent, and brought up out and behind at a ninety degree angle to the leg of the skating foot.	Rule 604, § 15.c)
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 a right angles to the leg of the skating foot.	Rule 604, § 15.a)
Dance Jump	A small jump not more than ½ a revolution, used to change foot or direction. Such jumps must be executed in a dance hold or at not more than 2 arms-lengths apart. Both partners may jump at the same time.	Rule 604, § 17.b)
Pirouette	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 604, § 14.d)
Set of Sequential Twizzles	At least two Twizzles for each partner with up to 1 step between Twizzles.	Rule 604, § 14.b) (ii)
Set of Synchronized Twizzles	At least two Twizzles for each partner with up to 3 small steps between Twizzles.	Rule 604, § 14.b) (i)
Three-Turn	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 604, § 11.a)
Twizzle	<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"> ▪ Forward Inside; ▪ Forward Outside; ▪ Backward Inside; ▪ Backward Outside. 	Rule 604, § 14.a)

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

Additional definitions, specifications to definitions and notes		Source
Options of Sets of Twizzles	<ul style="list-style-type: none"> ▪ Set of Twizzles Option 1: with change of foot or step(s) between Twizzles. ▪ Set of Twizzles Option 2: skated on one foot without change of foot. 	Communication 1677
Additional Features (Groups of examples)	<p>Group A (upper body and hands):</p> <ul style="list-style-type: none"> ▪ elbow(s) at least at level with or higher than the level of the shoulders (hand(s) could be above the head, at the same level as the head, or lower than the head); ▪ significant continuous motion of arms; ▪ core of body is shifted off vertical axis; ▪ hands clasped behind back and extended away from the body; ▪ straight arms clasped in front and extended away from the body (between the waist and chest level and lower than the level of shoulders); ▪ executing Twizzles with the head bent all the back with the face to the ceiling. <p>Group B (skating leg and free leg):</p> <ul style="list-style-type: none"> ▪ free leg crossed behind above the knee; ▪ free leg extended to the side or backward at least 45 degree angle from the vertical; ▪ sit position (at least 90 degrees between the thigh and shin of the skating leg); ▪ changing the level of the skating leg (knee) with a continuous motion; ▪ Coupée in front or behind with free foot at least at the top of the calf and hip in fully open position; ▪ Attitude front, behind or to the side in at least 45 degrees, with free leg bent or extended; ▪ holding the blade or boot of the free foot. <p>Group C:</p> <ul style="list-style-type: none"> ▪ both partners perform a third Twizzle of at least 3 rotations, performed correctly, started with different entry edge than the first two Twizzles, and preceded by a maximum of one step for Set of Sequential Twizzles or a maximum of three small steps for Set of 	Communications 1677 and 1686

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

Additional definitions, specifications to definitions and notes		Source
	<p>Synchronized Twizzles;</p> <ul style="list-style-type: none"> ▪ clear change of side: both partners cross pattern at least once during the rotations; ▪ Set of Twizzles performed side by side in opposite direction (mirror); ▪ Set of Twizzles performed following one another face to face; ▪ Set of Twizzles performed following one another back to back; ▪ entrance to the first Twizzle from a Dance Jump (the entry edge for the Twizzle will be determined by the landing edge of the Dance Jump). <p>Notes:</p> <ul style="list-style-type: none"> ▪ A chosen Additional Feature shall be considered for Level if it is executed simultaneously by both partners. ▪ A chosen Additional Feature from Groups A and B shall be considered for a Level if it is fully achieved and established: <ul style="list-style-type: none"> - within the first half rotation of the Twizzle, and - held until the number of rotations needed for that Level is fully completed (2 rotations for Level 2, 3 rotations for Level 3, 4 rotations for Level 4). ▪ There is no limit on turns or movements performed on one foot between Twizzles for Option 2. ▪ There is no limit on turns or movements performed on one foot on the change of foot or the steps between Twizzles for Option 1. ▪ For Set of Twizzles Option 2, if there is a touch down or a push with free foot between Twizzles, the element will be considered as a Set of Twizzles Option 1. 	

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

Characteristics of Levels (source: Communication 1677)

1. A Set of Twizzles that deserves different Levels for the two partners shall be given the lowest of the two Levels, or No Level if the requirements for Level 1 for any of the partners are not met.
2. If a loss of control with additional support (touch down by free leg/foot and/or hand(s)) occurs after a Twizzle has commenced and the Twizzle continues after touchdown (without interruption), only the clean rotations before the touchdown shall be considered for Level.
3. If a skater performs a Three Turn, checks rotation and then starts a Twizzle, the entry edge and number of rotations of that Twizzle will be determined after the Three Turn, from the starting edge of the proper Twizzle.

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

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

Adjustments to Levels	Source
<ol style="list-style-type: none">1. If any part of any Twizzle becomes a Pirouette or checked Three Turns, its Level shall be reduced:<ul style="list-style-type: none">▪ by one Level if one or two of the four Twizzles become Pirouettes or checked Three Turns;▪ by two Levels if three or four of the four Twizzles become Pirouettes or checked Three Turns.2. If there is a full stop before the first Twizzle by one or both partners, the Level of the Set of Twizzles shall be reduced by one Level.3. If there is a full stop before the second Twizzle, by one or both partners, the Level of the Set of Twizzles shall be reduced by one Level.4. If there is more than one step between Twizzles in a Set of Sequential Twizzles or more than three steps in a Set of Synchronized Twizzles, the Level of the Set of Twizzles shall be reduced by 1 Level if the mistake is performed by one partner and by 2 Levels if the mistake is performed by both partners.	Communication 1677

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

Questions	Answers	Comments
In Twizzles, should only full rotations count?	Yes	If the Twizzle starts forward, the blade (not just the body) must be fully rotated to forward again to count for a full rotation.
What happens if 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.
What happens if one partner does not complete one full rotation on one of the two Twizzles forming the Set of Twizzles.	If one partner does not complete one full rotation on one of the two Twizzles forming the Set of Twizzles for any reason (touchdown or Fall or if he/she does not even start the second Twizzle) the element will be called and given No Level, however well performed are the other partner's Twizzles, <u>and whether or not a third Twizzle is performed as an Additional Feature on the exit.</u>	
What happens if both partners do not complete one full rotation on one of the Twizzles forming the Set of Twizzles?	If both partners do not complete one full rotation on one of the Twizzles forming the Set of Twizzles for any reason (touchdown or Fall or they do not even start the second Twizzle) the element will be called and given No Level, however well performed is the other Twizzle, <u>and whether or not a third Twizzle is performed as an Additional Feature on the exit.</u>	
The first Twizzle is finished on the right foot, then there is a step to the left foot and right foot leaves the ice and the second Twizzle is skated also on the right foot. How many steps between Twizzles is this?	There is one step between Twizzles.	This step between Twizzles may include several Turns on one foot such as Bracket or Rocker.

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

Questions	Answers	Comments
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.	This Set of Twizzles is considered as Option 1.
In a Set of Twizzles Option 1, what happens if a touchdown occurs during one of the steps connecting the Twizzles?	The Technical Panel will consider the touchdown as an additional step.	The number of steps connecting the Twizzles may then exceed the allowed number (one for Set of Sequential Twizzles, three for Set of Synchronized Twizzles). In this case, the Technical Panel must reduce the Level by one Level.
If a couple executes Twizzles with an evidently difficult feature but not from the list of examples of Additional Features, does the Technical Panel consider this for the Level?	Yes. The Additional Features published in the list are examples.	
A couple uses the following Additional Features: <ul style="list-style-type: none"> ▪ one arm over head level, ▪ both arms over the head level. 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”.	
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.	

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

Questions	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.	
Will the Technical Panel give credit for two different Additional Features if they are combined in one Twizzle?	Yes, provided that the requirements for each Additional Feature are fulfilled.	For example, if both hands are extended behind and away from the body and at the same time are clasped while holding the blade, the following Additional Features will be identified: "holding the blade or boot of the free foot" (Group B) and "hands clasped behind back and extended away from the body" (Group A).
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, because 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.	

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

Questions	Answers	Comments
For Additional Feature “entrance to the first Twizzle from a Dance Jump”, what happens if the Dance Jump is under-rotated or over-rotated?	The Technical Panel will give credit to the jump if it rotates (otherwise it is not a Dance Jump but a Hop) at least ¼ rotation and if it does not exceed by ¼ rotation the maximum rotation permitted by the definition of a Dance Jump (½, i.e. ¾ rotation in total).	
<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?</u>	<u>The Technical Panel will give credit to the Dance Jump if it is performed with clear ascending and descending motions of the center of gravity of the Skater while he/she is in the air.</u>	
<u>For Additional Feature “entrance to the first Twizzle from a Dance Jump”, what happens if, although the Skater stays on one foot, there is an interruption in the pace of execution between the Dance Jump and the first Twizzle (examples: checked Three-Turn, other knee action than the one of the landing).</u>	<u>The Technical Panel will not give credit to the Dance Jump because the entrance of the first Twizzle is not from the landing of the Dance Jump.</u>	
In the Additional Feature “hands clasped behind back and extended away from the body” do the arms have to be straight to be given credit?	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.	
Is standing on two feet or performing a Spread Eagle between Twizzles considered as one step?	Yes.	
What happens if, as Additional Feature from Group C, one Twizzle is “performed following one another face-to-face” and the other Twizzle is “performed following one another back-to-back”?	The Technical Panel will give credit to this feature as an Additional Feature from Group C, even if it is not from the published list of examples, because keeping the face-to-face/back-to-back structure for the whole Set of Twizzles makes it difficult.	

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

Questions	Answers	Comments
<p>For Additional Features from Group C “performed side by side in opposite direction (mirror)”, “performed following one another face to face” or “performed following one another back to back”, what happens if one Twizzle is mirroring, face to face or back to back and the other Twizzle is matching?</p>	<p>The Technical Panel will not give credit to the Additional Feature because the difficulty of these features is to keep the mirror or face to face/back to back structure for the whole Set of Twizzles.</p>	<p>If one Twizzle is performed mirroring and one matching, it means that one partner is performing both Twizzles in the same direction of rotation and the Level cannot be higher than 1.</p>
<p>For Additional Feature “third Twizzle, performed correctly”, what happens if there is a mistake by one or both partners in performing this Twizzle?</p>	<p>It depends on the kind of mistake:</p> <ul style="list-style-type: none"> ▪ mistake which would be taken into consideration by the Technical Panel if it were performed in the two required Twizzles of the Set (such as Twizzle becoming a Pirouette or checked Three Turns, more than allowed steps in between, Twizzles starting on same edge, stop before Twizzle): the Technical Panel will not give credit to the Additional Feature; ▪ mistake is of a different kind (such as skidded rotations, Twizzles not simultaneous): the Technical Panel will ignore the mistake. 	<p>The Judges will consider any mistake as a poor exit of the Set of Twizzles.</p>
<p>For Additional Feature “third Twizzle”, in the connection from second to third Twizzles, how to count the steps and how to consider turns or movements performed on one foot?</p>	<p>The Technical Panel will apply the general principles and specifications for connections in a Set of Twizzles.</p>	<p>The connection between first and second Twizzles and between second and third Twizzles may be different.</p>
<p>For Level requirements, what does “different entry edge” mean?</p>	<p>There are four different entry edges:</p> <ul style="list-style-type: none"> ▪ forward inside ▪ forward outside ▪ backward inside ▪ backward outside. 	<p>There are eight different entry edges if right and left edges are considered. But for Level requirements, only four entry edges are considered.</p>

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

Questions	Answers	Comments
<p>In a Twizzle of 4 rotations, an Additional Feature from Group A is fully achieved and established at half rotation of the Twizzle and is held for two and a half subsequent rotations. For which Level will the Technical Panel take this Additional Feature into consideration?</p>	<p>For Level 3, because of the following reasons:</p> <ul style="list-style-type: none"> ▪ the Additional Feature is fully achieved and established within the first half rotation of the Twizzle, ▪ the Additional Feature is held until the third rotation of the Twizzle is fully completed. 	<p>This Additional Feature cannot qualify for Level 4 because it is not held until the fourth rotation of the Twizzle is completed.</p>
<p>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?</p>	<p>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.</p>	<p>In this case, the number of rotations in which the Feature is held is irrelevant.</p>

Category: **Ice Dance**
Subject: **Step Sequences**

Additional principles of calling	Source
<ol style="list-style-type: none">1. The first performed Step Sequence of a required Type shall be identified as the required Step Sequence of that Type and given a Level, or No Level if the requirements for Level 1 are not met. Subsequent Step Sequences of that Type and Step Sequences of a Type not according to the Required Elements for Short Dance or the Well Balanced Free Dance Program shall not be identified.2. If a Fall or interruption occurs at the entrance to or during a Step Sequence and the element is immediately resumed, the element shall be identified and given a Level according to the requirements met before and after the Fall or interruption, or No Level if the requirements for Level 1 are not met.	Communication 1677

Category: **Ice Dance**
 Subject: **Step Sequences**

Definitions		Source
Bracket	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 604, § 11.g)
Choctaw	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 604, § 13
Counter	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 604, § 11.i)
Double Twizzle	Twizzle of two full rotations	Communication 1677
Edge	The visible tracing of a skate on one foot that is on one curve.	Rule 604, § 1.a)
Foxtrot Hold	<ul style="list-style-type: none"> 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; 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 lady and his right hand is on her right hip, and the lady's left arm passes behind the man and her left hand is on his left hip. 	Rule 605, § 3
Hand-in-Hand Hold	<ul style="list-style-type: none"> a) Facing in same direction – 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. Use of this hold in Short Dance and/or Free Dance is not encouraged. A variation of this is the arm-in-arm side by side hold which is acceptable; b) Facing in opposite directions – 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).. 	Rule 605, § 1

Category: **Ice Dance**
 Subject: **Step Sequences**

Definitions	Source	
Kilian Hold	a) <i>Kilian Hold</i> – The partners face in the same direction with the lady to the right of the man and his right shoulder behind her left. The left arm of the lady is extended across the front of the man’s body to hold his left hand. His right arm crosses behind the lady’s back to clasp her right hand. Both right hands rest over her hip bone; b) <i>Reversed Kilian Hold</i> – This hold is similar to the Kilian Hold but with the lady at the man’s left; c) <i>Open Kilian Hold</i> – The man’s left hand holds the lady’s left hand, with his right hand resting over the lady’s left hip or behind her back. The lady’s right arm is extended. This hold may also be reversed; d) <i>Crossed Kilian Hold</i> – The lady’s left arm is extended across the front of the man’s body to his left hand, while his right arm is extended across in front of her body with both partners’ right hands resting clasped over her hip. This hold may also be reversed; 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).	Rule 605, § 5
Mohawk	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 603, § 12
Not Touching Step Sequence	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 2 arms length apart, except for short distances when the partners are performing required edges and turns in opposite directions.	Rule 603, § 4
Outside Mohawk	Mohawk performed from an outside Edge to an outside Edge	Communication 1677
Rocker	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 604, § 11.h)

Category: **Ice Dance**
 Subject: **Step Sequences**

Definitions		Source
Step Sequence	A series of prescribed or un-prescribed steps, turns and movements in a Short Dance or a Free Dance.	Rule 603, § 4
Step Sequence In Hold	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 603, § 4
Tango Hold	The partners face in opposite directions – one partner skating forward; the other partner backward. However, unlike the Closed Hold, the partners are offset with the man to the right or left of the lady so that the front of his hip is in line with the front of her corresponding hip. Tight hip-to-hip position is undesirable since it impedes flow.	Rule 605, § 4
Turn	A rotational movement in which the Skater moves from forward to backward or backward to forward.	Rule 604, § 11
Twizzle	<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"> ▪ Forward Inside; ▪ Forward Outside; ▪ Backward Inside; ▪ Backward Outside. 	Rule 604, § 14.a)

Category: **Ice Dance**
 Subject: **Step Sequences**

Definitions		Source
Type of Step Sequence	<p>Types of Step Sequences are divided into the three (3) following Groups A, B and C:</p> <p>Group A: Straight Line Step Sequences:</p> <ul style="list-style-type: none"> a) Midline – skated along the full length of the ice surface on the Long Axis. b) Diagonal – skated as fully corner to corner as possible. <p>Group B: Curved Step Sequence (may be skated in anticlockwise or clockwise direction):</p> <ul style="list-style-type: none"> c) Circular – utilizing the full width of the ice surface on the Short Axis. d) Serpentine – commences in either direction 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. <p>Group C: Partial Step Sequences – A series of steps and/or turns that can be performed anywhere on the ice surface. The steps and/or turns maybe specified to be performed in a prescribed order or may be performed in any order as specified by the Ice Dance Technical Committee.</p>	Rule 603, § 4.a) to d)
Waltz Hold	<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 lady close to him. The left hand of the lady is placed at/on the shoulder of the man so that her arm rests comfortably, elbow to elbow, on his upper arm. The left arm of the man and the right arm of the lady are extended comfortably at shoulder height. Their shoulders remain parallel.</p>	Rule 605, § 2

Category: **Ice Dance**
 Subject: **Step Sequences**

Additional definitions, specifications to definitions and notes		Source
Types of Difficult Turns	Bracket, Rocker, Counter, Choctaw, Outside Mohawk, Twizzle (for Levels 1 and 2)/Double Twizzle (for Levels 3 and 4) skated on distinct and recognizable Edges and in accordance with the description in Rule 604.	Communication 1677
Types of One Foot Section Turns	Bracket, Rocker, Counter, Twizzle, skated on distinct and recognizable Edges and in accordance with the description in Rule 604.	Communication 1677
Extra Feature (examples)	Double Threes skated simultaneously in Dance Hold, Spread Eagle, Lunge, Shoot the Duck, Ina Bauer, Toe Steps, Dance Jump, or a combination of those, not exceeding one measure of music. Note: Double Threes shall not be considered as Extra Feature for Step Sequence Not Touching.	Communication 1677
Dance Holds	Kilian (or Kilian variation), Waltz (or Tango) and Foxtrot. To be considered for Level, a Dance Hold must be held long enough, clearly recognized and not performed as a transitional movement between other Holds.	Communication 1677
Change of Hold	To be considered for Level, a Change of Hold must be distinct (e.g. from Waltz to Foxtrot or from Waltz to Kilian or from Foxtrot to Tango, but not from Waltz to Tango or from Waltz to Hand-in-Hand facing each other).	Communication 1677

Category: **Ice Dance**
 Subject: **Step Sequences**

Characteristics of Levels Step Sequence In Hold (source: Communication 1677)

A Step Sequence that deserves different Levels for the two partners shall be given the lowest of the two Levels, or No Level if the requirements for Level 1 for one of the partners are not met.

Level 1 (for each partner)	Level 2 (for each partner)	Level 3 (for each partner)	Level 4 (for each partner)
<p>At least 50% of the Step Sequence is completed</p> <p>AND</p> <p>Footwork includes at least 2 different Types of Difficult Turns (one of which being a Twizzle)</p>	<p>Footwork includes at least 3 different Types of Difficult Turns (one of which being a Twizzle)</p> <p>AND</p> <p>A one foot section includes at least 2 different Types of One Foot Section Turns</p> <p>AND</p> <p>Difficult Turns, Twizzles and, if any, the first performed 2 Extra Features cover at least 75% of the chosen pattern</p> <p>AND</p> <p>At least 1 Change of Hold is included</p> <p>AND</p> <p>At least 2 different Dance Holds are included.</p>	<p>Footwork includes at least 4 different Types of Difficult Turns (one of which being a Double Twizzle)</p> <p>AND</p> <p>Turns are multidirectional</p> <p>AND</p> <p>A one foot section includes at least 3 different Types of One Foot Section Turns</p> <p>AND</p> <p>Difficult Turns, Twizzles and, if any, the first performed 2 Extra Features cover at least 75% of the chosen pattern</p> <p>AND</p> <p>At least 2 Changes of Hold are included</p> <p>AND</p> <p>At least 2 different Dance Holds are included</p>	<p>Footwork includes at least 5 different Types of Difficult Turns (one of which being a Double Twizzle)</p> <p>AND</p> <p>Turns are multidirectional</p> <p>AND</p> <p>A one foot section includes the 4 different Types of One Foot Section Turns</p> <p>AND</p> <p>Difficult Turns, Twizzles and, if any, the first performed 2 Extra Features cover at least 75% of the chosen pattern</p> <p>AND</p> <p>100% of Difficult Turns are performed clearly on correct Edges and all other Steps/Turns are clean</p> <p>AND</p> <p>At least 3 Changes of Hold are included</p> <p>AND</p> <p>At least 3 different Dance Holds are included</p>

Category: **Ice Dance**
 Subject: **Step Sequences**

Characteristics of Levels Step Sequence Not Touching (source: Communication 1677)

A Step Sequence that deserves different Levels for the two partners shall be given the lowest of the two Levels, or No Level if the requirements for Level 1 for one of the partners are not met.

Level 1 (for each partner)	Level 2 (for each partner)	Level 3 (for each partner)	Level 4 (for each partner)
<p>At least 50% of the Step Sequence is completed</p> <p>AND</p> <p>Footwork includes at least 2 different Types of Difficult Turns (one of which being a Twizzle)</p>	<p>Footwork includes at least 3 different Types of Difficult Turns (one of which being a Twizzle)</p> <p>AND</p> <p>A one foot section includes at least 2 different Types of One Foot Section Turns</p> <p>AND</p> <p>Difficult Turns, Twizzles and, if any, the first performed 2 Extra Features cover at least 75% of the chosen pattern</p>	<p>Footwork includes at least 4 different Types of Difficult Turns (one of which being a Double Twizzle)</p> <p>AND</p> <p>Turns are multidirectional</p> <p>AND</p> <p>A one foot section includes at least 3 different Types of One Foot Section Turns</p> <p>AND</p> <p>Difficult Turns, Twizzles and, if any, the first performed 2 Extra Features cover at least 75% of the chosen pattern</p>	<p>Footwork includes at least 5 different Types of Difficult Turns (one of which being a Double Twizzle)</p> <p>AND</p> <p>Turns are multidirectional</p> <p>AND</p> <p>A one foot section includes the 4 different Types of One Foot Section Turns</p> <p>AND</p> <p>Difficult Turns, Twizzles and, if any, the first performed 2 Extra Features cover at least 75% of the chosen pattern</p> <p>AND</p> <p>100% of Difficult Turns are performed clearly on correct Edges and all other Steps/Turns are clean</p>

Category: **Ice Dance**
Subject: **Step Sequences**

Adjustments to Levels	Source
If all criteria for a Level are met but Difficult Turns for that Level, Twizzles and, if any, the first performed two Extra Features cover: <ul style="list-style-type: none">▪ between 50% and 75% only of the chosen pattern, the Level shall be reduced by one Level;▪ less than 50% of the chosen pattern, the Level shall be 1, or No Level if the requirements for Level 1 are not met.	Communication 1677

Category: **Ice Dance**
 Subject: **Step Sequences**

Questions	Answers	Comments
<p>What happens if Difficult Turns are not clean?</p>	<p>To be considered by the Technical Panel as a Difficult Turn, a Turn must be skated on distinct and recognizable edges and in accordance with the description in Rule 604.</p> <p>The following are the part of a Turn:</p> <ul style="list-style-type: none"> ▪ for the Turns performed on one foot (Bracket, Rocker, Counter), there are the correct entry edge, Turn itself (not jumped or scratched) and the correct exit edge; ▪ for the Twizzles, there is the required number of rotation skated on one foot moving across the ice; ▪ for the Turns performed with transition from one foot to the other foot (Mohawk, Choctaw), there are the correct entry edge, the proper placement of the free foot for the Turn and correct exit edge. <p>Incorrect execution such as:</p> <ul style="list-style-type: none"> ▪ flat (except Twizzles) and/or two foot before or after the Turn (or both), ▪ jumping the Turn, <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>Does a Type of Turn which is given credit for the “one foot section” requirement have to be repeated elsewhere in the pattern to be given credit for the “footwork” requirement?</p>	<p>No. This Type of Turn is given credit for both requirements (“one foot section” and “footwork”)</p>	
<p>What happens if a Twizzle is performed on the spot inside any Step Sequence?</p>	<p>The Technical Panel will not count it as a Twizzle for the “percentage” requirement.</p>	<p>.</p>

Category: **Ice Dance**
 Subject: **Step Sequences**

Questions	Answers	Comments
<p>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>	<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"> ▪ 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. ▪ However, Hand in Hand Hold (not sustained) is considered as a transition from one Dance Hold to the other. 	
<p>What happens if an Extra Feature exceeds one measure of music?</p>	<p>The Technical Panel will not count the feature in the “percentage” requirement.</p>	<p>For this purpose, one measure of Waltz is up to 6 beats and one measure of all other Rhythms is up to 4 beats.</p>
<p>What happens if the chosen pattern of a Step Sequence is incomplete (e.g. started late, or finished early, or both)?</p>	<p>If a couple does not cover the full pattern of a Step Sequence (e.g. not from corner to corner in a Diagonal Step Sequence), it may have an impact on the “percentage” requirement.</p>	<p>Judges must reduce the GOE..</p>
<p>What happens if a Jump of one rotation by one partner is performed as an Extra Feature?</p>	<p>Even if a Jump of one rotation is a Non Permitted Element for the season, the Technical Panel will assess this Extra Feature like any other one.</p>	<p>Judges must reduce the GOE for inclusion of a Non Permitted Element.</p>
<p>In a Step Sequence Not Touching, what happens if an Extra Feature is different for each partner?</p>	<p>The Technical Panel will consider this Extra Features as steps counting for “percentage” requirement if it fulfills the Extra Feature description and if it is performed simultaneously.</p>	<p>In a Step Sequence In Hold, different Extra Features for each partner, performed simultaneously or not, will count for “percentage” requirement as long as they fulfill the Extra Features description.</p>

Category: **Ice Dance**
 Subject: **Step Sequences**

Questions	Answers	Comments
If a couple performs a retrogression, are Steps in the retrogression taken into consideration for Level?	No	If retrogressions in Step Sequences are part of the Not Permitted Elements for the season, the Judges should deduct accordingly in the GOE..
What happens if more than two Extra Features are included in the Step Sequence?	The Technical Panel will not include the Extra Features in excess of two in the steps counting for the “percentage” requirement.	
In a Step Sequence Not Touching, what happens if the one foot section of both partners is not performed simultaneously?	The Technical Panel will not give credit to these one foot sections because in a Step Sequence Not Touching the footwork of both partners must be mirroring or matching.	

Category: **Ice Dance**

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

Definitions		Source
Fall	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 353, § 1.n) (ii)
Illegal Elements/Movements (Short Dance & Free Dance)	The following elements and movements are illegal in the Short Dance & Free Dance unless otherwise stated in an ISU Communication: <ul style="list-style-type: none">▪ Illegal Lift Movement/Pose – see Rule 604, paragraph 16;▪ Jumps (or throw jumps) of more than one (1) revolution or jumps of one (1) revolution skated at the same time by both partners;▪ Lying on the ice.	Rule 609, § 3 (Short Dance) Rule 610, § 3 (Free Dance)
Illegal Lift Movement/Pose	The following movements and/or poses during the lift are illegal: <ul style="list-style-type: none">▪ Lifting hand(s) of the lifting partner higher than his head*;▪ Lying or sitting on the partner's head;▪ Sitting or standing on the partner's shoulder, back;▪ Lifting partner swinging the lifted partner around by holding the skate(s)/boot(s) or leg(s) only with fully extended arm(s) or by holding the hand(s) with full arm extension by both partners;▪ Lifted partner in upside down split pose (with sustained angle between thighs more than 45 degrees)**; * It is not considered as an Illegal Lift Movement/Pose if: <ul style="list-style-type: none">• the point of contact of the lifting hand/arm of the lifting partner with any part of the body of the lifted partner is not sustained higher than the lifting partner's head;• the lifting hand/arm which is used for support or balancing only or which touches any part of the body of the lifted partner is not sustained by the lifting partner higher than his head for more than 2 seconds. ** A brief movement through an upside down split pose (with any angle between thighs) will be permitted if it is not established (sustained) or if it is used only to change pose.	Rule 604, § 16

Category: **Ice Dance**

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

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

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

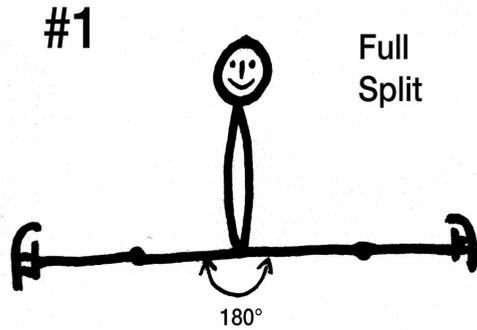
Deduction chart

	Description	Penalty	Who is responsible
1	Program time violation – for every 5 sec. lacking or excess	-1.0 point deduction	Referee
2	Interruption of program in excess of 5 seconds - between 6 and 15 sec. - between 16 and 30 sec.	-1.0 point -2.0 points	Referee
3	Lifts exceeding permitted duration – per lift exceeding 6 or 12 sec according to type of Lift.	-1.0 point deduction	Referee with the assistance of Timekeeper
4	Costume / prop violations – according to Rule 612 and ISU Communication 1677 – costume and prop Note: prop violation includes using part of the costume as a support in a Dance Lift. In this case, deduction by Referee and Judges applies, and Technical Panel gives the Level of the Dance Lift according to the Calling Specifications without reduction for the prop violation.	-1.0 point deduction	Referee together with the Judges Panel decides on costume and prop violations. The corresponding deductions are applied according to the opinion of the majority of the Panel which includes all the Judges and the Referee and no deduction in case of a 50:50 split vote. The Judges and Referee will press a button on their screen to apply the above mentioned deductions.
5	Costume / prop violations – according to Rule 612 – part of the costume / decoration fall on the ice	-1.0 point deduction	Referee
6	Illegal Elements / Movements , according to Rules 609 and 610 paragraph 3 <ul style="list-style-type: none"> • Illegal Lift Movement/Pose in the Lifts (Rule 604 paragraph 16): • Jumps (or throw jumps) of more than one (1) revolution or jumps of one (1) revolution skated at the same time by both partners; • Lying on the ice. 	-2.0 points deduction	Technical Specialist identifies Technical Controller authorizes or corrects and deducts If there is an illegal movement during the execution of any element, the deduction for an illegal movement will apply and the element will receive Level 1 if the requirements for at least Level 1 are fulfilled. Otherwise the element will be called No Level. However, if both Technical Specialists disagree with a correction on illegal elements asked for by the Technical Controller, the initial decision of the Technical Specialist and Assistant Technical Specialist stands.
7	Music – violation of music requirements <ul style="list-style-type: none"> - <u>Short Dance – according to Rule 609 paragraphs 1.c) (i) and (ii):</u> <ul style="list-style-type: none"> i) <u>Only dance music with an audible rhythmic beat may be used.</u> The music may be without an audible rhythmic beat for up to 10 seconds at the beginning of the program. ii) <u>The music must be selected in accordance with the designated rhythm(s) and/or theme(s).</u> - Free Dance – according to Rule 610 paragraph 1.c): the music for Free Dance must be suitable for Ice Dance as a sport discipline and must have the following characteristics: <ul style="list-style-type: none"> i) The music must have an audible rhythmic beat and melody, or audible rhythmic beat alone, but not melody alone, and may be vocal. The music may be without an audible rhythmic beat for up to 10 seconds at the beginning or end of the program and up to 10 seconds during the program. ii) The music must have at least one change of tempo <u>and</u> expression. This change may be gradual or immediate, but in either case it must be obvious. iii) All music including classical music must be cut/edited, orchestrated or arranged in a way that it creates an interesting, colorful, entertaining dance program with different dance moods or a building effect. iv) The music must be suitable for the couple's skating skills and technical ability. 	-2.0 points deduction	Referee together with the Judges Panel decides on violations of music requirements. The corresponding deductions are applied according to the opinion of the majority of the Panel which includes all the Judges and the Referee and no deduction in case of a 50:50 split vote). The Judges and Referee will press a button on their screen to apply the above mentioned deductions.
8	Music – violation of tempo specifications – Short Dance – according to Rule 609 paragraph 1.c) (iii): <u>the music must be selected in accordance with the specified tempo, when applicable.</u>	-1.0 point deduction	Referee
9	Extra element – for each extra element Element not according to requirements for Short Dance or not according to the “Well-Balanced Free Dance Program”.	-1.0 point deduction Element receives (no value)	Computer deletes elements and applies deduction. Technical Controller authorizes or corrects deletion of elements and deductions.
10	Fall during the program <ul style="list-style-type: none"> - per fall by one partner - per fall by both partners • Kneeling or sliding on two knees or sitting on the ice is not allowed and it will be considered by the Technical Panel as a Fall (Rules 609, paragraph 1.k) and 610, paragraph 1.j)). • A Fall is defined as loss of control by a skater with the result that the majority of his/her own body weight is on the ice supported by any other part of the body other than the blades e.g. hand(s), knee(s), buttock(s), or any part of the arm (Rule 353, paragraph 1.n) (ii)). 	-1.0 point deduction -2.0 points deduction	Technical Specialist identifies Technical Controller authorizes or corrects and deducts However, if both Technical Specialists disagree with a correction on falls asked for by the Technical Controller, the initial decision of the Technical Specialist and Assistant Technical Specialist stands.

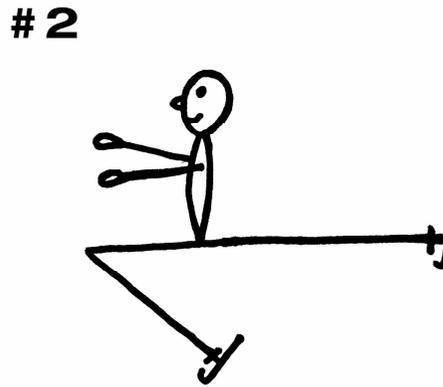
Category: **Ice Dance**
Subject: **Deductions – who is responsible**

Questions	Answers	Comments
None		

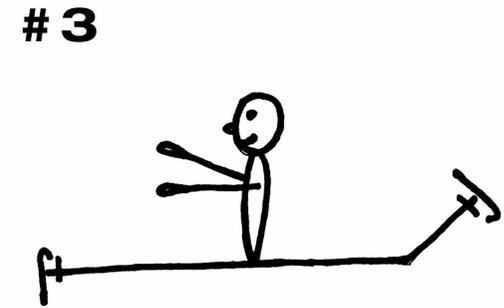
Drawings



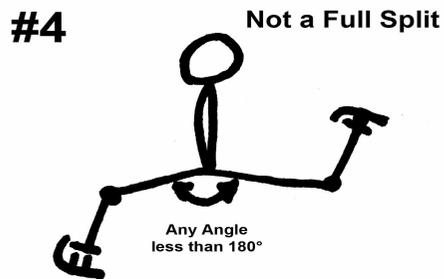
FULL SPLIT



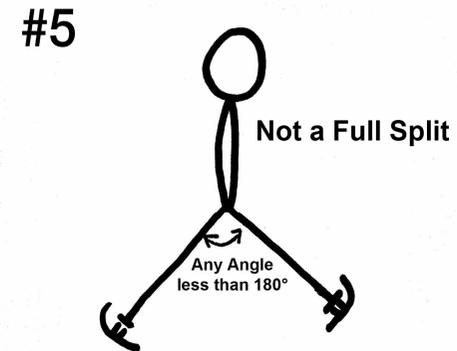
NOT A FULL SPLIT



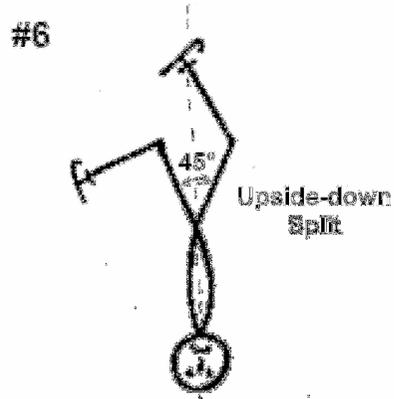
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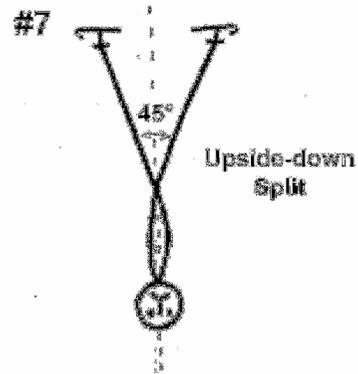
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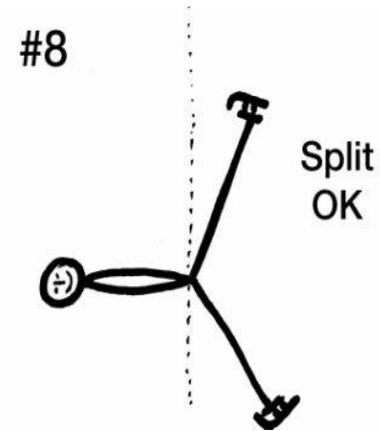
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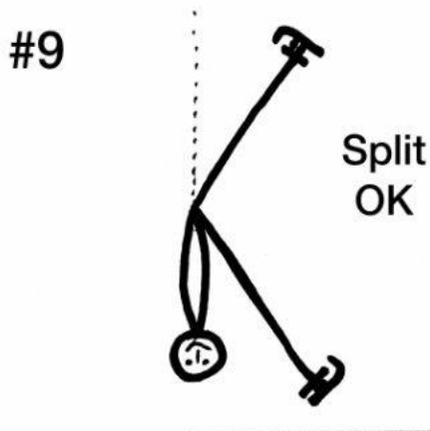
#6 UPSIDE DOWN SPLIT - OK
 The angle between thighs is only 45 degrees that is permitted



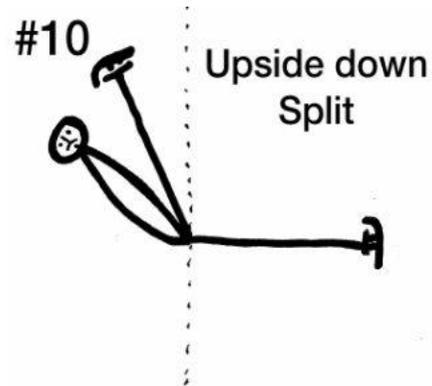
#7 UPSIDE DOWN SPLIT - OK
 The angle between thighs is only 45 degrees or less



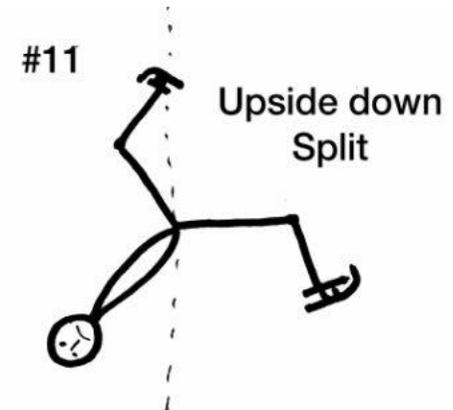
8 NOT AN UPSIDE DOWN SPLIT



9 NOT AN UPSIDE DOWN SPLIT

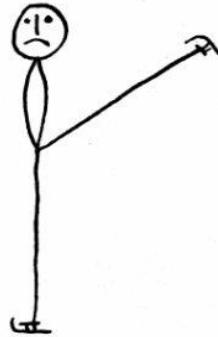


10 UPSIDE DOWN SPLIT



11 UPSIDE DOWN SPLIT

#12



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

#13



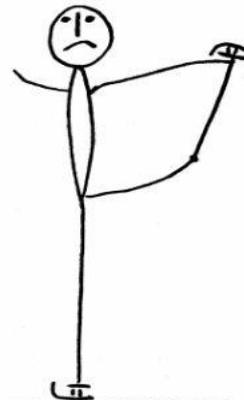
#13 FULL SPLIT IN SPIN - OK
The boot/skate of the free leg is higher than the head.

#14



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

#15

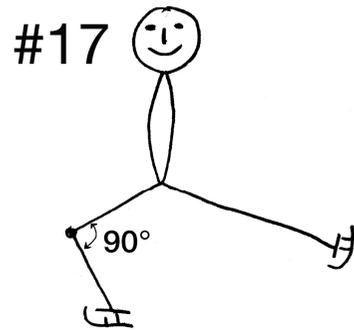


#15 NOT A FULL BIELLMANN
The boot of the free leg is **not** above the level of the head.

#16

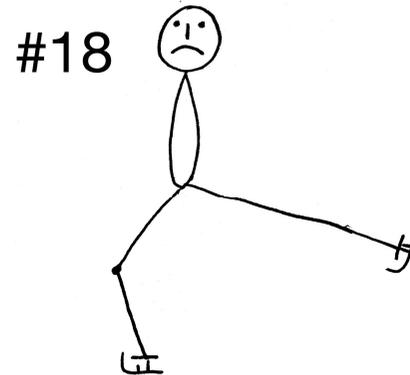


#16 FULL BIELLMANN - OK
The boot of the free leg is above and behind the level of the head.



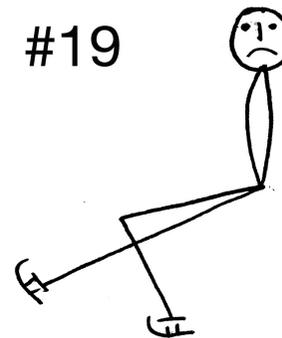
**# 17 A FULL SIT POSITION
(LEG TO the SIDE)**

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



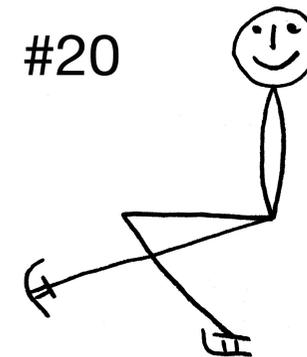
**# 18 NOT A FULL SIT POSITION
(LEG TO the SIDE)**

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



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

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



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

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

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

Description, chart and diagrams of Blues (source: ISU Handbook Ice Dance 2003, § I-24)

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

The Blues should be skated with strong edges and deep knee action to achieve the desired expression. The man begins the dance with a forward cross roll, the lady with a back cross roll moving from partial outside to closed hold. The lady crosses in front on *step 2* while her partner skates a progressive.

The man's cross rolled three turn on *step 4* should be skated towards the side barrier. During this turn the lady skates a cross roll and a cross step - the first behind and the second in front. *Step 4* commences in outside hold and finishes in open hold. *Step 5* is a strong 4 beat backward outside edge for both partners with the free leg extended in front and brought back to the skating foot just before they step forward for *step 6*. It should be noted that this step commences on the third beat of the measure. *Step 7* is a deep cross roll on which the free leg swings forward then returns besides the skating foot for the next step. *Steps 8 to 11* form a double progressive sequence with an unusual timing: the first and the last steps are 2 beats each, the others are 1 beat in duration. - the "Promenade" section. Knee action and an extended free leg are used to accentuate the timing on *step 8*.

Steps 12 and 13 form a closed choctaw and both edges should have the same curvature. The free leg should be held back and brought to the heel of the skating foot just in time for the turn. The choctaw is turned neatly with the new skating foot taking the ice directly under the centre of gravity. *Step 14* is a backward cross roll for both partners.

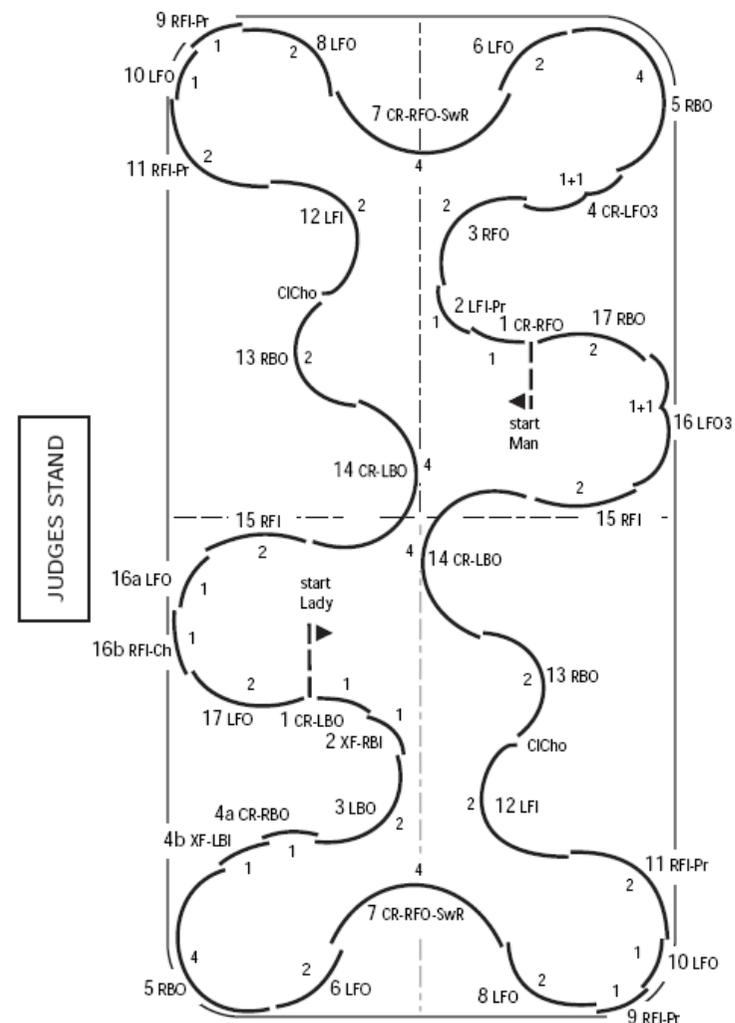
The pattern may retrogress at *step 15*. *Steps 15 to 17* form one lobe with three steps for the lady and four for the man. During the lady's three turn, the man skates a chassé and the partners move into closed hold for the last step of the dance. The pattern may retrogress here.

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

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

Description, chart and diagrams of Blues (source: ISU Handbook Ice Dance 2003, § I-24)

Hold	Step No.	Man's Step	Number of Beats of Music			Lady'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 CICho		2		LFI CICho
	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**

Description, chart and diagrams of Yankee Polka (source: ISU Handbook Ice Dance 2003, § I-13)

Music - Polka 2/4
Tempo - 60 measures of 2 beats per minute
- 120 beats per minute
Pattern - Optional
Duration - The time required to skate 2 sequences is 1:04 min.

Although the polka is a bouncy dance, the basic principle of stroking and effortless flow must be adhered to. The partners must remain close together to minimize the whipping action generated by the short precise steps and rapid turning movements.

Steps 1 and 2 are skated in open hold and constitute a chassé sequence skated almost in a straight line. *Step 3* is an open inside three turn skated by both partners on edges deep enough that they change sides with the man passing in front of the lady after the turn. The edges must not be so deep that the partners separate greatly, since *step 4* of the man adds to that separation, before bringing the partners together again. A change of hold occurs during *steps 3 and 4* into a 'High Kilian' hold in which the lady's left arm is extended across in front of the man's chest. The right hands are clasped and held sideways and upward. The man's right arm passes behind the lady to grasp her right hand extended sideways and upward. At least one pair of hands is held slightly above shoulder level with the elbows slightly bent. This hold is maintained to *step 12*. The lady may be slightly in front of the man's right hip, rather than in tight side by side Kilian hold.

Step 6 is a 2 beat swing for both partners and on count 2 the free legs are bent at the knee and raised past the horizontal. (Couples may touch the ice briefly with their toe-picks while executing the quick swing.) Care should be taken that *steps 7 to 12* are skated on very deep edges. *Step 13* is a right backward outside three turn for the man and a right forward inside open stroke for the lady and on count 2 the free feet are raised beside the skating legs close to and just below the skating knee. As these steps are executed the partners assume arm-in-arm hold with the man's right and the lady's left arms locked at the elbows. The free hands are held on the hips.

Step 16 is started on count 3 with a forward outside three turn followed by a change of edge immediately after the turn on count 4. Care should be taken that couples do not skate a rocker instead. The Arm-In-Arm hold must not be altered during these steps. *Step 19* is performed with the same free leg action as on *step 6*. *Steps 22 and 23* form a cross behind closed toe to toe choctaw for both partners from a left forward inside edge. At the commencement of *step 23* the right foot is crossed behind. The free legs are extended in front during the concluding edge.

The next section (*steps 24 to 38*) is skated in typical polka character and the "closed" hold is really done in hand to hand manner with the arms of both partners extended to the side and their hands clasped. It starts with the lady backwards and the man forwards and then reverses after *steps 32 & 33*. The "closed" dance hold is only broken for *steps 32* when the partners separate. *Steps 26 and 27* are slightly wide stepped by both partners. *Steps 28- 31* are very short crossed behind steps that may be used as small power strokes to maintain the flow of the dance.

On *steps 31 & 37* the free legs are carried directly to the outside of the tracing and back.

Steps 32-33 (RFI3; LFO-Rk for the lady and LFI3; RFO3 for the man) are skated in opposite direction. Care should be taken that partners stay close together "rolling on each-other's backs" skating a nicely rounded lobe with clean footwork and no lunging.

It is preferable that the same hold be regained on beat 2 of *step 33* as the turns are skated. The very short step sequences before *steps 34, 35 and 36* are similar to those before *steps 28, 29 and 30*. The holds for *step 13* and *step 38* are similar, except that the partners assume a semi-open hold upon completion of the man's turn. The man's left hand and lady's right hand are not clasped. The hands are joined again as the lady skates her three turn on *step 39* which places the partners in closed hold. The man's free leg on *step 39* and the lady's free leg on *step 40* are swung through to match the partner's free leg position after the three turns. *Steps 41 to 44* form a typical ballroom Polka sequence. The partners skate clockwise while skating a basically counter clockwise curve. *Steps 45 to 48* are wide-stepped chassés skated almost in a straight line, the bodies leaning to the same side as each wide step is skated. *Steps 49 to 52* are similar to *steps 41 to 44*. The wide-stepped chassés may be skated in either of 2 ways: 1 - wide, closed, closed or 2 - wide, closed, wide.

The character of the dance is achieved through the interesting use of one beat edges and very short steps skated on the "and" between counts.

The very short steps throughout the dance are executed between the beats and not given a step number on the diagram and on the chart the time value is indicated as "and".

Inventors - James Sladky, Judy Schwomeyer and Ron Ludington
First performance - Wilmington, Skating Club of Wilmington, 1969

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

Description, chart and diagrams of Yankee Polka (source: ISU Handbook Ice Dance 2003, § I-13)

Hold	Step No.	Man's Step	Number of Beats of Music			Lady's Step
Open	1	LFO RFI-Ch		1 "and"		RFI LFO-Ch
	2	LFO RFI-Ch		1 "and"		RFI LFO-Ch
"High Kilian"	3	LFI3		1+1		RFI3
	4	RFI LFO-Ch	1 "and"		1	LFI
	5	RFI OpMo LBI		1 "and"		RFI OpMo LBI
	6	RBO-Sw		2		RBO-Sw
	7	LFI OpMo RBI		1 "and"		LFI OpMo RBI
	8	LBI		1		LBI
	9	RBI		1		RBI
	10	LBO RBI-Ch		1 "and"		LBO RBI-Ch
	11	LFI OpMo RBI		1 "and"		LFI OpMo RBI
	12	LBI		1		LBI
Arm-In-Arm	13	RBO3 (see text)	1+1		2	RFI (see text)
	14	LFO RFI-Ch		1 "and"		LFO RFI-Ch
	15	LFO		1		LFO
	16	CR-RFO3 /RBO		1 + ½ + ½		CR-RFO3 /RBO
	17	XF-LBI XB-RBO		1 "and"		XF-LBI XB-RBO
	18	XF-LBI		1		XF-LBI
	19	RBO-Sw		2		RBO-Sw
	20	XB-LBO		1		XB-LBO
	21	XF-RBI		1		XF-RBI
	22	LFI XB-CiCho		2		LFI XB-CiCho
	23	RBO		2		RBO
"Closed" (Hand To Hand)	24	XF-LBI	1		1 "and"	XF-LBI RBO-Ch
	25	RFI		1		LBI
	26	Wd-LFI		1		Wd-RBI
	27	Wd-RFI		1		Wd-LBI
	28	LFO XF-RFI		"and" 1		RBO XF-LBI

Hold	Step No.	Man's Step	Number of Beats of Music			Lady's Step
	29	XB-LFO XF-RFI		"and" 1		XB-RBO XF-LBI
	30	XB-LFO XF-RFI		"and" 1		XB-RBO XF-LBI
	31	LFO		1		RBO
	32	RFI LFI3		"and" 1+1		LBI RFI3
"Closed" (Hand To Hand)	33	RFO3 free leg extended in front		1+1		LFO-Rk free leg extended in front
	34	LBO XF-RBI		"and" 1		RFO XF-LFI
	35	XB-LBO XF-RBI		"and" 1		XB-RFI XF-LFI
	36	XB-LBO XF-RBI		"and" 1		XB-RFO XF-LFI
	37	LBO		1		RFO
	38	RBO3	1+1		"and" 2	LFI RFI
Semi-Open Closed	39	LFO-Sw	2		"and" 1+1	LFI RFI3
	40	RFI3	1+1		2	LFO-Sw
	41	LFI OpMo RBI		1 "and"		RFO LFO-Ch
	42	LBI		1		RFI
	43	RFI LFO-Ch		1 "and"		LFI OpMo RBI
	44	RFI		1		LBI
	45	Wd-LFI RFO-Ch		1 "and"		Wd-RBI LBO-Ch
	46	Wd-LFI		1		Wd-RBI
	47	Wd-RFI LFO-Ch		1 "and"		Wd-LBI RBO-Ch
	48	Wd-RFI		1		Wd-LBI
	49	LFI OpMo RBI		1 "and"		RFO LFO-Ch
	50	LBI		1		RFI
	51	RFI LFO-Ch		1 "and"		LFI OpMo RBI
	52	RFI		1		LBI

