



Judging System

Handbook for Technical Panels

Ice Dance

23.07.2018

Summary

Basic principles of calling	3
Questions and answers (clarifications)	4
Questions and answers (application cases)	4
Required Elements for Rhythm Dance and Well Balanced Free Dance Program	5
Required Elements for Rhythm Dance and Well Balanced Free Dance Program	5
Pattern Dance Elements	6
Additional definitions, specifications to definitions and notes	6
Levels of Difficulty	6
Additional principles of calling	6
Definitions	6
Questions and answers (clarifications)	9
Dance Spins	13
Additional principles of calling	13
Additional definitions, specifications to definitions and notes	13
Levels of Difficulty	13
Definitions	13
Questions and answers (clarifications)	14
Questions and answers (application cases)	16
Dance Lifts	19
Additional principles of calling	19
Additional definitions, specifications to definitions and notes	19
Levels of Difficulty	19
Definitions	19
Questions and answers (clarifications)	21
Questions and answers (application cases)	23
Sets of Twizzles	29
Additional principles of calling	29
Additional definitions, specifications to definitions and notes	29
Levels of Difficulty	29
Definitions	29
Questions and answers (clarifications)	31
Questions and answers (application cases)	34
Step Sequences	38
Additional principles of calling	38
Additional definitions, specifications to definitions and notes	38
Levels of Difficulty	38
Definitions	38
Questions and answers (clarifications)	42
Choreographic Elements	45
Additional principles of calling	45
Definition of choreographic elements	45
Definitions	45
Questions and answers (clarifications)	46
Illegal Elements/Movements and Falls	48
Definitions	48
Questions and answers (clarifications)	49
Questions and answers (application cases)	50
Deductions – who is responsible	51
Deduction chart (Junior & Senior)	51
Deduction chart (Novice)	52
SYMBOLS	53
Drawings and Pattern Dances	54
Drawings	54
Description, chart, diagram, key points of Argentine Tango	56
Description, chart and diagram, key points of Tango Romantica	59
Pattern Dance and Pattern Dance Element information (Season 2018-2019)	62

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

BASIC PRINCIPLES OF CALLING - APPLICABLE TO ALL REQUIRED ELEMENTS (Senior & Junior)

Communication no. 2164 paragraph 1.1. (page 2.)

BASIC PRINCIPLES OF CALLING - APPLICABLE TO ALL REQUIRED ELEMENTS (Novice)

Communication no.2172 chapter C paragraph 4 (ID Basic Novice, ID Intermediate Novice, ID Advanced Novice)

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

Questions (clarifications)	Answers	Comments
<p>For Basic Novice, Intermediate Novice and Advanced Novice if a couple performs a Required Element with features for Level 4 but there is also an error resulting in a reduction of the level, how will the Technical Panel evaluate this Element?</p>	<p>For Basic Novice, Intermediate Novice and Advanced Novice the call is based on the maximum level the couple may receive for an element (Basic Novice Level 1, Intermediate Novice Level 2, Advanced Novice Level 3) and then the reduction for an error is applied. The couple may choose to execute more features than what is required but the Technical Panel ignores them.</p>	<p>Example: A couple in Intermediate Novice perform all features for Level 3 Spin but there is a brief touch down of the man's foot. The reduction of level is applied to Level 2 (maximum for Intermediate Novice) versus Level 3. The Spin would be called Level 1</p> <p>Couples are encouraged to perform what is required for the maximum level possible, focusing on the quality of execution and musicality of the element and not just the difficulty.</p>
Questions (application cases)	Answers	Comments
<p>What happens if an element is started after the music has stopped?</p>	<p>If the element is started before the required duration of the program (plus the 10 seconds allowed), the Technical Panel will call it.</p> <p>If the element is started after the required duration of the program (plus 10 seconds allowed), the Technical Panel will ignore it.</p>	
<p>What happens if a Dance Spin and a Dance Lift are performed as a combination?</p>	<p>The Technical Panel will identify the Dance Spin until the lifted partner is elevated into the Dance Lift and will identify the Dance Lift from that moment.</p>	<p>The same principle applies if the Dance Lift is concluded by the Dance Spin.</p>

Category: **Ice Dance**

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

REQUIRED ELEMENTS FOR RHYTHM DANCE

Communication no. 2148 paragraph 3.2. (page 4.)

REQUIRED ELEMENTS IN A WELL BALANCED FREE DANCE PROGRAM (JUNIOR & SENIOR)

Communication no. 2148 paragraph 4.0. (page 7.)

REQUIRED ELEMENTS IN A WELL BALANCED FREE DANCE PROGRAM (NOVICE)

Communication no. 2172 chapter C paragraph 5.2 (ID Basic Novice)

Communication no. 2172 chapter C paragraph 6.2 (ID Intermediate Novice)

Communication no. 2172 chapter C paragraph 7.2 (ID Advanced Novice)

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

ADDITIONAL DEFINITIONS, SPECIFICATIONS TO DEFINITIONS AND NOTES

Communication no. 2164 paragraph 1.2.1. (page 3.)

LEVELS OF DIFFICULTY

Communication no. 2164 paragraph 1.2.2. (page 3.)

ADDITIONAL PRINCIPLES OF CALLING

Communication no. 2164 paragraph 1.2.3. (page 3-4.)

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

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

DEFINITIONS		Source
Closed Mohawk	A Mohawk in which the instep of the free foot is brought to the heel of the skating foot until the free foot is placed on the ice behind the heel of the skating foot. Following the weight transfer, the immediate position of the new free foot is in front of the new skating foot (examples: Steps 11 and 12 of the Rocker Foxtrot);	Rule 704, § 11.b).i)
Closed Choctaw	A Choctaw in which the instep of the free foot is brought to the heel of the skating foot until the free foot is placed on the ice behind the heel of the skating foot. Following the weight transfer the immediate position of the new free foot is in front of the new skating foot (example: Steps 12 and 13 in the Blues);	Rule 704, § 11.b).ii)
Swing Choctaw	An Open or Closed Choctaw in which the free leg swings forward closely past the skating leg and then back to the skating foot to execute the turn (example: Steps 5 and 6 [first part] of the Quickstep);	Rule 704, § 11.b).ii)
Pattern Dance Element	A series of prescribed steps, turns and movements in a <u>Rhythm</u> Dance, consisting of: a) a Sequence of a Pattern Dance listed in Rule 707 or b) a Section of a Pattern Dance listed in Rule 707 or c) a combination of steps/turns from Pattern Dances listed in Rule 707.	Rule 703, § 6
Sequence of Pattern Dance	The set order of the prescribed steps/turns that compose one pattern (sequence) of a Pattern Dance.	Rule 703, § 3
Slip Steps	A step skated in a straight line with the blades of both skates being held flat on the ice. The weight is over the skating leg that may be well bent or straight while the free foot slides forward on the ice to full extension.	Rule 704, § 9
Swing Rocker	A Swing Rocker or Counter – A type of Rocker or Counter in which the free foot swings smoothly past close to the skating foot before the turn and after the turn is either moved past the skating foot and held behind over the tracing or allowed to swing forward.	Rule 704, § 11. a) x)
Swing Roll	A short or long, forward or backward edge, held for several beats of music during which, when skating backward, the free leg lifts and then first swings forward, then backward past the skating foot, then back beside to skate the next step. When skating forward, the free leg first swings backward, then forward and then back beside to skate the next step. The swing of the leg gives the sense of a “rolling movement”.	Rule 704, § 8.a)
Swing Three Turn	A Three Turn from an outside edge in which the free leg is extended and the toe and hip are well turned out and held over the tracing. The instep of the free foot is drawn close to the heel of the skating foot as the turn is made. After the turn onto an inside edge, the free foot is extended back of the tracing before being brought back beside the skating foot in time for the next step.	Rule 704, § 11.a) (ii)
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 704, § 11.a) (i)

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

DEFINITIONS		Source
Turn	One Foot Turn, Two Feet Turn, Twizzle or Twizzle Like Motion	Rule 704, § 11
Twizzle Like Motion	While the body performs one full continuous rotation, the skating foot technically executes less than a full turn followed by a step forward.	Rule 704, § 11 d)

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

Questions (clarifications)	Answers	Comments
How should the calling of Key Points be organized amongst the Technical Specialist and Assistant Technical Specialist?	<ul style="list-style-type: none"> ▪ Key Point for man or lady performed separately: called by the Technical Specialist. ▪ 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. ▪ 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. 	<p>For season 2018/19, the Key Points called by the Assistant Technical Specialist are:</p> <ul style="list-style-type: none"> ▪ <u>1AT, KP2 and KP4</u> ▪ <u>2AT, KP2 and KP4</u> ▪ <u>1TR, KP2 and KP4</u> ▪ <u>2TR, KP3</u>
What does “correct Edge” mean as a Key Point Feature?	It means that the Edge is clean for the whole duration of the Step.	
The definition of an Edge is “the visible tracing of a skate on one foot that is on one curve”. If a Key Point Feature reads “correct Edge” on a short Step, what happens if the curve is not clearly visible?	On a short Step, the curve produced on the ice may be hardly visible. As long as the skating foot leans on the correct side, with no obvious forced tracing, from the beginning to the end of the Step, the Technical Panel will assume that a distinct curve is produced.	<i>For season 2018/19, this Q&A applies to all Key Points.</i>
<u>For a “Cross Roll”, what is considered for the Level on 2AT, Key Points 3 & 4?</u>	<u>The Technical Panel only considers correct edges for the Level.</u>	<i><u>The Judges will evaluate “cross rolls” versus “cross steps” as part of the GOE</u></i>

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

Questions (clarifications)	Answers	Comments
What does “correct Turn” mean as a Key Point Feature?	It means that the Turn has a <u>correct foot placement</u> , clean edge in and out of the Turn (but the edge does not necessarily have to be held for the whole duration of the Step), and is not jumped or scraped. For Twizzles, they must have the required number of rotations travelling on one foot and must not be performed as checked Three Turns or Pirouettes.	
The definition of “Closed Mohawk/Choctaw” reads that “the free foot is placed on the ice behind the heel of the skating foot”. How strict does the Technical Panel have to be on this requirement?	The Technical Panel can consider this requirement is met if the foot is placed on the ice anywhere between the instep and the toe. The feet do not have to be touching, but should be as close as possible.	For season 2018/19, an example of Key Point including closed Mohawk/Choctaw: <ul style="list-style-type: none"> ▪ <u>2TR, Key Points 4, Key Point Feature 2</u>
The definition of “Open Mohawk/Choctaw” reads that “the free foot is placed on the ice at the inner side of the skating foot”. How strict does the Technical Panel have to be on this requirement?	The Technical Panel can consider this requirement is met if the foot is placed on the ice anywhere between the instep and the heel. The feet do not have to be touching, but should be as close as possible.	For season 2018/19, an example of Key Point including Open Mohawk/Choctaw: <ul style="list-style-type: none"> ▪ <u>2AT, Key Points 2, Key Point Feature 2</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?	The Technical Panel will call the Pattern Dance Element performed first with its name and as No Level and will call the Pattern Dance Element performed second with its name and its Level.	
What happens if a couple performs a Pattern Dance Element on the other side of the rink than the required one (when the side is required)?	The Technical Panel will call the Pattern Dance Element performed on the wrong side of the rink No Level.	For season 2018/19, the first step of the 1AT and 1TR should be placed on the left side from the Judges Stand.
In definition of Turns, the expression “free foot is brought to” and “free foot is placed” are used. What is the difference?	“Free foot is brought to” refers to the position of the free foot while off the ice. “Free foot is placed” refers to the position of the free foot when it touches the ice and becomes the skating foot.	

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

<p>In a Key Point, there is a short edge before a Step of the Key Point but this short edge is not included in the Key Point. What happens if this short edge is performed as a push while the skating foot performs the Step of the Key Point without separation from the preceding edge.</p>	<p>The Technical Panel should not pay attention to this short edge but focus on checking if the Step of the Key Point is performed as a separate edge. If this is not the case, then the Technical Panel will not give credit to the Key Point.</p>	
<p>A Key Point includes one Step which is divided into several parts with a specific number of beats for each part (for example: One Foot Turn, Change of Edge). The Key Point is performed with all Key Point Features met and the Step is held for the total required number of beats. How will the Technical Panel call the Key Point?</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>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)?</p>	<ul style="list-style-type: none"> ▪ If the change of edge is performed before the end of the Step (or part of the Step) to facilitate the push to the next Step, it does not prevent the Technical Panel from giving credit for Key Point Feature “correct Edges”. ▪ If the change of edge is performed for other reasons for more than the <u>last half beat (for Senior, Junior) or more than the last beat (for Novice)</u> before the end of the Step (or part of the Step), the Technical Panel will not give credit for Key Point Feature “correct Edges”. 	<p><u>For season 2018/19 a change of edge within the last half beat of the step is permitted to prepare for the push/transition to the next step.</u></p> <p><u>Examples in Key Points:</u> <u>1AT, KP3 Lady Steps 14-15 (LBO, RFO).</u> <u>2TR, KP1 Lady Steps 30 – 31 (LBO, RFO).</u></p>
<p>In a Key Point, what happens if a couple introduces a creative free leg movement?</p>	<p>If one of the Steps of the Key Point includes a required foot placement/movement specified as a Key Point Feature and the creative free leg movement results in the required foot placement/movement not being met, the Technical Panel will not give credit to the Key Point.</p>	<p>If the creative free leg movement does not affect any required foot placement/movement specified as a Key Point Feature in the Steps of the Key Point, the Technical Panel ignores it.</p>
<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**

<p>How can the Technical Panel review whether the Steps/Edges of a Key Point are held for the required number of beats?</p>	<p>If the Key Point Features of the Key Point are met but the Technical Panel needs to review whether there is an obvious error in holding the Steps/Edges for the required number of beats, then they can use the replay and count the beat starting with several steps before until several steps after the Key Point. This should give them enough information to determine if there is an obvious error in holding the Steps/Edges for the required number of beats.</p>	<p>Audio replay is not available.</p>
<p>When evaluating a Pattern Dance for percentage of steps completed versus a Step Sequence/Pattern Dance Type Step Sequence, is this the same?</p>	<p>No.</p>	<p>Pattern Dances are evaluated based on the number of steps completed. Example – A Pattern Dance with 20 steps would need 15 steps executed by both partners (75%) to receive <u>Basic Level</u>. A Step Sequence or Partial Step Sequence is evaluated for overall pattern completed based on the shape, i.e. straight line, circle, diagonal. Example - For Basic Level and Level 1, both skaters must have completed at least 50% of the pattern and not 50% of the total number of steps.</p>
<p>Regarding: 1TR. Key point 1 & 2 <u>When does the hold requirement need to be in place on step 9? Can this happen during the step 9?</u></p>	<p><u>During Step 8, the Lady places her right hand on the man's right shoulder and places her left hand behind her back to clasp the man's right hand. The Lady maintains this hold on step 9 until the Twizzle.</u></p>	<p><u>The hold requirement on step 10 is not restricted</u></p>
<p><u>Regarding: 2TR. Key point 3 Man's Step 35a, 35b and 36 LFO, RFO-Sw-CICho, LBI</u> <u>Features:</u> <u>1. Correct edges</u> <u>2. Correct turn (35b)</u> <u>3. Correct hold (35b)</u> <u>What does correct hold refer to?</u></p>	<p><u>When the Lady has performed her Rocker turn the Lady places her left hand on the man's right shoulder and her right hand and his left hand join on her right hip.</u> <u>After this, the Man continues his RFO and swings his free leg through. During this swinging movement, he extends his right hand before turning his CICho.</u></p>	<p>TYPO CORRECTION: <u>Please note that the correct wording in 2TR KP3:</u> <u>1. Correct Edges</u> <u>2. Correct Turn (#35b) - not #35c as previously printed.</u> <u>3. Correct hold (#35b)**</u></p>

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

ADDITIONAL PRINCIPLES OF CALLING

Communication no. 2164 paragraph 1.3.1. (page 4.)

ADDITIONAL DEFINITIONS, SPECIFICATIONS TO DEFINITIONS AND NOTES

Communication no. 2164 paragraph 1.3.2. (page 4-6.)

LEVELS OF DIFFICULTY

Communication no. 2164 paragraph 1.3.3. (page 6.)

DEFINITIONS		Source
Basic Position	Upright Position, Sit Position or Camel Position.	Rule 704, § 14.c)
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 704, § 14.c) iii)
Combination Spin	A Spin after which one change of foot is made by both partners simultaneously and further rotations occur.	Rule 704, § 14.b)
Dance Spin	Spin or Combination Spin	Rule 704, § 14
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 704, § 14.c) ii)
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 704, § 14.a)
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 704, § 14.c) i)

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

Questions (clarifications)	Answers	Comments
If both partners do not change feet simultaneously in a Combination Spin, should this be reflected in the Level?	No. Technical Panel evaluates features achieved for the Level.	The Judges should reflect this error in their GOE.
In a Combination Spin, a couple performs a change of spinning direction not at the same time as the change of foot, but during one part of the Combination Spin (i.e. in the part before the change of foot or in the part after the change of foot). Will the Technical Panel consider this 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: - there is no additional touchdown by the other foot, - in case of a Combination Spin, the foot is changed only once.	
On the exit from a Spin, both partners change foot (with or without push). How will the Technical Panel consider this change of foot?	If, after the change, up to one rotation is performed by both partners on one foot around the same axis before the exit, the rotation after the change will be considered as part of the exit from the Spin. But if the change occurs more than one rotation before the exit, the Dance Spin will be called a Combination Spin.	
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)?	The Technical Panel will start considering rotations and features only when both partners are rotating in hold.	

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

Questions (clarifications)	Answers	Comments
<p>In a planned Combination Spin, a couple performs 3 or more rotations in the first part and subsequently changes foot. They exit the second part of the Combination Spin, after:</p> <ul style="list-style-type: none"> ▪ Case a): 1 rotation or less; ▪ Case b): more than 1 rotation. <p>What action should the Technical Panel take?</p>	<ul style="list-style-type: none"> ▪ Case a): call the element and assess it's Level as a Spin ▪ Case b): call the element and assess it's Level as a Combination Spin. 	
<p>Does Technical Panel consider difficult? - Example c) - Difficult Variation of Basic Position Upright ("split with both legs straight and the boot/skate of the free leg held up higher than the head"), the body and head are bent to the side (the Basic Position being still Upright), boot of the free leg is higher than the head.</p>	<p>Yes. The height of the head to be taken into consideration is the actual one while the variation is performed.</p>	
<p>Does Technical Panel consider difficult? Example c) - Difficult Variation of Basic Camel Position ("body nearly horizontal with the heel of the boot pulled by the hand above the level of the head"), the boot is pulled by or with the assistance of the other partner.</p>	<p>Yes.</p>	
<p>One partner is on one foot with skating leg straight or slightly bent rotating on a backward edge, his/her body on a horizontal line facing upward. How will the Technical Panel consider this position?</p>	<p>The Technical Panel will consider this position as a Difficult Variation of Camel Position as long as the core of the body is less than 45 degrees above the horizontal line and free leg is extended or bent upward on a horizontal line or higher.</p>	<p>If the core of the body is more than 45 degrees above the horizontal line and/or if the free leg is not extended or bent upward on a horizontal line or higher, the position will be considered as an Upright Position.</p>

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

Questions (application cases)	Answers	Comments
Does the Technical Panel consider differently any touchdown by free leg/foot and/or hand(s) occurring before 1 rotation is completed, before 3 rotations are completed, or after 3 rotations are completed?	No. The Technical Panel will reduce the Level by 1 per touchdown whenever the touchdown occurs.	
A couple is doing a Dance Spin with one of the holds being close together, then opens up the hold to Hand-in-Hand with fully extended arms, and then returns to a close hold. What parts of the Dance Spin will be included to determine the Level?	All parts of the Dance Spin will be considered for determining the Level even if there is a break in spinning motion when the couple opens the hold to Hand-in-Hand.	
In example a) of Difficult Variation of Basic Position Upright ("Biellmann" type), the boot is pulled by the hand behind and above the level of the head but far from the spinning axis. Will the Technical Panel consider this variation as difficult?	Yes. The definition of this Difficult Variation does not include any requirement regarding the distance between the boot and the spinning axis.	
The man performs a Camel position while the lady performs an Upright lay back for more than 3 rotations The man then performs a Sit spin while the lady does a simple Upright position for 2 rotations. Both partners Change of spinning direction and continue spinning for one rotation and then finish the spin with a Difficult Exit What is the call?	The call is Sp3	The Change of spinning direction does not count for the level since there were not two rotations executed after the change of direction. The difficult exit is also ignored since there were not 4 Different Difficult Variations from 3 Different Basic positions.
In a Combination Spin, one partner performs a Difficult Variation of Basic Sit Position a) "sit forward", subsequently changes foot or direction or finishes the sit position, and then performs Difficult Variation of Basic Sit Position e) "crossed behind and touching the skating leg". Can variation e) be considered for Level?	Yes, because variation e) is not performed right after variation a).	

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

Questions (application cases)	Answers	Comments
<p>A couple perform the following:</p> <ul style="list-style-type: none"> - Steps and turns which can be considered as a difficult Entry to the Dance Spin - Man performs Camel spin for 3 rotations. - Lady performs Difficult Variation of Sit position for 3 rotations. - Both partners then Change spinning direction, continue to spin in a simple Upright position for 1.5 rotations - Both partners simultaneously change feet and continue to spin for more than three rotations, the man in different Difficult Variation of Sit position for three rotations and the lady in a simple Upright position before performing a difficult exit. <p>What is the call?</p>	<p>It will be called a Combination Spin Option 1 because the requirements for change of direction within the first part had not included two rotations before AND after the change in direction</p> <p>The call would be CoSp2</p>	<p>If the required 2 rotations before and after the change of direction had been performed, the element would be considered as a Combination Spin Option 2 and the following would have counted for level:</p> <p>Entry feature (considered but not given for level)</p> <p>2 Different Basic Positions</p> <p>3 Different Difficult Variations</p> <p>Option 2 since there was a correctly executed change of spinning direction</p> <p>Exit feature (considered but not given for level)</p> <p>The Call would be CoSp3</p>
<p>A couple perform the following:</p> <ul style="list-style-type: none"> - An unexpected Entry - Both partners perform a simple Camel position for more than 3 rotations - Lady then performs an Upright lay back position for 3 rotations - Both partners then simultaneously change feet and Change of spinning direction and continue spinning for two rotations in different Difficult Variations of Sit Spin and then finish the spin <p>What is the call?</p>	<p>As the couple have completed more than one rotation in the second part, it is considered a Combination Spin.</p> <p>The call is CoSp2</p>	<p>The following are considered for Level:</p> <p>One Difficult Variation of Camel position for man (simple Camel position for the lady does not count for level)</p> <p>One Difficult Variation of Upright position</p> <p>Since the second part did not contain the required 3 rotations after the Change of spinning direction, it cannot be considered for level for Combination Spin Option 2</p> <p>The Difficult Variations for Sit position were not held for the required number of rotations</p>

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

Questions (application cases)	Answers	Comments
<p>While performing an exit feature of a Spin or Lift, the couple performs movements which can also be identified as a Choreographic Spinning Movement. Do these movements get identified and called as a Choreographic Spinning Movement OR part of the exit feature?</p>	<p>Any Choreographic Element/Movement combined with another Required Element as an “Entry” or “Exit” feature will not be considered by the Technical Panel as a required Choreographic Element/Movement. It will only be considered by the Technical Panel as an “entry” and/or “exit” feature.</p>	<p>The required Choreographic Element/Movement must be performed separately to be identified and confirmed by the Technical Panel.</p>
<p>How should the TP call the exit of a Sp/CoSp if it comprises a Lift of more than one rotation and is performed without travelling?</p>	<p>According to the Communication 2164 it should be called as follows when the lifted partner is off ice :</p> <ul style="list-style-type: none"> • If two or more rotations are traveling - Rotational Lift • If the lifted partner is held off the ice for three or more seconds and Lifting partner is rotating on spot – Stationary Lift 	

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

ADDITIONAL PRINCIPLES OF CALLING

Communication no. 2164 paragraph 1.4.1. (page 7-8.)

ADDITIONAL DEFINITIONS, SPECIFICATIONS TO DEFINITIONS AND NOTES

Communication no. 2164 paragraph 1.4.2. (page 8-10.)

LEVELS OF DIFFICULTY

Communication no. 2164 paragraph 1.4.3. (page 10-12.)

DEFINITIONS		Source
Combination Lift	The duration of the lift should not exceed twelve (12) seconds – A lift combining: e) two Rotational Lifts in different directions; f) two Curve Lifts on two different curves forming a serpentine pattern; g) two different Types of Short Lifts (Stationary, Straight Line, Curve or Rotational).	Rule 704, § 16.e) to g)
Crouch	A two footed movement in which a Skater travels along the ice with both legs bent at an angle.	Rule 704, § 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 704, § 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 704, § 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 704, § 18.b)
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 704, § 18.c)
Rotational Lift	A Dance Lift in which the lifting partner rotates in one (clockwise or anticlockwise) direction while travelling across the ice	Rule 704, § 16.d)

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

DEFINITIONS		Source
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 704, § 18.e)
Short Lift	The duration of the Dance Lift should not exceed seven (7) seconds: Stationary Lift, Straight Line Lift, Curve Lift or Rotational Lift.	Rule 704, § 16.a) to d)
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 704, § 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 704, § 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 704, § 16.b)
Type of Dance Lift	Stationary Lift, Straight Line Lift, Curve Lift, Rotational Lift or Combination Lift.	Rule 704, § 16.a) to g)

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

Questions (clarifications)	Answers	Comments
<p><u>In a Lift, the lifting partner performs Crouch on two feet for 2 seconds moving into Shoot the Duck for 1 second. Will the Technical Panel give credit to that position for Level?</u></p>	<p><u>Yes. As long as the two positions are from the same group and in total are held at least 3 seconds (in this example, both positions are from group c) and the Tech Panel will consider this as a Difficult Pose by the Lifting Partner for Level).</u></p>	
<p>In a Stationary, Straight Line or Curve Lift, when the requirements for a Level are “Difficult Pose for lifted partner” or “Difficult Position for lifting partner” (sustained for at least 3 seconds), what happens if whole or part of the feature is performed before the pattern of the Type of Lift (stationary, straight line or curve) is taken or after the pattern of the Type of Lift has ended?</p>	<p>The Technical Panel will count the duration of the feature for the lifting partner only while the pattern of the Type of Lift is held for at least 3 seconds. However, the Difficult Pose for the Lifted Partner can still be considered for the Level.</p>	<p>If an error by the lifting partner creates a slight and temporary deviation from the pattern of the Type of Lift, the Technical Panel will not consider that the pattern is interrupted.</p>
<p>In a Stationary, Straight Line or Curve Lift, what happens if whole or part of the features for “Change of Pose for lifted partner” (first pose/change/second pose, or continuous move through different poses) is performed before the pattern of the Type of Lift (stationary, straight line or curve) is taken or after the pattern of the Type of Lift has ended?</p>	<p><u>The Change of pose (first pose/change/second pose or continuous move through different poses) for the Lifted Partner can still be considered for the Level independent whether the Lifting Partner has already established the pattern of the Type of Lift or not.</u></p>	<p>If an error by the lifting partner creates a slight and temporary deviation from the pattern of the Type of Lift, the Technical Panel will not consider that the pattern is interrupted.</p>
<p>A pose forming part of a Change of Pose in a Lift, is repeated in another Lift or, in case of a Combination Lift, in the other part of this Combination Lift. When repeated, can this pose be considered as a Difficult Pose for Level?</p>	<p>Yes. Because the lifted partner’s feature of the first Lift was not a pose, but a Change of Pose.</p>	
<p>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>A Change of Pose cannot be given credit if the lifting partner “merely changes the hold to the reverse side (mirror)”. What does it mean exactly?</p>	<p>It means that the lifting partner changes hold to the reverse side in a simple and direct way, without any different interaction between partners or any significant change in the orientation of the hold.</p>	

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

Questions (clarifications)	Answers	Comments
In a Rotational Lift, if the lifted partner enters (or exits) a One Hand/Arm Lift by jumping into (or from) the arm of the lifting partner, can this entry (or exit) be considered as “only One Hand/Arm lift is used to lift (or set down)”?	Yes. Because there is no contact at all between partners.	The jump must not be of more than 1 rotation otherwise it is an Illegal Movement.
The lifted partner enters a Lift with no assistance by the lifting partner (e.g. the lady jumps into the arms of the man with a jump of one revolution maximum). Will the Technical Panel consider this as an Entry Feature?	Yes. The Technical Panel will qualify this entry as “unexpected”.	If the jump has more than one revolution, the Technical Panel will call an Illegal/Element Movement and the Lift will be given <u>Basic Level</u> provided requirements for <u>Basic Level</u> are met.
Difficult Position for the lifting partner “One Hand/Arm Lift” is defined “with no contact other than the lifting partner’s hand/arm and the lifted partner”. What does “hand/arm” means in this case?	It means any part of the hand or arm, excluding the shoulder.	
In a Rotational Lift, the lifting partner stops rotations twice. How many times should the Technical Panel apply the one Level reduction?	Once per stop of rotation	
In a Rotational Lift, does the Technical Panel consider differently a touchdown by free leg/foot and/or hand(s) occurring before 1 rotation is completed, before 3 rotations are completed, or after 3 rotations are completed?	No. The Technical Panel will reduce the Level by 1 per touchdown whenever the touchdown occurs.	
Can a Difficult Pose/Position be considered for Level when repeated by the other partner (e.g. man does a Lift in Spread Eagle position and then lady does next Lift, as a lifting partner, in the same position)?	No. Since the examples of Difficult Poses/Positions are for lifted/lifting partner and not for man/lady.	

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

Questions (application cases)	Answers	Comments
<p>In a Senior Free Dance, a couple performs, in the following order:</p> <ul style="list-style-type: none"> ▪ Straight Line Lift with an Entry Feature from <u>Group 4, b)</u> “from Spread Eagle for the lifting partner” fulfilling the requirements to be given credit and an Entry Feature from <u>Group 3</u> “significant transitional movement by the lifted partner”; ▪ Curve Lift with an Entry Feature from <u>Group 3</u> “significant transitional movement by the lifted partner”; ▪ Rotational Lift with an Entry Feature from <u>Group 3</u> “significant transitional movement by the lifted partner” and an Entry Feature from <u>Group 1</u> “unexpected”. <p>Which of those Entry Features will be considered for Level?</p>	<p>Under additional definitions of Entry Features:</p> <ul style="list-style-type: none"> ▪ <u>for the Straight Line Lift, both are considered for the level;</u> ▪ in the Curve Lift, the Entry Feature <u>Group 3</u> is taken into consideration a 2nd time, ▪ in the Rotational Lift, the Entry Feature <u>Group 3</u> is ignored and the Entry Feature <u>Group 1</u> is taken into consideration. 	
<p>During Change of Pose performed with first pose, change and second pose, is there a time limit of how long each pose must be held, having in mind that credit for a Difficult Pose is given if held for at least 3 seconds?</p>	<p>No. The requirements for Change of Pose for the lifted partner and the lifting partner have to be fulfilled but there is no time limit on how long each pose, preceding and following the change, has to be held in a Change of Pose. However, each one must be clearly defined.</p>	<p>For Change of Pose performed with the lifted partner moving continuously through different poses, the Change of Pose will be considered for Level only if the continuous move occurs throughout the whole duration of the Short Lift concerned.</p>
<p>If the lifted partner performs the Difficult Pose “extended out with the majority of body weight in a horizontal line with the only one additional point of support being shoulders and/or upper back”, what is the tolerance regarding the “horizontal line”?</p>	<p>The Technical Panel will be strict regarding the “horizontal line” in order to give credit for the Difficult Pose.</p>	
<p>In a Rotational Lift, when does a Change of Pose have to occur to be considered for Level?</p>	<p>It must occur during rotations by both partners, but not in the entry or the exit.</p>	

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

Questions (application cases)	Answers	Comments
In One Hand/Arm Lift, must the lifting arm of the lifting partner be straight?	No. The lifting partner's biceps/upper arm may touch his own body but the lifted partner must not touch the lifting partner at any other point than his hand/arm.	
If a couple performs an entry "continuous combination of intricate steps and/or movements", how close to the actual Lift the difficult Turns should be performed to consider this entry as an Entry Feature?	The Lift has to be executed immediately after the "continuous combination of intricate steps and/or movements", without any preparation and interruption in the pace of execution.	
If the lifting partner uses an "entry from a Difficult Position" as an Entry Feature and a Difficult Position during the Lift, do the Difficult Positions have to be different or same to be considered for Level by the Technical Panel?	The Difficult Position used as an Entry Feature and the Difficult Position used during the Lift can be considered for Level, whether they are same or different.	<ul style="list-style-type: none"> ▪ If the same Difficult Position <u>from the same Group</u> is used, it can be considered as an Entry Feature only if, subsequently, it is continuously sustained as the Difficult Position considered for Level. ▪ If two different Difficult Positions are used <u>from different Groups</u>, the Difficult Position of the entry can be considered as an Entry Feature only if, subsequently, it is changed without any intermediate position into the Difficult Position considered for Level. <p>This is also the requirement for the Exit Feature as follows:</p> <ul style="list-style-type: none"> - difficult exit position for lifting partner, different from one used during the lift - changed without any intermediate position into the Difficult Position considered and given credit for Level
If the lifting partner uses an entry "from a Difficult Position" as an Entry Feature, how long does he have to be in the Difficult Position in order to be considered for an Entry Feature?	There is no set time for the Difficult Position for the lifting partner in order to be considered for an Entry Feature. However, the position must be fully established and clearly evident at the time that the Lifted partner is elevated.	

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

Questions (application cases)	Answers	Comments
<p>If a couple performs an unexpected entry to the Stationary Lift, but skids to a stop exactly before the Lift, does the Technical Panel still consider this entry as an Entry Feature?</p>	<p>If there is an unexpected entry and the stop before the take-off was not done to get evident preparation to the Stationary Lift, credit for Entry Feature can be given. But if there is an evident preparation before the Lift (after the stop), credit for Entry Feature cannot be given.</p>	
<p>If the lifting partner does an entry “continuous combination of intricate steps and/or movements” to a Stationary Lift and the couple skids to a stop before the Lift. Does the Technical Panel still consider this entry as an Entry Feature?</p>	<p>A “continuous combination of intricate steps and/or movements” is given credit for Entry Feature if the Lift is performed immediately after the Turns of the difficult transition, without any preparation and interruption in the pace of execution.</p> <p>In the question case, if there is an evident preparation before the Lift (after the stop), credit for Entry Feature cannot be given.</p>	
<p>Which partner should be considered for “continuous combination of intricate steps and/or movements” in the entry/exit to be counted as difficult? Should it only be done by the Lifting Partner or Lifted Partner or both?</p>	<p>The continuous combination of intricate steps and/or movements” may be done by the Lifting Partner or by the Lifted Partner only, or as a combination of both to be counted as difficult entry/exit.</p> <p><u>If both partners perform intricate steps and/or movements together this will count as two features (one for lifting partner and one for lifted partner) since both partners fulfill the requirements (two or more step(s) and/or movement(s) by the lifting partner AND two or more step(s) and/or movement(s) by the lifted partner) for this feature and can be considered for level.</u></p>	<p><u>As an example if the lifting partner is rotating the lifted partner without any other intricate step or movement as part of the exit while the lifted partner is performing two different intricate movements, it is considered as only ONE exit feature for the lifted partner, because the lifting partner is not fulfilling the requirement (the lifting partner has only one movement).</u></p>

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

Questions (application cases)	Answers	Comments
<p>What is considered for Level for the following: <u>Entry</u> feature lifted partner <u>Exit</u> feature lifted partner <u>Entry</u> feature lifting partner <u>Exit</u> feature lifting partner</p>	<p><u>Entry Feature – Lifted Partner</u> - <u>Significant transitional movement</u> - <u>Continuous combination of two or more intricate steps/movements</u> - <u>Unexpected</u></p> <p><u>Entry Feature – Lifting Partner</u> - <u>From a difficult position</u> - <u>Continuous combination of two or more intricate steps/movements</u></p> <p>.....</p> <p><u>Exit Feature – Lifted Partner</u> - <u>Significant transitional movement</u> - <u>Continuous combination of two or more intricate steps/movements</u></p> <p><u>Exit Feature – Lifting Partner</u> - <u>From a difficult position</u> - <u>Continuous combination of two or more intricate steps/movements</u></p>	<p>All Features must be performed immediately before (Entry) and/or immediately after (Exit) the lift to receive credit for the Level. For season 2018-2019, Entry and Exit features are considered separately for Lifting and Lifted Partner.</p> <p>As an example, the couple may choose to both perform “Continuous combination of intricate steps/movements” but immediately prior to the Lady leaving the ice, the Man is in a spread eagle. In this situation, the Lady receives credit for “continuous combination of steps) and the Man receives credit for his spread eagle.</p>
<p>In a Stationary Lift, the man enters on one foot and then rotates on the spot immediately in One Hand/Arm Lift position for 3 seconds while rotating. Are there enough features to get Level 3?</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), changed without any intermediate position into the Difficult Position considered for Level 	<p>Although the One Hand/Arm Lift is used for Rotational Lifts, this difficult position for the lifting partner is considered a difficult feature.</p>

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

Questions (application cases)	Answers	Comments
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?	When the Lifting partner stop traveling while rotating	For the duration of the Lift, the 7 second count starts when the lifted partner is leaving the ice.
What happens if, in a Change of Pose, the lifted partner performs twice exactly the same body pose but on a completely different axis so that a photographer would still produce two different photos?	The Technical Panel will not give credit for the Change of Pose because both body poses are exactly the same.	However if the change of axis is combined with a modification of the body line between the two poses (for example: position of the leg(s)), it can be considered as a Change of Pose if the other criteria for a Change of Pose are fulfilled.
The lifting partner takes a Curve Lift from Spread Eagle on straight line and then changes tracing into an inside Spread Eagle for the whole Lift on inside Spread Eagle. Can this entry be considered for Entry Feature?	Yes, because <u>they are from the same Group b)</u> : <ul style="list-style-type: none"> ▪ Spread Eagle on straight line is from the list of examples of Difficult Positions for the lifting partner, ▪ inside Spread Eagle is from the list of examples of Difficult Positions for the lifting partner, ▪ there is no intermediate position between the two Difficult Positions. 	Besides, to be given credit, the Spread Eagle on straight line must be reached before the lifted partner leaves the ice and the inside Spread Eagle must be given credit for Level (i.e. be sustained for at least 3 seconds).
What happens in a Free Dance if, in the first performed Lift, a CuLi, the lifting partner sustains an outside Spread Eagle and, in the second performed Lift, a SiLi, sustains a flat Ina Bauer?	The Technical Panel will not consider for Level the position of second performed Lift because both outside Spread Eagle and flat Ina Bauer are part of the same Group of Difficult Position <u>b)</u> and a chosen Group of examples of Difficult Position can be considered for Level only the first time it occurs.	
While performing a Curve Lift with lifting partner man on an outside spread eagle, the lifting partner briefly performs an inside spread eagle as part of the exit feature. Does the Technical Panel call this Curve Lift + Curve Lift, Combo?	No. The lift should be identified based on the majority of what is executed. In this example, the features for the level are identified on the first curve which is the majority of the lift.	In this example, the lift is identified on the first curve which is the majority of the lift. This also applies for other types of lifts when the couple is attempting to perform an entry and/or exit feature. However, If the two curves are similar in duration, then the Technical Panel will call the lift: Curve Lift + Curve Lift, Combo.

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

Questions (application cases)	Answers	Comments
While performing a Stationary Lift which rotates, the couple does not stop traveling at the beginning of the lift until one and a half rotations. Does the Technical Panel call this Rotational Lift + Stationary Lift - Combo?	No. The lift should be identified based on the majority of what is executed.	In this example, the features for the level will not be counted until the Stationary Lift stops traveling. This also applies for other types of lifts when the couple is attempting to perform an entry and/or exit feature.

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

ADDITIONAL PRINCIPLES OF CALLING

Communication no. 2164 paragraph 1.5.1. (page 13.)

ADDITIONAL DEFINITIONS, SPECIFICATIONS TO DEFINITIONS AND NOTES

Communication no. 2164 paragraph 1.5.2. (page 13-14.)

LEVELS OF DIFFICULTY

Communication no. 2164 paragraph 1.5.3. (page 14.)

DEFINITIONS		Source
Dance Jump	A small jump not more than ½ a revolution, used to change foot or direction. Such jumps may be performed either in hold or separated. Both partners may jump at the same time.	Rule 704, § 17.b)
Hop	A small jump without revolution.	Rule 704, § 17.c)
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 704, § 13
Set of Sequential Twizzles	At least two Twizzles for each partner with up to 1 step between Twizzles.	Rule 704, § 12.b)
Set of Synchronized Twizzles	At least two Twizzles for each partner with up to 3 steps between Twizzles.	Rule 704, § 12.a)
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 704, § 11.a) (i)

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

DEFINITIONS		Source
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 704, § 11.c)

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

Questions (clarifications)	Answers	Comments
What happens if there is a two foot entry on a Twizzle?	If the skater is on two feet when starting rotation of the Twizzle, the Technical Panel must count the entry edge and rotations from the moment he/she is on one foot (skating foot)	This might change the number of full rotations.
The first Twizzle is finished on the right foot, then there is a step to the left foot and right foot leaves the ice and the second Twizzle is skated also on the right foot. How many steps between Twizzles is this?	There is one step between Twizzles.	This step between Twizzles may include several Turns on one foot such as Bracket or Rocker.
Both Twizzles are skated on the same foot (e.g. right foot) which never leaves the ice, and there is a push with the other foot (left foot in the example) between Twizzles. How many steps will be counted?	It is considered that there is one step between Twizzles.	
What happens if a touchdown occurs during one of the steps connecting the Twizzles?	The Technical Panel will consider the touchdown as an additional step.	The number of steps connecting the Twizzles may then exceed the allowed number (one for Set of Sequential Twizzles, three for Set of Synchronized Twizzles). In this case, the Technical Panel must reduce the Level by one Level <u>for the partner who performed the error.</u>
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.	

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

Questions (clarifications)	Answers	Comments
For Additional Feature Group B «free leg crossed behind above the knee », what part of the leg should be crossed to be given credit for Level?	To be given credit for Level, the thigh of the free leg must be crossed behind the skating leg above the level of the knee.	
In a Twizzle, partners perform the Additional Feature Group B “sit position” with sufficient bending action to be given credit for Level. The core of their body is shifted off vertical axis. Can this upper body pose also be given credit as a (Difficult) Additional Feature (from Group A)?	No because this upper body pose comes naturally through establishing the sit position.	
For Additional Feature “entrance to the first Twizzle from a Dance Jump”, what happens if the Dance Jump is under-rotated, over-rotated, or there is an interruption in the landing edge?	The Technical Panel will give credit to the jump if it rotates (otherwise it is not a Dance Jump but a Hop) at least $\frac{1}{4}$ rotation and if it does not exceed by $\frac{1}{4}$ rotation the maximum rotation permitted by the definition of a Dance Jump ($\frac{1}{2}$, i.e. $\frac{3}{4}$ rotation in total).	In addition, 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.
For Additional Feature “entrance to the first Twizzle from a Dance Jump”, how high must the Dance Jump be to be given credit by the Technical Panel?	The Technical Panel will give credit to the Dance Jump if it is performed with clear ascending and descending motions of the centre of gravity of the Skater while he/she is in the air.	
In the Additional Feature “hands clasped 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 performing a movement on two feet, such as standing on two feet, Crouch, Lunge, Ina Bauer or Spread Eagle, between Twizzles considered as one step?	Yes.	

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

Questions (clarifications)	Answers	Comments
<p>For Additional Feature “third Twizzle, performed correctly”, what happens if there is a mistake by one or both partners in performing this Twizzle?</p>	<p>It depends on the kind of mistake:</p> <ul style="list-style-type: none"> ▪ 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>

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

Questions (application cases)	Answers	Comments
What happens if a Skater performs a Three Turn, checks rotation and then starts to twizzle?	The entry edge and the number of rotation of the Twizzle shall be determined by the Technical Panel after the Three Turn, from the starting edge of the proper Twizzle.	
If one of the partners after 2 rotations stops the continuous motion and then executes next 2 rotations continuously, does the Technical Panel counts total of 4 rotations for this Twizzle?	Yes. But the Technical Panel will apply a reduction of one Level for one of the Twizzles becoming checked Three Turns <u>for the partner who did this mistake.</u>	
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 <u>will be called and given No Level for this partner.</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) <u>both Twizzles (Lady's and Man's)</u> will be called and given No Level, however well performed is the other Twizzle, and whether or not a third Twizzle is performed as an Additional Feature on the exit.	<u>Errors are evaluated per partner.</u>
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).

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

Questions (application cases)	Answers	Comments
<p>A couple uses the following Additional Features:</p> <ul style="list-style-type: none"> ▪ one arm over head level, ▪ both arms over the head level. <p>Does the Technical Panel consider these Additional Features as different?</p>	<p>No. The Technical Panel will consider each of the above examples as same Additional Feature from Group A “elbow(s) at least at level with or higher than the level of the shoulders”.</p>	
<p>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?</p>	<p>No, if those Dance Jumps are landed on a toe and a push, not on a gliding edge. The Dance Jump of the Additional Feature must have a landing on a gliding edge only, which becomes the entry edge of the Twizzle.</p>	
<p>For Additional Feature “entrance to the first Twizzle from a Dance Jump”, what happens if the Dance Jump takes off on two feet?</p>	<p>The Technical Panel will give credit to this Dance Jump provided the other requirements are met.</p>	
<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>
<p>In a Set of Twizzles, partners perform different connecting steps between Twizzles. Will the Technical Panel take any action?</p>	<p>No. There is no requirement for both partners to perform the same connecting steps.</p>	<p>The Technical Panel will pay attention to the number of connecting steps performed by each partner.</p>

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

Questions (application cases)	Answers	Comments
<u>During the Twizzles (Sequential and Synchronized), does an interruption (or fall) by one partner effect the level of the other partner?</u>	<u>No. Since the Technical panel evaluates each partner separately, the interruption (or fall) only affects the level of the partner who performed the error.</u>	<u>The judges still evaluate this element as a unit and must base their one GOE on the quality of execution of BOTH partners</u>
<u>During the Twizzles (Sequential and Synchronized), do the Additional Feature(s) for level have to be the same and/or simultaneous for each partner?</u>	<u>The same Additional Features have to be performed by both in the same Twizzle to receive credit for the Level.</u>	<u>However, error(s) resulting in a lower Level are evaluated per partner</u> <u>Judges will evaluate the execution as a whole with one GOE based on the marking guide - GRADE OF EXECUTION of REQUIRED ELEMENTS (including CHOREOGRAPHIC ELEMENTS)</u>
If there is a mistake on any subsequent rotations (such as the 5th or 6th rotations) during the 1st and 2nd Twizzles, does the Technical Panel consider this an error	YES. According with the Adjustments to Levels, if any part of any first two Twizzles becomes a Pirouette or checked Three Turns, its Level shall be reduced.	<u>The only situation when the Technical Panel would not lower the level is when a couple has choreographed an exit with a running edge and (followed by) a three turn.</u>
If there is a mistake on the 3rd Twizzle (the C feature) AFTER the completion of 3 rotations, such as a checked three on the 4th or 5th rotation in a Twizzle of that C feature, does the Technical Panel still give credit for this Twizzle?	NO. Any error within any rotation of the third Twizzle is not considered as performed correctly	<u>However, error(s) are evaluated per partner</u>

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

Questions (application cases)	Answers	Comments
<p><u>If a Dance Jump/Hop is performed between Twizzles, how will the Technical Panel count the number of connecting steps with the following examples?</u></p> <ul style="list-style-type: none"> - <u>Dance Jump/Hop – from one foot to the other foot?</u> - <u>Dance Jump/Hop – from one foot to the same foot?</u> 	<p><u>The Technical Panel will consider the Dance Jump as one step if it occurs between other steps.</u></p> <p><u>If the Dance Jump leads directly in to the start of the 2nd Twizzle, the Technical Panel will consider as a feature for the Level.</u></p> <p><u>A Dance Jump/Hop from one foot to the same foot is not considered as a separate step.</u></p> <p><u>A Dance Jump/Hop from one foot to another foot is not considered as a separate step if the exit edge of the Dance Jump/Hop is the entry edge to the following Twizzle.</u></p> <p><u>But if a Dance Jump/Hop is followed by another step which is the entry edge for the following Twizzle – the Dance Jump/Hop counts as one step.</u></p>	<p><u>According to Rule 704, paragraph 17, the term Jump covers Dance Jumps and Hops as well.</u></p> <p><u>Note: Jumps of more than one revolution and Jumps of one revolution skated at the same time by both partners are Illegal Elements/Movements.</u></p>
<p><u>If the couple perform a Dance Jump/Hop between the first and second Twizzle, does this satisfy the requirement as a Group C feature?</u></p>	<p><u>A Dance Jump between the first and second Twizzle will only count as a Group C feature if the exit edge of the Dance Jump is the entry edge of the second Twizzle.</u></p> <p><u>A Hop is not a Dance Jump so it is not considered as a Group C feature.</u></p>	<p><u>According to Rule 704, paragraph 17. b) Dance Jump is a small jump not more than ½ a revolution, used to change foot or direction.</u></p> <p><u>According to Rule 704, paragraph 17. c), Hop is a small jump without revolution.</u></p> <p><u>Dance Jump and the Hop are different terms with different definitions. Hop is not listed as a Group C feature.</u></p>

Category: **Ice Dance**

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

ADDITIONAL PRINCIPLES OF CALLING

Communication no. 2164 paragraph 1.6.1. (page 15.)

ADDITIONAL DEFINITIONS, SPECIFICATIONS TO DEFINITIONS AND NOTES

Communication no. 2164 paragraph 1.6.2. (page 15.)

LEVELS OF DIFFICULTY

Communication no. 2164 paragraph 1.6.3. (page 16.)

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 704, § 11.a) (vii)
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 704, § 11.b) (ii)
Combination Step Sequences	Consisting of a One Foot Step Sequence and a Step Sequence of Group A or B	Rule 703, § 4.b) iv)
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 704, § 11.a) (ix)
Curved Step Sequence	<ul style="list-style-type: none">•<i>Circular</i> (may be skated in anticlockwise or clockwise direction) – utilizing the full width of the ice surface on the Short Axis;•<i>Serpentine</i> – commences in either direction (clockwise or anticlockwise) at the Long Axis at one end of the rink and progresses in three bold curves or in two bold curves (S-Shaped) and ends at the Long Axis of the opposite end of the rink, the pattern utilizing the full width of the ice surface.	Rule 703, § 4.b) ii)
Double Twizzle	Twizzle of two full rotations	Rule 704, § 11. c)
Edge	The visible tracing of a skate on one foot that is on one curve.	Rule 704, § 1.a)

Category: **Ice Dance**

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

DEFINITIONS		Source
Foxtrot Hold	<p>a) <i>Open or Foxtrot Hold</i> – The hand and arm holds are similar to those of the Closed or Waltz Hold. The partners simply turn slightly away from each other so that they both face in the same direction;</p> <p>b) <i>Crossed Foxtrot Hold</i> – The partners are in the same hold as above except that the man’s right arm passes behind the 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.</p>	Rule 705, § 3.
Groups of Step Sequences	<p>i) Group A: <i>Straight Line Step Sequences</i></p> <ul style="list-style-type: none"> • <i>Midline</i> - skated along the full length of the ice surface on the Long OR <u>Short</u> Axis; • <i>Diagonal</i> - skated as fully corner to corner as possible. <p>ii) Group B: <i>Curved Step Sequence</i></p> <ul style="list-style-type: none"> • <i>Circular</i> - • <i>Serpentine</i> - <p>iii) Group C: <i>Partial Step Sequences</i></p> <ul style="list-style-type: none"> • Pattern Dance Type Step Sequence • One Foot Step Sequence <p>iv) Group D: <i>Combination Step Sequences</i></p>	Rule 703, § 4.b)
Hand-in-Hand Hold	<p>a) <i>Facing in same direction</i> – The partners face in the same direction and are skating side by side or one behind the other with their arms extended and their hands clasped. A variation of this is the arm-in-arm side by side hold;</p> <p>b) <i>Facing in opposite directions</i> – The partners usually face each other while one skates backward and the other skates forward with the arms extended to the side but sometimes the hold can be skated back to back (example: Steps 22 to 25 in the Cha Cha Congelado).</p>	Rule 705, § 1

Category: **Ice Dance**

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

DEFINITIONS		Source
Kilian Hold	<p>a) <i>Kilian Hold</i> – The partners face in the same direction with the lady to the right of the man and his right shoulder behind her left. The left arm of the lady is extended across the front of the man’s body to hold his left hand. His right arm crosses behind the lady’s back to clasp her right hand. Both right hands rest over her hip bone;</p> <p>b) <i>Reversed Kilian Hold</i> – This hold is similar to the Kilian Hold but with the lady at the man’s left;</p> <p>c) <i>Open Kilian Hold</i> – The man’s left hand holds the lady’s left hand, with his right hand resting over the lady’s left hip or behind her back. The lady’s right arm is extended. This hold may also be reversed;</p> <p>d) <i>Crossed Kilian Hold</i> – The lady’s left arm is extended across the front of the man’s body to his left hand, while his right arm is extended across in front of her body with both partners’ right hands resting clasped over her hip. This hold may also be reversed;</p> <p>e) <i>High Kilian Hold</i> - A Kilian Hold in which one pair of the joined hands are elevated to slightly above shoulder height with the elbows slightly bent (Steps 3-12 of the Yankee Polka).</p>	Rule 705, § 5
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 704, § 11.b) (i)
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 two (2) arm length apart, except for short distances when the partners are performing edges and turns in opposite directions.	Rule 703, § 4.a) ii)
One Foot Step Sequence	Performed on one foot by each partner simultaneously, in Hold or separately. <u>Note: For season 2018-2019, the Combination One Foot Step Sequence is performed separately (not touching, not in hold).</u>	Rule 703, § 4.b) iii)
Pattern Dance Type Step Sequence	Performed on the ice surface anywhere or as prescribed by the Ice Dance Technical Committee.	Rule 703, § 4.b) iii)
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 704, § 11.a) (viii)
Styles of Step Sequences	<p>Characteristics of Levels of Step Sequences, organized as <i>Styles</i>, are technical requirements with ongoing validity and are published in an ISU Communication</p> <p>Any variation or combination of Groups, or other Groups of Step Sequences as decided upon by the Ice Dance Technical Committee are described and published in an ISU Communication.</p>	Rule 703, § 4.c)

Category: **Ice Dance**

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

DEFINITIONS		Source
Step Sequence	A series of prescribed or un-prescribed steps, turns and movements in a <u>Rhythm</u> Dance or a Free Dance. Step Sequences are divided into Types, Groups and Styles.	Rule 703, § 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 703, § 4 a) i)
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 705, § 4
Turn	One Foot Turn, Two Feet Turn, Twizzle or Twizzle Like Motion	Rule 704, § 11
Twizzle	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); The four (4) different types of entry edges for Twizzles are as follows: <ul style="list-style-type: none"> ▪ Forward Inside; ▪ Forward Outside; ▪ Backward Inside; ▪ Backward Outside. 	Rule 704, § 11.c)
Types of Step Sequences	There are the following Types of Step Sequences , which may be skated either in hold or not- touching. <ol style="list-style-type: none"> i) <i>Step Sequences in Hold</i> ii) <i>Not Touching Step Sequences</i> 	Rule 703, § 4. a)
Waltz Hold	The partners are directly opposite each other. One partner faces forward while the other partner faces backward. The man's right hand is placed firmly on his partner's back at the shoulder blade with the elbow raised and the arm bent sufficiently to hold the lady close to him. The left hand of the lady is placed at/on the shoulder of the man so that her arm rests comfortably, elbow to elbow, on his upper arm. The left arm of the man and the right arm of the lady are extended comfortably at shoulder height. Their shoulders remain parallel.	Rule 705, § 2.

Category: **Ice Dance**

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

Questions (clarifications)	Answers	Comments
<p>What criteria must a Turn in a Step Sequence(s) fulfill to be given credit by the Technical Panel as a Difficult Turn?</p>	<p>To be given credit by the Technical Panel as a Difficult Turn or as a One Foot Section Turn, a Turn must be skated on distinct and recognizable edges and in accordance with the description in Rule 704.</p> <p>The following are the part of a Turn:</p> <ul style="list-style-type: none"> ▪ for the One Foot Turns (Bracket, Rocker, Counter), there are the correct entry edge, turn itself (not jumped or scratched) and the correct exit edge; ▪ for the Two Foot Turns (Mohawk, Choctaw), there are the correct entry edge, the turn and correct exit edge. ▪ for the Twizzles, there is the required number of rotation skated on one foot moving across the ice; <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 or scraping the turn, makes the Turn count as simple. 	<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>What types of “holds” may be used for the level requirement for Step Sequences in Hold?</p>	<p>A “Hold” may be any creative variation of a Basic Hold and will receive credit for the level requirements if the position is established.</p>	<p>For Season 2018-2019, there is no hold requirement for Level in Step Sequence specified for Rhythm Dance or for the One Foot Step Sequence specified for the Free Dance (Junior and Senior)</p>
<p>What happens if the chosen pattern of a Step Sequence is incomplete because it started late, finished early, or both?</p>	<p>The Technical Panel does not take any action.</p>	<p>Judges must reduce the GOE accordingly. The percentage requirement mentioned in the criteria for Levels only refers to the percentage of the pattern missed because of interruptions.</p>

Category: **Ice Dance**

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

Questions (clarifications)	Answers	Comments
One criteria of a Level 4 Step Sequence(s) is that “all Steps/Turns are clean”. What does it mean exactly?	It means that ALL Steps/Turns are without mistakes such as jumped, scraped, etc.	
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?	The Technical Panel will consider this as one Change of Hold (from Kilian Hold to Tango Hold), for the following reasons: <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. 	
What happens if a couple performs a Step Sequence not fulfilling the axis requirements of the definition (e.g. Midline Step Sequence not on the Long Axis, or Circular Step Sequence not on the Short Axis)?	The Technical Panel will call the Step Sequence according to its pattern and will not consider its placement.	Judges must reduce the GOE for “placement incorrect”.
If a couple performs a retrogression in a Step Sequence, are Difficult Turns, Changes of Holds and Dance Holds in the retrogression taken into consideration for Level?	They are taken into consideration only in the retrogression(s) permitted for the season.	For season 2018/19, one retrogression up to two measures of music is permitted in the Step Sequence (Style B).
During the One Foot Step Sequence, do the Turns have to be the same or simultaneous for each partner?	The Turns have to be performed by both at the same time to receive credit for the level.	However, error(s) resulting in a lower Level are evaluated per partner
For a Change of Hold to be considered for Level in a Step Sequence, does the change have to be immediate, without any intermediate position(s) or Separation?	NO. To be considered for Level a Change of Hold must be distinct (e.g. from Waltz to Foxtrot or from Waltz to Kilian or from Foxtrot to Tango, but not from Waltz to Tango or from Waltz to Hand-in-Hand facing each other).	There is no mention that the positions have to be immediately established. The Holds just have to be distinct and clearly recognizable, and that established Hand-in-Hand Holds will NOT be accepted.

Category: **Ice Dance**

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

Questions (clarifications)	Answers	Comments
Does the Technical Panel consider for Level any turns when the entry edge is not precisely on the stated pattern in a Step Sequence? E.g. In a NtMiSt, the beginning of the entry edge of the first turn starts around the corner, yet the turn is executed on the pattern, which is on the Long axis.	Yes, the Technical Panel considers the first turn, which is executed within the stated pattern.	If the entry edge starts around the corner, on the beginning of the Phrase, and the Step Sequence finishes around the Long axis, the Judges may consider the pattern as incorrect and lower the GOE by one grade
Is a Double Twizzle required for Level 3 or 4 of any Style of Step Sequence?	For a Level 3 or 4 Step Sequence, a single twizzle is NOT considered as one of the difficult turns the Technical Panel considers for the level.	For a Step Sequence Style A, a Double Twizzle must be performed correctly within the one foot section to receive a Level 4 from the Technical Panel.
<u>For Novice (all levels), is the Step Sequence for the Free Dance a Style B?</u>	<u>No. For the 2018-2019 season, the Step Sequence for Basic and Intermediate Novice is one (1) Choreographic Character Step Sequence. All details are published in the Novice Communication (no. 2172.) The requirement for Advanced Novice is one Style B Step Sequence</u>	<u>Step Sequence requirement for Advanced Novice: One (1) Straight Line Step Sequence (Midline or Diagonal) in Hold or Curved Step Sequence (Circular or Serpentine) in Hold (Style B)</u>

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

ADDITIONAL PRINCIPLES OF CALLING

Communication no. 2164 paragraph 1.7.1. (page 17)

DEFINITION OF CHOREOGRAPHIC ELEMENTS

Communication no. 2164 (page 8)

DEFINITIONS

DEFINITIONS		Source
Choreographic Element	Listed or unlisted movement or series if movement(s) specified by the Ice Dance Technical Committee.	Rule 704, § 19.

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

Questions (clarifications)	Answers	Comments
<u>For the Choreographic Character Step Sequence, what is meant by “around the Short Axis”?</u>	<u>The pattern of the Choreographic Character Step Sequence may vary from the Short Axis up to 10 meters on either side of the Short Axis.</u>	<u>It does not matter if the Choreographic Step Sequence begins at the barrier closest to the Judges and progresses to the opposite barrier. Or, starts from the opposite barrier and progresses to the barrier closest to the Judges.</u>
<u>For the Choreographic Character Step Sequence, what is the hold requirement?</u>	<u>The Choreographic Character Step Sequence may be in hold, no hold or a combination of both</u>	<u>However, the general requirement for the separation between partners throughout the Free Dance is no more than 2 arms length apart. (Includes separation during all Required Elements which affects the GOE. Choreographic Elements are also Required Elements)</u>
<u>Are the following allowed during the Choreographic Character Step Sequence:</u> - Stops - Pattern retrogressions	<u>As long as the Choreographic Character Step Sequence can be identified (along the Short Axis from barrier to barrier), any stops, pattern retrogressions, loops, etc are allowed.</u>	<u>Any stops within the Free Dance, including stops in the Choreographic Step Sequence, must be 5 seconds or less. Stops longer than the permitted duration will be penalized by the judges.</u>
<u>May a Choreographic Element be performed right after another Choreographic Element?</u>	<u>Yes. Choreographic Elements may be back to back with another Choreographic Element.</u>	<u>However, a Required Element for the Level and a Choreographic Element must be performed as distinctive and separate elements</u>
<u>Must the Choreographic Sliding Movement be simultaneous throughout the element?</u>	<u>The start of the element MUST be simultaneous for the Technical Panel to identify this element. Otherwise, the element will have no value.</u>	<u>The sliding movement position for both partners may be different, but must be performed at the same time.</u>
<u>How does the Technical Panel call a Choreographic Element?</u>	<u>If the Choreographic Element fulfills the requirement, it is identified by its type at the start of the element and “Confirmed” when it is completed. If the Choreographic Element does not fulfill the requirements but can still be identified, it is called by its type and “No Value”.</u>	<u>This only applies to the first performed Choreographic Elements as per the requirements for the Well Balanced Free Dance program When the element is “confirmed”, the Data Operator inputs “1”. When the element does not fulfill the requirements, the Data Operator leaves the abbreviation with no value.</u>

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

Questions (clarifications)	Answers	Comments
Is the Choreographic Twizzling Movement a not - touching element?	The Choreographic Twizzling Movement consists of 2 parts: in the first part each partner perform at least 2 continuous rotations, which must be skated separately and while traveling (can not be on spot). For the second part, the partners may be touching, may be separate or a combination of both; one or both may travel while rotating, may rotate on the spot or may be a combination of both.	<u>Communication no. 2148 (page 8)</u>
In a Choreographic Lift, what happens if a loss of control with additional support (e.g. touchdown) by the lifted partner occurs?	<u>If the element fulfils the requirement it is identified as the Choreographic Lift and confirmed without taking further action.</u>	<u>As a result of the error, it may be that the element will be considered as 'No Value' if the requirements to be confirmed are not present.</u>
If a couple performs a Choreographic Lift immediately followed by a Choreographic Spinning Movement, is this allowed?	Yes. However, a Choreographic Element will not be identified immediately after a required element which receives a level (i.e, Spins, Lifts).	
<u>During the Choreographic Sliding movement, can the couple move through a stop (to change direction) and continue with the sliding movement?</u>	<u>Yes.</u>	<u>If a couple finishes the Choreographic Sliding Movement with a full stop: this is permitted providing it is not identified as Illegal or as a Fall.</u>

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 503, § 1
Illegal Elements/Movements (Rhythm Dance & Free Dance)	<p>The following elements and movements are illegal in the <u>Rhythm</u> Dance & Free Dance unless otherwise stated in an ISU Communication:</p> <ul style="list-style-type: none"> ▪ Illegal Lift Movement/Pose – see Rule 704, paragraph 16; ▪ Jumps (or throw jumps) of more than one (1) revolution by one partner or jumps of one (1) revolution skated at the same time by both partners; ▪ Lying on the ice (<u>except during Choreographic Sliding movement first time performed</u>). 	<p>Rule 709, § 3 (<u>Rhythm</u> Dance)</p> <p>Rule 710, § 3 (Free Dance)</p>
Illegal Lift Movement/Pose	<p>The following movements and/or poses during the lift are illegal:</p> <p>a) sitting on the partner's head;</p> <p>b) standing on the partner's shoulder;</p> <p>c) lifted partner in upside down split pose (with sustained angle between thighs more than 45 degrees);</p> <p>d) lifting partner swinging the lifted partner around <u>by holding the skate(s)/boot(s) or leg(s) only with fully extended arm(s) or without the assistance of hand(s)/arm(s)</u></p> <p>e) point of contact of the lifting hand(s)/arm(s) of the lifting partner with any part of the body of the lifted partner is sustained <u>with the fully extended arm(s) higher than the lifting partner's head (the supporting arm may be sustained and fully extended above the head).</u></p>	Rule 704, § 16

Category: **Ice Dance**

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

Questions (clarifications)	Answers	Comments
<p>What happens if one partner performs a jump of more than one revolution such as:</p> <ul style="list-style-type: none"> ▪ 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? 	<p>The Technical Panel will consider this as an Illegal Movement.</p>	<p><u>If both partners perform a jump of one revolution skated at the same time in the Sequential/Synchronized Twizzles the deduction for Illegal Element/Movement will apply once. However both (Lady and Man) twizzles will receive Basic Level if the requirements for Basic Level are met.</u></p>
<p>What happens if a Choreographic Dance Lift includes an Illegal Lift Movement/Pose.</p>	<p>The Technical Panel will call the element, provided it fulfills the definition of a Dance Lift, as “Choreo Lift confirmed – Illegal Element” and will apply the appropriate deduction for Illegal Element/Movement.</p>	
<p>In a Combination Lift, what happens if there is an Illegal Lift Movement/Pose?</p>	<p>If only one of the Short Lifts forming the Combination Lift includes an Illegal Movement/Pose, the deduction for Illegal Element/Movement will apply once and the part of the Combination Lift including the Illegal Movement/Pose will receive Basic Level if the requirements for Basic Level are met (example of call: “CuLiB Illegal Element+ RoLi4 Combo”).</p> <p>If both Short Lifts forming the Combination Lift include an Illegal Movement/Pose (same or different), the deduction for Illegal Element/Movement will apply twice and both parts of the Combination Lift will receive Basic Level if the requirements for Basic Level are met (example of call: “CuLiB Illegal Element+RoLiB Illegal Element Combo”).</p>	<p>The two parts of the Combination Lift are considered by the Technical Panel as two separate units</p>
<p>In a Combination Lift, a couple performs an Illegal Element/Movement as an Entry Feature (such as a Jump of more than one revolution): the first part of the Lift is given Basic Level and a deduction for Illegal Element/Movement is applied. The second part of the lift fulfills the requirements for Level 3. Can the Entry Feature be taken into consideration to upgrade the second part of the Lift to Level 4.</p>	<p>No. An Entry Feature identified as an Illegal Element/Movement cannot be taken into consideration for Level.</p>	<p>The second part of the Lift is called as Level 3.</p>

Category: **Ice Dance**

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

Questions (clarifications)	Answers	Comments
<p>In a Combination Lift, a couple performs an Illegal Element/Movement as an Exit Feature (such as a Jump of more than one revolution): the second part of the Lift is given Basic Level and a deduction for Illegal Element/Movement is applied. The first part of the lift fulfills the requirements for Level 3. Can the Exit Feature be taken into consideration to upgrade the first part of the Lift to Level 4.</p>	<p>No. An Exit Feature identified as an Illegal Element/Movement cannot be taken into consideration for Level.</p>	<p>The first part of the Lift is called as Level 3.</p>
<p>What is the difference between an element or movement which is Not Permitted Element and an Illegal Element/Movement?</p>	<p>Illegal Elements/Movements are listed in Rules 709/710 paragraph 3 (e.g. lying on the ice). They are called by the Technical Panel who takes action by applying a deduction and, if performed in a Required Element, adjusting the Level to <u>Basic Level</u> if the requirements for <u>Basic Level</u> are met.</p> <p>Other elements or movements which are Not Permitted Elements are not called by the Technical Panel (e.g. loop in a Style B Step Sequence). They are identified by the Judges who take action in their GOE.</p>	
<p><u>Is it illegal for the supporting hand/arm of the lifting partner in contact with any part of the lifted partner's body to be fully extended higher than the lifting partner's head throughout the whole duration of the lift?</u></p>	<p><u>No, the lifting partner's supporting hand/arm can be fully extended higher than the lifting partner's head.</u></p>	<p><u>However if the point of contact of the lifting hand(s)/arm(s) of the lifting partner with any part of the body of the lifted partner is sustained with fully extended arm(s) higher than the lifting partner's head, it is considered as an Illegal Movement.</u></p>
Questions (application cases)	Answers	Comments
<p>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?</p>	<p>It is considered illegal if the lifting partner's arm is sustained fully extended and he is swinging her around. If his arm is bent, or if he only moves through the full extension, then the movement is legal.</p>	

Category: **Ice Dance**

Subject: **WHO IS RESPONSIBLE DEDUCTION CHART (JUNIOR & SENIOR)**

Description	Penalty	Who is responsible
Program time violation – as per Rule 502	-1.0 for every 5 sec. lacking or in excess	Referee
Illegal Elements / Movements – as per Rules 709 and 710, paras 3 <ul style="list-style-type: none"> Illegal Lift Movement/Pose in the Lift (Rule 704 para 16): Jump (or throw jump) of more than one (1) revolution or jump of one (1) revolution skated at the same time by both partners; Lying on the ice. 	-2.0 per violation	Technical Panel** 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 <u>Basic</u> Level if the requirements for at least <u>Basic</u> Level are fulfilled. Otherwise the element will be called No Level.
Costume / prop violations – as per Rule 501, para 1 Note: prop violation includes using part of the costume as a support in a Dance Lift. In this case, deduction by Referee and Judges applies, and Technical Panel gives the Level of the Dance Lift according to the Calling Specifications.	-1.0 per program	Referee + Judges*
Part of the costume / decoration fall on the ice – as per Rule 501, para 2	-1.0 per program	Referee
Fall - per fall by one partner - per fall by both partners <ul style="list-style-type: none"> 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 709 and 710, paras 1.k) <u>unless otherwise specified in an ISU Communication.</u> A Fall is defined as loss of control by a skater with the result that the majority of his/her own body weight is on the ice supported by any other part of the body other than the blades e.g. hand(s), knee(s), buttock(s), or any part of the arm (Rule 503, para 1). 	-1.0 -2.0	Technical Panel**
Late start – as per Rule 350, para 2 – for start between 1 and 30 seconds late	-1.0	Referee
Interruption in performing the program in excess of 10 seconds - more than 10 sec. and up to 20 sec. - more than 20 sec. and up to 30 sec. - more than 30 sec. and up to 40 sec. An interruption is defined as the time elapsed between the moment a Skater stops performing the program until the moment he resumes performing the program (Rule 503, para 2)	-1.0 -2.0 -3.0	Referee If an Interruption lasts more than 40 seconds, an acoustic signal is produced by the Referee and the Couple is withdrawn.
Interruption in the program with allowance to resume from the point of interruption – as per Rule 515, para 3.b)	-5.0	Referee If one partner does not report to the Referee within 40 seconds after the interruption started, or if the Couple does not resume the program within the additional 3 minutes allowance, the Couple is withdrawn.
Violation of choreographic restrictions <ul style="list-style-type: none"> Rhythm Dance: as per Rule 709, para 1.d) (pattern), g) (separations), h) (stops) and i) (touching the ice with hand(s)) Free Dance: as per Rule 710, para 1.f) (separations), h) (stops) and j) (touching the ice with hand(s)) <u>unless otherwise specified in an ISU Communication.</u> 	-1.0 per program	Referee + Judges*
Extra Elements <ul style="list-style-type: none"> Extra Element – for each Lift or Spin within a Step Sequence (e.g. RoLi+ExEl, Sp+ExEl) <u>Additional Element – by computer verification, for elements not according to requirements for Rhythm Dance or not according to the “Well-Balanced Free Dance Program (e.g. CuLi*)”</u> 	-1.0 per element Element receives no value	Computer applies deduction. Technical Controller authorizes or corrects the Call and confirms the deduction applied.
Music requirements <ul style="list-style-type: none"> Rhythm Dance: as per Rule 709 para 1.c) (i) and (ii) Free Dance: as per Rule 710 para 1.c) 	-2.0 per program	Referee + Judges*
Tempo specifications –Rhythm Dance: as per Rule 709 para 1.c) (iii)	-1.0 per program	Referee
Lifts exceeding permitted duration – per lift exceeding 7 sec (Short Lift), 10 sec (Choreo. Lift) or 12 sec (Combination Lift) Lift	-1.0 per Lift	Referee

Category: **Ice Dance**
 Subject: **WHO IS RESPONSIBLE DEDUCTION CHART (NOVICE)**

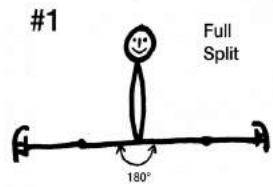
Description	Penalty	Who is responsible
Program time violation - Free Dance– as per Novice Communication for season 2018/19	1.0 up to every 5 seconds lacking or in excess	Referee
Program time violation -Pattern dance– as per Rule 706, para 6	- 1.0 up to every 5 seconds in excess of permitted time after the last prescribed step in the Pattern Dance to the ending movement/pose	Referee
Costume / prop violations – as per Rule 501, para 1 and ISU Communication 2148 (Revised)	-1.0 per program	Referee + Judges*
Part of the costume / decoration fall on the ice – as per Rule 501, para 1	-1.0 per program	Referee
Fall - per fall by one partner - per fall by both partners · A Fall is defined as loss of control by a skater with the result that the majority of his/her own body weight is on the ice supported by any other part of the body other than the blades e.g. hand(s), knee(s), buttock(s), or any part of the arm (Rule 503, para 1).	-0.5 -1.0	Technical Panel**
Late start – as per Rule 350, para 2 – for start between 1 and 30 seconds late	-1.0	Referee
Interruption in performing the program in excess of 10 seconds - more than 10 sec. and up to 20 sec. - more than 20 sec. and up to 30 sec. - more than 30 sec. and up to 40 sec. An interruption is defined as the time elapsed between the moment a Skater stops performing the program until the moment he resumes performing the program (Rule 503, para 2)	-0.5 -1.0 -1.5	Referee*** If an Interruption lasts more than 40 seconds, an acoustic signal is produced by the Referee and the Couple is withdrawn.
Interruption of the program with allowance of up to three (3) minutes to resume from the point of interruption (Rule 515, para 3.b) As the values of those deductions are not the standard ones provided by Rules 353, paragraph 1.n) and 843, paragraph 1.n), the Referee must give specific instructions to the system operator and check the correct input in each instance.	-2.5	Referee*** If one partner does not report to the Referee within 40 seconds after the interruption started, or if the Couple does not resume the program within the additional 3 minutes allowance, the Couple is withdrawn.
Extra Element – for each Lift or Spin in a Step Sequence (e.g. CiSt3+RoLi+ExEl, DiSt4+Sp+ExEl)	-1.0 per element Element receives no value	Computer applies deduction. Technical Controller authorizes or corrects the Call and confirms the deduction applied’.
Additional Element * - for each additional Lift not according to requirements for Rhythm Dance or not according to the “Well-Balanced Free Dance Program (e.g. CuLi*)		
Music requirements – according to Rule 707, paragraph 5 and ISU Communication 2148 (Revised) (Rhythms): the music must be chosen in accordance with the Rhythm of the Pattern Dance. The chosen music may be a tune from ISU Ice Dance music. In this case, only tunes 1 to 5 can be chosen.	-2,0 per program	Referee + Judges*
Tempo specifications – according to Rule 707, paragraph 5 and ISU Communication 2148 (Tempo): the tempo throughout the required Sequences must be constant and in accordance with the required tempo of the Pattern Dance (see ISU Handbook Ice Dance 2003 and patterns and descriptions for Basic Novice Pattern Dances published on the ISU website) plus or minus 2 beats per minute.	-1.0 per program	Referee
* Referee + Judges: the deduction is applied according to the opinion of the majority of the Panel which includes all the Judges and the Referee and no deduction in case of a 50:50 split vote. The Judges and Referee will press a button on their screen to apply the above mentioned deductions.		
** Technical Panel: Technical Specialist identifies. Technical Controller authorizes or corrects and deducts. However, if both Technical Specialists disagree with a correction requested by the Technical Controller, the initial decision of the Technical Specialist and Assistant Technical Specialist stands.		
***As the values of these deductions are different from the standard ones provided by Rule 353, paragraph 1.n), the Referee must give specific instructions to the system operator and must check the correct input in each instance		

Category: **Ice Dance**
 Subject: **SYMBOLS**

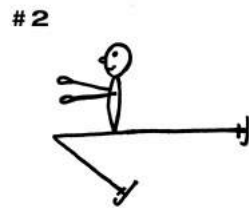
Explanation of SYMBOLS on the Judges Details per Skater

Symbol	Item	Explanation
<	Indicates an interruption of <u>4 beats or less.</u>	<u>If the Pattern Dance Element is interrupted 4 beats or less – the key points are called as identified and the level will be reduced by 1. It is reported on the Judges Details per Skater chart as: “<” to indicate an interruption of less than 4 beats. Example: Yes, Yes, Yes, Yes – Level 4 becomes Level 3.</u>
<<	Indicates an interruption of more than 4 beats.	<u>If the Pattern Dance Element is interrupted more than 4 beats but 75% of the steps are completed by both partners, the key points are called as identified and the level will be reduced by 2. It is reported on the Judges Details per Skater chart as: “<<” to indicate an interruption of more than 4 beats. Example: Yes, Yes, Yes, Yes – Level 4 becomes Level 2.</u>
!	Indicates an interruption of more than 25% of the PDE	If a couple completes less than 75% of the Pattern Dance Element, the Technical Specialist calls the Key Points as performed (Yes, No, Yes, Timing), identifies with the Pattern Dance Element Name and “NO Level” adding “attention”.
S	Indicates a separation of Hold during the PSt	If a couple separates and has a loss of Hold during the Pattern Dance Type Step sequence, the Technical Panel will reduce the level by one.
>	Indicates an extended Dance Lift	If the duration of the Dance Lift is longer than permitted time, the Referee applies the deduction of 1 point – the duration of the Lift is confirmed by the Referee electronically
ExEl	<u>Indicates an Extra Element</u>	<u>If a Lift(s) or Spin(s) occurs within a Step Sequence (e.g. RoLi+ExEl, Sp+ExEl) a Deduction of -1 will apply.</u>
*	<u>Indicates an Additional Element not according to requirements</u>	<u>If an Additional Element(s) occurs which is not according to requirements for Rhythm Dance or not according to the “Well-Balanced Free Dance Program, a deduction of 1.0 will apply.</u>

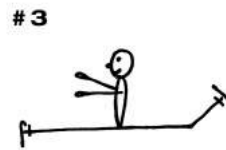
Drawings



FULL SPLIT



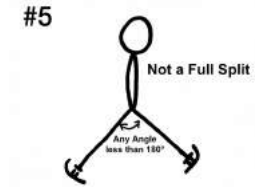
NOT A FULL SPLIT



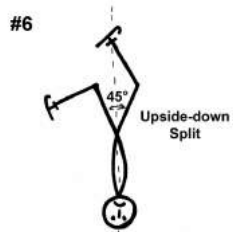
FULL SPLIT



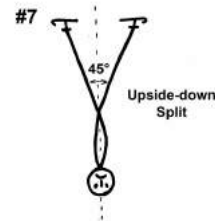
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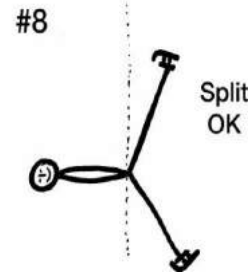
NOT A FULL SPLIT.



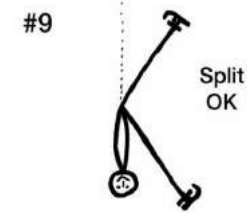
#6 UPSIDE DOWN SPLIT- OK



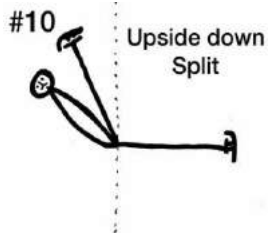
#7 UPSIDE DOWN SPLIT- OK



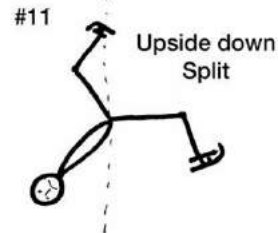
8 NOT AN UPSIDE DOWN SPLIT



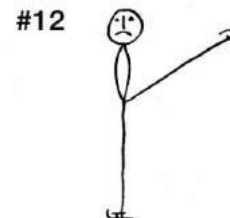
9 NOT AN UPSIDE DOWN SPLIT



M# 10 UPSIDE DOWN SPLIT



11 UPSIDE DOWN SPLIT.



12 NOT A FULL SPLIT IN SPIN.



#13 FULL SPLIT IN SPIN - OK
 The boot/skate of the free leg is not higher than the head. The boot/skate of the free leg is higher than the head.

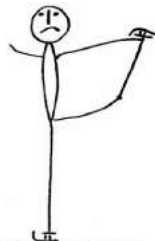
Category: **Ice Dance**
 Subject: **Drawings and Pattern Dances**

#14



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

#15



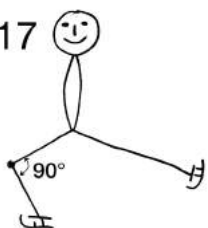
#15 NOT A FULL BIELLMANN
 The boot of the free leg is **not** above the level of the head.

#16



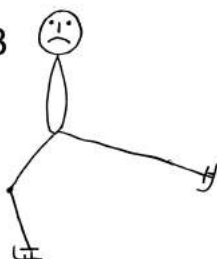
#16 FULL BIELLMAN – OK.
 The boot of the free leg is above and behind the level of the head.

#17



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



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



19 NOT A FULL SIT POSITION (LEG FORWARD)
 The thigh of skating leg is not parallel to the ice-NOT

#20



20 A FULL SIT POSITION (LEG FORWARD)
 The thigh of skating leg at least parallel to the ice- OK

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

Description, chart and diagrams of Argentine Tango (source: ISU Handbook Ice Dance 2003, § I-22)

22. ARGENTINE TANGO

Music - Tango 4/4
Tempo - 24 measures of 4 beats per minute
- 96 beats per minute
Pattern - Set
Duration - The time required to skate 2 sequences is 1:10 min.

The Argentine Tango should be skated with strong edges and considerable “élan”. Good flow and fast travel over the ice are essential and must be achieved without obvious effort or pushing.

The dance begins with partners in open hold for *steps 1 to 10*. The initial progressive, chassé and progressive sequences of *steps 1 to 6* bring the partners on *step 7* to a bold LFO edge facing down the ice surface. On *step 8* both partners skate a right forward outside cross in front on count 1 held for one beat. On *step 9*, the couple crosses behind on count 2, with a change of edge on count 3 as their free legs are drawn past the skating legs and held for count 4 to be in position to start the next step, crossed behind for count 1. On *step 10* the man turns a counter while the lady executes another cross behind then change of edge. This results in the partners being in closed hold as the lady directs her edge behind the man as he turns his counter.

Step 11 is strongly curved towards the side of the ice surface. At the end of this step the lady momentarily steps onto the RFI on the “and” between counts 4 and 1 before skating *step 12* that is first directed toward the side barrier. The lobe formed by *steps 13 to 15* starts with a cross roll towards the midline. The lady then turns a cross roll three (*step 13*) toward the man, then he skates a three turn for *step 14*. These steps are strong edges followed by step 15 that is an outside edge that directs the lobe towards the side of the ice surface.

The man skates a 2 beat edge (*step 16*) while the lady skates a chassé (*steps 16a and b*), then he steps forward to place the couple in Kilian hold. *Steps 17 to 19* form a progressive sequence that is followed by a swing cross roll (*step 20*) across the end of the ice surface. Another progressive sequence leads to *step 23*. This step is a left forward outside edge for both ending in a forward clockwise “twizzle-like motion” for the lady (“Tw1” - her body turns one full continuous rotation, the skating foot does not technically execute a full turn, followed by a step forward) and a swing open choctaw for the man turned between count 4 and count 1 of the next measure. During the twizzle the lady has her weight on the left foot but carries the right foot close beside it. While executing *steps 21 to 23* the lady must skate hip to hip with the man, her tracing following his. After this move is completed the couple moves into closed hold.

On the next lobe the lady skates a cross roll onto step 25 but the man does not. After the lady turns her three turn aiming at the man (*her step 25*), he steps forward (his *step 26*) into outside hold with the lady on his right. *Steps 27 to 31* are a series of five cross rolls directed down the ice surface. The first cross roll is held for 2 beats, while the next three cross rolls are one beat each. The partners should skate the cross rolls lightly on well-curved edges. The final step is a cross roll outside swing roll held for 3 beats and at its conclusion the lady steps briefly onto a RFI between counts 4 and 1 which enables her to restart the dance.

Inventors - Reginald J. Wilkie and Daphne B. Wallis
First Performance - London, Westminster Ice Rink, 1934

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

Description, chart and diagrams of Argentine Tango (source: ISU Handbook Ice Dance 2003, § I-22)

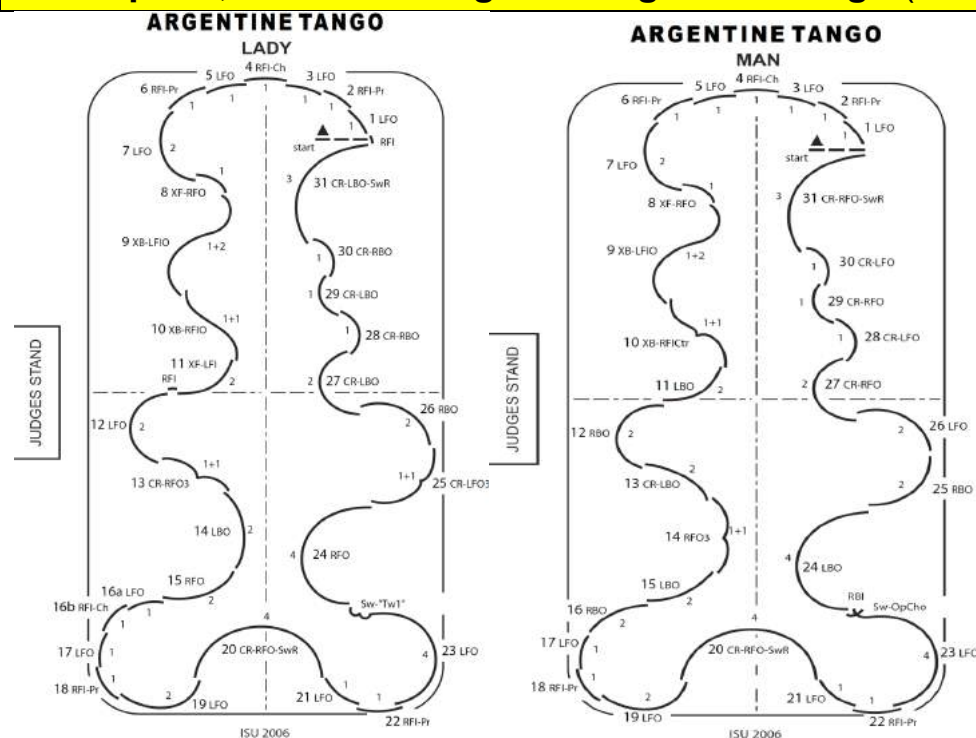
ARGENTINE TANGO

Hold	Step No.	Man's Step	Number of Beats of Music		Lady's Step	
Open	1	LFO		1	LFO	
	2	RFI-Pr		1	RFI-Pr	
	3	LFO		1	LFO	
	4	RFI-Ch		1	RFI-Ch	
	5	LFO		1	LFO	
	6	RFI-Pr		1	RFI-Pr	
	7	LFO		2	LFO	
	8	XF-RFO		1	XF -RFO	
	9	XB-LFIO		1+2	XB-LFIO	
	10	XB-RFI Ctr	1+1		1+1	XB-RFIO
Closed	11	LBO	2		2 "and" RFI (between counts 4 & 1)	
	12	RBO		2	LFO	
	13	CR-LBO	2		1+1	CR-RFO3
	14	RFO3	1+1		2	LBO
	15	LBO		2		RFO
	16a	RBO	2		1	LFO
	16b				1	RFI-Ch
	Kilian	17	LFO		1	LFO
18		RFI-Pr		1	RFI-Pr	
19		LFO		2	LFO	
20		CR-RFO-SwR		4	CR-RFO-SwR	
21		LFO		1	LFO	
22		RFI-Pr		1	RFI-Pr	
	23	LFO Sw-OpCho RBI (between counts 4 & 1)		4 "and"	LFO Sw-"Tw1" (between counts 4 & 1)	
Closed	24	LBO		4	RFO	
	25	RBO	2		1+1	CR-LFO3
	26	LFO		2	RBO	

Outside	27	CR-RFO		2		CR-LBO
	28	CR-LFO		1		CR-RBO
	29	CR-RFO		1		CR-LBO
	30	CR-LFO		1		CR-RBO
	31	CR-RFO-SwR	<u>3</u>		<u>3</u> "and"	CR-LBO-SwR RFI (between counts 4 & 1)

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

Description, chart and diagrams Argentine Tango (source: ISU Handbook Ice Dance 2003, § I-22)



Pattern Dance Element (1AT) Steps # 1-18 25% = 5 steps	Key Point 1 Lady Steps 7-10 (LFO, XF-RFO, XB-LFIO, XB-RFIO)	Key Point 2 Man Steps 7-10 (LFO, XF-RFO, XB-LFIO, XB-RFI-Ctr)	Key Point 3 Lady Steps 13-15 (CR-RFO3, LBO, RFO)	Key Point 4 Man Steps 13-15 (CR-LBO, RFO3, LBO)
Key Point Features	1. Correct Edges 2. Correct Change of edges	1. Correct Edges 2. Correct Change of edge 3. Correct Turn (#10)	1. Correct Edges 2. Correct Turn	1. Correct Edges 2. Correct Turn
Pattern Dance Element (2AT) Steps # 19-31 25% = 3 steps	Key Point 1 Lady Steps 23-24 (LFO Sw-Tw1 (between counts 4&1), RFO)	Key Point 2 Man Steps 23-24 (LFO Sw-OpCho, RBI (between counts 4&1), LBO)	Key Point 3 Lady Steps 27-31 (CR-LBO, CR-RBO, CR-LBO, CR-RBO, CR-LBO-SwR/RFI (between 4&1))	Key Point 4 Man Steps 27-31 (CR-RFO, CR-LFO, CR-RFO, CR-LFO CR-RFO-SwR)
Key Point Features	1. Correct Edges 2. Correct Turn (#23)*	1. Correct Edges 2. Correct Turn (#23)	1. Correct Edges	1. Correct Edges

Category: Ice Dance
Subject: Drawings and Pattern Dances

Description, chart and diagrams Tango Romantica (source: ISU Handbook Ice Dance 2003, § I-23)

23. TANGO ROMANTICA

Music - Tango 4/4
Tempo - 28 measures of 4 beats per minute
- 112 beats per minute
Pattern - Optional
Duration - The time required to skate 2 sequences is 1:43 min.

This a romantic dance which is skated in a soft, lyrical and sinuous manner with both a soft and strong character where appropriate. However, deep edges are necessary to convey its mood.

Steps 1 to 11 are skated in closed hold. The lady places her right hand on the man's left shoulder with their left arms extended. The introductory steps should finish with an open stroke to facilitate skating the first step of the dance that begins on the fourth beat of the measure. The man starts on a left forward outside edge with his right foot on the ice to the side, the lady starts on a right backward outside edge with her left foot on the ice to the side (both partners are on two feet during one beat). Both partners execute double three turns with a side lift of the free leg for 2 beats (the "Helicopter"). *Step 2* is crossed widely with both feet on the ice and the right knee bent. At the end of this step the man skates a left forward inside edge and brings his feet together, the lady simply straightens her right knee on the first beat of the measure and brings her feet together.

On *step 5* the man executes a swing "twizzle-like" motion ("Tw 1"- his body turns one full continuous rotation, the skating foot does not technically execute a full turn), while his partner does a swing three completed with an open inside choctaw. During the swing, the man places his right hand on the lady's left hip on the first beat of the measure. She covers his hand with her left and they join their free hands overhead. They skate in this hold for one beat. The man's "twizzle-like" motion and the lady's choctaw are performed simultaneously on the "and" between counts 2 and 3 of the measure. On *step 7* the man skates a chassé while the lady skates an open mohawk, both on the "and" between counts 4 and 1 of the measure, followed by the one-beat LBI exit from her mohawk and his LFO.

During *step 8* the lady places her right hand on the man's right shoulder and places her left hand behind her back to clasp the man's right hand. *Step 9* begins as a cross roll and finishes with a change of edge for both. At the end of this step the lady performs an anti-clockwise back inside twizzle of 1 rotation without releasing her left hand on "and" between counts 2 and 3. On *step 10* the man's left hand is extended while the lady's right hand rests on his left shoulder with her left hand and his right hand joined on her left hip. The free legs cross on the first beat of the measure, then on the second beat they close their free legs and take an outside hold. A progressive sequence leads to *step 14* when the man skates a closed mohawk and the lady skates an RFI three turn in open hold.

The series of steps 15 to 26 are skated very softly with bent knees and deep edges. *Step 15* is skated in reverse Kilian hold in syncopation with the rhythm of the music with the XF-LBI being held for 2 beats followed by a very short RBO on the "and" between beats 4 and 1. *Steps 16 to 19* are a series of cross steps skated in Kilian hold. *Steps 20 to 22* are skated in reverse Kilian hold and culminate in their matching crossed rocker turns. *Steps 19 and 22 may be slightly wide stepped.* *Steps 23 to 25* are skated in Kilian hold. On *step 24* the partners execute a crossed inside three turn together, then on *step 25* the man skates an open mohawk while his partner skates another inside three turn, but not

crossed this time.

Steps 26 and 27 are performed in closed hold on deeply bent knees. *Step 28* is a 4 beat cross roll of which the first 2 beats are performed in reversed outside hold. The lady takes the usual outside hold on the third beat (known as the "Criss-Cross" movement – the lady using the cross rolls to change side) and raises her right knee until the skate almost touches her left knee. At the same time the man draws his free leg to his skating foot. The lady swings her right leg forward and crosses over the man's right leg on the fourth beat of the measure. On step 29 she touches the ice with her right foot and the right knee bent, left leg extended, both blades on outside edges. At the same time the man skates a LBO and quickly extends his right leg to skate a wide RBI. There are several acceptable options in the manner in which the man performs this that are used for dramatic effect. Both partners skate close together on both feet for two beats. On the third beat she turns a three turn that places the partners in closed hold. The man then turns a three on *step 30.*

Steps 31 and 32 are skated in closed hold. These are followed by the rapid running *steps 33 and 34* in open hold. On *step 35* both partners skate LFO on the third beat of the measure, then on the fourth beat the lady turns a rocker (her *step 35a*). While performing the rocker, the lady places her left hand on the man's right shoulder and her right hand and his left hand join on her right hip. His right hand is extended. The man strikes his step 35b in closed hold and during his swing moves to the side of the lady for his swing closed choctaw. On the first beat of the next measure (second beat of her LBO), the lady extends her right leg forward, returning it to the skating leg on the second beat of the same measure (third beat of her edge). On the third beat of this measure the lady skates a RBI (her *step 35b*) and swings her free leg back while the man lifts his free leg. On the fourth beat of the measure the lady turns a three (her *step 35c*), waving her right hand overhead while the man skates a swing closed choctaw. On *step 36* the partners skate backward in open hold with the lady's right hand on the man's left shoulder. They then simultaneously swing their left arms, the lady swings her left leg as she turns her RBO and the man his right. On the fourth beat of the measure the partners place their left hand on each other's right elbows, moving their free legs first to the side, then the lady crosses behind and the man in front. *Step 37* is a left forward inside closed choctaw for the lady and a change of edge for the man. *Step 38* is crossed in front. *Steps 38 to 44* are a chassé and progressive sequence skated in reverse Kilian hold. On *step 44*, which commences on the first beat of the measure, the partners extend their right arms forward parallel, then the lady takes the man's right hand with her left going into open hold to skate a left forward inside closed choctaw. During step 45 the free legs are drawn to the skating legs on the second beat of the measure and on the third beat the lady extends her free leg forward. The exit from her choctaw is concluded by a RBO twizzle of one revolution. The man skates a three turn on *step 45b*. During this step the partners are in reverse outside hold.

Steps 46 to 49 are a chassé sequence skated in open hold. *Step 49* commences as a cross roll, then at its end there is a very quick change of edge. The lady then skates a three turn to finish in closed hold ready to restart the dance. The dance concludes on beat 3 of the measure.

Inventors - Ljudmilla Pakhomova, Alexandr Gorshkov and Elena Tschaikowskaja
First Performance - Moscow, 1974

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

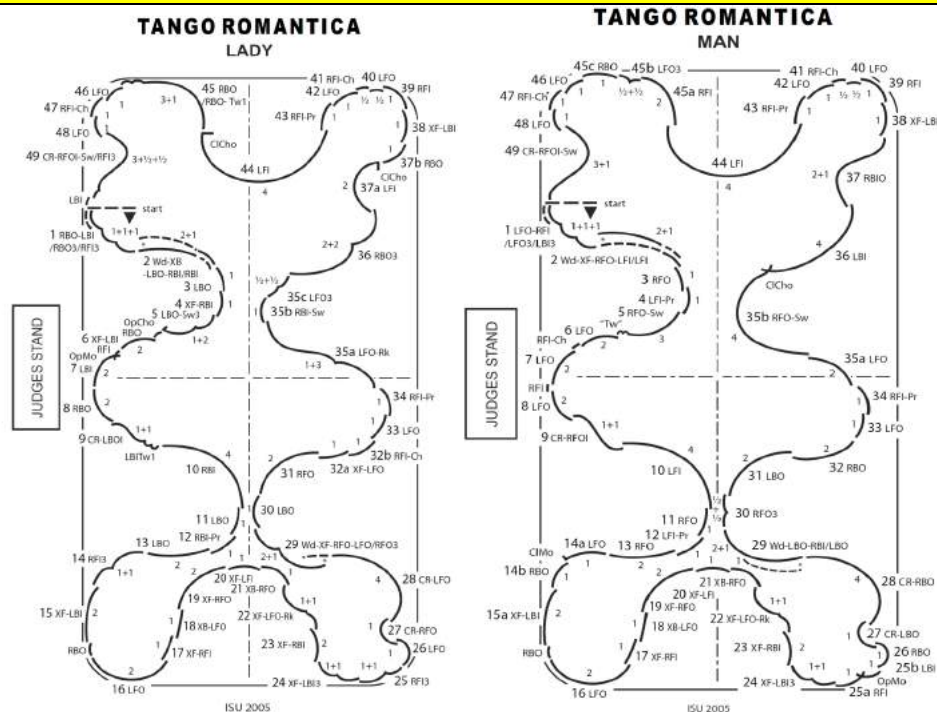
Description, chart and diagrams of Tango Romantica (source: ISU Handbook Ice Dance 2003, § I-23)

Hold	Step No.	Man's Step	Number of Beats of Music			Lady's Step
Closed	<u>1</u>	LFO-RFI foot to side /LFO3/LBI3	1+ (musical count 4) 1+1			RBO-LBI foot to side /RBO3/RFI3
	2	Wd- XF- RFO- LFI /LFI (feet together)	2	+ 1		Wd-XB- LBO-RBI /RBI(feet together)
	3	RFO	1			LBO
	4	LFI-Pr	1			XF-RBI
	5	RFO-Sw "Tw" between 2,3	3		1+2 "and"	LBO-Sw3 RBO between 2, 3 Op Cho
	6	LFO	2			XF-LBI
	7	RFI-Ch between counts 4 & 1 /LFO /RFI between 2 & 3	<u>2</u> "and"		<u>2</u>	RFI Op Mo between cts 4 & 1 /LBI (exit edge Mo)
	8	LFO	2			RBO
	<u>9</u>	CR-RFOI	1+1		<u>1+1</u> "and"	CR-LBOI /LBI-Tw1 (between cts 2 , 3)
	10	LFI	4			RBI
Outside	11	RFO	1			LBO
	12	LFI-Pr	1			RBI-Pr
	13	RFO	2			LBO
	14a	LFO Cl Mo	1		1+1	RFI3
14b	RBO	1				
Reverse Kilian	<u>15</u>	XF-LBI /RBO(between cts 2 & 3)	2		"and"	XF-LBI /RBO (between cts 2 & 3)
Kilian	16	LFO	2			LFO
	17	XF-RFI	1			XF-RFI
	18	XB-LFO	1			XB-LFO
	19	XF-RFO	2			XF-RFO
Reverse Kilian	20	XF-LFI	1			XF-LFI
	21	XB-RFO	1			XB-RFO
	22	XF-LFO-Rk	1+1			XF-LFO-Rk
Kilian	23	XF-RBI	2			XF-RBI

	<u>24</u>	XF-LBI3		1+1		XF-LBI3
	<u>25a</u>	RFI Op Mo	1		1+1	RFI3
	<u>25b</u>	LBI	1			
Closed	26	RBO		1		LFO
	27	CR-LBO		1		CR-RFO
Reverse Outside to Outside	28	CR-RBO		4		CR-LFO
	29	Wd-LBO-RBI /LBO		2 +1		Wd - XF-RFO-LFO /RFO3
Closed	30	RFI3	½+½		1	LBO
	31	LBO		2		RFO
	32a	RBO	2		1	XF-LFO
	32b				1	RFI-Ch
Open	33	LFO		1		LFO
	34	RFI-Pr		1		RFI-Pr
	35a	LFO	2		1+3	LFO-Rk
Closed	35b	RFO-Sw	4		1	RBI-Sw
	35c	Cl Cho			½ + ½	LFO3
Open	36	LBI	4		2+2	RBO3
	37a	RBIO	2+1		2	LFI Cl Cho
	37b				1	RBO
Reverse Kilian	38	XF-LBI		1		XF-LBI
	39	RFI		1		RFI
	40	LFO		½		LFO
	41	RFI-Ch		½		RFI-Ch
	42	LFO		1		LFO
	43	RFI-Pr		1		RFI-Pr
	44	LFI		4		LFI Cl Cho
Closed	45a	RFI	2		3	RBO
	45b	LFO3	½+½			
Outside	45c	RBO	1		+1	/RBO-Tw1
Open	46	LFO		1		LFO
	47	RFI-Ch		1		RFI-Ch
	48	LFO		1		LFO
	49	CR-RFOI-Sw	3 + 1		3 + ½+½ "and"	CR-RFOI-Sw /RFI3 (on ct 3) /LBI (between counts 3 & 4)

Category: Ice Dance
 Subject: Drawings and Pattern Dances

Description, chart and diagrams of Tango Romantica (source: ISU Handbook Ice Dance 2003, § I-23)



Pattern Dance Element (1TR) Steps # 1-27 <u>25% = 7 steps</u>	Key Point 1 Lady Steps 8-10 (RBO, CR-LBO/LBI-Tw1 (between counts 2 & 3), RBI)	Key Point 2 Man Steps 8-10 (LFO, CR-RFOI, LFI)	Key Point 3 Lady Steps 16-24 (LFO, XF-RFI, XB-LFO, XF-RFO, XF-LFI, XB-RFO, XF-LFO-Rk, XF-RBI, XF-LBI3)	Key Point 4 Man Steps 16-25b (LFO, XF-RFI, XB-LFO, XF-RFO, XF-LFI, XB-RFO, XF-LFO-Rk, XF-RBI, XF-LBI3, RFI-OpMo, LBI)
Key Point Features	1. Correct Edges 2. Correct Turn (Tw1) 3. Correct hold (#9 except Tw)	1. Correct Edges 2. Correct change of edge 3. Correct hold (#9 except Tw)*	1. Correct Edges 2. Correct Turn	1. Correct Edges 2. Correct Turns
Pattern Dance Element (2TR) Steps # 28-49 <u>25% = 6 steps</u>	Key Point 1 Lady Steps 29-31 (Wd-XF-RFO-LFO/RFO3, LBO, RFO) Man Steps 29-31 (Wd-LBO-RBI/LBO, RFO3, LBO)	Key Point 2 Lady Steps 35a, 36, 37a, 37b (LFO-Rk, RBO3, LFI-CICho, RBO)	Key Point 3 Man Steps 35a, 35b, 36, (LFO, RFO-Sw-CICho, LBI)	Key Point 4 Lady Steps 44-45 (LFI-CICho, RBO/RBO-Tw1) Man Steps 44-45a (LFI, RFI)
Key Point Features	1. Correct Edges 2. Correct Turns	1. Correct Edges 2. Correct Turns (#35a, 36, 37a) 3. Correct hold (Lady#35a)**	1. Correct Edges 2. Correct Turn (#35b) 3. Correct hold (#35b)**	1. Correct Edges 2. Correct Turns

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

Pattern Dance and Pattern Dance Element information (Season 2018-2019)

	DANCE	REQUIRED SECTION or SEQUENCES	No OF STEPS PER SECTION OR SEQUENCE	25%	50%	75%
Basic Novice	Swing Dance	2 Sequences	15	4	8	11
	Willow Waltz	2 Sequences	22	6	11	17
	Tango Fiesta	3 Sequences	16	4	8	12
Intermediate Novice	Rocker Foxtrot	4 Sequences	14	4	7	11
	American Waltz	2 Sequences	16	4	8	12
	Fourteen Step	4 Sequences	14	4	7	11
	Tango	2 Sequences	22	6	11	17
Advanced Novice	Argentine Tango	2 Sequences	31	8	16	23
	Blues	3 Sequences	17	4	8	13
Junior	Argentine Tango	Section One: Steps 1-18	18	5	9	14
		Section Two: Steps 19-31	13	3	6	10
Senior	Tango Romantica	Section One: Steps 1-27	27/29 = average 28	7	14	21
		Section Two: Steps 28-49	25/25 = average 25	6	12	19