

INTERNATIONAL SKATING UNION

Communication No. 2164

ICE DANCE

I. Requirements for Technical Rules with ongoing validity, effective July 1st, 2018

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

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

- Pattern Dances for Novice International Competitions,
- Music requirements for Pattern Dances for International Competitions,
- Rhythms or themes, Required Elements (including Key Points and Key Point Features for Pattern Dance Elements and guidelines for ~~Short~~ Rhythm Dance (pending Congress 2018 decision),
- Required Elements for Free Dance. (Junior and Senior)

The annual requirements for season 2018/19 were included in Communication 2148 (revised April 10, 2018)

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

1. **Calling specifications and Levels of Difficulty for Required Elements (Novice, Junior, Senior)**
 2. **Marking guide for Grades of Execution of Required Elements (Novice, Junior, Senior)**
 3. **Marking guide for Components for ~~Short~~ Rhythm Dance (Junior, Senior) and Free Dance (Novice, Junior, Senior)**
 4. **Deduction Chart – Who is Responsible – ~~Short~~ Rhythm Dance and Free Dance (Junior, Senior)**
 5. **Marking guide for Components for Pattern Dances (Novice, Junior, Senior)**
 6. **Explanation of Symbols on the Judges Details Per Skater (Novice, Junior, Senior)**
 7. **Scales of Values for Sequences/Sections of Pattern Dances and Required Elements:** see separate ISU Communication to be published shortly
- II. Correction to Key Points for Tango Romantica**
- III. ~~Short~~ Rhythm Dance (Rhythm pending Congress 2018 decision) rhythms for 2019/2020 (Junior, Senior)**

Updates to the Novice requirements, valid as of July 1st, 2018, will be published in a subsequent Novice Communication

Tubbergen,
May 18, 2018
Lausanne,

Jan Dijkema, President

Fredi Schmid, Director General

I. REQUIREMENTS FOR TECHNICAL RULES WITH ONGOING VALIDITY, EFFECTIVE JULY 1st, 2018

1. CALLING SPECIFICATIONS AND LEVELS OF DIFFICULTY OF REQUIRED ELEMENTS

The information is laid out in the following order:

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

1.1 BASIC PRINCIPLES OF CALLING APPLICABLE TO ALL REQUIRED ELEMENTS

1. The Technical Panel shall identify what is performed despite what is listed on the Program Content Sheet.
2. The Levels shall be determined according to the Basic and Additional Principles of Calling and Characteristics of Levels fulfilled. They shall not result in giving No Level to a Required Element as long as the requirements for Basic Level are met.
3. To be given any Level, a Required Element must meet all the requirements for Basic Level.
4. If a Fall or interruption occurs at the beginning of any Required Element (except Pattern Dances and Step Sequences), the Required Element shall be identified and it will be given No Value. It will occupy a box and it will count as one of the Required Element (e.g. (Li), (Sp) etc).
5. If a Fall or interruption occurs during a Required Element (except Pattern Dances and Step Sequences), the Required Element shall be identified and given a Level according to the requirements met before the Fall or interruption, or No Level if the requirements for Basic Level are not met. The additional part shall not be identified.
6. If the element is interrupted and the couple tries to continue the same element as a 2nd attempt to fill the time, this is ignored by the Technical Panel and Judges/Referee. (Does not apply to Step Sequences and Pattern Dances)
7. If a program concludes with the partners performing an element, the element and it's Level shall be identified until the movement stops completely.
8. Elements started after the required duration of the program (plus the 10 seconds allowed) shall not be identified.
9. If a Spin (FD) or a Lift (RD and FD) is performed in a Step Sequence, such element will receive the abbreviation+ExEx. It indicates that the element receives No Value, the deduction -1 is applied and it will occupy a separate box and NOT count as a Required Element (i.e. RoLi+ExEl, Sp+ExEl)
10. If a Dance Spin is performed in a Step Sequence in ~~Short~~ Rhythm Dance, the Dance Spin is not identified (Dance Spin is not a required element and there is no provision to identify it as an extra element)
11. The Technical Panel shall decide whether any feature to fulfill the Characteristics of Levels is given credit, unless this feature is expressly designated as not eligible for Level in the present Communication or in the Q&A for Technical Panels (for example, in a Dance Spin, the Technical Panel can give credit for Level to a variation of Basic Position Camel which is not included in the list of examples but cannot give credit to a simple camel by the lady).
12. The definition of "intricate" when referring to technical elements does not necessarily mean difficult. It can also be defined as creative, interesting and unique.
13. 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 Basic Level if the requirements for at least Basic Level are fulfilled. Otherwise the element will be called No Level.

1.2. PATTERN DANCE ELEMENTS

1.2.1. ADDITIONAL DEFINITIONS, SPECIFICATIONS TO DEFINITIONS AND NOTES

Key Point and Key Point Features: a Key Point is correctly executed when all its related Key Point Features are met and all its Edges/Steps are held for the required number of beats. Key Points and Key Point Features are technical requirements valid for one season and are published in the corresponding ISU Communication. A change of edge within the last ½ beat of the step is permitted to prepare the push/transition to the next step. (unless otherwise prescribed)

1.2.2. LEVELS OF DIFFICULTY

Characteristics of Levels for Pattern Dance Element:

Basic Level	Level 1	Level 2	Level 3	Level 4
<u>75% of Pattern Dance Element is completed by both partners</u>	<u>1 Key Point</u> is correctly executed	<u>2 Key Points</u> are correctly executed	<u>3 Key Points</u> are correctly executed	<u>4 Key Points</u> are correctly executed

1.2.3. ADDITIONAL PRINCIPLES OF CALLING

- The process used by the Technical Panel to identify Key Points and their correct execution is the same process as for identification of Required Elements and Levels (i.e. by majority). Correct or incorrect execution of Key Points is reported on the Judges Details per Skater chart as:
 - “Yes”: meaning, “all Key Point Features are met and all Edges/Steps are held for the required number of beats”, or
 - “Timing”: meaning, “all Key Points Features are met but one or several Edges/Steps are not held for the required number of beats”, or
 - “No”: meaning, “one or several Key Point Features are not met, whether or not Edges/Steps are held for the correct number of beats”.
- Evaluating the percentage of steps for Pattern Dances is based on the total number of steps completed.
- If a Fall or interruption occurs at the entrance to or during a Pattern Dance Element and the element is immediately resumed, the element shall be identified and given a Level according to the requirements met before and after the Fall or interruption, or No Level if the requirements for Basic Level are not met.
- Level 4 shall be considered only when the Pattern Dance Element is not interrupted at all, either through Stumbles, Falls or any other reason
- 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.

6. 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.

7. If a couple completes less than 75% of the Pattern Dance Element, the Technical Specialist calls the Key Points as performed (Yes, No, Timing, Yes), identifies with the Pattern Dance Element Name and “**NO Level**” adding “**Attention**”. It is reported on the Judges Details per Skater chart as: “!” to indicate that less than 75% of the Pattern Dance Element has been completed.

1.3. DANCE SPINS

1.3.1. ADDITIONAL PRINCIPLES OF CALLING

1. The first performed Dance Spin shall be identified as the required Dance Spin, classified as a Spin or a Combination Spin and given a Level, or No Level if the requirements for Basic Level are not met. However, if a Choreographic Element is required with Choreographic Spinning Movement as an option, this element shall be identified as Choreographic Spinning Movement anywhere in the program where it is first performed. Any subsequent Dance Spin and/or Choreographic Spinning Movement performed after the Required Dance Spin and/or Choreographic Spinning Movement shall not be identified
2. A change of direction or one foot turns on the spot before resuming the rotations shall not be considered as an “interruption”.
3. If at the change of foot in the Combination Spin the spinning action has been started and one or both partners is/are still on two feet after half a rotation, the Level shall be reduced by one Level if one partner stays on two feet and by two Levels if both partners stay on two feet.
4. If during the Dance Spin:
 - both partners are not holding (except to change Holds), or
 - a loss of control occurs resulting in one of the following mistakes:
 - additional support (touch down by free leg/foot and/or hand(s) by one partner (note: does not apply to situations described in bullets 1. and 2. above),
 - one partner off the ice
 - both partners not holding,for up to half a rotation, and the Dance Spin continues according to Dance Spin requirements after the separation/mistake, the Level shall be reduced by 1 Level per occurrence. But if the separation/mistake lasts for more than half a rotation, this shall be considered as an interruption and additional principles of calling shall apply.
5. If one partner does not change foot (to the other foot) in a Combination Spin, the element will be identified as Spin Basic Level.

1.3.2. ADDITIONAL DEFINITIONS, SPECIFICATIONS TO DEFINITIONS AND NOTES

Basic Positions in Dance Spins:

1. Upright Position:

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

2. Sit Position:

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

3. Camel Position:

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

Difficult Variations of Basic Positions (examples):

1. For Upright Position:

- a) “Biellmann” type – body upright with the heel of the boot pulled by the hand behind and above the level of the head;
- b) Full layback with upper body arched back from the waist towards the ice or sideways with upper body bent to the side from the waist towards the ice;
- c) Split with both legs straight and the boot/skate of the free leg held up higher than the head (may be supported by partner);
- d) Upper body arched back or sideways with free foot almost touching the head in a full circle (doughnut/ring: maximum of half a blade length between head and blade);
- e) Leaning away from the other partner with the axis from knee to upper back more than 45 degrees from the vertical.

Note:

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

2. For Sit Position:

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

Note:

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

3. For Camel Position:

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

Note:

- Simple camel spin by the lady shall not be considered as a Difficult Variation of Camel Position
- Examples d) for Upright Position (doughnut/ring) and b) for Camel Position (doughnut/ring) performed by the same partner shall be considered as the same Difficult Variations.
- Examples a) for Upright Position (Biellmann) and c) for Camel Position (heel of the boot pulled by the hand above the level of the head) shall be considered as the same Difficult Variation when performed by the same partner.
- Rotations shall be considered for total number of rotations when performed fully, continuously, on one foot and simultaneously by both partners.
- Rotations in Difficult Variations shall be considered for Level when performed continuously in a fully established position.

Options of Dance Spins:

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

Entry/Exit Feature:

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

Note: The definition of “intricate” when referring to technical elements does not necessarily mean difficult. It can also be creative, interesting, unique.

1.3.3. LEVELS OF DIFFICULTY

Characteristics of Levels:

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

Characteristics of Levels:

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

1.4. DANCE LIFTS

1.4.1. ADDITIONAL PRINCIPLES OF CALLING

Applicable to all Types of Dance Lifts:

1. The first performed Dance Lift(s) shall be identified as the required Dance Lift(s) and given a Level, or No Level if the requirements for Basic Level are not met. If a Choreographic Element is required with Choreographic Dance Lift as an option, the first subsequent Dance Lift shall be identified as Choreographic Dance Lift. Subsequent Dance Lift(s) shall be identified as a Dance Lift(s) classified as “Additional Element”, will receive the abbreviation* (e.g.CuLi*). It indicates that the element receives No Value, the deduction -1 is applied, it occupies a box and it will count as a Dance Lift(s). The number of required Dance Lifts and Choreographic Lifts is specified in the descriptions of Required Elements for ~~Short~~ Rhythm Dance and Well Balanced Free Dance Programs.
2. If the lifted partner is held off the ice for less than 3 seconds and/or moves through less than 2 rotations, this shall not be identified.
3. Any Dance Lift or part of a Combination Lift of a repeated Type shall be classified as an „Additional Element” will receive the abbreviation* (e.g.CuLi*). It indicates that the element receives No Value, the deduction -1 is applied, it occupies a box and it will count as a Dance Lift(s) (does not apply to the second part of a Combination Lift composed of two Curve Lifts on two curves forming a serpentine pattern or composed of two Rotational Lifts in different directions)
4. Any Dance Lift of a Type not according to the Required Elements for Short Dance or the Well Balanced Free Dance Program shall be classified as an “Additional Element” will receive the abbreviation* (e.g.CuLi*). It indicates that the element receives No Value, the deduction -1 is applied, it occupies a box and it will count as a Dance Lift(s).
5. If a program begins with the partners in a Dance Lift before the music starts, the Dance Lift and its Level shall be identified when one of the partners begins to move.
6. If a loss of control with additional support (touch down by free leg/foot by lifted partner and/or hand(s) by lifted partner or lifting partner) occurs after a Dance Lift has commenced and the Dance Lift continues after touchdown (without interruption), its Level shall be reduced by 1 Level per touchdown (in a Combination Lift only the Level of the Short Lift where the touchdown occurred shall be reduced by 1 Level)
7. A Stationary Lift which rotates must stop traveling by the completion of the first rotation. The Technical Panel will not start to count features for the Level until the couple rotates on the spot (if it is recognized as a Stationary Lift)

Applicable to Rotational Lifts:

1. A Rotational Lift shall be identified as such if the lifting partner moves through two rotations or more. Less than two rotations at the beginning or end of any Dance Lift or part of a Combination Lift which is not a Rotational Lift shall be ignored by the Technical Panel.
2. In a Rotational Lift, if the lifting partner stops traveling, the rotations, Difficult Pose/Position, Change of Pose, Exit Feature from that point on shall not be considered for Level.
3. In a Rotational Lift, if the lifting partner rotates for a while, stops rotation, and then continues to rotate some more, if the lifted partner is in a Difficult Pose given credit for Level or performs a Change of Pose given credit for Level or the lifting partner performs a One Hand/Arm Rotational Lift Extra Feature given credit for Level when the rotation stops, the Level shall be reduced by one Level per stop.

Applicable to Combination Lifts:

1. A Combination Lift shall be identified with the first two fully established Types of Short Lifts performed forming two approximately equal parts or it shall be identified as a Short Lift of the Type forming the larger part. The Level of each of the two Types of Short Lifts shall be given separately.
2. If for any reason one of the parts of a Combination Lift cannot be identified, only the other part shall be identified, as a Short Lift, and given a Level according to the requirements met, or No Level if the requirements for Basic Level are not met and classified as "+Combo". The subsequent elements shall be identified as if both parts of the Combination Lift had been performed and identified.
4. If one of the Short Lifts forming the Combination Lift includes an Illegal Movement/Pose, the deduction for Illegal Element/Movement will apply once and the Part of the Combination Lift including the Illegal Movement/Pose will receive Basic Level if the requirements for Basic Level are met (example of call: "CuLiB Illegal Element+ RoLi4 Combo").
5. 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").
6. In a Combination Lift, if a couple performs an Illegal Element/Movement as an Entry or Exit Feature (such as a Jump of more than one revolution): the deduction for Illegal Element/Movement will apply and the first or second part of the Combination Lift will receive Basic Level if the requirements for Basic Level are met. The other part of the Lift will receive a Level according to the requirements met.
7. A One Hand/Arm Lift can only be used as a Combination Lift when both parts are One Hand/Arm Lifts.
8. If for any reason only one of the parts of a Combination Lift is One Hand/Arm Lift, this part will be identified as Rotational Lift No Value and its Entry/Exit feature is not considered for the Level for the other Lift. The other part shall be identified with its Type and given a Level according to the requirements met, or No Level if the requirements for Basic Level are not met (e.g.RoLi+CuLi3)
9. Any Difficult entry feature(s) connected with the 1st Lift and considered for Level for the chosen Type of Lift will also upgrade the 2nd Lift.
10. Any Difficult exit feature(s) connected with the 2nd Lift and considered for Level for the chosen Type of Lift will also upgrade the 1st Lift.

1.4.2. ADDITIONAL DEFINITIONS, SPECIFICATIONS TO DEFINITIONS AND NOTES

Difficult Pose for lifted partner (examples):

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

Notes:

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

Change of Pose for lifted partner:

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

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

Note:

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

Difficult Position for lifting partner (Groups of examples):

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

Notes:

- example from Group c) (difficult variation of knee bent position) shall not be considered for Level in a Stationary Lift, which is not rotating;
- a chosen example of Difficult Position from Groups a) b) c) d) for the lifting partner will be considered for Level the first time it occurs. Any 2nd attempt of a Difficult Position from Groups a) b) c) d) will not be considered for the Level.

(Exceptions: Combination Lift composed of two Rotational One Hand/Arm Lifts in different directions, where the One Hand/Arm Lift is considered for Level in both directions and Combination Lift composed of two Curve Lifts on two curves forming a serpentine pattern where examples from a) b) c), even on the same edge, can be considered for Levels in both curves).

Entry Feature (Groups of examples):

- 1) unexpected entry without any evident preparation;
- 2) continuous combination of intricate steps OR a continuous combination of intricate movements, OR a continuous combination of both intricate step(s) and intricate movement(s) immediately before Lift
- 3) significant transitional movement performed by the lifted partner to reach and establish the desired pose (not to be considered when the lifted partner subsequently performs a Change of Pose moving continuously through different poses throughout the whole duration of the Short Lift concerned)
- 4) entry from a Difficult Position for the lifting partner
 - a) one foot;
 - b) Spread Eagle or Ina Bauer on any edge/tracing;
 - c) any difficult variation of knee bending position, such as Shoot the Duck (thigh at least parallel to the ice) or Crouch with two knees bent (thighs at least parallel to the ice) or with one knee bent (thigh at least parallel to the ice) and one leg extended to side or Lunge (thigh at least parallel to the ice);
 - to be considered for Stationary, Straight Line or Curve Lift, the Difficult Position from Group 4 must be reached before the lifted partner leaves the ice, and, subsequently, must be:
 - continuously sustained as the Difficult Position considered and given credit for Level, or
 - changed without any intermediate position into the Difficult Position considered and given credit for Level;

Notes:

- From the examples of Entry Features from Groups 1), 2), 3) – the entry feature is considered for the Level only the first two times it is performed. Any 3rd attempt of the Entry Feature from examples 1), 2), 3) will not be considered for the Level.

- From the examples of Entry Features from Group 4) subgroup a),b) or c), the difficult position is considered for the Level only in the Dance Lift where it is first performed. Any 2nd attempt of the Entry Feature from Group 4) from the same subgroup a),b) or c), will not be considered for the Level. (Example: 1st Lift man performs an Inside Spread eagle, 2nd Lift man performs an Outside Spread Eagle which is not considered for the Level because both Entry Features are from the same subgroup b) of Group 4. BUT if 1st Lift man performs a Shoot the Duck, 2nd Lift man performs an Outside Spread Eagle which is considered for the Level because the Entry Features in the 1st and 2nd Lifts are from the different subgroups c) and b) of Group 4)
- Examples of Entry Features from Group 4) subgroup a), b), c) are not considered for Level on Rotational Lifts
- The definition of “intricate” when referring to technical elements does not necessarily mean difficult. It can also be creative, interesting, unique

Exit Feature (Groups of examples):

- 1) continuous combination of intricate steps OR a continuous combination of intricate movements, OR a continuous combination of both intricate step(s) and intricate movement(s) immediately after Lift.
- 2) significant transitional movement performed by the lifted partner before touching the ice (not to be considered when the lifted partner has performed a Change of Pose moving continuously through different poses throughout the whole duration of the Short Lift concerned).
- 3) difficult exit position for lifting partner, different than one used during the lift
 - a) one foot;
 - b) Spread Eagle or Ina Bauer on any edge/tracing;
 - c) any difficult variation of knee bending position, such as Shoot the Duck (thigh at least parallel to the ice) or Crouch with two knees bent (thighs at least parallel to the ice) or with one knee bent (thigh at least parallel to the ice) and one leg extended to side or Lunge (thigh at least parallel to the ice);
 - to be considered for Stationary, Straight Line or Curve Lift, the Difficult Position from Group 2 must be reached before the lifted partner touches the ice, and, subsequently, must be:
 - changed without any intermediate position into the Difficult Position considered and given credit for Level;

Notes:

- From the examples of Exit Features from Group 3) subgroup (a,b,c), the difficult position is considered for the Level only in the Dance Lift where it is first performed. Any 2nd attempt of the same Exit Feature from Group 3) from the same subgroup a),b) or c), will not be considered for the Level. (Example: 1st Lift man performs an Inside Spread eagle, 2nd Lift man performs an Outside Spread Eagle which is not considered for the Level because both Exit Features are from the same subgroup b) of Group 3. BUT if 1st Lift man performs a One Foot, 2nd Lift man performs an Outside Spread Eagle which is considered for the Level because the Exit Features in the 1st and 2nd Lifts are from the different subgroups a) and b) of Group 2)
- From the examples of Exit Features from Groups 1) and 2) – the exit feature is considered for the Level only in the first two times it is performed. Any 3rd attempt of the Exit Feature from examples 1) and 2) will not be considered for the Level.
- Examples of Exit Features from Group 3) subgroup (a, b, c) are not considered for Level on Rotational Lifts
- The definition of “intricate” when referring to technical elements does not necessarily mean difficult. It can also be defined as creative, interesting and unique.

One Hand/Arm Rotational Lift Extra Feature for Level 3 and 4:

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

1.4.3. LEVELS OF DIFFICULTY

Characteristics of Levels:

Stationary Lift, Straight Line Lift, Curve Lift

Basic Level	Level 1	Level 2	Level 3	Level 4
<p><u>Lifted partner is held off the ice for at least 3 seconds</u></p>	<p><u>1 Feature out of 2:</u></p> <p>1. <u>Lifted partner sustains a Difficult Pose for at least 3 sec</u></p> <p><u>OR</u></p> <p><u>Lifted partner moves through a Change of Pose</u></p> <p>2. <u>Lifting partner sustains a Difficult Position for at least 3 sec</u></p> <p><u>OR</u></p> <p><u>Lifted partner held off ice for at least 5 seconds</u></p>	<p><u>2 Features out of 3:</u></p> <p>1. <u>Lifted partner sustains a Difficult Pose for at least 3 sec</u></p> <p><u>OR</u></p> <p><u>Lifted partner moves through a Change of Pose</u></p> <p>2. <u>Lifting partner sustains a Difficult Position for at least 3 sec</u></p> <p>3. <u>Entry feature or Exit feature</u></p>	<p><u>3 Features out of 6 (at least one partner must be in a difficult Pose/Position):</u></p> <p>1. <u>Lifted partner sustains a Difficult Pose for at least 3 sec</u></p> <p><u>OR</u></p> <p><u>Lifted partner moves through a Change of Pose</u></p> <p>2. <u>Lifting partner sustains a Difficult Position for at least 3 sec</u></p> <p>3. <u>Entry feature lifted partner</u></p> <p>4. <u>Exit feature lifted partner</u></p> <p>5. <u>Entry feature lifting partner</u></p> <p>6. <u>Exit feature lifting partner</u></p>	<p><u>4 Features out of 6 (at least one partner must be in a difficult Pose/Position):</u></p> <p>1. <u>Lifted partner sustains a Difficult Pose for at least 3 sec</u></p> <p><u>OR</u></p> <p><u>Lifted partner moves through a Change of Pose</u></p> <p>2. <u>Lifting partner sustains a Difficult Position for at least 3 sec</u></p> <p>3. <u>Entry feature lifted partner</u></p> <p>4. <u>Exit feature lifted partner</u></p> <p>5. <u>Entry feature lifting partner</u></p> <p>6. <u>Exit feature lifting partner</u></p>

Rotational Lift				
<u>Basic Level</u>	<u>Level 1</u>	<u>Level 2</u>	<u>Level 3</u>	<u>Level 4</u>
<p><u>Lifted partner is held off the ice through at least 2 rotations</u></p> <p>AND</p> <p><u>Lifting partner moves through at least 2 rotations</u></p>	<p><u>OPTION 1</u></p> <p><u>Lifted partner</u> sustains a <u>Difficult Pose</u></p> <p>- through at least <u>3 rotations</u></p> <p>- or moves through a <u>Change of Pose</u></p> <p>AND</p> <p><u>Lifting partner</u> moves through at least <u>3 rotations</u></p> <p><u>OPTION 2</u></p> <p><u>Lifting partner</u> moves through at least <u>4 rotations</u></p>	<p><u>OPTION 1</u></p> <p><u>Lifted partner</u> sustains a <u>Difficult Pose</u></p> <p>- through at least <u>4 rotations</u></p> <p>- or moves through a <u>Change of Pose</u></p> <p>AND</p> <p><u>Lifting partner</u> moves through at least <u>5 rotations</u></p> <p><u>OPTION 2</u></p> <p><u>Lifting partner</u> moves through at least <u>6 rotations</u></p>	<p><u>OPTION 1</u></p> <p><u>Lifted partner</u> sustains a <u>Difficult Pose</u></p> <p>- through at least <u>5 rotations</u></p> <p>- or moves through a <u>Change of Pose</u></p> <p>AND</p> <p><u>Lifting partner</u> moves through at least <u>6 rotations</u></p> <p><u>OPTION 2</u></p> <p><u>Lifting partner</u> moves through at least <u>6 rotations</u></p> <p>AND</p> <p><u>One of the following:</u></p> <p>- <u>Entry Feature</u></p> <p>- <u>Exit Feature</u></p> <p>- <u>at least one rotation on one foot by Lifting Partner</u></p>	<p><u>OPTION 1</u></p> <p>Requirements for <u>Level 3 Option 1</u></p> <p>AND</p> <p><u>One of the following:</u></p> <p>- <u>Entry Feature</u></p> <p>- <u>Exit Feature</u></p> <p>- <u>at least one rotation on one foot by Lifting Partner</u></p> <p><u>OPTION 2</u></p> <p><u>Lifting partner</u> moves through at least <u>6 rotations</u></p> <p>AND</p> <p><u>Two of the following:</u></p> <p>- <u>Entry Feature</u></p> <p>- <u>Exit Feature</u></p> <p>- <u>at least one rotation on one foot by Lifting Partner</u></p>
Rotational Lift – One Hand/Arm Lift				
<u>Basic Level</u>	<u>Level 1</u>	<u>Level 2</u>	<u>Level 3</u>	<u>Level 4</u>
<p><u>Lifting partner in One Hand/Arm Lift at least 2 rotations (to hold)</u></p>	<p>At least <u>2 rotations in total (to lift, hold)</u></p>	<p>At least <u>3 rotations in total (to lift, hold)</u></p> <p>or</p> <p>at least <u>2 rotations in total (to lift, hold and set down)</u></p>	<p>At least <u>3 rotations in total (to lift, hold)</u></p> <p>AND</p> <p><u>One Hand/Arm Rotational Lift Extra Feature</u></p>	<p>At least <u>3 rotations in total (to lift, hold and set down)</u></p> <p>AND</p> <p><u>One Hand/Arm Rotational Lift Extra Feature</u></p>

1.5. SETS OF TWIZZLES

1.5.1. ADDITIONAL PRINCIPLES OF CALLING

1. A Combination Set of Twizzles is evaluated as one unit with a Level given for each partner.
2. The first performed Set of Twizzles shall be identified as the required Set of Twizzles (Combination Set of Sequential Twizzles in Rhythm Dance and Combination Set of Synchronized Twizzles in Free Dance) and for each partner given a Level, or No Level if the requirements for Basic Level are not met. The first Set of Twizzling Movements performed after the required Set of Synchronized Twizzles shall be identified as Choreographic Twizzling Movement. Subsequent Sets of Twizzles shall not be identified.
3. If a loss of control with additional support by one or both partners (touch down by free leg/foot and/or hand(s)) occurs after a Twizzle has commenced and the Twizzle continues after touchdown (without interruption), only the rotations before the touchdown shall be considered for Level for the partner(s) who performed the error.
4. Error(s) resulting in a lower Level are evaluated per Partner.
5. If any part of first two Twizzles becomes a Pirouette or checked Three Turns, its Level shall be reduced:
 - by one Level if one of the two Twizzles become Pirouettes or checked Three Turns (considered separately for each partner);
 - by two Levels if both Twizzles become Pirouettes or checked Three Turns (considered separately for each partner.)
6. If there is a full stop before the first or the second Twizzle, the Level of the Set of Twizzles shall be reduced by one Level per stop (considered separately for each partner.)
7. If there is more than the permitted number of steps between required Set of Twizzles, the Level shall be reduced by 1 Level (considered separately for each partner.)

1.5.2. ADDITIONAL DEFINITIONS, SPECIFICATIONS TO DEFINITIONS AND NOTES

Additional Features (Groups of examples):

Group A (upper body and hands):

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

Group B (skating leg and free leg):

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

Group C (pattern, entry, exit):

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

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

1.5.3. LEVELS OF DIFFICULTY

Characteristics of Levels:

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

1.6. STEP SEQUENCES (including PATTERN DANCE TYPE STEP SEQUENCE and COMBINATION ONE FOOT STEP SEQUENCE)

1.6.1. ADDITIONAL PRINCIPLES OF CALLING

1. The first performed Step Sequence of a required Type shall be identified as the required Step Sequence of that Type and given a Level, or No Level if the requirements for Basic Level are not met. Subsequent Step Sequences of that Type and Step Sequences of a Type not according to the Required Elements for Short Rhythm Dance or the Well Balanced Free Dance Program shall not be identified.
2. If a Fall or interruption occurs at the entrance to or during a Step Sequence and the element is immediately resumed, the element shall be identified and given a Level according to the requirements met before and after the Fall or interruption, or No Level if the requirements for Basic Level are not met.
3. The percentage of steps for a Step Sequence is evaluated on the overall pattern completed per the prescribed shape, i.e. straight line, circle/s-shape, diagonal, etc. (This does not apply to the Combination One Foot Step Sequence)
4. Combination One Foot Step Sequence is evaluated as one unit with a Level given for each partner
5. If a loss of control with additional support (touch down by free leg/foot and/or hand(s)) occurs during the One Foot Step Sequence and the skater continues after touchdown (without interruption), only the steps before the touchdown shall be considered for Level for that skater.
6. If a Fall or interruption occurs at the entrance to or during the One Foot Step Sequence by one or both partners and is immediately followed by the rest of Turns (for the purpose of filling time), the element shall be identified and given a Level for the partner(s) who performed the error according to the requirements met before the Fall or interruption, or No Level if the requirements for Basic Level are not met. The additional part after the Fall or Interruption shall not be identified.
7. A Step Sequence (Style B) that deserves different Levels for the two partners shall be given the lowest of the two Levels, or No Level if the requirements for Basic Level for one of the partners are not met.
8. In Pattern Dance Type Step Sequence, if partners do not remain in contact at all times, even during changes of Hold and allowed stops, the Level shall be reduced by one Level (per element). This provision does not apply to loss of contact due to a Fall. (Not valid for 2018-2019 season)
9. A Hold to be considered for the Level must be established.
10. For 2018/2019, Holds are not considered for Level for the Rhythm Dance Step Sequence.

1.6.2. ADDITIONAL DEFINITIONS, SPECIFICATIONS TO DEFINITIONS AND NOTES

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

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

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

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

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

1.6.3. Levels of Difficulty

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

- Novice (Basic, Intermediate and Advanced) Free Dance (Straight Line or Curved Step Sequence in Hold): Style B
- Senior and Junior ~~Short~~ Rhythm Dance (One (1) Step Sequence in Hold or Not Touching or Combination of both): Style B
- Junior and Senior Free Dance: Style B

Characteristics of Levels Style B:

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

Characteristics of One Foot Step Sequence:

Level Base	Level 1 (for each partner)	Level 2 (for each partner)	Level 3 (for each partner)	Level 4 (for each partner)
At least 2 Turns of One Foot Step Sequence are completed	1 Type of One Foot Step Sequence Turns Only the first attempt of the Difficult Turn is considered for Level.	2 different Types of One Foot Step Sequence Turns Only the first attempt of the Difficult Turn is considered for Level.	3 different Types of One Foot Step Sequence Turns (Twizzle must be done with at least two rotations -“Double Twizzle”) Only the first attempt of the Difficult Turn is considered for Level.	ALL 4 different Types of One Foot Step Sequence Turns (Twizzle must be done with at least two rotations -“Double Twizzle”) AND All Turns are 100% clean Only the first attempt of the Difficult Turn is considered for Level.

Note: Combination One Foot Step Sequence is evaluated as one unit with a Level given for each partner.

1.7. CHOREOGRAPHIC ELEMENTS

1.7.1. ADDITIONAL PRINCIPLES OF CALLING

1. If a Choreographic Element is required:
 - a) Choreographic Spinning Movement / Sliding Movement / Character Step Sequence can be performed anywhere in the program.
 - b) Choreographic Dance Lift shall be performed after the required Dance Lifts and Choreographic Twizzling Movements are to be performed after the required Set of Twizzles.
 - c) Subsequent Choreographic Spinning Movements, Choreographic Twizzling Movements and Choreographic Character Step Sequence shall not be identified. Subsequent Dance Lifts shall be identified as an Additional Element (see additional principles of calling Dance Lifts). Subsequent Choreographic Sliding Movements which are identified as illegal and/or a fall shall be called accordingly.
2. A Choreographic Dance Lift shall be identified at the entrance to the element and confirmed if the lifted partner is held off ice for at least 3 seconds, it is performed after the required Dance Lifts and it is within the required number of Choreographic Elements.
3. A Choreographic Spinning Movement shall be identified at the entrance to the element and confirmed when two or more rotations are performed by both partners simultaneously.
4. A Choreographic Set of Twizzling Movements shall be identified at the entrance to the element and confirmed if in the first part both partners perform at least 2 continuous travelling rotations simultaneously and in the second part, at least one of the partners has to perform at least 2 continuous rotations and performed after the required Set of Twizzles.
5. Choreographic Sliding Movement shall be identified at the entrance to the element and confirmed when both partners execute controlled sliding movements on the ice at the same time.
6. Choreographic Character Step Sequence shall be identified at the entrance to the element and confirmed when both partners perform steps around the short axis from barrier to barrier.
7. 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.
8. Only the first performed required number of different Choreographic Elements shall be identified as the required Choreographic Elements.
If the specified Choreographic Element is not included within the first performed required number of different Choreographic Elements, the last performed Choreographic Element identified within the required number of permitted Choreographic Elements shall receive * and No Value, the deduction -1 is applied. Subsequent Choreographic Elements (except Lift/ChSl) will not be identified;
 - i) Additional lift(s) shall be identified as a lift(s) "Additional Element" will receive the abbreviation* (e.g.CuLi*). It indicates that the element receives No Value, the deduction -1 is applied, it occupies a box and it will count as a Dance Lift(s).
 - ii) If a Choreographic Sliding Movement is not performed within the required number of Choreographic elements shall be identified as an "Additional Element" will receive the abbreviation* (e.g.ChSl*). It indicates that the element receives No Value, the deduction -1 is applied, it occupies a box.

NOTE: The Base Value is the same for all Choreographic Element.

2. MARKING GUIDE FOR GRADES OF EXECUTION OF REQUIRED ELEMENTS

The Grade of Execution of a Required Elements is determined by the following charts.

GRADE OF EXECUTION of Pattern Dance Elements & Pattern Dances											
	-5	-4	-3	-2	-1	0	+1	+2	+3	+4	+5
STEPS HELD FOR THE REQUIRED NUMBER OF BEATS	Less than 75% of steps held for required number of beats (by one or both partners)					At least 75% of Steps/Edges held for required number of beats (for both partners)		At least 90% of Steps/Edges held for required number of beats for both		100% of Steps/Edges held for required number of beats (for both partners)	
FALLS/ STUMBLE/ LOSS OF BALANCE	Fall by both with serious errors	Fall by both OR many errors	Fall by one at start of Element Or Fall by both at end of Element	Fall by one at end of Element or brief fall by one (up/down) within element	Stumble by both	Loss of balance by one or both or Stumble by one (reduce according to the table below)			None		
FEATURES	More negative features/errors than positive features					Basic execution – generally correct	Plus 1 - 2 positive feature	Plus 3 - 4 positive features	Plus 5 -6 positive features	Plus 7 - 8 positive features (no negative features/errors)	More than 8 positive features (no negative features/errors)
NEGATIVE FEATURES/ERRORS GOE in minus	Not Higher than	NEGATIVE FEATURES/ERRORS – any GOE			Reduce Grades by	POSITIVE FEATURES:					
Stumble by both partners	-1	1. Loss of Balance by one			1-2	1. Good quality - correctness, cleanness and sureness of Edges/Steps/Turns **double feature					
Fall by one	-2	2. Stumble by one partner/ Loss of Balance by both partners			2 -3	2. Edges deep. **double feature					
Fall by both partners	-3	3. Major errors (Steps/Turns /holds not according to description)			1 -4	3. Smooth/ Effortless **double feature					
Pattern Dance Element missed through interruption of up to ¼ element	-1	4. Does not reflect character/style of the chosen rhythm			2	4. Reflects character/style of the chosen rhythm					
		5.. Poor quality / Laboured / Uncontrolled			1 - 4	5. Body lines / carriage of both partners elegant.					
		6 Lack of glide/flow (movement across the ice)			1 - 4	6. Glide and flow maintained (movement across the ice)					
		7. Holds and positions incorrect / uncontrolled / variable spacing in between partners			1 - 3	7. Holds and positions precise / consistent and close spacing between partners					
		8. Lack of unison and oneness			1- 3	8. Unison and oneness					
		9. Pattern incorrect (including crossing the Long Axis – exception for 2018/19: Tango Romantica Steps #3-5 and Steps #10-12)			1-2	9. Maximum utilization of the ice surface with the correct Pattern					
		10. . Not started on the prescribed beat (for each Section/Sequence)			1						

GRADE OF EXECUTION of REQUIRED ELEMENTS (including CHOREOGRAPHIC ELEMENTS)											
	-5	-4	-3	-2	-1	0	+1	+2	+3	+4	+5
MUSICALITY	Out of musical structure/rhythm pattern					Generally	In musical structure/rhythm pattern				
FALLS/ STUMBLE/ LOSS OF BALANCE	Fall by both with serious errors. Or many serious errors	Fall by both OR many errors	Fall by one at start or within Element Or Fall by both at end of Element	Fall by one at end of Element or brief fall by one (up/down) within element	Stumble by both	Loss of balance by one or both or Stumble by one (reduce according to the table below)				None	
FEATURES	More negative features than positive features					Basic execution – generally correct	Plus 1 - 2 positive feature	Plus 3 - 4 positive features	Plus 5 - 6 positive features	Plus 7 - 8 positive features (no negative features)	More than 8 positive features (no negative features)
NEGATIVE FEATURES/ERRORS: GOE in minus	Final GOE Not Higher than	NEGATIVE FEATURES/ERRORS – any GOE			Reduce Grades by	POSITIVE FEATURES:					
Stumble by both partners	-1	1. Loss of Balance by one			1 - 2	1. Element is innovative and creative <i>**double feature</i>					
Fall by one	-2	2. Stumble by one partner/ Loss of Balance by both partners			2 - 3	2. Smooth / Effortless <i>**double feature</i>					
Fall by both partners	-3	3. Element does not reflect character of the chosen music/rhythm			2	3. Element enhances the choreography / character of the chosen music / rhythm					
		4. Poor execution / Element labored / uncontrolled			1 - 4	4. Reflects nuances in the music					
		5. Poor entry / Poor exit			1 - 2	5. Entry is unexpected/creative/seamless					
		6. Lack of glide (movement across the ice)			1 - 3	6. Exit is unexpected/creative/seamless					
		7. Execution not simultaneous, lack of unison / oneness (STw, CoSp chg of foot, Step Sqs)			1 - 2	7. Unison / Oneness					
		8. Inclusion of Not permitted element (Step Sequence) – per element			1	8. Cleanness and sureness of steps and turns					
		9. Pattern incorrect (Step Sequences)			1 - 2	9. Speed across the ice maintained or accelerated during the Element					
		10. Lack/reducing of speed of rotation (RoLi, Sp/CoSp)			1 - 2	10. Speed of rotations maintained or accelerated during the Element					
		11. Poses or moves awkward or not aesthetically Pleasing			1 - 2	11. Body lines and pose of both partners aesthetically pleasing and/or in character					
		12. Sp/CoSp not on spot			1 - 2	12. Variety of Holds (Step Sequences, Dance Spins)					
		13. Spacing: - more than two arm length apart - partners touch each other in Not Touching Element - long separation before/after SD elements - variable spacing in between partners (STw and Step Sequence)			1 - 2	13. Exit of the first two Twizzles with smooth running edge by both partners					
						14. Consistent and close spacing between partners (STw and Non-Touching Step Sequence)					

3. COMPONENTS: Rule 504 pending Congress approval.

Marking Guide for Program Components – ~~Short~~ Rhythm Dance and Free Dance

RANGE OF MARKS	CHARACTERISTICS OF SKATING SKILLS	CHARACTERISTICS OF TRANSITIONS	CHARACTERISTICS OF PERFORMANCE	CHARACTERISTICS OF COMPOSITION	CHARACTERISTICS OF INTERPRETATION OF THE MUSIC/TIMING
<p>10.0</p> <p>EXCELLENT</p> <p>With a fall or serious error, 10 cannot be awarded</p>	<ul style="list-style-type: none"> ▪ deep, quiet, sure, seemingly effortless edges ▪ deep/fluid knee action ▪ excellent precision of foot placement in steps/turns ▪ seamless use of all directions ▪ effortless acceleration ▪ extensive skill range for both 	<ul style="list-style-type: none"> ▪ difficult, intriguing, varied network of edges, steps, turns, holds for both with a great predominance of face to face positions ▪ movements flow seamlessly into the next without any pause or gaps ▪ there is no pause to prepare for or following the exit of elements ▪ creative linking of Pattern Dance Element(s) and rest of the dance (SD) 	<ul style="list-style-type: none"> ▪ move as one, superb matching skate very close to each other most of the time with superb ease when changing ▪ elegant /sophisticated style ▪ refined line of body and limbs ▪ precise execution of body movements along different planes ▪ both spellbinding/captivating projection exceptional (to audience or inwards if music requires) 	<ul style="list-style-type: none"> ▪ wide range of steps, moves, positions, and design of required elements superbly motivated by music ▪ ingenious use of music, space, symmetry ▪ memorable highlights distributed evenly throughout the program ▪ all movements purposefully created and following the musical phrase ▪ change of pace/tempo incorporated seamlessly ▪ total utilization of personal and public space ▪ choreography gives the feeling of a completely unified dance (SD): 100% 	<ul style="list-style-type: none"> ▪ skaters embody the music as one ▪ genuine motivation from “heart” by both ▪ wide range of inspired movements linked with personal gestures ▪ skaters convincingly stay “in character” for the entire program. ▪ exceptional ability to relate as one and to reflect character and rhythm of the music ▪ superb embodiment of the music’s style and character ▪ timing: 100% correct ▪ expression of Rhythms (SD): 100% correct ▪ dance mood (FD): 100%
<p>9.75 – 9.00</p> <p>OUTSTANDING</p> <p>With falls or serious errors, 9 cannot be awarded</p>	<ul style="list-style-type: none"> ▪ deep, quiet, sure, seemingly effortless edges ▪ deep/fluid knee action ▪ excellent precision of foot placement in steps/turns ▪ seamless use of all directions ▪ effortless acceleration ▪ extensive skill range for both 	<ul style="list-style-type: none"> ▪ difficult, intriguing, varied network of edges, steps, turns, holds for both with a great predominance of face to face positions ▪ movements flow seamlessly into the next without any pause or gaps ▪ there is no pause to prepare for or following the exit of elements ▪ creative linking of Pattern Dance Element(s) and rest of the dance (SD) 	<ul style="list-style-type: none"> ▪ move as one, superb matching skate very close to each other most of the time with superb ease when changing ▪ elegant /sophisticated style ▪ refined line of body and limbs ▪ precise execution of body movements along different planes ▪ both spellbinding/captivating projection exceptional (to audience or inwards if music requires) 	<ul style="list-style-type: none"> ▪ wide range of steps, moves, positions, and design of required elements superbly motivated by music ▪ ingenious use of music, space, symmetry ▪ memorable highlights distributed evenly throughout the program ▪ all movements purposefully created and following the musical phrase ▪ change of pace/tempo incorporated seamlessly ▪ total utilization of personal and public space ▪ choreography gives the feeling of a completely unified dance (SD): 90% 	<ul style="list-style-type: none"> ▪ skaters embody the music as one ▪ genuine motivation from “heart” by both ▪ wide range of inspired movements linked with personal gestures ▪ skaters convincingly stay “in character” for the entire program. ▪ exceptional ability to relate as one and to reflect character and rhythm of the music ▪ superb embodiment of the music’s style and character ▪ timing: 100% correct ▪ expression of Rhythms (SD): 90% correct ▪ dance mood (FD): 90%
<p>8.75 – 8.00</p> <p>VERY GOOD</p>	<ul style="list-style-type: none"> ▪ strong, sure, fluid edges ▪ supple knee action ▪ precision of foot placement, neat steps/turns ▪ ease in accelerating even during difficult steps ▪ always multidirectional broad skill range for both 	<ul style="list-style-type: none"> ▪ difficult, varied, sequences of edges/steps/turns/holds for both throughout with a great predominance of face to face positions ▪ movements flows easily into the next ▪ most elements are executed without visible preparation or conclusion ▪ creative linking of Pattern Dance Elements and rest of the dance (SD) 	<ul style="list-style-type: none"> ▪ coordinated movements, very good matching ▪ skate close to each other most the time with extreme ease when changing positions / holds ▪ very good carriage and placement of the body ▪ very good control of the body along different planes ▪ project strongly and together convincing 	<ul style="list-style-type: none"> ▪ variety of innovative and purposeful moves that develop a theme ▪ very good choreography, clearly understandable and motivated by the music ▪ change of pace/tempo incorporated with ease ▪ very good use of musical phrasing/space/symmetry ▪ choreography gives the feeling of a completely unified dance (SD): 80% 	<ul style="list-style-type: none"> ▪ skaters and music meld together ▪ internal motivation clearly seen by both ▪ use of interesting and personal gestures to express the music ▪ very good ability to relate as one to reflect the character and rhythm of the music ▪ very good embodiment of the music’s style and character ▪ timing at least: 80% correct ▪ expression of Rhythms (SD): at least 80% correct ▪ dance mood (FD): at least 80%
<p>7.75 – 7.00</p> <p>GOOD</p>	<ul style="list-style-type: none"> ▪ strong, sure, confident edges ▪ strong, flexible knee action ▪ polished & clean foot placement in steps/turns ▪ good use of multi directional skating ▪ ability to accelerate easily ▪ good skill range 70% of time for both 	<ul style="list-style-type: none"> ▪ varied and connected edges/steps/turns/positions for both ▪ varied use of holds with a predominance of face to face positions ▪ minimal use of cross cuts or running ▪ fluid and intentional movements throughout ▪ creative linking of Pattern Dance Elements and rest of the dance (SD) 	<ul style="list-style-type: none"> ▪ move as couple, matched with ease ▪ skate close to each other at least 70% of time ▪ easy use of change of all holds and positions ▪ good carriage/lines ▪ good demonstration of control of the body along different planes. ▪ both project most of time 	<ul style="list-style-type: none"> ▪ use of known and innovative / creative moves that are motivated by the music ▪ obvious relationship between moves and musical selection. ▪ good use of musical phrasing/space/symmetry ▪ both skaters demonstrate commitment to the composition purpose ▪ directed to all sides of the rink ▪ choreography gives the feeling of a completely unified dance (SD): 70% 	<ul style="list-style-type: none"> ▪ skating/music integrated ▪ good internal motivation and feeling for the music by both ▪ skaters stay “in character” at least 70% of program ▪ good partner relationship with both communicating the details of the music through movement ▪ good expression of the music’s style and character ▪ timing: at least 70% correct ▪ expression of Rhythms (SD): at least 70% correct ▪ dance mood (FD): at least 70%

RANGE OF MARKS	CHARACTERISTICS OF SKATING SKILLS	CHARACTERISTICS OF TRANSITIONS	CHARACTERISTICS OF PERFORMANCE	CHARACTERISTICS OF COMPOSITION	CHARACTERISTICS OF INTERPRETATION OF THE MUSIC/TIMING
At least 6.75 – 6.00 Above average	<ul style="list-style-type: none"> ▪ reasonable, sure edges ▪ above average knee action ▪ above average cleanness in foot placement in steps/turns demonstrated in all directions with ease at least 60% of the time ▪ steps/turns, all directions with ease 60% of the time ▪ gain and maintain speed and flow easily ▪ above average skill range for both 	<ul style="list-style-type: none"> ▪ difficult and varied of edges/steps/turns/positions for both for 60 % of time ▪ varied use of holds with a frequent use of face to face positions ▪ seldom use of cross cuts or running ▪ some breaks in continuity ▪ creative linking of Pattern Dance Element(s) and rest of the dance (SD) 	<ul style="list-style-type: none"> ▪ above average unison, move as couple 60% of time ▪ skate close to each other 60% of time ▪ above average control of body and limbs along different planes ▪ above average carriage / lines ▪ both are able to project 60% of time 	<ul style="list-style-type: none"> ▪ interesting moves derived from the concept ▪ most moves/pattern/utilization of space are related to the purpose. ▪ above average distribution of highlights and placement to match musical phrase and form ▪ use of creative set-ups for required elements ▪ above average use of ice pattern ▪ choreography gives the feeling of a completely unified dance (SD):60% 	<ul style="list-style-type: none"> ▪ skating fits music well ▪ solid internal motivation and feeling for the music by both ▪ skaters stay “in character “at least 60% of time ▪ skaters are both able to play with the music and communicate the details of the music through movement ▪ partner relationship to reflect the character and rhythm of the music at least 60% of time ▪ above average expression of the music’s style and character ▪ timing: at least 60% correct ▪ expression of Rhythms (SD):at least 60% correct ▪ dance mood (FD): at least60%
5.75 – 5.00 average	<ul style="list-style-type: none"> ▪ moderately sure edges ▪ some variety of knee action/steps/turns ▪ even speed and flow throughout ▪ average skill range for both 	<ul style="list-style-type: none"> ▪ series of variable edges/steps/turns/positions for both ▪ average use of holds with many face to face positions ▪ limited use of cross cuts or running ▪ creative linking of Pattern Dance Element(s) and rest of the dance (SD) 	<ul style="list-style-type: none"> ▪ unison broken occasionally ▪ skate close to each other at least 50% of time ▪ average control of body and limbs along different planes ▪ pleasing carriage/lines with some breaks ▪ projection skills variable but both are able to project 	<ul style="list-style-type: none"> ▪ variable moves often related to purpose and music ▪ moves and highlights match the musical phrasing most of the time. ▪ highlights generally well distributed but focused occasionally to one side ▪ average use of change of pace ▪ average design of movements and pattern / ice coverage ▪ choreography gives the feeling of a completely unified dance (SD): 50% 	<ul style="list-style-type: none"> ▪ slight difference in skater motivation/feeling for the music ▪ skaters stay “in character” at least 50% of the time ▪ average use of movement linked to musical accents/details ▪ average expression of music’s style and character. ▪ reasonable partner relationship to reflect the character and rhythm of the music ▪ timing: at least 50% correct ▪ expression of Rhythms (SD): at least 50% correct ▪ dance mood (FD):at least 50%)
4.75 – 4.00 Fair	<ul style="list-style-type: none"> ▪ shallow edges with variable edge quality and knee action ▪ fair range of steps/turns, multidirectional at least 40% of time ▪ variable skills for both, variable abilities ▪ consistent speed and flow at least 40% of time 	<ul style="list-style-type: none"> ▪ an equal amount of simple and difficult edges/steps/turns/ positions ▪ one partner has some sections with simple workload ▪ varied use of holds with some face to face positions ▪ creative linking of Pattern Dance Element(s) and rest of the dance (SD) 	<ul style="list-style-type: none"> ▪ unison sometimes broken ▪ skate close to each other at least 40% of time ▪ variable control of body and limbs ▪ carriage /lines variable, mostly pleasing posture ▪ only one projects or both only 40% of time 	<ul style="list-style-type: none"> ▪ movement design corresponds sometimes with music ▪ moves and highlights sometimes match the musical phrasing ▪ elements generally well distributed but sometimes too much emphasis to one side of the rink ▪ choreography gives the feeling of a completely unified dance (SD): at least 40% 	<ul style="list-style-type: none"> ▪ skating fits music with minor exceptions ▪ some motivated moves but balanced feeling for music missing ▪ moderate use of movement linked to musical accents and nuances ▪ correct but not personal expression of the music’s style and character ▪ partner relationship to reflect the character and rhythm of the music at least 40% of time ▪ timing: at least 40% correct ▪ expression of Rhythms (SD): at least40% correct ▪ dance mood (FD): at least 40%
3.75 – 3.00 Weak	<ul style="list-style-type: none"> ▪ some flat edges ▪ limited knee action, stiff at times ▪ few steps/turns, able to skate in all directions on simple turns and for some difficult turns; ▪ variable skills for both and occasionally differing ability ▪ lack of flow, some change in speed 	<ul style="list-style-type: none"> ▪ some basic edges/steps ▪ some simple turns/positions/holds ▪ one partner performs difficulty and other on 2 feet in some sections ▪ little use of partner facing hold ▪ poor linking of Pattern Dance Element(s) and rest of the dance (SD) 	<ul style="list-style-type: none"> ▪ variable unison ▪ skate close to each other at least 30% of time ▪ weak control of body and limbs ▪ little demonstration of use of the body in different planes ▪ variable extensions ▪ holds relatively stable ▪ only one projects 30% of time or both only occasionally project 	<ul style="list-style-type: none"> ▪ some isolated groups of moves that are motivated by the music and fit the purpose. ▪ movements generally do not follow the musical phrasing. ▪ often moves and highlights directed to the judge’s side ▪ reasonable placement of elements on ice surface ▪ choreography gives the feeling of a completely unified dance (SD): 30% 	<ul style="list-style-type: none"> ▪ some motivated moves, but often seem meaningless to skaters ▪ music is background for Required elements ▪ appropriate use of music but personal feeling is inconsistent with the skaters weaving in and out of character ▪ some partner relationship to reflect the character and rhythm of the music ▪ timing: at least 30% correct ▪ expression of Rhythms (SD): at least 30% correct ▪ dance mood (FD): at least 30%

RANGE OF MARKS	CHARACTERISTICS OF SKATING SKILLS	CHARACTERISTICS OF TRANSITIONS	CHARACTERISTICS OF PERFORMANCE	CHARACTERISTICS OF COMPOSITION	CHARACTERISTICS OF INTERPRETATION OF THE MUSIC/TIMING
2.75 – 2.00 Poor	<ul style="list-style-type: none"> short and poor steps/ flat edges little power, toe pushing or wide stepping few steps/turns, able to skate in both directions on simple turns only variable skills with one weaker in sections 	<ul style="list-style-type: none"> many parts have basic edges/steps simple turns/positions/holds many sections in hand-in-hand or side by side hold, minimal use of partner facing holds one partner performs difficult moves and other on two feet most of time simple linking of Pattern Dance Element(s) and rest of the dance (SD) 	<ul style="list-style-type: none"> inconsistent stability of holds and some unison breaks do not skate close to each other most of the time poor control of the body and limbs poor carriage/extensions limited projection skills, both cautious 	<ul style="list-style-type: none"> many moves do not appear to be motivated by the musical selection the purpose of the composition is poorly developed or communicated through movement. movements do not follow the musical phrase. moves and highlights directed to judges side choreography gives the feeling of a completely unified dance (SD): 30% 	<ul style="list-style-type: none"> no relationship or feeling for music demonstrated by skaters poor use of movement linked to musical accents and details occasional partner relationship to reflect the character and rhythm of the music unmotivated/non-authentic movement timing: less than 30% correct expression of Rhythms (SD): Less than 30% correct dance mood (FD) : Less than 30%
1.75 – 1.00 Very poor	<ul style="list-style-type: none"> short and very poor steps/edges slow, little flow, toe pushing few steps/turns, mainly in one direction minimal variation in speed very poor basic skills with one being “carried” in sections 	<ul style="list-style-type: none"> predominance of stroking/simple turns/poses many large sections in hand-in-hand or side by side hold only very poor linking of Pattern Dance Element(s) and rest of the dance (SD) 	<ul style="list-style-type: none"> struggle in holds and unison out of unison skate close to each other most of the time very poor matching of body position/extensions very poor carriage/extensions very limited projection skills 	<ul style="list-style-type: none"> most moves do not appear to be motivated by the musical selection the composition lacks a clearly defined / developed purpose. movements are mainly directed to judge’s side placement of moves lacks balance with little relationship to musical phrase. composition is repetitive or monotonous choreography gives little feeling of a completely unified dance (SD) 	<ul style="list-style-type: none"> lacking or inappropriate skater dynamics in relation to the music moves seem unrelated to the music’s character and / or rhythm little or no partner relationship to reflect the character and rhythm of the music timing: less than 30% correct expression of Rhythms (SD): less than 30% correct dance mood (FD): less than 30%
0.75 – 0.25 Extremely poor	<ul style="list-style-type: none"> extremely poor steps and shaky edges mostly on two feet for both uncontrolled movements struggle with steps/turns: always in one direction extremely poor basic skills for both cannot gain speed 	<ul style="list-style-type: none"> basic stroking and extremely poor posing throughout few sustained edges, and pattern consists of straight lines mostly use of hand in hand or side by side hold very poor linking of Pattern Dance Element(s) and rest of the dance (SD) 	<ul style="list-style-type: none"> unstable holds, uncontrolled matching and unison do not skate close to each other most of the time extremely poor line of body and limbs/carriage/extensions projection skills lacking, both labored 	<ul style="list-style-type: none"> moves do not appear to be motivated by the musical selection. entire program directed to judges side placement of moves appears random, not linked to musical phrase movement and element placement lacks balance. some areas of ice untouched and often use of straight lines or barrier skating choreography does not give any feeling of a unified dance (SD) 	<ul style="list-style-type: none"> lacks any skater(s) dynamics to the music isolated and apparently random non personal gestures independent of the music’s character Little use of movement linked to musical accents / details. no partner relationship to reflect the character and rhythm of the music, two “solos” timing: less than 30% correct expression of Rhythms (SD): less than 30% correct dance mood (FD): less than 30%

Notes:

- Under Interpretation of the Music/Timing, the characteristic “timing” means:
 - skating primarily to rhythmic beat,
- If a Fall or Interruption affects the rest of the program or part of the program, certain characteristics of one or several Program Components may be impacted.
- With a fall or serious error, 10 cannot be awarded for any Component
- With falls or serious errors, marks in 9’s cannot be awarded for any Component.

Adjustments to Program Components	
Under Skating Skills	Loss of Balance or Stumble outside of Required Elements: <ul style="list-style-type: none"> by one partner - 0.5 per each by both partners - 1.0 per each

4. DEDUCTION CHART (Rhythm Dance and Free Dance)

Who is Responsible

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 <ul style="list-style-type: none"> - per fall by one partner - per fall by both partners Knocking 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 <ul style="list-style-type: none"> - 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"> Short 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) Additional Element – by computer verification, for elements not according to requirements for Short Rhythm Dance or not according to the “Well-Balanced Free Dance Program (e.g. CuLi*)” 	-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"> Short 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 – Short 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

5. Marking Guide for Program Components – Pattern Dances

Characteristics of Components				
RANGE OF MARKS	CHARACTERISTICS OF SKATING SKILLS	CHARACTERISTICS OF PERFORMANCE	CHARACTERISTICS OF INTERPRETATION	CHARACTERISTICS OF TIMING
<p>10.0</p> <p>EXCELLENT</p> <p>With a fall or serious error, 10 cannot be awarded</p>	<ul style="list-style-type: none"> ▪ <u>precise transfer on lobe transitions</u> ▪ <u>deep/fluid knee action</u> ▪ <u>elegant, precise steps/turns</u> ▪ <u>seamless ability to turn in both directions</u> ▪ <u>considerable speed and power</u> ▪ <u>extensive skill range for both</u> ▪ <u>both are superb</u> 	<ul style="list-style-type: none"> ▪ <u>move as one with flawless, matching unison and change of hold</u> ▪ <u>elegant/sophisticated style</u> ▪ <u>refined line of body and limbs</u> ▪ <u>both spellbinding</u> ▪ <u>projection exceptional by both</u> 	<ul style="list-style-type: none"> ▪ <u>wide range of inspired movements/gestures from the “heart”</u> ▪ <u>skaters stay “in themselves” or “in character” for the whole dance</u> ▪ <u>use of nuances as one</u> ▪ <u>exceptional ability to relate as one to reflect character of rhythm</u> 	<ul style="list-style-type: none"> ▪ <u>timing: 100% correct</u> ▪ <u>timing of footwork superb</u> ▪ <u>on strong beat: 100%</u> ▪ <u>all body movements synchronized with rhythm</u>
<p>9.75 – 9.00</p> <p>OUTSTANDING</p> <p>With falls or serious errors, 9 cannot be awarded</p>	<ul style="list-style-type: none"> ▪ precise transfer on lobe transitions ▪ deep/fluid knee action ▪ elegant, precise steps/turns ▪ seamless ability to turn in both directions ▪ considerable speed and power ▪ extensive skill range for both ▪ both are superb 	<ul style="list-style-type: none"> ▪ move as one with flawless, matching unison and change of hold ▪ elegant/sophisticated style ▪ refined line of body and limbs ▪ both spellbinding ▪ projection exceptional by both 	<ul style="list-style-type: none"> ▪ wide range of inspired movements/gestures from the “heart” ▪ skaters stay “in themselves” or “in character” for the whole dance ▪ use of nuances as one ▪ exceptional ability to relate as one to reflect character of rhythm 	<ul style="list-style-type: none"> ▪ timing: 100% correct ▪ timing of footwork superb ▪ on strong beat: 100% ▪ all body movements synchronized with rhythm
<p>8.75 – 8.00</p> <p>VERY GOOD</p>	<ul style="list-style-type: none"> ▪ deep supple knee action and robust stroking ▪ stylish, precise, neat on steps/turns ▪ easy action on turns in both directions ▪ broad skill range for both 	<ul style="list-style-type: none"> ▪ coordinated movements and excellent matching ▪ effortless change of hold ▪ very good carriage & lines ▪ both project strongly 	<ul style="list-style-type: none"> ▪ skaters and music meld – internal motivation ▪ very good range of interesting movements/gestures ▪ very good ability to relate as one to reflect rhythm of music 	<ul style="list-style-type: none"> ▪ timing: 100% correct ▪ timing of footwork nearly superb ▪ on strong beat: <u>100%</u> ▪ most body movements reflect rhythm
<p>7.75 – 7.00</p> <p>GOOD</p>	<ul style="list-style-type: none"> ▪ strong, flexible knee action ▪ polished and clean steps/turns ▪ reasonable speed and strong stroking ▪ wide skill range for both 	<ul style="list-style-type: none"> ▪ move as couple ▪ matched and change holds with ease ▪ good carriage/lines ▪ both project most of time 	<ul style="list-style-type: none"> ▪ skating/music integrated – variable motivation ▪ skaters stay in character with rhythm for most of the dance ▪ reflect nuances ▪ <u>good partner relationship</u> 	<ul style="list-style-type: none"> ▪ timing: <u>70%</u> correct ▪ timing of footwork very good on strong beat: <u>70%</u> ▪ general relation of body movements to rhythm
<p>6.75 – 6.00</p> <p>ABOVE AVERAGE</p>	<ul style="list-style-type: none"> ▪ above average knee action ▪ generally good on steps/turns <u>60%</u> of the time ▪ maintain speed and flow well ▪ above average skill range for both 	<ul style="list-style-type: none"> ▪ above average unison-move as couple <u>60%</u> of the time ▪ above average line of body and limbs and above average carriage ▪ both are able to project <u>60%</u> of time 	<ul style="list-style-type: none"> ▪ movements in character <u>60%</u> of time ▪ some reflection of nuances ▪ partner relationship <u>60%</u> of the time 	<ul style="list-style-type: none"> ▪ timing: <u>60%</u> correct ▪ timing of footwork accurate ▪ on strong beat: <u>60%</u> ▪ some body movements reflect rhythm
<p>5.75 – 5.00</p> <p>AVERAGE</p>	<ul style="list-style-type: none"> ▪ some knee action ▪ some ability on steps/turns and rotating in both directions ▪ even speed and flow throughout ▪ average skill range for both 	<ul style="list-style-type: none"> ▪ unison broken occasionally ▪ average carriage/lines with some breaks ▪ consistent pleasing line of body and limbs ▪ projection skills variable but both are able to project 	<ul style="list-style-type: none"> ▪ one partner has motivated moves ▪ moderate use of accents/nuances ▪ average expression of rhythms and use of accents/nuances ▪ average emotional connection to music ▪ reasonable partner relationship 	<ul style="list-style-type: none"> ▪ timing: <u>50%</u> correct ▪ occasional timing errors but generally on time ▪ on strong beat: <u>50%</u> ▪ some body movements do not reflect rhythms

Characteristics of Components				
RANGE OF MARKS	CHARACTERISTICS OF SKATING SKILLS	CHARACTERISTICS OF PERFORMANCE	CHARACTERISTICS OF INTERPRETATION	CHARACTERISTICS OF TIMING
4.75 – 4.00 Fair	<ul style="list-style-type: none"> ▪ variable knee action ▪ fair skill on steps and turns ▪ skills level similar ▪ consistent speed and flow only 40% of the time 	<ul style="list-style-type: none"> ▪ unison sometimes broken ▪ carriage /lines variable, mostly pleasing posture ▪ reasonable line of body and limbs ▪ only one projects or both project only 40% of the time 	<ul style="list-style-type: none"> ▪ correct expression of rhythm ▪ some motivated moves ▪ partner relationship 40% of the time 	<ul style="list-style-type: none"> ▪ timing at least 40 % correct ▪ some minor timing errors but often mostly on time ▪ but on strong beat: 40% ▪ many body movements do not reflect rhythms
3.75 – 3.00 Weak	<ul style="list-style-type: none"> ▪ variable sureness, flow ▪ limited knee action – stiff at times ▪ variable ability in turning ▪ variable speed and power ▪ variable skills for both and occasional differing ability 	<ul style="list-style-type: none"> ▪ inconsistent holds & often move separately – variable unison ▪ variable line of body and limbs/carriage though occasionally acceptable ▪ only one projects 30% of the time 	<ul style="list-style-type: none"> ▪ some appropriate use of rhythm but expression is fair and they weave in and out of character ▪ some motivated moves ▪ some partner relationship 	<ul style="list-style-type: none"> ▪ timing only 30% correct ▪ some parts off time ▪ or on strong beat: only 30 % ▪ some of body movements off time
2.75 – 2.00 Poor	<ul style="list-style-type: none"> ▪ little power – toe pushing more than 80% of the time or wide stepping at ease only on simple turns ▪ variable skills with one weaker in sections 	<ul style="list-style-type: none"> ▪ inconsistent stability in holds and some unison breaks ▪ poor line of body and limbs/carriage/extensions ▪ limited projection skills – both cautious 	<ul style="list-style-type: none"> ▪ some steps use music, but not connected to rhythm ▪ poor use of accents and nuances ▪ occasional partner relationship 	<ul style="list-style-type: none"> ▪ timing less than 20% correct ▪ on strong beat: only 20% ▪ most body movements off time
1.75 – 1.00 Very poor	<ul style="list-style-type: none"> ▪ slow, little flow ▪ frequent toe-pushing or wide-stepping ▪ stroking on one side weak ▪ very poor basic skills with one being “carried” in sections 	<ul style="list-style-type: none"> ▪ struggle in holds & unison– ▪ out of unison and poor matching ▪ very poor line of body and limbs/carriage/extensions ▪ very limited projection skills 	<ul style="list-style-type: none"> ▪ moves seem unrelated to rhythm/character ▪ minimal attention to nuances ▪ little or no partner relationship 	<ul style="list-style-type: none"> ▪ timing less than 20% correct ▪ on strong beat: less than 20% ▪ major portion of dance off time ▪ timing of body movements lacks control
0.75 – 0.25 Extremely poor	<ul style="list-style-type: none"> ▪ off balance ▪ struggle with steps/turns ▪ lack of speed and flow ▪ extremely poor basic skills for both 	<ul style="list-style-type: none"> ▪ unstable holds, uncontrolled unison and matching ▪ extremely poor line of body and limbs/carriage/extensions ▪ projection skills lacking – both laboured 	<ul style="list-style-type: none"> ▪ isolated and apparently random gestures not related to character/nuances/accents ▪ no partner relationship – two “solos” 	<ul style="list-style-type: none"> ▪ entirely off time ▪ not on strong beat at all

Note:

- If a Fall affects the rest of the dance or part of the dance, certain characteristics of one or several Components may be impacted.
- With a fall or serious error, 10 cannot be awarded for any Component
- With falls or serious errors, marks in 9’s cannot be awarded for any Component.

6. EXPLANATION OF SYMBOLS ON THE JUDGES DETAILS PER SKATER

Symbol	Item	Explanation
<	Indicates an interruption of less than 4 beats.	<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
<u>ExEl</u>	<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>*</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 Short Rhythm Dance or not according to the “Well-Balanced Free Dance Program a deduction of 1.0 will apply.</u>

7. SCALES OF VALUES FOR SEQUENCES/SECTIONS OF PATTERN DANCES AND REQUIRED ELEMENTS: see separate ISU Communication

II. CORRECTION TO KEY POINTS FOR TANGO ROMANTICA (published in Communication 2148 revised)

On base on the discussion with coaches the Key Point 2 for the Lady and Key Point 3 for the man in the Section 2 of Tango Romantica is corrected.

Tango Romantica

Pattern Dance Element (1TR) Steps # 1-27	Key Point 1 Lady Steps 8-10 (RBO, CR-LBOI/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 (except Rk) 2. Correct Turn (except Rk)	1. Correct Edges (except Rk) 2. Correct Turns (except Rk)
Pattern Dance Element (2TR) Steps # 28-49	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, 35b , 35c , 36, 37a, 37b (LFO-Rk, RBI-Sw , LFO3 , RBO3, LFI-CiCho, RBO)	Key Point 3 Man Steps 35a, 35b, 36, 37 (LFO, RFO-Sw-CiCho, LBI, RBI)	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, #35b)**	1. Correct Edges 2. Correct Turn (#35c) 3. Correct hold (#35b)**	1. Correct Edges 2. Correct Turns

The first step of the dance begins on the fourth beat of the measure and the Helicopter starts on beat one of a musical phrase.

*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 until the twizzle.

** 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. A change of edge within the last 1/2 beat of the step is permitted to prepare the push/transition to the next step. (Example: Lady Steps 30 – 31 (LBO, RFO).

Note: Step #2 for man is Wd-XF-RFO-LFO/LFI (feet together)

Note: Steps and additional descriptions of the Steps are defined/described in Rule 704 and ISU Handbook Ice Dance 2003.

III. PART OF THE REQUIREMENTS FOR TECHNICAL RULES FOR RHYTHM DANCE SEASON 2019/20

1. **Rhythms:** Rule 709, paragraph 1.a) provides that rhythm(s) and/or theme(s) are selected by the Ice Dance Technical Committee annually for the season. For the season 2019/20, the following Rhythms were selected.

Junior and Senior: Musical, Operetta, Broadway

Senior: The Pattern Dance Type Step Sequence skated to one of the following Rhythms: Quickstep, Blues, March, Polka or Foxtrot

Junior: The Pattern Dance Elements, Tea Time Foxtrot, must be skated on the Foxtrot Rhythm, in the style of the Foxtrot. The Tempo of the music throughout the Pattern Dance Element must be constant and in accordance with the required Tempo of the Pattern Dance: 27 four-beat measures per minute plus or minus 2 beats per minute.

2. **Guidelines and alterations:** To be published in a subsequent Communication.

3. **Required Elements:** To be published in a subsequent Communication.

The description, chart and diagram of the Pattern Dance Element, Tea Time Foxtrot, will be published in a subsequent Communication and the education DVD will be available from the ISU.

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