



# **Judging System**

## **Handbook for Referees and Judges**

**Ice Dance**

**As of 20.07.2016 (updated)**



## Summary

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Category: **Ice Dance**  
 Subject: **General requirements for Short Dance**

		Source
<p><b>Definition and alterations adopted by IDTC for season 2016/17 according to Rule 709, § 1.d) and h) (alterations are underlined)</b></p>	<p>a) “Short Dance” - is a dance created by an Ice Dance couple to dance music with designated rhythm(s) and/or theme(s) selected by the Ice Dance Technical Committee annually for the season. The dance must:</p> <ul style="list-style-type: none"> <li>i) reflect the character of the selected dance rhythm(s) or theme(s),</li> <li>ii) be translated to the ice by demonstrating technical skill with steps and movements along with flow and the use of edges,</li> <li>iii) fit to the phrasing of the music.</li> </ul> <p>Couples must skate primarily to the rhythmic beat. The dance will contain elements selected by the Ice Dance Technical Committee from the list of required elements specified in paragraph 2 below. Elements should be integrated into the composition of the dance so the concept and choreography must produce the feeling of a unified dance. The rhythm (or group of rhythms) and/or theme(s) as well as the guidelines and technical requirements for the Junior and Senior programs, including specified elements will be decided annually by the Ice Dance Technical Committee and published in an ISU Communication.</p> <p>b) The duration of the Short Dance is indicated in Rule 502.</p> <p>c) The music for the Short Dance, including music for the specified Pattern Dance (if required) is to be provided by the Couple. Vocal music is permitted. <u>The music must be suitable for Ice Dance as a sport discipline and</u> must have the following characteristics:</p> <ul style="list-style-type: none"> <li>i) Only dance music with an audible rhythmic beat may be used. The music may be without an audible rhythmic beat for up to 10 seconds at the beginning of the program.</li> <li>ii) The music must be selected in accordance with the designated rhythm(s) and/or theme(s).</li> <li>iii) The music must be selected in accordance with the specified tempo, when applicable.</li> </ul> <p>Short Dance music that does not adhere to these specifications will be penalized by deduction(s) (see Rule 353, paragraph 1.n)). The Couple is required to submit the name/title of the selected music and the rhythm(s)/theme(s) of their program when registering their music for the information of the Referee and Judges;</p> <p>d) The pattern must proceed in a generally constant direction and must not cross the Long Axis of the ice surface except once at each end of the rink (within no more than 20 meters of the barrier). Loops in either direction are permitted provided that they do not cross the Long Axis. However for the season 2016/17 the following do NOT constitute violation of these provision</p> <ul style="list-style-type: none"> <li>▪ <i>crossing the Long Axis while performing the Not Touching Midline, Diagonal or Circular Step Sequence,</i></li> <li>▪ <i>performing the Not Touching Circular Step Sequence in the clockwise direction,</i></li> <li>▪ <i>performing one loop crossing the Long Axis to connect the two Pattern Dance Elements Blues in Junior Short Dance,</i></li> <li>▪ <i>performing one lobe crossing the Long Axis during the Partial Step Sequence in Senior Short Dance.</i></li> </ul>	<p>Rule 709, § 1 Communication 1998</p>

Category: **Ice Dance**  
 Subject: **General requirements for Short Dance**

	<p>e) All dance steps, turns, rotations and changes of position are permitted provided that they are appropriate to the designated rhythm(s) and the music chosen. Repetition of any steps, turns and movements is permitted. Difficult, original, varied and intricate footwork is required for both partners;</p> <p>f) There are no restrictions on Dance Holds (or variation thereof). Skating in Hand-in-Hand Hold with fully extended arms is permitted only if in the character of the rhythm chosen, but must not be used excessively;</p> <p>g) Partners must not separate except to change hold or to perform Required Elements requiring a separation, Turns as transitional elements and moves during the permitted stops. The distance between partners during such separations should not exceed two arms lengths. Change of hold and Turns as transitional elements must not exceed the duration of one measure of music. Separations at the beginning and/or end of the program may be up to 10 seconds in duration without restrictions on the distance of the separation;</p> <p>h) After the clock is started with the first movement, the Couple must not remain in one place for more than 10 seconds. During the program, either up to two full stops (duration must not exceed 5 seconds each) or up to one full stop (duration must not exceed 10 seconds) are permitted. Any choreography appropriate to the music selection (including a separation of no more than two arms length apart) is permitted.</p> <p>i) The program must be developed through skating skills and quality rather than through non-skating actions such as sliding on one knee, or use of toe steps which should be used only to reflect the character of the dance and underlining rhythm and nuances of the chosen music. In the interest of the public in the arena, programs should be choreographed to all sides of the arena and not only focused to Judge's side;</p> <p>j) Touching the ice with the hand(s) is not permitted, <u>unless otherwise allowed by the IDTC and announced in a Communication</u></p> <ul style="list-style-type: none"> <li>• <i>For season 2016/17, if the Hip Hop is chosen by a couple as one of the rhythms for the Junior and Senior Short Dance the following exception to Rule 709 paragraph 1.j) will apply:</i> <ul style="list-style-type: none"> <li>▪ <u>Touching the ice with the hand(s) <del>not</del> is permitted while skating to this rhythm;</u></li> </ul> </li> </ul> <p>Note: Touching the ice with the hand(s), is allowed if used to enhance the character of the Hip-Hop and does not meet the definition of a fall."</p> <p>k) Kneeling or sliding on two knees, or sitting on the ice is not allowed and it will be considered by the Technical Panel as a Fall.</p>	
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Category: **Ice Dance**

Subject: **General requirements for Short Dance**

<b>Rhythms selected by IDTC for season 2016/17</b>	<b>Junior and Senior: Blues</b> , plus one or more of the following Rhythms: <b>Swing, Hip Hop.</b>		Communication 1998
	<b>Senior:</b> <b>The Pattern Dance Element must be skated on the Blues Rhythm.</b> The Tempo of the music throughout the Pattern Dance Element must be constant and in accordance with the required Tempo and character of the Pattern Dance: Midnight Blues, i.e. 22 measures of 4 beats or 88 beats per minute, plus or minus 2 beats per minute. The Not Touching Step Sequence must be skated on one of the other rhythms: either Swing or Hip Hop. The Partial Step Sequence must be skated to the same Tune and Tempo as the PDE Midnight Blues.	<b>Junior:</b> <b>The Pattern Dance Elements must be skated on the Blues Rhythm.</b> The Tempo of the music throughout the Pattern Dance Element must be constant and in accordance with the required Tempo and character of the Pattern Dance: Blues, i.e. 22 measures of 4 beats or 88 beats per minute, plus or minus 2 beats per minute. The Not Touching Step Sequence must be skated on one of the other rhythms: either Swing or Hip Hop.	
	<b>Blues and Swing</b> are described in the ISU Ice Dance Music Rhythms Booklet 1995 (Note: the description of Swing covers several different Rhythms, which are acceptable). <b>Hip Hop</b> is described in the Additions to the ISU Ice Dance Music Rhythms Booklet 1995 (see ISU Website).		
<b>Duration</b>	2 minutes and 50 seconds plus or minus 10 seconds		Rule 502, § 3

Category: **Ice Dance**  
 Subject: **Required Elements for Short Dance**

Definition	Source
The list of Required Elements to be included into composition of the Short Dance and specific requirements for these elements will be announced in an ISU Communication annually.	Rule 709, § 2
<b>Season 2016/17 (Communication 1998)</b>	
<b>Pattern Dance Element (Senior)</b>	<p><b>One (1) Section of Midnight Blues comprised of Steps #5-14</b>            (The original prescribed Step #5 is the first Step of the Pattern Dance Element, and the original prescribed Step #14 is the last Step of the Pattern Dance Element),            These Steps must be placed in the rink with Step #5 on the opposite side from the Judges and with the Steps following the specified pattern for the Midnight Blues.</p> <p><b>Section 1: Steps # 5-14</b></p>
<b>Pattern Dance Elements (Junior)</b>	<p><b>Two (2) Sequences of Blues</b>, either skated one after the other or separately. Step #1 of each Sequence must be skated on a different side of the ice surface.</p>
	<p><b>Specifications:</b></p> <ul style="list-style-type: none"> <li>▪ The description, chart and diagrams of the Pattern Dances are included in the ISU Handbook Ice Dance 2003.</li> <li>▪ Rule 708 paragraph 1 applies with the following alterations:               <ul style="list-style-type: none"> <li>- subparagraph d) – Timing: first sentence reads “The Pattern Dance Elements must be skated in strict time to the music with the start of the first Step of each Pattern Dance Element on beat 1 of a musical phrase. Step #1 of each Pattern Dance Blues must be skated on a different side of the ice surface.</li> </ul> </li> </ul>
<b>Dance Lift</b>	Not more than <b>one (1) Short Lift</b>
<b>Step Sequence (Senior)</b>	<p><b>One (1) Partial Step Sequence in Hold:</b></p> <ul style="list-style-type: none"> <li>- Pattern: approximately one half circuit of the ice surface starting immediately after original prescribed Step #14 of the Midnight Blues and finishing at approximately the same point as the original prescribed Step #5 of the Midnight Blues;</li> <li>- Duration: any exact number of musical measures;</li> <li>- Holds: by exception to Rule 703, paragraph 4, first bullet, Hand-in-Hand Hold with extended arms cannot be established and partners must remain in contact at all times, even during changes of Holds and during Twizzles;</li> <li>- The Partial Step Sequence (Style B*) must be skated to the same Tune and Tempo as the PDE Midnight Blues.</li> </ul>
<b>Step Sequence (Junior and Senior)</b>	<b>One (1) Not Touching Midline, Diagonal or Circular Step Sequence (Style B*) skated to a different rhythm than the Blues.</b>

Category: **Ice Dance**  
Subject: **Required Elements for Short Dance**

**Set of Sequential Twizzles**

**One (1)**

**Note:** The Dance Spin is not a Required Element in a Junior and Senior Short Dance. Nevertheless, a Dance Spin or spinning movement skated outside the Step Sequence by the couple together in any hold around common axis on one foot (or two feet) with any number of rotations is permitted. A couple may choose to use this movement as part of their choreography. The Technical Panel will ignore these movements and the Judges will not consider these movements as one of the permitted stops.

The Dance Spin performed in the Partial Step Sequence for Senior and in the Not Touching Step Sequence for Junior and Senior shall be considered by the Judges as a Stop, which will be considered as a Not Permitted Element.



Category: **Ice Dance**  
 Subject: **General requirements for Free Dance**

		Source
<b>Definition</b>	<p>a) Free Dance is the skating by the Couple of a creative dance program blending with dance steps and movements expressing the character/rhythms(s) of the dance music chosen by the Couple.</p> <p>The Free Dance must contain combinations of new or known dance steps and movements including Required Elements composed into a well balanced, whole unit displaying excellent skating technique and the personal creativity of the Couple in concept, arrangement, and expression. The program including Required Elements must be skated in time and phase with the music. The Couple should skate primarily in time to the rhythmic beat, and not to the melody alone. The choreography should clearly reflect the dance character, accents and nuances of the chosen dance music, demonstrating a close relationship between partners with obvious, distinct changes of mood and pace with variations in speed and tempo. The program must utilize the whole ice surface. The Free Dance must not have the concept of a Pair or show program.</p> <p>b) The duration of the Free Dance is indicated in Rule 502, paragraph 4.</p> <p>c) The music for Free Dance may be vocal and must be suitable for Ice Dance as a sport discipline and must have the following characteristics:</p> <ul style="list-style-type: none"> <li>i) The music must have an audible rhythmic beat and melody, or audible rhythmic beat alone, but not melody alone, and may be vocal. The music may be without an audible rhythmic beat for up to 10 seconds at the beginning or end of the program and up to 10 seconds during the program.</li> <li>ii) The music must have at least one change of tempo/<u>rhythm</u> and expression. This change may be gradual or immediate, but in either case it must be obvious.</li> <li>iii) All music including classical music must be cut/edited, orchestrated or arranged in a way that it creates an interesting, colourful, entertaining dance program with different dance moods or a building effect.</li> <li>iv) The music must be suitable for the Couple's skating skills and technical ability.</li> </ul> <p>Free Dance music that does not adhere to these requirements will be penalized by a deduction (see Rule 353, paragraph 1.n)).</p> <p>d) All steps and turns are permitted. Deep edges and intricate footwork displaying skating skill, difficulty, variety and originality that constitute the distinct technical content of the dance must be included in the program and performed by both partners. In the interest of the public in the arena, programs should be choreographed to all sides of the arena and not only focused to Judges' side.</p> <p>e) All elements and movements are permitted provided that they are appropriate to the character of the</p>	Rule 710, § 1

Category: **Ice Dance**  
 Subject: **General requirements for Free Dance**

	<p>music and to the concept of a Well Balanced Program and are in accordance with the definitions in Rule 704.</p> <p>f) The number of separations to execute transitional footwork or moves is not restricted. The distance between partners should not exceed two arms lengths. The duration of each such separation, outside of Required Elements requiring a separation, must not exceed 5 seconds. Separations at the beginning and/or end of the program may be up to 10 seconds in duration without restrictions on the distance of separation, <u>unless otherwise allowed by the IDTC and announced in a Communication</u></p> <p>g) All changes of hold are permitted. Many and varied holds increase the difficulty of the program and therefore, should be included. Skating face to face is considered to be more difficult than skating side by side, hand in hand, separately or one after the other.</p> <p>h) After the clock is started with the first movement, the Couple must not remain in one place for more than 10 seconds. During the program full stops (up to 5 seconds) in addition to stops required in Required Elements, in which the Couple remains stationary on the ice while performing body movements, twisting, posing and the like are permitted, <u>unless otherwise allowed by the IDTC and announced in a Communication</u></p> <p>i) The program must be developed through skating quality rather than through non-skating actions such as sliding on one knee, or use of toe steps, which should be used only to reflect the character of the dance and underlining rhythm and nuances of the chosen music.</p> <ul style="list-style-type: none"> <li>• Touching the ice with the hand(s) is not permitted.</li> <li>• Kneeling or sliding on two knees, or sitting on the ice is not allowed and it will be considered by the Technical Panel as a Fall.</li> </ul>	
<b>Duration</b>	<ul style="list-style-type: none"> <li>▪ Senior: 4 minutes plus or minus 10 seconds</li> <li>▪ Junior: 3 minutes and 30 seconds plus or minus 10 seconds</li> <li>▪ Advanced Novice: 3 minutes plus or minus 10 seconds</li> <li>▪ Basic Novice: 2 minutes and 30 seconds plus or minus 10 seconds</li> </ul>	Rule 502, § 4

Category: **Ice Dance**  
 Subject: **Well Balanced Free Dance Program**

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

Category: **Ice Dance**  
 Subject: **Well Balanced Free Dance Program**

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

Category: **Ice Dance**

Subject: **Specifications to Required Elements**

Specifications to Required Elements				Source
<b>Not Permitted Elements in Step Sequences:</b> stops, pattern retrogressions and loops must not be included and are restricted in Step Sequences and Partial Step Sequence. They are identified as Not Permitted Elements as follows:				Communication 1998
	Step Sequence Style A	Step Sequence Style B	Step Sequence Style B*	
<b>Stops**</b>	Not permitted	Not permitted	Not permitted	
<b>Pattern retrogressions</b>	Not permitted	More than one Pattern retrogression or more than two measures of music in duration	Not permitted	
<b>Loops</b>	Not permitted	A narrow loop is an acceptable shape in the retrogression	Not permitted	
<b>Separations</b>	Not permitted (Except Not Touching Midline, Diagonal or Circular Step Sequence)	Permitted for no more than 2 arm lengths and must not exceed 5 seconds	Not permitted (Except Not Touching Midline, Diagonal or Circular Step Sequence)	
** As per definitions in Rule 704, Dance Spins and Pirouettes are stops.				
<b>Required Elements</b> may be skated anywhere in the program except in the required Step Sequences and Partial Step Sequence.				Communication 1932

Category: **Ice Dance**

Subject: **Marking guide for Grade of Execution of Required Elements**

<b>Definitions</b>		<b>Source</b>
<b>General</b>	Each Judge will mark the quality of execution of every element depending on the positive features of the execution and errors on the seven Grades of Execution scale: +3, +2, +1, Base Value, -1, -2, -3. As per Rule 353, paragraphs 1.i), Combination Lifts are evaluated as "one unit". The guidelines for marking GOEs are published and updated in ISU Communications.	Rule 504, § 1.c)
<b>Marking</b>	The Grade of Execution of a Required Elements is determined by selecting the grade which applies for the average value of the Characteristics of Grade of Execution. This grade is further adjusted, if necessary, according to the Adjustments to Grades of Execution.	Communication 1937

Category: **Ice Dance**

Subject: **Marking guide for Grade of Execution of Required Elements**

**Characteristics of Grade of Execution (source: Communications 1937)**

<b>PATTERN DANCE ELEMENTS: CHARACTERISTICS</b>							
	<b>-3</b>	<b>-2</b>	<b>-1</b>	<b>Base</b>	<b>+1</b>	<b>+2</b>	<b>+3</b>
<b>Quality/correctness of Edges/Steps/Turns for the whole of Pattern Dance Element</b>	40% or less clean Edges/Steps/Turns with many errors	50% clean Edges/Steps/Turns with 2 major errors	60% clean Edges/Steps/Turns with 1 major error	75% clean Edges/Steps/Turns with no major error	80% clean Edges/Steps/Turns with no major error	90% clean Edges/Step/Turns with no major error	100% clean Edges/Step/Turns
<b>Depth of Edges</b>	very flat	generally flat	some flats	shallow	good curves	deep	very deep
<b>Correct Holds</b>	40%	50%	60%	75%	80%	90%	100%
<b>Correct Pattern</b>	40%	50%	60%	75%	80%	90%	100%
<b>DANCE SPINS: CHARACTERISTICS</b>							
	<b>-3</b>	<b>-2</b>	<b>-1</b>	<b>Base</b>	<b>+1</b>	<b>+2</b>	<b>+3</b>
<b>Entry/exit</b>	awkward/step out	uncoordinated/off balance	hesitant/abrupt	controlled	smooth	fluid/with ease	fluid/seamless
<b>Move onto one foot</b>	delayed	slow	not together	simultaneous	prompt	quick/smooth	immediate
<b>Rotation</b>	very slow	deteriorates	variable stability	stable	sustained	fast with ease	very fast flawless
<b>If any:</b>							
<b>Change of foot</b>	extra push by both partners	extra push by one partner	hesitant	controlled	controlled and quick	quick, with ease	very fast seamless
<b>Change of pose</b>	awkward, very poor	uncoordinated/slow transition	labored	controlled	brief by both, distinct	brief and smooth	seamless
<b>DANCE LIFTS: CHARACTERISTICS</b>							
	<b>-3</b>	<b>-2</b>	<b>-1</b>	<b>Base</b>	<b>+1</b>	<b>+2</b>	<b>+3</b>
<b>Entry/exit</b>	shaky/dropped	Fumbling	hesitant/abrupt	sure/solid	smooth	flowing	seamless
<b>Ascent/descent</b>	very brief	struggling	much effort	some effort	little effort	with ease	floating, effortless
<b>Stability</b>	lose balance	Unstable	variable	stable	sure	confident	relaxed/bold
<b>If any:</b>							
<b>Change of pose</b>	awkward	Discontinuous	labored	controlled	smooth	flowing	effortless
<b>Rotation technique</b>	awkward/very slow	unstable, scraped turns	discontinuous, weak turns	continuous	smooth	flowing and fast	flowing and very fast
<b>Change of curve</b>	both curves very flat and too short	both curves flat and not equal	one curve flat or one is too short	similar shallow curves	curves equal and fairly deep	curves equal and deep	curves equal and very deep
<b>SET OF TWIZZLES: CHARACTERISTICS</b>							
	<b>-3</b>	<b>-2</b>	<b>-1</b>	<b>Base</b>	<b>+1</b>	<b>+2</b>	<b>+3</b>
<b>Entry/Exit</b>	awkward/off balance	hesitant/lacks control	abrupt	sure/stable	sure and smooth	with ease	seamless
<b>Turns</b>	unstable, struggling	unstable, 3-4 Tw scraped	variable stability, 1-2 Tw scraped	continues, stable	continues, smooth	continues, flowing	seamless, flawless
<b>Connecting steps/footwork</b>	completely uncontrolled	some lack of control and wide stepping	labored/variable	sure/clean	smooth/neat	very good and stylish	clever and exquisite
<b>Spacing between partners</b>	completely uncontrolled	Deteriorates	variable	little variation	consistent	consistent and close	consistent and very close
<b>STEP SEQUENCES (ALSO APPLICABLE TO PARTIAL STEP SEQUENCE): CHARACTERISTICS</b>							
	<b>-3</b>	<b>-2</b>	<b>-1</b>	<b>Base</b>	<b>+1</b>	<b>+2</b>	<b>+3</b>
<b>Edges/sureness</b>	very flat and shaky	generally flat and hesitant	some flats and variable stability	shallow but stable	good curves, secure	strong, confident	deep and quiet, bold
<b>Speed and flow</b>	struggling, labored, forced	deteriorates or limited	inconsistent/variable	some speed and some flow	good speed with variable flow	considerable speed and constant flow	considerable speed achieved effortlessly and fluidly
<b>Partner balance</b>	both very poor	both poor	unequal	differ slightly	both good	both very good	both excellent
<b>Footwork/Turns</b>	on two feet or toe-pushing or jumped, awkward	wide stepping or one on two feet or toe-pushing or skidded	Variable or forced	generally correct	clean	clean and neat	clean and effortless
<b>Spacing between partners (Not Touching)</b>	Uncontrolled	deteriorates	variable	little variation	controlled	consistent and close	consistent and very close with ease

Category: **Ice Dance**

Subject: **Marking guide for Grade of Execution of Required Elements**

**Characteristics of Grade of Execution (source: Communications 1937)**

**Choreographic Elements: Characteristics**

	-3	-2	-1	Base	+1	+2	+3
<b>Phrasing</b>	Not on the phrase	Not on the phrase	Not on the phrase	Fits the phrase	Fits the phrase	Fits the phrase	Fits the phrase
<b>Rhythm</b>	Does not fit reflects beat, tempo, structure and emphasis in the music	Does not fit reflects beat, tempo, structure and emphasis in the music	Partly reflects beat, tempo, structure and emphasis in the music	Generally reflects beat, tempo, structure and emphasis in the music	Reflects beat, tempo, structure and emphasis in the music	Fully fits beat, tempo, structure and emphasis in the music	Fully fits Reflects beat, tempo, structure and nuances in the music
<b>Character</b>	No relation to choreography	No relation to character of choreography	No relation to character of choreography	Appropriate to character of choreography	Appropriate to character of choreography	Completely in character of choreography	Completely in character of choreography
<b>Originality</b>	Ordinary	Ordinary	Ordinary	Ordinary	Original	Original, innovative, creative	Original, innovative, creative, memorable
<b>Execution</b>	Awkward, uncontrolled,	Shaky, unstable,	Labored , hesitant	Controlled, stable	Smooth, Sure	Fluid, confident	Effortless
<b>Errors</b>	Many	1 Major/several Minor	1 Minor	None	None	None	None



Category: **Ice Dance**

Subject: **Marking guide for Grade of Execution of Required Elements**

**Adjustments to Grade of Execution (source: Communications 2003)**

<b>PATTERN DANCE ELEMENTS: ADJUSTMENTS</b>	<b>No higher than:</b>	<b>Reduce by:</b>	<b>Increase by:</b>
Not started on the prescribed beat (for each Pattern Dance Element)		1 grade	
Not holding Edges/Steps for required number of beats for one or both partners:			
▪ from one Edge/Step up to 10% of Steps of the Pattern Dance Element	+1		
▪ for more than 10% and up to 25% of Steps of the Pattern Dance Element	0		
▪ for more than 25% of Steps of the Pattern Dance Element	-1		
Pattern Dance Element missed through interruption of up to ¼ element	-1		
<b>ADJUSTMENTS APPLICABLE TO ALL REQUIRED ELEMENTS (EXCEPT PATTERN DANCE ELEMENTS)</b>	<b>No higher than:</b>	<b>Reduce by:</b>	<b>Increase by:</b>
Poses or moves awkward or not aesthetically pleasing		1 grade	
Element does not reflect the character of the chosen dance		1 grade	
Element does not fit or is not skated to the phrasing/Rhythm pattern of the music	-1		
Body lines and pose of both partners beautiful and aesthetically pleasing			1 grade
Entry or exit is unexpected			1 grade
Element is creative and enhances the choreography/character of the chosen dance			1 grade
Element fits and is skated to the phrasing/Rhythm pattern of the music			1 grade
Speed of rotations and/or across the ice maintained or accelerated during the Element			1 grade
<b>DANCE SPINS: ADJUSTMENTS</b>	<b>No higher than:</b>	<b>Reduce by:</b>	<b>Increase by:</b>
Not on spot (travelling):			
▪ in one part of Combination Spin or one direction of Spin Option 2		1 grade	
▪ in Spin Option 1, both parts of Combination Spin or both directions of Spin Option 2	-1		
Re-centers completely except Dance Spin with different directions of rotation (Option 2)	-1		
Change of feet not simultaneous (Combination Spin)	-1		
Creative entry and/or exit			1 grade
<b>DANCE LIFTS: ADJUSTMENTS</b>	<b>No higher than:</b>	<b>Reduce by:</b>	<b>Increase by:</b>
Creative entry and/or exit			1 grade
<b>SETS OF TWIZZLES: ADJUSTMENTS</b>	<b>No higher than:</b>	<b>Reduce by:</b>	<b>Increase by:</b>
Execution not simultaneous:			
▪ one Twizzle		1 grade	
▪ two Twizzles	-1		
Execution of Turn incorrect: (linked Three Turns, Pirouettes):			
▪ one Twizzle incorrect		1 grade	
▪ two or more Twizzles incorrect	-1		
Generally more than two arm length apart or partners touch each other		1 grade	
<b>STEP SEQUENCES (ALSO APPLICABLE TO PARTIAL STEP SEQUENCE): ADJUSTMENTS</b>	<b>No higher than:</b>	<b>Reduce by:</b>	<b>Increase by:</b>
Not started on the prescribed beat or not skated for an exact number of phrases (applicable to Partial Step Sequence only)		1 grade	
Pattern/placement incorrect or incomplete		1 grade	
Generally more than two arms length between partners or partners touch each other (NtSt)		1 grade	
Inclusion of Not Permitted Element (per each)		2 grades	
Separation to change a Hold exceeds one measure of music (not applicable to Partial Step Sequence)		1 grade	
Sustained Hand-in-Hand Hold with fully extended arms (Step Sequence in Hold)		1 grade	
Lack of flow (movement across the ice)	-1		
Second Step Sequence (Free Dance) performed at an obviously different skating tempo than first Step Sequence			1 grade
Creative use of a variety of Steps/Movements and Holds (Step Sequence in Hold)			1 grade
<b>LOSSES OF BALANCE, STUMBLES AND FALLS</b>	<b>No higher than:</b>	<b>Reduce by:</b>	
Loss of Balance by one partner		1 grade	
Loss of Balance by both partners	0		
Stumble by one partner	0		
Stumble by both partners	-1		
Fall by one partner	-2		
Fall by both partners	-3		

Category: **Ice Dance**  
 Subject: **Marking guide for Program Components**

Definitions		Source
<b>General</b>	The Skater's/Pair's/Couple's whole performance is evaluated by five (5) Program Components: <u>Skating Skills, Transitions, Performance, Composition, Interpretation of the Music/Timing (for Ice Dance).</u> <u>For Pair Skating and Ice Dance there must be equal demonstration of the criteria by both Skaters.</u>	Rule 504, § 3.a)
<b>Skating Skills</b>	<p><b>Definition:</b>  <u>Defined by overall cleanness and sureness, edge control and flow over the ice surface demonstrated by a command of the skating vocabulary (edges, steps, turns etc.), the clarity of technique and the use of effortless power to accelerate and vary speed.</u></p> <p>In evaluating the Skating Skills, the following must be considered:</p> <ul style="list-style-type: none"> <li>• <u>Use of deep edges, steps and turns;</u></li> <li>• <u>Balance, rhythmic knee action and precision of foot placement;</u></li> <li>• <u>Flow and glide;</u></li> <li>• <u>Varied use of power, speed and acceleration;</u></li> <li>• <u>Use of multi directional skating;</u></li> <li>• <u>Use of one foot skating.</u></li> </ul>	Rule 504, § 3.a)
<b>Transitions</b>	<p><b>Definition:</b>  <u>The varied and purposeful use of intricate footwork, positions, movements and holds that link all elements.</u></p> <p>In evaluating the <u>Transitions</u>, the following must be considered:</p> <ul style="list-style-type: none"> <li>• <u>Continuity of movements from one element to another (all disciplines);</u></li> <li>• <u>Variety (including variety of holds in Ice Dance);</u></li> <li>• <u>Difficulty;</u></li> <li>• <u>Quality.</u></li> </ul>	Rule 504, § 3.a)

Category: **Ice Dance**  
 Subject: **Marking guide for Program Components**

Definitions		Source
<b>Performance</b>	<p><b>Definition:</b>            Performance: involvement of the Skater/Pair/Couple physically, emotionally and intellectually as they <u>deliver the intent of the music and composition.</u>            In evaluating the <u>Performance</u>, the following must be considered:</p> <ul style="list-style-type: none"> <li>• <u>Physical, emotional, intellectual involvement and projection</u></li> <li>• <u>Carriage &amp; Clarity of movement</u></li> <li>• <u>Variety and contrast of movements and energy;</u></li> <li>• <u>Individuality / personality;</u></li> <li>• <u>Unison and “oneness” (Pair Skating, Ice Dance)</u></li> <li>• <u>Spatial awareness between partners - management of the distance between skaters and management of changes of hold (Pair Skating, Ice Dance).</u></li> </ul>	Rule 504, § 3.a)
<b>Composition</b>	<p><b>Definition:</b>            An Intentionally developed and/or original arrangement of all types of movements according to the principles of musical phrase, space, pattern, and structure.            In evaluating the Composition, the following must be considered:</p> <ul style="list-style-type: none"> <li>• <u>Purpose (idea, concept, vision, mood);</u></li> <li>• <u>Pattern / ice coverage;</u></li> <li>• <u>Multidimensional use of space and design of movements;</u></li> <li>• <u>Phrase and form (movements and parts structured to match the musical phrase);</u></li> <li>• <u>Originality of the composition;</u></li> </ul>	Rule 504, § 3.a)

Category: **Ice Dance**  
 Subject: **Marking guide for Program Components**

Definitions		Source
<b>Interpretation of the Music/Timing (for Ice Dance)</b>	<p><b>Definition:</b>            The personal, and creative and <u>genuine</u> translation of the rhythm, character and content of music to movement on ice.</p> <p>In evaluating the Interpretation of the Music (/Timing), the following must be considered:</p> <ul style="list-style-type: none"> <li>• <u>Movement and steps in time to the music (Timing);</u></li> <li>• <u>Expression of the music's character / feeling and rhythm, when clearly identifiable;</u></li> <li>• <u>Use of finesse (*) to reflect the details and nuances of the music;</u></li> <li>• <u>Relationship between the Skaters reflecting the character and rhythm of the music (Pair Skating, Ice Dance);</u></li> <li>• <u>Skating primarily to the rhythmic beat for Short Dance and keeping a good balance between skating to the beat and melody in the Free Dance (Ice Dance).</u></li> </ul> <p>*Finesse is the Skater's refined, artful manipulation of music details and nuances through movement. It is unique to the Skater/Skaters, and demonstrates an inner feeling for the music and the composition. Nuances are the personal ways of bringing subtle variations to the intensity, tempo, and dynamics of the music made by the composer and/or musicians.</p>	Rule 504, § 3.a)
<b>Marking</b>	<p>After completion of a program, as per Rule 353, paragraph j), each Judge marks the Program Components on a scale from 0.25 to 10 with increments of 0.25. Points given by the Judges correspond to the following degrees of the Program Components: less than 1 – extremely poor, 1 - very poor, 2 - poor, 3 - weak, 4 - fair, 5 - average, 6 - above average, 7 - good, 8 - very good, 9 - 10 - outstanding. Increments are used for evaluation of performances containing some features of one degree and some of the next degree.</p> <p>Guidelines for marking Program Components are published and updated in ISU Communications.</p>	Rule 504, § 3.b)
	<p>The mark for each Program Component is established at a certain degree according to the majority of Characteristics of Program Component which are met. This mark is further adjusted, if necessary, according to the Adjustments to Program Components.</p>	Communication 1937

Category: **Ice Dance**  
 Subject: **Marking guide for Program Components**

RANGE OF MARKS	CHARACTERISTICS OF SKATING SKILLS	CHARACTERISTICS OF TRANSITIONS	CHARACTERISTICS OF PERFORMANCE	CHARACTERISTICS OF COMPOSITION/	CHARACTERISTICS OF INTERPRETATION OF THE MUSIC/TIMING
<b>10.0 – 9.00</b> <b>OUTSTANDING</b>	<ul style="list-style-type: none"> <li>deep, quiet, sure, seemingly effortless edges</li> <li>deep/fluid knee action</li> <li>excellent precision of foot placement in steps/turns</li> <li>seamless use of all directions</li> <li>effortless acceleration</li> <li>extensive skill range for both</li> </ul>	<ul style="list-style-type: none"> <li>difficult, intriguing, varied network of edges, steps, turns, holds for both with a great predominance of face to face positions</li> <li>movements flow seamlessly into the next without any pause or gaps</li> <li>there is no pause to prepare for or following the exit of elements</li> <li>creative linking of Pattern Dance Element(s) and rest of the dance (SD)</li> </ul>	<ul style="list-style-type: none"> <li>move as one, superb matching</li> <li>skate very close to each other most of the time with superb ease when changing</li> <li>elegant /sophisticated style</li> <li>refined line of body and limbs</li> <li>precise execution of body movements along different planes</li> <li>both spellbinding/captivating</li> <li>projection exceptional (to audience or inwards if music requires)</li> </ul>	<ul style="list-style-type: none"> <li>wide range of steps, moves, positions, and design of required elements superbly motivated by music</li> <li>ingenious use of music, space, symmetry</li> <li>memorable highlights distributed evenly throughout the program</li> <li>all movements purposefully created and following the musical phrase</li> <li>change of pace/tempo incorporated seamlessly</li> <li>total utilization of personal and public space</li> <li>choreography gives the feeling of a completely unified dance (SD): 100%</li> </ul>	<ul style="list-style-type: none"> <li>skaters embody the music as one</li> <li>genuine motivation from “heart” by both</li> <li>wide range of inspired movements linked with personal gestures</li> <li>skaters convincingly stay “in character” for the entire program.</li> <li>exceptional ability to relate as one and to reflect character and rhythm of the music</li> <li>superb embodiment of the music’s style and character</li> <li>timing: 100% correct</li> <li>expression of Rhythms (SD): 100% correct</li> <li>dance mood (FD): 100%</li> </ul>
<b>8.75 – 8.00</b> <b>VERY GOOD</b>	<ul style="list-style-type: none"> <li>strong, sure, fluid edges</li> <li>supple knee action</li> <li>precision of foot placement , neat steps/turns</li> <li>ease in accelerating even during difficult steps</li> <li>always multidirectional broad skill range for both</li> </ul>	<ul style="list-style-type: none"> <li>difficult, varied, sequences of edges/steps/turns/holds for both throughout with a great predominance of face to face positions</li> <li>movements flows easily into the next</li> <li>most elements are executed without visible preparation or conclusion</li> <li>creative linking of Pattern Dance Elements and rest of the dance (SD)</li> </ul>	<ul style="list-style-type: none"> <li>coordinated movements, very good matching</li> <li>skate close to each other most the time with extreme ease when changing positions / holds</li> <li>very good carriage and placement of the body</li> <li>very good control of the body along different planes</li> <li>project strongly and together convincing</li> </ul>	<ul style="list-style-type: none"> <li>variety of innovative and purposeful moves that develop a theme</li> <li>very good choreography, clearly understandable and motivated by the music</li> <li>change of pace/tempo incorporated with ease</li> <li>very good use of musical phrasing/space/symmetry</li> <li>choreography gives the feeling of a completely unified dance (SD): 80%</li> </ul>	<ul style="list-style-type: none"> <li>skaters and music meld together</li> <li>internal motivation clearly seen by both</li> <li>use of interesting and personal gestures to express the music</li> <li>very good ability to relate as one to reflect the character and rhythm of the music</li> <li>very good embodiment of the music’s style and character</li> <li>timing at least: 80% correct</li> <li>expression of Rhythms (SD): at least 80% correct</li> <li>dance mood (FD): at least 80%</li> </ul>
<b>7.75 – 7.00</b> <b>GOOD</b>	<ul style="list-style-type: none"> <li>strong, sure, confident edges</li> <li>strong, flexible knee action</li> <li>polished &amp; clean foot placement in steps/turns</li> <li>good use of multi directional skating</li> <li>ability to accelerate easily</li> <li>good skill range 70% of time for both</li> </ul>	<ul style="list-style-type: none"> <li>varied and connected edges/steps/turns/positions for both</li> <li>varied use of holds with a predominance of face to face positions</li> <li>minimal use of cross cuts or running</li> <li>fluid and intentional movements throughout</li> <li>creative linking of Pattern Dance Elements and rest of the dance (SD)</li> </ul>	<ul style="list-style-type: none"> <li>move as couple, matched with ease</li> <li>skate close to each other at least 70% of time</li> <li>easy use of change of all holds and positions</li> <li>good carriage/lines</li> <li>good demonstration of control of the body along different planes.</li> <li>both project most of time</li> </ul>	<ul style="list-style-type: none"> <li>use of known and innovative / creative moves that are motivated by the music</li> <li>obvious relationship between moves and musical selection.</li> <li>good use of musical phrasing/space/symmetry</li> <li>both skaters demonstrate commitment to the composition purpose</li> <li>directed to all sides of the rink</li> <li>choreography gives the feeling of a completely unified dance (SD): 70%</li> </ul>	<ul style="list-style-type: none"> <li>skating/music integrated</li> <li>good internal motivation and feeling for the music by both</li> <li>skaters stay “in character” at least 70% of program</li> <li>good partner relationship with both communicating the details of the music through movement</li> <li>good expression of the music’s style and character</li> <li>timing: at least 70% correct</li> <li>expression of Rhythms (SD): at least 70% correct</li> <li>dance mood (FD): at least 70%</li> </ul>

Category: **Ice Dance**  
 Subject: **Marking guide for Program Components**

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"> <li>reasonable, sure edges</li> <li>above average knee action</li> <li>above average cleanness in foot placement in steps/turns demonstrated in all directions with ease at least 60% of the time</li> <li>steps/turns, all directions with ease 60% of the time</li> <li>gain and maintain speed and flow easily</li> <li>above average skill range for both</li> </ul>	<ul style="list-style-type: none"> <li>difficult and varied of edges/steps/turns/positions for both for 60 % of time</li> <li>varied use of holds with a frequent use of face to face positions</li> <li>seldom use of cross cuts or running</li> <li>some breaks in continuity</li> <li>creative linking of Pattern Dance Element(s) and rest of the dance (SD)</li> </ul>	<ul style="list-style-type: none"> <li>above average unison, move as couple 60% of time</li> <li>skate close to each other 60% of time</li> <li>above average control of body and limbs along different planes</li> <li>above average carriage / lines</li> <li>both are able to project 60% of time</li> </ul>	<ul style="list-style-type: none"> <li>interesting moves derived from the concept</li> <li>most moves/pattern/utilization of space are related to the purpose.</li> <li>above average distribution of highlights and placement to match musical phrase and form</li> <li>use of creative set-ups for required elements</li> <li>above average use of ice pattern</li> <li>choreography gives the feeling of a completely unified dance (SD):60%</li> </ul>	<ul style="list-style-type: none"> <li>skating fits music well</li> <li>solid internal motivation and feeling for the music by both</li> <li>skaters stay “in character “ at least 60% of time</li> <li>skaters are both able to play with the music and communicate the details of the music through movement</li> <li>partner relationship to reflect the character and rhythm of the music at least 60% of time</li> <li>above average expression of the music’s style and character</li> <li>timing: at least 60% correct</li> <li>expression of Rhythms (SD):at least 60% correct</li> <li>dance mood (FD): at least60%</li> </ul>
5.75 – 5.00  AVERAGE	<ul style="list-style-type: none"> <li>moderately sure edges</li> <li>some variety of knee action/steps/turns</li> <li>even speed and flow throughout</li> <li>average skill range for both</li> </ul>	<ul style="list-style-type: none"> <li>series of variable edges/steps/turns/positions for both</li> <li>average use of holds with many face to face positions</li> <li>limited use of cross cuts or running</li> <li>creative linking of Pattern Dance Element(s) and rest of the dance (SD)</li> </ul>	<ul style="list-style-type: none"> <li>unison broken occasionally</li> <li>skate close to each other at least 50% of time</li> <li>average control of body and limbs along different planes</li> <li>pleasing carriage/lines with some breaks</li> <li>projection skills variable but both are able to project</li> </ul>	<ul style="list-style-type: none"> <li>variable moves often related to purpose and music</li> <li>moves and highlights match the musical phrasing most of the time.</li> <li>highlights generally well distributed but focused occasionally to one side</li> <li>average use of change of pace</li> <li>average design of movements and pattern / ice coverage</li> <li>choreography gives the feeling of a completely unified dance (SD): 50%</li> </ul>	<ul style="list-style-type: none"> <li>slight difference in skater motivation/feeling for the music</li> <li>skaters stay “in character” at least 50% of the time</li> <li>average use of movement linked to musical accents/details</li> <li>average expression of music’s style and character.</li> <li>reasonable partner relationship to reflect the character and rhythm of the music</li> <li>timing: at least 50% correct</li> <li>expression of Rhythms (SD): at least 50% correct</li> <li>dance mood (FD):at least 50%)</li> </ul>
4.75 – 4.00  FAIR	<ul style="list-style-type: none"> <li>shallow edges with variable edge quality and knee action</li> <li>fair range of steps/turns, multidirectional at least 40% of time</li> <li>variable skills for both, variable abilities</li> <li>consistent speed and flow at least 40% of time</li> </ul>	<ul style="list-style-type: none"> <li>an equal amount of simple and difficult edges/steps/turns/ positions</li> <li>one partner has some sections with simple workload</li> <li>varied use of holds with some face to face positions</li> <li>creative linking of Pattern Dance Element(s) and rest of the dance (SD)</li> </ul>	<ul style="list-style-type: none"> <li>unison sometimes broken</li> <li>skate close to each other at least 40% of time</li> <li>variable control of body and limbs</li> <li>carriage /lines variable, mostly pleasing posture</li> <li>only one projects or both only 40% of time</li> </ul>	<ul style="list-style-type: none"> <li>movement design corresponds sometimes with music</li> <li>moves and highlights sometimes match the musical phrasing</li> <li>elements generally well distributed but sometimes too much emphasis to one side of the rink</li> <li>choreography gives the feeling of a completely unified dance (SD): at least 40%</li> </ul>	<ul style="list-style-type: none"> <li>skating fits music with minor exceptions</li> <li>some motivated moves but balanced feeling for music missing</li> <li>moderate use of movement linked to musical accents and nuances</li> <li>correct but not personal expression of the music’s style and character</li> <li>partner relationship to reflect the character and rhythm of the music at least 40% of time</li> <li>timing: at least 40% correct</li> <li>expression of Rhythms (SD): at least40% correct</li> <li>dance mood (FD): at least 40%</li> </ul>

Category: **Ice Dance**  
 Subject: **Marking guide for Program Components**

RANGE OF MARKS	CHARACTERISTICS OF SKATING SKILLS	CHARACTERISTICS OF TRANSITIONS	CHARACTERISTICS OF PERFORMANCE	CHARACTERISTICS OF COMPOSITION/	CHARACTERISTICS OF INTERPRETATION OF THE MUSIC/TIMING
3.75 – 3.00 <b>WEAK</b>	<ul style="list-style-type: none"> <li>some flat edges</li> <li>limited knee action, stiff at times</li> <li>few steps/turns, able to skate in all directions on simple turns and for some difficult turns;</li> <li>variable skills for both and occasionally differing ability</li> <li>lack of flow, some change in speed</li> </ul>	<ul style="list-style-type: none"> <li>some basic edges/steps</li> <li>some simple turns/positions/holds</li> <li>one partner performs difficulty and other on 2 feet in some sections</li> <li>little use of partner facing hold</li> <li>poor linking of Pattern Dance Element(s) and rest of the dance (SD)</li> </ul>	<ul style="list-style-type: none"> <li>variable unison</li> <li>skate close to each other at least 30% of time</li> <li>weak control of body and limbs</li> <li>little demonstration of use of the body in different planes</li> <li>variable extensions</li> <li>holds relatively stable</li> <li>only one projects 30% of time or both only occasionally project</li> </ul>	<ul style="list-style-type: none"> <li>some isolated groups of moves that are motivated by the music and fit the purpose.</li> <li>movements generally do not follow the musical phrasing.</li> <li>often moves and highlights directed to the judges side</li> <li>reasonable placement of elements on ice surface</li> <li>choreography gives the feeling of a completely unified dance (SD): 30%</li> </ul>	<ul style="list-style-type: none"> <li>some motivated moves, but often seem meaningless to skaters</li> <li>music is background for Required elements</li> <li>appropriate use of music but personal feeling is inconsistent with the skaters weaving in and out of character</li> <li>some partner relationship to reflect the character and rhythm of the music</li> <li>timing: at least 30% correct</li> <li>expression of Rhythms (SD): at least 30% correct</li> <li>dance mood (FD): at least 30%</li> </ul>
2.75 – 2.00 <b>POOR</b>	<ul style="list-style-type: none"> <li>short and poor steps/ flat edges</li> <li>little power, toe pushing or wide stepping</li> <li>few steps/turns, able to skate in both directions on simple turns only</li> <li>variable skills with one weaker in sections</li> </ul>	<ul style="list-style-type: none"> <li>many parts have basic edges/steps</li> <li>simple turns/positions/holds</li> <li>many sections in hand-in-hand or side by side hold, minimal use of partner facing holds</li> <li>one partner performs difficult moves and other on two feet most of time</li> <li>simple linking of Pattern Dance Element(s) and rest of the dance (SD)</li> </ul>	<ul style="list-style-type: none"> <li>inconsistent stability of holds and some unison breaks</li> <li>do not skate close to each other most of the time</li> <li>poor control of the body and limbs</li> <li>poor carriage/extensions</li> <li>limited projection skills, both cautious</li> </ul>	<ul style="list-style-type: none"> <li>many moves do not appear to be motivated by the musical selection</li> <li>the purpose of the composition is poorly developed or communicated through movement.</li> <li>movements do not follow the musical phrase.</li> <li>moves and highlights directed to judges side</li> <li>choreography gives the feeling of a completely unified dance (SD): 30%</li> </ul>	<ul style="list-style-type: none"> <li>no relationship or feeling for music demonstrated by skaters</li> <li>poor use of movement linked to musical accents and details</li> <li>occasional partner relationship to reflect the character and rhythm of the music</li> <li>unmotivated/non-authentic movement</li> <li>timing: less than 30% correct</li> <li>expression of Rhythms (SD): Less than 30% correct</li> <li>dance mood (FD) : Less than 30%</li> </ul>
1.75 – 1.00 <b>VERY POOR</b>	<ul style="list-style-type: none"> <li>short and very poor steps/edges</li> <li>slow, little flow, toe pushing</li> <li>few steps/turns, mainly in one direction</li> <li>minimal variation in speed</li> <li>very poor basic skills with one being "carried" in sections</li> </ul>	<ul style="list-style-type: none"> <li>predominance of stroking/simple turns/poses</li> <li>many large sections in hand-in-hand or side by side hold only</li> <li>very poor linking of Pattern Dance Element(s) and rest of the dance (SD)</li> </ul>	<ul style="list-style-type: none"> <li>struggle in holds and unison</li> <li>out of unison</li> <li>skate close to each other most of the time</li> <li>very poor matching of body position/extensions</li> <li>very poor carriage/extensions</li> <li>very limited projection skills</li> </ul>	<ul style="list-style-type: none"> <li>most moves do not appear to be motivated by the musical selection</li> <li>the composition lacks a clearly defined / developed purpose.</li> <li>movements are mainly directed to judges side</li> <li>placement of moves lacks balance with little relationship to musical phrase.</li> <li>composition is repetitive or monotonous</li> <li>choreography gives little feeling of a completely unified dance (SD)</li> </ul>	<ul style="list-style-type: none"> <li>lacking or inappropriate skater dynamics in relation to the music</li> <li>moves seem unrelated to the music's character and / or rhythm</li> <li>little or no partner relationship to reflect the character and rhythm of the music</li> <li>timing: less than 30% correct</li> <li>expression of Rhythms (SD): less than 30% correct</li> <li>dance mood (FD): less than 30%</li> </ul>

Category: **Ice Dance**  
 Subject: **Marking guide for Program Components**

RANGE OF MARKS	CHARACTERISTICS OF SKATING SKILLS	CHARACTERISTICS OF TRANSITIONS	CHARACTERISTICS OF PERFORMANCE	CHARACTERISTICS OF COMPOSITION/	CHARACTERISTICS OF INTERPRETATION OF THE MUSIC/TIMING
0.75 – 0.25 <b>EXTREMELY POOR</b>	<ul style="list-style-type: none"> <li>extremely poor steps and shaky edges</li> <li>mostly on two feet for both</li> <li>uncontrolled movements</li> <li>struggle with steps/turns: always in one direction</li> <li>extremely poor basic skills for both</li> <li>cannot gain speed</li> </ul>	<ul style="list-style-type: none"> <li>basic stroking and extremely poor posing throughout</li> <li>few sustained edges, and pattern consists of straight lines</li> <li>mostly use of hand in hand or side by side hold</li> <li>very poor linking of Pattern Dance Element(s) and rest of the dance (SD)</li> </ul>	<ul style="list-style-type: none"> <li>unstable holds, uncontrolled matching and unison</li> <li>do not skate close to each other most of the time</li> <li>extremely poor line of body and limbs/carriage/extensions</li> <li>projection skills lacking, both labored</li> </ul>	<ul style="list-style-type: none"> <li>moves do not appear to be motivated by the musical selection.</li> <li>entire program directed to judges side</li> <li>placement of moves appears random, not linked to musical phrase</li> <li>movement and element placement lacks balance.</li> <li>some areas of ice untouched and often use of straight lines or barrier skating</li> <li>choreography does not give any feeling of a unified dance (SD)</li> </ul>	<ul style="list-style-type: none"> <li>lacks any skater(s) dynamics to the music</li> <li>isolated and apparently random non personal gestures independent of the music's character</li> <li>Little use of movement linked to musical accents / details.</li> <li>no partner relationship to reflect the character and rhythm of the music, two "solos"</li> <li>timing: less than 30% correct</li> <li>expression of Rhythms (SD): less than 30% correct</li> <li>dance mood (FD): less than 30%</li> </ul>

**Notes:**

- Under Interpretation of the Music/Timing, the characteristic "timing" means:
  - skating primarily to rhythmic beat,
  - program well synchronized with musical phrasing,
- 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.

Adjustments to Program Components		Source
<b>Under Skating Skills</b>	Loss of Balance or Stumble outside of Required Elements: <ul style="list-style-type: none"> <li>by one partner - 0.5 per each</li> <li>by both partners - 1.0 per each</li> </ul>	Communication 1937
<b>Under Interpretation of the Music/Timing</b>	The music does not have an uplifting effect (Free Dance): - 1.0 to - 2.0	Communication 1937



Category: **Ice Dance**  
 Subject: **Clothing**

		Source
<b>Restrictions</b>	<p>1. At ISU Championships, the Olympic Winter Games and International Competitions, the clothing of the Competitors must be modest, dignified and appropriate for athletic competition – not garish or theatrical in design. Clothing may, however, reflect the character of the music chosen. The clothing must not give the effect of excessive nudity inappropriate for the discipline. Men must wear full length trousers and must not wear tights. In addition, in Ice Dance, Ladies must wear a skirt. Accessories and props are not permitted.</p> <p>Clothing that does not adhere to these guidelines will be penalized by a deduction (see Rule 353, paragraph 1.n).</p> <p>2. The decorations on costumes must be non-detachable. Part of the costume or decoration falling on the ice will be penalized by a deduction (see Rule 353, paragraph 1.n).</p>	Rule 501
<b>Clarification</b>	<p>Restrictions for clothing mentioned in Rule 501 are clarified as follows:</p> <ul style="list-style-type: none"> <li>▪ “Lady’s skirt”: it must go around the entire waist. However there may be slits in the skirt on one or both sides up to the waist.           <ul style="list-style-type: none"> <li>- <u>If it is appropriate for the rhythm chosen by the couple for the Short Dance, the following exception to the clothing restrictions applies:</u></li> <li>- <u>Lady may wear trousers or shorts.</u></li> </ul> </li> <li>▪ “Excessive nudity”: the majority of the upper body must be covered.</li> <li>▪ “Appropriateness for athletic competitions”: costumes of either partner must not have so much material or decorations that the bodyline of the skater cannot be seen.</li> <li>▪ “Accessories and props”: this includes part of the costume used as a support in a Dance Lift.</li> </ul>	Communication 1860; 1998

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

**Deduction chart**

	Description	Penalty	Who is responsible
1	<b>Program time violation</b> – as per Rule 502	<b>-1.0 for every 5 sec. lacking or in excess</b>	<b>Referee</b>
2	<b>Illegal Elements / Movements</b> – as per Rules 709 and 710, paras 3 <ul style="list-style-type: none"> <li>• Illegal Lift Movement/Pose in the Lift (Rule 704 para 16);</li> <li>• Jump (or throw jump) of more than one (1) revolution or jump of one (1) revolution skated at the same time by both partners;</li> <li>• Lying on the ice.</li> </ul>	<b>-2.0 per violation</b>	<b>Technical Panel**</b> If there is an illegal movement during the execution of any element, the deduction for an illegal movement will apply and the element will receive Level 1 if the requirements for at least Level 1 are fulfilled. (for Step Sequences requirements for Basic Level). Otherwise the element will be called No Level.
3	<b>Costume / prop violations</b> – as per Rule 501, para 1 and ISU Communication 1860 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.	<b>-1.0 per program</b>	<b>Referee + Judges*</b>
4	<b>Part of the costume / decoration fall on the ice</b> – as per Rule 501, para 2	<b>-1.0 per program</b>	<b>Referee</b>
5	<b>Fall</b> <ul style="list-style-type: none"> <li>- per fall by one partner</li> <li>- per fall by both partners</li> <li>• Kneeling or sliding on two knees or sitting on the ice is not allowed and it will be considered by the Technical Panel as a Fall (Rules 709 and 710, paras 1.k)).</li> <li>• A Fall is defined as loss of control by a skater with the result that the majority of his/her own body weight is on the ice supported by any other part of the body other than the blades e.g. hand(s), knee(s), buttock(s), or any part of the arm (Rule 503, para 1).</li> </ul>	<b>-1.0</b> <b>-2.0</b>	<b>Technical Panel**</b>
6	<b>Late start</b> – as per Rule 350, para 2 – for start between 1 and 30 seconds late	<b>-1.0</b>	<b>Referee</b>
7	<b>Interruption in performing the program</b> in excess of 10 seconds <ul style="list-style-type: none"> <li>- more than 10 sec. and up to 20 sec.</li> <li>- more than 20 sec. and up to 30 sec.</li> <li>- more than 30 sec. and up to 40 sec.</li> </ul> An interruption is defined as the time elapsed between the moment a Skater stops performing the program until the moment he resumes performing the program (Rule 503, para 2)	<b>-1.0</b> <b>-2.0</b> <b>-3.0</b>	<b>Referee</b>  If an Interruption lasts more than 40 seconds, an acoustic signal is produced by the Referee and the Couple is withdrawn.
8	<b>Interruption in the program with allowance to resume from the point of interruption</b> – as per Rule 515, para 3.b)	<b>-5.0</b>	<b>Referee</b> If one partner does not report to the Referee within 40 seconds after the interruption started, or if the Couple does not resume the program within the additional 3 minutes allowance, the Couple is withdrawn.
9	<b>Violation of choreographic restrictions</b> <ul style="list-style-type: none"> <li>• <b>Short Dance:</b> as per Rule 709, para 1.d) (pattern), g) (separations), h) (stops) and i) (touching the ice with hand(s), (except for Hip Hop and does not meet the definition of a Fall)</li> <li>• <b>Free Dance:</b> as per Rule 710, para 1.f) (separations), h) (stops) and j) (touching the ice with hand(s))</li> </ul>	<b>-1.0 per program</b>	<b>Referee + Judges*</b>
10	<b>Extra Element</b> – for each extra element Element not according to requirements for Short Dance or not according to the “Well-Balanced Free Dance Program”	<b>-1.0 per element</b> <b>Element receives no value</b>	<b>Computer deletes</b> elements and applies deduction. <b>Technical Controller</b> authorizes or corrects deletion of elements and deductions.
11	<b>Music requirements</b> <ul style="list-style-type: none"> <li>• <b>Short Dance:</b> as per Rule 709 para 1.c) (i) and (ii)</li> <li>• <b>Free Dance:</b> as per Rule 710 para 1.c)</li> </ul>	<b>-2.0 per program</b>	<b>Referee + Judges*</b>
12	<b>Tempo specifications – Short Dance:</b> as per Rule 709 para 1.c) (iii)	<b>-1.0 per program</b>	<b>Referee</b>
13	<b>Lifts exceeding permitted duration</b> – per lift exceeding <u>7</u> sec (Short Lift), 10 sec (Choreo. Lift) or 12 sec (Combination Lift) Lift	<b>-1.0 per Lift</b>	<b>Referee</b>
* <b>Referee + Judges:</b> the deduction is applied according to the opinion of the majority of the Panel which includes all the Judges and the Referee and no deduction in case of a <b>50:50</b> split vote. The Judges and Referee will press a button on their screen to apply the concerned deduction.			
** <b>Technical Panel:</b> Technical Specialist identifies. Technical Controller authorizes or corrects and deducts. However, if both Technical Specialists disagree with a correction asked for by the Technical Controller, the initial decision of the Technical Specialist and Assistant Technical Specialist stands.			

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

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

**24. BLUES**

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

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

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

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**Date:** 18.06.16

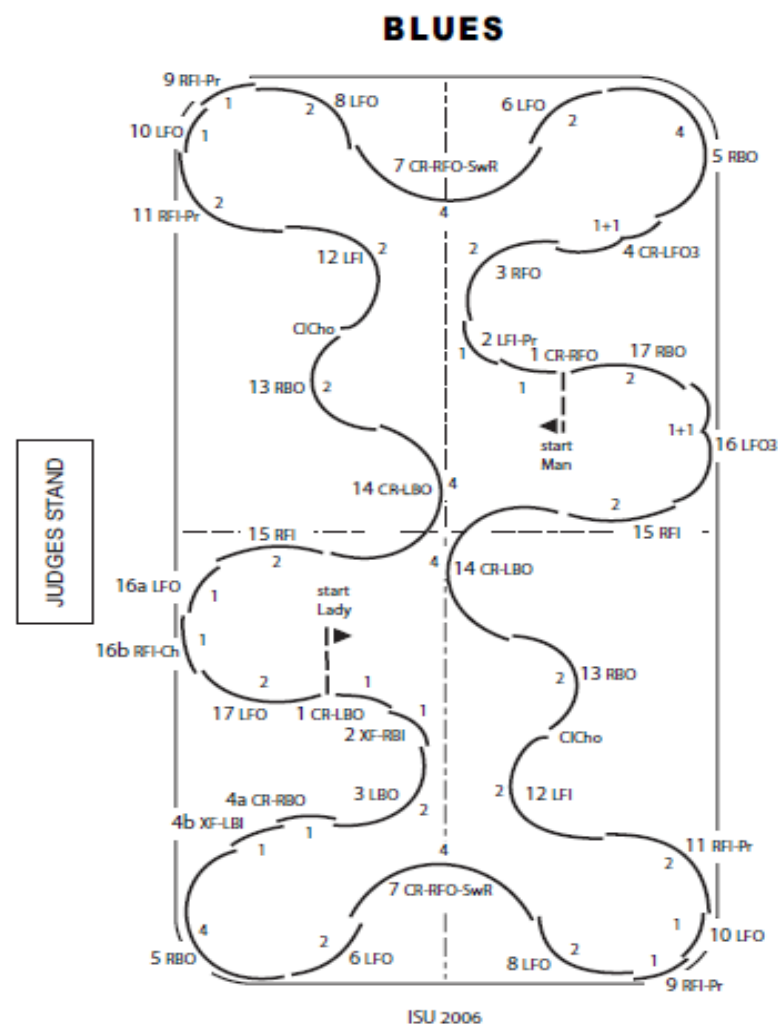
Category: **Ice Dance**  
 Subject: **Drawings**

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

**24. BLUES**

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

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



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

**25. MIDNIGHT BLUES**

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

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

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

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

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

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

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

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

**"The Swoop" - steps 10 - 12**

This section of the dance begins on count 1 with *step 10*, a cross in front LBI for the man and an LFO for the lady in closed hold. The man commences his long 9- beat

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

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

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

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

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

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

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

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

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

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

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

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

**MIDNIGHT BLUES**

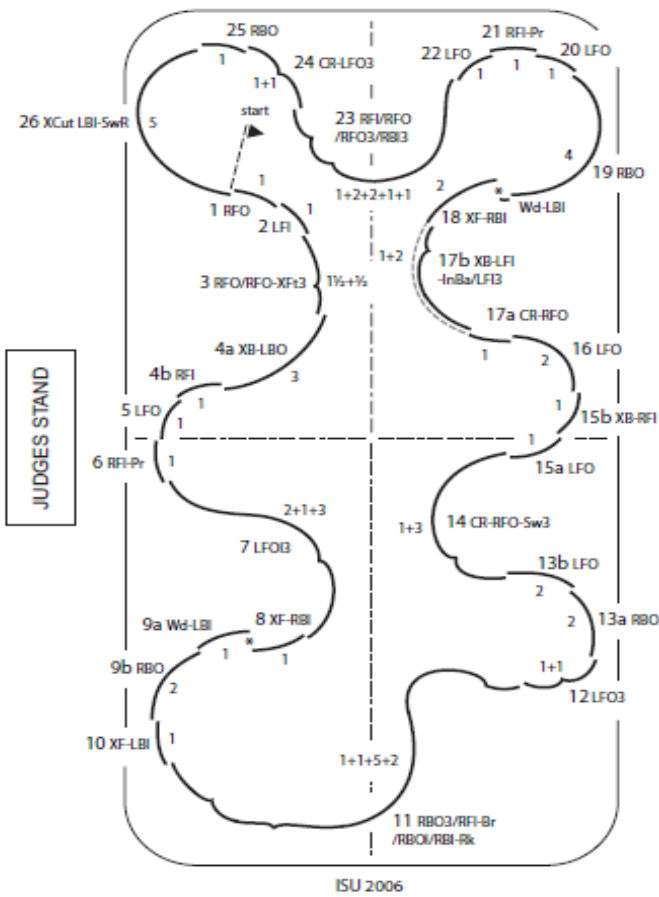
H old	Step No.	Man's Step	Number of beats of music			Lady's Step
Open	1	RFO		1		LFI
	2	LFI		1		RFO
	3a	RFO/	<u>1 ½</u>		½ + ½	LFI XFt3
	3b	RFO XFt3	<u>+ ½</u>		½ + ½	RFO XFt 3
"Kilian" -both man's hands on lady's hips)	4a	XB-LBO 'fan' leg kick to back coupé on count 3	3		<u>3 + 1</u>	XB-LBOI ('fan' leg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

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

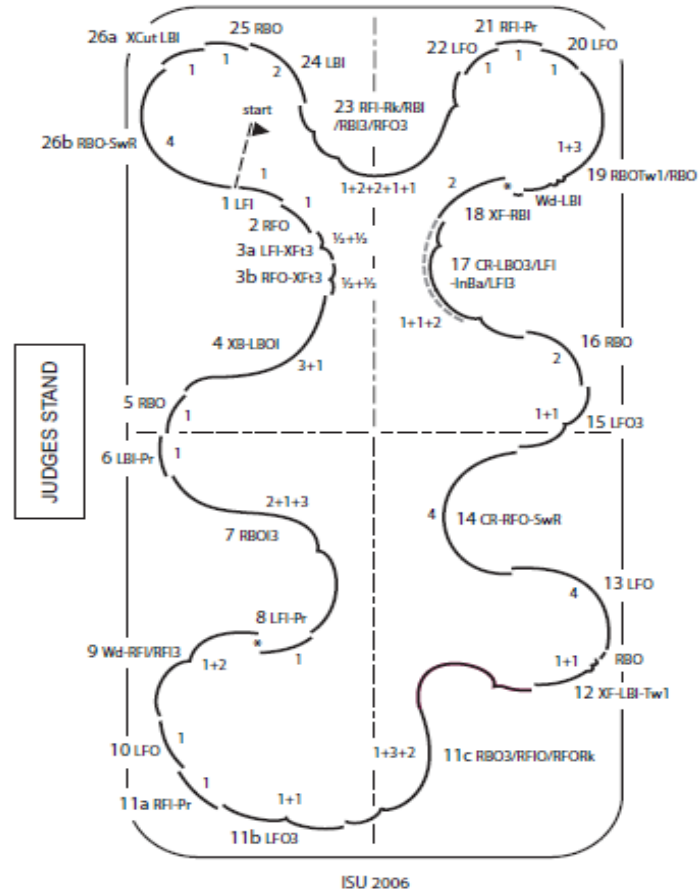
Category: **Ice Dance**  
 Subject: **Drawings**

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

**MIDNIGHT BLUES  
MAN**



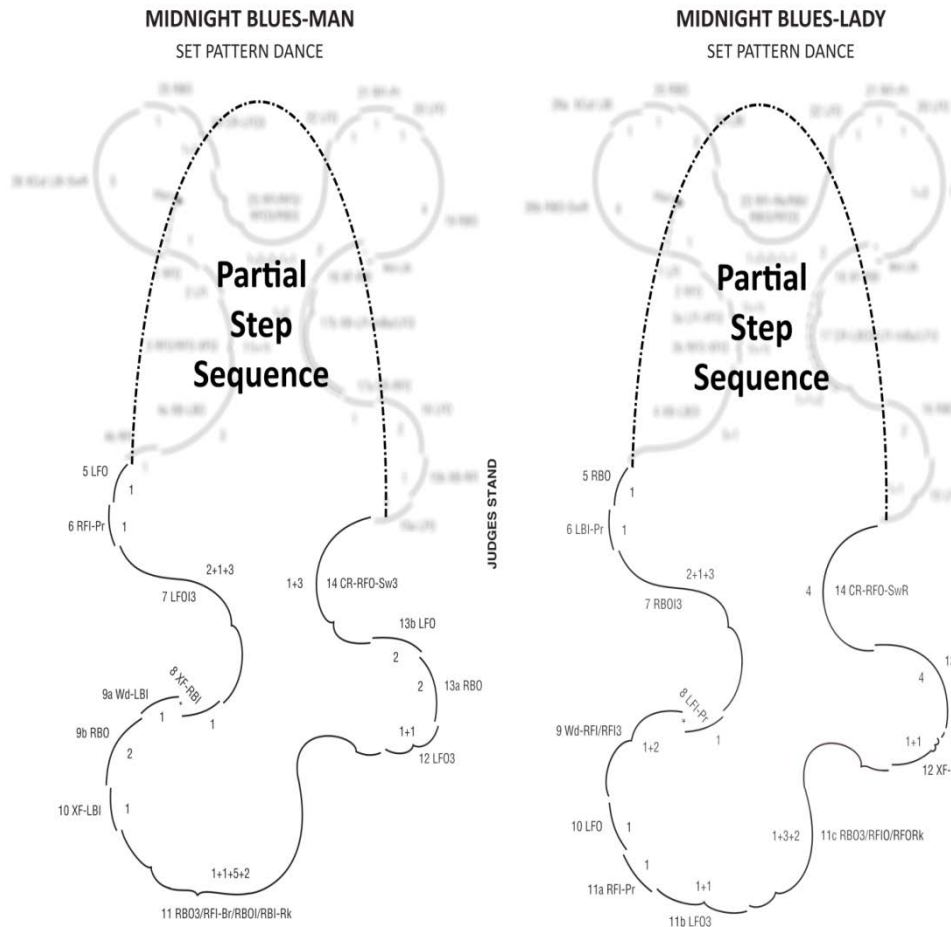
**MIDNIGHT BLUES  
LADY**





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

**Diagram of Midnight Blues (steps 5 to 14)**



Category: **Ice Dance**

Subject: **Questions and answers – General**

<b>Questions (clarifications)</b>	<b>Answers</b>	<b>Comments</b>
What is the difference between an element or movement which is not permitted/not allowed/restricted and an Illegal Element/Movement?	Illegal Elements/Movements are listed in Rules 709/710 paragraph 3 (e.g. lying on the ice). They are called by the Technical Panel who takes action by applying a deduction and, if performed in a Required Element, adjusting the Level to Level 1 if the requirements for Level 1 are met.  Other elements or movements which are not permitted/not allowed/restricted are not called by the Technical Panel (e.g. retrogression in a Step Sequence). They are identified by the Judges who take action in their marks.	
In a Senior Free Dance, the duration of a program is 3 minutes 25 seconds. Should the Referee decide that no marks are awarded?	No, because the duration of the program is less than 30 seconds under the required time range, as per Rule 502.	The minimum duration of a Senior Free Dance is 3 minutes 50 seconds. 30 seconds under this required time range is 3 minutes 20 seconds.

Category: **Ice Dance**

Subject: **Questions and answers – General**

<b>Questions (application cases)</b>	<b>Answers</b>	<b>Comments</b>
A couple finishes a Required Element after the music has ended. How will Judges mark this element?	As long as the element is called by the Technical Panel, the Judges will give a GOE to the element for its entire execution.	If the element is started before the required duration of the program (plus the 10 seconds allowed), the Technical Panel will call it. If the element is started after the required duration of the program (plus the 10 seconds allowed), the Technical Panel will ignore it.
In a Junior Free Dance, the duration of a program is 3 minutes 50 seconds and the music plays till the end of the program. A Required Element is performed between time codes 3:42 and 3:48. What will the Referee do?	The Referee will: <ul style="list-style-type: none"><li>▪ apply a deduction of 2.0 for time of the program exceeding the required time range by twice 5 seconds;</li><li>▪ instruct the Technical Panel that the Required Element was started after the required time range.</li></ul>	The Technical Panel will not identify the Required Element and GOEs will not be count.
Is it possible to skate the Partial Step Sequence in the clockwise direction while all other parts of the dance including the Pattern Dance is performed in anticlockwise direction?	No. The Partial Step Sequence must proceed in anticlockwise direction, the same as the whole Short Dance pattern.	The clockwise direction may be used only in the allowed loops. However, no loops are allowed in the Partial Step Sequence

Category: **Ice Dance**  
Subject: **Questions and answers – Music/Rhythms**

<b>Questions (clarifications)</b>	<b>Answers</b>	<b>Comments</b>
What is meant by “audible rhythmic beat”?	<p>Although all music has a beat, not all beats are audible, which means they cannot be heard. The beat in music can be heard in a number of ways:</p> <ul style="list-style-type: none"><li>▪ The beat can be percussive – formed by drums or some percussion instrument. This is common in all dance music in clubs.</li><li>▪ The beat can be created by musical emphasis. This could be a series of strong and weak beats just formed by emphasizing the notes. This is common in classical music that has a “natural” beat.</li><li>▪ The beat can be created with a single instrument or the voice alone using musical emphasis.</li></ul> <p>If the music does not have an audible beat, then a percussive beat can be added. This is acceptable only if the added beat matches or complements the inherent musical beat that is present. Sometimes, the added beat does not follow the natural beat and it is a problem. It is generally better not to have to add the beat.</p>	

Category: **Ice Dance**  
 Subject: **Questions and answers – Music/Rhythms**

Questions (clarifications)	Answers	Comments
<p>In Short Dance, the Rhythms are specified. What does it mean exactly?</p>	<ol style="list-style-type: none"> <li>1. Music Rhythms: as per Rule 706, paragraph 3, Rhythm is “the regularly repeated pattern of accented and unaccented beats which gives the music its character”.           <ul style="list-style-type: none"> <li>▪ the Rhythm, as per above definition, of the chosen music or of one part of the chosen music does not fulfil the description of one of the specified Rhythms, as per the ISU Ice Dance Music Booklet 1995 (or Additions to it), then the Judges will press the music deduction button.</li> </ul> </li> <li>2. Dancing (Skating) Rhythms: if a couple performs:           <ul style="list-style-type: none"> <li>▪ whole or part of their program in an obvious Rhythm style which is not specified, or</li> <li>▪ whole or part of the Pattern Dance Elements on another Rhythm style than the specified one, the “expression of Rhythms” is incorrect and Judges will mark Interpretation of the Music/Timing accordingly, as instructed in the marking guide for Program Components.</li> </ul> </li> </ol>	<p>Example:</p> <p>The regularly repeated pattern of accented and unaccented beats of the music chosen during Pattern Dance Elements is not a <u>Blues</u>, then the Judges will press the music deduction button.</p> <p>However, if the music is a <u>Blues</u>, but the skating does not give the feeling of <u>style of Blues</u>, then the Judges will deduct from the mark for Interpretation of the Music/Timing according to the percentage of the program that was not skated according to the <u>Blues</u> rhythm.</p>

Questions (application cases)	Answers	Comments
How many different tunes of a chosen Rhythm can be included in Short Dance?	The number of Rhythms and number of tunes of a chosen Rhythm is not limited.	
How should the Referee organize the checking of Tempo during Pattern Dance Elements?	<p>From the start of each Pattern Dance Element (or of the first Pattern Dance Element when performing both Pattern Dance Elements in a row is required), the Referee will time the duration of the number of beats necessary to perform the element(s).</p> <p>Referees should be careful to time the duration from the beginning of a measure until the last beat of the last measure is fully elapsed.</p> <p>In case of doubt, the Referee will check his findings with video replay, using the duration of the element(s). The Referee will also take into consideration whether the Tempo was constant throughout Pattern Dance Elements and, when necessary, will apply the deduction for incorrect Tempo.</p>	<p>Timing the duration of the required number of beats rather than the duration of the element(s) is necessary to check tempo effectively in case of interruption in the element(s).</p> <p>For season 2016/17, the required number of beats and duration of Pattern Dance Elements are:</p> <ul style="list-style-type: none"> <li>▪ 1BL and 2BL: 88 beats per minute and duration between <u>24.0</u> seconds and <u>25.1</u> seconds</li> <li>▪ 1MB: 88 beats per minute, plus or minus 2 beats per minute and duration (Step 5-14) between <u>21.3</u> seconds and <u>22.3</u> seconds.</li> </ul>

Category: **Ice Dance**

Subject: **Questions and answers – Clothing**

<b>Questions (clarifications)</b>	<b>Answers</b>	<b>Comments</b>
<p>Rule 501 says that the costume must not give the effect of excessive nudity, which is clarified by Communication 1860 as “the majority of the upper body must be covered”. How will Judges evaluate this criteria?</p>	<p>To evaluate this criteria, Judges will consider the surface of the body (front, back and sides) comprised between the top of the bust line (breast line/bra line) of the dress (as the high horizontal line) and the hipline of the dress (as the low horizontal line). Arms are excluded from this surface. This surface must be covered at least 50%, regardless the distribution of the cover between front, back or sides, and high or low.</p>	<p>A dress complying with this description but not covering the breast would not be acceptable because it would not fulfill the criteria “the clothing must be dignified”.</p> <p>A dress that is backless but covering the front fully (to side seam line) from top of breast to waist level would fulfill the 50% criteria. However, if there is a further cut out from the front above the waist (or covered with skin-color material, which may give the effect of excessive nudity), it would not fulfill the 50% criteria.</p> <p>A dress that only has a bandeau or bra for a top would not fulfill the 50% criteria, unless it was a very wide band covering 50% of the area.</p>
<p>More than half of the upper body of a partner is covered with skin colour material. Is this considered as excessive nudity?</p>	<p>Yes. Rule 501 includes not only actual excessive nudity but also the effect of excessive nudity.</p>	
<p>In a Lift, what happens if the lifting partner uses part of the costume as a support?</p>	<p>Part of the costume being used a prop, the Judges and Referee will apply the deduction for costume/prop violation.</p>	<p>The Technical Panel will assess the Level regardless of the costume being used as a support.</p>

Category: **Ice Dance**

Subject: **Questions and answers – Choreographic restrictions**

<b>Questions (clarifications)</b>	<b>Answers</b>	<b>Comments</b>
<p>Rule 708, paragraph 1.b) states: "In a regulation-sized ice rink (Rule 342), the couples may not cross the Long Axis. In rinks less than regulation-size, the Couple may cross the Long Axis proportionally to the width of the rink." Does this provision apply to a 56x26 meter rink which is regulation-sized as per Rule 342?</p>	<p>The term "regulation-sized ice rink" in Rule -708, paragraph 1.b) must be understood as a 30 meter wide rink. If the rink is 26 meters wide, Couples may cross the Long Axis by 2 meters.</p>	<p><u>By exception, crossing the Long Axis performing one loop within no more than 20 meters of the barrier and crossing the Long Axis to connect the two Pattern Dance Elements Blues in Junior Short Dance, do not constitute violations of these provisions.</u></p>
<p>A couple crosses the Long Axis in a Pattern Dance Element. Should Judges take this situation into consideration under the GOE or apply the deduction for choreography restrictions?</p>	<p>This situation is a violation of the required Pattern of the Pattern Dance Element and Judges will reflect it under the criteria "correct Pattern" of the Characteristics of Grade of Execution.</p> <p>This situation may also violate the Pattern requirements of Short Dance ("the pattern must not cross the Long Axis except once at each end of the rink, within no more than 20 meters from the barrier"). However a double deduction is not required in this case, and Judges will not apply the deduction for violation of choreography restrictions.</p>	<p><u>Judges should pay attention to the size of the rink. Any crossing up to the difference between 30 meters and the width of the rink does not constitute a violation.</u></p>



Category: **Ice Dance**

Subject: **Questions and answers – Choreographic restrictions**

<b>Questions (application cases)</b>	<b>Answers</b>	<b>Comments</b>
For the Short Dance, a couple enters or exits a Not Touching Midline or Circular Step Sequence by crossing the Long Axis in violation of the requirement “the pattern must not cross the Long Axis of the ice surface except once at each end of the rink (within no more than 20 meters of the barrier)”. Is this permitted?	In order to include this Required Element into a creative choreography, it is permitted as long as the start or exit of the element is at a reasonable distance from the Long Axis.	
In Short Dance a Couple performs a separation of one measure of music to prepare (or conclude) the Not Touching Step Sequence or the Set of Sequential Twizzles. Is this allowed?	No. The preparation (or the conclusion) of those elements is not one of the four cases of separations allowed by Rule 709, § 1.g), which are: to change hold, to perform (not to prepare or conclude) those elements, to perform Turns as transitions, and during stops.	As stated in Rule 709, § 1.g), the one measure duration allowance applies to two cases of allowed separations: to change hold and to perform Turns as transitions. Separating longer than necessary before the Not Touching Step Sequence or the Set of Sequential Twizzles (or taking longer than necessary after the element to resume skating in hold) constitutes a violation of choreography restrictions, subject to a deduction by Judges and Referee.
For the Short Dance, is a Stop which is performed during the first 10 seconds of the program counted as one of the permitted Stops?	YES. Once the couple has started skating from their initial starting positions, they must continue the program. If there is a Stop, even during the first 10 seconds, it will be counted as one of the permitted Stop(s).	

Category: **Ice Dance**

Subject: **Questions and answers – Pattern Dance Elements/Partial Step Sequence**

**Question (clarifications) :** In Senior Short Dance 2016/17, how should Judges assess the GOE of the Partial Step Sequence (PSt)?

**Answer:** Using the marking guide for Adjustments to Grades of Execution for Step Sequences as specified in Communication 4937 2003 and the requirements for the Partial Step Sequence of Senior Short Dance 2016/17 which are specified in Communication 1998.

Guidance for penalizing any violations, is as follows:

- Partial Step Sequence must cover one half circuit of the ice surface starting immediately after the original prescribed Step #14 of the Midnight Blues and finishing at approximately the same point as the original prescribed Step #5 of the Midnight Blues. If not, Judges must adjust GOE as “pattern/placement incorrect or incomplete” (reduction by one grade);
- The Partial Step Sequence must be skated to Blues Rhythm. If not, Judges and Referee must press the deduction button for “violation of music requirements”;
- The tempo of the music throughout the Partial Step Sequence is specified and must be skated to the same Tune and Tempo as the PDE Midnight Blues and must be constant. If not, the Referee must press the deduction button “violation of tempo” (no action by Judges);
- Hand in Hand Hold with fully extended arms cannot be established. If this hold is sustained, Judges must adjust their GOE for “sustained Hand in Hand Hold with fully extended arms” (reduction by one grade);
- Partners must remain in contact at all times (including during Twizzles and Change of Holds). If not, the Level must be reduced by one Level by the Technical Panel (no action by Judges);
- Pattern retrogressions, Stops and Loops are not permitted. If included, Judges must adjust GOE as “inclusion of Not Permitted Element (per each)” (reduction by two grades per each violation);
  - During the PSt, Pattern requirements for Short Dance “not crossing the Long Axis except once at each end of the rink (within no more than 20 meters of the barrier)” must be fulfilled. If not, Judges must press the deduction button “violation of choreography restrictions.

**Alterations:**

- performing one lobe which crosses the Long Axis does NOT constitute violations of these provisions

**Comment:** None

Category: **Ice Dance**

Subject: **Questions and answers – Pattern Dance Elements/Partial Step Sequence**

<b>Questions (clarifications)</b>	<b>Answers</b>	<b>Comments</b>
What does “correct Pattern” mean as a Characteristic of GOE for Pattern Dance Element?	It means: <ul style="list-style-type: none"><li>▪ tracking is correct;</li><li>▪ the pattern does not cross the Long Axis</li><li>▪ for a Set Pattern Dance: the Pattern generally agrees with the pattern provided in the ISU Handbook Ice Dance;</li><li>▪ for an Optional Pattern Dance: the Pattern may deviate from the pattern provided in the ISU Handbook Ice Dance but fully utilizes the ice surface;</li><li>▪ if more than one Sequence is required: restart and repetition are correct.</li></ul>	The <u>Midnight Blues</u> is a Set Pattern Dance. The <u>Blues</u> is an Optional Pattern Dance.
In a Pattern Dance Element, what happens if a couple introduces a creative free leg movement?	If the creative free leg movement does not affect any requirement included in the description, chart and diagram of the dance, Judges will not take any specific action under GOE.	The judges may take this creative leg movement into account when scoring Components
What happens if a Pattern Dance Element is started on the required beat but further on is performed partly out of phrase?	Judges will not apply the Adjustment to GOE “Pattern Dance Element not started on the required beat” but will reflect this situation under the Program Component: Interpretation of the Music/Timing referring to the percentage of correct timing in the marking guide.	The mistake having caused the couple to perform part of the Pattern Dance Element out of phrase may also be reflected under GOE in the percentage of Steps not held for the required number of beats.

Category: **Ice Dance**

Subject: **Questions and answers – Pattern Dance Elements/Partial Step Sequence**

Questions (application cases)	Answers	Comments
In a Pattern Dance Element, a couple does not hold the Steps/Edges of a Key Point for the required number of beats. How should Judges take this mistake into consideration?	Whether or not they are part of a Key Point, Steps/Edges which are not held for the required number of beats are subject to an adjustment of GOE of the Pattern Dance Element according to the percentage (see marking guide).	The Technical Panel will consider that the Key Point is not correctly executed.
In the Partial Step Sequence, a Couple goes through Hand in Hand Hold with fully extended arms, as a transition from one hold to another. What action should the Judges take?	No action.	As per the Adjustments to Grades of Execution of Step Sequences (also applicable to Partial Step Sequence), the Judges must reduce the GOE by one grade when the Hand in Hand Hold with fully extended arms is sustained.
In the Partial Step Sequence, a Couple performs a Dance Spin, which, as per the requirements for Short Dance, is not identified by the Technical Panel. What action is taken by the Judges?	This Dance Spin shall be considered by the Judges as a Stop, which will be considered as a Not Permitted Element.	If a Dance Spin is performed in a Free Dance Step Sequence, the Judges will identify it as a stop as well, which is a Not Permitted Element. Besides, the Technical Panel will identify it and give it No Level.
What defines "one full circuit" regarding ice coverage for the Partial Step Sequence? If a couple simply does a circle in the middle of the ice and does not go all the way down to the long barriers on either side, is that OK as long as the start and finish of the PST are closed?	The Partial Step Sequence must follow the Rules for Choreographic Restrictions, which means that it cannot cross the long axis except once at either end within 20 meters of the barrier. It cannot cross the long axis outside of these bounds.	<u>For season 2016-2017</u> <u>Pattern for the PSt is approximately one half circuit of the ice surface starting immediately after original prescribed Step #14 of the Midnight Blues and finishing at approximately the same point as the original prescribed Step #5 of the Midnight Blues.</u>  <u>Performing one lobe crossing the Long Axis during the Partial Step Sequence does NOT constitute violations of Choreographic Restrictions.</u>

Category: **Ice Dance**

Subject: **Questions and answers – Dance Lifts**

<b>Questions (clarifications)</b>	<b>Answers</b>	<b>Comments</b>
If a program begins with partners in a Lift before the music starts, how will the duration of the Lift be counted?	The duration of the Lift will be counted when one of the partners begins to move.	
If a program concludes with partners in a Lift, how will the duration of the Lift be counted?	The duration of the Lift will be counted until the movement stops completely.	

<b>Questions (application cases)</b>	<b>Answers</b>	<b>Comments</b>
An attempted Combination Lift is called by the Technical Panel as a Type of Short Lift. What duration should this Lift not exceed?	The maximum duration of a Combination Lift (i.e. 12 seconds), because the duration of each part of a Combination Lift is not limited.	

Category: **Ice Dance**

Subject: **Questions and answers – Sets of Twizzles**

<b>Questions (clarifications)</b>	<b>Answers</b>	<b>Comments</b>
In a Set of Twizzles, a couple performs a third Twizzle as Additional Feature. If there is a mistake by one or both partners in performing these third Twizzles, how does it affect the GOE?	The Judges will consider this mistake as a poor exit and not as a mistake on one of the required Twizzles. While establishing their GOE, they should lower the characteristics “entry/exit” like for any other type of poor exit.	This may result in lowering the GOE.
In a Set of Twizzles, partners perform different connecting steps between Twizzles. Will Judges take any action?	No. There is no requirement for both partners to perform the same connecting steps.	Judges will pay attention to the aspect of the Characteristic of Grade of Execution “connecting steps/footwork”. The Technical Panel will check that neither of the partners exceed the permitted number of connecting steps executed
In a Set of Twizzles, partners’ patterns cross or partners perform mirror skating. They skate more than two arm lengths apart and/or the Twizzles look unsynchronized. How should Judges consider this situation?	The marking guide for Sets of Twizzles applies: -if these elements are performed at “generally more than two arm lengths apart”, the Judges will reduce the GOE by one grade. -if the Twizzles look unsynchronized, the Judges will apply the GOE adjustment for “execution not simultaneous”, i.e. reduction by one grade if one of the two Twizzles is unsynchronized, or not higher than -1 if both Twizzles are unsynchronized.	Judges and Referee will not double penalize the Twizzles being performed at more than two arm lengths by applying an additional deduction for violation of choreography restrictions. However, in Short Dance, too long a separation to prepare the Set of Twizzles is a violation of choreography restrictions, subject to a deduction by Judges and Referee.

Category: **Ice Dance**

Subject: **Questions and answers – Sets of Twizzles**

<b>Questions (application cases)</b>	<b>Answers</b>	<b>Comments</b>
In a Set of Twizzles, a couple performs a third Twizzle as Additional Feature. If there is a Fall by one or both partners in performing these third Twizzles, how does it affect the GOE?	The Judges will consider that the Fall occurs on the exit, which forms part of the Required Element. Therefore they will adjust the GOE according to the marking guide for Falls, i.e. not higher than -2 in case of Fall by one partner and not higher than -3 in case of Fall by both partners.	
In a Set of Twizzles, if a Jump is performed between Twizzles, should Judges take a specific action?	No. There is no list of Non Permitted Elements in Sets of Twizzles.	In case Jumps of more than one revolution or Jumps of one revolution skated at the same time by both partners are performed, action is taken by the Technical Panel because those moves are Illegal Element/Movement.

Category: **Ice Dance**

Subject: **Questions and answers – Step Sequences**

<b>Questions (clarifications)</b>	<b>Answers</b>	<b>Comments</b>
In a Not Touching Step Sequence, partners' patterns cross. They skate more than two arm lengths apart. How should Judges consider this situation?	The marking guides for Step Sequences state that if these elements are performed at generally more than two arm lengths apart, Judges will reduce the GOE by one grade and will not apply the deduction for violation of choreography restrictions. However if the distance between partners slightly exceeds two arm lengths to perform the crossing, Judges will not apply the reduction.	Too long a separation to prepare the Not Touching Step Sequence is a violation of choreography restrictions, subject to a deduction by the Judges and Referee.



Category: **Ice Dance**

Subject: **Questions and answers – Step Sequences**

<b>Questions (application cases)</b>	<b>Answers</b>	<b>Comments</b>
<p>In a Step Sequence Style B, one retrogression is permitted. However stops and loops are Not Permitted Elements and the pattern of the Step Sequence must be in accordance with the chosen Type. What can be the shape of the permitted retrogression?</p>	<p>Examples of acceptable shapes of the retrogression might be: a straight line (for Straight Line Step Sequences) or curve line (for Curved Step Sequences) where there is a quick stop to merely invert the skating direction and the retrogression is on the same line as the forward movement; a narrow loop; a "z" or "s" shape where the retrogression is not exactly on the same line going back and forward.</p>	<p>Examples of not acceptable shapes, warranting a GOE reduction as per marking guide: -a full stop with the couple staying stationary on the ice to enter or exit the retrogression: this will be considered as a Not Permitted Element; - a round loop: this will be considered as a Not Permitted Element; -a retrogression grossly distorting the pattern of the Type of Step Sequence: this will be considered as an incorrect pattern</p>
<p>In a Step Sequence Style B, one retrogression of no more than two measures of music is permitted. How should Judges measure the duration of the retrogression?</p>	<p>From the moment the Couple starts retrogressing until they resume skating in the main direction of the Step Sequence.</p>	
<p>What does it mean "correct pattern of Step Sequences?"</p>	<p>a) for a midline or diagonal step sequence - lobes should be equally balanced along the line of the pattern so as to not distort the basic shape and direction of the line from corner to corner (diagonal) or end of rink to end of the rink (midline).     b) for a circle - the circular line of the pattern should be recognizable and not be allowed to extend to become a large oval running almost from end to end of the rink     c) for a serpentine - the two or three bold curves should be balanced on either side of the midline of the rink so as not to distort the basic "S" shape of the pattern.</p>	

Category: **Ice Dance**

Subject: **Questions and answers – Choreographic Elements**

<b>Questions (application cases)</b>	<b>Answers</b>	<b>Comments</b>
A Couple performs a Choreographic Spinning Movement with sustained Hand in Hand Hold with fully extended arms. What action should the Judges take?	None.	The definition of Choreographic Spinning Movement does not provide any restriction on the type of hold.
Is the Choreographic Twizzling Movement a not-touching element?	The Choreographic Twizzling Movement consists of 2 parts: in the first part each partner perform at least 2 continuous rotations, which must be skated separately and while traveling (cannot be on spot). For the second part, the partners may be touching, may be separate or a combination of both; one or both may travel while rotating, may rotate on the spot or may be a combination of both.	Judges must reduce the GOE accordingly, if the distance between the partners is more than two arms length.