

# INTERNATIONAL SKATING UNION

## Communication No. 1449

### ICE DANCING

#### 1. COMPULSORY DANCES 2007/2008

In accordance with Rule 639 paragraphs 1 & 2, for all ISU Championships and International Competitions in 2007/2008, the compulsory dances are announced as follows (Please note that the list of Compulsory Dances for season 2007/2008 was partly changed in comparison with the list published in Communication 1391):

JUNIOR EVENTS		SENIOR EVENTS	
# 7	Viennese Waltz	# 8	<u>Austrian Waltz</u>
# 19	Cha-Cha Congelado	# 13	Yankee Polka
# 24	Blues	# 22	<u>Argentine Tango</u>

**NOTE: Updated version of Descriptions, Charts and Diagrams of all Compulsory Dances are included in the Ice Dance Handbook and are available for order from the ISU Office.**

In accordance with Rule 639 paragraph 2, a), b), c) and d) the dances to be skated will be drawn as follows:  
2008 Four Continents and European Championships: One (1) Compulsory Dance from the Senior dances listed above shall be drawn at the Senior Grand Prix Final and announced to the Members by the ISU Secretariat. The same dance shall be skated at both Championships.

2008 World Championships: One (1) Compulsory Dance from the Senior dances listed above shall be drawn at the World Junior Championships, from the dances not drawn for the Four Continents and European Championships and announced to the Members by the ISU Secretariat.

2008 Junior World Championships: One (1) Compulsory Dance from the Junior dances listed above shall be drawn at the Four Continents Championships and announced to the Members by the ISU Secretariat.

#### 2. GUIDELINES FOR ORIGINAL DANCE – SEASON 2007/2008

Refer to pages 3 and 4.

#### 3. REQUIREMENTS FOR JUNIOR AND SENIOR FREE DANCE SEASON 2007/2008

Refer to pages 5 and 6.

#### 4. MAJOR ERRORS AND KEY POINTS IN COMPULSORY DANCES – SEASON 2007/2008

The Ice Dance Technical Committee is attaching guidance sheets on each of the Compulsory Dances for the season 2007/2008 on pages 7 to 12. These are intended to provide specific information on each dance for the assistance of skaters, coaches and judges. They include identification of major errors to be assessed by judges in assigning marks for GOE in each Section and the key points to be considered in assessing the Components of the given dance.

Refer to pages 7 to 12.

#### 5. DESCRIPTION OF LEVELS FOR SEASON 2007/2008

Some requirements for Level have been slightly revised. All corrections made are underlined.

Refer to pages 13 to 27

#### 6. REVISED MARKING GUIDES FOR GOE FOR SECTIONS OF COMPULSORY DANCES AND FOR REQUIRED ELEMENTS FOR ORIGINAL DANCE AND FREE DANCE

- a) **Marking Guide for GOE for Sections for Compulsory Dances.**

These are included on page 28.

**b) Marking Guide for GOE for Required Elements for Original Dance and Free Dance.**

These are included on pages 29 to 32.

**7. MARKING GUIDES FOR COMPONENTS FOR COMPULSORY DANCES**

These are included on pages 33 to 34.

**8. MARKING GUIDE FOR COMPONENTS FOR ORIGINAL DANCE AND FREE DANCE**

These are included on pages 35 to 37.

**9. COMPULSORY DANCES 2008/2009**

In accordance with Rule 639 paragraphs 1 & 2, for all ISU Championships and International Competitions in 2007/2008, the compulsory dances are announced as follows (the order in accordance with the renumbering that will be published in the Ice Dance Handbook):

<b>JUNIOR EVENTS</b>		<b>SENIOR EVENTS</b>	
# 8	Austrian Waltz	# 7	Viennese Waltz
# <u>12</u>	Kilian	# 15	<u>New Quickstep</u>
# <u>3</u>	Rocker Foxtrot	# <u>16</u>	Paso Doble

**10. RHYTHM FOR ORIGINAL DANCE FOR 2008/2009**

For all ISU Championships and International Competitions, both Junior and Senior, the rhythm of the Original Dance will be:

**Rhythms of the “Roaring Twenties”**

The couple may choose to skate one of the mentioned rhythms (e.g. Charleston, Blues etc.) or combine up to 3 different rhythms. If only 2 rhythms are chosen 1 (one) of the rhythms may be repeated but the tune could be different.

Some of the Rhythms are described in the “Ice Dance Music Rhythms Booklet and Compact Disc 1995” on pages 22 and 23

Any variations of tempo or rhythm within a music chosen will be permitted.  
Vocal music is permitted.

Duration: 2 minutes and 30 seconds (plus or minus 10 seconds)

**Guidelines will be published in due course.**

Milan,  
May 30, 2007  
Lausanne

**Ottavio Cinquanta**, President  
**Fredi Schmid**, Director General

## 2. GUIDELINES FOR ORIGINAL DANCE FOR 2007-2008

For all ISU Championships and International Competitions, both Junior and Senior, the rhythm of the Original Dance will be:

### Folk / Country Dance

Any type of folk/country dance music can be used. For the chosen type, there are no restrictions on the number of musical selections. Although the dance may consist of different musical selections – fast and/or slow- there must be a consist theme based on a specific country or region.

The arrangement of the chosen music should give a genuine feel for folk/country dance. It should be very distant from the feeling of the Grand Ballroom. Examples include: Village, Square, Street, Barn dance, Hoedown, Mazurka, Polka, Tarantella, Hula, Hora, Csardas, Kalinka, Gapak, Gipsy, Syrtaky, Scottish, Irish, Jig, Reel, Guajira, Cumbia, Jarabe, Fandango, Aborigines Dance, Chinese minorities dances, Lesginka, Country Waltz, Flamenco etc.

Tango is not included in the above mentioned Folk /Country dances as it was the rhythm used in the previous season.

The folk/country dance character and style must be translated to the ice by flow and use of edges.

Vocal music is permitted. Variations of tempo within one selection of music are permitted. Each selection of music may have different tempo.

Duration: 2 minutes and 30 seconds (plus or minus 10 seconds).

If appropriate for the chosen music the lady and the man are permitted to wear trousers and sleeves of any length. Rule 612 should apply. Props that are part of the costume and are characteristic for the chosen music are allowed (hats, head bands, ribbon). Props may not be thrown in any part of the program.

Note: The Referee will make a proper costume deduction for a prop which is detached.

#### **Required Elements – the following required elements must be included:**

(All Required Elements should enhance and reflect the Folk/Country rhythm and music chosen.)

#### **Two (2) different types of Short Lifts – but no more (up to 6 seconds each):**

**Note:** A chosen type of difficult pose for the lifted partner and a chosen type of difficult position for the lifting partner is permitted in only one Short Lift. Each repeated difficult pose or position will be called by the Technical Panel as "simple" and it will not be considered for the level.

**Note:** The following “acrobatic” movements and/or poses during the lift are not allowed and will be called Illegal:

- lifting hand(s) of the lifting partner higher than his head\*
- lying or sitting on the partner’s head
- sitting or standing on the partner’s shoulder, back
- sitting on partner’s boot(s)
- lifted partner in upside down split pose
- lifting partner swinging the lifted partner around by holding the skate(s)/boot(s) or leg(s) only and/or by holding the hand(s) with full arm extension by both partners.

\*It is NOT considered as an illegal lift if:

- the point of contact of the lifting hand/arm of the lifting partner with any part of the body of the lifted partner is not higher than the lifting partner’s head;
- the lifting hand/arm which is used for support or balancing only or which touches any part of the body of the lifted partner is not sustained by the lifting partner higher than his head for more than 2 seconds.

**Note:** If the Lift does not reflect the character of the chosen dance and/or does not fit to the phrasing of the music the judges must reduce the GOE and the GOE must be in minus.

#### **One (1) type of Dance Spin (selected from Spin or Combination Spin) – but no more:**

**Note:** If the Dance Spin doesn’t reflect the character of the chosen dance the judges must reduce the GOE and the GOE must be in minus.

**Combined Dance Spin and Lift is permitted.** (If included, they are to be counted as separate elements: i.e. as one of the permitted Lifts and one Dance Spin).

#### **Two (2) Step Sequences:**

##### **One Curved Step Sequence (anticlockwise or clockwise) selected from:**

c) **Circular:** utilizing the full width of the ice surface on the short axis of the rink.

**OR**

d) **Serpentine “S-Shaped”:** commences in either direction at the center (long) axis at one end of the rink and progresses in two

**bold curves** and ends at the center (long) axis of the opposite end of the rink; pattern utilizing the full width of the ice surface.

Must be skated in dance holds or variations thereof except Hand-in Hand hold in the sustained position with fully extended arms.

Lifts, spins, jumps of more than half (1/2) rotation, stops or pattern regressions are not permitted.

## AND

**One Midline Not Touching Step Sequence:** along the center axis (midline) of the ice surface extending as nearly as possible for the full length of the ice surface. This sequence must incorporate matching and/or mirror footwork with **at least one change of side of the partners**, and one set of Sequential Twizzles (two Twizzles on one foot for both skaters skated simultaneously with up to one step in between). No stop(s) are allowed before and/or between Twizzles. During this step sequence the partners should remain as close together as possible, so that the distance between them is not more than 2 arms length, but they must not touch.

If there is no one change of side the Technical Panel will reduce the Level by 1.

Lifts, spins, jumps of more than half (1/2) rotation, stops or pattern regressions are not permitted.

If one of the above not permitted elements (e.g. jumps of more than half (1/2) rotation, stops or pattern regressions etc.) is included in either Step Sequence the judges should deduct accordingly for the inclusion of not permitted element.

If the illegal element is included in either step sequence (e.g. Jump of more than 1 rotation, lying on the ice etc.), the Technical Panel will make a deduction for the illegal element and the Level of Step Sequence will be reduced by one (1) level.

If the Step Sequence is not skated with the rhythm pattern of the music and/or not in the character of the chosen music, the judges must reduce the GOE and the GOE must be in minus.

## Original Dance Requirements/Restrictions

Excepts from Rule 609 are reprinted below and must be strictly observed with the following exceptions/additions as underlined:

- a) The incorrect selection of music for the rhythms chosen must be penalized by the judges.
- b) ~~Only music with a rhythmic beat may be used and the couples must skate to the rhythmic beat.~~
- e) ~~The musical introduction to the original dance may be without beat or melody for a maximum of 10 seconds.~~
- d) The duration of the original dance shall be 2 minutes 30 seconds plus or minus 10 seconds. The time must be reckoned from the moment when one of the couple begins to move or to skate until both partners arrive at a complete stop at the end of the program.
- e) Except during the required step sequences, the pattern of the dance must proceed in a generally constant direction (either clockwise or anti-clockwise) and must not cross the long axis of the ice surface except once at each end of the rink (not more than 20 meters from the barrier). Loops in either direction are permitted provided that they do not cross the center axis.
- f) All steps, turns, rotations and changes of hold are permitted provided that they are appropriate to the rhythm. Difficult, original, varied and intricate footwork is required for both skaters. For the Linking Footwork/Movements a program that relies heavily on the use of chasses and progressives (runs), posing and one directional skating is considered to be less difficult than one containing changes of edge, rockers, choctaws and other such steps and turns, and multi-directional skating. Hops and jumps of not more than **one full (1)** rotation are permitted. These jumps with up to 1 rotation may not be performed simultaneously (and are not permitted at all in either step sequence). Excessive skating on two feet, by either partner or both, is considered as showing the inability to skate or maintain balance. However, one (1) highlight for which one or both partner(s) are on two feet may be included (maximum duration – 5 seconds). Toe steps, kneeling or sliding on two knees and/or performing a full split position on the ice are permitted if not used excessively. Touching the ice with hand/s is not permitted. A program which is choreographed so that its performance extends to all sides of the arena is preferable to one directed to only the judges' side.

- g) Partners must not separate except to change dance hold, to perform the midline step sequence or the permitted full stop. Separations at the beginning and/or end of the program may be up to 10 seconds in duration without restrictions on distance of the separations.
- h) There are no restrictions on dance holds except for the required step sequences. Skating in Hand-in-Hand hold with fully extended arms is not allowed.
- i) After the clock is started with the first movement, the couple must not remain in one place (even if doing brief extra stops which are permitted) for longer than 10 seconds. During the program one (1) full stop (maximum duration: up to **10** seconds) or two (2) full stops (maximum duration up to **5** seconds each) are permitted. Any choreography appropriate to the music selection (including a separation of not more than 2 arms length apart) may be included.

### 3. REQUIRED ELEMENTS FOR FREE DANCE SEASON 2007/2008 SENIOR & JUNIOR

The following are the Requirements for a Well-balanced Free Dance Program that shall apply to all events for the season 2007/2008.

The Free Dance Rule 610 and the definitions in Rule 604 should also apply. According to Rule 641, paragraph 2 the duration of the Junior Free Dance will be three (3) minutes and 30 seconds (+/- 10 seconds).

**LIFTS SENIOR: FOUR (4) DIFFERENT TYPES OF LIFTS, but no more,**

**TWO (2)** of which may be chosen from the Long Lifts which must not exceed **12** seconds.

**LIFTS JUNIOR: THREE (3) DIFFERENT TYPES OF LIFTS, but no more,**

**ONE (1)** of which may be chosen from the Long Lifts which must not exceed **12** seconds.

**Note:** A chosen type of difficult pose for the lifted partner and a chosen type of difficult position for the lifting partner is permitted in only one Short Lift or in one part of Long Lift. Each repeated difficult pose or position will be called by the Technical Panel as "simple" and it will not be considered for the level. Exception: Reverse Rotational Lift Level 4 Option 2, where the one hand lift may be used in both directions.

**Note:** If the Lift does not reflect the character of the chosen music and/or does not fit to the phrasing of the music the judges must reduce the GOE and the GOE must be in minus.

**Note:** The following "acrobatic" movements and/or poses during the lift are not allowed and will be called Illegal:

- lifting hand(s) of the lifting partner higher than his head\*
- lying or sitting on the partner's head
- sitting or standing on the partner's shoulder, back
- sitting on partner's boot(s)
- lifted partner in upside down split pose (with angle between thighs more than 45 degrees).
- lifting partner swinging the lifted partner around by holding the skate(s)/boot(s) or leg(s) only and/or by holding the hand(s) with full arm extension by both partners.

\*It is NOT considered as an illegal lift if:

- the point of contact of the lifting hand/arm of the lifting partner with any part of the body of the lifted partner is not higher than the lifting partner's head;
- the lifting hand/arm which is used for support or balancing only or which touches any part of the body of the lifted partner is not sustained by the lifting partner higher than his head for more than 2 seconds.

#### TWO (2) DIFFERENT STEP SEQUENCES

**ONE selected from group A) and ONE selected from group B):**

##### Group A) Straight Line Step Sequences:

- a) **Midline in Hold:** skated along the full length of the center (long) axis of the ice surface.
- b) **Diagonal in Hold:** skated as fully corner to corner as possible.
- bb) **Midline Not Touching (without Sequential Twizzles):** skated along the full length of the center (long) axis of the ice surface. This step sequence must incorporate mirror and/or matching footwork. Both partners may cross each other's tracing(s) and may switch from matching footwork to mirror and vice versa. During this step sequence the partners should remain as close together as possible, so that the distance between them is not more than 2 arms length, but they must not touch.

**Note re bb):** Base Value to be same as Midline in hold as described in Communication 1400 page 7 para a) and not as Not Touching Midline Steps with Sequential Twizzles as in para c) i) and ii).

**AND**

##### Group B) Curved Step Sequence (anticlockwise or clockwise):

- c) **Circular:** utilizing the full width of the ice surface on the short axis of the rink
- d) **Serpentine:** commences in either direction at the center (long) axis at one end of the rink and progresses in **three bold curves** or in two bold curves (S-Shaped) and ends at the center (long) axis of the opposite end of the rink; pattern utilizing the full width of the ice surface.

**Note:** If the Step Sequence is not skated with the rhythm pattern of the music and/or not in the character of the chosen music, the judges must reduce the GOE and the GOE must be in minus.

Either Step Sequence (except Midline Not Touching) should be skated in dance holds or variations thereof except Hand-in Hand hold in the sustained position with fully extended arms.

Lifts, jumps of more than ½ rotation, stops, dance spins, pirouettes, pattern regressions and loops must not be included in either step sequence.

If one of the above not permitted elements (e.g. jumps of more than half (1/2) rotation, stops or pattern regressions etc.) is included in either Step Sequence in the Free Dance the judges should deduct accordingly for the inclusion of not permitted element.

If the illegal element is included in either step sequence (e.g. Jump of more than 1 rotation, lying on the ice etc.), the Technical Panel will make a deduction for the illegal element and the Level of Step Sequence will be reduced by one (1) level.

#### **ONE (1) DANCE SPIN (selected from Spin or Combination Spin).**

**Note:** If the Dance Spin does not reflect the character of the chosen music the judges must reduce the GOE and the GOE must be in minus.

**Combined Spins and Lifts:** Combined spins and lifts are permitted but are to be counted as separate elements: i.e. as one of the permitted lifts and one spin.

**Note:** One additional Dance Spin is permitted but only the first performed Dance Spin will be identified and considered in determining the level of difficulty. This additional spin will be considered by the judges in marking the Component for Linking Footwork/Movements. But the third Dance Spin performed will be considered by the Technical Panel as an Extra Element.

#### **ONE (1) SET OF SYNCHRONIZED TWIZZLES**

**Note:** Additional Set(s) of Synchronized Twizzles is/are permitted but only the first performed Set will be identified and considered in determining the level of difficulty. Each additional Set of Synchronized Twizzles will be considered by the judges in marking the Component or Linking Footwork/Movements.

#### 4. MAJOR ERRORS AND KEY POINTS IN COMPULSORY DANCES – SEASON 2007/2008

##### JUNIOR COMPULSORY DANCES SEASON 2007-2008

VIENNESE WALTZ		Base Value per Sequence
<b>MAJOR ERRORS GOE (other errors are minor)</b>		
<b>Sections 1, 3 &amp; 5 (steps 1 –12)</b> <u>Steps 1–3</u> Not skated as a Pr on a continuous lobe Timing incorrect (must be 1+1+3) * <u>Step 5</u> No change of edge <u>Steps 9-11</u> Execution of turns ( M: ClCho; L: OpMo;) - not on clean, correct edges - turn is jumped, scraped or skidded - timing not precise or incorrect ( Man should be 3+2; Lady 2+1)*		<b>2.3 2.8 3.3</b>
<b>Sections 2, 4 &amp; 6 (steps 13 – 24)</b> <u>Steps 13–15</u> - unable to rotate around same axis (unison problem) - Man’s three turn flat, wide stepped <u>Steps 16–18</u> - not skated as Pr on a continuous lobe - timing incorrect (must be 1+1+3) * <u>Steps 20</u> No change of edge		<b>1.7 2.2 2.7</b>
<b>KEY POINTS OF COMPONENTS</b>		
<b>Skating Skills:</b>	Ice coverage; effortless maintenance of speed; controlled body weight changes; soft, flowing, strongly curved well rounded lobes; strong edges; lobe to lobe transitions well controlled.	
<b>Performance:</b>	Perfect vertical and horizontal unison; elegant carriage and style; continuous, lilting knee action to create a smooth waltz pulsation; controlled body action; nicely matched free legs; balance in performance between partners.	
<b>Interpretation:</b>	Expression of the lilting character of the rhythm, relationship between partners reflecting the joyful nature of the Waltz.	
<b>Timing:</b>	The Viennese Waltz like pulsation is achieved by a continuous lilting knee action, accenting counts 1 and 4.	

\* Note: As Accuracy and Timing are inseparable in Compulsory Dances, timing mistakes shall be reflected in both, GOE and Components marks.

**Note:** Man’s step 4 – CR-RFO, step 19 – CR-LBO  
 Lady’s step 4 – CR-LBO, step 19 – CR-RFO



**JUNIOR COMPULSORY DANCES SEASON 2007/2008 (continued)**

<b>CHA CHA CONGELADO</b>		<b>Base Value per Sequence</b>
<b>MAJOR ERRORS GOE (other errors are minor)</b>		
<b>Sections 1 &amp; 4 (steps 1 –12)</b> <u>Steps 3 - 5</u> Timing not crisp and correct on slip steps* <u>Steps 5 - 9</u> Steps two-footed; <u>Step 7</u> Either partner not executing correct turn (turn/s jumped, scraped or skidded or not skated on continuous curves)	<b>2.0 3.0</b>	
<b>Sections 2 &amp; 5 (steps 13 – 25)</b> <u>Steps 13 – 16</u> - not skated on a strongly rounded, continuous lobe, finishing in closed hold. - timing not correct (should be 2+1+1+2)*  <u>Steps 23 – 25</u> - not continuous or matching curves for both partners on Sw Cl Mo-s - partners too far apart - not well defined XF by either partner.	<b>2.5 3.5</b>	
<b>Sections 3 &amp; 6 (steps 26 – 38)</b> <u>Steps 27 - 29</u> Steps two-footed; <u>Steps 36</u> LFI-sw not well rounded, controlled; not on a deep continuous inside edge started towards the center of the ice.	<b>1.5 2.5</b>	
<b>KEY POINTS OF COMPONENTS</b>		
<b>Skating Skills:</b>	Ice coverage without visible pushing; strongly curved well rounded lobes; lobe to lobe transitions well controlled; controlled body weight changes; light knee action; clean, tight, crisp footwork.	
<b>Performance:</b>	Perfect vertical and horizontal unison; good carriage and style; controlled body action; nicely matched free legs; balance in performance between partners	
<b>Interpretation:</b>	Happy, joyful, lively and bright presentation of the rhythm; well-defined difference between “character steps” and strong edges. The edges should be skated lightly with a lot of character using continuous knee action, tight, clean footwork with matching free leg movements. Body style & movements should reflect cha cha rhythm. A continuous, lively knee action enhances the Latin style.	
<b>Timing:</b>	It is important to portray the timing of “1, 2, cha-cha-cha”; very precise and crisp timing is needed	

**\* Note: As Accuracy and Timing are inseparable in Compulsory Dances, timing mistakes shall be reflected in both, GOE and Components marks**

**JUNIOR COMPULSORY DANCES SEASON 2007/2008 (continued)**

<b>BLUES</b>		<b>Base Value per Sequence</b>
<b>MAJOR ERRORS GOE (other errors are minor)</b>		
<b>Sections 1, 3 &amp; 5 (steps 1 – 7)</b> <u>Steps 1 – 4</u> - step 1 and 4 not skated as CR's and not skated towards the center and the long barrier. - dance not started towards the center and not skated on an evenly rounded lobe.  <u>Step 7</u> Not skated on a clean outside edge	<b>1.7 2.2 2.7</b>	
<b>Sections 2, 4 &amp; 6 (steps 8 – 17)</b> <u>Steps 8 – 11</u> - not skated on a strongly rounded, continuous lobe; - one or both partners not finishing the inside edge (step 11):  <u>Steps 12 – 13</u> - incorrect edges in Cl Ch.(not clean inside to outside) or turn is jumped, scraped or skidded. - not continuous or matching curvature for both edges.	<b>2.3 2.8 3.3</b>	
<b>KEY POINTS OF COMPONENTS</b>		
<b>Skating Skills:</b>	Consistent control of depth, quality and direction of edges and ice coverage without visible pushing; controlled body weight changes; soft, flowing, strongly curved edges, well rounded lobes; lobe to lobe transitions well controlled; deep knee action.	
<b>Performance:</b>	Perfect vertical and horizontal unison and ease of maintaining the holds throughout; good carriage and style; smooth, controlled body action; nicely matched free legs; balance in performance between partners	
<b>Interpretation:</b>	Soft flowing presentation; sensual, smooth and relaxed carriage and style; expression of the character of the Blues: relationship between partners reflecting the nature of this dance. The edges should be skated lightly with a lot of character using continuous knee action, tight, clean footwork with matching free leg movements.	
<b>Timing:</b>	A continuous knee action enhances the very precise yet lazy timing	

**\* Note: As Accuracy and Timing are inseparable in Compulsory Dances, timing mistakes shall be reflected in both, GOE and Components marks.**

**Note: Lady's step 1 – CR-LBO  
 Lady's step 4a – CR-RBO**

## MAJOR ERRORS AND KEY POINTS IN COMPULSORY DANCES – SEASON 2007/2008

### SENIOR COMPULSORY DANCES SEASON 2007-2008

AUSTRIAN WALTZ	Base Value per Sequence
<b>MAJOR ERRORS GOE (other errors are minor)</b>	
<b>Sections 1 &amp; 4 (steps 1 – 9b)</b> <u>Steps 1–3</u> - the side by side touchdown three turns not skated around the same axis with partners remaining close together in complete unison. - timing incorrect on the brief touchdown (must be on “and”) *  <u>Steps 6–8</u> - partners unable to stay opposite and rotate together on the threes (horizontal and vertical unison problem) with knee action perfectly matching on Lady’ change of edge and Man’s CR to prepare for fast Tw.	<b>1.6 2.0</b>
<b>Sections 2 &amp; 5 (steps 10 – 21b)</b> <u>Steps 10–12</u> - the side by side touchdown three turns not skated around the same axis with partners remaining close together in complete unison. - timing incorrect on the brief touchdown (must be on “and”) *  <u>Steps 13–14</u> Timing incorrect on Lady’s “Tw” (must be turned on 3) *  <u>Steps 21a/b</u> - partners not maintaining closeness, depth and direction of curve on Lady’s rocker and Man’s step forward. - Lady’s rocker executed as a three turn.	<b>2.5 3.2</b>
<b>Sections 3 &amp; 6 (steps 22 – 36)</b> <u>Steps 26–28</u> - Lady’s Tw’s not turned fast and light, exiting both on distinct outside edges - timing of Tw’s incorrect (both Tw-s should be turned on count 3)*  <u>Steps 29–36</u> - threes not turned around the same axis, bodyweight change on lobe transitions not together and not controlled. - preparation for restart (step 36) wide stepped, not controlled.	<b>2.5 3.2</b>
<b>KEY POINTS OF COMPONENTS</b>	
<b>Skating Skills:</b>	Ice coverage; effortless maintenance of speed; controlled body weight changes; soft, flowing, strongly curved well rounded lobes; strong edges; lobe to lobe transitions well controlled.
<b>Performance:</b>	Perfect vertical and horizontal unison; elegant carriage and style; continuous, lilting knee action to create a smooth waltz pulsation; controlled body action; nicely matched free legs; balance in performance between partners.
<b>Interpretation:</b>	Expression of the lilting character of the rhythm, relationship between partners reflecting the joyful nature of the Waltz.
<b>Timing:</b>	The Viennese Waltz like pulsation is achieved by a continuous lilting knee action, accenting counts 1 and 4.

**\* Note: As Accuracy and Timing are inseparable in Compulsory Dances, timing mistakes shall be reflected in both, GOE and Components marks.**

**Note: Lady’s step 13b - “Tw”.**

**SENIOR COMPULSORY DANCES SEASON 2007-2008 continued**

<b>YANKEE POLKA</b>		<b>Base Value per Sequence</b>
<b>MAJOR ERRORS GOE (other errors are minor)</b>		
<p><b>Sections 1 &amp; 4 (steps 1 – 13)</b>  <u>Steps 1–6</u>                      Distance between partners and change of sides not controlled with partners remaining close together in complete unison</p> <p><u>Step 5</u>                      Op Mo-s not on clean, strong, well rounded edges.</p> <p><u>Steps 7–13</u>                      Partners unable to skate clean lobe to lobe transitions with their bodyweights changing together (horizontal and vertical unison problem)</p>	<p><b>2.3 2.8</b></p>	
<p><b>Sections 2 &amp; 5 (steps 14 – 38)</b>  <u>Step 16</u>                      - couple skates a Rk instead of a CR-RFO3-RBIO                      - incorrect timing (should be 1+1/2+1/2) *</p> <p><u>Steps 22–23</u>                      - toe to toe Cl Cho not on clean, correct, well checked edges of equal depth with partners maintaining arm in arm hold throughout staying close together                      - timing incorrect (both edges must be held for 2 beats)*</p> <p><u>Steps 26–31 and 34–38</u>                      Not skated lightly, close together on a well rounded lobe with precise tracking.</p> <p><u>Steps 32–33</u>                      Partners not maintaining their closeness, depth and direction of curve, turning clean, correct, well checked three turn and Rk.</p>	<p><b>2.8 3.5</b></p>	
<p><b>Sections 3 &amp; 6 (steps 39 – 52)</b>  <u>Steps 41–44 and 49–52</u>                      - not skated evenly round with clean, correct, tight footwork.                      - the inside OpMo's against the circle are wide stepped and/or not checked                      - couple not maintaining vertical and horizontal unison.</p>	<p><b>1.6 2.0</b></p>	
<b>KEY POINTS OF COMPONENTS</b>		
<b>Skating Skills:</b>	Ice coverage; effortless maintenance of speed; controlled body weight changes; strongly curved, well rounded lobes and edges; lobe to lobe transitions well controlled. Well defined contrast between “character steps” and strong, well rounded edges	
<b>Performance:</b>	Perfect vertical and horizontal unison; controlled body action; continuous, lively knee action to enhance Polka style; nicely matched free legs; balance in performance between partners.	
<b>Interpretation:</b>	Happy, joyful presentation, lively characterization; expression of the bouncy character of the rhythm; relationship between partners reflecting the joyful nature of the Polka.	
<b>Timing:</b>	Very precise and crisp timing; exact beat value for each step; the strong pulsation typical of the Polka is achieved by a continuous knee action accenting on 1	

**\* Note: As Accuracy and Timing are inseparable in Compulsory Dances, timing mistakes shall be reflected in both, GOE and Components marks.**

**SENIOR COMPULSORY DANCES SEASON 2007/2008 (continued)**

<b>ARGENTINE TANGO</b>		<b>Base Value per Sequence</b>
<b>MAJOR ERRORS GOE (other errors are minor)</b>		
<b>Sections 1 &amp; 4 (steps 1 –15)</b> <u>Step 10</u> Man's counter not on clean, distinct edges.  <u>Steps 12-15</u> Inability of couple to rotate together with axis between them		<b>1.8 2.6</b>
<b>Sections 2 &amp; 5 (steps 16 – 24)</b> <u>Step 23</u> - not skated on a strongly rounded, continuous lobe, finishing the edge on an outside edge for both partners before the "Tw" (for the lady) and SwOpCho (for the man). - incorrect timing of Ch and "Tw" ( not turned on "and 1") * <u>Step 24</u> Not continuous or matching curves for both partners in closed hold.		<b>2.6 3.6</b>
<b>Sections 3 &amp; 6 (steps 25 – 31)</b> <u>Steps 27 – 31</u> - either partner not skating CR's; - step 31 not held for 3 full beats before the restart*		<b>1.8 2.6</b>
<b>KEY POINTS OF COMPONENTS</b>		
<b>Skating Skills:</b>	Ice coverage without visible pushing; strongly curved well rounded lobes; lobe to lobe transitions well controlled; controlled body weight changes; light knee action; clean, tight, crisp footwork.	
<b>Performance:</b>	Perfect vertical and horizontal unison; good carriage and style; controlled body action; nicely matched free legs; balance in performance between partners	
<b>Interpretation:</b>	Expression, presentation, body style & movements should reflect the tango rhythm and the typical changes between the soft and strong character of the dance; the edges should be skated with a lot of character, clean footwork with matching free leg movements.	
<b>Timing:</b>	Very precise and crisp timing, exact beat value for each step to bring out the Tango character is needed.	

**\* Note: As Accuracy and Timing are inseparable in Compulsory Dances, timing mistakes shall be reflected in both, GOE and Components marks.**

**Note: Lady's step 23 - "Tw".**

## 5. Levels of Difficulty of Required Elements 2007/2008

### DANCE SPINS

#### Basic Positions in Dance Spins:

1. **Upright Position:** performed on one foot with skating leg straight or slightly bent and upper body upright (on a nearly vertical axis), arched back or bent to the side. (If the angle between the thigh and shin of the skating leg is less than about 120 degrees, it will be considered as Sit Position.)
2. **Sit Position:** performed on one foot with skating leg bent in a one-legged crouch position and free leg forward, to the side or back. (If the angle between the thigh and shin of the skating leg is more than about 120 degrees, it will be considered as an Upright or Camel Position depending on the other criteria that characterize these Positions.)
3. **Camel Position:** performed on one foot with skating leg straight or slightly bent and body bent forward less than 45 degrees above the horizontal. (If it is more the position will be considered as Upright) and free leg extended or bent upward on a nearly horizontal line or higher. (If the angle between the thigh and shin of the skating leg is less than about 120 degrees, it will be considered as Sit Position.)

#### **Examples of Difficult Variation of Basic Positions:**

- i) for Upright Position:**
- a) “Biellmann” type – body upright pulling the boot by the hand above and behind the level of the head;
  - b) Full layback with upper body arched back towards the ice or sideways with upper body bent to the side towards the ice;
  - c) Split with both legs straight and the boot/skate of the free leg held up higher than the head (may be supported by partner).
  - d) Upper body upright with free foot almost touching the head (doughnut/ring)\*.

**Note:** A simple upright spin by one or both is not considered to be a difficult pose.

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

**Note:** A simple sit spin by one or both is not considered to be a difficult position.

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

**Note:** Simple Camel by the lady is not considered to be a difficult position.

\* Maximum a half a blade length between head and blade

#### **NOTE:**

- Any variation of “doughnut/ring” position mentioned above may be used only once in the spin or combination spin.
- Biellmann and Camel with boot pulled by the hand above the level of the head may not be used for the same partner as two different difficult variations but may be used by other partner.

## SPIN

**Definition and Requirements** - A spin skated by the couple together in any hold. It should be performed on one foot by both partners simultaneously on the spot around a common axis. Both partners must complete at least 3 full continuous rotations on one foot.

### Calling Specifications for Spins:

**Basic Requirement** for calling a Spin Level 1 - at least **one** rotation for both partners (Judges must give GOE not higher than – 2 if only one rotation is performed) -

1. A Spin will be identified but given no Level when the couple commences the entry edge to the Spin but at least one full rotation is not completed.
2. If the spinning movement has been started and a skater is still on two feet for more than ½ rotations, the level will be reduced by 1 level. (Reduce by 2 levels if both partners start on two feet) (Except for Pre-Novice).
3. If a fall occurs at the entrance to or during a spin and is immediately followed by a Spin or spinning movement (for the purpose of filling time), this will receive no value and will not occupy another spot.
4. If the Spin has commenced and immediately is stopped by fall, stumble or any other reason for interruption it will be called “Spin -No Level and the element will block a box for Spin.
5. If a loss of control with additional support (touch down by free leg/foot and/or hand(s)) occurs after the Spin has commenced and the Spin continues on one foot by each partner after touchdown without interruption, its Level will be determined according to the requirements fulfilled and reduced by 1 level per touchdown. But if one of the partners (or both) remains on 2 feet to reestablish the spin for more than ½ rotation it will be called Level 1.
6. If the total requirements for a level are not met, the level will be reduced according to the number of requirements not fulfilled (e.g. one requirement not met – reduce level by 1, two requirements not met - reduce level by 2), see some examples below:
  - a) If only 2 different difficult variations from 3 different Basic Positions are performed and there is an attempt to perform a 3<sup>rd</sup> difficult variation but it is not executed to the requirements of difficult variations and all other requirements for Level 4 are met, the Spin will be given Level 3.
  - b) If one of the difficult variations is short on rotations (more than 1 rotation but less than 2) and all other requirements for Level 4 are met, the Spin will be given Level 3.
  - c) If only 1 different difficult variation from 3 different Basic Positions is performed and there is an attempt to do 2 other different difficult variations but they are not executed to the requirements of difficult variations and all other requirements for Level 4 are met), the Spin will be given Level 2
  - d) If 2 of the difficult variations are short on rotations (more than 1 rotation but less than 2) and all other requirements for Level 4 are met, the Spin will be given Level 2
  - e) If only 5 total rotations are performed but all other requirements for Level 4 are met, the Spin will be given Level 3.
  - f) If 3 different difficult variations are performed from only 2 different Basic positions and all other requirements for Level 4 are met, the Spin will be given Level 3.

LEVEL 1	LEVEL 2	LEVEL 3	LEVEL 4
A Spin that does not meet level 2, 3 or 4 requirements but meets the Basic Requirement and Calling Specifications for a Spin.	Spinning movement started on one foot by both partners <b>AND</b> Both at least <b>4</b> full continuous rotations <b>AND</b> <b>1</b> difficult variation from any type of Basic Position for one partner (for at least <b>2</b> rotations in a fully established position).	Spinning movement started on one foot by both partners <b>AND</b> Both at least <b>5</b> full continuous rotations <b>AND</b> <b>2</b> different difficult variations from <b>2</b> different types of Basic Positions (1 difficult variation from 1 type of Basic Position for one partner and 1 different difficult variation from different type of Basic Position for the other partner <u>performed simultaneously</u> ) (each difficult variation for at least <b>5</b> rotations in a fully established position). <b>OR</b> <b>2</b> different difficult variations from <b>2</b> different types of Basic Positions for 1 partner (each difficult variation for at least 2 rotations in a fully established position).	Spinning movement started on one foot by both partners <b>AND</b> Both a total of at least <b>6</b> full continuous rotations <b>AND</b> At least <b>3</b> different difficult variations from <b>3</b> different types of Basic Positions - (2 difficult different variations from 2 different types of Basic Positions for one partner and 1 for the other partner . <u>At least one difficult variation must be performed by partners simultaneously</u> ) (each difficult variation for at least <b>2</b> rotations in a fully established position) <b>OR</b> <b>3</b> difficult different variations in <b>3</b> different types of Basic Positions for one partner - (each difficult variation for at least 2 rotations in a fully established position).

## COMBINATION SPIN

**Definition and Requirements** - A spin performed as above after which a change of foot to the other foot is made by both partners simultaneously and further rotations occur. A change of foot means change to the other foot”. Both partners must complete at least 3 rotations on one foot, followed by a change to the other foot for both simultaneously and 3 further rotations on the other foot with no more than ½ rotations on 2 feet during the “change of feet”.

**Basic Positions & Examples of Difficult Variations of Basic Positions see Dance Spins.**

### Calling Specifications for Combination Spins:

**Basic Requirement** for calling a Combination Spin Level 1 - at least 1 rotation for both parts of the spin on one foot by each partner of the Combination Spin (or it will be called a Spin).

1. A Combination Spin will be identified as a Spin when the couple commence the entry edge to the second part of the spin but one full rotation is not completed.
2. If one of the partners or both does not change foot (to the other foot) in the combination spin, it will be called a Spin.
3. If the spinning movement has been started and a skater is still on two feet for more than ½ rotation, the level will be reduced by 1 level. (Reduce by 2 levels if both partners start on two feet) \*.
4. If a fall occurs at the entrance to or during a Combination Spin and is immediately followed by a Spin or Spinning movement (for the purpose of filling time) this will receive no value and will not occupy another spot.
5. If the Combination Spin has commenced and immediately is stopped by fall, stumble or any other reason for interruption and it’s type can not be identified it will be called “Spin -No Level and the element will block a box for Spin.
6. If a loss of control with additional support (touch down by free leg/foot and/or hand(s)) occurs after the Combo Spin has commenced and the Combo Spin continues on one foot by each partner after touchdown (without interruption) its Level will be determined according to the requirements fulfilled and reduced by 1 level per touchdown. But if one of the partner (or both) remains on 2 feet to reestablish the spin for more than ½ rotation it will be called Level 1.
7. If the total requirements for a level are not met, the level will be reduced according to the number of requirements not fulfilled (e.g. one requirement not met – reduce level by 1, two requirements not met - reduce level by 2).

\*Except the case in Level 3 & Level 4, OPTION 2, when up to ½ a rotations on two feet is permitted in each direction (during the change of direction of rotations). If there is more than ½ rotation the judges must reflect this in assigning their GOE.

LEVEL 1	LEVEL 2	LEVEL 3	LEVEL 4
A Combination Spin that does not meet level 2, 3 or 4 requirements but meets the Basic Requirement and Calling Specifications for a Combination Spin.	Spinning movement started on one foot by both partners  <b>AND</b> Both partners skate at least <b>3</b> full continuous rotations on one foot followed by at least <b>3</b> full continuous rotations on the other foot by both partners.  <b>AND</b> <b>2</b> different difficult variations from <b>2</b> different types of Basic Positions (each difficult variation for at least <b>3</b> rotations in a fully established position) (1 for one partner and 1 for the other partner or 2 different variations in at least 2 different types of Basic Positions for one partner.)	Spinning movement started on one foot by both partners  <b>AND</b> Both partners skate at least <b>3</b> full continuous rotations on one foot followed by at least <b>3</b> full continuous rotations on the other foot by both partners.  <b>AND</b> <b>OPTION 1</b> <b>3</b> different difficult variations from at least <b>2</b> different types of Basic Positions (each difficult variation for at least <b>3</b> rotations in a fully established position) (2 for one partner and 1 for the other partner or 3 difficult variations in at least 2 different types of Basic Positions for one partner).  <b>OPTION 2</b> Different direction (clockwise or anticlockwise) of rotation for each part of the Combination Spin for both partners. <b>AND</b> <b>2</b> different difficult variations from 2 different types of Basic Positions (each difficult variation for at least <b>3</b> rotations in a fully established position).	Spinning movement started on one foot by both partners  <b>AND</b> Both partners skate at least <b>3</b> full continuous rotations on one foot followed by at least <b>3</b> full continuous rotations on the other foot by both partners.  <b>AND</b> <b>OPTION 1</b> <b>4</b> different difficult variations from all 3 Basic Positions (each difficult variation for at least <b>3</b> rotations in a fully established position) (2 for both partners or 3 difficult variations in at least 2 different types of Basic Positions for one partner and 1 for the other partner.)  <b>OPTION 2</b> Different direction (clockwise or anticlockwise) of rotation for each part of the Combination Spin for both partners <b>AND</b> <b>3</b> different difficult variations from all 3 Basic Positions (each difficult variation for at least <b>3</b> rotations in a fully established position).



## LIFTS

**Definition and Requirements:** (must be in accordance with Rule 604, paragraph 16)

### **Short Lift - duration of following lifts up to maximum of 6 seconds:**

- a) **Stationary Lift** - A lift which is executed “on the spot” (stationary location) by the lifting partner who may or may not be rotating.
- b) **Straight Line Lift** - A lift in which the lifting partner travels in a straight line in any position on one foot or two feet.
- c) **Curve Lift** - A lift in which the lifting partner travels on one curve (lobe) in any position on one foot or two feet.
- d) **Rotational Lift** - A lift in which the lifting partner rotates in one (clockwise or anti-clockwise) direction while traveling across the ice.

### **Long Lift - duration of following lifts up to maximum of 12 seconds:**

- e) **Reverse Rotational Lift** - A lift in which the lifting partner rotates in one direction (clockwise or anti-clockwise) and then in the other direction while traveling across the ice.
- f) **Serpentine Lift** - A lift in which the lifting partner travels on two different curves of approximately similar curvature and duration. The change of direction of the pattern may incorporate a turn of not more than ½ rotation. The pattern must be serpentine shaped (“S”). After the completion of the 2 curves the couple may skate additional curves or rotate but this will not be counted.
- g) **Combination Lift** - A lift combining two of the above “types” of lifts a), b), c) and d). It must have 2 fully established approximately equal parts or will be assessed as a single lift determined by the larger part. A further part may be added to the combo (such as a curve, or rotation) provided it is within the allowable time but will not be counted.

**Note:** A chosen type of difficult pose for the lifted partner and a chosen type of difficult position for the lifting partner is permitted in only one Short Lift or in one part of Long Lift. Each repeated difficult pose or position will be called by the Technical Panel as “simple” and it will not be considered for the level. **Exception:** Reverse Rotational Lift Level 4 Option 2, where the one hand lift may be used in both directions.

### **Some Examples:**

- a) **Difficult Pose for Lifted partner** (must be held for at least 3 seconds):
  - full split - when the legs of the lifted partner are extended in one line with the angle between thighs about 180 degrees and not just a V;
  - full “Biellmann” - body upright pulling the boot by the hand behind and above the level of the head;
  - full doughnut/ring- holding one or both legs close to the head (maximum a half a blade length between head and blade);
  - upside down combined with difficult hold;
  - from a vertical position lady is cantilevered out -lady’s torso extended away from the man and the only one additional point of support are the hands;
  - balancing in a horizontal position with only one additional point of support;
  - leaning out (forwards or backwards) where the only one additional point of support are the legs;
  - full layback with arched pose with no support from the lifting partner above the thigh;
  - extending out with the majority of body weight in a horizontal line with the only one additional point of support being shoulders and/ or upper back.
- b) **Difficult Position for Lifting Partner** (must be held for at least 3 seconds):
  - one foot;
  - shoot the duck (thigh at least parallel to the ice) with any position of free leg;-
  - spread eagle – inside: same edges (one forward one backward) on the same curve;
  - spread eagle – outside: same edges (one forward one backward) on the same curve;
  - spread eagle – on a straight line (for Straight Line Lift only); same edges (one forward one backward) on the same line;
  - Ina Bauer; same or different edge (one forward one backward) on parallel tracing;
  - full crouch with two knees bent (thighs at least parallel to the ice) on two feet; except Stationary Lift if not rotating
  - full crouch with one knee bent (thigh at least parallel to the ice) on two feet with one leg extended to side, except Stationary Lift if not rotating
  - full lunge / drag (thigh at least parallel to the ice) with any position of free leg, except Stationary Lift if not rotating
  - one hand lift.

**Note:** Only 2 different types of spread eagle positions from 3 types mentioned above can be used.

c) **Change of Pose** : Lifting partner changes hold and Lifted partner changes hold and body pose so that it is a significant change (i.e., a photographer would produce two different photos. A mere change of position of arm(s) and/or legs is not enough to constitute a change of pose. Only changing to the reverse side (mirror) or changing the height of the body is not enough. The change of pose and hold must occur simultaneously. Each pose, preceding and following the change must be clearly sustained.

### **Calling Specifications for Lifts:**

**Basic Requirement** for calling a Lift Level 1 is determined from the moment one partner is elevated to any height and set down

- a) Stationary Lift: while on the spot.
  - b) Straight Line Lift: on an identifiable straight line while traveling.
  - c) Curve Lift: on an identifiable curve while traveling
  - d) Rotational Lift: for at least  $1\frac{1}{2}$  rotation while traveling
  - e) Reverse Rotational Lift for at least  $1\frac{1}{2}$  rotation in the first direction and 1 rotation in the other directions while traveling (If there is not at least one rotation in the second direction it will be called a Rotational Lift.)
  - f) Serpentine Lift: for at least 2 identifiable curves while traveling. (If there is not a second identifiable curve it will be called a Curve Lift.)
  - g) Combination Lift: See rules for each part of a) b) c) d) above. Two different lifts from group a), b), c) and d) only must be skated.
1. One rotation at the beginning or end of a lift is considered part of the entry or exit (e.g. out of Curve lift).
  2. For all rotational lifts, the movement through the change of position will be counted if it occurs during rotation, but not on entry or exit, and will not count if rotation stops, change occurs and than rotation continues. Also, the rotations will only be counted if the lift is traveling. If the traveling action is stopped, the additional rotations on the spot will not be counted as part of the rotational lift.
  3. For the Combinational Lift a Technical Specialist will call for example: “Curve Lift Level 2, Rotational Lift Level 3 Combo “.
  4. For the Combination Lift, because only lift types a), b), c) and d) are permitted:
    - if a couple skate an e) or f) lift as the first part of the Combination Lift, the Reverse Rotational (e) or Serpentine (f) Lift will be identified and called as it was performed and the remaining part of the lift will be ignored and not counted in determining the Level;
    - if a couple skate an e) or an f) lift as the second part of the Combination Lift, that part of the lift will be identified as a Rotational or Curve, and the lift be identified and called as it was performed and the remaining part of the lift will be ignored and not counted in determining the Level;
    - if the choice is Straight Line + Curve, the pattern must be clearly skated, or the lift may be called a Curve or Straight Line, or Serpentine depending on the pattern;
  5. An upside down split pose with the angle between the thighs of the lifted partner of more than 45 degrees is not permitted and will be called as an illegal element.
  6. A brief movement through an upside down split pose (with any angle between thighs) will be permitted if it is not established (sustained) or if it is used only to change pose.
  7. Lifting hand(s) of the lifting partner must not be higher than his head otherwise it will be called as an Illegal Element. It is NOT considered as an illegal lift if:
    - the point of contact of the lifting hand/arm of the lifting partner with any part of the body of the lifted partner is not higher than the lifting partner’s head;
    - the lifting hand/arm which is used for support or balancing only or which touches any part of the body of the lifted partner is not sustained by the lifting partner higher than his head for more than 2 seconds.
  8. If a program begins with the partner in a lift before the music starts, the duration of the lift will be counted when one of the partners begins to move.
  9. If a program concludes with a partner in a lift, the duration of the lift will be calculated until the movement stops completely.
  10. A one hand lift “without other means of support” requires that there is no contact other than by hand/arm. Contact at the shoulder is incorrect.
  11. If the change of pose does not meet the requirements the level of the lift will be reduced by one level.
  12. If there a loss of control with additional support (touch down by free leg/foot and/or hand(s)) occurs after the Lift has commenced and the Lift continues after touchdown (without interruption) its Level will be determined according to the requirements fulfilled and reduced by 1 level per touchdown (in Combo Lift only the Level of the Lift that had a touchdown will be reduced by 1 level).
  13. If the Lift has commenced and immediately is stopped by fall, stumble or any other reason for interruption and it’s type can not be identified it will be called “Lift -No Level and the element will block a box for lifts.
  14. If the total requirements for a level are not met, the level will be reduced according to the requirements not fulfilled.

LEVEL 1	LEVEL 2	LEVEL 3	LEVEL 4
<b>Duration of following lifts up to maximum of 6 seconds:</b>			
<b>a) STATIONARY LIFT, b) STRAIGHT LINE LIFT, c) CURVE LIFT</b>			
<p>A Lift that does not meet level 2, 3 or 4 requirements but meets the Basic Requirement and Calling Specifications for the Lift.</p>	<p><b>Lifted partner:</b> Sustains one simple pose (for at least 3 seconds)</p>	<p><b>OPTION 1</b> <b>Lifted partner:</b> Sustains a difficult pose (for at least 3 seconds) <b>OR</b> moves through a significant change of pose. <b>OPTION 2</b> <b>Lifting partner:</b> Sustains a difficult position (for at least 3 seconds)</p>	<p><b>OPTION 1</b> <b>Lifted partner:</b> Sustains a difficult pose (for at least 3 seconds) <b>OR</b> moves through a significant change of pose <b>AND</b> <b>Lifting partner:</b> Sustains a difficult position (for at least 3 seconds)</p>
<b>d) ROTATIONAL LIFT</b>			
<p>A Rotational Lift that does not meet level 2, 3 or 4 requirements but meets the Basic Requirement and Calling Specifications for a Rotational Lift. (Must have at least 1½ rotations)</p>	<p><b>Lifted partner:</b> in one simple pose <b>AND</b> <b>Lifting partner:</b> moves through at least 3 rotations</p>	<p><b>OPTION 1</b> <b>Lifted partner:</b> in a difficult pose through at least 3 rotations <b>OR</b> a significant change of pose during rotations <b>AND</b> <b>Lifting partner:</b> at least 4 rotations <b>OPTION 2</b> <b>Lifting partner:</b> One Hand/Arm Lift (without any other means of support) <b>AND</b> at least 2 rotations in one hand hold.</p>	<p><b>OPTION 1</b> <b>Lifted partner:</b> in a difficult pose through at least 4 rotations <b>OR</b> A significant change of pose during rotations <b>AND</b> <b>Lifting partner:</b> at least 5 rotations <b>OPTION 2</b> <b>Lifting partner:</b> One Hand/Arm Lift (without any other means of support) <b>AND</b> at least 3 rotations in one hand hold</p>

LEVEL 1	LEVEL 2	LEVEL 3	LEVEL 4
<b>e) REVERSE ROTATIONAL LIFT</b>			
<b>Duration of this type of lifts up to maximum of <u>12</u> seconds</b>			
<p>A Reverse Rotational Lift that does not meet level 2, 3 or 4 requirements but meets the Basic Requirement and Calling Specifications for a Reverse Rotational Lift. (Must have at least 1 ½ rotations in the first direction and 1 in the other direction).</p>	<p><b>Lifted partner:</b> in one simple pose</p> <p><b>AND</b></p> <p><b>Lifting partner:</b> moves through at least <b>4</b> rotations (with at least <b>2</b> rotations in each direction)</p>	<p><b>OPTION 1</b></p> <p><b>Lifted partner:</b> in a difficult pose for at least <b>2</b> rotations during <u>one</u> direction</p> <p><b>OR</b> one significant change of pose during the rotation in one direction</p> <p><b>AND</b></p> <p><b>Lifting partner:</b> moves through at least <b>5</b> rotations (with at least <b>2</b> rotations in each direction)</p> <p><b>OPTION 2</b></p> <p><b>Lifting partner:</b> One Hand/Arm Lift in <u>one</u> of the directions for at least <b>2</b> rotations (without any other means of support)</p> <p><b>AND</b> moves through at least <b>4</b> rotations (with at least <b>2</b> rotations in each direction)</p>	<p><b>OPTION 1</b></p> <p><b>Lifted partner:</b> in a difficult pose for at least <b>3</b> rotations during <u>both</u> directions</p> <p><b>OR</b> in a difficult pose for at least <b>3</b> rotations during <u>one</u> direction</p> <p><b>AND</b> one significant change of pose during the rotation in the other direction</p> <p><b>AND</b></p> <p><b>Lifting partner:</b> moves through at least <b>6</b> rotations (with at least <b>3</b> rotations in each direction)</p> <p><b>OPTION 2</b></p> <p><b>Lifting partner:</b> One Hand/Arm Lift in <u>both</u> directions for at least <b>2</b> rotations in each direction (without any other means of support except during change of direction)</p> <p><b>AND</b> moves through at least <b>5</b> rotations (with at least <b>2</b> rotations in either direction)</p> <p><b>OPTION 3</b></p> <p><b>Lifting partner:</b> One hand/arm lift during one direction for at least <b>3</b> rotations</p> <p><b>AND</b></p> <p><b>Lifted partner:</b> In a difficult pose during the other direction for at least <b>3</b> rotations</p> <p><b>AND</b> moves through at least <b>3</b> rotations in each direction</p>

LEVEL 1	LEVEL 2	LEVEL 3	LEVEL 4
<b>f) SERPENTINE LIFT</b>			
<b>Duration of this type of lifts up to maximum of <u>12</u> seconds</b>			
<p>A Serpentine Lift that does not meet level 2, 3 or 4 but meets the basic requirement and calling specifications of Serpentine Lift.</p> <p>(Must have two similar curves with no more than ½ rotation between curves)</p>	<p><b>OPTION 1</b>  <b>Lifted partner:</b>  Sustains a difficult pose for 3 seconds on one curve</p> <p><b>OR</b></p> <p>significant change of pose during one curve or between curves</p> <p><b>AND</b></p> <p><b>Lifting partner:</b>  Sustains a difficult position for 3 seconds on one curve [not necessarily the same curve]</p> <p><b>OPTION 2</b>  <b>Lifted partner:</b>  Sustains different difficult pose for 3 seconds for both curves</p> <p><b>OR</b></p> <p>significant change of pose during both curves (Lifting Partner in simple position for both curves)</p> <p><b>OPTION 3</b>  <b>Lifted partner</b>  Sustains simple pose for both curves</p> <p><b>AND</b></p> <p><b>Lifting partner</b>  Sustains different difficult position for 3 seconds for both curves</p>	<p><b>OPTION 1</b>  <b>Lifted partner:</b>  Sustains a different difficult pose for 3 seconds on both curves</p> <p><b>OR</b></p> <p>significant change of pose during both curves</p> <p><b>OR</b></p> <p>a combination of the above (one change of pose on 1 curve and difficult pose on other for 3 seconds)</p> <p><b>AND</b></p> <p><b>Lifting partner:</b>  Sustains a difficult position for 3 seconds on <u>one</u> curve</p> <p><b>OPTION 2</b>  <b>Lifted partner:</b>  Sustains a difficult pose for 3 second on one curve</p> <p><b>OR</b></p> <p>significant change of pose during one curve</p> <p><b>AND</b></p> <p><b>Lifting partner:</b>  Sustains a different difficult position for 3 seconds for both curves</p>	<p><b>OPTION 1</b>  <b>Lifted partner:</b>  Sustains a different difficult pose for 3 seconds on both curves</p> <p><b>OR</b></p> <p>significant change of pose during both curves</p> <p><b>OR</b></p> <p>a combination of the above (one change of pose on 1 curve and difficult pose on other for 3 seconds)</p> <p><b>AND</b></p> <p><b>Lifting partner:</b>  Sustains a different difficult position for 3 seconds on both curves</p>
<b>g) COMBINATION LIFT</b>	<b>For level requirements please refer to paragraphs a), b), c) and d).</b>		
<b>Duration of this type of lifts up to maximum of <u>12</u> seconds</b>			

## SYNCHRONIZED TWIZZLES

### Definition and Requirements:

A travelling turn on one foot with one or more rotations which is quickly rotated with a continuous (uninterrupted) action (for definition of Twizzles see Rule 604 paragraph 14 a), b).

The 4 different types of entry edges on Twizzles are:

- FI - Forward Inside
- FO - Forward Outside
- BI - Backward Inside
- BO - Backward Outside

(There are 8 different edges if you include right and left feet, but only **4 general entry edges** as above)

1. A Set of twizzles is comprised of 2 twizzles on one foot for both partners that travel across the ice (If the action stops they become spin(s). Only the first two Twizzles in a set of Twizzles will be considered by the Technical Panel to determine its Level of Difficulty.
2. No stops are permitted before the first and/or second Twizzle.
3. For the Original Dance – Set of “Sequential Twizzles” in Midline Step Sequence – no more than 1 step between twizzles is permitted.
4. For Free Dance – Set of “Synchronized Twizzles” – no more than 3 steps between twizzles are permitted.
5. A "step between twizzles" means stepping onto the other foot to perform one “intermediate/transition” step or one- foot turn (e.g. bracket, counter) to enable the couple to perform the second twizzle on the same foot as the first twizzle should they wish to do so.

### Calling Specifications for Synchronized Twizzles:

Basic Requirement for calling a set of Synchronized Twizzles level 1 is that at least one of the partners completes at least one full rotation for both twizzles.

A set of Synchronized Twizzles will be identified but given no level when both partners skate only 1 twizzle each.

1. If one or both partners touch(es) the free leg/foot and/or hand(s) down during the execution of the Twizzle, the level will be assessed in accordance with the number of clean rotations before the touchdown. If both partners touch the free leg/foot and/or hand(s) down at the first or second twizzle before one (1) full rotation is completed, the Set of Synchronized Twizzles will be identified and called “Twizzles – No Level”
2. If skaters perform a three turn, check rotation and then start a Twizzle, the entry edge and number of rotation of that twizzle will be counted after the three turn from the starting edge of the proper Twizzle.
3. If there is a full stop before or between Twizzles the level of the Twizzles will be reduced by one Level per stop.
4. If there is more than 1 step between Twizzles in the Original Dance or more than 3 steps in the Free Dance performed by one partner the level of Twizzles will be reduced by one Level. If this mistake was made by both partners the level of Twizzles will be reduced by two Levels.
5. For Option 2 only: If there are more than 2 movement/turns between Twizzles performed by one partner the level of Twizzles will be reduced by one Level. If this mistake was made by both partners the level of Twizzles will be reduced by two Levels.
6. For Twizzles Levels 2, 3 & 4, Option 1: The ‘additional feature’ must be held for the number of rotations required for the level, but up to 1/2 a rotation is permitted before the feature is fully achieved. If the rotational requirements are met but the feature(s) are not held for the required number of rotations, the level will be reduced by one for each rotation for which the feature is not held (e.g. if twizzles are otherwise level 4 but the feature (s) is only held for 3 rotations by either partner, they will be given a level 3).
7. For Twizzles Level 4 Option 1: If two “additional features” are skated in the same Twizzle (in the first or second), both features must be done at the same time.
8. For Twizzles Level 2, 3 & 4, Option 2 only: If a couple during the movement/turn touches down with the free foot or adds a push with the free foot, the Twizzle will be considered as an Option 1 type which require added feature(s) to attain the same level.

LEVEL 1	LEVEL 2	LEVEL 3	LEVEL 4
Twizzles that do not meet Level 2, 3, or 4 requirements but meet Basic Requirements and Calling Specifications for Twizzles	Different entry edge, Different direction of rotation <b>AND</b> <b>OPTION 1</b> Both Twizzles at least 2 rotations with change of foot, or step(s) between Twizzles. <b>AND</b> * 1 additional feature in total for both partners chosen from the list below. <b>OPTION 2****</b> Both Twizzles at least 2 rotations on one foot without change of foot	Different entry edge, Different direction of rotation <b>AND</b> <b>OPTION 1</b> Both Twizzles at least 3 rotations with change of foot, or step(s) between Twizzles. <b>AND</b> ** 2 different additional features in total for both partners chosen from the list below ( <u>could be from the same Group</u> ) <b>OPTION 2****</b> Both Twizzles at least 3 rotations on one foot without change of foot	Different entry edge, Different direction of rotation <b>AND</b> <b>OPTION 1</b> Both Twizzles at least 4 rotations with change of foot, or step(s) between Twizzles. <b>AND</b> *** 2 different additional features in total for both partners chosen from the list below ( <u>must be from different Groups</u> ) <b>OPTION 2****</b> Both Twizzles at least 4 rotations on one foot without change of foot

**Examples of Additional Features:** (To be executed simultaneously by both partners. Each Additional Feature must be done in such way as to be easily recognized by the Technical Panel).

**Group A - Upper body and hands**

- Elbow(s) at least level with or higher than the shoulder (hand(s) could be above the head, at the same level as the head, or lower than the head).
- Significant continuous motion of arms during required number of rotations.
- Core of body is shifted off of vertical axis.
- Hands clasped behind back & extended away from the body.

**Group B - Skating leg and free leg**

- Free leg crossed behind above the knee and extended.
- Free leg extended to the side or backward at at least 45 degree angle from the vertical.
- Sit position (at least 90 degrees between the thigh and shin of the skating leg).
- Changing the level of the skating leg (knee) during rotations with a continuous motion.
- Coupee in front or behind with free foot at least at the top of the calf and hip in fully open position.
- Attitude front, behind or to the side in at least 45 degrees, with free leg bent or extended.
- Holding the blade or boot of the free foot.

\* **For Level 2 OPTION 1** – One (1) same additional feature must be done by both partners in the same Twizzle.

\*\* **For Level 3 OPTION 1** - Two (2) different additional features (could be from the same Group) may be done by both partners in one Twizzle (in the first or second), or one (1) additional feature may be done by both partners in the first Twizzle and one additional feature (different from the first one but could be from the same Group) may be done by both partners in the second Twizzle.

\*\*\* **For Level 4 OPTION 1** – Two (2) different additional features (must be from different Groups) may be done by both partners in one Twizzle (in the first or second), or one (1) additional feature may be done by both partners in the first Twizzle and one additional feature (different from the first one below and must be from different Groups) may be done by both partners in the second Twizzle.

\*\*\*\***The Set of Twizzles “without change of foot”** must be skated on one foot with up to **two** of the following movements/turns between Twizzles: change of edge, rocker, counter, three turn, bracket. These movements / turns may be used in order to change entry edge and direction of rotation.

The Set of Synchronized Twizzles (Option 1) performed without additional feature(s) will be called Level 1, no matter how many rotations were executed in either Twizzle (provided that the minimum requirements for Twizzle rotations had been achieved).

There are only up to 3 steps in total permitted between twizzles in the Free Dance, but there is no limit on turns (e.g. brackets, rockers, counters) or movements (e.g. change of edge) performed on one foot between twizzles in the Set of Twizzles Option 1.

## STEP SEQUENCES

**General Requirements:** Steps and turns must be distributed evenly throughout the sequence and they must be skated with distinct edges, and to the rhythm(s) pattern of the music.

### Requirements 2007/2008

**For Original dance – two (2) Step Sequences must be included into the program - One Curved Step Sequence selected from the following c) or d) and One Midline Not Touching with Sequential Twizzles:**

**One Step Sequence selected from Group B) Curved Step Sequence (anticlockwise or clockwise) – all Step Sequences in this Group have the same value:**

- c) **Circular:** utilizing the full width of the ice surface on the short axis of the rink
- d) **Serpentine (S-Shape):** commences in either direction at the center (long) axis at one end of the rink and progresses in **two bold curves** and ends at the center (long) axis of the opposite end of the rink; pattern utilizing the full width of the ice surface.

**AND**

**One Midline (Non-touching):** skated along the full length of the centre (long) axis of the ice surface. This sequence must incorporate matching and/or mirror footwork with at least one change of side, and one set of sequential Twizzles (two Twizzles on one foot for both skaters skated simultaneously with up to one step in between).

**For Free Dance – a couple may choose two (2) different Step Sequences – ONE selected from group A) and ONE selected from group B) as listed below:**

**Group A) Straight Line Step Sequences** - All Step sequences in this Group have the same base value

- a) **Midline in Hold:** skated along the full length of the center (long) axis of the ice surface.
- b) **Diagonal in Hold:** skated as fully corner to corner as possible.
- bb) **Midline Not Touching (without Sequential Twizzles):** skated along the full length of the centre (long) axis of the ice surface. This sequence must incorporate matching and/or mirror footwork. Both partners may cross each other's tracing(s) and may switch from matching footwork to mirror and vice versa. During this step sequence the partners should remain as close together as possible, so that the distance between them is not more than 2 arms length, but they must not touch.

**Group B) Curved Step Sequence (anticlockwise or clockwise)** - All Step sequences in this Group have the same base value.

- c) **Circular:** utilizing the full width of the ice surface on the short axis of the rink.
- d) **Serpentine:** commences in either direction at the center (long) axis at one end of the rink and progresses in **three bold curves** or in **two bold curves (S-Shaped)** and ends at the center (long) axis of the opposite end of the rink; pattern utilizing the full width of the ice surface.

**Extra Feature:** such as “ Double Threes, Spread Eagle, Drag, Shoot the Duck, Ina Bauer, Toe Steps, Jump of up to ½ rotation” may be included (as specified for each type of Step Sequence) and will be counted among those steps/turns that will be considered for required 75 % of distribution of the chosen pattern. Double Threes are not permitted in the Midline Non-touching Step Sequence. If Double Threes are included in other Step Sequences, they must be skated simultaneously in dance hold. Only **one** Extra Feature may be performed by each partner and (with the exception of the Double Threes) they do not have to be performed simultaneously, except in the Midline Not Touching Step Sequence, where the Extra Features could be different for each skater but must be performed simultaneously”.

**Note:** If “Double Threes executed together” are chosen as the Extra Feature - it means that both partners have each completed their one permitted Extra Feature. The duration of each “Extra feature” must not exceed one (1) measure of music.

### Calling Specifications for Step Sequences:

**Basic Requirement** for calling a Step Sequence level 1 is that at least 50% of the footwork sequence must be completed by both partners.

1. All steps and turns must be skated on distinct, recognizable edges, otherwise there is a risk that the Technical Panel will not consider this turn among those required for the level of difficulty (types of turns will be identified only when they are executed with correct distinct edges and these turns are in accordance with the description in Rule 604).
2. All steps need to be included for a level to be called and the footwork must be distributed at over 75% (3/4) of the chosen pattern. Otherwise, the level will be reduced accordingly by one Level (e.g. if the technical content of Step Sequence meets requirements Level 4, but it is distributed over 50-75% of the chosen pattern only, there will be Level 3; if the technical content of Step Sequence meets requirements Level 3, but it is distributed over 50-75% of the chosen pattern only, there will be Level 2, etc.)
3. A Step Sequence that deserves an assessment of a higher level for one partner and a lower level for the other partner shall be assessed at the level of the lower partner.
4. The Change of Hold must be distinct (e.g. from Waltz hold to Foxtrot or from Waltz to Kilian or from Kilian to Hand(s)-to-Hand(s) or Foxtrot to Tango, but NOT from Waltz to Tango or from Waltz to Hand-to-Hand – facing each other), otherwise the change will not be counted.



5. Only the first “Extra Feature” of each of the partners will be counted among those steps/turns that will be considered for required 75 % of distribution of the chosen pattern. If there is more than one permitted “Extra Feature” for each skater included in the Step Sequence, the Technical Panel will consider this additional “Extra Feature” among “simple steps” which will decrease the percentage of difficult steps/turns thereby affecting the level of difficulty of the Step Sequence.
6. If the duration of one permitted “Extra Feature” for each skater exceeds one measure of music, the Technical panel will consider this “feature” among “simple steps“ which will decrease the percentage of difficult steps/turns thereby affecting the level of difficulty of the Step Sequence.
7. If the illegal element is included in either step sequence (e.g. Jump of more than 1 rotation, lying on the ice etc.), the Technical Panel will make a deduction for the illegal element and the Level of Step Sequence will be reduced by one (1) level.
8. If there is no change of side in the Midline Not Touching Step Sequence in Original Dance the Technical Panel will reduce the Level by 1.

**Judges will be responsible for:**

1. If Step Sequence is not reflecting the rhythm pattern of the music and in OD not in the character of the chosen dance the GOE must be in minus.
2. If a Step Sequence is not skated with flow (movement across the ice) the GOE given by the judges must be in minus. Couples may skate with slow movements to slow music but must do so with flow.
3. Skating in Hand-in Hand hold in the sustained position with fully extended arms is not permitted during the required Step Sequences (in hold) and will be penalized by the Judges in GOE.
4. If one of the above not permitted elements (e.g. jumps of more than half (1/2) rotation, stops or pattern regressions etc.) is included in either Step Sequence the judges should deduct accordingly for the inclusion of not permitted element.

LEVEL 1	LEVEL 2	LEVEL 3	LEVEL 4
<b>CIRCULAR/ SERPENTINE/ S-SHAPE/STRAIGHTLINE IN HOLD</b>			
<p>A Step Sequence In Hold that does not meet Level 2, 3 or 4 requirements but meets the requirements for pattern and/or hold described above.</p>	<p><b>Varied Footwork as follows:</b></p> <p>At least 3 different types from the following 6 types of turns for each partner (one of which must be a Twizzle): Bracket, Rocker, Counter, Choctaw, Outside Mohawk, Twizzle, (if included in one foot section, it is not necessary to repeat such turns elsewhere in the pattern).</p> <p><b>AND</b></p> <p>A one foot Section incorporating at least 2 of the following 4 types of turns for each (could be different turn for each partner, not necessarily skated at the same time): Bracket, Rocker, Counter, Twizzle.</p> <p><b>AND</b></p> <p>One extra feature for each partner may be included (could be different for each skater): Double threes, Spread Eagle, Drag, Shoot the Duck, Ina Bauer, Toe Steps, Jump of up to ½ rotation.</p> <p><b>AND</b></p> <p>At least one (1) change of hold</p> <p><b>AND</b></p> <p>The content mentioned above must <u>be distributed</u> over at least 75% of the chosen pattern.</p>	<p><b>Varied Footwork as follows:</b></p> <p>At least 4 different types from the following 6 types of turns for each partner (one of which must be a Double Twizzle): Bracket, Rocker, Counter, Choctaw, Outside Mohawk, Double Twizzle (if included in one foot section, it is not necessary to repeat such turns elsewhere in the pattern).</p> <p><b>AND</b></p> <p>Turns: multidirectional.</p> <p><b>AND</b></p> <p>A one foot Section incorporating at least 3 of the following 4 types of turns for each (could be different turn for each partner, not necessarily skated at the same time): Bracket, Rocker, Counter, Twizzle.</p> <p><b>AND</b></p> <p>One extra feature for each partner may be included (could be different for each skater): Double threes, Spread Eagle, Drag, Shoot the Duck, Ina Bauer, Toe Steps, Jump of up to ½ rotation.</p> <p><b>AND</b></p> <p>At least two (2) changes of hold</p> <p><b>AND</b></p> <p>The content mentioned above must be distributed over at least 75% of the chosen pattern</p>	<p><b>Varied Footwork as follows:</b></p> <p>At least 5 different types from the following 6 types of turns for each partner (one of which must be a Double Twizzle): Bracket, Rocker, Counter, Choctaw, Outside Mohawk, Double Twizzle (if included in one foot section, it is not necessary to repeat such turns elsewhere in the pattern).</p> <p><b>AND</b></p> <p>Turns: multidirectional</p> <p><b>AND</b></p> <p>A one foot Section incorporating at least 4 of the following types of turns for each partner (could be different turn for each partner, not necessarily skated at the same time): Bracket, Rocker, Counter, Twizzle.</p> <p><b>AND</b></p> <p>One extra feature for each partner may be included (could be different for each skater): Double threes, Spread Eagle, Drag, Shoot the Duck, Ina Bauer, Toe Steps, Jump of up to ½ rotation.</p> <p><b>AND</b></p> <p>At least three (3) changes of hold</p> <p><b>AND</b></p> <p>The content mentioned above must be distributed over at least 75% of the chosen pattern.</p>
<p><b>Note:</b> Single Twizzle will be counted by the Technical Panel among the “difficult” steps to be distributed over at least 75% of the chosen pattern.</p>			

LEVEL 1	LEVEL 2	LEVEL 3	LEVEL 4
<b>MIDLINE NOT-TOUCHING (WITH MATCHING AND/OR MIRROR FOOTWORK AND SEQUENTIAL TWIZZLES)</b>			
<b>Requirements for Sequential Twizzles as described under Synchronized Twizzles</b>			
<b>Requirements for Rest of Step Sequence</b>			
<p>A Not-Touching Step section of steps that does not meet level 2, 3 or 4 requirements but meets the Basic Requirements &amp; Calling Specifications for pattern described above outside of the required sequential Twizzles.</p>	<p><b>Varied Footwork as follows:</b></p> <p>At least 3 different types from the following 6 types of turns for each partner: Bracket, Rocker, Counter, Choctaw, Outside Mohawk Twizzle.</p> <p><b>AND</b></p> <p>One extra feature for each partner may be included (could be different for each skater): Spread Eagle, Drag, Shoot the Duck, Ina Bauer, Toe Steps, Jump of up to ½ rotation.</p> <p><b>AND</b></p> <p>Outside of the Required Sequential Twizzles, the content mentioned above must be distributed over at least <b>75%</b> of the remaining pattern.</p>	<p><b>Varied Footwork as follows:</b></p> <p>At least 4 different types from the following 6 types of turns for each partner (One of which must be a Twizzle): Bracket, Rocker, Counter, Choctaw, Outside Mohawk, Twizzle (if included in one foot section it is not necessary to repeat such turns elsewhere in the pattern).</p> <p><b>AND</b></p> <p>Turns: multidirectional</p> <p><b>AND</b></p> <p>Section of steps on one foot (simultaneously skated) incorporating at least 2 of the following 4 types of turns for each: Bracket, Rocker, Counter, Twizzle.</p> <p><b>AND</b></p> <p>One extra feature for each partner may be included (could be different for each skater): Spread Eagle, Drag, Shoot the Duck, Ina Bauer, Toe Steps, Jump of up to ½ rotation.</p> <p><b>AND</b></p> <p>Outside of the Required Sequential Twizzles, the content mentioned above must be distributed over at least <b>75%</b> of the remaining pattern.</p>	<p><b>Varied Footwork as follows:</b></p> <p>At least 5 different types from the following 6 types of turns for each partner: (One of which must be a Twizzle): Bracket, Rocker, Counter, Choctaw, Outside Mohawk, Twizzle (if included in one foot section it is not necessary to repeat such turns elsewhere in the pattern).</p> <p><b>AND</b></p> <p>Turns: multidirectional</p> <p><b>AND</b></p> <p>Section of steps on one foot (simultaneously skated) incorporating at least 3 of the following 4 types of turns for each : Bracket, Rocker, Counter, Twizzle.</p> <p><b>AND</b></p> <p>One extra feature for each partner may be included (could be different for each skater): Spread Eagle, Drag, Shoot the Duck, Ina Bauer, Toe Steps, Jump of up to ½ rotation.</p> <p><b>AND</b></p> <p>Outside of the Required Sequential Twizzles the content mentioned above must be distributed over at least <b>75%</b> of the remaining pattern.</p>
<p><b>Note:</b> Single Twizzle will be counted by the Technical Panel among the “difficult” steps to be distributed over at least 75% of the chosen pattern.</p>			

**MIDLINE NOT-TOUCHING WITH MATCHING AND/OR MIRROR FOOTWORK (WITHOUT SEQUENTIAL TWIZZLES)**

A Not-Touching Step section of steps that does not meet level 2, 3 or 4 requirements but meets the Basic Requirements & Calling Specifications for pattern described above

**Varied Footwork as follows:**

At least 3 different types from the following 6 types of turns for each partner (one of which must be a Twizzle):  
Bracket, Rocker, Counter, Choctaw, Outside Mohawk, Twizzle,  
 (if included in one foot section, it is not necessary to repeat such turns elsewhere in the pattern).

**AND**

Section of steps on one foot (simultaneously skated) incorporating at least 2 of the following 4 types of turns for each: Bracket, Rocker, Counter, Twizzle.

**AND**

One extra feature for each partner may be included (could be different for each skater):  
Double threes, Spread Eagle, Drag, Shoot the Duck, Ina Bauer, Toe Steps, Jump of up to ½ rotation.

**AND**

The content mentioned above must be distributed over at least 75% of the chosen pattern.

**Varied Footwork as follows:**

At least 4 different types from the following 6 types of turns for each partner (one of which must be a Double Twizzle):  
Bracket, Rocker, Counter, Choctaw, Outside Mohawk, Double Twizzle  
 (if included in one foot section, it is not necessary to repeat such turns elsewhere in the pattern).

**AND**

Turns: multidirectional.

**AND**

Section of steps on one foot (simultaneously skated) incorporating at least 3 of the following 4 types of turns for each: Bracket, Rocker, Counter, Twizzle.

**AND**

One extra feature for each partner may be included (could be different for each skater):  
Double threes, Spread Eagle, Drag, Shoot the Duck, Ina Bauer, Toe Steps, Jump of up to ½ rotation.

**AND**

The content mentioned above must be distributed over at least 75% of the chosen pattern

**Varied Footwork as follows:**

At least 5 different types from the following 6 types of turns for each partner (one of which must be a Double Twizzle):  
Bracket, Rocker, Counter, Choctaw, Outside Mohawk, Double Twizzle  
 (if included in one foot section, it is not necessary to repeat such turns elsewhere in the pattern).

**AND**

Turns: multidirectional

**AND**

Section of steps on one foot (simultaneously skated) incorporating at least 4 of the following types of turns for each partner: Bracket, Rocker, Counter, Twizzle.

**AND**

One extra feature for each partner may be included (could be different for each skater):  
Double threes, Spread Eagle, Drag, Shoot the Duck, Ina Bauer, Toe Steps, Jump of up to ½ rotation.

**AND**

The content mentioned above must be distributed over at least 75% of the chosen pattern.

**Note:** Single Twizzle will be counted by the Technical Panel among the “difficult” steps to be distributed over at least 75% of the chosen pattern.

**Other principals of ISU Judging System:**

1. The Technical Specialists will call what they see and what was completed despite what is listed on the sheet e.g. If the sheet says it is to be a Reverse Rotational Lift, but only the first part is completed (perhaps due to a fall or interruption), it will be classified as a Rotational Lift **or** if the sheet says it is to be a Serpentine Lift and only the first curve is completed, it will be classified as a Curve Lift.
2. Elements exceeding the prescribed number of permitted elements will receive a deduction of **1.0** per additional element as authorized by Technical Controller.
3. If a fall occurs after an element has commenced and it does not meet the Basic requirements for Level 1 for the element, it shall be classified as **No Level** and shall occupy a box without value.
4. If a fall occurs after an element has commenced and it meets the Basic requirements for Level 1 for the element only, it shall be classified as Level 1 and shall occupy a box to enable the judges to apply a GOE (e.g. Spin with 1 rotation on one foot by both partners).
5. If a fall occurs after an element has commenced, and its Level has been identified, it shall be given that Level and the judges shall apply a reduction to the GOE.

**6. REVISED MARKING GUIDES FOR GOE FOR SECTIONS OF COMPULSORY DANCES AND FOR REQUIRED ELEMENTS FOR ORIGINAL DANCE AND FREE DANCE**

**a) Marking Guide for GOE for Sections for Compulsory Dances**

ASPECT	Very Poor	Poor	Mediocre	Acceptable	Good	Very Good	Excellent
	-3	-2	-1	0	+1	+2	+3
				<b>Base Value</b>			
<b>ACCURACY</b>							
<b>Correctness of Steps, Edges, Elements and Holds</b>	many serious errors	2 major errors	1 major error OR several minor errors	1 minor error	correct	correct and precise	correct and faultless
<b>PLACEMENT</b>							
<b>Correctness of pattern and its repetition (including start of SET pattern, correct restart of subsequent pattern(s) and centre line violations)</b>	completely incorrect	distorted	partly distorted	generally correct	correct	correct and precise	correct and faultless
<b>QUALITY OF EXECUTION</b>							
<b>Quality and depth of edges</b>	very flat	generally flat	some flats	Shallow	good curves	deep	very deep
<b>Steps</b>	both on two feet or both toe-pushing	wide stepping or 1 on two feet or toe-pushing	variable	generally correct	clean	neat	precise and effortless
<b>Turns</b>	jumped or two-footed	skidded or scraped	forced	majority correct	clean	neat	clean and effortless
<b>Cleanness and sureness</b>	very shaky	hesitant	variable stability	Stable	secure	clean and confident	very clean and confident

**Marking instructions:** Select column that applies for the majority of the aspects for Accuracy, Placement and Quality of Execution. Reduce by one grade if one of the aspects is one lower or by two grades if the one of the aspects is two grades lower etc.

**Other Adjustments:**

**Loss of balance, Stumble or Fall on a Section:**

- |  |  |
|--|--|
| <ul style="list-style-type: none"> <li>- <u>Loss of balance without additional support</u> - by one partner</li> <li>- <u>Loss of balance without additional support</u> - by both partners</li> <li>- Stumble (loss of control with additional support by free foot or hand) - by one partner</li> <li>- Stumble (loss of control with additional support by free foot or hand) - by both partners</li> <li>- Fall by one partner</li> <li>- Fall by both partners</li> <li>- Skating of steps missed due to stumble or fall</li> </ul> | <ul style="list-style-type: none"> <li>- reduce section by 1 grade</li> <li>- <u>reduce section by 2 grades (GOE not higher than 0)</u></li> <li>- reduce section by 2 grades (GOE must be in minus)</li> <li>- reduce section by 3 grades (<u>GOE must be in minus</u>)</li> <li>- reduce section by 3 grades (<u>GOE must be in minus</u>)</li> <li>- mark not higher than -2</li> <li>- reduce section by 1 grade (GOE must be in minus)</li> </ul> |
| <p>Subsequent Sections missed through interruption:</p> <ul style="list-style-type: none"> <li>- up to ¼ section</li> <li>- up to ½ section</li> <li>- up to ¾ section</li> <li>- ¾ to whole section</li> </ul>  | <ul style="list-style-type: none"> <li>- mark not higher than - 1</li> <li>- mark not higher than - 2</li> <li>- mark not higher than - 3</li> <li>- <u>no value , no marks</u></li> </ul>   |

**Technical panel:** will reduce the score by -1 for every fall by one partner and by -2 for every fall by both partners that occurred during the Section of the dance and/or during the introductory and/or concluding steps/movements.  
**If more than ¾ section is missed through interruption the technical panel calls it “Section ... NO Value”.**

## b) Marking Guide for GOE for Required Elements for Original Dance and Free Dance

ASPECT	Very Poor	Poor	Mediocre	Acceptable	Good	Very Good	Outstanding/Excellent
<b>DANCE</b>	-3	-2	-1	0	+1	+2	+3
<b>SPINS</b>				<b>Base Value</b>			
<b>Entry/ Exit</b>	awkward/step out	uncoordinated/off balance	hesitant/abrupt	controlled	smooth	fluid /with ease	fluid /seamless
<b>Move onto 1 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	laboured	controlled	brief – both, distinct	brief and smooth	seamless

**Marking Instructions:** Select column which applies for the majority of the aspects to determine GOE.  
Reduce by 1 grade: if only 50% of aspects apply OR if one aspect is out by two grades (denoting major error).

### Other Adjustments:

**Reduce GOE** for each of the following errors in dance spins if applicable:

- Not on spot (travelling)
  - in one part - by 1 grade
  - in both parts (Combo) - by 2 grades
- Incorrect number of rotations (at least 3 rotation on one foot or each foot (combo):
  - short by 1 rotation - no higher than - 1
  - short by 2 rotations - not higher than – 2 etc.
- Awkward pose by
  - one partner - by 1 grade
  - by both - by 2 grades
- Spin does not reflect the character of the chosen dance(OD) and/or does not fit to the phrasing of the music (OD and FD) - GOE must be in minus
- **Combo Spin:**
  - More than ½ rotation on two feet during “change of feet” - by 1 grade
  - Change of foot not simultaneous - no higher than – 1
  - Re-centering (except Combo Spin with different direction of rotation in both parts) - no higher than – 1
- **Loss of balance, Stumble or Fall on Dance Spin:**
  - Loss of balance without additional support - by one partner - by 1grade
  - Loss of balance without additional support - by both partners - by 2 grades(GOE not higher than 0)
  - Stumble (loss of control with additional support by free foot or hand) - by one partner - by 2 grades (GOE must be in minus)
  - Stumble (loss of control with additional support by free foot or hand) - by both partners - by 3 grades (GOE must be in minus)
    - Fall by one - by 2 grades (GOE must be in minus)
    - Fall by both - by 3 grades (GOE must be in minus)
  - Fall on the entrance and element not completed - mark as –3;
  - ¾ of element missing - mark as –3.

### **Increase GOE for each of the following characteristics in Dance Spin if applicable:**

- Body lines and pose of both partners beautiful and aesthetically pleasing - increase by 1 grade
- Speed of rotation maintained or accelerated during the Dance Spin - increase by 1 grade
- Entry is unexpected and/or difficult - increase by 1 grade
- Spin reflects the chosen music - increase by 1 grade

ASPECT	Very Poor	Poor	Mediocre	Acceptable	Good	Very Good	Excellent/ Outstanding
LIFTS	-3	-2	-1	0	+1	+2	+3
				<b>Base Value</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	laboured	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

**Marking Instructions:** Select column which applies for the majority of the aspects to determine GOE.  
Reduce by 1 grade: if only 50% of aspects apply  
OR  
if one aspect is out by two grades (denoting major error).

**Other Adjustments:**

**Reduce GOE** for each of the following errors in dance lifts if applicable:

- Pose awkward or not aesthetic pleasing - by 1 grade
- More than ½ turn within (straight line/curve lift) or between curves (serpentine lift) - by 1 grade
- Lift does not reflect the character of the chosen dance(OD) and/or does not fit to the phrasing of the music (OD and FD) - GOE must be in minus
- **Loss of balance, Stumble or Fall on Lifts:**
  - Loss of balance without additional support - by one partner - by 1 grade
  - Loss of balance without additional support - by both partners - by 2 grades(GOE not higher than 0)
  - Stumble (loss of control with additional support by free foot or hand) - by one partner - by 2 grades (GOE must be in minus)
  - Stumble (loss of control with additional support by free foot or hand) - by both partners - by 3 grades (GOE must be in minus)
  - Fall by one - by 2 grades (GOE must be in minus)
  - Fall by both - by 3 grades (GOE must be in minus)
  - Fall on the entrance to Lift and rest not completed - mark as -3;
  - ¾ of element missing - mark as -3.

**Increase GOE for each of the following characteristics in Lift if applicable:**

- Body lines and pose of lifting partner beautiful and aesthetically pleasing - increase by 1 grade
- Speed maintained or accelerate during Lift - increase by 1 grade
- One foot Lift with special attribute for lifting partner (Arabesque, Attitude, Spiral) - increase by 1 grade
- Entry is unexpected and/or difficult - increase by 1 grade
- Lift reflects the character of the chosen dance(OD) and/or fits to the phrasing of the music (OD and FD) - increase by 1 grade

**Referee:** reduces the total score by **1.0** for each lift longer than permitted.

ASPECT	Very Poor	Poor	Mediocre	Acceptable	Good	Very Good	Outstanding/Excellent
<b>SYNCHRONIZED TWIZZLES</b>	<b>-3</b>	<b>-2</b>	<b>-1</b>	<b>0</b>	<b>+1</b>	<b>+2</b>	<b>+3</b>
				<b>Base Value</b>			
<b>Entry/Completion</b>	awkward/ off balance	hesitant/ lacks control	abrupt	sure/ stable	sure & smooth	with ease	seamless
<b>Connecting Steps/Footwork</b>	completely uncontrolled	some lack of control or wide stepping	laboured/ 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

**Marking Instructions:** Select column which applies for the majority of the aspects to determine GOE.  
Reduce by 1 grade: if only 50% of aspects apply OR if one aspect is out by two grades (denoting major error).

**Other Adjustments:**

**Reduce GOE** for each of the following errors in Synchronized Twizzles if applicable:

➤ Execution not simultaneous:

- one Tw - by 1 grade
- both Tw - by 2 grades

➤ Execution of turn incorrect: (linked 3 turns or spins)

- by one partner one Tw - by 1 grade
- by one partner both Tw - by 2 grades (GOE must be in minus)
- by both partners one Tw - by 2 grades (GOE must be in minus)
- three Tw incorrect - by 3 grades (GOE must be in minus)
- by both partners both Tw - mark as -3

➤ **Loss of balance, Stumble or Fall on Synchronized Twizzles:**

- Loss of balance without additional support - by one partner - by 1 grade
- Loss of balance without additional support - by both partners - by 2 grades (GOE not higher than 0)
- Stumble (loss of control with additional support by free foot or hand) - by one partner - by 2 grades (GOE must be in minus)
- Stumble (loss of control with additional support by free foot or hand) - by both partners - by 3 grades (GOE must be in minus)
- Fall by one - by 2 grades (GOE must be in minus)
- Fall by both - by 3 grades (GOE must be in minus)
- Fall on the entrance to first twizzle and rest not completed - mark as -3;
- ¾ of element missing - mark as -3.

**Increase GOE for each of the following difficult characteristics in Synchronized Twizzles if applicable:**

- Exit with maintained running edge (no immediate step – down) - increase by 1 grade
- Twizzles reflect the chosen music - increase by 1 grade
- Fast rotation of Twizzles - increase by 1 grade
- Fast movement across the ice - increase by 1 grade

**Technical Panel:**

- will reduce the level of Twizzles by one Level per full stop before or between Twizzles.  
- will reduced the level of Twizzles by one Level if there is more than 1 step between Twizzles in the Original Dance or more than 3 steps in the Free Dance performed by one partner. If this mistake was made by both partners the level of Twizzles will be reduced by two Levels.

**Set of Twizzles without change of foot only:** Technical Panel will reduced the level of Twizzles by one Level if there are more than 2 movements/turns between Twizzles performed by one partner. If this mistake was made by both partners the level of Twizzles will be reduced by two Levels.



ASPECT	Very Poor	Poor	Mediocre	Acceptable	Good	Very Good	Outstanding/ Excellent
STEP SEQUENCES	-3	-2	-1	0	+1	+2	+3
				Base Value			
<b>Edges/ Sureness</b>	very flat and shaky	generally flat & hesitant	some flats & variable stability	shallow but stable	good curves secure	strong confident	deep and quiet bold
<b>Speed and Flow</b>	struggling, laboured, 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 & fluidly
<b>Partner Balance</b>	both very poor	both poor	unequal	differ slightly	both good	both very good	both excellent
<b>Footwork</b>	both on two feet or both toe-pushing	wide stepping or 1 on two feet or toe-pushing	variable	generally correct	correct	clean and neat	precise and effortless
<b>Turns</b>	jumped/awkward	skidded	forced	majority correct	Clean	clean and neat	clean and effortless
<b>Spacing between partners (no hold)</b>	uncontrolled	deteriorates	variable	little variation	controlled	consistent and close	consistent and very close with ease

**Marking Instructions:** Select column which applies for the majority of the aspects to determine GOE.

Reduce by 1 grade: if only 50% of aspects apply OR if one aspect is out by two grades (denoting major error).

**Other Adjustments:**

**Reduce GOE** for each of the following errors in step sequences if applicable:

- Pattern/Placement incorrect or incomplete - by 1 grade
- More than two arms length (non-touching sequence) - by 1 grade
- Inclusion of not permitted elements or movements (e.g. a stop, a pattern regression, a jump more than ½ revolution) - (per each) - by 1 grade
- Skating in Hand-in Hand hold in the sustained position with fully extended arms (Step Sequences in hold) - by 1 grade
- Lack of flow (movement across the ice) - GOE must be in minus
- Step Sequence is not reflecting the rhythm pattern of the music and in OD not in the character of the chosen dance - GOE must be in minus
- **Loss of balance, Stumble or Fall on Step Sequence:**
  - Loss of balance without additional support - by one partner - by 1 grade
  - Loss of balance without additional support - by both partners - by 2 grades(GOE not higher than 0)
  - Stumble (loss of control with additional support by free foot or hand) - by one partner - by 2 grades (GOE must be in minus)
  - Stumble (loss of control with additional support by free foot or hand) - by both partners - by 3 grades (GOE must be in minus)
  - Fall by one - by 2 grades (GOE must be in minus)
  - Fall by both - by 3 grades (GOE must be in minus)
  - Fall on the entrance to Step sequence and rest not completed - mark as -3;
  - ¾ of step sequence missing - mark as -3.

**Increase GOE for each of the following difficult characteristics in footwork sequences if applicable:**

- Reflection of the rhythm pattern and in OD character of the dance - increase by 1 grade
- Skating with good speed and flow - increase by 1 grade

**Note: The Set of Sequential Twizzles to be included in the Midline (non-touching) Step Sequence (Original Dance) must be judged separately, so refer to the Twizzle Chart for details.**

**7. REVISED MARKING GUIDE FOR COMPONENTS (SCORES OUT OF 10) FOR COMPULSORY DANCES 2007**

Range of Marks	CHARACTERISTICS OF SKATING SKILLS	CHARACTERISTICS OF PERFORMANCE (unison, style and projection in ice dance)	CHARACTERISTICS OF INTERPRETATION	CHARACTERISTICS OF TIMING
<b>10.0 – 9.25</b> <b>Outstanding</b>	<ul style="list-style-type: none"> <li>- precise transfer on lobe transitions</li> <li>- deep/fluid knee action</li> <li>- elegant, precise steps/turns</li> <li>- seamless ability to turn in both directions</li> <li>- considerable speed &amp; power</li> <li>- extensive skill range for both,</li> <li>- both are superb</li> </ul>	<ul style="list-style-type: none"> <li>- move as one with flawless matching, unison and change of hold</li> <li>- elegant/sophisticated style</li> <li>- refined line of body and limbs</li> <li>- both spellbinding</li> <li>- projection exceptional by both</li> </ul>	<ul style="list-style-type: none"> <li>- wide range of inspired movements/gestures from the “heart”</li> <li>- skaters stay “in themselves” or “in character” for the whole dance</li> <li>- use of nuances as one</li> <li>- exceptional ability to relate as one to reflect character of rhythm</li> </ul>	<ul style="list-style-type: none"> <li>- <u>timing: 100% correct</u></li> <li>- timing of footwork superb</li> <li>- <u>on strong beat: 100%</u></li> <li>- all body movements synchronized with Rhythm</li> </ul>
<b>9.0 – 8.25</b> <b>Superior</b>	<ul style="list-style-type: none"> <li>- deep supple knee action &amp; robust stroking</li> <li>- stylish, precise, neat on steps/turns</li> <li>- easy action on turns in both directions</li> <li>- broad skill range for both</li> </ul>	<ul style="list-style-type: none"> <li>- coordinated movements &amp; excellent matching</li> <li>- effortless change of hold</li> <li>- superb carriage &amp; lines</li> <li>- both project strongly</li> </ul>	<ul style="list-style-type: none"> <li>- skaters and music meld – internal motivation</li> <li>- very good range of interesting movements/gestures</li> <li>- excellent ability to relate as one to reflect rhythm of music</li> </ul>	<ul style="list-style-type: none"> <li>- <u>timing: 100% correct</u></li> <li>- timing of footwork nearly superb</li> <li>- <u>on strong beat: 100%</u></li> <li>- most body movements reflect rhythm</li> </ul>
<b>8.0 – 7.25</b> <b>Very Good</b>	<ul style="list-style-type: none"> <li>- strong, flexible knee action</li> <li>- polished and clean steps/turns</li> <li>- reasonable speed &amp; strong stroking</li> <li>- wide skill range for both</li> </ul>	<ul style="list-style-type: none"> <li>- move as couple</li> <li>- matched and change holds with ease</li> <li>- very good carriage/lines</li> <li>- both project most of time</li> </ul>	<ul style="list-style-type: none"> <li>- skating/music integrated – variable motivation</li> <li>- skaters stay in character with rhythm for most of the dance</li> <li>- reflect nuances</li> <li>- very good partner relationship</li> </ul>	<ul style="list-style-type: none"> <li>- <u>timing: 100% correct</u></li> <li>- timing of footwork very good</li> <li>- <u>on strong beat: 100%</u></li> <li>- general relation of body movements to rhythm</li> </ul>
<b>7.0 – 6.25</b> <b>Good</b>	<ul style="list-style-type: none"> <li>- good knee action</li> <li>- generally good on steps/turns 75% of the time</li> <li>- maintain speed and flow well</li> <li>- good skill range for both</li> </ul>	<ul style="list-style-type: none"> <li>- good unison-move as couple 75 % of the time</li> <li>- good line of body and limbs and good carriage</li> <li>- both are able to project 75% of time</li> </ul>	<ul style="list-style-type: none"> <li>- movements in character 75% of time</li> <li>- some reflection of nuances</li> <li>- partner relationship 75% of the time</li> </ul>	<ul style="list-style-type: none"> <li>- <u>timing: 100% correct</u></li> <li>- timing of footwork accurate</li> <li>- <u>on strong beat: 100%</u></li> <li>- some body movements reflect rhythm</li> </ul>
<b>6.0 – 5.25</b> <b>Above Average</b>	<ul style="list-style-type: none"> <li>- some knee action</li> <li>- some ability on steps/turns &amp; rotating in both directions</li> <li>- even speed and flow throughout</li> <li>- above average skill range for both,</li> </ul>	<ul style="list-style-type: none"> <li>- unison broken occasionally</li> <li>- above average carriage/lines with some breaks</li> <li>- consistent pleasing line of body and limbs</li> <li>- projection skills variable but both are able to project</li> </ul>	<ul style="list-style-type: none"> <li>- one partner has motivated moves</li> <li>- moderate use of accents/nuances</li> <li>- above average expression of rhythms and use of accents/nuances</li> <li>- above average emotional connection to music</li> <li>- reasonable partner relationship</li> </ul>	<ul style="list-style-type: none"> <li>- <u>timing: 90% correct</u></li> <li>- occasional timing errors but generally on time</li> <li>- <u>on strong beat: 100%</u></li> <li>- some body movements do not reflect rhythms</li> </ul>

Range of Marks	CHARACTERISTICS OF SKATING SKILLS	CHARACTERISTICS OF PERFORMANCE (unison, style and projection in ice dance)	CHARACTERISTICS OF INTERPRETATION	CHARACTERISTICS OF TIMING
5.0 – 4.25  Average	<ul style="list-style-type: none"> <li>- variable knee action</li> <li>- average skill on steps and turns</li> <li>- skills level similar</li> <li>- consistent speed and flow only 50% of the time</li> </ul>	<ul style="list-style-type: none"> <li>- unison sometimes broken</li> <li>- carriage /lines- variable, mostly pleasing posture</li> <li>- reasonable line of body and limbs</li> <li>- only one projects or both project only 50% of the time</li> </ul>	<ul style="list-style-type: none"> <li>- correct expression of rhythm</li> <li>- some motivated moves</li> <li>- partner relationship 50% of the time</li> </ul>	<ul style="list-style-type: none"> <li>- <u>timing at least 75 % correct</u></li> <li>- some minor timing errors but often mostly on time</li> <li>- <u>but on strong beat: 100%</u></li> <li>- many body movements do not reflect rhythms</li> </ul>
4.0 – 3.25  Fair	<ul style="list-style-type: none"> <li>- variable sureness, flow</li> <li>- limited knee action – stiff at times</li> <li>- variable ability in turning</li> <li>- variable speed &amp; power</li> <li>- variable skills for both &amp; occasional differing ability</li> </ul>	<ul style="list-style-type: none"> <li>- inconsistent holds &amp; often move separately – variable unison</li> <li>- variable line of body and limbs/carriage though occasionally acceptable</li> <li>- only one projects 50% of the time</li> </ul>	<ul style="list-style-type: none"> <li>- some appropriate use of rhythm but expression is fair and they weave in and out of character</li> <li>- some motivated moves</li> <li>- some partner relationship</li> </ul>	<ul style="list-style-type: none"> <li>- <u>timing only 75% correct</u></li> <li>- some parts off time</li> <li>- <u>OR on strong beat: only 75%</u></li> <li>- some of body movements off time</li> </ul>
3.0 – 2.25  Weak	<ul style="list-style-type: none"> <li>- little power – toe pushing more than 75% of the time or wide stepping</li> <li>- at ease only on simple turns</li> <li>- variable skills with one weaker in sections</li> </ul>	<ul style="list-style-type: none"> <li>- inconsistent stability in holds &amp; some unison breaks</li> <li>- weak line of body and limbs/carriage/extensions</li> <li>- limited projection skills – both cautious</li> </ul>	<ul style="list-style-type: none"> <li>- some steps use music, but not connected to rhythm</li> <li>- weak use of accents and nuances</li> <li>- occasional partner relationship</li> </ul>	<ul style="list-style-type: none"> <li>- <u>timing only 50 % correct</u></li> <li>- <u>OR on strong beat: only 50%</u></li> <li>- most body movements off time</li> </ul>
2.0 – 1.25  Poor	<ul style="list-style-type: none"> <li>- slow, little flow</li> <li>- frequent toe-pushing or wide-stepping</li> <li>- stroking on one side weak</li> <li>- weak basic skills with one being “carried” in sections</li> </ul>	<ul style="list-style-type: none"> <li>- struggle in holds &amp; unison–</li> <li>- out of unison and poor matching</li> <li>- poor line of body and limbs/carriage/extensions</li> <li>- very limited projection skills</li> </ul>	<ul style="list-style-type: none"> <li>- moves seem unrelated to rhythm/character</li> <li>- minimal attention to nuances</li> <li>- little or no partner relationship</li> </ul>	<ul style="list-style-type: none"> <li>- <u>timing only 25% correct</u></li> <li>- <u>OR on strong beat: only 25%</u></li> <li>- major portion of dance off time</li> <li>- timing of body movements lacks control</li> </ul>
1.0 – 0  Very Poor	<ul style="list-style-type: none"> <li>- off balance</li> <li>- struggle with steps/turns</li> <li>- lack of speed and flow</li> <li>- poor basic skills for both</li> </ul>	<ul style="list-style-type: none"> <li>- unstable holds, uncontrolled unison and matching</li> <li>- very poor line of body and limbs/carriage/extensions</li> <li>- projection skills lacking – both laboured</li> </ul>	<ul style="list-style-type: none"> <li>- isolated and apparently random gestures not related to character/nuances/accents</li> <li>- no partner relationship – two “solos”</li> </ul>	<ul style="list-style-type: none"> <li>- <u>timing less than 25% correct</u></li> <li>- entirely off time</li> <li>- <u>OR on strong beat less than 25%</u></li> </ul>

**Note:** The mark for the Component **TIMING** must be reduced by 0.5, if the **introductory steps are not finished with (too short) or exceed (too long) the introductory phrasing of the particular tune.**  
**Adjustments:** Deductions for loss of balance, stumbles and falls in Required Elements are taken from GOE by the judges, but some or all Components may also need to be reduced if a fall (or falls) affects the rest of the program or part of the program.

## 8. REVISED MARKING GUIDE FOR COMPONENTS (SCORES OUT OF 10) FOR ORIGINAL DANCE AND FREE DANCE 2007

Range of Marks	CHARACTERISTICS OF SKATING SKILLS	CHARACTERISTICS OF LINKING FOOTWORK/MOVEMENTS	CHARACTERISTICS OF PERFORMANCE/EXECUTION <i>(Unison, Style &amp; Projection)</i>	CHARACTERISTICS OF COMPOSITION/ CHOREOGRAPHY	CHARACTERISTICS OF INTERPRETATION/TIMING
<b>10.0 – 9.25</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>- elegant-&amp; precise 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</li> <li>- one move flows seamlessly into the next</li> <li>- creative pattern and lobes</li> </ul>	<ul style="list-style-type: none"> <li>- move as one, superb matching</li> <li>- elegant /sophisticated style</li> <li>- refined line of body and limbs</li> <li>- precise execution of body movements</li> <li>- both spellbinding</li> <li>- projection exceptional (to audience or 'in themselves' if music requires)</li> </ul>	<ul style="list-style-type: none"> <li>- wide range of steps, moves, and required elements superbly motivated by music</li> <li>- ingenious use of music /space /symmetry</li> <li>- memorable highlights distributed evenly</li> <li>- change of pace/tempo incorporated seamlessly</li> <li>- total utilization of personal and public space</li> </ul>	<ul style="list-style-type: none"> <li>- skaters/music/nuances as one – motivation from "heart"</li> <li>- wide range of inspired movements/gestures</li> <li>- skaters stay "in character" for the whole program</li> <li>- exceptional ability to relate as one and to reflect music/theme</li> <li>- superb and understandable expression of the music's style and character</li> <li>- <u>timing: 100% correct</u> = primarily to rhythmic beat <del>OD</del> &amp;FD</li> <li>= program well synchronized with musical phrasing</li> <li>- <u>music selection: 100% correct</u> = with rules OD/FD</li> <li>= rhythm(s) correct OD</li> </ul>
<b>9.0 – 8.25</b>  <b>Superior</b>	<ul style="list-style-type: none"> <li>- strong, sure, fluid edges</li> <li>- supple knee action</li> <li>- stylish, precise, interesting &amp; neat steps/turns</li> <li>- ease in accelerating even during difficult steps</li> <li>- always multidirectional</li> <li>- 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</li> <li>- one move flows easily into the next</li> <li>- superior ice coverage</li> </ul>	<ul style="list-style-type: none"> <li>- coordinated movements- excellent matching</li> <li>- superb carriage &amp; lines</li> <li>- effortless change of difficult holds</li> <li>- project strongly</li> </ul>	<ul style="list-style-type: none"> <li>- superior choreography-clearly understandable</li> <li>- variety of innovative moves that develop theme</li> <li>- change of pace/tempo incorporated with ease</li> <li>- excellent use of music /space /symmetry</li> </ul>	<ul style="list-style-type: none"> <li>- skaters and music meld – internal motivation</li> <li>- very good range of interesting movements/gestures</li> <li>- excellent ability to relate as one to reflect music/theme</li> <li>- excellent and understandable expression of the music's style and character</li> <li>- <u>timing: 100% correct as above</u></li> <li>- <u>music selection: 100% as above</u></li> </ul>
<b>8.0 – 7.25</b>  <b>Very Good</b>	<ul style="list-style-type: none"> <li>- strong, sure, confident edges</li> <li>- strong, flexible knee action</li> <li>- polished &amp; clean steps/turns</li> <li>- very good use of multi-directions</li> <li>- ability to accelerate easily</li> <li>- wide skill range 75% of time for both</li> </ul>	<ul style="list-style-type: none"> <li>- variety and complexity of pattern steps/turns/holds for both</li> <li>- fluid and intentional movements from one move to another</li> <li>- varied use of holds with face to face positions</li> </ul>	<ul style="list-style-type: none"> <li>- move as couple – matched with ease</li> <li>- easy use of change of all holds</li> <li>- excellent carriage/lines</li> <li>- both project most of time</li> </ul>	<ul style="list-style-type: none"> <li>- interesting moves derived from theme</li> <li>- very good use of music /space /symmetry</li> <li>- unity of skaters in use of music, content</li> <li>- directed to all sides of the rink</li> </ul>	<ul style="list-style-type: none"> <li>- skating/music integrated – very good internal motivation</li> <li>- skaters stay -"in character" for over 75% of program</li> <li>- very good partner relationship</li> <li>- very good and understandable expression of the music's style and character</li> <li>- <u>timing: 100% correct as above</u></li> <li>- <u>music selection: 100% as above</u></li> </ul>
<b>7.0 – 6.25</b>  <b>Good</b>	<ul style="list-style-type: none"> <li>- reasonable, sure edges</li> <li>- good knee action</li> <li>- good variety of steps/turns – all directions with ease 75% of the time -</li> <li>- gain and maintain speed and flow easily</li> <li>- good skill range for both</li> </ul>	<ul style="list-style-type: none"> <li>- difficulty and variety of edges/ steps/ turns for both for 75 % of time</li> <li>- minimal use of cross cuts or running,</li> <li>- some breaks in continuity</li> <li>- varied use of holds with a predominance of face to face positions</li> </ul>	<ul style="list-style-type: none"> <li>- good unison-move as couple 75 % of time</li> <li>- good line of body and limbs and good carriage</li> <li>- both are able to project 75% of time</li> </ul>	<ul style="list-style-type: none"> <li>- known &amp; some interesting, creative moves that use rhythm(s) effectively</li> <li>- good variation of speed according to music</li> <li>- good distribution of highlights</li> <li>- use of creative set-ups for required elements</li> <li>- very good use of ice pattern</li> </ul>	<ul style="list-style-type: none"> <li>- skating fits music well</li> <li>- movements in character 75% of time</li> <li>- skaters able to play with music</li> <li>- partner relationship 75% of time</li> <li>- good and understandable expression of the music's style and character</li> <li>- <u>timing: 90% correct as above</u></li> <li>- <u>music selection: 90% as above</u></li> </ul>

Range of Marks	CHARACTERISTICS OF SKATING SKILLS	CHARACTERISTICS OF LINKING FOOTWORK/MOVEMENTS	CHARACTERISTICS OF PERFORMANCE/EXECUTION (Unison, Style & Projection)	CHARACTERISTICS OF COMPOSITION/ CHOREOGRAPHY	CHARACTERISTICS OF INTERPRETATION/TIMING
<b>6.0 – 5.25</b>  <b>Above Average</b>	<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>- above average skill range for both</li> </ul>	<ul style="list-style-type: none"> <li>- series of variable edges/steps/turns and poses/holds for both</li> <li>- limited use of cross cuts or running,</li> <li>- above average use of holds with many face to face positions</li> </ul>	<ul style="list-style-type: none"> <li>- unison broken occasionally</li> <li>- above average carriage/lines with some breaks</li> <li>- consistent, pleasing line of body and limbs</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 theme and music</li> <li>- program highlights generally well distributed but focussed occasionally to one side</li> <li>- interesting composition</li> <li>- above average use of change of pace</li> <li>- above average use of ice pattern</li> <li>- variation of speed according to music</li> </ul>	<ul style="list-style-type: none"> <li>- slight difference in motivation of moves</li> <li>- above average use of accents/nuances</li> <li>- above average expression of rhythms or theme</li> <li>- above average emotional connection to music</li> <li>- reasonable partner relationship</li> <li>- <u>timing: 80% correct as above</u></li> <li>- <u>music selection: 80% as above</u></li> </ul>
<b>5.0 – 4.25</b>  <b>Average</b>	<ul style="list-style-type: none"> <li>- shallow edges with variable edge quality and knee action</li> <li>- average range of steps/turns and multidirectional 50% of time</li> <li>- skill level similar abilities</li> <li>- consistent speed and flow 50% of time</li> </ul>	<ul style="list-style-type: none"> <li>- an equal proportion of simplicity and difficulty</li> <li>- one partner has some sections with simple workload</li> <li>- varied use of holds with several face to face positions</li> </ul>	<ul style="list-style-type: none"> <li>- unison sometimes broken</li> <li>- carriage /lines- variable, mostly pleasing posture</li> <li>- reasonable line of body and limbs</li> <li>- only one projects or both only 50% of time</li> </ul>	<ul style="list-style-type: none"> <li>- program corresponds well with music</li> <li>- elements generally well distributed but sometimes too much emphasis to one side of the rink</li> </ul>	<ul style="list-style-type: none"> <li>- skating fits music with minor exceptions</li> <li>- some motivated moves</li> <li>- moderate use of accents and nuances</li> <li>- correct and understandable expression of the music's style and character</li> <li>- partner relationship 50% of time</li> <li>- <u>timing: 70% correct as above</u></li> <li>- <u>music selection: 70% as above</u></li> </ul>
<b>4.0 – 3.25</b>  <b>Fair</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 &amp; occasional differing ability</li> <li>- lack flow –some change in speed</li> </ul>	<ul style="list-style-type: none"> <li>- some basic edges/steps</li> <li>- some simple turns/poses/holds</li> <li>- one partner performs difficulty and other on 2 feet in some sections</li> <li>- little use of partner facing hold</li> </ul>	<ul style="list-style-type: none"> <li>- variable unison</li> <li>- variable line of body and limbs/carriage /extensions</li> <li>- holds relatively stable</li> <li>- only one projects 50% of time or both only occasionally project</li> </ul>	<ul style="list-style-type: none"> <li>- some isolated groups of moves that fit music/theme</li> <li>- music is background for difficult elements</li> <li>- often program directed to judges side</li> <li>- reasonable placement of elements on surface</li> </ul>	<ul style="list-style-type: none"> <li>- some motivated moves, but often seem meaningless</li> <li>- appropriate use of music but expression is fair and they weave in and out of character</li> <li>- some partner relationship</li> <li>- <u>timing: 70% correct as above</u></li> <li>- <u>OR music selection: 50% correct as above</u></li> </ul>
<b>3.0 – 2.25</b>  <b>Weak</b>	<ul style="list-style-type: none"> <li>- short and weak steps/ flat edges</li> <li>- little power – toe pushing or wide stepping more than 75% of time</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 and excessive cross-cuts</li> <li>- simple turns/poses/holds</li> <li>- one partner performs difficult moves and other on two feet 75 % of time</li> <li>- many sections in hand-in-hand or side by side hold, minimal use of partner facing holds</li> </ul>	<ul style="list-style-type: none"> <li>- inconsistent stability of holds &amp; some unison breaks</li> <li>- weak line of body and limbs/carriage/extensions</li> <li>- limited projection skills – both cautious</li> </ul>	<ul style="list-style-type: none"> <li>- some moves do not appear to fit music/theme– minimal relation program to music</li> <li>- lack of change of pace</li> <li>- program directed to judges side</li> </ul>	<ul style="list-style-type: none"> <li>- weak use of accents and nuances</li> <li>- occasional partner relationship</li> <li>- unmotivated movement</li> <li>- <u>timing: 50% correct as above</u></li> <li>- <u>OR music selection: 50% correct as above</u></li> </ul>
<b>2.0 – 1.25</b>  <b>Poor</b>	<ul style="list-style-type: none"> <li>- short and 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>- weak 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> </ul>	<ul style="list-style-type: none"> <li>- struggle in holds &amp; unison–</li> <li>- out of unison</li> <li>- poor matching</li> <li>- poor line of body and limbs/carriage/extensions</li> <li>- very limited projection skills</li> </ul>	<ul style="list-style-type: none"> <li>- many moves do not appear to fit music</li> <li>- little relation program to music</li> <li>- mainly program directed to judges side</li> <li>- placement of moves lacks coherence</li> <li>- monotonous</li> </ul>	<ul style="list-style-type: none"> <li>- inappropriate dynamics</li> <li>- moves seem unrelated to rhythm/character</li> <li>- little or no partner relationship</li> <li>- <u>timing: 25% correct as above</u></li> <li>- <u>OR music selection: 75% incorrect as above</u></li> </ul>

Range of Marks	CHARACTERISTICS OF SKATING SKILLS	CHARACTERISTICS OF LINKING FOOTWORK/MOVEMENTS	CHARACTERISTICS OF PERFORMANCE/EXECUTION <i>(Unison, Style &amp; Projection)</i>	CHARACTERISTICS OF COMPOSITION/CHOREOGRAPHY	CHARACTERISTICS OF INTERPRETATION/TIMING
<b>1.0 – 0</b>  <b>Very Poor</b>	<ul style="list-style-type: none"> <li>- very .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>- poor basic skills for both, stumbling</li> <li>- cannot gain speed</li> </ul>	<ul style="list-style-type: none"> <li>- basic stroking and 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> </ul>	<ul style="list-style-type: none"> <li>- unstable holds, uncontrolled matching &amp; unison</li> <li>- very poor line of body and limbs/carriage/extensions</li> <li>- projection skills lacking– both laboured</li> </ul>	<ul style="list-style-type: none"> <li>- most moves do not appear to fit music</li> <li>- total program directed to judges side</li> <li>- placement of moves appears random</li> <li>- some areas of ice untouched &amp; often use of straight lines</li> <li>- or barrier skating</li> </ul>	<ul style="list-style-type: none"> <li>- lacks dynamics</li> <li>- isolated and apparently random gestures not related to music/character/nuances/accents</li> <li>- no partner relationship – two “solos”</li> <li>- <u>timing less than 25% correct as above</u></li> <li>- <u>OR music selection: more than 75% incorrect as above</u></li> </ul>

**Adjustments to Components: Reduce or Increase by the amount indicated as follows:**

SKATING SKILLS	LINKING FOOTWORK/MOVEMENTS	PERFORMANCE/ EXECUTION	COMPOSITION/CHOREOGRAPHY	INTERPRETATION/ TIMING
<p><b>Outside of Required Elements:</b>                      - <u>Skating with hand(s) on ice at any time including during introduction and/or conclusion</u>                          <u>by one</u>                   - <u>0.5 per each</u>                          <u>by both</u>                 - <u>1.0 per each</u>                      - Loss of balance or Stumble:                          by one                   - 0.5 per each                          by both                 - 1.0 per each</p>	<p><b>OD:</b> Conformity to pattern requirements                      - Loop on center line           - 0.5 per each                      - Cross center line           - 0.5 per each                      - Too far apart on permitted separations           - 0.5 per each</p>		<p><b>OD</b>                      - Extra or too long stops           - 0.5 per each  <b>FD</b>                      - Excessive use of stops/standing - 0.5 per each                      Separation in the beginning longer than 10 seconds           - 0.5 per each                      Separations more than 5 sec.       - 0.5 per each</p>	<p><b>OD</b> – introduction without beat/melody longer than 10 sec.           – 0.5*  <u>*Note: Not valid for season 2007/2008</u></p>
<p><b>REMARKS:</b></p>	<p><b>Technical panel takes automatic deduction from total score: - 1.0 for every fall of one and - 2.0 for every fall by both partners; if the fall causes interruptions to the program that exceed <u>5</u> seconds <u>and part of the program was missed</u>, the Referee <u>additionally</u> applies the following deductions: - 1.0 for 6-15 seconds interruption, - 2.0 for 16-30 seconds interruption etc.</b></p> <p><b>In addition with falls – judge’s scores in some or all Components may also need to be reduced as well if a fall affects the rest of the program or part of the program.</b></p> <p><b>The Referee may advise the panel if music is without beat (FD): the judges must reflect this under Interpretation/Timing.</b></p>			