

INTERNATIONAL SKATING UNION

Communication No. 1567

ICE DANCE

1. COMPULSORY DANCES 2009/2010

In accordance with Rule 639 paragraphs 1 & 2, for all ISU Championships, Olympic Games and International Competitions in 2009/2010 the compulsory dances are announced as follows:

JUNIOR DANCES	SENIOR DANCES
# 6 Westminster Waltz	# 11 Golden Waltz
# 22 Argentine Tango	# 23 Tango Romantica

In accordance with Rule 639 paragraph 2 a), b), c) and d) the dance to be skated will be drawn as follows:

2010 European and Four Continents Championships: One (1) Compulsory Dance from the Senior dances listed above shall be drawn at the Grand Prix Final (Junior and Senior) and announced to the Members by the Secretariat. The same dance shall be skated at both Championships.

2010 World Championships: One (1) Compulsory Dance from the Senior dances listed above which was not drawn for the European and Four Continents Championships.

2010 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.

2010 Olympic Games: One (1) Compulsory Dance from the Senior dances listed above shall be drawn and announced before the first official practice.

For the Junior and Senior Grand Prix events (except Junior and Senior Grand Prix Finals), one Compulsory Dance from the lists of dances mentioned above will be skated at each event according to the official Announcement for the respective ISU Grand Prix Events (Junior and Senior).

2. GUIDELINES FOR ORIGINAL DANCE – SEASON 2009/2010

Refer to pages 3 to 4.

3. REQUIREMENTS FOR JUNIOR AND SENIOR FREE DANCE SEASON 2009/2010

Refer to pages 5 to 6.

4. MAJOR ERRORS AND KEY POINTS IN COMPULSORY DANCES – SEASON 2009/2010

Refer to pages 7 to 10.

The Ice Dance Technical Committee is attaching guidance sheets on each of the Compulsory Dances for the season 2009/2010. 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.

The Base Values for the sections of all Compulsory Dances for the Season 2009/2010 were revised and the number of sections of the Golden Waltz and Tango Romantica was reduced from 4 to 3 (refer to page 27)

5. MARKING GUIDES FOR GOE FOR SECTIONS OF COMPULSORY DANCES - page 11.

6. SHORT VERSION OF DETAILED MARKING GUIDES FOR GOE REQUIRED ELEMENTS FOR ORIGINAL DANCE AND FREE DANCE – page 12.

7. ADJUSTMENTS TO PROGRAM COMPONENTS - page 13.

8. DESCRIPTION OF LEVELS FOR SEASON 2009/2010

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

Refer to pages 14 to 26

9. REVISED SCALE OF VALUES OF SECTIONS FOR COMPULSORY DANCE 2009/2010 – page 27.

10. REVISED SCALE OF VALUES FOR REQUIRED ELEMENTS - ORIGINAL DANCE AND FREE DANCE - pages 28-29.

11. DETAILED MARKING GUIDES FOR GOE REQUIRED ELEMENTS FOR ORIGINAL DANCE AND FREE DANCE – see Communication 1522 pages 27- 30.

12. MARKING GUIDES FOR COMPONENTS FOR COMPULSORY DANCES, ORIGINAL DANCE AND FREE DANCE were **NOT** changed – see Communication 1522 pages 31-34.

13. “QUESTIONS AND ANSWERS”

Some requirements must be clarified during the season and all clarifications are published in the “Questions and Answers” file on the ISU website. The IDTC suggests to all skaters, coaches, judges, technical controllers and specialists to check the “Questions and Answers” on the ISU website from time to time during the season.

The path to this file is:

ISU website → Singles& Pairs, Ice Dance → ISU Judging System → Ice Dance → “Questions and Answers”

14. COMPULSORY DANCES 2010/2011*

In accordance with Rule 639 paragraphs 1 & 2, for all ISU Championships and International Competitions in 2010/2011, the compulsory dances are announced for the Senior events as follows:

JUNIOR DANCES	SENIOR DANCES
# 14 Quickstep	# 10 Ravensburger Waltz
# 24 Blues	# 15 Finnstep

15. RHYTHM FOR ORIGINAL DANCE FOR 2010/2011*

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

Rhythms and Dances of the 1950’s, 1960’s or 1970’s

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 a future Communication.

***NOTE:** Even if there is a proposal on the Agenda of the Congress 2010 to have only two segments for Ice Dance events, the current Constitution requires that the Compulsory Dances and the rhythms for the Original Dance 2010/2011 are announced in this Communication.

Milan,
May 8, 2009
Lausanne

Ottavio Cinquanta, President
Fredi Schmid, Director General

2. GUIDELINES FOR ORIGINAL DANCE FOR 2009/2010

For all ISU Championships, Olympic Games and International Competitions in 2009/2010, both Junior and Senior, the rhythm of the Original Dance will be:

Folk / Country Dance

Any type of folk/country dance music or typical dance of the country 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 consistent 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.

Same examples: Village, Square, Street, Barn dance, Hoedown, Mazurka, Polka, Tarantella, Hula, Hora, Csardas, Kalinka, Gapak, Syrtaky, Scottish, Irish, Jig, Reel, Guajira, Cumbia, Jarabe, Fandango, Aborigines Dance, Chinese dances, Lesginka, Country Waltz, Flamenco, etc.

Argentine Tango is not included in the above mentioned Folk /Country dances and is not permitted because the rhythm is used in the Compulsory Dances (Argentine Tango and Tango Romantica) announced for the season.

It is recommended that couples should use their own traditional folk or country music and dances.

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 a different tempo.

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

Costumes: Rule 612 applies with the following exceptions:

If appropriate for the chosen music, the lady and the man are permitted to wear trousers and sleeves of any length.

Small props that are part of the costume and are characteristic for the chosen music are allowed (hats, head bands, ribbon). Such props may not be thrown and/or passed from one skater to the other in any part of the program.

According to the Rule 612 paragraph 1c): "The decorations on costumes must be non-detachable." If a decoration or a part of the costume or hair decoration such as flowers, headbands, ribbons, etc (which are also a part of a costume), falls on the ice during the performance, the costume deduction of 1.0 is required by the Referee.

The following types of props are not a part of the costume and are not permitted: cane (walking stick), umbrella, bouquet etc. If used, the above mentioned deduction will be applied by the Referee.

One (1) Short Lift – but no more than two (2) lifts* (up to 6 seconds each)

* **Note:** A couple may choose to skate either **one** or **two** lifts but the **first** performed lift **ONLY** will be identified and considered in determining the level of difficulty. Any type of lift may be used for the second lift and it may be performed without any requirements for the Level of difficulty provided that its duration is within permitted 6 seconds and it is not illegal. The second Lift will be considered by the Judges in marking the Choreography. However, if a **third** Lift is performed, it will be considered by the Technical Panel as an Extra Element and deduction 1.0 will be applied.

Note: If the Lift does not fit to the phrasing of the music in the OD, the judges must reduce the GOE and the GOE must be in minus. If the Lift does not reflect the character of the dance in the OD, the judges must reduce the GOE by 1 Grade.

TWO (2) Step Sequences:

One Midline Not Touching Step Sequence NOT incorporating the Sequential Twizzles

The Not Touching Step Sequence must incorporate mirror and/or matching footwork. Both partners may cross each other's tracing(s) and may switch from matching footwork to mirror and vice versa. The partners should remain as close together as possible, but they must not touch. The distance between the skaters should generally not be more than 2 arms length apart.

AND

One Step Sequence in Hold selected from:

b) **Diagonal:** skated as fully corner to corner as possible;

OR

c) **Circular (clockwise or anticlockwise):** utilizing the full width of the ice surface on the short axis of the rink;

The Step Sequence should be skated in dance holds or variations thereof except Hand-in Hand hold in the sustained position with fully extended arms. Any separation to change a hold must not exceed one measure of music.

Note: Base Value for Diagonal Step Sequence to be same as for Circular Step Sequence (see updated Scale of Value, pages 28-29)

Note: For both Step Sequences (Not Touching and in Hold):

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

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

If the Step Sequence does not reflect the character of the dance in the OD, the judges must reduce the GOE by 1 Grade.

If one of the not permitted elements (e.g. jumps of more than half (½) rotation, stops or pattern regressions etc.) is included in Step Sequence the judges should deduct accordingly for the inclusion of a not permitted element.

If an illegal element is included in the step sequence (e.g. Jump of more than 1 rotation, lying on the ice etc.), the Technical Panel will call an "illegal element" and the entire Step Sequence "No Level".

ONE (1) Set of Sequential Twizzles - two twizzles on one foot for both partners skated simultaneously with up to one step in between the Twizzles. No stop(s) are allowed before and/or between Twizzles. The Set of Sequential Twizzles may be skated in any part of the program (except in the required Step Sequence).

Note: Additional Set(s) of Sequential Twizzles is/are permitted but only the first performed Set outside the required Step Sequence will be identified and considered in determining the level of difficulty. Each additional Set of Sequential Twizzles outside the required Step Sequence will be considered by the judges in marking the Component for Choreography.

Note: Base Values for Required Elements were updated. The revised Scale of Values is published on pages 28-29 of the Communication.

NOTE: The DANCE SPIN is not included in the list of Required Elements for the Original Dance season 2009/2010. Nevertheless, a Spinning movement skated by the couple together in any hold around common axis on one foot (or two feet) with any number of rotations is permitted. A couple may choose to use this movement as part of their choreography. The Technical Panel will ignore these movements and the judges will not consider these movements as the permitted stops.

Original Dance 2009/2010 - 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/dances chosen must be penalized.
- b) Only music with a rhythmic beat may be used and the couples must skate primarily to the rhythmic beat. The musical introduction to the original dance may be without beat or melody for a maximum of 10 seconds.
- c) 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 come to a complete stop at the end of the program.
- d) Except during the required step sequence, 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.
- e) 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 of 1 rotation may not be performed simultaneously and are not permitted at all in any 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). Kneeling or sliding on two knees is not permitted (if this happens it will be considered as a fall and the appropriate deduction will be applied by the Technical Panel). 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. Touching the ice with hand(s) is/are not permitted.
- f) Partners must not separate except to change dance hold, to perform the not-touching 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.
- g) There are no restrictions on dance holds. Skating in Hand-in-Hand hold with full extended arms is permitted only if in the character of the rhythm chosen but must not be used excessively.
- h) 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.
- i) The program must be developed through skating quality rather than through non-skating actions such as sliding on one knee, or use of toe steps which should be used only to reflect the character of the dance and underlining rhythm and nuances of the chosen music.

3. FREE DANCE

The following are the Requirements for a Well-balanced Free Dance Program that shall apply to all events for the season 2009/2010.

The Free Dance Rule 610 and the definitions in Rule 604 should also apply. According to Rule 641, paragraph 2 the duration of the Senior Free Dance will be four (4) minutes (+ /- 10 seconds) and duration of Junior Free Dance will be three (3) minutes and 30 seconds (+ /- 10 seconds).

MUSIC

Acceptable music for Free Dance must be appropriate for dance. If classical music is used, it must be orchestrated so that there is a good balance between rhythmic beat and melody.

Rule 610, paragraph c) states that "a program that displays a change of tempo and a well balanced use of melody, rhythmic beat and musical accents... is considered to be of a higher quality".

If any of the above mentioned aspects are not followed the judges will reduce the marks for the Components for Choreography and Interpretation/Timing.

The concept of "Ice Dance as a competitive sport" dictates that programs should be well suited to the level of skaters. Programs which are overly-dramatic and depressing or very difficult to understand must not be used by skaters who cannot interpret this kind of music properly.

Costumes: Rule 612 applies. According to the Rule 612 paragraph 1c): "The decorations on costumes must be non-detachable." If a decoration or a part of the costume or hair decoration such as flowers, headbands, ribbons, etc (which are also a part of a costume), falls on the ice during skating, the costume deduction 1.0 is required by the Referee.

REQUIRED ELEMENTS FOR FREE DANCE SEASON 2009/2010 - SENIOR & JUNIOR

LIFTS

SENIOR: THREE (3) DIFFERENT TYPES OF LIFTS,*

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

*** Note:** Up to **two (2)** additional Lifts (up to 6 seconds each) without any requirements for the Level are permitted (provided that they are not illegal), but only the first **three** performed Lifts will be identified and considered in determining the level of difficulty. The additional Lift(s) will be considered by the judges in marking the Choreography. However, if a **sixth** Lift is performed, it will be considered by the Technical Panel as an Extra Element.

JUNIOR: TWO (2) DIFFERENT TYPES OF LIFTS,*

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

*** Note:** **One(1)** additional Lift (up to 6 seconds) without any requirements for the Level is permitted (provided that it is not illegal), but only the first **two** performed Lifts will be identified and considered in determining the level of difficulty. This additional Lift will be considered by the judges in marking the Choreography. However, if a **fourth** Lift is performed, it will be considered by the Technical Panel as an Extra Element.

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 fit to the phrasing of the music in the Free Dance, the judges must reduce the GOE and the GOE must be in minus.

ONE (1) DANCE SPIN (chosen from Spin or Combination Spin)

Note: One additional Dance Spin (Spin or Combo Spin) is permitted but only the first performed Dance Spin will be identified and considered in determining the level of difficulty. This additional Dance Spin will be considered by the judges in marking the Component of the Choreography. But the **third** Dance Spin performed will be considered by the Technical Panel as an Extra Element.

Note: Note: If the Dance Spin does not fit to the phrasing of the music in the Free Dance, the judges must reduce the GOE and the GOE must be in minus.

Combined Dance Spin and Lift: Combined Dance Spin and Lift are permitted but are to be counted as separate elements: i.e. as one of the permitted Lifts and one Dance Spin.

TWO (2) DIFFERENT STEP SEQUENCES (IN HOLD)

ONE Step Sequence selected from group A) and ONE selected from group B):

Group A) Straight Line Step Sequences:

- a) **Midline:** skated along the full length of the center (long) axis of the ice surface.
- b) **Diagonal:** skated as fully corner to corner as possible.

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.

Either Step Sequence must be skated in dance holds or variations thereof except Hand-in Hand hold in the sustained position with fully extended arms. Any separation to change a hold must not exceed one measure of music.

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 (½) 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 a not permitted element.

If an 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 call the “illegal element” and the entire Step Sequence “No Level”.

Note: If the Step Sequence is not skated with the rhythm pattern of the music in the Free Dance, the judges must reduce the GOE and the GOE must be in minus.

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 of Choreography.

Note: Base Values for Required Elements were updated. The revised Scale of Values is published on pages 28-29 of the Communication.

Restrictions (Rule 610 paragraph 1 j):

i) The program must be developed through skating quality rather than through non-skating actions such as sliding on **one** knee, or use of toe steps which should be used only to reflect the character of the dance and underlining rhythm and nuances of the chosen music.

Touching the ice with hand(s) is/are not permitted.

Kneeling or sliding on 2 knees is not permitted and if it happens it will be considered as a fall and the appropriate deduction will be applied by the Technical Panel.

4. MAJOR ERRORS AND KEY POINTS IN COMPULSORY DANCES – SEASON 2009/2010

JUNIOR COMPULSORY DANCE

WESTMINSTER WALTZ		Base Value per Sequence
MAJOR ERRORS GOE (other errors are minor)		
Sections 1, & 4 (steps 1-8) <u>Steps 1, 2, & 3</u> <ul style="list-style-type: none"> ❖ Not skated on a clean, continuous lobe with correct edges ❖ Incorrect timing (must be 2 + 1 + 2 +1) * ❖ Step 3 skated without distinct change of edge on beat 3 <u>Step 5 & 6 (Open Mohawk)</u> <ul style="list-style-type: none"> ❖ Execution incorrect: <ul style="list-style-type: none"> - skated as swing Mohawk - jumped, scraped or skidded - incorrect edges (must be inside to inside) 		<u>2.2</u> <u>2.9</u>
Sections 2 & 5 (steps 9 – 15) <u>Step 13 (SwRk for Lady and SwCtr for Man)</u> <ul style="list-style-type: none"> ❖ Execution incorrect <ul style="list-style-type: none"> - edges not inside to inside or outside to outside - rocker or counter is jumped, scraped or skidded ❖ Timing of turn incorrect (entry edge to turn(s) not held for 6 beats) * <u>Step 15 for Lady (Inside Three)</u> <ul style="list-style-type: none"> ❖ Not skated on clean, correct edges, - jumped, scraped or skidded ❖ not turned on count 4 * 		<u>2.8</u> <u>3.5</u>
Sections 3 & 6 (steps 16 – 22) <u>Step 16</u> <ul style="list-style-type: none"> ❖ Not skated as a Cross-Roll <u>Steps 21a, b & 22 Lady; 21 & 22 Man</u> <ul style="list-style-type: none"> ❖ inability to assume Reverse Kilian hold with lady's three, - and transfer to Kilian on step 22 correctly with ease. 		<u>1.8</u> <u>2.3</u>
KEY POINTS OF COMPONENTS		
Skating Skills	Depth and quality of edges and ice coverage; effortless maintenance of speed; cleanness and sureness of steps; soft, flowing, well rounded lobes, strong edges; lobe to lobe transitions well controlled.	
Performance	Perfect vertical and horizontal unison; elegant carriage and style; soft knee action; controlled body action; well matched free legs throughout dance; balance in performance between partners.	
Interpretation	Expression of the soft, stately and elegant character of this Waltz rhythm, continuous knee action to create a smooth waltz pulsation, relationship between partners expressing the elegant nature of this Waltz.	
Timing	Rhythmic and soft knee action accenting on 1 and 4 will portray the beauty of this stately Waltz rhythm.	

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

JUNIOR COMPULSORY DANCE

ARGENTINE TANGO		Base Value per Sequence
MAJOR ERRORS GOE (other errors are minor)		
Sections 1 & 4 (steps 1 –15) <u>Steps 1–7</u> <ul style="list-style-type: none"> ❖ Dance not started towards the short barrier and not skated on an evenly rounded lobe <u>Step 10</u> <ul style="list-style-type: none"> ❖ Man’s counter not on clean, correct, distinct edges, - jumped, scraped or skidded <u>Steps 12–15</u> <ul style="list-style-type: none"> ❖ Inability of couple to rotate together with axis between them 		<u>2.0</u> <u>2.3</u>
Sections 2 & 5 (steps 16 – 24) <u>Step 21– 23</u> <ul style="list-style-type: none"> ❖ Not skated on a strongly rounded, continuous lobe, finishing the edge (St.23) on outside edge for both partners before the Sw-“Tw1” and Sw-OpCho ❖ Incorrect timing of Sw-“Tw1” and Sw-OpCho (not turned on “and 1”) * <u>Step 24</u> <ul style="list-style-type: none"> ❖ Not continuous or matching curves for both partners in closed hold. 		<u>2.8</u> <u>3.6</u>
Sections 3 & 6 (steps 25 – 31) <u>Steps 27 – 31</u> <ul style="list-style-type: none"> ❖ Either partner not skating correct CR’s; Vertical and horizontal unison not maintained ❖ Step 31 not held for 3 full beats before the restart* 		<u>2.0</u> <u>2.8</u>
KEY POINTS OF COMPONENTS		
Skating Skills	Ice coverage without visible pushing; cleanness and sureness of steps; strongly curved well rounded lobes; lobe to lobe transitions well controlled; controlled body weight changes; light knee action; clean, tight, crisp footwork.	
Performance	Perfect vertical and horizontal unison; good carriage and style; controlled body action; nicely matched free legs; balance in performance between partners.	
Interpretation	Expression of the typical changes between the soft and strong character of the rhythm, relationship between partners reflecting the lyrical mood of this Tango. Well-defined and strong edges should be skated with a lot of character using good knee action, tight, clean footwork with matching free leg movements. For good presentation and interpretation the body style and movements should reflect Tango rhythm.	
Timing	Very precise and crisp timing, exact beat value for each step, sometimes syncopated to bring out the Tango character.	

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

SENIOR COMPULSORY DANCE

GOLDEN WALTZ		Base Value per Sequence
❖ MAJOR ERRORS GOE (other errors are minor)		
Sections 1 & 4 (steps 1 –19) <u>Steps 1 – 6 Walk- around threes</u> <ul style="list-style-type: none"> ❖ Threes jumped; Axis between partners not maintained or hold not Closed ❖ Man does not start RBO on beat 1 * <u>Steps 9 – 13 Touchdown and double threes</u> <ul style="list-style-type: none"> ❖ Touchdown-threes not turned on count 2 & 5 maintaining tight “Kilian” hold * ❖ Double threes not clean <u>Steps 15 Lady & 15a) b) Man</u> <ul style="list-style-type: none"> ❖ not on clean correct edges (lady’s bracket; man’s open Mohawk). 		<u>1.7</u> <u>2.3</u>
Sections 2 & 5 (steps 20 – 31) <u>Step 22</u> <ul style="list-style-type: none"> ❖ Lady’s three turns not clean <u>Step 26c Man</u> <ul style="list-style-type: none"> ❖ unable to reach full spread eagle <u>Step 27 Lady</u> <ul style="list-style-type: none"> ❖ Tw not one full rotation, or skidded or scraped <u>Steps 30-31</u> <ul style="list-style-type: none"> ❖ Lady’s Tw-s not clean, body on “Cascade and Dip” section not nearly parallel to ice ❖ Timing not correct (Lady’s step 30b should be 1+2+3+3+3+2+1)* ❖ Man’s Step31 not crossed behind on count 3 * 		<u>2.8</u> <u>3.4</u>
Sections 3 & 6 (steps 32 – 47/b) <u>Steps 32-33</u> <ul style="list-style-type: none"> ❖ Man’s execution of double-threes not correct, - turns are jumped, scraped or skidded <u>Steps 34-35 and 39-40 Open Choctaws</u> <ul style="list-style-type: none"> ❖ execution of turns: not on clean correct edges, - turns are jumped, scraped or skidded ❖ Partners unable to control tight Kilian hold. 		<u>2.3</u> <u>3.0</u>
KEY POINTS OF COMPONENTS		
Skating Skills	Depth and quality of edges and ice coverage; effortless maintenance of speed; cleanness and sureness of steps; soft, flowing, well rounded lobes, strong edges; lobe to lobe transitions well controlled.	
Performance	Perfect vertical and horizontal unison; elegant carriage and style; soft knee action; controlled body action; nicely matched free legs; balance in performance between partners.	
Interpretation	Expression of the lilting character of the rhythm; continuous knee action to create a smooth waltz pulsation; relationship between partners reflecting the joyful nature of the Waltz.	
Timing	The general Viennese Waltz like pulsation is achieved by a continuous lilting knee action. Checkpoints for timing Steps 9, 16 and 23 skated on count 1.	

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

SENIOR COMPULSORY DANCE

TANGO ROMANTICA		Base Value per Sequence
MAJOR ERRORS GOE (other errors are minor)		
Sections 1 & 4 (steps 1 –16) <u>Steps 1– 3</u> <ul style="list-style-type: none"> ❖ Dance not started on count four * Double-threes (“Helicopter”) not skated correctly and in unison, axis not maintained between couple ❖ the Step 3 not skated on count two * <u>Steps 5– 6</u> <ul style="list-style-type: none"> ❖ Lady’s LBO-sw3 and opCho and the Man’s “Tw” not on clean, distinct edges <u>Step 9</u> <ul style="list-style-type: none"> ❖ Not started as a CR followed by a visible change of edge for both partners ❖ Tw1 for Lady not turned fully, or scraped, skidded or jumped <u>Steps 14 Lady and 14a,b Man</u> <ul style="list-style-type: none"> ❖ Man’s ClMo and Lady’s RFI3 not on clean correct edges or scraped, skidded or jumped. 		<u>2.9</u> <u>3.2</u>
Sections 2 & 5 (steps 17 – 32) <u>Step 22</u> <ul style="list-style-type: none"> ❖ Either partner not skating Rk on correct edges on a well rounded lobe, or turn scraped, skidded or jumped <u>Steps 26– 27</u> <ul style="list-style-type: none"> ❖ Not continuous and deep curves for both partners in closed position during the cross rolls before the “step over” <u>Steps 28– 31</u> <ul style="list-style-type: none"> ❖ The “step over” not held on two feet for 2 beats * ❖ Lobe to lobe transition not clean, with the three turn (turned on count 3) not skated around the same axis staying in closed position. * 		<u>1.6</u> <u>2.3</u>
Sections 3 & 6 (steps 33 – 49) <u>Step 35a</u> <ul style="list-style-type: none"> ❖ Outside edges not clean, - scraped, skidded or jumped on Lady’s Rk turned on count 4 * <u>Steps 35b– 37b</u> <ul style="list-style-type: none"> ❖ Man’s SwclCho not skated on clean, correct edges, - or scraped, skidded or jumped ❖ clCho for Lady not turned on clean, correct edges on count 3* as Man changes edge <u>Steps 44– 45</u> <ul style="list-style-type: none"> ➤ Partners are not skating strong, deep, well rounded lobes controlling their own circles during the smooth change of hold ➤ Lady’s clCho not skated on clean and correct edges ➤ Lady’s Tw1 and Man’s three turn not skated tightly and quickly on count 4 * or scraped, skidded or jumped. 		<u>2.4</u> <u>3.1</u>
KEY POINTS OF COMPONENTS		
Skating Skills	Ice coverage without visible pushing; cleanness and sureness of steps; strongly curved well rounded lobes; lobe to lobe transitions well controlled; controlled body weight changes; light knee action; clean, tight, crisp footwork.	
Performance	Perfect vertical and horizontal unison; good carriage and style; controlled body action; nicely matched free legs; balance in performance between partners.	
Interpretation	Expression of the typical changes between the soft and strong character of the rhythm, relationship between partners reflecting the lyrical mood of this Tango. Well-defined and strong edges should be skated with a lot of character using good knee action, tight, clean footwork with matching free leg movements. For good presentation and interpretation the body style and movements should reflect Tango rhythm.	
Timing	Very precise and crisp timing, exact beat value for each step, sometimes syncopated to bring out the Tango character.	

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

5. 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
				<i>Base Value</i>			
ACCURACY							
Correctness of Steps, Edges, Elements and Holds	many serious errors	2 major errors	1 major error OR several minor errors	1 minor error	correct	correct and precise	correct and faultless
PLACEMENT							
Correctness of pattern and its repetition (including start of SET pattern, correct restart of subsequent pattern(s) and centre line violations)	completely incorrect	distorted	partly distorted	generally correct	correct	correct and precise	correct and faultless
QUALITY OF EXECUTION							
Quality and depth of edges	very flat	generally flat	some flats	Shallow	good curves	deep	very deep
Steps	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
Turns	jumped or two-footed	skidded or scraped	forced	majority correct	clean	neat	clean and effortless
Cleanness and sureness	very shaky	hesitant	variable stability	Stable	secure	clean and confident	very clean and confident

Marking instructions: Select column that applies for the average value of the aspects for Accuracy, Placement and Quality of Execution

Other Adjustments:

Loss of balance, Stumble or Fall on a Section:

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

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**”.

6. Short version of the Marking Guide for GOE for Required Elements in Original Dance & Free Dance 2009-2010

<u>LIFTS</u>		<i>Reduce by:</i>	<i>No higher than:</i>	<u>SPINS AND COMBINATION SPINS</u>		<i>Reduce by:</i>	<i>No higher than:</i>
Pose awkward or not aesthetically pleasing		1 grade		Not on spot (traveling):			
More than ½ turn within (Straight line/Curve lift) or between curves (Serpentine Lift)		1 grade		• in one part		1 grade	
Lift does not reflect the character of the chosen dance (OD)		1 grade		• in both parts (Combo)		2 grades	
Lift does not fit to the phrasing of the music (OD & FD)		GOE in minus		<u>Awkward pose</u>			
<i>Increase GOE by 1 grade for each of the following difficult characteristics:</i>				Pose awkward or not aesthetically pleasing		1 grade	
➤ <i>Body lines and pose of both partners beautiful and aesthetically pleasing</i>				Spin or Combo Spin does not fit to the phrasing of the music (FD)		GOE in minus	
➤ <i>Speed maintained or accelerated during the Lift</i>				<u>COMBINATION SPIN (only):</u>			
➤ <i>One foot Lift with special attribute for lifting partner (Attitude, Spiral)</i>				Change of feet not simultaneous			- 1
➤ <i>Entry is unexpected and/or difficult</i>				Re-centers completely (except Combo Spin with different direction of rotation)			- 1
➤ <i>Lift reflects character of the chosen dance (OD) and/or fits to the phrasing of the music (OD & FD)</i>				<i>Increase GOE by 1 grade for each of the following difficult characteristics:</i>			
<u>SYNCHRONIZED TWIZZLES</u>				➤ <i>Body lines and pose of both partners beautiful and aesthetically pleasing</i>			
Execution not simultaneous:				➤ <i>Speed of rotation maintained or accelerated during the Spin</i>			
• one Twizzle		1 grade		➤ <i>Entry is unexpected and/or difficult</i>			
• both Twizzles		2 grades		➤ <i>Dance Spin fits to the phrasing of the music (FD)</i>			
Execution of turn incorrect: (linked 3 turns, spin):				<u>STEP SEQUENCES</u>			
• by one partner one Twizzle		1 grade		Pattern/Placement incorrect or incomplete		1 grade	
• by one partner both Twizzle		2 grades, GOE in minus		More than two arms length between partners (Non-touching sequence)		1 grade	
• by both partners one Twizzle		2 grades, GOE in minus		Inclusion of not permitted element/movement- e.g. stop, jump more than ½ rev. (per each)		1 grade	
• three Twizzles incorrect		3 grades, GOE in minus		Skating in Hand-in-Hand hold in sustained position with fully extended arms (in hold)		1 grade	
•by both partners both Twizzles		mark as - 3		Separation to change a hold exceeds one measure of music		1 grade	
<i>Increase GOE by 1 grade for each of the following difficult characteristics:</i>				Step Sequence does not reflect the character of the chosen dance (OD)		1 grade	
➤ <i>Exit with running edge maintained (no immediate step down)</i>				Step Sequence is not skated to the rhythm pattern of the music (OD & FD)		GOE in minus	
➤ <i>Twizzles reflect the character of the chosen dance (OD)</i>				Lack of flow (movement across the ice)		GOE in minus	
➤ <i>Fast rotation of Twizzles</i>				<i>Increase GOE by 1 grade for each of the following difficult characteristics:</i>			
➤ <i>Fast movement across the ice</i>				➤ <i>Reflection of the rhythm pattern (OD & FD) and character of the dance (OD)</i>			
<u>Loss of balance or Stumble on Required Element</u>				➤ <i>Skating with good speed and flow</i>			
Loss of balance without additional support – one partner		Reduce by 1 grade		<u>Fall on Required Element</u>			
Loss of balance without additional support – both partners		2 grades & GOE not higher than 0		- fall by one partner		2 grades & GOE must be in minus	
Stumble (loss of control with additional support by free foot or hand):				- fall by both partners		3 grades & GOE must be in minus	
- by one partner		2 grades & GOE must be in minus		- fall on the entrance and rest not completed		mark as -3	
- by both partners		3 grades & GOE must be in minus		- ¾ of element missing		mark as -3	

7. Adjustments to Program Components: Reduce or Increase by the amount indicated as follows:

SKATING SKILLS	LINKING FOOTWORK/MOVEMENTS	PERFORMANCE/EXECUTION	COMPOSITION/CHOREOGRAPHY	INTERPRETATION/TIMING
<p>Outside of Required Elements:</p> <ul style="list-style-type: none"> - Skating with hand(s) on ice at any time including during introduction and/or conclusion <ul style="list-style-type: none"> by one - 0.5 per each by both - 1.0 per each - Loss of balance or Stumble: <ul style="list-style-type: none"> by one - 0.5 per each by both - 1.0 per each 	<p>OD: Conformity to pattern requirements</p> <ul style="list-style-type: none"> - 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>OD</p> <ul style="list-style-type: none"> - Extra or too long stops - 0.5 per each <p>FD</p> <ul style="list-style-type: none"> - 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 - Couple remains on the place at the beginning of the program longer than 10 sec - 0.5 <p>OD & FD</p> <ul style="list-style-type: none"> - <u>Additional permitted elements (e.g. Lift(s), Dance Spin, Set of Twizzles) which are not performed for the Level – reflect character of the music/dance</u> + 0.5 per each 	<p>OD</p> <ul style="list-style-type: none"> - Introduction without beat/melody longer than 10 sec. - 0.5
<p>REMARKS:</p>	<p>Technical panel takes automatic deduction from total score: - 1.0 for every fall of one and - 2.0 for every fall by both partners;</p> <p>If the fall causes interruptions to the program that exceed 5 seconds and part of the program was missed, the Referee additionally applies the following deductions: - 1.0 for 6-15 seconds interruption, - 2.0 for 16-30 seconds interruption etc.</p> <p>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.</p> <p>The Referee may advise the panel if music is without beat (FD): the judges must reflect this under Interpretation/Timing.</p>			

8. Levels of Difficulty of Required Elements 2009/2010

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 so that the waist line is horizontal and the core of the body is less than 45 degrees above the horizontal line (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 (the heel of the boot pulled by the hand above the level of the head);
 - b) Full layback with upper body arched back towards the ice or sideways with upper body bent to the side towards the ice*;
 - c) Split with both legs straight and the boot/skate of the free leg held up higher than the head (may be supported by partner);
 - d) Upper body arched back or sideways with free foot almost touching the head in a full circle (doughnut/ring)*.

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 the heel of the 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 started and 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 **three (3)** full rotations for both partners on one foot.

1. A Spin will be identified but given NO Level when the couple commences the Spin but at least three full rotations are not completed by both partners.
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)
3. If a fall occurs at the entrance to or during a spin and is immediately followed by another Spin or Spinning movement (for the purpose of filling time), this additional part 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 and requirements at least for Level 1 are fulfilled it will be called Level 1, otherwise it will be called “Spin NO Level”.

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

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 three (3) full rotations for both parts of the Spin on one foot by each partner of the Combination Spin.

1. A Combination Spin will be identified as a “Combination Spin No Level” when both partners change feet and commence the entry edge to the second part of the Combination Spin but three full rotations are not completed by one or both partners in either part of the Combination Spin.
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 there is more than 1/2 rotation on 2 feet during the change of foot the level will be reduced by 1 level. (Reduce by 2 levels if both partners stay on two feet).
5. If a fall occurs at the entrance to or during a Combination Spin and is immediately followed by another Spin or Spinning movement (for the purpose of filling time) this additional part will receive no value and will not occupy another spot.
6. If the Combination Spin has commenced and immediately is stopped by fall, stumble or any other reason for interruption and its type can not be identified it will be called “Spin -No Level and the element will block a box for Spin.
7. 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 and requirements at least for Level 1 are fulfilled it will be called Level 1, otherwise it will be called “Combo Spin NO Level”.

*Except for the case of Level 3 & Level 4, OPTION 2, when up to ½ a rotation 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
<p>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:</p> <p>Spinning movement started on one foot by both partners</p> <p>AND</p> <p>Both partners skate at least 3 full continuous rotations on one foot followed by at least 3 full continuous rotations on the other foot by both partners.</p> <p>AND</p> <p>2 different difficult variations from 2 different types of Basic Positions (each difficult variation for at least rotations in a fully established 3 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.)</p>	<p>Spinning movement started on one foot by both partners</p> <p>AND</p> <p>Both partners skate at least 3 full continuous rotations on one foot followed by at least 3 full continuous rotations on the other foot by both partners.</p> <p>AND</p> <p>OPTION 1</p> <p>3 different difficult variations from at least 2 different types of Basic Positions (each difficult variation for at least 3 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).</p> <p>OPTION 2</p> <p>Different direction (clockwise or anticlockwise) of rotation for each part of the Combination Spin for both partners</p> <p>AND</p> <p>2 different difficult variations from 2 different types of Basic Positions (each difficult variation for at least 3 rotations in a fully established position)</p>	<p>Spinning movement started on one foot by both partners</p> <p>AND</p> <p>Both partners skate at least 3 full continuous rotations on one foot followed by at least 3 full continuous rotations on the other foot by both partners.</p> <p>AND</p> <p>OPTION 1</p> <p>4 different difficult variations from all 3 Basic Positions (each difficult variation for at least 3 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.)</p> <p>OPTION 2</p> <p>Different direction (clockwise or anticlockwise) of rotation for each part of the Combination Spin for both partners</p> <p>AND</p> <p>3 different difficult variations from all 3 Basic Positions (each difficult variation for at least 3 rotations in a fully established position).</p>	

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

** A brief movement through an upside down split pose (with any angle between thighs) will be permitted if it is not established (sustained) or if it is used only to change of pose.

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 the heel of the boot above the level of the head;
- full doughnut/ring- upper body arched back, holding one or both legs close to the head in a full circle (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. The Technical Panel is to be strict on the "horizontal line" in order to consider this as a difficult pose.

➤ **Note: full "Biellmann and full doughnut/ring** – may **NOT** be used by the lifted partner as two different difficult variations

b) **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 defined and the first pose must be attained and clearly shown prior to the change to the second pose.

c) **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 and if Ina Bauer position (skated on same edges) is also used it must **NOT** be performed on the same edges as the above mentioned type(s) of spread eagle. Otherwise the position performed on the same (repeated) edges will **NOT** be considered for the level.

d) **Examples of Creative/Difficulty entry:**

- Unexpected entry without any evident preparation;
- Entry from a difficult position for the lifting partner (see paragraph c) above);
- Entry from a difficult transition by the lifting partner: series of difficult turns (e.g. Bracket; Choctaw; Counter, Open Mohawk, etc.) before the lift (but not progressives);
- Significant transitional movement by the lifted partner to reach the desired pose - while establishing the final pose, the lifted partner performs a significant transitional movement. This is not the same as a change of pose, because the transitional movement is not established. It is just used for transition.

Calling Specifications for Lifts: a Lift is determined when one partner is elevated by the other partner to any permitted height, sustained in the air and set down. A brief movement in which both skates of one of the partners may leave the ice with support by the other partner and the lifted partner is not sustained in the air is not considered as a Lift.

There are the following calling specifications for **Lifts Level 1:**

- Stationary Lift: while on the spot and lifted partner is held off the ice for at least 3 seconds. If the lifted partner is sustained less than 3 seconds it will be called Stationary Lift NO Level.
- Straight Line Lift: on an identifiable straight line while traveling and lifted partner is held off the ice for at least 3 seconds. If the lifted partner is sustained less than 3 seconds it will be called Straight Line Lift NO Level.
- Curve Lift: On an identifiable curve while traveling and lifted partner is held off the ice for at least 3 seconds. If the lifted partner is sustained less than 3 seconds it will be called Curve Lift NO Level.
- Rotational Lift: Lifted partner is held off the ice for at least 3 rotations and lifting partner moves through at least 3 rotations. If there are less than 3 rotations (and more than 1 rotation) it will be called Rotational Lift NO Level.
- Reverse Rotational Lift: Lifted partner is held off the ice for at least 2 rotations in each direction and lifting partner moves through at least 4 rotations (with at least 2 rotations in each direction). If there are less than 2 rotations (and more than 1 rotation) in either direction it will be called Reverse Rotational Lift NO Level (if there is less than 1 rotation in the second direction it will be called Rotational Lift + Combo).
- Serpentine Lift: At least 2 identifiable curves while traveling and lifted partner is held off the ice for at least 3 seconds on each direction. If the lifted partner is sustained less than 3 seconds in each direction, it will be called a Serpentine Lift NO Level. (If there is not a second identifiable curve it will be called a Curve Lift + Combo).
- 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. If one of the parts of the Combination Lift is not identifiable, the performed part of the lift will be called with the Level + Combo.

1. One rotation at the beginning or end of any non-rotational 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 then 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 Combination Lift, because only lift types a), b), c) and d) are permitted:
 - a. 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;
 - b. 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;
 - c. 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.
4. **If an error occurs in the first or second part of a planned Long Lift (Combination, Reverse Rotational, Serpentine), so that the other part of the Lift does not have the minimum requirements to be called, then the Technical Panel will call the performed part of the lift with the reached level + COMBO (the word “Combo” means an intention to skate one of the types of the Long Lift). The value of the performed (Short) lift will be multiplied by 0,8.**
(For example, if an error occurs in the first part of a Serpentine Lift and the basic requirements for the second curve are not fulfilled, this lift will be called CuLi with the performed level

+ **COMBO.** *If another Curve Lift is performed in the program, it can then be counted for points, because the Curve Lift is not repeated.*)

5. 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.
6. If a program concludes with a partner in a lift, the duration of the lift will be calculated until the movement stops completely.
7. A one hand lift “without any means of support” requires that there is no contact other than the lifting partner’s hand/arm and the lifted partner. Contact at the lifting partner’s shoulder and/or any part of his body (except lifting hand/arm) is incorrect.
8. If the change of pose does not meet the requirements, the Level of the lift will be identified according to the requirement to the lift fulfilled.
9. 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).
10. 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.

LEVEL 1	LEVEL 2	LEVEL 3	LEVEL 4
Duration of following lifts up to maximum of 6 seconds:			
a) STATIONARY LIFT, b) STRAIGHT LINE LIFT, c) CURVE LIFT			
<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>Lifted partner: Is held off the ice for at least 3 seconds</p>	<p>OPTION 1 Lifted partner: Sustains a difficult pose (for at least 3 seconds) OR moves through a significant change of pose.</p> <p>OPTION 2 Lifting partner: Sustains a difficult position (for at least 3 seconds).</p>	<p>OPTION 1 Lifted partner: Sustains a difficult pose (for at least 3 seconds) OR moves through a significant change of pose</p> <p>AND</p> <p>Lifting partner: Sustains a difficult position (for at least 3 seconds)</p>	<p>Lifted and Lifting partners: Requirements for level 3 AND creative / difficult entry.</p>
d) ROTATIONAL LIFT			
<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.</p> <p>Lifted partner: Is held off the ice through 3 rotations</p> <p>AND</p> <p>Lifting partner: moves through at least 3 rotations</p>	<p>OPTION 1 Lifted partner: In a difficult pose through at least 3 rotations OR a significant change of pose during rotations</p> <p>AND</p> <p>Lifting partner: at least 4 rotations</p> <p>OPTION 2 Lifting partner: One Hand/Arm Lift (without any other means of support)</p> <p>AND at least 2 rotations in one hand hold.</p>	<p>OPTION 1 Lifted partner: In a difficult pose through at least 4 rotations OR A significant change of pose during rotations</p> <p>AND</p> <p>Lifting partner: at least 5 rotations</p> <p>OPTION 2 Lifting partner: One Hand/Arm Lift (without any other means of support)</p> <p>AND at least 3 rotations in one hand hold</p>	<p>OPTION 1 Lifted and Lifting partners: Requirements for Level 3 Option 1 AND creative/difficult entry</p> <p>OPTION 2 Lifted partner: in a difficult pose through at least 5 rotations OR A significant change of pose during rotations AND Lifting partner: at least 6 rotations.</p> <p>OPTION 3 Lifting partner: One Hand/Arm Lift (without any other means of support) AND at least 3 rotations in one hand hold (One hand only must be used to lift, hold and set down the partner)</p>

LEVEL 1	LEVEL 2	LEVEL 3	LEVEL 4
e) REVERSE ROTATIONAL LIFT			
Duration of this type of lift up to maximum of 12 seconds			
<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.</p> <p>Lifted partner: Is held off the ice through 4 rotations</p> <p>AND</p> <p>Lifting partner: moves through at least 4 rotations (with at least 2 rotations in each direction)</p>	<p>OPTION 1</p> <p>Lifted partner: in a difficult pose for at least 2 rotations during one direction</p> <p>OR</p> <p>one significant change of pose during the rotation in one direction</p> <p>AND</p> <p>Lifting partner: moves through at least 5 rotations (with at least 2 rotations in either direction)</p> <p>OPTION 2</p> <p>Lifting partner: One Hand/Arm Lift in one of the directions for at least 2 rotations (without any other means of support) except during change of direction</p> <p>AND</p> <p>moves through at least 4 rotations (with at least 2 rotations in each direction)</p>	<p>OPTION 1</p> <p>Lifted partner: in a difficult pose for at least 3 rotations during both directions</p> <p>OR</p> <p>in a difficult pose for at least 3 rotations during one direction</p> <p>AND</p> <p>one significant change of pose during the rotation in the other direction</p> <p>AND</p> <p>Lifting partner: moves through at least 6 rotations (with at least 3 rotations in each direction)</p> <p>OPTION 2</p> <p>Lifting partner: One Hand/Arm Lift in both directions for at least 2 rotations in each direction (without any other means of support except during change of direction)</p> <p>AND</p> <p>moves through at least 5 rotations (with at least 2 rotations in either direction)</p> <p>OPTION 3</p> <p>Lifting partner: One hand/arm lift during one direction for at least 3 rotations</p> <p>AND</p> <p>Lifted partner: In a difficult pose during the other direction for at least 3 rotations</p> <p>OR</p> <p>one significant change of pose during the rotation in the other direction</p> <p>AND</p> <p>moves through at least 3 rotations in each direction</p>	<p>OPTION 1</p> <p>Lifted and Lifting partners: Requirements for Level 3 Option 1 or Option 3</p> <p>AND</p> <p>creative/difficult entry</p> <p>OPTION 2</p> <p>Lifting partner: One Hand/Arm Lift in both directions for at least 2 rotations in each direction (without any other means of support except during change of direction)</p> <p>AND</p> <p>moves through at least 5 rotations (with at least 2 rotations in either direction)</p> <p>AND</p> <p>One hand only must be used to lift, hold and set down the partner</p> <p>OPTION 3</p> <p>Lifted partner: significant change of pose during the rotation in both directions</p> <p>AND</p> <p>Lifting partner: moves through at least 6 rotations (with at least 3 rotations in each direction)</p>

LEVEL 1	LEVEL 2	LEVEL 3	LEVEL 4
f) SERPENTINE LIFT			
Duration of this type of lifts up to maximum of 12 seconds			
<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>Lifted partner: Is held off the ice for at least 3 seconds for both curves.</p>	<p>OPTION 1</p> <p>Lifted partner: Sustains a different difficult pose for 3 seconds on both curves</p> <p>OR</p> <p>significant change of pose during both curves</p> <p>OR</p> <p>a combination of the above (one change of pose on 1 curve and difficult pose on other for 3 seconds)</p> <p>OPTION 2</p> <p>Lifted partner: Sustains a difficult pose for 3 second on one curve</p> <p>OR</p> <p>significant change of pose during one curve</p> <p>AND</p> <p>Lifting partner: Sustains a different difficult position for 3 seconds on one curve.</p> <p>OPTION 3</p> <p>Lifting partner: Sustains a different difficult position for 3 seconds on both curves.</p>	<p>Lifted partner: Sustains a different difficult pose for 3 seconds on both curves</p> <p>OR</p> <p>significant change of pose during both curves</p> <p>OR</p> <p>a combination of the above (one change of pose on 1 curve and difficult pose on other for 3 seconds)</p> <p>AND</p> <p>Lifting partner: Sustains a different difficult position for 3 seconds on both curves</p>	<p>Lifted and Lifting partners: Requirements for level 3</p> <p>AND</p> <p>creative /difficult entry</p>
g) COMBINATION LIFT	<p>For level requirements please refer to paragraphs a), b), c) and d). If both parts of the Combination Lift are executed with requirements for Level 3 and a creative/difficult entry is used for the first part of the Lift - it counts for both its parts and increases the Level to 4.</p> <p>If only the 2nd part of the Combination Lift is executed with the requirements for Level 3 and a Creative/Difficult entry is used in the first part of the Combination Lift the second part of this Combination Lift is still upgraded to Level 4.</p>		
Duration of this type of lifts up to maximum of 12 seconds			

SYNCHRONIZED TWIZZLES

Definition and Requirements:

A traveling 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”– 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.

The Technical Panel determines the level of Twizzles according to the present criteria. If any part of the Twizzle becomes a spin it affects the level. If 1 or 2 of the 4 Twizzles are spins, the Twizzles are downgraded by **one** level. If 3 or 4 Twizzles are spins, the Twizzles are downgraded by **two** levels.

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 and Option 2: 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 set of Twizzles will be considered as an Option 1 type which requires Option 1 additional features to attain the same level.

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

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.
- Free leg extended to the side or backward at least 45 degree angle from the vertical.
- Sit position (at least 90 degrees between the thigh and shin of the skating leg).
- Changing the level of the skating leg (knee) 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 (with change of foot) and for Level 3 OPTION 2 (without change of foot)** – Two (2) different additional feature (could be from the same Group) may be done by both partners in the same 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 3 OPTION 1 (with change of foot) and for Level 4 OPTION 2 (without change of foot)** - 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 (1) additional feature (different from the first one below and must be from different Groups) may be done by both partners in the second Twizzle.

*** **For Level 4 OPTION 1** – Three (3) different additional features (2 must be from the different groups) 2 from different groups may be done by both partners in one Twizzle and 1 different from the other two 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 and Option 2**) 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’s only up to 1 step in the Original Dance and 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(with change of foot).

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 2009/2010

For Original dance – two (2) Step Sequences - ONE Step Sequence in Hold (Diagonal or Circular) and ONE Midline Not Touching Step Sequence NOT incorporating the Sequential Twizzles:

One Step Sequence in Hold selected from:

b) Diagonal: skated as fully corner to corner as possible.

c) Circular (clockwise or anticlockwise): utilizing the full width of the ice surface on the short axis of the rink.

Base Value for Diagonal Step Sequence to be same as for Circular Step Sequence.

AND

One Midline Not Touching Step Sequence NOT incorporating the Sequential Twizzles – skated along the full length of the centre (long) axis of the ice surface.

Not Touching Step Sequence must incorporate mirror and/or matching footwork. Both partners may cross each other's tracing(s) and may switch from matching footwork to mirror and vice versa. The partners should remain as close together as possible, but they must not touch. The distance between the skaters should generally not be more than 2 arms length apart.

For Free Dance – Two (2) different Step Sequences in Hold – 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: skated along the full length of the center (long) axis of the ice surface.

b) Diagonal: skated as fully corner to corner as possible.

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.

Either Step Sequence (except Not Touching) must be skated in dance holds or variations thereof except Hand-in Hand hold in the sustained position with fully extended arms. Any separation to change a hold must not exceed one measure of music.

Extra Feature: Up to **two (2)** different Extra Features 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 **two** Extra Features 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”. 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 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. In order to demonstrate a dance hold, it must be held long enough to be clearly recognized, and should not be just a transitional movement between other holds.
5. Only the first two “Extra Features” 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 two permitted “Extra Features” 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 the permitted “Extra Feature” exceeds one measure of music (one measure of Waltz is up to 6 counts and for all other rhythms up to 4 counts), 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 one rotation, lying on the ice) the Technical Panel will call the “illegal element” and the entire step sequence “No Level.”

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.
5. If a separation to change a hold exceeds one measure of music (except performing Twizzles simultaneously) the judges should deduct accordingly in the GOE.

LEVEL 1	LEVEL 2	LEVEL 3	LEVEL 4
CIRCULAR/ SERPENTINE/ S-SHAPE/STRAIGHTLINE IN HOLD			
<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>Varied Footwork as follows:</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>AND</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>AND</p> <p>Up to two (2) extra features 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>AND</p> <p>At least one (1) change of hold and must include 2 of the following 3 dance holds: Kilian (or Kilian Variation), Waltz (or Tango) and Foxtrot. In order to demonstrate a dance hold, it <u>must be held long enough to be clearly recognized.</u></p> <p>AND</p> <p>The content mentioned above must be distributed over at least 75% of the chosen pattern.</p>	<p>Varied Footwork as follows:</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>AND</p> <p>Turns: multidirectional.</p> <p>AND</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>AND</p> <p>Up to two (2) extra features 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>AND</p> <p>At least two (2) change of hold and must include 2 of the following 3 dance holds: Kilian (or Kilian Variation), Waltz (or Tango) and Foxtrot. In order to demonstrate a dance hold, it <u>must be held long enough to be clearly recognized.</u></p> <p>AND</p> <p>The content mentioned above must be distributed over at least 75% of the chosen pattern</p>	<p>Varied Footwork as follows:</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>AND</p> <p>Turns: multidirectional</p> <p>AND</p> <p>A one foot Section incorporating 4 of the following types of turns for each partner (not necessarily skated at the same time): Bracket, Rocker, Counter, Twizzle.</p> <p>AND</p> <p>Up to two (2) extra features 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>AND</p> <p>At least three (3) change of hold and must include all 3 of the following dance holds: Kilian (or Kilian Variation), Waltz (or Tango) and Foxtrot. In order to demonstrate a dance hold, it <u>must be held long enough to be clearly recognized.</u></p> <p>AND</p> <p>The content mentioned above must be distributed over at least 75% of the chosen pattern. 100% of the steps must be done clearly and on edges</p>
<p>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.</p>			

STRAIGHT LINE NOT-TOUCHING WITH MATCHING AND/OR MIRROR FOOTWORK (WITHOUT SEQUENTIAL TWIZZLES)

<p>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</p>	<p>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).</p> <p>AND</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>AND</p> <p>Up to two (2) extra features 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>AND</p> <p>The content mentioned above must be distributed over at least 75% of the chosen pattern.</p>	<p>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).</p> <p>AND</p> <p>Turns: multidirectional.</p> <p>AND</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>AND</p> <p>Up to two (2) extra features 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>AND</p> <p>The content mentioned above must be distributed over at least 75% of the chosen pattern</p>	<p>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).</p> <p>AND</p> <p>Turns: multidirectional</p> <p>AND</p> <p>Section of steps on one foot (simultaneously skated) incorporating 4 of the following types of turns for each partner: Bracket, Rocker, Counter, Twizzle.</p> <p>AND</p> <p>Up to two (2) extra features 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>AND</p> <p>The content mentioned above must be distributed over at least 75% of the chosen pattern. 100% of the steps must be done and on clearly edges.</p>
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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.

Basic 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
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.

9. REVISED SCALE OF VALUES OF SECTIONS FOR COMPULSORY DANCE 2009/2010

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6. Westminster Waltz							
<i>1st Sequence</i>							
1. Steps 1-8	-1,5	-1,0	-0,5	2,2	0,5	1,0	1,5
2. Steps 9-15	-2,0	-1,4	-0,7	2,8	0,7	1,4	2,0
3. Steps 16-22	-1,5	-1,0	-0,5	1,8	0,5	1,0	1,5
<i>2nd Sequence</i>							
1. Steps 1-8	-2,0	-1,4	-0,7	2,9	0,7	1,4	2,0
2. Steps 9-15	-2,0	-1,4	-0,7	3,5	0,7	1,4	2,0
3. Steps 16-22	-1,5	-1,0	-0,5	2,3	0,5	1,0	1,5
11. Golden Waltz							
<i>1st Sequence</i>							
1. Steps 1-19	-1,5	-1,0	-0,5	1,7	0,5	1,0	1,5
2. Steps 20-31	-2,0	-1,4	-0,7	2,8	0,7	1,4	2,0
3. Steps 32-47	-1,5	-1,0	-0,5	2,3	0,5	1,0	1,5
<i>2nd Sequence</i>							
1. Steps 1-19	-1,5	-1,0	-0,5	2,3	0,5	1,0	1,5
2. Steps 20-31	-2,0	-1,4	-0,7	3,4	0,7	1,4	2,0
3. Steps 32-47	-2,0	-1,4	-0,7	3,0	0,7	1,4	2,0
22. Argentine Tango							
<i>1st Sequence</i>							
1. Steps 1-15	-1,5	-1,0	-0,5	2,0	0,5	1,0	1,5
2. Steps 16-24	-2,0	-1,4	-0,7	2,8	0,7	1,4	2,0
3. Steps 25-31	-1,5	-1,0	-0,5	2,0	0,5	1,0	1,5
<i>2nd Sequence</i>							
1. Steps 1-15	-1,5	-1,0	-0,5	2,3	0,5	1,0	1,5
2. Steps 16-24	-2,0	-1,4	-0,7	3,6	0,7	1,4	2,0
3. Steps 25-31	-2,0	-1,4	-0,7	2,8	0,7	1,4	2,0
23. Tango Romantica							
<i>1st Sequence</i>							
1. Steps 1-16	-2,0	-1,4	-0,7	2,9	0,7	1,4	2,0
2. Steps 17-32	-1,5	-1,0	-0,5	1,6	0,5	1,0	1,5
3. Steps 33-49	-1,5	-1,0	-0,5	2,4	0,5	1,0	1,5
<i>2nd Sequence</i>							
1. Steps 1-16	-2,0	-1,4	-0,7	3,2	0,7	1,4	2,0
2. Steps 17-32	-1,5	-1,0	-0,5	2,3	0,5	1,0	1,5
3. Steps 33-49	-2,0	-1,4	-0,7	3,1	0,7	1,4	2,0

10. REVISED SCALE OF VALUES FOR REQUIRED ELEMENTS - ORIGINAL DANCE & FREE DANCE

The Scale of Values Chart has been revised to reflect the following changes:

- Midline Not Touching Step Sequence: there is a new Scale of Values for this element (OD)
- Straight Line, Curve and Rotational Lifts (Short Lifts) have been increased in value (OD and FD). The Long Lifts have been increased accordingly.
- There are now 2 types of Sets of Twizzles: Set of Sequential Twizzles – with up to one step between twizzles (OD) and Set of Synchronized Twizzles – with up to 3 steps between twizzles (FD).

SCALE OF VALUES – ORIGINAL AND FREE DANCE								
Required Elements		+++	++	+	Base	-	--	---
DANCE SPINS								
a) Spin	Sp1	1.5	1.0	0.5	3.00	- 0.5	- 1.0	<u>1.5</u>
	Sp2	1.5	1.0	0.5	3.50	- 0.5	- 1.0	<u>1.5</u>
	Sp3	1.5	1.0	0.5	4.00	- 0.5	- 1.0	<u>1.5</u>
	Sp4	1.5	1.0	0.5	4.70	- 0.5	- 1.0	<u>1.5</u>
b) Combination Spin	CoSp1	1.5	1.0	0.5	3.00	- 0.5	- 1.0	<u>1.5</u>
	CoSp2	1.5	1.0	0.5	3.50	- 0.5	- 1.0	<u>1.5</u>
	CoSp3	1.5	1.0	0.5	4.00	- 0.5	- 1.0	<u>1.5</u>
	CoSp4	1.5	1.0	0.5	4.70	- 0.5	- 1.0	<u>1.5</u>
LIFTS								
a) Stationary Lift	StaLi1	1.5	1.0	0.5	3.00	- 0.5	- 1.0	<u>1.5</u>
	StaLi2	1.5	1.0	0.5	3.50	- 0.5	- 1.0	<u>1.5</u>
	StaLi3	1.5	1.0	0.5	4.20	- 0.5	- 1.0	<u>1.5</u>
	StaLi4	1.5	1.0	0.5	5.00	- 0.5	- 1.0	<u>1.5</u>
b) Straight Line Lift	SILi1	1.5	1.0	0.5	3.00	- 0.5	- 1.0	<u>1.5</u>
	SILi2	1.5	1.0	0.5	3.50	- 0.5	- 1.0	<u>1.5</u>
	SILi3	1.5	1.0	0.5	4.20	- 0.5	- 1.0	<u>1.5</u>
	SILi4	1.5	1.0	0.5	5.00	- 0.5	- 1.0	<u>1.5</u>
c) Curve Lift	CuLi1	1.5	1.0	0.5	3.00	- 0.5	- 1.0	<u>1.5</u>
	CuLi2	1.5	1.0	0.5	3.50	- 0.5	- 1.0	<u>1.5</u>
	CuLi3	1.5	1.0	0.5	4.20	- 0.5	- 1.0	<u>1.5</u>
	CuLi4	1.5	1.0	0.5	5.00	- 0.5	- 1.0	<u>1.5</u>
d) Rotational Lift	RoLi1	1.5	1.0	0.5	3.00	- 0.5	- 1.0	<u>1.5</u>
	RoLi2	1.5	1.0	0.5	3.50	- 0.5	- 1.0	<u>1.5</u>
	RoLi3	1.5	1.0	0.5	4.20	- 0.5	- 1.0	<u>1.5</u>
	RoLi4	1.5	1.0	0.5	5.00	- 0.5	- 1.0	<u>1.5</u>
e) Serpentine Lift	SeLi1	1.5	1.0	0.5	4.80	- 0.5	- 1.0	<u>1.5</u>
	SeLi2	1.5	1.0	0.5	5.60	- 0.5	- 1.0	<u>1.5</u>
	SeLi3	1.5	1.0	0.5	6.70	- 0.5	- 1.0	<u>1.5</u>
	SeLi4	1.5	1.0	0.5	8.00	- 0.5	- 1.0	<u>1.5</u>
f) Reverse Rotational Lift	RRoLi1	1.5	1.0	0.5	4.80	- 0.5	- 1.0	<u>1.5</u>
	RRoLi2	1.5	1.0	0.5	5.60	- 0.5	- 1.0	<u>1.5</u>
	RRoLi3	1.5	1.0	0.5	6.70	- 0.5	- 1.0	<u>1.5</u>
	RRoLi4	1.5	1.0	0.5	8.00	- 0.5	- 1.0	<u>1.5</u>
g) Combination Lift	The Base Value of the two first executed lift types in a Combination Lift will be added and multiplied by 0.8 .							
SET OF SYNCHRONIZED TWIZZLES (FD) – per set	STw1	<u>1.5</u>	1.0	0.5	3.50	- 0.5	- 1.0	- 1.5
	STw2	<u>1.5</u>	1.0	0.5	4.00	- 0.5	- 1.0	- 1.5
	STw3	<u>1.5</u>	1.0	0.5	4.70	- 0.5	- 1.0	- 1.5
	STw4	<u>1.5</u>	1.0	0.5	5.50	- 0.5	- 1.0	- 1.5

SET OF SEQUENTIAL	SqTw1	<u>1.5</u>	<u>1.0</u>	<u>0.5</u>	4.50	- 0.5	- 1.0	- 1.5
TWIZZLES (OD) – per set	SqTw2	<u>1.5</u>	<u>1.0</u>	<u>0.5</u>	5.00	- 0.5	- 1.0	- 1.5
	SqTw3	<u>1.5</u>	<u>1.0</u>	<u>0.5</u>	5.70	- 0.5	- 1.0	- 1.5
	SqTw4	<u>1.5</u>	<u>1.0</u>	<u>0.5</u>	6.50	- 0.5	- 1.0	- 1.5
STRAIGHT LINE STEP SEQUENCES								
a) Midline in Hold	MiSt1	3.0	2.0	1.0	4.60	- 1.0	- 2.0	- 3.0
	MiSt2	3.0	2.0	1.0	5.40	- 1.0	- 2.0	- 3.0
	MiSt3	3.0	2.0	1.0	6.20	- 1.0	- 2.0	- 3.0
	MiSt4	3.0	2.0	1.0	7.00	- 1.0	- 2.0	- 3.0
b) Diagonal in Hold	DiSt1	3.0	2.0	1.0	4.60	- 1.0	- 2.0	- 3.0
	DiSt2	3.0	2.0	1.0	5.40	- 1.0	- 2.0	- 3.0
	DiSt3	3.0	2.0	1.0	6.20	- 1.0	- 2.0	- 3.0
	DiSt4	3.0	2.0	1.0	7.00	- 1.0	- 2.0	- 3.0
Not Touching Midline – (OD)	NtMiSt1	3.0	2.0	1.0	5.00	- 1.0	- 2.0	- 3.0
	NtMiSt2	3.0	2.0	1.0	6.00	- 1.0	- 2.0	- 3.0
	NtMiSt3	3.0	2.0	1.0	7.00	- 1.0	- 2.0	- 3.0
	NtMiSt4	3.0	2.0	1.0	8.00	- 1.0	- 2.0	- 3.0
CURVED STEP SEQUENCES								
c) Circular <i>(anti-clockwise and Clockwise)</i>	CiSt1	3.0	2.0	1.0	5.60	- 1.0	- 2.0	- 3.0
	CiSt2	3.0	2.0	1.0	6.40	- 1.0	- 2.0	- 3.0
	CiSt3	3.0	2.0	1.0	7.20	- 1.0	- 2.0	- 3.0
	CiSt4	3.0	2.0	1.0	8.00	- 1.0	- 2.0	- 3.0
d) Serpentine <i>(anti-clockwise and Clockwise)</i>	SeSt1	3.0	2.0	1.0	5.60	- 1.0	- 2.0	- 3.0
	SeSt2	3.0	2.0	1.0	6.40	- 1.0	- 2.0	- 3.0
	SeSt3	3.0	2.0	1.0	7.20	- 1.0	- 2.0	- 3.0
	SeSt4	3.0	2.0	1.0	8.00	- 1.0	- 2.0	- 3.0