## INTERNATIONAL SKATING UNION

## Communication No. 1522

## ICE DANCE

#### I. RULE CHANGES AS A RESULT OF CONGRESS DECISIONS 2008

The detailed changes passed at the June Congress in Monaco that affect Ice Dance will be published in the new General Regulations, Special Regulations and Technical Rules Ice Dance. In the meantime, the following changes should be noted:

- 1. Every ice dance couple must begin each part of the competition at the latest <u>one (1) minute</u> after the couple's name has been announced, failing which the competitor shall be considered as withdrawn (Rule 350, paragraph 2).
- 2. In case of a fresh start due to interruption caused by injury, medical problem, equipment, etc., the skater/couple is allowed up to three (3) minutes before the continuation of the program (Rule 638, paragraph 3).
- 3. If a couple with the first starting number in the group is injured during the warm-up period and time before the start of the performance is not sufficient for required medical attention, the Referee may allow this couple up to three (3) additional minutes before he/she/they is called to the start (Rule 638, paragraph 3).
- 4. The Report of the Referee and the Report of the Technical Controller are <u>two separate</u> documents prepared in accordance with ISU guideline (Rule 409, paragraphs 1 and 3).
- 5. Each Assessment remains valid for the current season plus additional <u>two (2)</u> seasons and counts during such period of time towards an accumulation of Assessments (Rule 430 paragraph 7).
- 6. All practices for each segment (Compulsory Dance, Original Dance and Free Dance) will be in accordance with the starting order group after the draw for starting order for the respective segment of the event if possible. (Rule 629, paragraph 5).
- 7. The draw for the starting order for the Compulsory Dance at the ISU Championships will be according to the latest World Standings (in the same manner as it has been done in Single and Pair Skating). (Rule 659 paragraph 1).
- 8. To be eligible for the annual re-nomination and re-appointment as ISU Technical Specialist or ISU Data or Replay Operator, the person concerned must have served at least once in the respective capacity during the 12 months (for Technical Specialist) or 24 months (for Data and Replay Operators) preceding each annual renomination in the Dance event of an ISU Event or of the Olympic Winter Games or of an International Competition or of a National/Sectional/Regional Competition. In the last case the event must be approved by the ISU for the purpose of this Rule (Rule 416 paragraph 4. b) i); Rule 417 paragraph 3. b) i).
- 9. In Ice Dance: attendance at an ISU sponsored or recognized Ice Dance Judges Seminar (conducted with a Trial Judging and moderated by an IDTC member) will be considered as activity in relation to the above Rule (Rule 410 paragraph 20 and Rule 425 paragraph 21).
- 10. It has been decided to consistently use the term "Ice Dance" (instead of "Ice Dancing")

# II. Requirements for approval of an event of a National/Sectional/Regional Competition as adequate for re-appointment and re-nomination of ISU Technical Specialists and ISU Data and Replay Operators

- 1. The event in question must be Senior or Junior with at least 6 Dance Couples participating.
- 2. The Referee must be an ISU or an International Referee and must send the Referee's Report in a standard form to the ISU Secretariat.
- 3. The Technical Controller must be an ISU or an International Technical Controller and must send the Technical Controller's Report in a standard form to the ISU Secretariat.
- 4. The service of the concerned Technical Specialist in the event must be rated at least as acceptable.

## III. CLARIFICATIONS, ADDITIONS, AMENDMENTS TO ISU COMMUNICATION 1496

In response to questions and discussions on the ISU Communication 1496, specific clarifications, additions and amendments, none of which change the essence of this Communication, are given as underlined. ISU Communication 1496 is therefore updated and replaced as follows:

#### 1. COMPULSORY DANCES 2008/2009

In accordance with Rule 639 paragraphs 1 & 2, for all ISU Championships and International Competitions in 2008/2009 the Compulsory Dances are announced as follows (Please note that the list of Compulsory Dances for Junior Events for season 2008/2009 has been changed in comparison with the list published in Communication 1449):

JUNIOR EVENTS
# 9 Starlight Waltz
# 16 Paso Doble

# 7 Viennese Waltz
# 15 Finnstep
# 16 Paso Doble

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

2009 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.

2009 World Championships: One (1) Compulsory Dance from the Senior dances listed above shall be drawn at the World Junior Championships from the dances not drawn for the European and Four Continents Championships and announced to the Members by the ISU Secretariat.

2009 World Junior 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.

**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 (except Finnstep)\* will be skated at each event according to the official Announcement for the respective ISU Grand Prix Events (Junior and Senior).

Note: Since there are 3 tunes only of the ISU Official Finnstep music, it will be played at the International Competitions and also at the ISU Senior Championships (if the dance is drawn to skate) as follows (unless otherwise directed in an ISU Communication):

- the warm-up period (4 minutes): 1 minute without music followed by 3 minutes of all 3 tunes of the Finnstep (1 minute of each tune will be played);
- competition: for **each** starting group the music will be played in the following numerical order: couple #  $1 1^{st}$  tune; couple #  $2 2^{nd}$  tune; couple #  $3 3^{rd}$  tune; couple #  $4 1^{st}$  tune etc.

Note: Because the introductory phrasing of the ISU Official Finnstep music is less than 8 bars, the deduction for the introductory steps which exceed the introductory phrasing of the particular tune (mentioned on page 32 of the Communication) will not apply for this dance.

NOTE: Updated version of Descriptions, Charts and Diagrams of all Compulsory Dances are included in the Ice Dance Handbook and are available to be ordered from the ISU Secretariat.

## 2. GUIDELINES FOR ORIGINAL DANCE - SEASON 2008/2009

Refer to pages 4 to 6.

## 3. REQUIREMENTS FOR JUNIOR AND SENIOR FREE DANCE SEASON 2008/2009

Refer to pages 7 and 8.

## 4. MAJOR ERRORS AND KEY POINTS IN COMPULSORY DANCES - SEASON 2008/2009

The Ice Dance Technical Committee is attaching guidance sheets on each of the Compulsory Dances for the season 2008/2009. These are intended to provide specific information on each dance for the assistance of skaters, coaches and judges. They include identification of major errors to be assessed by judges in assigning marks for GOE in each Section and the key points to be considered in assessing the Components of the given dance.

Refer to pages 9 to 12.

#### 5. DESCRIPTION OF LEVELS FOR SEASON 2008/2009

Some requirements for Level have been slightly revised. All corrections made are underlined. Refer to pages 13 to 25.

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

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

These are included on page 26.

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

These are included on pages 27 to 30.

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

These are included on pages 31 to 32.

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

These are included on pages 33 to 35.

#### 9. COMPULSORY DANCES 2009/2010

In accordance with Rule 639 paragraphs 1 & 2, for all ISU Championships and International Competitions in 2009/2010, the Compulsory Dances are announced for the Senior events as follows:

JUNIOR DANCES
# 6 Westminster Waltz
# 22 Argentine Tango
# 23 Tango Romantica

## 10. RHYTHM FOR ORIGINAL DANCE FOR 2009/2010

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

## Folk/Country Dance

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.

# IV. CHANGES TO SCALE OF VALUES CHARTS AS PUBLISHED IN ICE DANCE COMMUNICATION 1400 FOR THE FOLLOWING COMPULSORY DANCES TO BE SKATED IN THE SEASON 2008/ 2009

These are included on page 36.

#### 2. GUIDELINES FOR ORIGINAL DANCE FOR 2008-2009

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

## Rhythms and Dances of the 1920's, 1930's or 1940's

Any one or two rhythms/dances originated in the 1920's or 1930's or 1940's may be chosen (except Tango). If two rhythms are used one of them may be repeated (each rhythm may be from the different decades mentioned above). The program should reflect the original flavor and style of the decades mentioned above and NOT performed as a Ballroom Dance.

For general information concerning the rhythms (dances) which belong to the above mentioned decades please refer to the "Ice Dance Music Rhythms Booklet and Compact Disc 1995".

Vocal music is permitted.

Variations of tempo within one selection of music are permitted. If only one rhythm /dance is chosen two different tunes of this rhythm may be used and which may differ in tempo (both tunes may be from different decades mentioned above).

Original orchestration of the music of the 1920's, 1930's or 1940's is not required. However, the orchestration must be in the style of the decade chosen

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

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

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

The couple should announce in the "Ice Dancing Music Information FORM" the Rhythm(s)/dance(s) and the decade(s) of the music chosen for the Original Dance.

## 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.

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

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

- the point of contact of the lifting hand/arm of the lifting partner with any part of the body of the lifted partner is not 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.

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.

#### One (1) Spin – but no more (Combination Spin is not permitted)

Note: If the Spin 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 Spin does not reflect the character of the dance in the OD, the judges must reduce the GOE by 1 Grade.

If the Combination Spin is performed instead of the Spin, the Technical Panel will call this Combination Spin "No Level". Deduction of 1.0 will be made automatically by the computer.

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

#### Two (2) Step Sequences:

## One Midline Not Touching Step Sequence NOT incorporating the Sequential Twizzles

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.

Base Value for Midline Not Touching Step Sequence to be same as for Midline Step Sequence in Hold as described in Communication 1400 page 7 paragraph a).

#### AND

#### One Step Sequence in hold selected from:

- b) Diagonal: skated as fully corner to corner as possible;OR
- b) Circular (clockwise or anticlockwise): utilizing the full width of the ice surface on the short axis of the rink;

**Note:** Base Value for Diagonal Step Sequence to be same as for Circular Step Sequence as described in Communication 1400 page 7 paragraph c).

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.

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.

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

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

**ONE** (1) **Set of Sequential Twizzles -** two twizzles on one foot for both partners skated simultaneously with up to one step in between 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 Sequences).

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

**Note:** Base Value for Set of Sequential Twizzles to be same as for Set of Synchronized Twizzles as described in Communication 1400 page 7.

## Original Dance 2008/2009 - Requirements/Restrictions

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

- a) The incorrect selection of music for the rhythms chosen must be penalized by the judges.
- b) Only music with a rhythmic beat may be used and the couples must skate to the rhythmic beat.
- c) The musical introduction to the original dance may be without beat or melody for a maximum of 10 seconds.
- d) The duration of the original dance shall be 2 minutes 30 seconds plus or minus 10 seconds. The time must be reckoned from the moment when one of the couple begins to move or to skate until both partners arrive at a complete stop at the end of the program.
- e) Except during the required step sequences, the pattern of the dance must proceed in a generally constant direction (either clockwise or anti-clockwise) and must not cross the long axis of the ice surface except once at each end of the rink (not more than 20 meters from the barrier). Loops in either direction are permitted provided that they do not cross the center axis.
- f) All steps, turns, rotations and changes of hold are permitted provided that they are appropriate to the rhythm. Difficult, original, varied and intricate footwork is required for both skaters. For the Linking Footwork/Movements a program that relies heavily on the use of chasses and progressives (runs), posing and one directional skating is considered to be less difficult than one containing changes of edge, rockers, choctaws and other such steps and turns, and multi-directional skating. Hops and jumps of not more than **one full (1)** rotation are permitted. These jumps of 1 rotation may not be performed simultaneously (and are not permitted at all in either step sequence). Excessive skating on two feet, by either partner or both, is considered as showing the inability to skate or maintain balance. However, one (1) highlight for which one or both partner(s) are on two feet may be included (maximum duration 5 seconds). Toe steps, kneeling or sliding on two knees and/or performing a full split position on the ice are permitted if not used excessively. Touching the ice with hand/s is not permitted. A program which is choreographed so that its performance extends to all sides of the arena is preferable to one directed to only the judges' side.
- g) Partners must not separate except to change dance hold, to perform the 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.
- h) There are no restrictions on dance holds except for the required step sequences. Skating in Hand-in-Hand hold with fully extended arms is permitted only if in the character of the rhythm chosen but must not be used excessively.
- i) After the clock is started with the first movement, the couple must not remain in one place (even if doing brief extra stops which are permitted) for longer than 10 seconds. During the program **one** (1) full stop (maximum duration: up to **10** seconds) **or two** (2) full stops (maximum duration up to **5** seconds each) are permitted. Any choreography appropriate to the music selection (including a separation of not more than 2 arms length apart) may be included.

The following are the Requirements for a Well-balanced Free Dance Program that shall apply to all events for the season 2008/2009.

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).

#### LIFTS (SENIOR): FOUR (4) DIFFERENT TYPES OF LIFTS,\*

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

\* **Note**: One additional Lift up to 6 seconds without any requirements for the Level is permitted (<u>provided that it is not illegal)</u>, but only the first **four** 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 sixth Lift is performed, it will be considered by the Technical Panel as an Extra Element.

#### LIFTS (JUNIOR): THREE (3) DIFFERENT TYPES OF LIFTS, but not more

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

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

**Note**: If the Lift does not fit to the phrasing of the music in the <u>Free Dance</u>, 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.

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
- sitting on partner's boot(s)
- lifted partner in upside down split pose (with angle between thighs more than 45 degrees).
- lifting partner swinging the lifted partner around by holding the skate(s)/boot(s) or leg(s) only and/or by holding the hand(s) with full arm extension by both partners.

\*Lifting hand(s) of the lifting partner must not be sustained higher than his head otherwise it will be called as an Illegal Element

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

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

#### TWO (2) DIFFERENT STEP SEQUENCES (IN HOLD)

## ONE 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.

A ND

#### 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.

### Both Step Sequences must be skated in hold

**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.

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

Either 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.

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 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 <u>call the "illegal element" and the entire Step Sequence "No Level".</u>

#### **ONE (1) COMBINATION SPIN**

**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.

**Note**: One additional Dance Spin (Spin or Combo Spin) is permitted but only the first performed <u>Dance</u> 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 for Linking Footwork/Movements. But the third Dance Spin performed will be considered by the Technical Panel as an Extra Element.

Note: If the first performed Dance Spin is not a Combination Spin (required element), the Technical Panel will call this Spin "No Level". Deduction of 1.0 will be made automatically by the computer.

**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.

## ONE (1) SET OF SYNCHRONIZED TWIZZLES

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

## 4. MAJOR ERRORS AND KEY POINTS IN COMPULSORY DANCES – SEASON 2008/2009

## JUNIOR COMPULSORY DANCE SEASON 2008-2009

STARLIGHT WALTZ					
MAJOR ERROR	S GOE (other errors are minor)				
Sections 1 & 4 (s	teps 1 –10)	1.8	2.5		
<u>Steps 1 - 8</u>					
	de and inside edges of chasses not finished on even, continues lobes				
Step 9					
	de edges not clean and finished before the change of edge				
Step 10	1 1 1 1 1 1 1 1 1				
	de edge not clean and finished				
	eld for 6 beats*	2.4	2.2		
Sections 2 & 5 (s		2.4	3.2		
	LFO3-s for Man and Lady)				
	ution of turns				
	aped or jumped; free foot not placed to heel; wide-stepping after turns,				
-	sition not controlled; partners not opposite each other on turns				
	turned on count 3*				
	(LFO-ClMo for Lady) cution of turn:				
	on clean outside to outside edges;				
	n jumped or scraped y-s LFO not held for 3 beats before the turn* Man-s Pr not skated 2+1*				
	•	2.4	3.2		
Sections 3 & 6 (steps 18 – 32)  Steps 19a –19b; 21-22; 24-35 (inside OpMo-s for Lady)					
	ecution of turns				
LXC	not clean inside to inside edges, wide-stepped, jumped, scraped				
or	turned as semi-threes				
	turned as semi-turees t turned on count 3*				
Steps 27 –30	t turned on count 3				
	t remaining close together during change of hold				
KEY POINTS	OF COMPONENTS				
Skating Skills.	Ice coverage; effortless maintenance of speed; controlled body weight chang flowing, strongly curved well rounded lobes; strong edges; lobe to lobe transcontrolled				
Performance	Perfect vertical and horizontal unison; elegant carriage and style; continuous, lilting knee action to create a smooth waltz pulsation; controlled body action; nicely matched free legs; balance in performance between partners.				
Interpretation	Expression of the lilting character of the rhythm, relationship between partners reflecting the joyful nature of the Waltz.				
Timing	The Viennese Waltz like pulsation is achieved by a continuous lilting knee a counts 1 and 4.	ection,	accenting		

<sup>\*</sup> Note: As Accuracy and Timing are inseparable in Compulsory Dances, timing mistakes shall be reflected in both, GOE and Component marks

## MAJOR ERRORS AND KEY POINTS IN COMPULSORY DANCES - SEASON 2008/2009

## SENIOR AND JUNIOR COMPULSORY DANCE SEASON 2008-2009

PASO DOBLE		Base Value per Sequence			
MAJOR ERROR	S GOE (other errors are minor)				
Step 11 Not sk skated Position Steps 12–17 Exect - not	essives and chasses not skated on a continuous lobe with even edges tated as a strong, bold curve towards the barrier with the distinct change of edge after half a beat on and knee action not controlled (horizontal and vertical unison problem) ution of Man's op Mo on clean, correct edges; turn is jumped, scraped, skidded or wide stepped thers do not assume correct closed hold after Man's op Mo	1.8 2.4 2.8			
Sections 2, 4 & 6 (s Steps 18–24  Pro Una Steps 25–28  Cro Pos unia Step 28  Tin Lac on	2.4 2.8 3.3				
	OF COMPONENTS  Ice coverage; effortless maintenance of speed; controlled body weight changes; s	etrongly curved			
Skating Skills	well rounded lobes; strong edges; lobe to lobe transitions well controlled.	strongry curved			
Performance	Performance  Perfect vertical and horizontal unison; elegant carriage and style; continuous knee action to create a strong pulsation; controlled body action; nicely matched free legs; balance in performance between partners.				
Interpretation	Expression of the character of the rhythm, relationship between partners reflecting the fiery nature of the dance.				
Timing	The strong, fiery pulsation is achieved by a continuous knee action, accenting counts 1. The dance requires very crisp and tidy timing as well as footwork and exact beat value for each step must be strictly observed.				

 $<sup>{\</sup>rm *Note: As\ Accuracy\ and\ Timing\ are\ inseparable\ in\ Compulsory\ Dances,\ timing\ mistakes\ shall\ be\ reflected\ in\ both,\ GOE\ and\ Component\ marks}$ 

## MAJOR ERRORS AND KEY POINTS IN COMPULSORY DANCES - SEASON 2008/2009

## SENIOR COMPULSORY DANCE SEASON 2008-2009

VIENNESE WA	LTZ	Base Value per Sequence		
MAJOR ERROR	S GOE (other errors are minor)			
Tim: <u>Step 5 -6</u>	skated as a Pr on a continuous lobe ing incorrect (must be 1+1+3) *	2.3 2.9 3.4		
after <u>Steps 10–12</u> Exec - - -	on a deep, well rounded, strong inside edge, changing edge and sides 2 beats, continuing Step 6 on a matching lobe towards the long barrier cution of turns (Lady: opMo; Man: clCho;) not on clean, correct edges turn is jumped, scraped or skidded timing not precise or incorrect* (Lady's mohawk should be 2 + 1 + 3) (Man's choctaw should be 3 + 2 + 1)			
Steps 16–18  - 1  Step 20-21  - N  a  b  Step 22-23  - 1  Steps 24	unable to rotate around same axis (unison problem) Man's CR-RFO3 turned flat, wide stepped not skated as a Pr on a continuous lobe timing incorrect (must be 1+1+3) *  Not on a deep, well rounded, strong inside edge, changing edge and sides fter 2 beats, continuing Step 21 on a matching lobe towards the long arrier  unable to rotate together and maintain closed hold Step 23 not started on outside edge (Man: CR-LBO; Lady: CR-RFO3)  ot started or held on outside edge for at least 5 beats	1.8 2.3 2.8		
KEY POINTS O	OF COMPONENTS			
Skating Skills	Ice coverage; effortless maintenance of speed; controlled body weight chang flowing, strongly curved well rounded lobes; strong edges; lobe to lobe transcontrolled.			
Performance	Perfect vertical and horizontal unison; elegant carriage and style; continuous, lilting knee action to create a smooth waltz pulsation; controlled body action; nicely matched free legs; balance in performance between partners.			
Interpretation:	Expression of the lilting character of the rhythm, relationship between partner joyful nature of the Waltz.	ers reflecting the		
Timing	The Viennese Waltz like pulsation is achieved by a continuous lilting knee a counts 1 and 4.	action, accenting		

<sup>\*</sup> Note: As Accuracy and Timing are inseparable in Compulsory Dances, timing mistakes shall be reflected in both, GOE and Component marks

## MAJOR ERRORS AND KEY POINTS IN COMPULSORY DANCES - SEASON 2008/2009

## SENIOR COMPULSORY DANCE SEASON 2008-2009

<u>FINNSTEP</u>			lue ience	
MAJOR ERROR	S GOE (other errors are minor)			
Sections 1 & 4 (steps 1 – 21)  Steps 1–11  - distance between partners not controlled, not remaining close together maintaining complete vertical and horizontal unison - incorrect timing * on steps and hops  Step 12  Lady's LFO-Tw 1½ not turned fully and very fast, maintaining their hold and closeness  Step 21  - partners unable to skate their simultaneous Tw-s fast on clean, not scraping edges, checking and controlling their exit edge (Man: RBI; Lady: RFO;) face-to- face, clasping left hands.			2.7	
timin, Steps 32–33c - partn and p - Tw-s into a	cated lightly, close together on a well rounded lobe with precise tracking and g * on steps and hops.  ers not maintaining their closeness, depth and direction of curve, during the hold position change before turning clean, correct, well checked LFO Sw-ClCho-s; not turned together, fast, maintaining control and their closeness while sliding	2.2	3.0	
Sections 3 & 6 (steps 43 – 70)  Steps 43–62  - steps 52 & 58 for the Lady and 51b and 58 for the Man are not skated with good edges across ice to enable the passing by of the couple;  - many hold and position changes throughout this section not done effortlessly, with ease.  Steps 63 –65  - Man-s RBI-Br and the LFI-XB- ClCho-s not on clean, deep, correct, well checked edges of equal depth, - not maintaining the evenly rounded lobe staying close together while turning their RBO3-s;  - the simultaneous RFI-Tw-s of 1½ revolution just before the re-start not controlled, not turned very fast together.			3.3	
KEY POINTS OF	COMPONENTS			
Skating Skills:	Ice coverage; effortless maintenance of speed; controlled body weight changes; st rounded lobes and edges (except for steps 1 -9); lobe to lobe transitions well controlled contrast between "character steps and hops" and strong, well rounded edges.			
Performance:	Perfect vertical and horizontal unison; controlled body action; continuous, lively but soft knee action to enhance the elegant quickstep style; nicely matched free legs; balance in performance between partners.			
Interpretation:	Happy, joyful presentation, lively yet elegant characterization; expression of the sthe rhythm; relationship between partners reflecting the joyful nature of the dance be as much fun to watch as it is to dance.			
Timing:	The timing is the most important characteristic of the dance. It requires very crisp well as footwork and exact beat value for each step. The accent should always be the beat – not just on the beat.			

 $<sup>^*</sup>$  Note: As Accuracy and Timing are inseparable in Compulsory Dances, timing mistakes shall be reflected in both, GOE and Component marks.

## 5. Levels of Difficulty of Required Elements 2008/2009

#### 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".
- 6. If the total requirements for a level are not met, the level will be reduced according to the number of requirements not fulfilled (e.g. one requirement not met reduce level by 1, two requirements not met reduce level by 2), see some examples below:
  - a) If only 3 different difficult variations from 3 different Basic Positions are performed and there is an attempt to perform a 4<sup>th</sup> difficult variation but it is not executed to the requirements of difficult variations and all other requirements for Level 4 are met, the Spin will be given Level 3.
  - b) If only 2 different difficult variations of 3 different Basic Positions are performed (for less than 5 rotations) and there is an attempt to perform a 3<sup>rd</sup> difficult variation but it is not executed to the requirements of difficult variations and all other requirements for Level 3 are met, the Spin will be given Level 2.
  - c) If one of the difficult variations is short on rotations (more than 1 rotation but less than 2) and all other requirements for Level 4 are met, the Spin will be given Level 3.
  - d) If only 1 different difficult variation for each partner is performed (<u>for less than 5 rotations</u>) and there is an attempt to do <u>2</u> other different difficult variations <u>in 2</u> different Basic Positions but they are not executed to the requirements of difficult variations and all other requirements for Level 3 are met), the Spin will be given Level 2
  - e) If 2 of the difficult variations are short on rotations (more than 1 rotation but less than 2) and all other requirements for Level 4 are met, the Spin will be given Level 2
  - f) If only 5 total rotations are performed but all other requirements for Level 4 are met, the Spin will be given Level 3.
  - g) If 3 different difficult variations (for less than 5 rotations) are performed from only 2 different Basic positions, the Spin will be given Level 2.

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

#### **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 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.
- 5. 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.
- 6. If a loss of control with additional support (touch down by free leg/foot and/or hand(s)) occurs after the Combo Spin has commenced and the Combo Spin continues on one foot by each partner after touchdown (without interruption) its Level will be determined according to the requirements fulfilled and reduced by 1 level per touchdown. But if one of the partner (or both) remains on 2 feet to reestablish the spin for more than ½ rotation and requirements at least for Level 1 are fulfilled it will be called Level 1, otherwise it will be called "Combo Spin NO Level".
- 7. If the total requirements for a level are not met, the level will be reduced according to the number of requirements not fulfilled (e.g. one requirement not met reduce level by 1, two requirements not met reduce level by 2).

\*Except 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
A Combination Spin that does not meet level 2, 3 or 4 requirements but meets the Basic Requirement and Calling Specifications for a Combination Spin:  Spinning movement started on one foot by both partners  AND  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.	Spinning movement started on one foot by both partners  AND  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.  AND  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 difficult variations in at least 2 different types of Basic Positions for one partner.)	Spinning movement started on one foot by both partners  AND  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.  AND  OPTION 1  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).  OPTION 2  Different direction (clockwise or anticlockwise) of rotation for each part of the Combination Spin for_both partners  AND  2 different difficult variations from 2 different types of Basic Positions (each difficult variation for at least 3 rotations in a fully established position)	Spinning movement started on one foot by both partners  AND  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.  AND  OPTION 1  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.)  OPTION 2  Different direction (clockwise or anticlockwise) of rotation for each part of the Combination Spin for_both partners  AND  3 different difficult variations from all 3 Basic Positions (each difficult variation for at least 3 rotations in a fully established position).

#### LIFTS

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

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

- a) Stationary Lift - A lift which is executed "on the spot" (stationary location) by the lifting partner who may or may not be rotating.
- Straight Line Lift - A lift in which the lifting partner travels in a straight line in any position on one foot or two feet.
- Curve Lift - A lift in which the lifting partner travels on one curve (lobe) in any position on one foot or two feet. c)
- 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:

- 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.
- 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.
- 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 Combination 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

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.

#### **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
- 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.
- **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: series of difficult turns (e.g. Bracket; Choctaw; Counter, 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:

a) 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 <u>Stationary</u> Lift NO Level.

b) 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.

c) 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.

d) 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.

e) 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 that 1 rotation in the second

direction it will be called Rotational Lift).

f) Serpentine Lift: for 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 will be called Serpentine Lift NO Level. (If there is not a second identifiable curve it will be called a Curve Lift).

g) Combination Lift: see rules for each part of a) b) c) d) above. Two different lifts from group a), b), c) and d) only must be skated.

1. One rotation at the beginning or end of 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 than rotation continues. Also, the rotations will only be counted if the lift is traveling. If the traveling action is stopped, the additional rotations on the spot will not be counted as part of the rotational lift.

3. For the Combinational Lift a Technical Specialist will call for example: "Curve Lift Level 2, Rotational Lift Level 3 Combo".

4. For the Combination Lift, because only lift types a), b), c) and d) are permitted:

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;

5. An upside down split pose with the angle between the thighs of the lifted partner of more then 45 degrees is not permitted and will be called as an illegal element.

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

7. Lifting hand(s) of the lifting partner must not be sustained higher than his head otherwise it will be called as an Illegal Element. It is NOT considered as an illegal lift if:

- the point of contact of the lifting hand/arm of the lifting partner with any part of the body of the lifted partner is not 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.

8. If a program begins with the partner in a lift before the music starts, the duration of the lift will be counted when one of the partners begins to move.

9. If a program concludes with a partner in a lift, the duration of the lift will be calculated until the movement stops completely.

10. A one hand lift "without 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.

11. 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.

12. If there a loss of control with additional support (touch down by free leg/foot and/or hand(s)) occurs after the Lift has commenced and the Lift continues after touchdown (without interruption) its Level will be determined according to the requirements fulfilled and reduced by 1 level per touchdown (in Combo Lift only the Level of the Lift that had a touchdown will be reduced by 1 level).

13. If the Lift has commenced and immediately is stopped by fall, stumble or any other reason for interruption and it's type can not be identified it will be called "Lift -No Level" and the element will block a box for lifts.

14. If the total requirements for a level are not met, the level will be reduced according to the requirements not fulfilled.

LEVEL 1	LEVEL 2	LEVEL 3	LEVEL 4
<b>Duration of following lifts up to max</b>	imum of 6 seconds:		
a) STATIONARY LIFT, b) STRAIG	GHT LINE LIFT, c) CURVE LIFT		
A Lift that does not meet level 2, 3 or 4 requirements but meets the Basic Requirement and Calling Specifications for the Lift:  Lifted partner:  Is held off the ice for at least 3 seconds	OPTION 1 Lifted partner: Sustains a difficult pose (for at least 3 seconds) OR moves through a significant change of pose.  OPTION 2 Lifting partner: Sustains a difficult position (for at least 3 seconds)	Lifted partner: Sustains a difficult pose (for at least 3 seconds) OR moves through a significant change of pose AND Lifting partner: Sustains a difficult position (for at least 3 seconds)	Lifted and Lifting partners: Requirements for level 3  AND  creative / difficult entry.
d) ROTATIONAL LIFT			
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.  Lifted partner:    Is held off the ice through 3 rotations  AND  Lifting partner:    moves through at least 3 rotations	OPTION 1  Lifted partner:     In a difficult pose through at least 3 rotations OR     a significant change of pose during rotations  AND  Lifting partner:     at least 4 rotations  OPTION 2  Lifting partner:     One Hand/Arm Lift (without any other means of support)  AND     at least 2 rotations in one hand hold.	OPTION 1  Lifted partner:     In a difficult pose through at least 4 rotations OR     A significant change of pose during rotations  AND  Lifting partner:     at least 5 rotations  OPTION 2  Lifting partner:     One Hand/Arm Lift (without any other means of support)  AND     at least 3 rotations in one hand hold	OPTION 1  Lifted and Lifting partners: Requirements for Level 3 Option 1  AND creative/difficult entry  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.  OPTION 3  Lifting partner: One Hand/Arm Lift (without any other means of support)  AND at least 3 rotations in one hand hold  AND One hand only must be used to lift, hold and

LEVEL 1 LEVEL 2 LEVEL 3 LEVEL 4
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#### e) REVERSE ROTATIONAL LIFT

#### Duration of this type of lift up to maximum of 12 seconds

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.

#### Lifted partner:

Is held off the ice through 4 rotations

#### AND

#### Lifting partner:

moves through at least 4 rotations (with at least 2 rotations in each direction)

#### OPTION 1

#### Lifted partner:

in a difficult pose for at least **2** rotations during one direction

#### OR

one significant change of pose during the rotation in one direction

#### **AND**

#### Lifting partner:

moves through at least 5 rotations (with at least 2 rotations in either direction)

#### **OPTION 2**

#### 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

#### AND

moves through at least 4 rotations (with at least 2 rotations in each direction)

#### OPTION 1

#### Lifted partner:

in a difficult pose for at least  ${\bf 3}$  rotations during both directions

#### OR

in a difficult pose for at least 3 rotations during one direction

#### **AND**

one significant change of pose during the rotation in the other direction

#### AND

#### Lifting partner:

moves through at least 6 rotations (with at least 3 rotations in each direction)

#### **OPTION 2**

#### 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)

#### AND

moves through at least 5 rotations (with at least 2 rotations in either direction)

#### **OPTION 3**

#### Lifting partner:

One hand/arm lift during one direction for at least 3 rotations

#### **AND**

#### Lifted partner:

In a difficult pose during the other direction for at least  $\bf 3$  rotations

#### OR

one significant change of pose during the rotation in the other direction

#### **AND**

moves through at least 3 rotations in each direction

#### **OPTION 1**

#### **Lifted and Lifting partners:**

Requirements for Level 3 Option 1 or Option 3

#### AND

creative/difficult entry

#### **OPTION 2**

#### 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)

#### AND

moves through at least 5 rotations (with at least 2 rotations in either direction

#### AND

One hand only must be used to lift, hold and set down the partner

#### **OPTION 3**

#### Lifted partner:

significant change of pose during the rotation in both directions

#### AND

#### Lifting partner:

moves through at least 6 rotations (with at least 3 rotations in each direction

LEVEL 1	LEVEL 2	LEVEL 3	LEVEL 4			
f) SERPENTINE LIFT						
<b>Duration of this type of lifts up to</b>	maximum of 12 seconds					
A Serpentine Lift that does not meet level 2, 3 or 4 but meets the basic requirement and calling specifications of Serpentine Lift.  (Must have two similar curves with no more than ½ rotation between curves)  Lifted partner:  Is held off the ice for at least 3 seconds for both curves.	OPTION 1  Lifted partner:     Sustains a different difficult pose for 3 seconds on both curves     OR     significant change of pose during both curves     OR     a combination of the above (one change of pose on 1 curve and difficult pose on other for 3 seconds)  OPTION 2  Lifted partner:     Sustains a difficult pose for 3 second on one curve     OR     significant change of pose during one curve  AND  Lifting partner:     Sustains a different difficult position for 3 seconds on one curve.  OPTION 3  Lifting partner:     Sustains a different difficult position for 3 seconds on both curves.	Lifted partner: Sustains a different difficult pose for 3 seconds on both curves OR significant change of pose during both curves OR a combination of the above (one change of pose on 1 curve and difficult pose on other for 3 seconds) AND Lifting partner: Sustains a different difficult position for 3 seconds on both curves	Lifted and Lifting partners: Requirements for level 3  AND creative /difficult entry			
g) COMBINATION LIFT	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.  If only the 2 <sup>nd</sup> 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.					
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 Twizzle will be considered as an Option 1 type which require added feature(s) to attain the same level. 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
Twizzles that do not meet Level 2, 3, or 4 requirements but meet Basic Requirements and Calling Specifications for Twizzles	Different entry edge, Different direction of rotation  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)	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)	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 2 rotations on one foot without change of foot  AND  1 additional feature in total for both partners chosen from the list below	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)	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)

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

#### **Group A** - Upper body and hands

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

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

- Free leg crossed behind above the knee. and extended.
- Free leg extended to the side or backward at 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 2008/2009

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 as described in Communication 1400 page 7 paragraph c).

#### 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 - ONE selected from group A) and ONE selected from group B) as listed below. Both Step Sequences must be skated in hold.

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) 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.

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 from Kilian to Hand(s) to Hand(s) or Foxtrot to Tango, but NOT from Waltz to Tango or from Waltz to Hand-to-Hand facing each other), otherwise the change will not be counted. In order to demonstrate a dance hold, it must be sustained for at least one measure of music.
- 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." (except the Set of Sequential Twizzles in Midline Not-Touching Step Sequence that will be called separately according to requirements fulfilled for the Twizzles)

#### 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.

3. If a separation to change a noid exceeds one measure of music (except performing 1 wizzles simultaneously) the judges should accordingly in the GOL.					
LEVEL 1	LEVEL 2	LEVEL 3	LEVEL 4		
CIRCULAR/ SERPENTINE	// S-SHAPE/STRAIGHTLINE IN HOLD				
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.	Varied Footwork as follows:  At least 3 different types from the following 6 types of turns for each partner (one of which must be a Twizzle):  Bracket, Rocker, Counter, Choctaw, Outside Mohawk, Twizzle (if included in one foot section, it is not necessary to repeat such turns elsewhere in the pattern).  AND  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.  AND  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.  AND  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 must be sustained for at least one measure of music.  AND  The content mentioned above must be distributed over at least 75% of the chosen pattern.	Varied Footwork as follows:  At least 4 different types from the following 6 types of turns for each partner (one of which must be a Double Twizzle):  Bracket, Rocker, Counter, Choctaw, Outside Mohawk, Double Twizzle (if included in one foot section, it is not necessary to repeat such turns elsewhere in the pattern).  AND  Turns: multidirectional.  AND  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.  AND  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.  AND  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 must be sustained for at least one measure of music.  AND  The content mentioned above must be distributed over at least 75% of the chosen pattern	Varied Footwork as follows:  At least 5 different types from the following 6 types of turns for each partner (one of which must be a Double Twizzle):  Bracket, Rocker, Counter, Choctaw, Outside Mohawk, Double Twizzle (if included in one foot section, it is not necessary to repeat such turns elsewhere in the pattern).  AND  Turns: multidirectional  AND  A one foot Section incorporating at least 4 of the following types of turns for each partner (could be different turn for each partner, (not necessarily skated at the same time): Bracket, Rocker, Counter, Twizzle.  AND  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.  AND  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 must be sustained for at least one measure of music.  AND  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		

**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.

LEVEL 1 LEVEL 2 LEVEL 3 LEVEL 4

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

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

#### Varied Footwork as follows:

At least 3 different types from the following 6 types of turns for each partner (one of which must be a Twizzle):

Bracket, Rocker, Counter, Choctaw, Outside Mohawk, Twizzle,

(if included in one foot section, it is not necessary to repeat such turns elsewhere in the pattern).

#### **AND**

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

#### AND

Up to two (2) extra features for each partner may be included (could be different for each skater): <u>Double threes</u>, Spread Eagle, Drag, Shoot the Duck, Ina Bauer, Toe Steps, Jump of up to ½ rotation.

#### **AND**

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

#### Varied Footwork as follows:

At least 4 different types from the following 6 types of turns for each partner (one of which must be a Double Twizzle):

Bracket, Rocker, Counter, Choctaw, Outside Mohawk, Double Twizzle

(if included in one foot section, it is not necessary to repeat such turns elsewhere in the pattern).

#### AND

Turns: multidirectional.

#### **AND**

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

#### AND

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.

#### **AND**

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

#### Varied Footwork as follows:

At least 5 different types from the following 6 types of turns for each partner (one of which must be a Double Twizzle):

Bracket, Rocker, Counter, Choctaw, Outside Mohawk, Double Twizzle

(if included in one foot section, it is not necessary to repeat such turns elsewhere in the pattern).

#### AND

Turns: multidirectional

#### **AND**

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

#### AND

Up to two (2) extra features for each partner may be included (could be different for each skater): <u>Double threes</u>, Spread Eagle, Drag, Shoot the Duck, Ina Bauer, Toe Steps, Jump of up to ½ rotation.

#### AND

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

100% of the steps must be done clearly and on edges.

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

## Other principals of ISU Judging System:

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

# 6. REVISED MARKING GUIDES FOR GOE FOR SECTIONS OF COMPULSORY DANCES AND FOR REQUIRED ELEMENTS FOR ORIGINAL DANCE AND FREE DANCE 2008/2009

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

ASPECT	Very Poor	Poor	Mediocre	Acceptable	Good	Very Good	Excellent
	-3	-2	-1	0	+1	+2	+3
				Base Value			
ACCURACY							
Correctness of	many	2 major	1 major	1 minor error	correct	correct	correct and
Steps, Edges,	serious	errors	error			and	faultless
Elements and	errors		OR			precise	
Holds			several minor errors				
PLACEMENT							
Correctness of	completely	distorted	partly	generally	correct	correct	correct and
pattern and its	incorrect		distorted	correct		and	faultless
repetition (including start						precise	
of SET pattern, correct							
restart of subsequent							
pattern(s) and centre line							
violations)							
<b>QUALITY OF EXECUTION</b>							
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:

- 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

Subsequent Sections missed through interruption:

- up to ¼ section
- up to ½ section
- up to <sup>3</sup>/<sub>4</sub> section
  <sup>3</sup>/<sub>4</sub> to whole section

- 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 34 section is missed through interruption the technical panel calls it "Section ... NO Value".

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

ASPECT	Very Poor	Poor	Mediocre	Acceptable	Good	Very Good	Outstanding/ Excellent
DANCE	-3	-2	-1	0	+1	+2	+3
SPINS				Base Value			
Entry/ Exit	awkward/ step out	uncoordinated/ off balance	hesitant/ abrupt	controlled	smooth	fluid /with ease	fluid /seamless
Move onto 1 foot	delayed	slow	not together	simultaneous	prompt	quick/smooth	immediate
Rotation	very slow	deteriorates	variable stability	stable	sustained	fast with ease	very fast flawless
IF ANY:							
Change of Foot	extra push by both partners	extra push by one partner	hesitant	controlled	controlled and quick	quick, with ease	very fast/ seamless
Change of Pose	awkward, very poor	uncoordinated/ slow transition	laboured	controlled	brief – both, distinct	brief and smooth	seamless

Marking Instructions: Select column which applies for the average value of the aspects to determine GOE.

## Other Adjustments:

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

Not on spot (travelling)

in one part - by 1 grade in both parts (Combo) - by 2 grades

Awkward pose by

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

Spin does not reflect the character of the chosen dance(OD) - by 1 grade

Spin does not fit to the phrasing of the music (OD and FD) - GOE must be in minus

Combo Spin:

More than 1/2 rotation on two feet during

"change of feet" - by 1 grade Change of foot not simultaneous - no higher than -1

Re-centering (except Combo Spin with different direction of rotation in both parts) - no higher than – 1

## Loss of balance, Stumble or Fall on Dance Spin:

Loss of balance without additional support - by one partner

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 on the entrance and element not completed

3/4 of element missing

- by 1grade

- by 2 grades(GOE not higher than 0)

- by 2 grades (GOE must be in minus)

- by 3 grades (GOE must be in minus)

- by 2 grades (GOE must be in minus)

- by 3 grades (GOE must be in minus)

- mark as -3;

- mark as -3.

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

Body lines and pose of both partners beautiful and aesthetically pleasing

Speed of rotation maintained or accelerated during the Dance Spin

Entry is unexpected and/or difficult

Fall by one

Fall by both

Spin reflects the character of the chosen dance (OD) and/or fits to the phrasing of the music (OD and FD)

increase by 1 grade

increase by 1 grade

increase by 1 grade

increase by 1 grade

ASPECT	Very Poor	Poor	Mediocre	Acceptable	Good	Very Good	Excellent/ Outstanding
LIFTS	-3	-2	-1	0	+1	+2	+3
				Base Value			
Entry/Exit	shaky/dropped	fumbling	hesitant/abrupt	sure/solid	smooth	flowing	seamless
Ascent/Descent	very brief	struggling	much effort	some effort	little effort	with ease	floating, effortless
Stability	lose balance	unstable	variable	stable	sure	confident	relaxed/bold
IF ANY:							
Change of Pose	awkward	discontinuous	laboured	controlled	smooth	flowing	effortless
Rotation Technique	awkward/very slow	unstable, scraped turns	discontinuous, weak turns	continuous	smooth	Flowing and fast	flowing and very fast
Change of	both curves	both curves	one curve flat or	similar	curves	curves	curves equal and
Curve	very flat and too short	flat and not equal	one is too short	shallow curves	equal and fairly deep	equal and deep	very deep

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

#### Other Adjustments:

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

Pose awkward or not aesthetic pleasing

- by 1 grade

More than ½ turn within (straight line/curve lift)

or between curves (serpentine lift)

- by 1 grade

Lift does not reflect the character of the chosen dance(OD)

- by 1 grade

Lift does not fit to the phrasing of the music (OD and FD)

- GOE must be in minus

Loss of balance, Stumble or Fall on Lifts:

Loss of balance without additional support - by one partner

Loss of balance without additional support - by both partners

Stumble (loss of control with additional support by free foot or hand) - by one

Stumble (loss of control with additional support by free foot or hand) - by both partners

> Fall by one Fall by both

- by 1grade

- by 2 grades(GOE not higher than 0)

- by 2 grades (GOE must be in minus)

- by 3 grades (GOE must be in minus)

- by 2 grades (GOE must be in minus)

- by 3 grades (GOE must be in minus)

- mark as -3;

- mark as -3.

34 of element missing

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

Fall on the entrance to Lift and rest not completed

Body lines and pose of lifting partner beautiful and aesthetically pleasing

- increase by 1 grade

Speed maintained or accelerate during Lift

- increase by 1 grade

One foot Lift with special attribute for lifting partner (Arabesque, Attitude, Spiral)

- increase by 1 grade

Entry is unexpected and/or difficult

- increase by 1 grade

Lift reflects the character of the chosen dance(OD) and/or fits to the phrasing of the music (OD and FD)

- increase by 1 grade

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

ASPECT	Very Poor	Poor	Mediocre	Acceptable	Good	Very Good	Outstanding/Ex cellent
SYNCHRONIZED TWIZZLES	-3	-2	-1	0	+1	+2	+3
				Base Value			
Entry/ Completion	awkward/ off balance	hesitant/ lacks control	abrupt	sure/ stable	sure & smooth	with ease	seamless
Connecting Steps/ Footwork	completely uncontrolled	some lack of control or wide stepping	laboured/ variable	sure/ clean	smooth/ neat	very good and stylish	clever and exquisite
Spacing between partners	completely uncontrolled	deteriorates	variable	little variation	consistent	consistent and close	consistent and very close

Marking Instructions: Select column which applies for the average value of the aspects to determine GOE.

#### Other Adjustments:

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

> Execution not simultaneous:

one Tw
 both Tw
 by 1 grade
 by 2 grades

More than 2 arms length apart

 by 1 grade

> Execution of turn incorrect: (linked 3 turns)

• by one partner one Tw - by 1 grade

by one partner both Tw
 by 2 grades (GOE must be in minus)
 by both partners one Tw
 by 2 grades (GOE must be in minus)
 three Tw incorrect
 by 3 grades (GOE must be in minus)

by both partners both Tw
 - mark as -3

#### > Loss of balance, Stumble or Fall on Synchronized Twizzles:

Loss of balance without additional support - by one partner
 - by 1grade

- Loss of balance without additional support - by both partners - by 2 grades(GOE not higher than 0)

- Stumble (loss of control with additional support by free foot or hand) - by one partner - by 2 grades (GOE must be in minus)

Stumble (loss of control with additional support by free foot or hand) - by both

partners - by 3 grades (GOE must be in minus)

Fall by one
 by 2 grades (GOE must be in minus)
 Fall by both
 by 3 grades (GOE must be in minus)

Fall on the entrance to first twizzle and rest not completed
 - mark as -3;
 3/4 of element missing
 - mark as -3.

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

• Exit with maintained running edge (no immediate step – down) - increase by 1 grade

Twizzles reflect the character of the chosen dance (OD).
 increase by 1 grade

• Fast rotation of Twizzles - increase by 1 grade

• Fast movement across the ice - increase by 1 grade

## Technical Panel:

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

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

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

Marking Instructions: Select column which applies for the average value of the aspects to determine GOE.

## **Other Adjustments:**

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

> Pattern/Placement incorrect or incomplete

➤ More than two arms length (non-touching sequence) - by 1 grade

Inclusion of not permitted elements or movements (e.g. a stop, a pattern regression, a jump more than ½ revolution) - (per each) - by 1 grade

> Skating in Hand-in Hand hold in the sustained position with fully extended

arms (Step Sequences in hold) > Separation to change a hold exceeds one measure of music

➤ Lack of flow (movement across the ice)

Step sequence does not reflect the character of the chosen dance (OD)

Step sequence is not skated with the rhythm pattern of the music (OD and

- by 1grade

- GOE must be in minus

- GOE must be in minus

- by 1 grade

- by 1 grade

- by 1 grade

- by 1 grade

- by 2 grades(GOE not higher than 0)

- by 2 grades (GOE must be in minus)

- by 3 grades (GOE must be in minus)

- by 2 grades (GOE must be in minus)

- by 3 grades (GOE must be in minus)

- mark as -3;

- mark as -3.

## **Loss of balance, Stumble or Fall on Step Sequence:**

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

Fall by both

Fall on the entrance to Step sequence and rest not completed

34 of step sequence missing

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

Reflection of the rhythm pattern and in OD character of the dance

- increase by 1 grade

Skating with good speed and flow

- increase by 1 grade

Either Step Sequence (except Not Touching) 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.

## 7. REVISED MARKING GUIDE FOR COMPONENTS (SCORES OUT OF 10) FOR COMPULSORY DANCES 2008/2009

Range of Marks	CHARACTERISTICS OF SKATING SKILLS	CHARACTERISTICS OF PERFORMANCE (unison, style and projection in ice dance)	PERFORMANCE INTERPRETATION nison, style and projection in ice	
10.0 – 9.25 Outstanding	<ul> <li>precise transfer on lobe transitions</li> <li>deep/fluid knee action</li> <li>elegant, precise steps/turns</li> <li>seamless ability to turn in both directions</li> <li>considerable speed &amp; power</li> <li>extensive skill range for both,</li> <li>both are superb</li> </ul>	matching, unison and change of hold gestures from the "heart" - skaters stay ''in themselv character" for the whole character" for the whole character as one - both spellbinding - exceptional ability to relationship in the "heart" - skaters stay ''in themselv character" for the whole character for the whole character is one - exceptional ability to relationship in the "heart" - skaters stay ''in themselv character" for the whole character is of nuances as one - exceptional ability to relationship in the "heart" - skaters stay ''in themselv character" for the whole character is of nuances as one - exceptional ability to relationship in the "heart" - skaters stay ''in themselv character" for the whole character is of nuances as one - exceptional ability to relationship in the "heart" - skaters stay ''in themselv character" for the whole character is of nuances as one - exceptional ability to relationship in the "heart" - skaters stay ''in themselv character" for the whole character is of nuances as one - exceptional ability to relationship in the "heart" - skaters stay ''in themselv character" for the whole character is of nuances as one - exceptional ability to relationship in the "heart" - skaters stay ''in themselv character" for the whole character is of nuances as one - exceptional ability to relationship in the "heart" - skaters stay ''in themselv character" for the whole character is of nuances as one - exceptional ability to relationship in the "heart" - skaters stay ''in themselv character" for the whole character is of nuances as one - exception in the "heart" - skaters stay ''in themselv character" for the whole character is of nuances as one - exception in the "heart" - skaters stay ''in themselv character" for the "heart" - skaters stay ''in themselv character" for the whole character is of nuances as one - exception in the "heart" - skaters stay ''in the "heart" - skaters stay ''in the mean character' is of nuances as one - skaters stay '''in the "heart" - skaters stay ''in the "heart" - skaters sta		<ul> <li>timing: 100% correct</li> <li>timing of footwork superb</li> <li>on strong beat: 100%</li> <li>all body movements</li> <li>synchronized with Rhythm</li> </ul>
9.0 – 8.25 Superior	<ul> <li>deep supple knee action &amp; robust stroking</li> <li>stylish, precise, neat on steps/turns</li> <li>easy action on turns in both directions</li> <li>broad skill range for both</li> </ul>	<ul> <li>coordinated movements &amp; excellent matching</li> <li>effortless change of hold</li> <li>superb carriage &amp; lines</li> <li>both project strongly</li> </ul>	<ul> <li>skaters and music meld – internal motivation</li> <li>very good range of interesting movements/gestures</li> <li>excellent ability to relate as one to reflect rhythm of music</li> </ul>	<ul> <li>timing: 100% correct</li> <li>timing of footwork nearly superb</li> <li>on strong beat: 100%</li> <li>most body movements reflect rhythm</li> </ul>
8.0 – 7.25 Very Good	- strong, flexible knee action - polished and clean steps/turns - reasonable speed & strong stroking - wide skill range for both	- move as couple - matched and change holds with ease - very good carriage/lines - both project most of time	- skating/music integrated – variable motivation  - skaters stay in character with rhythm for most of the dance  - reflect nuances  - very good partner relationship	<ul> <li>timing: 100% correct</li> <li>timing of footwork very good on strong beat: 100%</li> <li>general relation of body movements to rhythm</li> </ul>
7.0 – 6.25 Good	<ul> <li>good knee action</li> <li>generally good on steps/turns 75% of the time</li> <li>maintain speed and flow well</li> <li>good skill range for both</li> </ul>	<ul> <li>good unison-move as couple 75 % of the time</li> <li>good line of body and limbs and good carriage</li> <li>both are able to project 75% of time</li> </ul>	<ul> <li>movements in character 75% of time</li> <li>some reflection of nuances</li> <li>partner relationship 75% of the time</li> </ul>	<ul> <li>timing: 90%_correct</li> <li>timing of footwork accurate</li> <li>on strong beat: 100%</li> <li>some body movements reflect rhythm</li> </ul>
6.0 – 5.25 Above Average	<ul> <li>some knee action</li> <li>some ability on steps/turns &amp; rotating in both directions</li> <li>even speed and flow throughout</li> <li>above average skill range for both,</li> </ul>	<ul> <li>unison broken occasionally</li> <li>above average carriage/lines with some breaks</li> <li>consistent pleasing line of body and limbs</li> <li>projection skills variable but both are able to project</li> </ul>	<ul> <li>one partner has motivated moves</li> <li>moderate use of accents/nuances</li> <li>above average expression of rhythms and use of accents/nuances</li> <li>above average emotional connection to music</li> <li>reasonable partner relationship</li> </ul>	<ul> <li>timing: 80% correct</li> <li>occasional timing errors but generally on time</li> <li>on strong beat: 100%</li> <li>some body movements do not reflect rhythms</li> </ul>

5.0 – 4.25 Average	<ul> <li>variable knee action</li> <li>average skill on steps and turns</li> <li>skills level similar</li> <li>consistent speed and flow only 50% of the time</li> </ul>	<ul> <li>unison sometimes broken</li> <li>carriage /lines- variable, mostly pleasing posture</li> <li>reasonable line of body and limbs</li> <li>only one projects or both project only 50% of the time</li> </ul>	<ul> <li>correct expression of rhythm</li> <li>some motivated moves</li> <li>partner relationship 50% of the time</li> </ul>	<ul> <li>timing at least 75 % correct</li> <li>some minor timing errors but often mostly on time</li> <li>but on strong beat: 100%</li> <li>many body movements do not reflect rhythms</li> </ul>
4.0 – 3.25 Fair	<ul> <li>variable sureness, flow</li> <li>limited knee action – stiff at times</li> <li>variable ability in turning</li> <li>variable speed &amp; power</li> <li>variable skills for both &amp; occasional differing ability</li> </ul>	<ul> <li>inconsistent holds &amp; often move separately – variable unison</li> <li>variable line of body and limbs/carriage though occasionally acceptable</li> <li>only one projects 50% of the time</li> </ul>	- some appropriate use of rhythm but expression is fair and they weave in and out of character - some motivated moves - some partner relationship	<ul> <li>timing only 75% correct</li> <li>some parts off time</li> <li>OR on strong beat: only 75%</li> <li>some of body movements off time</li> </ul>
3.0 – 2.25 Weak	- little power – toe pushing more than 75% of the time or wide stepping - at ease only on simple turns - variable skills with one weaker in sections	- inconsistent stability in holds & some unison breaks - weak line of body and limbs/carriage/extensions - limited projection skills – both cautious	some steps use music, but not connected to rhythm     weak use of accents and nuances     occasional partner relationship	- timing only <b>50</b> % correct - OR on strong beat: only <b>50</b> % - most body movements off time
2.0 – 1.25 Poor	- slow, little flow - frequent toe-pushing or wide-stepping - stroking on one side weak - weak basic skills with one being "carried" in sections	- struggle in holds & unison— - out of unison and poor matching - poor line of body and limbs/carriage/extensions - very limited projection skills	- moves seem unrelated to rhythm/character - minimal attention to nuances - little or no partner relationship	<ul> <li>timing only 25% correct</li> <li>OR on strong beat: only 25%</li> <li>major portion of dance off time</li> <li>timing of body movements lacks control</li> </ul>
1.0 – 0 Very Poor	- off balance - struggle with steps/turns - lack of speed and flow - poor basic skills for both	<ul> <li>unstable holds, uncontrolled unison and matching</li> <li>very poor line of body and limbs/carriage/extensions</li> <li>projection skills lacking – both laboured</li> </ul>	<ul> <li>isolated and apparently random gestures not related to character/ nuances/accents</li> <li>no partner relationship – two "solos"</li> </ul>	- timing less than 25% correct - entirely off time - OR on strong beat less than 25%

Note: The mark for the Component TIMING must be reduced by 0.5, if the introductory steps are not finished with (too short) or exceed (too long) the introductory phrasing of the particular tune.

## Adjustments:

Deductions for loss of balance, stumbles and falls in Required Elements are taken from GOE by the judges, but some or all Components may also need to be reduced if a fall (or falls) affects the rest of the program or part of the program.

## 8. REVISED MARKING GUIDE FOR COMPONENTS (SCORES OUT OF 10) FOR ORIGINAL DANCE AND FREE DANCE 2008/2009

Range of Marks	CHARACTERISTICS OF SKATING SKILLS	CHARACTERISTICS OF LINKING FOOTWORK/MOVEMENTS	CHARACTERISTICS OF PERFORMANCE/EXECUTION (Unison, Style & Projection)	CHARACTERISTICS OF COMPOSITION/ CHOREOGRAPHY	CHARACTERISTICS OF INTERPRETATION/TIMING
10.0 – 9.25 Outstanding	- deep, quiet, sure, seemingly effortless edges - deep/fluid knee action - elegant-& precise steps/turns - seamless use of all directions - effortless acceleration - extensive skill range for both	- difficult, intriguing, varied network of edges/steps/turns/holds for both - one move flows seamlessly into the next - creative pattern and lobes	- move as one, superb matching - elegant /sophisticated style - refined line of body and limbs - precise execution of body movements - both spellbinding - projection exceptional (to audience or 'in themselves' if music requires)	- wide range of steps, moves, and required elements superbly motivated by music - ingenious use of music /space /symmetry - memorable highlights distributed evenly - change of pace/tempo incorporated seamlessly - total utilization of personal and public space	- skaters/music/nuances as one – motivation from "heart" - wide range of inspired movements/ gestures - skaters stay "in character" for the whole program - exceptional ability to relate as one and to reflect music/theme - superb and understandable expression of the music's style and character - timing: 100% correct = primarily to rhythmic beat OD &FD = program well synchronized with musical phrasing - music selection: 100% correct = with rules OD/FD = rhythm(s) correct OD
9.0 – 8.25 Superior	- strong, sure, fluid edges - supple knee action - stylish, precise, interesting & neat steps/turns - ease in accelerating even during difficult steps - always multidirectional - broad skill range for both,	- difficult, varied, sequences of edges/steps/turns/holds for both throughout - one move flows easily into the next - superior ice coverage	- coordinated movements- excellent matching - superb carriage & lines - effortless change of difficult holds - project strongly	- superior choreography-clearly understandable - variety of innovative moves that develop theme - change of pace/tempo incorporated with ease - excellent use of music /space /symmetry	- skaters and music meld – internal motivation  - very good range of interesting movements/gestures  - excellent ability to relate as one to reflect music/theme  - excellent and understandable expression of the music's style and character  - timing: 100% correct as above  - music selection: 100% as above
8.0 – 7.25 Very Good	- strong, sure, confident edges - strong, flexible knee action - polished & clean steps/turns - very good use of multidirections - ability to accelerate easily - wide skill range 75% of time for both	<ul> <li>variety and complexity of pattern steps/turns/holds for both</li> <li>fluid and intentional movements from one move to another</li> <li>varied use of holds with face to face positions</li> </ul>	- move as couple – matched with ease - easy use of change of all holds - excellent carriage/lines - both project most of time	- interesting moves derived from theme - very good use of music /space /symmetry - unity of skaters in use of music, content - directed to all sides of the rink	- skating/music integrated – very good internal motivation - skaters stay - in character for over 75% of program - very good partner relationship - very good and understandable expression of the music's style and character - timing: 100% correct as above - music selection: 100% as above
7.0 – 6.25 Good	- reasonable, sure edges - good knee action - good variety of steps/turns – all directions with ease 75% of the time gain and maintain speed and flow easily - good skill range for both	- difficulty and variety of edges/ steps/ turns for both for 75 % of time - minimal use of cross cuts or running, - some breaks in continuity - varied use of holds with a predominance of face to face positions	- good unison-move as couple <b>75</b> % of time - good line of body and limbs and good carriage - both are able to project <b>75</b> % of time	- known & some interesting, creative moves that use rhythm(s) effectively - good variation of speed according to music - good distribution of highlights - use of creative set-ups for required elements - very good use of ice pattern	- skating fits music well - movements in character 75% of time - skaters able to play with music - partner relationship 75% of time - good and understandable expression of the music's style and character - timing: 90% correct as above - music selection: 90% as above

6.0 – 5.25 Above	- moderately sure edges - some variety of knee action, steps, turns - even speed and flow throughout	- series of variable edges/steps/turns and poses/holds for both - limited use of cross cuts or running, - above average use of holds with	- unison broken occasionally - above average carriage/lines with some breaks - consistent, pleasing line of body and	variable moves often related to theme and music     program highlights generally well distributed but focussed occasionally	- slight difference in motivation of moves - above average use of accents/nuances
Average	- above average skill range for both	many face to face positions	limbs - projection skills variable but both are able to project	to one side - interesting composition - above average use of change of pace - above average use of ice pattern - variation of speed according to music	- above average expression of rhythms or theme  - above average emotional connection to music  - reasonable partner relationship  - timing: 80% correct as above  - music selection: 80% as above
5.0 – 4.25 Average	- shallow edges with variable edge quality and knee action - average range of steps/turns and multidirectional 50% of time - skill level similar abilities - consistent speed and flow 50% of time	<ul> <li>an equal proportion of simplicity and difficulty</li> <li>one partner has some sections with simple workload</li> <li>varied use of holds with several face to face positions</li> </ul>	- unison sometimes broken - carriage /lines- variable, mostly pleasing posture - reasonable line of body and limbs - only one projects or both only 50% of time	program corresponds well with music     elements generally well distributed but sometimes too much emphasis to one side of the rink	- skating fits music with minor exceptions - some motivated moves - moderate use of accents and nuances - correct and understandable expression of the music's style and character - partner relationship 50% of time - timing: 70% correct as above - music selection: 70% as above
4.0 – 3.25 Fair	- some flat edges - limited knee action — stiff at times - few steps/turns — able to skate in all directions on simple turns and for some difficult turns - variable skills for both & occasional differing ability - lack flow —some change in speed	<ul> <li>some basic edges/steps</li> <li>some simple turns/poses/holds</li> <li>one partner performs difficulty and other on 2 feet in some sections</li> <li>little use of partner facing hold</li> </ul>	- variable unison - variable line of body and limbs/carriage /extensions - holds relatively stable - only one projects 50% of time or both only occasionally project	- some isolated groups of moves that fit music/theme - music is background for difficult elements - often program directed to judges side - reasonable placement of elements on surface	- some motivated moves, but often seem meaningless - appropriate use of music but expression is fair and they weave in and out of character - some partner relationship - timing: 70% correct as above - OR music selection: 50% correct as above
3.0 – 2.25 Weak	- short and weak steps/ flat edges - little power – toe pushing or wide stepping more than 75% of time - few steps/turns – able to skate in both directions on simple turns only - variable skills with one weaker in sections	<ul> <li>many parts have-basic edges/steps and excessive cross-cuts</li> <li>simple turns/poses/holds</li> <li>one partner performs difficult moves and other on two feet 75 % of time</li> <li>many sections in hand-in-hand or side by side hold, minimal use of partner facing holds</li> </ul>	- inconsistent stability of holds & some unison breaks - weak line of body and limbs/carriage/extensions - limited projection skills – both cautious	- some moves do not appear to fit music/theme - minimal relation program to music - lack of change of pace - program directed to judges side	- weak use of accents and nuances - occasional partner relationship - unmotivated movement - timing: 50% correct as above - OR music selection: 50% correct as above
2.0 – 1.25 Poor	- short and poor steps/edges - slow, little flow – toe pushing - few steps/turns – mainly in one direction - minimal variation in speed - weak basic skills with one being "carried" in sections	predominance of stroking/simple turns/ poses     many large sections in hand-in-hand or side by side hold only	- struggle in holds & unison— - out of unison - poor matching - poor line of body and limbs/carriage/extensions - very limited projection skills	- many moves do not appear to fit music  - little relation program to music  - mainly program directed to judges side  - placement of moves lacks coherence  - monotonous	- inappropriate dynamics - moves seem unrelated to rhythm/character - little or no partner relationship - timing: 25% correct as above - OR music selection: 75% incorrect as above
1.0 – 0 Very Poor	- very .poor steps and shaky edges - mostly on two feet for both - uncontrolled movements - struggle with steps/turns — always in one direction - poor basic skills for both, stumbling - cannot gain speed	<ul> <li>basic stroking and poor posing throughout</li> <li>few sustained edges, and pattern consists of straight lines;</li> <li>mostly use of hand in hand or side by side hold</li> </ul>	- unstable holds, uncontrolled matching & unison - very poor line of body and limbs/carriage/extensions - projection skills lacking—both laboured	- most moves do not appear to fit music  - total program directed to judges side  - placement of moves appears random  - some areas of ice untouched & often use of straight lines  - or barrier skating	<ul> <li>lacks dynamics</li> <li>isolated and apparently random gestures not related to music/character/nuances/accents</li> <li>no partner relationship – two "solos"</li> <li>timing less than 25% correct as above</li> <li>OR music selection: more than 75% incorrect as above</li> </ul>

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

SKATING SKILLS	LINKING FOOTWORK/MOVEMENTS	PERFORMANCE/ EXECUTION	COMPOSITION/CHOREOGRAPHY	INTERPRETATION/ TIMING
Outside of Required Elements:  - Skating with hand(s) on ice at any time including during introduction and/or conclusion  by one - 0.5 per each  - Loss of balance or Stumble:  by one - 0.5 per each  by both - 1.0 per each  - 1.0 per each	OD: Conformity to pattern requirements  - Loop on center line - 0.5 per each - Cross center line - 0.5 per each - Too far apart on permitted separations - 0.5 per each		OD - Extra or too long stops - 0.5 per each  FD - 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	OD – Introduction without beat/melody longer than 10 sec. – 0.5
REMARKS:	Technical panel takes automatic deduction If the fall causes interruptions to the progra following deductions: - 1. 0 for 6-15 seconds In addition with falls – judge's scores in son part of the program. The Referee may advise the panel if music i	nm that exceed 5 second interruption, - 2.0 for all Component	onds and part of the program was missed, the for 16-30 seconds interruption etc. is may also need to be reduced as well if a fa	ne Referee additionally applies the

# IV. CHANGES TO SCALE OF VALUES CHARTS AS PUBLISHED IN ICE DANCE COMMUNICATION 1400 FOR THE FOLLOWING COMPULSORY DANCES TO BE SKATED IN THE SEASON 2008/ 2009

7. VIENNESE WALTZ							
	+++	++	+	Base	-		
1 <sup>st</sup> Sequence							
1. Steps 1 – 12	1.5	1.0	0.5	2.3	-0.5	-1.0	-1.5
2. Steps 13 – 24	1.5	1.0	0.5	<u>1.8</u>	-0.5	-1.0	-1.5
2 <sup>nd</sup> Sequence							
1. Steps 1 – 12	2.0	1.3	0.6	2.9	-0.6	-1.3	-2.0
2. Steps 13 – 24	<u>1.5</u>	<u>1.0</u>	<u>0.5</u>	2.3	- <u>0.5</u>	- <u>1.0</u>	<u>-1.5</u>
3 <sup>rd</sup> Sequence							
1. Steps 1 – 12	2.5	1.5	0.7	3.4	-0.7	-1.5	-2.5
2. Steps 13 – 24	2.5	1.5	0.7	2.8	-0.7	-1.5	-2.5

15. FINNSTEP							
	+++	++	+	Base	-	•	
1 <sup>st</sup> Sequence							
1. Steps 1 – 21	<u>1.0</u>	<u>0.7</u>	<u>0.3</u>	2.0	<u>- 0.5</u>	<u>-1.0</u>	<u>-1.5</u>
2. Steps 22 – 42	<u>1.5</u>	<u>1.0</u>	<u>0.5</u>	2.2	<u>-0.5</u>	<u>-1.0</u>	<u>-1.5</u>
3. Steps 22 – 42	<u>1.5</u>	<u>1.0</u>	<u>0.5</u>	<u>2.3</u>	<u>-0.5</u>	<u>-1.0</u>	<u>-1.5</u>
2 <sup>nd</sup> Sequence							
4. Steps 1 – 21	<u>2.5</u>	<u>1.5</u>	<u>0.7</u>	<u>2.7</u>	<u>- 0.5</u>	<u>-1.5</u>	<u>-2.0</u>
5. Steps 22 – 42	<u>2.5</u>	<u>1.5</u>	<u>0.7</u>	<u>3.0</u>	<u>- 0.7</u>	<u>-1.5</u>	<u>-2.0</u>
6. Steps 22 – 42	<u>2.5</u>	<u>1.5</u>	<u>0.7</u>	<u>3.3</u>	<u>- 0.7</u>	<u>-1.5</u>	<u>-2.5</u>

Milan, August 8, 2008 Lausanne, Ottavio Cinquanta, President

Fredi Schmid, Director General