



Judging System

Handbook for Technical Panels

Ice Dance (preliminary version)

As of 19.6.2014

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Category: **Ice Dance**

Subject: **Basic principles of calling**

	Source
<ol style="list-style-type: none"> 1. The Technical Panel shall identify what is performed despite what is listed on the Program Content Sheet. 2. Adjustments to Levels shall apply to the Level determined according to the Characteristics of Levels fulfilled. They shall not result in giving No Level to a Required Element as long as the requirements for Level 1 are met. 3. To be given any Level, a Required Element must meet all the requirements for Level 1. 4. If a program concludes with the partners performing an element, the element and its Level shall be identified until the movement stops completely. 5. Elements started after the required duration of the program (plus the 10 seconds allowed) shall not be identified. 6. <u>Dance Spins and Dance Lifts performed in required Step Sequences (including Partial Step Sequence) shall be identified as per the respective additional principles of calling and given No Level.</u> 7. <u>Set of Twizzles performed in required Step Sequences (including Partial Step Sequences) shall not be identified.</u> 8. <u>The Technical Panel shall decide whether any feature to fulfill the Characteristics of Levels is given credit, unless this feature is expressly designated as not eligible for Level in the present Communication or in the Handbook for Technical Panels (for example, in a Dance Spin, the Technical Panel can give credit for Level to a variation of Basic Position Camel which is not included in the list of examples, but cannot give credit to a simple camel by the lady).</u> 	Communication 1860
<p>If there is an illegal movement during the execution of any element, the deduction for an illegal movement will apply and the element will receive Level 1 if the requirements for at least Level 1 are fulfilled. Otherwise the element will be called No Level.</p>	Rule 504, § 2
<p>For Basic Novice Free Dance, in all Required Elements, only features up to Level 2 will be counted. Any additional features will not count for Level requirements and will be ignored by the Technical Panel.</p>	Communication 1857

Category: **Ice Dance**

Subject: **Basic principles of calling**

Questions (clarifications)	Answers	Comments
None		

Category: **Ice Dance**

Subject: **Basic principles of calling**

Questions (application cases)	Answers	Comments
What happens if an element is started after the music has stopped?	<p>If the element is started before the required duration of the program (plus the 10 seconds allowed), the Technical Panel will call it.</p> <p>If the element is started after the required duration of the program (plus 10 seconds allowed), the Technical Panel will ignore it.</p>	
What happens if a Dance Spin and a Dance Lift are performed as a combination?	The Technical Panel will identify the Dance Spin until the lifted partner is elevated into the Dance Lift and will identify the Dance Lift from that moment.	The same principle applies if the Dance Lift is concluded by the Dance Spin.

Category: **Ice Dance**

Subject: **Required Elements for Short Dance and Well Balanced Free Dance Program**

Required Elements for Short Dance – definition		Source
The list of Required Elements to be included into composition of the Short Dance and specific requirements for these elements will be announced in an ISU Communication annually.		Rule 709, § 2
Season 2014/15 (Communication 1857)		
Pattern Dance Element and Partial Step Sequence (Senior)	<ul style="list-style-type: none"> ▪ One (1) Pattern Dance Element: Sequence of Paso Doble, with Step # 1 skated on the Judges' left side, ▪ One (1) Partial Step Sequence in Hold: <ul style="list-style-type: none"> - pattern: one full circuit of the ice surface starting and finishing at the finishing point of the Pattern Dance Element; - duration: any exact number of four measures musical phrases; - Key Points listed in paragraph 4 below must be included. They can be skated in any Dance Hold or variation except Hand-in-Hand Hold with extended arms. Key Points 1 (Lady) and 2 (Man) must be skated together approximately at the same place as Key Point 1 of the Pattern Dance Element. Key Point 3 (Lady and Man) must be skated approximately at the same place as Key Point 3 of the Pattern Dance Element and must conclude the Partial Step Sequence; - Holds: by exception to Rule 603, paragraph 4, first bullet, Hand-in-Hand Hold with extended arms cannot be used and partners must remain in contact at all times, even during changes of Holds and allowed stop; skated one after the other, Pattern Dance Element followed by Partial Step Sequence. 	
Pattern Dance Elements (Junior)	Two (2) Sequences of Silver Samba , skated separately. Step #1 of each Sequence must be skated on a different side of the ice surface.	
	Specifications: <ul style="list-style-type: none"> ▪ The description, chart and diagrams of the Pattern Dances are included in the ISU Handbook Ice Dance 2003. 	
Dance Lift	Not more than one (1) Short Lift	
Step Sequence (Senior)	One (1) Not Touching Midline or Diagonal Step Sequence	
Step Sequence (Junior)	One (1) Not Touching Midline, Diagonal or Circular Step Sequence	
Set of Sequential Twizzles	One (1)	

Category: **Ice Dance**

Subject: **Required Elements for Short Dance and Well Balanced Free Dance Program**

Well Balanced Free Dance Program – definition				Source
The list of Required Elements to be included in a Well-Balanced Program for Novice, Junior and Senior Free Dances and the specific requirements for those elements will be announced in an ISU Communication annually.				Rule 710, § 2
Season 2014/15	Senior (Communication 1857)	Junior (Communication 1857)	Advanced Novice (Communication 1857)	Basic Novice (Communication 1857)
Dance Lifts	Not more than <ul style="list-style-type: none"> - one (1) Short Lift and one (1) Combination Lift (the Type of Short Lift must be different from the Type(s) of Short Lift forming the Combination Lift), or - three (3) different Types of Short Lifts 	Not more than <ul style="list-style-type: none"> - one (1) Combination Lift, or - two (2) different Types of Short Lifts 	Not more than two (2) different Types of Short Lifts	Not more than one (1) Short Lift
Dance Spins	One (1) Dance Spin (Spin or Combination Spin) but not more		One (1) Spin, but not more	*
Step Sequences	One (1) Straight Line Step Sequence (Midline or Diagonal) in Hold One (1) Curved Step Sequence (Circular or Serpentine) in Hold		One (1) Straight Line (Midline or Diagonal) or Curved (Circular or Serpentine) Step Sequence in Hold	
Set of Synchronized Twizzles	One (1)			
Choreographic Element (Senior and Junior only)	Either a: <ul style="list-style-type: none"> ▪ Choreographic Dance Lift: Dance Lift of up to ten (10) seconds, performed after all the other required Dance Lifts, or a ▪ Choreographic Spinning Movement: spinning movement performed after the required Dance Spin during which both partners performs at least 2 continuous rotations: <ul style="list-style-type: none"> - in any hold, - on one foot or two feet or one partner being elevated without being sustained, or a combination of the three, - on a common axis which may be moving. 			
* Note for Basic Novice	The Dance Spin is not a Required Element. Nevertheless, a spinning movement skated by the couple together in any hold around common axis on one foot (or two feet) with any number of rotations is permitted. A couple may choose to use this movement as part of their choreography. The Technical Panel will ignore these movements and the Judges will not consider these movements as one of the permitted stops.			

Category: **Ice Dance**

Subject: **Required Elements for Short Dance and Well Balanced Free Dance Program**

Specifications to Required Elements	Source
Required Elements may be skated anywhere in the program except in the required Step Sequences and Partial Step Sequence.	Communication 1857

Category: **Ice Dance**

Subject: **Pattern Dance Elements and Partial Step Sequence**

Additional principles of calling	Source
<p>1. The process used by the Technical Panel to identify Key Points and their correct execution is the same process as for identification of Required Elements and Levels (i.e. by majority). Correct or incorrect execution of Key Points is reported on the Judges Details per Skater chart as:</p> <ul style="list-style-type: none"> - “Yes”: meaning “all Key Point Features are met and all Edges/Steps are held for the required number of beats”, or - “Timing”: meaning “all Key Points Features are met but one or several Edges/Steps are not held for the required number of beats”, or - “No”: meaning “one or several Key Point Features are not met, whether or not Edges/Steps are held for the correct number of beats”. <p>2. If a Fall or interruption occurs at the entrance to or during a Pattern Dance Element <u>or a Partial Step Sequence</u> and the element is immediately resumed, the element shall be identified and given a Level according to the requirements met before and after the Fall or interruption, or No Level if the requirements for Level 1 are not met.</p>	<p>Communication 1860</p>

Category: **Ice Dance**

Subject: **Pattern Dance Elements and Partial Step Sequence**

Definitions		Source
Change of Edge	The visible tracing of a skate on one foot that changes from one curve and edge to a different curve and edge.	Rule 704, § 1.b)
Crossed Step Behind	A step in which the free foot is placed on the ice on the outer edge side of the skating foot with the free leg <u>tightly</u> crossed behind the skating leg. (Note – the legs cross below the knees).	Rule 704, § 5
Crossed Step <u>In Front</u>	A step in which the free foot is placed on the ice on the outer edge side of the skating foot with the free leg <u>tightly</u> crossed in front of the skating leg. (Note – the legs cross below the knees).	Rule 704, § 4
Edge	The visible tracing of a skate on one foot that is on one curve.	Rule 704, § 1.a)
Mohawk	A turn from one foot to the other in which the entry and exit curves are continuous and of equal depth. The change of foot is from outside edge to an outside edge or from an inside edge to an inside edge.	Rule 704, § 11.b) (i)
Open Mohawk	A Mohawk in which the heel of the free foot is placed on the ice at the inner side of the skating foot, the angle between the two feet being optional. Following the weight transfer, the immediate position of the new free foot is behind the heel of the new skating foot (example: the Man's Steps 8 and 9 and the Lady's Steps 12 and 13 in the Fourteenstep).	Rule 704, § 11.b) (i)
Partial Step Sequence in Hold	A series of steps, turns and movements that must be skated in any Dance Hold or variation thereof, performed on the ice surface anywhere or as prescribed by the Ice Dance Technical Committee.	Rule 703, § 4 Communication 1857
Paso Doble, 1PD	See section Drawings <ul style="list-style-type: none"> ▪ 1PD: Sequence of Paso Doble with Step #1 skated on the Judges' left side. 	ISU Handbook Ice Dance 2003, § I-16 Communication 1857
Pattern Dance Element	A series of prescribed steps, turns and movements in a Short Dance, consisting of: <ol style="list-style-type: none"> a) a Sequence of a Pattern Dance listed in Rule 707 or b) a Section of a Pattern Dance listed in Rule 707 or c) a combination of steps/turns from Pattern Dances listed in Rule 707. 	Rule 703, § 6
Sequence of Pattern Dance	The set order of the prescribed steps/turns that compose one pattern (sequence) of a Pattern Dance.	Rule 703, § 3

Category: **Ice Dance**

Subject: **Pattern Dance Elements and Partial Step Sequence**

Definitions		Source
Silver Samba, 1SS, 2SS	See section Drawings <ul style="list-style-type: none"> ▪ 1SS: Sequence of Silver Samba with Step #1 on the Judges' side ▪ 2SS: Sequence of Silver Samba with Step #1 on the Judges' opposite side 	ISU Handbook Ice Dance 2003, § I-20 Communication 1857
Slip Step	A step skated in a straight line with the blades of both skates being held flat on the ice. The weight is over the skating leg that may be well bent or straight while the free foot slides forward on the ice to full extension.	Rule 704, § 9
Swing Roll	A short or long, forward or backward edge, held for several beats of music during which, when skating backward, the free leg lifts and then first swings forward, then backward past the skating foot, then back beside to skate the next step. When skating forward, the free leg first swings backward, then forward and then back beside to skate the next step. The swing of the leg gives the sense of a "rolling movement".	Rule 704, § 8.a)
Swing Three Turn	A Three Turn from an outside edge in which the free leg is extended and the toe and hip are well turned out and held over the tracing. The instep of the free foot is drawn close to the heel of the skating foot as the turn is made. After the turn onto an inside edge, the free foot is extended back of the tracing before being brought back beside the skating foot in time for the next step.	Rule 704, § 11.a) (ii)
Three Turn	A turn executed on one foot from an outside edge to an inside edge or an inside edge to an outside edge, with the exit curve continuing on the same lobe as the entry curve. The Skater turns in the direction of the curve.	Rule 704, § 11.a) (i)
Turn	One Foot Turn, Two Feet Turn, Twizzle or Twizzle Like Motion	Rule 704, § 11

Category: **Ice Dance**

Subject: **Pattern Dance Elements and Partial Step Sequence**

Additional definitions, specifications to definitions and notes		Source
Key Point and Key Point Features	A Key Point is correctly executed when all its related Key Point Features are met and all its Edges/Steps are held for the required number of beats.	Communication 1860

Category: **Ice Dance**

Subject: **Pattern Dance Elements and Partial Step Sequence**

Key Points Silver Samba (source: Communication 1857)

<p>Sequence with Step # 1 on the Judges' side (1SS)</p> <p>Sequence with Step # 1 on the Judges' opposite side (2SS)</p>	<p>Key Point 1 Lady Step 9 (LFO Sw3) Lady Steps 16 to 18 (RBO, LBI-Qlb, RBI-SwR) Man Steps 16 to 18 (LFO, RFI-Qlf, LFI-SwR)</p>	<p>Key Point 2 Lady Steps 26a-26b (RBO, XF-LBI) Man Step 26 (LFO3) Lady & Man Steps 27 to 31 (RBO, CR-LBO, XF-RBIO (swing free leg forward-back-forward), XF-LBI, RBO-Qlf)</p>	<p>Key Point 3 Lady & Man Steps 34 to 49 (LFI, RFO, LFI-Ch, RFI, LFO, RFI-Ch, LFI, RFO, LFI-Ch, RFI, RF-Lff, LF-Rff, RF-Lff, LF-Rff, RF-Lff Qlf at end, LFI, RFI)</p>
<p>Key Point Features</p>	<ol style="list-style-type: none"> 1. Correct Edges (# 9 Lady, 16, 17, 18) 2. Sw3 (# 9 Lady): correct Turn 3. Sw3 (# 9 Lady): correct swing movement of the free leg 4. SwR (# 18): correct swing movement of the free leg 	<ol style="list-style-type: none"> 1. Correct Edges 2. LFO3 (# 26 Man): correct Turn 3. RBIO (swing free leg forward-back-forward) (# 29): correct swing movement of the free leg 4. Correct Change of Edge (# 29) 5. Correct Crossed Step In Front (# 26b Lady, 29 and 30) 	<ol style="list-style-type: none"> 1. Correct Edges (# 34, 37, 40, 43a, 48, 49) 2. Correct Slip Steps (# 43b to 47) 3. RF-Lff Qlf at end: left foot remains on the ice for ½ beat before being lifted off the ice for ½ beat

Category: **Ice Dance**

Subject: **Pattern Dance Elements and Partial Step Sequence**

Key Points Paso Doble and Partial Step Sequence (source: Communications 1857 and [.])

Pattern Dance Element (1PD)	Key Point 1 Lady Steps 8 to 12 (LB-Rff Slip Step, RB-Lff Slip Step, XB-LBO, XF-RBIO, XB-LBI) Man Steps 8 to 12 (RF-Lff Slip Step, LF-Rff Slip Step, XF-RFO, XB-LFIO, XF-RFI)	Key Point 2 Man Steps 15 and 16 (XB-LFO OpMo, RBO)	Key Point 3 Lady Steps 26 to 28 (CR-RFO, CR-LFO, CR-RFO-SwR RFI OpMo to LBI (between counts 4 and 1)) Man Step 26 to 28 (CR-RFO, CR-LFO, CR-RFO-SwR)
Key Point Features	<ol style="list-style-type: none"> 1. Correct Edges 2. Correct Slip Steps (# 8, 9) 3. Correct Change of Edge (# 11) 4. Correct Crossed Step In Front (# 10 Man, 11 Lady, 12 Man) 5. Correct Crossed Step Behind (# 10 Lady, 11 Man, 12 Lady) 	<ol style="list-style-type: none"> 1. Correct Edges 2. Correct Crossed Step Behind (# 15) 3. OpMo (# 15): correct Turn 4. OpMo (# 15): correct placement of the free foot 	<ol style="list-style-type: none"> 1. Correct Edges 2. SwR: correct swing movement of the free leg 3. OpMo: correct Turn 4. OpMo: correct placement of the free foot
Partial Step Sequence (PSt)	Key Point 1 Lady Steps 8 to 12 (LB-Rff Slip Step, RB-Lff Slip Step, XB-LBO, XF-RBIO, XB-LBI)	Key Point 2 Man Steps 8 to 12 (RF-Lff Slip Step, LF-Rff Slip Step, XF-RFO, XB-LFIO, XF-RFI)	Key Point 3 Lady Step 28 (CR-RFO-SwR RFI OpMo to LBI (between counts 4 and 1)) Man Step 28 (CR-RFO-SwR)
Key Point Features	<ol style="list-style-type: none"> 1. Correct Edges 2. Correct Slip Steps (# 8, 9) 3. Correct Change of Edge (# 11) 4. Correct Crossed Step In Front (# 11) 5. Correct Crossed Step Behind (# 10, 12) 	<ol style="list-style-type: none"> 1. Correct Edges 2. Correct Slip Steps (# 8, 9) 3. Correct Change of Edge (# 11) 4. Correct Crossed Step In Front (# 10,12) 5. Correct Crossed Step Behind (#11) 	<ol style="list-style-type: none"> 1. Correct Edges 2. SwR: correct swing movement of the free leg 3. OpMo: correct Turn 4. OpMo: correct placement of the free foot

Category: **Ice Dance**

Subject: **Pattern Dance Elements and Partial Step Sequence**

Characteristics of Levels (source: Communication 1860)

Level 1	Level 2	Level 3	Level 4
<p>75% of Pattern Dance Element/Partial Step Sequence is completed by both partners</p>	<p>Pattern Dance Element/Partial Step Sequence is not interrupted more than 4 beats in total, either through Stumbles, Falls or any other reason</p> <p>AND</p> <p>1 Key Point is correctly executed</p>	<p>Pattern Dance Element/Partial Step Sequence is not interrupted more than 4 beats in total, either through Stumbles, Falls or any other reason</p> <p>AND</p> <p>2 Key Points are correctly executed</p>	<p>Pattern Dance Element/Partial Step Sequence is not interrupted at all, either through Stumbles, Falls or any other reason</p> <p>AND</p> <p>3 Key Points are correctly executed</p>

Category: **Ice Dance**

Subject: **Pattern Dance Elements and Partial Step Sequence**

Adjustments to Levels	Source
1. <u>In Partial Step Sequence, if partners do not remain in contact at all times, even during changes of Hold and allowed stops, the Level shall be reduced by one Level (per element). This provision does not apply to loss of contact due to a Fall.</u>	Communication 1860

Category: **Ice Dance**

Subject: **Pattern Dance Elements and Partial Step Sequence**

Questions (clarifications)	Answers	Comments
<p>How should the calling of Key Points be organized among Technical Specialist and Assistant Technical Specialist?</p>	<ul style="list-style-type: none"> ▪ Key Point for man or lady performed separately: called by the Technical Specialist. ▪ Key Points for man or lady performed simultaneously: Key Point for lady called by the Technical Specialist. Key Point for man called by the Assistant Technical Specialist. ▪ Key Point for both man and lady: called by the Technical Specialist. The Technical Panel may be organized so the Assistant Technical Specialist has the duty to double check one of the partners and the Technical Controller has the duty to double check the other partner. 	<p>For season 2014/15, the Key Point for man performed jointly with a Key Point for lady and called by the Assistant Technical Specialist is:</p> <ul style="list-style-type: none"> ▪ PSt Key Point 2
<p>What does “correct Edge” mean as a Key Point Feature?</p>	<p>It means that the Edge is clean for the whole duration of the Step.</p>	
<p>What does “correct swing movement of the free leg” mean as a Key Point Feature?</p>	<p>It means that:</p> <ul style="list-style-type: none"> ▪ the movement of the free leg is continuous; ▪ the free foot is swung, <u>straight or bent</u>, in front (when skating forward) or behind (when skating backward) at more than one blade distance from the skating foot; ▪ besides, in a Swing Three Turn, the instep of the free foot is drawn as close to the heel of the skating foot as the turn is made (the feet do not have to be touching, but should be as close as possible). 	<p>“Holding the Steps/Edges for the required number of beats” is not a relevant criteria for the swing movement of the free leg.</p> <p>For season 2014/15, Key Point Features “correct swing movement of the free leg” are:</p> <ul style="list-style-type: none"> ▪ 1SS and 2SS Key Point 1 Key Point Features 3 and 4, Key Point 2 Key Point Feature 3 ▪ 1PD and PSt Key Point 3 Key Point Feature 2

Category: **Ice Dance**

Subject: **Pattern Dance Elements and Partial Step Sequence**

Questions (clarifications)	Answers	Comments
<p>What does “correct Slip Steps” means as a Key Point Feature?</p>	<p>It means that both blades are on the ice <u>progressing on a straight line with free foot sliding forward on ice to full extension and passing the skating foot.</u></p>	<p>The option chosen by the Couple to perform <u>Slip Steps (skating leg bent or straight as per Rule 604, § 9)</u> is not a relevant criteria for this Key Point Feature.</p> <p>For season 2014/15, this Q&A applies to:</p> <ul style="list-style-type: none"> ▪ <u>1PD Key Point 1 Key Point Feature 2</u> ▪ <u>PSt Key Points 1 and 2 Key Point Feature 2</u>
<p>The definition of an Edge is “the visible tracing of a skate on one foot that is on one curve”. If a Key Point Feature reads “correct Edge” on a short Step, what happens if the curve is not clearly visible?</p>	<p>On a short Step, the curve produced on the ice may be hardly visible. As long as the skating foot leans on the correct side, with no obvious forced tracing, from the beginning to the end of the Step, the Technical Panel will assume that a distinct curve is produced.</p>	<p>For season 2014/15, this Q&A applies to all Key Points.</p>
<p>What does “correct Turn” means as a Key Point Feature?</p>	<p>It means that the Turn has a clean edge in and out of the Turn (but the edge does not necessarily have to be held for the whole duration of the Step), and is not jumped or scraped. For Twizzles, they must have the required number of rotations travelling on one foot and must not be performed as checked Three Turns or Pirouettes.</p>	
<p>The definition of “Closed Mohawk/Choctaw” reads that “the free foot is placed on the ice behind the heel of the skating foot”. How strict does the Technical Panel have to be on this requirement?</p>	<p>The Technical Panel can consider this requirement is met if the foot is placed on the ice anywhere between the instep and the toe. The feet do not have to be touching, but should be as close as possible.</p>	<p>For season 2014/15, there is no Key Point including Closed Mohawk/Choctaw.</p>

Category: **Ice Dance**

Subject: **Pattern Dance Elements and Partial Step Sequence**

Questions (clarifications)	Answers	Comments
The definition of “Open Mohawk/Choctaw” reads that “the free foot is placed on the ice at the inner side of the skating foot”. How strict does the Technical Panel have to be on this requirement?	The Technical Panel can consider this requirement is met if the foot is placed on the ice anywhere between the instep and the heel. The feet do not have to be touching, but should be as close as possible.	For season 2014/15, Key Points including Open Mohawks are: <ul style="list-style-type: none"> ▪ 1PD Key Points 2 and 3 Key Point Feature 4 ▪ PSt Key Point 3 Key Point Feature 4
On Key Point Features including XF (Crossed In Front) or XB (Crossed Behind), can credit be given if the free foot is placed on the ice crossing the tracing of the skating foot but at distance of the skating foot?	No, because definitions of Crossed In Front (Rule 704, §4) and Crossed Behind (Rule 704, §5) provide that “free foot is placed on the ice on the outer edge side of the skating foot” and “legs cross below the knee”. The feet do not have to be touching but should be as close as possible. The legs may be bent or straight.	For season 2014/15, Key Points Features including Crossed In Front or Crossed Behind are: <ul style="list-style-type: none"> ▪ 1SS and 2SS Key Point 2 Key Point Feature 5 ▪ 1PD Key Point 1 Key Point Features 4 and 5 ▪ 1PD Key Point 2 Key Point Feature 2 ▪ PSt Key Points 1 and 2 Key Point Features 4 and 5
On Key Point Feature “started close beside the skating foot”, can credit be given if feet do not touch?	Yes, but credit will not be given if the distance between the feet exceeds one blade length.	For season 2014/15, there is no Key Point Feature “started close beside the skating foot”.
What happens if a couple does not perform the two Pattern Dance Elements in a row if it is required?	If there is up to one measure (3 beats for 3/4 or 6/8 Rhythms, 4 beats for other Rhythms) of music between the Pattern Dance Elements, the Technical Panel will call both Pattern Dance Elements. If there is more than one measure (3 beats for 3/4 or 6/8 Rhythms, 4 beats for other Rhythms) of music (unless the duration is due to a Fall or interruption) between the Pattern Dance Elements, the Technical Panel will call the Pattern Dance Element performed second as No Level.	This Q&A does not apply for season 2014/15.

Category: **Ice Dance**

Subject: **Pattern Dance Elements and Partial Step Sequence**

Questions (clarifications)	Answers	Comments
When the order of the two Pattern Dance Elements is specified, what happens if a couple performs them in a different order than the specified one?	The Technical Panel will call the Pattern Dance Element performed first with its name and as No Level and will call the Pattern Dance Element performed second with its name and its Level.	This Q&A does not apply for season 2014/15.
What happens if a couple performs a Pattern Dance Element on the other side of the rink than the required one (when the side is required)?	The Technical Panel will call the Pattern Dance Element performed on the wrong side of the rink No Level.	<p>For season 2014/15, the situation may happen in:</p> <ul style="list-style-type: none"> ▪ Junior Short Dance: if the Sequence of Silver Samba performed second is placed on the same side of the rink as the Sequence of Silver Samba performed first, the Sequence performed second will appear as 1SS* or 2SS* (according to the side of the rink where it is performed), No Level, indicating a repeated element, but no deduction for extra element will apply. ▪ Senior Short Dance: if 1PD is performed with Step # 1 on the Judges' right side, it will be called 1PD, No Level.
In definition of Turns, the expression "free foot is brought to" and "free foot is placed" are used. What is the difference?	<p>"Free foot is brought to" refers to the position of the free foot while off the ice.</p> <p>"Free foot is placed" refers to the position of the free foot when it touches the ice and becomes the skating foot.</p>	
How should a Key Points be called?	<p>The correct or incorrect execution of a Key Point is called immediately after its completion using the words "Yes", "Timing" or "No" which are entered into the system by the Data Operator for information purposes.</p> <p>Reviews of Key Point calls may be requested.</p>	

Category: **Ice Dance**

Subject: **Pattern Dance Elements and Partial Step Sequence**

Questions (clarifications)	Answers	Comments
<p>A Key Point includes one Step which is divided into several parts with a specific number of beats for each part (for example: One Foot Turn, Change of Edge). The Key Point is performed with all Key Point Features met and the Step is held for the total required number of beats. How will the Technical Panel call the Key Point?</p>	<ul style="list-style-type: none"> ▪ “Yes” if all parts forming the Step are held for the required number of beats also. ▪ “Timing” if one or several parts forming the Step are held shorter or longer than required. 	<p>Examples for season 2014/15:</p> <ul style="list-style-type: none"> ▪ 1SS and 2SS Key Point 1 Lady Step # 9 (1+1) ▪ 1SS and 2SS Key Point 2 Man Step # 26 (1+1) ▪ 1SS and 2SS Key Point 2 Lady and Man Step # 29 (1+3) ▪ PD1 Key Point 1 Man and Lady and PSt Key Points 1 Lady and 2 Man Step # 11 ($\frac{1}{2}+\frac{1}{2}$)
<p>In a Key Point, what happens if on a Step (or part of a Step) required to be on an outside edge one or both partners change to an inside edge before the end of the Step (or part of the Step)?</p>	<ul style="list-style-type: none"> ▪ If the change of edge is performed slightly before the end of the Step (or part of the Step) to facilitate the push to the next Step, it does not prevent the Technical Panel from giving credit for Key Point Feature “correct Edges”. ▪ If the change of edge is performed for other reasons or more than half a beat before the end of the Step (or part of the Step), the Technical Panel will not give credit for Key Point Feature “correct Edges”. 	<p>For season 2014/15, there is no example for such situations.</p>
<p>In a Key Point, there is a short edge before a Step of the Key Point but this short edge is not included in the Key Point. What happens if this short edge is performed as a push while the skating foot performs the Step of the Key Point without separation from the preceding edge.</p>	<p>The Technical Panel should not pay attention to this short edge but focus on checking if the Step of the Key Point is performed as a separate edge. If this is not the case, then the Technical Panel will not give credit to the Key Point.</p>	<p>For season 2014/15, there is no example of such situation.</p>

Category: **Ice Dance**

Subject: **Pattern Dance Elements and Partial Step Sequence**

Questions (clarifications)	Answers	Comments
<p>In a Key Point, what happens if a couple introduces a creative free leg movement?</p>	<p>If one of the Steps of the Key Point includes a required foot placement/movement specified as a Key Point Feature and the creative free leg movement results in the required foot placement/movement not being met, the Technical Panel will not give credit to the Key Point.</p> <p>If the creative free leg movement does not affect any required foot placement/movement specified as a Key Point Feature in the Steps of the Key Point, the Technical Panel ignores it.</p>	

Category: **Ice Dance**

Subject: **Pattern Dance Elements and Partial Step Sequence**

Questions (application cases)	Answers	Comments
During a Key Point, a couple performs a mistake which is not listed under the Key Point Features for that Key Point. How will the Technical Panel take this mistake into consideration for the Key Point?	The Technical Panel will ignore this mistake and consider only the Key Point Features to decide whether the Key Point is given credit.	The Judges may take this mistake into consideration in their marking.
For season 2014/15 does the code 1SS mean that this Pattern Dance Element have to be performed first?	No. Pattern Dance Elements 1SS (the one with Step #1 on the Judges' side) and 2SS (the one with Step #1 on the Judges' opposite side) can be skated in any order.	
How can the Technical Panel review whether the Steps/Edges of a Key Point are held for the required number of beats?	If the Key Point Features of the Key Point are met but the Technical Panel needs to review whether there is an obvious error in holding the Steps/Edges for the required number of beats, then they can use the replay and count the beat starting with several steps before until several steps after the Key Point. This should give them enough information to determine if there is an obvious error in holding the Steps/Edges for the required number of beats.	Audio replay is not available.

Category: **Ice Dance**
 Subject: **Dance Spins**

Additional principles of calling	Source
<ol style="list-style-type: none"> 1. In programs where one Dance Spin is a Required Element, the first performed Dance Spin shall be identified as the required Dance Spin, classified as Spin or Combination Spin, and given a Level, or No Level if the requirements for Level 1 are not met. Subsequent Dance Spins shall be identified as Dance Spins classified as Extra Element with no value. <u>However, if a Choreographic Element is required with Choreographic Spinning Movement as an option, and no other Choreographic Element has been identified yet, the first subsequent Dance Spin shall be identified as Choreographic Spinning Movement.</u> 2. In case a Spin is required and a Combination Spin is not permitted, the required Dance Spin performed as a Combination Spin shall be classified as an Extra Element with no value. 3. If a Fall or interruption occurs at the entrance to or during a Dance Spin and is immediately followed by a spinning action (for the purpose of filling time), the element shall be identified and given a Level according to the requirements met before the Fall or interruption, or No Level if the requirements for Level 1 are not met, and the additional part shall not be identified (Note: an interruption in rotations to perform features such as a change of direction or one foot turns on the spot before resuming the rotations shall not be considered as such an interruption). 	Communication 1860

Category: **Ice Dance**
 Subject: **Dance Spins**

Definitions		Source
Basic Position	Upright Position, Sit Position or Camel Position.	Rule 704, § 14.c)
Camel Position	Performed on one foot with skating leg straight or slightly bent and body bent forward and free leg extended or bent upward on a horizontal line or higher.	Rule 704, § 14.c)
Combination Spin	A Spin after which one change of foot is made by both partners simultaneously and further rotations occur.	Rule 704, § 14.b)
Dance Spin	Spin or Combination Spin	Rule 704, § 14
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.	Rule 704, § 14.c)
Spin	A spin skated by the Couple together in any hold. It should be performed on the spot around a common axis on one foot by each partner simultaneously.	Rule 704, § 14.a)
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.	Rule 704, § 14.c)

Category: **Ice Dance**
 Subject: **Dance Spins**

Additional definitions, specifications to definitions and notes		Source
Basic Position Upright	If the angle between the thigh and shin of the skating leg is less than about 120 degrees, the position shall be considered as a Sit Position.	Communication 1860
Basic Position Sit	If the angle between the thigh and shin of the skating leg is more than about 120 degrees, the position shall be considered as an Upright or Camel Position depending on the other criteria that characterize these positions.	Communication 1860
Basic Position Camel	If the waist line is not horizontal and/or the core of the body is more than 45 degrees above the horizontal line the position shall be considered as an Upright Position. If the angle between the thigh and shin of the skating leg is less than about 120 degrees, the position shall be considered as a Sit Position.	Communication 1860
Difficult Variations of Basic Position Upright (examples):	<p>a) “Biellmann” type – body upright with the heel of the boot pulled by the hand behind and above the level of the head;</p> <p>b) Full layback with upper body arched back <u>from the waist</u> towards the ice or sideways with upper body bent to the side <u>from the waist</u> towards the ice;</p> <p>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);</p> <p>d) Upper body arched back or sideways with free foot almost touching the head in a full circle (doughnut/ring: maximum of half a blade length between head and blade);</p> <p>e) <u>Leaning away from the other partner with the axis from knee to upper back more than 45 degrees from the vertical.</u></p> <p>Note:</p> <ul style="list-style-type: none"> ▪ <u>Examples b) and e) performed by the same partner shall be considered as the same Difficult Variation of Upright Position.</u> 	Communication 1860

Category: **Ice Dance**
 Subject: **Dance Spins**

Additional definitions, specifications to definitions and notes		Source
<p>Difficult Variations of Basic Position Sit (examples):</p>	<p>a) Free leg bent or straight directed forward with thigh of skating leg at least parallel to the ice; b) Free leg bent or straight directed backward with thigh of skating leg at least parallel to the ice; c) Free leg bent or straight directed to the side with not more than 90 degrees between thigh and shin of skating leg; d) Free leg crossed extended behind, and directed to the side, with not more than 90 degrees between thigh and shin of skating leg; e) Free leg crossed behind and touching the skating leg, with thigh of skating leg at least parallel to the ice; f) Free leg directed forward, with not more than 90 degrees between thigh and shin of skating leg, and back of upper body parallel to the ice.</p> <p>Note:</p> <ul style="list-style-type: none"> ▪ Example e) <u>performed right after any other Difficult Variation of Sit Position</u> shall be considered as the same Difficult Variation of Sit Position. 	<p>Communication 1860</p>
<p>Difficult Variations of Basic Position Camel (examples):</p>	<p>a) Upper body (shoulder and head) turned upwards – facing up so that the line of the shoulders is at least 45 degrees past the vertical point; b) Body nearly horizontal or bent sideways horizontally with head and free foot almost touching (doughnut/ring: maximum of half a blade length between head and blade); c) Body nearly horizontal with the heel of the boot pulled by the hand above the level of the head; d) Body bent forward to the spinning leg and free leg extended backward and upward up to almost a full split (with the angle between thighs about 180 degrees); e) Simple Camel Position by the man with the free leg on horizontal line or higher.</p> <p>Note:</p> <ul style="list-style-type: none"> ▪ Simple camel spin by the lady shall not be considered as a Difficult Variation of Camel Position. 	<p>Communication 1860</p>

Category: **Ice Dance**
 Subject: **Dance Spins**

Additional definitions, specifications to definitions and notes		Source
Notes	<ul style="list-style-type: none"> ▪ Examples d) for Upright Position (doughnut/ring) and b) for Camel Position (doughnut/ring) <u>performed by the same partner</u> shall be considered as the same Difficult Variations. ▪ Examples a) for Upright Position (Biellmann) and c) for Camel Position (heel of the boot pulled by the hand above the level of the head) shall be considered as the same Difficult Variation when performed by the same partner. ▪ Rotations shall be considered for total number of rotations when performed fully, continuously, on one foot and simultaneously by both partners. ▪ Rotations in Difficult Variations shall be considered for Level when performed continuously in a fully established position. 	Communication 1860
Spin Option 1	Without change of spinning direction	Communication 1860
Spin Option 2	With simultaneous change of spinning direction for both partners and at least two rotations in each direction	Communication 1860
Combination Spin Option 1	With same spinning direction for both parts	Communication 1860
Combination Spin Option 2	With different spinning direction for each part	Communication 1860

Category: **Ice Dance**
 Subject: **Dance Spins**

Characteristics of Levels (source: Communication 1860)

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

Level 1	Level 2	Level 3	Level 4
Spin: at least 3 rotations Combination Spin: at least 3 rotations in <u>either</u> part	OPTION 1 2 different Difficult Variations from 2 different Basic Positions OPTION 2 1 Difficult Variation from any Basic Position	OPTION 1 3 different Difficult Variations from 3 different Basic Positions OPTION 2 2 different Difficult Variations from 2 different Basic Positions	OPTION 1 4 different Difficult Variations from 3 different Basic Positions (at least 2 being performed by partners simultaneously). OPTION 2 3 different Difficult Variations from 3 different Basic Positions

Category: **Ice Dance**
 Subject: **Dance Spins**

Adjustments to Levels	Source
<ol style="list-style-type: none"> 1. If at the entrance to the Dance Spin the spinning action has been started and one or both partners is/are still on two feet after half a rotation, the Level shall be reduced by one Level if one partner stays on two feet and by two Levels if both partners stay on two feet. 2. If at the change of foot in the Combination Spin the spinning action has been started and one or both partners is/are still on two feet after half a rotation, the Level shall be reduced by one Level if one partner stays on two feet and by two Levels if both partners stay on two feet. 3. If during the Dance Spin: <ul style="list-style-type: none"> ▪ <u>both partners are not holding (except to change Holds), or</u> ▪ a loss of control occurs resulting in one of the following mistakes: <ul style="list-style-type: none"> - additional support (touch down by free leg/foot and/or hand(s) by one partner (note: does not apply to situations described in bullets 1. and 2. above), - one partner off the ice - both partners not holding, <p>for up to half a rotation, and the Dance Spin continues according to Dance Spin requirements after the <u>separation/mistake</u>, the Level shall be reduced by 1 Level per <u>occurrence</u>. But if the <u>separation/mistake</u> lasts for more than half a rotation, this shall be considered as an interruption and additional principles of calling shall apply.</p> 4. If one partner does not change foot (to the other foot) in a Combination Spin, the element will be identified as Spin Level 1. 	Communication 1860

Category: **Ice Dance**
Subject: **Dance Spins**

Questions (clarifications)	Answers	Comments
If both partners do not change feet simultaneously in a Combination Spin, should this be reflected in the Level?	No.	The Judges should reflect this error in their GOE.
In a Combination Spin, a couple performs a change of spinning direction not at the same time as the change of foot, but during one part of the Combination Spin (i.e. in the part before the change of foot or in the part after the change of foot). Will the Technical Panel consider this Combination Spin as Option 2?	Yes. The change of spinning direction can happen at any moment during the Combination Spin: either during the change, or during any of the parts. If performed during one of the parts, it will be given credit only if it is preceded by at least two rotations and followed by at least two rotations within this part.	
Is any turn allowed to change the spinning direction in a Dance Spin?	Yes. It is permitted as long as: <ul style="list-style-type: none"> ▪ there is no additional touchdown by the other foot, ▪ in case of a Combination Spin, the foot is changed only once. 	
If a couple on the entrance to a Dance Spin is skating on one foot around the same axis in Hand-in Hand Hold with fully extended arms and performs one or more rotation in this position and then the couple pushes into the Dance Spin, how will the Technical Panel consider this push?	If up to one rotation is performed by both partners on one foot around the same axis in any position before the push, the rotation before the push will be considered as an entrance to the Dance Spin. But if the push occurs after one rotation, it will be considered a touchdown and the Level will be adjusted accordingly.	
On the entrance to a Dance Spin, a couple skates on one foot around the same axis. Then, one or both partners change foot into the Dance Spin (with or without push). How will the Technical Panel consider this change of foot?	If up to one rotation is performed by both partners on one foot around the same axis before the change of foot, the rotation before the change will be considered as an entrance to the Dance Spin. But if the change occurs after one rotation, the Dance Spin will be called a Combination Spin.	

Category: **Ice Dance**
Subject: **Dance Spins**

Questions (clarifications)	Answers	Comments
<p><u>On the exit from a Spin, one or both partners change foot (with or without push). How will the Technical Panel consider this change of foot?</u></p>	<p><u>If, after the change, up to one rotation is performed by both partners on one foot around the same axis before the exit, the rotation before the change will be considered as part of the exit from the Spin. But if the change occurs more than one rotation before the exit, the Dance Spin will be called a Combination Spin.</u></p>	<p><u>The number of rotations required to consider a Difficult Variation for Level is different in Spin and Combination Spin.</u></p>
<p>What happens if one partner starts to rotate before the other one (e.g. the lady starts spinning alone while the man is still on an edge around her and then he takes her into the spinning hold, makes a push, and they both spin)?</p>	<p>The Technical Panel will start considering rotations and features only when both partners are rotating in hold.</p>	
<p>In example c) of Difficult Variation of Basic Position Upright (“split with both legs straight and the boot/skate of the free leg held up higher than the head”), the body and head are bent to the side (the Basic Position being still Upright), so the boot of the free leg is higher than the head but would not if body and head were kept strictly upright. Will the Technical Panel consider this variation as difficult?</p>	<p>Yes. The height of the head to be taken into consideration is the actual one while the variation is performed.</p>	
<p>In example c) Difficult Variation of Basic Camel Position Camel (“body nearly horizontal with the heel of the boot pulled by the hand above the level of the head”), the boot is pulled by or with the assistance of the other partner. Will the Technical Panel consider this variation as difficult?</p>	<p>Yes.</p>	

Category: **Ice Dance**
 Subject: **Dance Spins**

Questions (clarifications)	Answers	Comments
<p>One partner is on one foot with skating leg straight or slightly bent rotating on a backward edge, his/her body on a horizontal line facing upward. How will the Technical Panel consider this position?</p>	<p>The Technical Panel will consider this position as a Difficult Variation of Camel Position as long as the core of the body is less than 45 degrees above the horizontal line and free leg is extended or bent upward on a horizontal line or higher.</p>	<p>If the core of the body is more than 45 degrees above the horizontal line and/or if the free leg is not extended or bent upward on a horizontal line or higher, the position will be considered as an Upright Position.</p>

Category: **Ice Dance**
 Subject: **Dance Spins**

Questions (application cases)	Answers	Comments
What happens if a Fall occurs after Dance Spin is started and not even 1 full rotation is completed?	The Technical Panel will identify a Spin and will give No Level.	In accordance with additional principles of calling Dance Spins.
Does the Technical Panel consider differently a touchdown by free leg/foot and/or hand(s) occurring before 1 rotation is completed, before 3 rotations are completed, or after 3 rotations are completed?	No. The Technical Panel will reduce the Level by 1 per touchdown whenever the touchdown occurs.	
A couple is doing a Dance Spin with one of the holds being close together, then opens up the hold to Hand-in-Hand with fully extended arms, and then returns to a close hold. What parts of the Dance Spin will be included to determine the Level?	All parts of the Dance Spin will be considered for determining the Level even if there is a break in spinning motion when the couple opens the hold to Hand-in-Hand.	
In example a) of Difficult Variation of Basic Position Upright ("Biellmann" type), the boot is pulled by the hand behind and above the level of the head but far from the spinning axis. Will the Technical Panel consider this variation as difficult?	Yes. The definition of this Difficult Variation does not include any requirement regarding the distance between the boot and the spinning axis.	

Category: **Ice Dance**
 Subject: **Dance Lifts**

Additional principles of calling	Source
<p>Applicable to all Types of Dance Lifts:</p> <ol style="list-style-type: none"> 1. The first performed Dance Lift(s) shall be identified as the required Dance Lift(s) and given a Level, or No Level if the requirements for Level 1 are not met. Subsequent Dance Lifts shall be identified as Dance Lift classified as Extra Element with no value. <u>However, if a Choreographic Element is required with Choreographic Dance Lift as an option, and no other Choreographic Element has been identified yet, the first subsequent Dance Lift shall be identified as Choreographic Dance Lift.</u> The number of required Dance Lifts is specified in the descriptions of Required Elements for Short Dance and Well Balanced Free Dance Programs. 2. <u>Any Dance Lift or part of a Combination Lift of a repeated Type shall be classified as an Extra Element with no value (does not apply to the second part of a Combination Lift composed of two Curve Lifts on two curves forming a serpentine pattern or composed of two Rotational Lifts in different directions).</u> 3. Any Dance Lift of a Type not according to the Required Elements for Short Dance or the Well Balanced Free Dance Program shall be classified as an Extra Element with no value. 4. A brief movement in which both skates of one of the partners leave the ice with support by the other partner and the lifted partner is not sustained in the air shall not be considered as a Dance Lift. 5. If a program begins with the partners in a Dance Lift before the music starts, the Dance Lift and its Level shall be identified when one of the partners begins to move. 6. If a Fall or interruption occurs at the entrance to or during a Dance Lift, the element shall be identified and given a Level according to the requirements met before the Fall or interruption, or No Level if the requirements for Level 1 are not met. 	Communication 1860
<p>Applicable to Rotational Lifts:</p> <ol style="list-style-type: none"> 1. A Rotational Lift shall be identified as such if the lifting partner moves through more than one rotation. Up to one rotation at the beginning or end of any Dance Lift <u>or part of a Combination Lift</u> which is not a Rotational Lift shall be ignored by the Technical Panel. 2. In a Rotational Lift, if the lifting partner stops traveling, the rotations, Difficult Pose/Position, Change of Pose <u>or any other feature</u> from that point on shall not be considered for Level. 	Communication 1677

Category: **Ice Dance**
 Subject: **Dance Lifts**

Additional principles of calling	Source
<p>Applicable to Combination Lifts:</p> <ol style="list-style-type: none"> 1. A Combination Lift shall be identified with the first two fully established Types of Short Lifts performed forming two approximately equal parts or it shall be identified as a Short Lift of the Type forming the larger part. The Level of each of the two Types of Short Lifts shall be given separately. 2. If for any reason one of the parts of a Combination Lift cannot be identified, only the other part shall be identified, as a Short Lift, and given a Level according to the requirements met, or No Level if the requirements for Level 1 are not met. 	Communication 1860

Category: **Ice Dance**
Subject: **Dance Lifts**

Definitions		Source
Combination Lift	The duration of the lift should not exceed twelve (12) seconds – A lift combining: e) <u>two Rotational Lifts in different directions;</u> f) <u>two Curve Lifts on two different curves forming a serpentine pattern;</u> g) two different Types of Short Lifts (Stationary, Straight Line, Curve or Rotational).	Rule 704, § 16.e) to g)
Crouch	A two footed movement in which a Skater travels along the ice with both legs bent at an angle.	Rule 704, § 18.a)
Curve Lift	A Dance Lift in which the lifting partner travels on one curve (lobe) in any position on one foot or two feet.	Rule 704, § 16.c)
Dance Lift	A movement in which one of the partners is elevated with active and/or passive assistance of the other partner to any permitted height, sustained there and set down on the ice. Any rotations and positions and changes of such positions during the lift are permitted. Dance Lifts should enhance the music chosen and express its character and should be performed in an elegant manner without obvious feats of strength and awkward and/or undignified actions and poses.	Rule 704, § 16
Ina Bauer	A two-footed movement in which the Skater travels along the ice with one foot on a forward edge/tracing and the other on a matching backward edge/tracing on a different but parallel tracing.	Rule 704, § 18.b)
Lunge	A movement in which a Skater travels along the ice with one leg bent and the other leg directed behind with the boot/blade touching the ice.	Rule 704, § 18.c)
Rotational Lift	A Dance Lift in which the lifting partner rotates in one (clockwise or anticlockwise) direction while travelling across the ice	Rule 704, § 16.d)
Shoot the Duck	A one foot movement in which a Skater travels along the ice with one leg in a strongly bent position and the other leg directed forward parallel to the ice	Rule 704, § 18.e)
Short Lift	The duration of the Dance Lift should not exceed six (6) seconds: Stationary Lift, Straight Line Lift, Curve Lift or Rotational Lift.	Rule 704, § 16.a) to d)
Spread Eagle	A two- footed movement in which a Skater travels along the ice with one foot on a forward edge/tracing and the other on a matching backward edge/tracing on the same tracing.	Rule 704, § 18.f)
Stationary Lift	A Dance Lift that is executed on the spot (stationary location) by the lifting partner who may or may not be rotating.	Rule 704, § 16.a)

Category: **Ice Dance**
 Subject: **Dance Lifts**

Definitions		Source
Straight Line Lift	A Dance Lift in which the lifting partner travels in a straight line in any position on one foot or two feet.	Rule 704, § 16.b)
Type of Dance Lift	Stationary Lift, Straight Line Lift, Curve Lift, Rotational Lift, Reverse Rotational Lift or Combination Lift.	Rule 704, § 16.a) to g)

Additional definitions, specifications to definitions and notes		Source
Difficult Pose for lifted partner (examples)	<p>a) Full split: when the legs of the lifted partner are extended in one line with the angle between thighs about 180 degrees;</p> <p>b) full “Biellmann”: body upright with the heel of the boot pulled by the hand behind and above the level of the head;</p> <p>c) full doughnut/ring <u>combined with difficult hold/interaction between partners</u>: upper body arched back, with one or both feet almost touching the head in a full circle (maximum of half a blade length between head and blade);</p> <p>d) upside down combined with difficult hold/interaction between partners;</p> <p>e) from a vertical position lifted partner is cantilevered out: lifted partner’s torso is extended away from the lifting partner and the only one additional point of support are the hands;</p> <p>f) balancing in a horizontal position with only one additional point of support;</p> <p>g) leaning out (forwards or backwards) with the only one additional point of support being the legs;</p> <p>h) full layback with <u>upper body arched back from the waist</u> with no support from the lifting partner above the thigh;</p> <p>i) extended out with the majority of body weight in a horizontal line with the only one additional point of support being shoulders and/ or upper back.</p> <p>Notes:</p> <ul style="list-style-type: none"> ▪ a chosen example of Difficult Pose shall be considered for Level only the first time it occurs; ▪ examples b) (full “Biellmann”) and c) (full doughnut/ring) shall be considered as the same example of Difficult Pose. 	Communication 1860

Category: **Ice Dance**
 Subject: **Dance Lifts**

Additional definitions, specifications to definitions and notes		Source
<p>Change of Pose for lifted partner</p>	<p>A Change of Pose shall be considered for Level if it fulfills the following characteristics:</p> <ul style="list-style-type: none"> ▪ 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). <u>Merely changing the position of arm(s) and/or legs, changing the hold or the body pose to the reverse side (mirror) or merely changing the height of the lifted partner's body</u> do not constitute a Change of Pose; ▪ the change of body pose and changes of hold occur simultaneously; ▪ each pose, preceding and following the change is clearly defined and the first pose is attained and clearly shown prior to the change to the second pose, <u>or the lifted partner moves continuously through different poses throughout the whole duration of the Short Lift concerned.</u> <p>Note:</p> <ul style="list-style-type: none"> ▪ Changes of Pose shall be considered for Level only the first two times they occur, whether they are in Short Lifts or in parts of Long Lift. 	<p>Communication 1860</p>

Category: **Ice Dance**
 Subject: **Dance Lifts**

Additional definitions, specifications to definitions and notes		Source
<p>Difficult Position for lifting partner (<u>Groups of examples</u>)</p>	<p>a) one foot;</p> <p>b) Spread Eagle <u>or Ina Bauer on any edge/tracing</u>;</p> <p>c) <u>any difficult variation of knee bending position, such as</u> Shoot the Duck (thigh at least parallel to the ice) or Crouch with two knees bent (thighs at least parallel to the ice) or with one knee bent (thigh at least parallel to the ice) and one leg extended to side or Lunge (thigh at least parallel to the ice);</p> <p>d) One Hand/Arm Lift: with no contact other than the lifting partner's hand/arm and the lifted partner.</p> <p>Notes:</p> <ul style="list-style-type: none"> ▪ example c) (difficult variation of knee bent position) shall not be considered for Level in a Stationary Lift which is not rotating; ▪ a chosen <u>Group of</u> examples of Difficult Position shall be considered for Level only the first time it occurs (exceptions: Combination Lift composed of two Rotational Lifts Option 2 in different directions, where the One Hand/Arm Lift is considered for Level in both directions and Combination Lift composed of two Curve Lifts on two curves forming a serpentine pattern where examples from Group b), <u>even on the same edge,</u> can be considered for Levels in both curves). 	<p>Communication 1860</p>

Category: **Ice Dance**
 Subject: **Dance Lifts**

Additional definitions, specifications to definitions and notes		Source
Entry Feature (Groups of examples)	<p>a) unexpected entry without any evident preparation;</p> <p>b) entry from a Difficult Position for the lifting partner (to be considered only for Stationary, Straight Line or Curve Lift): the Difficult Position must be reached before the lifted partner leaves the ice, and, subsequently, must be</p> <ul style="list-style-type: none"> - continuously sustained as the Difficult Position considered and given credit for Level, or - changed without any intermediate position into the Difficult Position considered and given credit for Level; <p>c) entry from a difficult transition by the lifting partner: series of at least two difficult Turns (e.g. Bracket, Choctaw, Counter, Outside Mohawk, but not progressives) before the Dance Lift;</p> <p>d) significant transitional movement performed by the lifted partner to reach and establish the desired pose <u>(not to be considered when the lifted partner subsequently performs a Change of Pose moving continuously through different poses throughout the whole duration of the Short Lift concerned).</u></p> <p>Notes:</p> <ul style="list-style-type: none"> ▪ <u>the chosen Group of examples of Entry Features b) shall be considered for Level only in the Dance Lift where it is first performed;</u> ▪ a chosen Group of examples of Entry Features a) c) or d) shall be considered for Level only in the Dance Lift <u>without Entry Feature from Group b) given credit for Level</u> where it is first performed. 	Communication 1860

Category: **Ice Dance**
 Subject: **Dance Lifts**

Additional definitions, specifications to definitions and notes		Source
One Hand/Arm Rotational Lift Extra Feature	<p>Only One Hand/Arm Lift is used to lift, hold and set down the lifted partner, and:</p> <ul style="list-style-type: none"> ▪ the lifting partner is on one foot for at least one rotation; ▪ and/or the lifting partner significantly changes the level of his skating legs (knees) with a continuous motion <u>through at least three rotations</u>; ▪ and/or the lifting partner's holding arm is fully extended in front with a significant distance between partners <u>through at least three rotations</u>. <p>Notes:</p> <ul style="list-style-type: none"> ▪ if performed as the first part of a Combination Lift, the setting down in One Hand/Arm Lift requirement does not apply; ▪ if performed as the second part of a Combination Lift, the lifting in One Hand/Arm Lift requirement does not apply. 	Communication 1860

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 Subject: **Dance Lifts**

Characteristics of Levels Stationary Lift, Straight Line Lift and Curve Lift (source: Communication 1860)

Level 1	Level 2	Level 3	Level 4
Lifted partner is held off the ice for at least 3 seconds	Lifted partner sustains a Difficult Pose for at least 3 seconds or moves through a Change of Pose OR 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 Change of Pose AND Lifting partner sustains a Difficult Position for at least 3 seconds	Requirements for Level 3 AND Entry Feature

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Subject: **Dance Lifts**

Characteristics of Levels Rotational Lift (source: Communications 1860)

Level 1	Level 2	Level 3	Level 4
<p>Lifted partner is held off the ice through at least 3 rotations</p> <p>AND</p> <p>Lifting partner moves through at least 3 rotations</p>	<p>OPTION 1.a)</p> <p>Lifted partner sustains a Difficult Pose through at least 3 rotations or moves through a Change of Pose</p> <p>AND</p> <p>Lifting partner moves through at least 4 rotations</p> <p>OPTION 1.b)</p> <p><u>Lifting partner moves through at least 5 rotations</u></p> <p>OPTION 2</p> <p>Lifting partner in One Hand/Arm Lift through at least 2 rotations</p>	<p>OPTION 1</p> <p>Lifted partner sustains a Difficult Pose through at least 4 rotations or moves through a Change of Pose</p> <p>AND</p> <p>Lifting partner moves through at least 5 rotations</p> <p>OPTION 2</p> <p>Lifting partner in One Hand/Arm Lift through at least 3 rotations</p>	<p>OPTION 1.a)</p> <p>Lifted partner sustains a Difficult Pose through at least 5 rotations or moves through a Change of Pose</p> <p>AND</p> <p>Lifting partner moves through at least 6 rotations</p> <p>OPTION 1.b)</p> <p>Requirements for Level 3 Option 1</p> <p>AND</p> <p>Entry Feature excluding Group of examples b) (entry from a Difficult Position for the lifting partner)</p> <p>OPTION 2</p> <p>Requirements for Level 3 Option 2</p> <p>AND</p> <p>One Hand/Arm Rotational Lift Extra Feature</p>

Category: **Ice Dance**
Subject: **Dance Lifts**

Characteristics of Levels Combination Lift (source: Communication 1860)

Combination Lift	<p>Any Level 3 Short Lift (except Rotational Lift Option 2) forming any of the two parts of a Combination Lift is upgraded to Level 4 if the Short Lift forming the first part of the Combination Lift is performed:</p> <ul style="list-style-type: none">▪ when the first part of the Combination Lift is a Stationary, Straight Line or Curve Lift: with an Entry Feature,▪ when the first part of the Combination Lift is a Rotational Lift Option 1: with an Entry Feature excluding Group of examples b) (entry from a Difficult Position for the lifting partner),▪ when the first part of the Combination Lift is a Rotational Lift Option 2: with a One Hand/Arm Rotational Lift Extra Feature, <p>A Rotational Lift Option 2 Level 3 forming any of the two parts of a Combination Lift is upgraded to Level 4 if it is performed with a One Hand/Arm Rotational Lift Extra Feature.</p>
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Category: **Ice Dance**
 Subject: **Dance Lifts**

Adjustments to Levels	Source
<ol style="list-style-type: none"> 1. In a Rotational Lift, if the lifting partner rotates for a while, stops rotation, and then continues to rotate some more, if the lifted partner is in a Difficult Pose given credit for Level <u>or performs a Change of Pose given credit for Level or the lifting partner performs a One Hand/Arm Rotational Lift Extra Feature given credit for Level</u> when the rotation stops, the Level shall be reduced by one Level. 2. If a loss of control with additional support (touch down by free leg/foot <u>by lifted partner</u> and/or hand(s) <u>by lifted partner or lifting partner</u>) occurs after a Dance Lift has commenced and the Dance Lift continues after touchdown (without interruption), its Level shall be reduced by 1 Level per touchdown (in a Combination Lift only the Level of the Short Lift where the touchdown occurred shall be reduced by 1 Level). 	Communication 1860

Category: **Ice Dance**
Subject: **Dance Lifts**

Questions (clarifications)	Answers	Comments
When the requirements for a Level are “Difficult Pose for lifted partner” and “Difficult Position for lifting partner” (sustained for at least 3 seconds), do the Difficult Pose and Position have to be achieved by both partners simultaneously (exactly at the same time)?	The Difficult Pose and the Difficult Position must be performed at the same time for both partners for at least 3 seconds. However, the Difficult Pose and Position do not necessarily have to be achieved or completed at the same time (e.g. man may establish Crouch position before lady achieves doughnut pose. They then hold these pose and position for 3 seconds. Then the man leaves the Crouch followed by the lady releasing the doughnut).	
In a Lift, the lifting partner performs Crouched on two feet for 2 seconds moving into Shoot the Duck for 1 second. Will the Technical Panel give credit to that position for Level?	No. To be given credit for Level, a Difficult Position needs to be sustained for 3 seconds. Although they both belong to the same Group b) of examples of Difficult Positions, Crouched on two feet and Shoot the Duck are two different examples. In the question, none of them is sustained for 3 seconds.	
In a Stationary, Straight Line or Curve Lift, when the requirements for a Level are “Difficult Pose for lifted partner” or “Difficult Position for lifting partner” (sustained for at least 3 seconds), what happens if whole or part of the feature is performed before the pattern of the Type of Lift (stationary, straight line or curve) is taken or after the pattern of the Type of Lift has ended?	The Technical Panel will count the duration of the feature only while the pattern of the Type of Lift is held.	If an error by the lifting partner creates a slight and temporary deviation from the pattern of the Type of Lift, the Technical Panel will not consider that the pattern is interrupted.

Category: **Ice Dance**
Subject: **Dance Lifts**

Questions (clarifications)	Answers	Comments
<p>In a Stationary, Straight Line or Curve Lift, what happens if whole or part of the features for “Change of Pose for lifted partner” (first pose/change/second pose, <u>or continuous move through different poses</u>) is performed before the pattern of the Type of Lift (stationary, straight line or curve) is taken or after the pattern of the Type of Lift has ended?</p>	<p>The Technical Panel will consider only the part of first pose/change/second pose, <u>or continuous move through different poses</u>, performed while the pattern of the Type of Lift is held.</p>	<p>If an error by the lifting partner creates a slight and temporary deviation from the pattern of the Type of Lift, the Technical Panel will not consider that the pattern is interrupted.</p>
<p>A pose forming part of a Change of Pose in a Lift, is repeated in another Lift or, in case of a Combination Lift, in the other part of this Combination Lift. When repeated, can this pose be considered as a Difficult Pose for Level?</p>	<p>Yes. Because the lifted partner’s feature of the first Lift was not a pose, but a Change of Pose.</p>	
<p><u>A Change of Pose cannot be given credit if the lifting partner “merely changes the hold to the reverse side (mirror)”</u>. What does it mean exactly?</p>	<p><u>It means that the lifting partner changes hold to the reverse side in a simple and direct way, without any different interaction between partners or any significant change in the orientation of the hold.</u></p>	
<p>If a couple performs an entry “from a difficult transition”, have the Turns to be executed as precise as Difficult Turns of a Step Sequence to consider this entry as an Entry Feature?</p>	<p>Yes. The Turns have to be skated on distinct and recognizable Edges and in accordance with the description in Rule 704.</p>	
<p>Is a Double Three itself enough to be called a “difficult transition” and an Entry Feature?</p>	<p>No. A Double Three (either in hold or not touching) is considered as one difficult Turn only if it is part of a series forming a “difficult transition”.</p>	

Category: **Ice Dance**
Subject: **Dance Lifts**

Questions (clarifications)	Answers	Comments
In a Rotational Lift, if the lifted partner enters (or exits) a One Hand/Arm Lift by jumping into (or from) the arm of the lifting partner, can this entry (or exit) be considered as “only One Hand/Arm lift is used to lift (or set down)”?	Yes. Because there is no contact at all between partners.	The jump must not be of more than 1 rotation otherwise it is an Illegal Movement.
What happens if the lifting partner uses part of the costume as a support?	The Technical Panel will assess the Level regardless of the costume being used as a support.	Part of the costume being used a prop, the Judges and Referee will apply the deduction for costume/prop violation.
The lifted partner enters a Lift with no assistance by the lifting partner (e.g. the lady jumps into the arms of the man with a jump of one revolution maximum). Will the Technical Panel consider this as an Entry Feature?	Yes. The Technical Panel will qualify this entry as “unexpected”.	If the jump has more than one revolution, the Technical Panel will call an Illegal/Element Movement and the Lift will be given Level 1 provided requirements for Level 1 are met.
Difficult Position for the lifting partner “One Hand/Arm Lift” is defined “with no contact other than the lifting partner’s hand/arm and the lifted partner”. What does “hand/arm” means in this case?	It means any part of the hand or arm, excluding the shoulder.	

Category: **Ice Dance**
 Subject: **Dance Lifts**

Questions (application cases)	Answers	Comments
In a Rotational Lift, does the Technical Panel consider differently a touchdown by free leg/foot and/or hand(s) occurring before 1 rotation is completed, before 3 rotations are completed, or after 3 rotations are completed?	No. The Technical Panel will reduce the Level by 1 per touchdown whenever the touchdown occurs.	
If a lifted partner is in Biellmann pose with the entire body in any other position than upright (e.g. the lifted partner is held horizontally, parallel to the ice), is this pose considered for Level as a Difficult Pose?	Yes, if the requirements for this Difficult Pose are fulfilled (i.e. the heel of the boot is pulled by the hand behind and above the level of the head, in relation to the vertical line of the body)	This pose in its "upside down version" may be an Illegal Movement.
Can a Difficult Pose/Position be considered for Level when repeated by the other partner (e.g. man does a Lift in Spread Eagle position and then lady does next Lift, as a lifting partner, in the same position)?	No. Since the examples of Difficult Poses/Positions are for lifted/lifting partner and not for man/lady.	

Category: **Ice Dance**
Subject: **Dance Lifts**

Questions (application cases)	Answers	Comments
<p><u>A chosen:</u></p> <ul style="list-style-type: none"> ▪ <u>example of Difficult Pose,</u> ▪ <u>Group of examples of Difficult Position,</u> ▪ <u>Group of examples of Entry Feature,</u> <p><u>is performed in a Lift but is not relevant to determine the Level or is not given credit for whatever reason.</u></p> <p><u>If it is repeated in a subsequent Lift or, in case of Difficult Pose/Position of a Combination Lift, in the other part of the Combination Lift, can this chosen feature be considered for Level?</u></p>	<p><u>No, with the following exceptions:</u></p> <ul style="list-style-type: none"> ▪ <u>Group of examples b) of Difficult Position (Spread Eagle/Ina Bauer) performed in the first part of a CuLi+CuLi can be considered for Level in the second part of this Combination Lift, even if performed on the same edge;</u> ▪ <u>Group of examples d) of Difficult Position (One Hand/Arm Lift) performed in the first part of a RoLi+Roli can be considered for Level in the second part of this Combination Lift;</u> ▪ <u>Even if previously performed in Lifts with an Entry Feature from Group b) (“from a Difficult Position”) given credit for Level, each Group of examples a) (“unexpected”), b) (“from a difficult transition”) or d) (“significant transitional movement”) of Entry Feature can be considered for Level when repeated in the Dance Lift without Entry Feature from Group b) given credit for Level where it is first performed.</u> <p><u>In other situations, the repeated chosen feature will be ignored and the Level will be determined accordingly.</u></p>	
<p><u>During Change of Pose performed with first pose, change and second pose, is there a time limit of how long each pose must be held, having in mind that credit for a Difficult Pose is given if held for at least 3 seconds?</u></p>	<p><u>No. The requirements for Change of Pose for the lifted partner and the lifting partner have to be fulfilled but there is no time limit on how long each pose, preceding and following the change, has to be held in a Change of Pose. However, each one must be clearly defined.</u></p>	<p><u>For Change of Pose performed with the lifted partner moving continuously through different poses, the Change of Pose will be considered for Level only if the continuous move occurs throughout the whole duration of the Short Lift concerned.</u></p>

Category: **Ice Dance**
Subject: **Dance Lifts**

Questions (application cases)	Answers	Comments
If the lifted partner performs the Difficult Pose “extended out with the majority of body weight in a horizontal line with the only one additional point of support being shoulders and/or upper back”, what is the tolerance regarding the “horizontal line”?	The Technical Panel will be strict regarding the “horizontal line” in order to give credit for the Difficult Pose.	
In a Rotational Lift, when does a Change of Pose have to occur to be considered for Level?	It must occur during rotations by both partners, but not in the entry or the exit.	
In One Hand/Arm Lift, must the lifting arm of the lifting partner be straight?	No. The lifting partner’s biceps/upper arm may touch his own body but the lifted partner must not touch the lifting partner at any other point than his hand/arm.	
If a couple performs an entry “from a difficult transition”, how close to the actual Lift the difficult Turns should be performed to consider this entry as an Entry Feature?	The Lift has to be executed immediately after the difficult Turns, without any preparation and interruption in the pace of execution.	
If the lifting partner uses an “entry from a Difficult Position” as an Entry Feature and a Difficult Position during the Lift, do the Difficult Positions have to be different or same to be considered for Level by the Technical Panel?	The Difficult Position used as an Entry Feature and the Difficult Position used during the Lift can be considered for Level, whether they are same or different.	<ul style="list-style-type: none"> ▪ If the same Difficult Position is used, it can be considered as an Entry Feature only if, subsequently, it is continuously sustained as the Difficult Position considered for Level. ▪ If two different Difficult Positions are used, the Difficult Position of the entry can be considered as an Entry Feature only if, subsequently, it is changed without any intermediate position into the Difficult Position considered for Level.

Category: **Ice Dance**
Subject: **Dance Lifts**

Questions (application cases)	Answers	Comments
If the lifting partner uses an entry “from a Difficult Position” as an Entry Feature, how long does he have to be in the Difficult Position in order to be considered for an Entry Feature?	There is no set time for the Difficult Position for the lifting partner in order to be considered for an Entry Feature. However, the position must be fully established and clearly evident at the time that the Lift takes off.	
If a couple performs an unexpected entry to the Stationary Lift, but skids to a stop exactly before the Lift, does the Technical Panel still consider this entry as an Entry Feature?	If there is an unexpected entry and the stop before the take off was not done to get evident preparation to the Stationary Lift, credit for Entry Feature can be given. But if there is an evident preparation before the Lift (after the stop), credit for Entry Feature cannot be given.	
If the lifting partner does an “entry from a difficult transition” to a Stationary Lift and the couple skids to a stop before the Lift. Does the Technical Panel still consider this entry as an Entry Feature?	An “entry from a difficult transition” is given credit for Entry Feature if the Lift is performed immediately after the Turns of the difficult transition, without any preparation and interruption in the pace of execution. In the question case, if there is an evident preparation before the Lift (after the stop), credit for Entry Feature cannot be given.	
In a Combination Lift, if the second part of the Lift meets all criteria for Level 3 and includes a “significant transitional movement by the lifted partners to reach the desired pose”, does the Technical Panel take it into consideration to upgrade this second part of the Lift to Level 4?	No. Upgrading the second part of the Lift from Level 3 to Level 4 can only come from the Entry Feature of the first part of the Lift or the inclusion of a One Hand/Arm Rotational Lift Extra Feature in case of a Rotational Lift Option 2.	

Category: **Ice Dance**
Subject: **Dance Lifts**

Questions (application cases)	Answers	Comments
<p>In a Combination Lift, if the first part of the Lift is Level 2 and the second part is Level 3, and an Entry Feature of Group of example a), c) or d) (i.e. not from Group b) "entry from Difficult Position") is used in the first part of the Lift, is the second part of this Combination Lift upgraded to Level 4?</p>	<p>Yes, except if the second part is a Rotational Lift Option 2 Level 3 which needs a One Hand/Arm Rotational Lift Extra Feature to be upgraded to Level 4.</p>	<p>The first part of the Combo Lift remains at Level 2.</p>
<p>In a Combination Lift, the first part of the Lift is a Curve Lift. The lifting partner performs an entry from Spread Eagle and, subsequently, continuously sustains this Spread Eagle, or changes without any intermediate position into a one foot position. The Spread Eagle or the one foot position in the Curve Lift has too short a duration (i.e. less than 3 seconds) to be given credit for Level. The second part of the Lift is a Straight Line Lift Level 3. Is this second part of the Lift upgraded to Level 4?</p>	<p>No because the entry of the first part of the Lift is not given credit an Entry Feature.</p>	<p>The entry is not given credit an Entry Feature because the Difficult Position of the first part of the Lift does not meet the duration criteria to be given credit for Level.</p>
<p><u>In a Combination Lift, the first part of the Lift is a Curve Lift. The lifting partner performs an entry from Spread Eagle and, subsequently, continuously sustains this Spread Eagle, or changes without any intermediate position into a one foot position. The Spread Eagle or the one foot position in the Curve Lift is held for more than 3 seconds. In the meantime the lifted partner performs a full split for less than 3 seconds. The second part of the Lift is a Straight Line Lift Level 3. Is this second part of the Lift upgraded to Level 4?</u></p>	<p><u>Yes. The first part of the Lift is given Level 2 because the full split of the lifted partner is too short to be given credit for Level and the Entry Feature does not count. However, the Entry Feature fulfills the requirements to be given credit for Level and can upgrade the second part of the Lift to Level 4.</u></p>	

Category: **Ice Dance**
Subject: **Dance Lifts**

Questions (application cases)	Answers	Comments
<p>In a Combination Lift, the first part of the Lift is a Rotational Lift Option 1. The lifting partner performs an entry from Spread Eagle. The second part of the Lift is a Straight Line Lift Level 3. Is this second part of the Lift upgraded to Level 4?</p>	<p>No because when the first part of the Lift is a Rotational Lift Option 1, upgrading a Straight Line Lift as the second part of the Lift to Level 4 can only come from an Entry Feature of the first part of the Lift from another Group of examples than b).</p>	
<p>In a Combination Lift, the first part of the Lift is a Rotational Lift Option 2. Only One Hand/Arm Lift is used to lift and hold the lifted partner. The second part of the Lift is a Straight Line Lift Level 3. Is this second part of the Lift upgraded to Level 4?</p>	<p>Yes if, in the first part of the Lift, another feature to meet the requirements for a One Hand/Arm Rotational Lift Extra Feature is performed (for example: the lifting partner is on one foot for at least one rotation). No if, in the first part of the Lift, none of the other features to meet the requirements for a One Hand/Arm Rotational Lift Extra Feature is performed.</p>	
<p>What happens if in a Combination Lift formed with Straight Line Lift and Curve Lift the pattern is not clearly skated?</p>	<p>The Technical Panel may call the Lift Straight Line, Curve or Serpentine, depending on the pattern.</p>	
<p>In the Short Dance, if a couple starts a Lift with a spinning movement of several rotations by both would that be called a combined Dance Lift and Dance Spin?</p>	<p>No. In Short Dance, the spinning movement will be ignored by the Technical Panel and only the Lift will be called.</p>	

Category: **Ice Dance**
Subject: **Dance Lifts**

Questions (application cases)	Answers	Comments
<p>In a Stationary Lift, the man enters on one foot and then rotates on the spot immediately in One Hand/Arm Lift position for 3 seconds while rotating. Are there enough features to get Level 4?</p>	<p>Yes, because the Stationary Lift includes:</p> <ul style="list-style-type: none"> ▪ Difficult Position for the lifting partner (“One Hand/Arm Lift”) for at least 3 seconds, ▪ Difficult Pose for the lifted partner (even if not listed as an example, being rotated while held in One Hand/Arm Lift is difficult) for at least 3 seconds, ▪ Creative/Difficult Entry (“from a Difficult Position, one foot”, by the lifting partner), changed without any intermediate position into the Difficult Position considered for Level 	
<p>Is it ever possible to get a Level 4 for the second part of a Combination Lift if the first part does not have a Entry Feature?</p>	<p>Yes. The only two cases are when:</p> <ul style="list-style-type: none"> ▪ the second part is a Rotational Lift Option 2 Level 3 with a One Hand/Arm Rotational Lift Extra Feature, ▪ the second part is a Rotational Lift Option 1.a) Level 4. 	<p>The Characteristics of those options of Level 4 do not include any Entry Feature.</p>
<p>At what point does the Technical Panel start counting the 3 seconds for a Difficult Position/Pose in a Stationary Lift when the Lift is entering on one foot from an edge and spiralling into a “rotating” Stationary Lift?</p>	<p>When the Lift becomes stationary.</p>	<p>For the duration of the Lift, the 6 second count starts when the lifted partner is leaving the ice.</p>
<p>What happens if, in a Change of Pose, the lifted partner performs twice exactly the same body pose but on a completely different axis so that a photographer would still produce two different photos?</p>	<p>The Technical Panel will not give credit for the Change of Pose because both body poses are exactly the same.</p>	<p>However if the change of axis is combined with a modification of the body line between the two poses (for example: position of the leg(s)), it can be considered as a Change of Pose if the other criteria for a Change of Pose are fulfilled.</p>

Category: **Ice Dance**
Subject: **Dance Lifts**

Questions (application cases)	Answers	Comments
What happens if a further part (such as Curve or Rotational) is added to the two parts of a Combination Lift?	The Technical Panel will ignore this additional part.	If the maximum duration of the Lift is exceeded, the Referee will apply the appropriate deduction.
What happens if in a Rotational Lift Option 2, the lifting partner is in One Hand/Arm Lift through more than 2 rotations (a requirement for Level 2) but the lifted partner is held off the ice through 2 ½ rotations?	This Lift will be given No Level because basic principle of calling # 3 says that “to be given any Level, a Required Element must meet all the requirements for Level 1” and the characteristic of a Level 1 Rotational Lift for the lifted partner is to be “held off the ice through at least 3 rotations”.	
The lifting partner takes a Curve Lift from Spread Eagle on straight line and then changes tracing into an inside Spread Eagle for the whole Lift on inside Spread Eagle. Can this entry be considered for Entry Feature?	Yes, because: <ul style="list-style-type: none"> ▪ Spread Eagle on straight line is from the list of examples of Difficult Positions for the lifting partner, ▪ inside Spread Eagle is from the list of examples of Difficult Positions for the lifting partner, ▪ there is no intermediate position between the two Difficult Positions. 	Besides, to be given credit, the Spread Eagle on straight line must be reached before the lifted partner leaves the ice and the inside Spread Eagle must be given credit for Level (i.e. be sustained for at least 3 seconds).
<u>What happens in a Free Dance if, in the first performed Lift, a CuLi, the lifting partner sustains an outside Spread Eagle and, in the second performed Lift, a SILi, sustains a flat Ina Bauer?</u>	<u>The Technical Panel will not consider for Level the position of second performed Lift because both outside Spread Eagle and flat Ina Bauer are part of the Group of examples of Difficult Position b) and a chosen Group of examples of Difficult Position can be considered for Level only the first time it occurs.</u>	

Category: **Ice Dance**
 Subject: **Dance Lifts**

Questions (application cases)	Answers	Comments
<p><u>What happens if the lifting partner enters the first performed Lift from an outside Spread Eagle and enters the second performed Lift from an inside Ina Bauer?</u></p>	<p><u>The Technical Panel will not consider for Level the second Entry Feature because both outside Spread Eagle and inside Ina Bauer are part of the Group of examples of Entry Features b) which can be considered for Level only in the Lift where it is first performed.</u></p>	

Category: **Ice Dance**
Subject: **Sets of Twizzles**

Additional principles of calling	Source
<ol style="list-style-type: none">1. The first performed Set of Twizzles shall be identified as the required Set of Twizzles and given a Level, or No Level if the requirements for Level 1 are not met. Subsequent Sets of Twizzles shall not be identified.2. If a Fall or interruption occurs at the entrance to or during a Set of Twizzles and is immediately followed by other Twizzles (for the purpose of filling time), the element shall be identified and given a Level according to the requirements met before the Fall or interruption, or No Level if the requirements for Level 1 are not met, and the additional part shall not be identified.	Communication 1860

Category: **Ice Dance**
 Subject: **Sets of Twizzles**

Definitions		Source
Attitude	The free leg is bent, and brought up out and behind at a ninety degree angle to the leg of the skating foot.	Rule 704, § 15.c)
Coupée	The free foot is held up in contact with the skating leg from an open hip position so that the free foot is at a right angles to the leg of the skating foot.	Rule 704, § 15.a)
Dance Jump	A small jump not more than ½ a revolution, used to change foot or direction. Such jumps may be performed either in hold or separated. Both partners may jump at the same time.	Rule 704, § 17.b)
Pirouette	A spinning movement performed on one foot on the spot by one partner alone (with or without the assistance of the other partner) or by both partners simultaneously (around separate centers).	Rule 704, § 13
Set of Sequential Twizzles	At least two Twizzles for each partner with up to 1 step between Twizzles.	Rule 704, § 12.b)
Set of Synchronized Twizzles	At least two Twizzles for each partner with up to 3 small steps between Twizzles.	Rule 704, § 12.a)
Three Turn	A turn executed on one foot from an outside edge to an inside edge or an inside edge to an outside edge, with the exit curve continuing on the same lobe as the entry curve. The skater turns in the direction of the curve.	Rule 704, § 11.a) (i)
Twizzle	<p>A traveling turn on one foot with one or more rotations which is quickly rotated with a continuous (uninterrupted) action. The weight remains on the skating foot with the free foot in any position during the turn then placed beside the skating foot to skate the next step. A series of checked Three Turns is not acceptable as this does not constitute a continuous action. If the traveling action stops during the execution, the Twizzle, it becomes a Solo Spin (Pirouette);</p> <p>The four (4) different types of entry edges for Twizzles are as follows:</p> <ul style="list-style-type: none"> ▪ Forward Inside; ▪ Forward Outside; ▪ Backward Inside; ▪ Backward Outside. 	Rule 704, § 11.c)

Category: **Ice Dance**
 Subject: **Sets of Twizzles**

Additional definitions, specifications to definitions and notes	Source
<p>Additional Features and Difficult Additional Features (Groups of examples)</p> <p>Group A (upper body and hands):</p> <ul style="list-style-type: none"> ▪ elbow(s) at least at level with or higher than the level of the shoulders (hand(s) could be above the head, at the same level as the head, or lower than the head); ▪ significant continuous motion of arms; ▪ hands clasped behind back and extended away from the body; ▪ straight arms clasped in front and extended away from the body (between the waist and chest level and lower than the level of shoulders); ▪ core of body is shifted off vertical axis*; ▪ executing Twizzles with the head bent all the way back with the face to the ceiling*. <p>Group B (skating leg and free leg):</p> <ul style="list-style-type: none"> ▪ Coupée 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; ▪ free leg crossed behind above the knee*; ▪ free leg extended to the side or backward at least 45 degree angle from the vertical*; ▪ sit position (at least 90 degrees between the thigh and shin of the skating leg)*; ▪ changing the level of the skating leg (knee) with a continuous motion*. <p>Group C (pattern, entry, exit):</p> <ul style="list-style-type: none"> ▪ both partners perform a third Twizzle of at least 3 rotations, performed correctly, started with different entry edge than the first two Twizzles, and preceded by a maximum of one step for Set of Sequential Twizzles or a maximum of three steps for Set of Synchronized Twizzles; ▪ Set of Twizzles performed side by side in opposite direction (mirror); ▪ entrance to the first Twizzle from a Dance Jump (the entry edge for the Twizzle will be determined by the landing edge of the Dance Jump); 	<p>Communication 1860</p>

Category: **Ice Dance**
 Subject: **Sets of Twizzles**

Additional definitions, specifications to definitions and notes	Source
<ul style="list-style-type: none"> ▪ <u>Set of Twizzles performed on one foot without change of foot, with no limit on turns or movements performed on one foot between Twizzles;</u> ▪ clear change of side: both partners cross pattern at least once during the rotations*; ▪ Set of Twizzles performed following one another face to face*; ▪ Set of Twizzles performed following one another back to back*. <p>Notes:</p> <ul style="list-style-type: none"> ▪ <u>* indicates an example of Difficult Additional Feature.</u> ▪ A chosen Additional Feature shall be considered for Level if it is executed simultaneously by both partners. ▪ A chosen Additional Feature from Groups A and B shall be considered for a Level if it is fully achieved and established: <ul style="list-style-type: none"> - within the first half rotation of the Twizzle, and - held until the number of rotations needed for that Level is fully completed (2 rotations for Level 2, 3 rotations for Level 3, 4 rotations for Level 4). ▪ There is no limit on turns or movements performed on one foot on the change of foot or the steps between Twizzles. 	

Category: **Ice Dance**
 Subject: **Sets of Twizzles**

Characteristics of Levels (source: Communication 1860)

1. A Set of Twizzles that deserves different Levels for the two partners shall be given the lowest of the two Levels, or No Level if the requirements for Level 1 for any of the partners are not met.
2. If a loss of control with additional support (touch down by free leg/foot and/or hand(s)) occurs after a Twizzle has commenced and the Twizzle continues after touchdown (without interruption), only the rotations before the touchdown shall be considered for Level.

Level 1 (for each partner)	Level 2 (for each partner)	Level 3 (for each partner)	Level 4 (for each partner)
At least one rotation in each of the two Twizzles	Different entry edge and different direction of rotation for the two Twizzles AND At least 2 rotations in each of the two Twizzles AND At least 2 different Additional Features <u>OR</u> <u>At least 1 Difficult Additional Feature</u>	Different entry edge and different direction of rotation for the two Twizzles AND At least 3 rotations in each of the two Twizzles AND At least 3 different Additional Features from 2 different Groups <u>OR</u> <u>At least 2 different Additional Features (at least 1 of which being a Difficult Additional Feature) from 2 different Groups</u>	Different entry edge and different direction of rotation of the two Twizzles AND At least 4 rotations in each of the two Twizzles AND <u>At least 3 different Additional Features (at least 1 of which being a Difficult Additional Feature) from 3 different Groups</u>

Category: **Ice Dance**
 Subject: **Sets of Twizzles**

Adjustments to Levels	Source
<ol style="list-style-type: none"> 1. If any part of any Twizzle becomes a Pirouette or checked Three Turns, its Level shall be reduced: <ul style="list-style-type: none"> ▪ by one Level if one or two of the four Twizzles become Pirouettes or checked Three Turns; ▪ by two Levels if three or four of the four Twizzles become Pirouettes or checked Three Turns. 2. If there is a full stop before the first Twizzle by one or both partners, the Level of the Set of Twizzles shall be reduced by one Level. 3. If there is a full stop before the second Twizzle, by one or both partners, the Level of the Set of Twizzles shall be reduced by one Level. 4. If there is more than one step between Twizzles in a Set of Sequential Twizzles or more than three steps in a Set of Synchronized Twizzles, the Level of the Set of Twizzles shall be reduced by 1 Level if the mistake is performed by one partner and by 2 Levels if the mistake is performed by both partners. 	Communication 1860

Category: **Ice Dance**
 Subject: **Sets of Twizzles**

Questions (clarifications)	Answers	Comments
What happens if there is a two foot entry on a Twizzle?	If the skater is on two feet when starting rotation of the Twizzle, the Technical Panel must count the entry edge and rotations from the moment he/she is on one foot (skating foot)	This might change the number of full rotations.
The first Twizzle is finished on the right foot, then there is a step to the left foot and right foot leaves the ice and the second Twizzle is skated also on the right foot. How many steps between Twizzles is this?	There is one step between Twizzles.	This step between Twizzles may include several Turns on one foot such as Bracket or Rocker.
Both Twizzles are skated on the same foot (e.g. right foot) which never leaves the ice, and there is a push with the other foot (left foot in the example) between Twizzles. How many steps will be counted?	It is considered that there is one step between Twizzles.	
What happens if a touchdown occurs during one of the steps connecting the Twizzles?	The Technical Panel will consider the touchdown as an additional step.	The number of steps connecting the Twizzles may then exceed the allowed number (one for Set of Sequential Twizzles, three for Set of Synchronized Twizzles). In this case, the Technical Panel must reduce the Level by one Level.
What are the requirements to achieve the Additional Feature "significant continuous motion of arms"?	The word "significant" means that there should be a full range of motion. The movement has to be continuous and not stop at all during the rotations. Partners cannot just move their arms to one position for two rotations and then to another position for two rotations. It is more about how much movement has to take place.	

Category: **Ice Dance**
 Subject: **Sets of Twizzles**

Questions (clarifications)	Answers	Comments
To meet the requirement of "significant continuous motion of arms", can the skaters move just one arm at a time (alternately)?	Yes, as long as there is always at least one arm of each skater moving with a large range of movement at any given time and both arms alternately move and there is no break in continuous motion.	
For Additional Feature "entrance to the first Twizzle from a Dance Jump", what happens if the Dance Jump is under-rotated or over-rotated?	The Technical Panel will give credit to the jump if it rotates (otherwise it is not a Dance Jump but a Hop) at least $\frac{1}{4}$ rotation and if it does not exceed by $\frac{1}{4}$ rotation the maximum rotation permitted by the definition of a Dance Jump ($\frac{1}{2}$, i.e. $\frac{3}{4}$ rotation in total).	
For Additional Feature "entrance to the first Twizzle from a Dance Jump", how high must the Dance Jump be to be given credit by the Technical Panel?	The Technical Panel will give credit to the Dance Jump if it is performed with clear ascending and descending motions of the center of gravity of the Skater while he/she is in the air.	
For Additional Feature "entrance to the first Twizzle from a Dance Jump", what happens if, although the Skater stays on one foot, there is an interruption in the pace of execution between the Dance Jump and the first Twizzle (examples: checked Three-Turn, change of edge, other knee action than the one of the landing).	The Technical Panel will not give credit to the Dance Jump because the entrance of the first Twizzle is not from the landing of the Dance Jump.	
In the Additional Feature "hands clasped behind back and extended away from the body" do the arms have to be straight to be given credit?	No. To be given credit, the arms need to be pulled away from the body but the arms do not have to be straight with the elbows locked.	

Category: **Ice Dance**
 Subject: **Sets of Twizzles**

Questions (clarifications)	Answers	Comments
Is performing a movement on two feet, such as standing on two feet, Crouch, Lunge, Ina Bauer or Spread Eagle, between Twizzles considered as one step?	Yes.	
What happens if one Twizzle is “performed following one another face-to-face” and the other Twizzle is “performed following one another back-to-back”?	The Technical Panel will give credit to this feature as <u>Difficult</u> Additional Feature from Group C, even if it is not from the published list of examples, because keeping the face-to-face/back-to-back structure for the whole Set of Twizzles makes it difficult.	
For Additional Features from Group C “performed side by side in opposite direction (mirror)”, “performed following one another face to face” or “performed following one another back to back”, what happens if one Twizzle is mirroring, face to face or back to back and the other Twizzle is matching?	The Technical Panel will not give credit to the Additional Feature because the difficulty of these features is to keep the mirror or face to face/back to back structure for the whole Set of Twizzles.	If one Twizzle is performed mirroring and one matching, it means that one partner is performing both Twizzles in the same direction of rotation and the Level cannot be higher than 1.
For Additional Feature “third Twizzle, performed correctly”, what happens if there is a mistake by one or both partners in performing this Twizzle?	It depends on the kind of mistake: <ul style="list-style-type: none"> ▪ mistake which would be taken into consideration by the Technical Panel if it were performed in the two required Twizzles of the Set (such as Twizzle becoming a Pirouette or checked Three Turns, more than allowed steps in between, Twizzles starting on same edge, stop before Twizzle): the Technical Panel will not give credit to the Additional Feature; ▪ mistake is of a different kind (such as skidded rotations, Twizzles not simultaneous): the Technical Panel will ignore the mistake. 	The Judges will consider any mistake as a poor exit of the Set of Twizzles.

Category: **Ice Dance**
 Subject: **Sets of Twizzles**

Questions (clarifications)	Answers	Comments
For Additional Feature “third Twizzle”, in the connection from second to third Twizzles, how to count the steps and how to consider turns or movements performed on one foot?	The Technical Panel will apply the general principles and specifications for connections in a Set of Twizzles.	The connection between first and second Twizzles and between second and third Twizzles may be different.
For Level requirements, what does “different entry edge” mean?	There are four different entry edges: <ul style="list-style-type: none"> ▪ forward inside ▪ forward outside ▪ backward inside ▪ backward outside. 	There are eight different entry edges if right and left edges are considered. But for Level requirements, only four entry edges are considered.
If a Jump is performed between Twizzles, how will the Technical Panel count the number of connecting steps?	The Technical Panel will consider the Jump as one step.	According to Rule 704, paragraph 17, the term Jump covers Dance Jumps and Hops as well. Note: Jumps of more than one revolution and Jumps of one revolution skated at the same time by both partners are Illegal Elements/Movements.

Category: **Ice Dance**
 Subject: **Sets of Twizzles**

Questions (application cases)	Answers	Comments
In Twizzles, should only full rotations count?	Yes	If the Twizzle starts forward, the blade (not just the body) must be fully rotated to forward again to count for a full rotation.
What happens if a Skater performs a Three Turn, checks rotation and then starts to twizzle?	The entry edge and the number of rotation of the Twizzle shall be determined by the Technical Panel after the Three Turn, from the starting edge of the proper Twizzle.	
If one of the partners after 2 rotations stops the continuous motion and then executes next 2 rotations continuously, does the Technical Panel counts total of 4 rotations for this Twizzle?	Yes. But the Technical Panel will apply a reduction of one Level for one of the Twizzles becoming checked Three Turns.	
What happens if one partner does not complete one full rotation on one of the two Twizzles forming the Set of Twizzles.	If one partner does not complete one full rotation on one of the two Twizzles forming the Set of Twizzles for any reason (touchdown or Fall or if he/she does not even start the second Twizzle) the element will be called and given No Level, however well performed are the other partner's Twizzles, and whether or not a third Twizzle is performed as an Additional Feature on the exit.	
What happens if both partners do not complete one full rotation on one of the Twizzles forming the Set of Twizzles?	If both partners do not complete one full rotation on one of the Twizzles forming the Set of Twizzles for any reason (touchdown or Fall or they do not even start the second Twizzle) the element will be called and given No Level, however well performed is the other Twizzle, and whether or not a third Twizzle is performed as an Additional Feature on the exit.	

Category: **Ice Dance**
 Subject: **Sets of Twizzles**

Questions (application cases)	Answers	Comments
<p>Will the Technical Panel give credit for two different Additional Features if they are combined in one Twizzle?</p>	<p>Yes, provided that the requirements for each Additional Feature are fulfilled.</p>	<p>For example, if both hands are extended behind and away from the body and at the same time are clasped while holding the blade, the following Additional Features will be identified: “holding the blade or boot of the free foot” (Group B) and “hands clasped behind back and extended away from the body” (Group A).</p>
<p>A couple uses the following Additional Features:</p> <ul style="list-style-type: none"> ▪ one arm over head level, ▪ both arms over the head level. <p>Does the Technical Panel consider these Additional Features as different?</p>	<p>No. The Technical Panel will consider each of the above examples as same Additional Feature from Group A “elbow(s) at least at level with or higher than the level of the shoulders”.</p>	
<p>For Additional Feature “entrance to the first Twizzle from a Dance Jump” will the Technical Panel give credit to a Half Lutz or Half Flip?</p>	<p>No, if those Dance Jumps are landed on a toe and a push, not on a gliding edge. The Dance Jump of the Additional Feature must have a landing on a gliding edge only, which becomes the entry edge of the Twizzle.</p>	
<p>For Additional Feature “entrance to the first Twizzle from a Dance Jump”, what happens if the Dance Jump takes off on two feet?</p>	<p>The Technical Panel will give credit to this Dance Jump provided the other requirements are met.</p>	
<p>In a Twizzle of 4 rotations, an Additional Feature from Group A is fully achieved and established at half rotation of the Twizzle and is held for two and a half subsequent rotations. For which Level will the Technical Panel take this Additional Feature into consideration?</p>	<p>For Level 3, because of the following reasons:</p> <ul style="list-style-type: none"> ▪ the Additional Feature is fully achieved and established within the first half rotation of the Twizzle, ▪ the Additional Feature is held until the third rotation of the Twizzle is fully completed. 	<p>This Additional Feature cannot qualify for Level 4 because it is not held until the fourth rotation of the Twizzle is completed.</p>

Category: **Ice Dance**
Subject: **Sets of Twizzles**

Questions (application cases)	Answers	Comments
In a Twizzle of 5 rotations, an Additional Feature from Group A is fully achieved and established at one rotation of the Twizzle and is held for the four subsequent rotations. Will the Technical Panel take this Additional Feature into consideration for Level 4?	This Additional Feature will not be taken into consideration for any Level because it was not fully achieved and established within the first half rotation of the Twizzle.	In this case, the number of rotations in which the Feature is held is irrelevant.
In a Set of Twizzles, partners perform different connecting steps between Twizzles. Will the Technical Panel take any action?	No. There is no requirement for both partners to perform the same connecting steps.	The Technical Panel will pay attention to the number of connecting steps performed by each partner.
<u>A Couple chooses to perform the Set of Twizzles with Difficult Additional Feature from Group C “performed following one another face to face”, resulting in one partner starting the first Twizzle on a forward edge and the other partner on a backward edge. Is this compatible with the Characteristics of Levels?</u>	<u>Yes</u>	<u>Characteristics of Levels do not request that both partners start Twizzles on the same edge.</u>
<u>In a Set of Twizzles, a couple performs an Additional Feature Group B with the free leg bent to the side at an angle of 45 degrees. Can this Additional Feature Group B be given credit as a Difficult Additional Feature by the Technical Panel?</u>	<u>No. This Additional Feature falls into the description of “Attitude to the side”, which is listed as “simple” Additional Feature. To be given credit as a Difficult Additional Feature, the free leg needs to be “extended”, i.e. straight.</u>	

Category: **Ice Dance**
 Subject: **Step Sequences**

Additional principles of calling	Source
<ol style="list-style-type: none"> 1. The first performed Step Sequence of a required Type shall be identified as the required Step Sequence of that Type and given a Level, or No Level if the requirements for Level 1 are not met. Subsequent Step Sequences of that Type and Step Sequences of a Type not according to the Required Elements for Short Dance or the Well Balanced Free Dance Program shall not be identified. 2. If a Fall or interruption occurs at the entrance to or during a Step Sequence and the element is immediately resumed, the element shall be identified and given a Level according to the requirements met before and after the Fall or interruption, or No Level if the requirements for Level 1 are not met. 	Communication 1677

Category: **Ice Dance**
 Subject: **Step Sequences**

Definitions		Source
Bracket	A turn executed on one foot from an outside edge to an inside edge or an inside edge to an outside edge, with the exit curve continuing on the same lobe as the entry curve. The skater turns in the direction opposite to the curve.	Rule 704, § 11.a) (vii)
Choctaw	A turn from one foot to the other in which the curve of the exit edge is opposite to that of the entry edge. The change of foot is from outside edge to inside edge or inside edge to outside edge. Unless otherwise specified in the dance description, the free foot is placed on the ice close to the skating foot. The entry and exit edge are of equal depth.	Rule 704, § 11.b) (ii)
Counter	A turn executed on one foot from an outside edge to an outside edge or an inside edge to an inside edge, with the exit curve on a different lobe from the entry curve. The Skater turns in the direction opposite to the entry curve (i.e. in the direction of the exit curve).	Rule 704, § 11.a) (ix)
Double Twizzle	Twizzle of two full rotations	Communication 1860
Edge	The visible tracing of a skate on one foot that is on one curve.	Rule 704, § 1.a)
Foxtrot Hold	<p>a) <i>Open or Foxtrot Hold</i> – The hand and arm holds are similar to those of the Closed or Waltz Hold. The partners simply turn slightly away from each other so that they both face in the same direction;</p> <p>b) <i>Crossed Foxtrot Hold</i> – The partners are in the same hold as above except that the man's right arm passes behind the lady and his right hand is on her right hip, and the lady's left arm passes behind the man and her left hand is on his left hip.</p>	Rule 705, § 3
Hand-in-Hand Hold	<p>a) <i>Facing in same direction</i> – The partners face in the same direction and are skating side by side or one behind the other with their arms extended and their hands clasped. A variation of this is the arm-in-arm side by side hold;</p> <p>b) <i>Facing in opposite directions</i> – The partners usually face each other while one skates backward and the other skates forward with the arms extended to the side but sometimes the hold can be skated back to back (example: Steps 22 to 25 in the Cha Cha Congelado).</p>	Rule 705, § 1

Category: **Ice Dance**
Subject: **Step Sequences**

Definitions		Source
Kilian Hold	<p>a) <i>Kilian Hold</i> – The partners face in the same direction with the lady to the right of the man and his right shoulder behind her left. The left arm of the lady is extended across the front of the man's body to hold his left hand. His right arm crosses behind the lady's back to clasp her right hand. Both right hands rest over her hip bone;</p> <p>b) <i>Reversed Kilian Hold</i> – This hold is similar to the Kilian Hold but with the lady at the man's left;</p> <p>c) <i>Open Kilian Hold</i> – The man's left hand holds the lady's left hand, with his right hand resting over the lady's left hip or behind her back. The lady's right arm is extended. This hold may also be reversed;</p> <p>d) <i>Crossed Kilian Hold</i> – The lady's left arm is extended across the front of the man's body to his left hand, while his right arm is extended across in front of her body with both partners' right hands resting clasped over her hip. This hold may also be reversed;</p> <p>e) <i>High Kilian Hold</i> - A Kilian Hold in which one pair of the joined hands are elevated to slightly above shoulder height with the elbows slightly bent (Steps 3-12 of the Yankee Polka).</p>	Rule 705, § 5
Mohawk	A turn from one foot to the other in which the entry and exit curves are continuous and of equal depth. The change of foot is from an outside edge to an outside edge or from an inside edge to an inside edge.	Rule 704, § 11.b) (i)
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 (unless otherwise specified by the Ice Dance Technical Committee). The partners should remain as close together as possible, but they must not touch. The distance between the partners should generally not be more than 2 arms length apart, except for short distances when the partners are performing required edges and turns in opposite directions.	Rule 703, § 4
Outside Mohawk	Mohawk performed from an outside Edge to an outside Edge	Communication 1860
Rocker	A turn executed on one foot from an outside edge to an outside edge or an inside edge to an inside edge, with the exit curve on a different lobe from the entry curve. The skater turns in the direction of the entry curve.	Rule 704, § 11.a) (viii)
Step Sequence	A series of prescribed or un-prescribed steps, turns and movements in a Short Dance or a Free Dance.	Rule 703, § 4

Category: **Ice Dance**
 Subject: **Step Sequences**

Definitions		Source
Step Sequence In Hold	Must be skated in any Dance Holds or variation thereof (unless otherwise specified by the Ice Dance Technical Committee). Any separation to change a hold must not exceed one measure of music.	Rule 703, § 4
Tango Hold	The partners face in opposite directions – one partner skating forward; the other partner backward. However, unlike the Closed Hold, the partners are offset with the man to the right or left of the lady so that the front of his hip is in line with the front of her corresponding hip. Tight hip-to-hip position is undesirable since it impedes flow.	Rule 705, § 4
Turn	One Foot Turn, Two Feet Turn, Twizzle or Twizzle Like Motion	Rule 704, § 11
Twizzle	A traveling turn on one foot with one or more rotations which is quickly rotated with a continuous (uninterrupted) action. The weight remains on the skating foot with the free foot in any position during the turn then placed beside the skating foot to skate the next step. A series of checked Three Turns is not acceptable as this does not constitute a continuous action. If the traveling action stops during the execution, the Twizzle, it becomes a Solo Spin (Pirouette); The four (4) different types of entry edges for Twizzles are as follows: <ul style="list-style-type: none"> ▪ Forward Inside; ▪ Forward Outside; ▪ Backward Inside; ▪ Backward Outside. 	Rule 704, § 11.c)
Types of Step Sequences (Groups A and B)	Group A: Straight Line Step Sequences: <ol style="list-style-type: none"> a) Midline – skated along the full length of the ice surface on the Long Axis. b) Diagonal – skated as fully corner to corner as possible. Group B: Curved Step Sequence (may be skated in anticlockwise or clockwise direction): <ol style="list-style-type: none"> c) Circular – utilizing the full width of the ice surface on the Short Axis. d) Serpentine – commences in either direction at the 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 Long Axis of the opposite end of the rink, the pattern utilizing the full width of the ice surface. 	Rule 703, § 4.a) to d)

Category: **Ice Dance**
Subject: **Step Sequences**

Definitions		Source
Waltz Hold	The partners are directly opposite each other. One partner faces forward while the other partner faces backward. The man's right hand is placed firmly on his partner's back at the shoulder blade with the elbow raised and the arm bent sufficiently to hold the lady close to him. The left hand of the lady is placed at/on the shoulder of the man so that her arm rests comfortably, elbow to elbow, on his upper arm. The left arm of the man and the right arm of the lady are extended comfortably at shoulder height. Their shoulders remain parallel.	Rule 705, § 2

Category: **Ice Dance**
 Subject: **Step Sequences**

Additional definitions, specifications to definitions and notes		Source
Change of Hold	To be considered for Level, a Change of Hold must be distinct (e.g. from Waltz to Foxtrot or from Waltz to Kilian or from Foxtrot to Tango, but not from Waltz to Tango or from Waltz to Hand-in-Hand facing each other).	Communication 1860
Dance Holds	Kilian (or Kilian variation), Waltz (or Tango) and Foxtrot. To be considered for Level, a Dance Hold must be held long enough, clearly recognized and not performed as a transitional movement between other Holds.	Communication 1860
Types of Difficult Turns	Bracket, Rocker, Counter, Choctaw, Outside Mohawk, Twizzle (for Levels 1 and 2)/Double Twizzle (for Levels 3 and 4) skated on distinct and recognizable Edges and in accordance with the description in Rule 704.	Communication 1860
Types of One Foot Section Turns	Bracket, Rocker, Counter, Twizzle, skated on distinct and recognizable Edges and in accordance with the description in Rule 704.	Communication 1860

Characteristics of Levels (source: Communications 1860)

- In programs requiring one Step Sequence, the Level of the Step Sequence shall be given using the Characteristics of Levels Style A;
- In programs requiring two Step Sequences, the Level of the first identified Step Sequence shall be given using the Characteristics of Levels Style A, and the Level of the second identified Step Sequence shall be given using the Characteristics of Levels Style B;
- A Step Sequence that deserves different Levels for the two partners shall be given the lowest of the two Levels, or No Level if the requirements for Level 1 for one of the partners are not met.

Category: **Ice Dance**
Subject: **Step Sequences**

Characteristics of Levels Style A (source: Communications 1860 and [.])

Level 1 (for each partner)	Level 2 (for each partner)	Level 3 (for each partner)	Level 4 (for each partner)
<p><u>Step Sequence</u> is not interrupted more than 50% of the pattern in total, either through Stumbles, Falls or any other reason</p> <p>AND</p> <p>Footwork includes at least 2 different Types of Difficult Turns</p>	<p><u>Step Sequence</u> is not interrupted more than 25% of the pattern in total, either through Stumbles, Falls or any other reason</p> <p>AND</p> <p>Footwork includes at least 5 Difficult Turns (one of which being a Twizzle or Double Twizzle and out of which one Type cannot be taken into consideration more than 2 times)</p> <p>AND</p> <p>A one foot section includes at least 2 different Types of One Foot Section Turns</p> <p>AND (for Step Sequence in Hold only)</p> <p>At least 1 Change of Hold is included</p> <p>AND</p> <p>At least 2 different Dance Holds are included.</p>	<p><u>Step Sequence</u> is not interrupted more than 10% of the pattern in total, either through Stumbles, Falls or any other reason</p> <p>AND</p> <p>Footwork includes at least 7 Difficult Turns (one of which being a Double Twizzle and out of which one Type cannot be taken into consideration more than 2 times)</p> <p>AND</p> <p>Turns are multidirectional</p> <p>AND</p> <p>A one foot section includes at least 3 different Types of One Foot Section Turns</p> <p>AND (for Step Sequence in Hold only)</p> <p>At least 2 Changes of Hold are included</p> <p>AND</p> <p>At least 2 different Dance Holds are included</p>	<p><u>Step Sequence</u> is not interrupted at all, either through Stumbles, Falls or any other reason</p> <p>AND</p> <p>Footwork includes at least 9 Difficult Turns (one of which being a Double Twizzle and out of which one Type cannot be taken into consideration more than 2 times)</p> <p>AND</p> <p>Turns are multidirectional</p> <p>AND</p> <p>A one foot section includes the 4 different Types of One Foot Section Turns</p> <p>AND</p> <p>All Steps/Turns are clean</p> <p>AND (for Step Sequence in Hold only)</p> <p>At least 3 Changes of Hold are included</p> <p>AND</p> <p>At least 3 different Dance Holds are included</p>

Category: **Ice Dance**
 Subject: **Step Sequences**

Characteristics of Levels Style B (source: Communications 1860 and [.])

<u>Level 1</u> (for each partner)	<u>Level 2</u> (for each partner)	<u>Level 3</u> (for each partner)	<u>Level 4</u> (for each partner)
<p><u>Step Sequence</u> is not interrupted more than <u>50% of the pattern in total, either through Stumbles, Falls or any other reason</u></p> <p><u>AND</u></p> <p>Footwork includes at least <u>2 different Types of Difficult Turns</u></p> <p><u>AND</u></p> <p>At least <u>1 Change of Hold</u> is included</p>	<p><u>Step Sequence</u> is not interrupted more than <u>25% of the pattern in total, either through Stumbles, Falls or any other reason</u></p> <p><u>AND</u></p> <p>Footwork includes at least <u>3 different Types of Difficult Turns</u> (one of which being a <u>Twizzle</u>)</p> <p><u>AND</u></p> <p>At least <u>2 Change of Hold</u> is included</p> <p><u>AND</u></p> <p>At least <u>2 different Dance Holds</u> are included.</p>	<p><u>Step Sequence</u> is not interrupted more than <u>10% of the pattern in total, either through Stumbles, Falls or any other reason</u></p> <p><u>AND</u></p> <p>Footwork includes at least <u>4 different Types of Difficult Turns</u> (one of which being a <u>Double Twizzle</u>)</p> <p><u>AND</u></p> <p>Turns are <u>multidirectional</u></p> <p><u>AND</u></p> <p>At least <u>3 Changes of Hold</u> are included</p> <p><u>AND</u></p> <p>At least <u>3 different Dance Holds</u> are included</p>	<p><u>Step Sequence</u> is not interrupted at all, either through <u>Stumbles, Falls or any other reason</u></p> <p><u>AND</u></p> <p>Footwork includes at least <u>5 different Types of Difficult Turns</u> (one of which being a <u>Double Twizzle</u>)</p> <p><u>AND</u></p> <p>Turns are <u>multidirectional</u></p> <p><u>AND</u></p> <p><u>All Steps/Turns are clean</u></p> <p><u>AND</u></p> <p>At least <u>4 Changes of Hold</u> are included</p> <p><u>AND</u></p> <p>At least <u>3 different Dance Holds</u> are included</p>

Category: **Ice Dance**
Subject: **Step Sequences**

Adjustments to Levels	Source
None	

Category: **Ice Dance**
Subject: **Step Sequences**

Questions (clarifications)	Answers	Comments
<p><u>What criteria must a Turn in a Step Sequence fulfill to be given credit by the Technical Panel as a Difficult Turn?</u></p>	<p>To be <u>given credit</u> by the Technical Panel as a <u>Difficult Turn</u> or as a <u>One Foot Section Turn</u>, a Turn must be skated on distinct and recognizable edges and in accordance with the description in Rule 704.</p> <p>The following are the part of a Turn:</p> <ul style="list-style-type: none"> ▪ for the One Foot Turns (Bracket, Rocker, Counter), there are the correct entry edge, turn itself (not jumped or scratched) and the correct exit edge; ▪ for the Two Feet Turns (Mohawk, Choctaw), there are the correct entry edge, the proper placement of the free foot for the turn and correct exit edge. ▪ for the Twizzles, there is the required number of rotation skated on one foot moving across the ice; <p>Incorrect execution such as:</p> <ul style="list-style-type: none"> ▪ flat (except Twizzles) and/or two foot before or after the turn (or both), ▪ <u>jumping or scraping</u> the turn, makes the Turn count as simple. 	<p>The depth and quality of edges is not relevant to give credit to a Difficult Turn. It is assessed by the Judges in the GOE.</p>
<p><u>What happens if a Twizzle (for Level 1 or 2) or whole or part of a Double Twizzle is performed on the spot inside any Step Sequence?</u></p>	<p>The Technical Panel will not count it as a Difficult Turn.</p>	<p>.</p>
<p><u>One criteria of a Level 4 Step Sequence is that "100% of Steps/Turns are clean". What does it mean exactly?</u></p>	<p><u>It means that all Steps/Turns are without mistakes such as jumped, scraped, etc.</u></p>	

Category: **Ice Dance**
Subject: **Step Sequences**

Questions (clarifications)	Answers	Comments
If a couple includes Hand in Hand Hold (not sustained) between Kilian and Tango Holds, does it count for one or two Changes of Hold?	<p>The Technical Panel will consider this as one Change of Hold (from Kilian Hold to Tango Hold), for the following reasons:</p> <ul style="list-style-type: none"> ▪ Hand in Hand Hold is not included in the list of Holds which are given credit for the “Dance Holds” requirement. Therefore any change from or to Hand in Hand Hold is not given credit for the “Change of Hold” requirement. ▪ However, Hand in Hand Hold (not sustained) is considered as a transition from one Dance Hold to the other. 	
What happens if the chosen pattern of a Step Sequence is incomplete <u>because</u> started late, finished early, or both?	<u>The Technical Panel does not take any action.</u>	Judges must reduce the GOE accordingly. <u>The percentage requirement mentioned in the criteria for Levels only refers to the percentage of the pattern missed because of interruptions.</u>
What happens if a couple performs a Step Sequence not fulfilling the axis requirements of the definition (e.g. Midline Step Sequence not on the Long Axis, or Circular Step Sequence not on the Short Axis)?	The Technical Panel will call the Step Sequence according to its pattern and will not consider its placement.	Judges must reduce the GOE for “placement incorrect”.
If a couple performs a retrogression, are Steps in the retrogression taken into consideration for Level?	<u>They are taken into consideration only in the retrogression(s) permitted for the season.</u>	For season 2014/15, one retrogression is permitted in the second Step Sequence of Junior and Senior Free Dance.
In a Step Sequence Not Touching, what happens if the one foot section of both partners is not performed simultaneously?	The Technical Panel will not give credit to these one foot sections because in a Step Sequence Not Touching the footwork of both partners must be mirroring or matching.	

Category: **Ice Dance**
 Subject: **Step Sequences**

Questions (application cases)	Answers	Comments
Does a Type of Turn which is given credit for the “one foot section” requirement have to be repeated elsewhere in the pattern to be given credit for the “footwork” requirement?	No. This Type of Turn is given credit for both requirements (“one foot section” and “footwork”)	
<u>A Step Sequence Style A includes three Rockers. The one performed first is scraped and the two performed later are faultless. Can those two performed later be given credit as Difficult Turns by the Technical Panel?</u>	<p><u>No because in Step Sequence Style A one Type of Difficult Turn cannot be taken into consideration more than two times. The Technical Panel will:</u></p> <ul style="list-style-type: none"> ▪ <u>take into consideration the first (scraped) Rocker and not give credit as a Difficult Turn;</u> ▪ <u>take into consideration the second (faultless) Rocker and give credit;</u> ▪ <u>ignore the third Rocker.</u> <p><u>Only one Difficult Turn Rocker is identified.</u></p>	
<u>In the Step Sequence Style B, one retrogression is permitted. Should the Technical Panel take into consideration Difficult Turns, Changes of Holds and Dance Holds during the retrogression?</u>	<u>Yes</u>	Characteristics of Levels Style B do not include any provision disqualifying the Difficult Turns, Changes of Holds and Dance Holds performed during that portion of the Step Sequence.

Category: **Ice Dance**
 Subject: **Choreographic Elements**

Additional principles of calling	Source
<ol style="list-style-type: none"> <li data-bbox="163 331 1783 528">1. <u>If a Choreographic Element is required with Choreographic Spinning Movement or Choreographic Dance Lift as options, the first Choreographic Spinning Movement performed after the required Dance Spin or the first Dance Lift performed after the required Dance Lifts, whichever is performed first, shall be identified as Choreographic Element with its Type (Choreographic Spinning Movement or Choreographic Dance Lift. Subsequent Choreographic Spinning Movements shall not be identified, unless they are Dance Spins (see additional principles of calling Dance Spins). Subsequent Dance Lifts shall be identified (see additional principles of calling Dance Lifts).</u> <li data-bbox="163 539 1760 603">2. <u>A Choreographic Dance Lift shall be identified at the entrance to the element and confirmed if a sustaining action by the lifting partner is identified.</u> <li data-bbox="163 614 1771 678">3. <u>A Choreographic Spinning Movement shall be identified at the entrance to the element and confirmed if two rotations are performed by both partners simultaneously.</u> 	Communication 1860

Category: **Ice Dance**
 Subject: **Choreographic Elements**

Definitions		Source
<u>Choreographic Element</u>	<u>Listed or unlisted movement or series if movement(s) specified by the Ice Dance Technical Committee.</u>	Rule 704, § 19
Choreographic Dance Lift	Dance Lift of up to ten (10) seconds, performed after all the other required Dance Lifts	Communication 1857
<u>Choreographic Spinning Movement</u>	<u>Spinning movement performed after the required Dance Spin during which both partners perform at least 2 continuous rotations:</u> <ul style="list-style-type: none"> - <u>in any hold.</u> - <u>on one foot or two feet or one partner being elevated without being sustained, or a combination of the three.</u> - <u>on a common axis which may be moving.</u> 	Communication 1857

Category: **Ice Dance**
 Subject: **Choreographic Elements**

Questions (clarifications)	Answers	Comments
<p><u>How should a Choreographic Element be called?</u></p>	<p><u>As per the additional principles of calling, a Choreographic Element is called as “Choreo Spinning Movement” or “Choreo Lift” when it starts and is “confirmed” after its completion if the requirements included in the additional principles of calling are met. If those requirements are not met, the element is “not confirmed”.</u></p>	<p><u>When the element is “confirmed”, the Data Operator inputs “1”. When the element is not confirmed, the Data Operator does not input any figure.</u></p>
<p><u>The definition of Choreographic Spinning Movement specifies that both partners must perform at least two continuous rotations “on one foot or two feet or one partner being elevated without being sustained, or a combination of the three”. What does “on one or two feet” mean exactly?</u></p>	<p><u>It means that the blade and/or boot of at least one foot is on the ice.</u></p>	<p><u>If the contact with the ice is from the boot as a result of a lack of control, this situation may constitute a Fall.</u> <u>Kneeling on two knees is considered as a Fall.</u></p>

Category: **Ice Dance**

Subject: **Choreographic Elements**

Questions (application cases)	Answers	Comments
In a Choreographic Lift, what happens if a loss of control with additional support (e.g. touchdown) by the lifted partner occurs?	The Technical Panel calls the Choreographic Lift without taking any specific action.	
If the duration of a Choreographic Dance Lift is inferior to 3 seconds, is it identified by the Technical Panel?	Yes, provided it fulfils the definition of a Dance Lift (as per Rule 704, § 16). In particular, the lifted partner must be sustained in the elevated position.	If the Choreographic Dance Lift includes an Illegal Lift Movement/Pose, the Lift will still be identified by the Technical Panel and a deduction for Illegal Element/Movement will apply.
<u>A Couple performs a Choreographic Spinning Movement with sustained Hand in Hand Hold with fully extended arms. What action should the Technical Panel take?</u>	<u>None.</u>	<u>The definition of Choreographic Spinning Movement does not provide any restriction on the type of hold.</u>
<u>A spinning movement is performed by the lifting partner during a Dance Lift or is performed for the purpose of filling time after the Dance Spin has been interrupted? Will the Technical Panel identify this spinning movement as a Choreographic Spinning Movement?</u>	<u>No</u>	

Category: **Ice Dance**

Subject: **Illegal Elements/Movements and Falls**

Definitions		Source
Fall	A Fall is defined as loss of control by a skater with the result that the majority of his/her own body weight is on the ice supported by any other part of the body other than the blades e.g. hand(s), knee(s), back, buttock(s) or any part of the arm.	Rule 503, § 1
Illegal Elements/Movements (Short Dance & Free Dance)	<p>The following elements and movements are illegal in the Short Dance & Free Dance unless otherwise stated in an ISU Communication:</p> <ul style="list-style-type: none"> ▪ Illegal Lift Movement/Pose – see Rule 704, paragraph 16; ▪ Jumps (or throw jumps) of more than one (1) revolution or jumps of one (1) revolution skated at the same time by both partners; ▪ Lying on the ice. 	<p>Rule 709, § 3 (Short Dance)</p> <p>Rule 710, § 3 (Free Dance)</p>
Illegal Lift Movement/Pose	<p>The following movements and/or poses during the lift are illegal:</p> <p>a) <u>lying or sitting on the partner's head;</u></p> <p>b) <u>sitting or standing on the partner's shoulder or back;</u></p> <p>c) <u>lifted partner in upside down split pose (with sustained angle between thighs more than 45 degrees);</u></p> <p>d) <u>lifting partner swinging the lifted partner around;</u></p> <p style="padding-left: 20px;">i) <u>by holding the skate(s)/boot(s) or leg(s) only with fully extended arm(s) <u>or without the assistance of hand(s)/arm(s), or</u></u></p> <p style="padding-left: 20px;">ii) <u>by holding the hand(s) with full arm extension by both partners;</u></p> <p>e) <u>point of contact of the lifting hand/arm of the lifting partner with any part of the body of the lifted partner higher than the lifting partner's head;</u></p> <p>f) <u>hand/arm which is used for support or balancing only or which touches any part of the body of the lifted partner is sustained by the lifting partner higher than his head for more than 2 seconds.</u></p> <p>A brief movement through poses <u>a) to e)</u> will be permitted if it is not established (sustained) or if it is used to change pose.</p>	Rule 704, § 16

Category: **Ice Dance**

Subject: **Illegal Elements/Movements and Falls**

Questions (clarifications)	Answers	Comments
<p>In a Lift, if the lifting partner's body is not on the vertical line, how does the Technical Panel determine if the point of contact of the supporting arm/hand of the lifting partner with the body of the lifted partner is above the lifting partner's head?</p>	<p>The Technical Panel must look at the horizontal relationship between the ice and the lifting partner's head.</p>	
<p>What happens if one partner performs a jump of more than one revolution such as:</p> <ul style="list-style-type: none"> ▪ throw jump, ▪ exit from a Lift taking off from the lifting partner, ▪ entry to a Lift taking off towards the lifting partner, ▪ exit from a Dance Spin? 	<p>The Technical Panel will consider this as an Illegal Movement.</p>	
<p>What happens if a Choreographic Dance Lift includes an Illegal Lift Movement/Pose.</p>	<p>The Technical Panel will call the element, provided it fulfills the definition of a Dance Lift, as "Choreo Lift – Illegal Element" and will apply the appropriate deduction for Illegal Element/Movement.</p>	

Category: **Ice Dance**

Subject: **Illegal Elements/Movements and Falls**

Questions (clarifications)	Answers	Comments
<p><u>In a Combination Lift, what happens if there is an Illegal Lift Movement/Pose?</u></p>	<p><u>If only one of the Short Lifts forming the Combination Lift includes an Illegal Movement/Pose, the deduction for Illegal Element/Movement will apply once and the part of the Combination Lift including the Illegal Movement/Pose will receive Level 1 if the requirements for Level 1 are met (example of call: “CuLi1 Illegal Element+ RoLi4 Combo”).</u></p> <p><u>If both Short Lifts forming the Combination Lift include an Illegal Movement/Pose (same or different), the deduction for Illegal Element/Movement will apply twice and both parts of the Combination Lift will receive Level 1 if the requirements for Level 1 are met (example of call: “CuLi1 Illegal Element+RoLi1 Illegal Element Combo”).</u></p>	<p><u>The two parts of the Combination Lift are two separate units</u></p>
<p><u>In a Combination Lift, a couple performs an Illegal Element/Movement as an Entry Feature (such as a Jump of more than one revolution): the first part of the Lift is given Level 1 and a deduction for Illegal Element/Movement is applied. The second part of the lift fulfills the requirements for Level 3. Can the Entry Feature be taken into consideration to upgrade the second part of the Lift to Level 4.</u></p>	<p><u>No. An Entry Feature identified as an Illegal Element/Movement cannot be taken into consideration for Level.</u></p>	<p><u>The second part of the Lift is called as Level 3.</u></p>

Category: **Ice Dance**

Subject: **Illegal Elements/Movements and Falls**

Questions (application cases)	Answers	Comments
<p>What is the difference between an element or movement which is not permitted/not allowed/restricted (Not Permitted Element) and an Illegal Element/Movement?</p>	<p>Illegal Elements/Movements are listed in Rules 709/710 paragraph 3 (e.g. lying on the ice). They are called by the Technical Panel who takes action by applying a deduction and, if performed in a Required Element, adjusting the Level to Level 1 if the requirements for Level 1 are met.</p> <p>Other elements or movements which are not permitted/not allowed/restricted (Not Permitted Elements) are not called by the Technical Panel (e.g. retrogression in a Short Dance Step Sequence). They are identified by the Judges who take action in their marks.</p>	
<p>In One Hand/Arm Lift, the lifting partner swings the lifted partner around by holding her only by her leg. Is this movement always considered as an Illegal Movement?</p>	<p>It is considered illegal if the lifting partner's arm is <u>sustained</u> fully extended and he is swinging her around. If his arm is bent, <u>or if he only moves through the full extension</u>, then the movement is legal.</p>	

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

Deduction chart

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

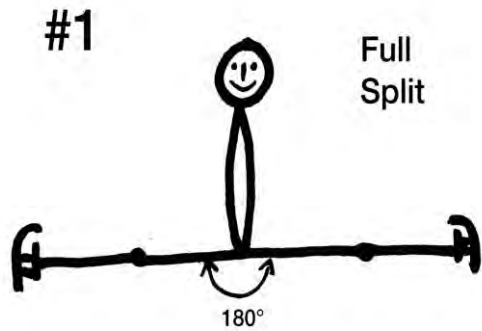
Category: **Ice Dance**

Subject: **Deductions – who is responsible**

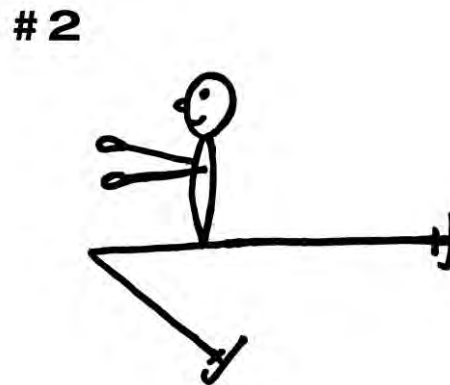
Questions	Answers	Comments
None		

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

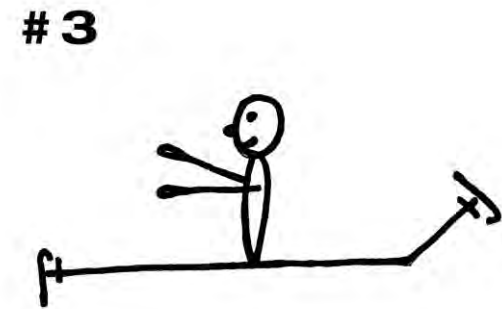
Drawings



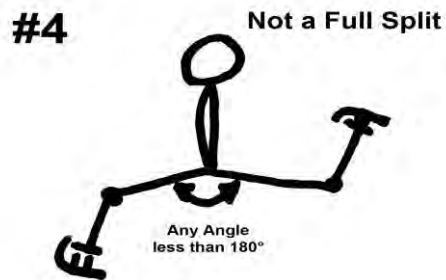
FULL SPLIT



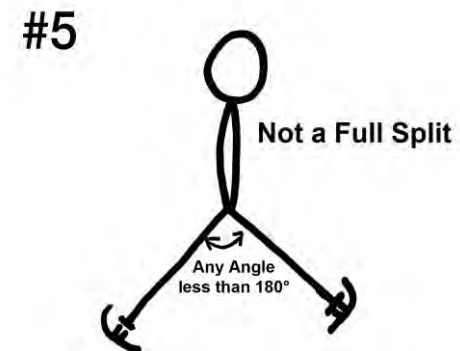
NOT A FULL SPLIT



FULL SPLIT

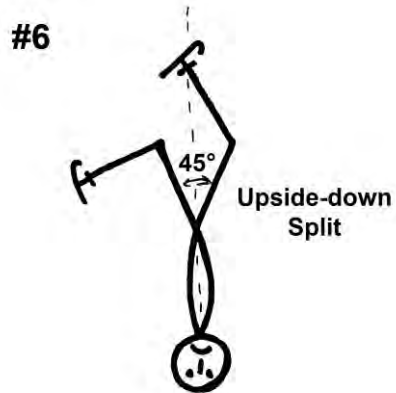


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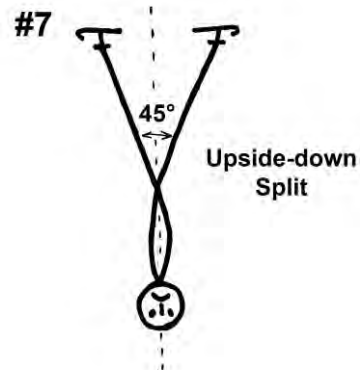


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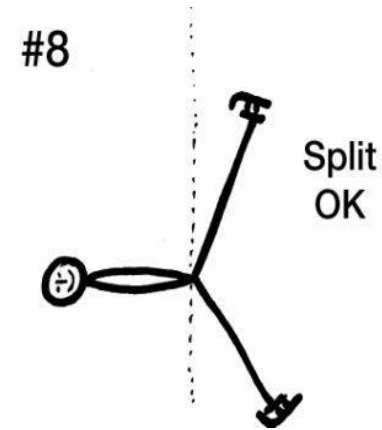
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Subject: **Drawings**



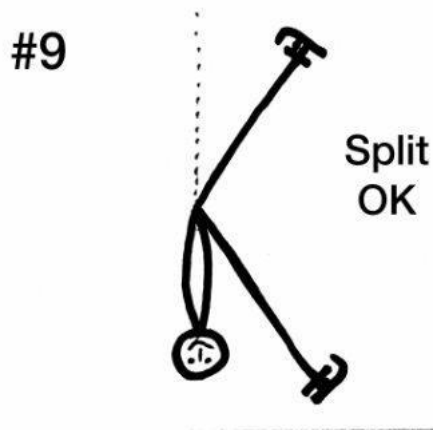
#6 UPSIDE DOWN SPLIT - OK
The angle between thighs is only 45 degrees that is permitted



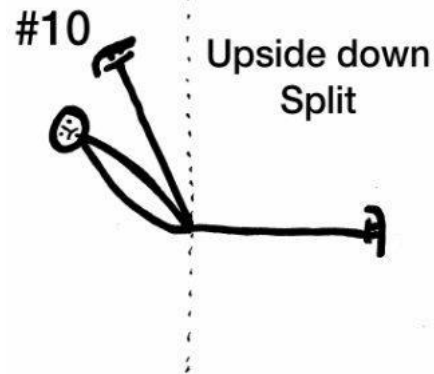
#7 UPSIDE DOWN SPLIT - OK
The angle between thighs is only 45 degrees or less



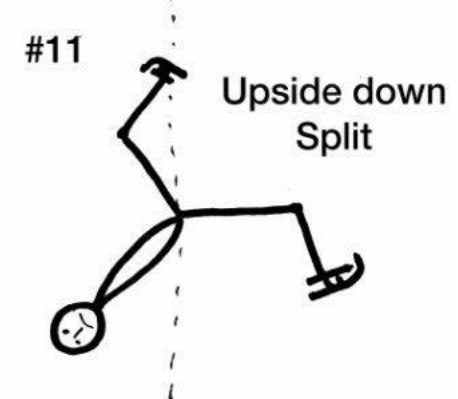
8 NOT AN UPSIDE DOWN SPLIT



9 NOT AN UPSIDE DOWN SPLIT

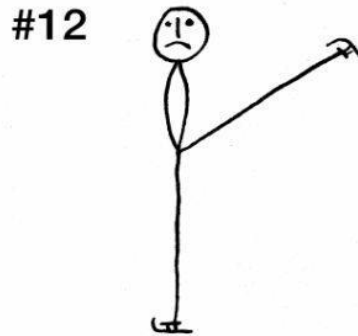


10 UPSIDE DOWN SPLIT

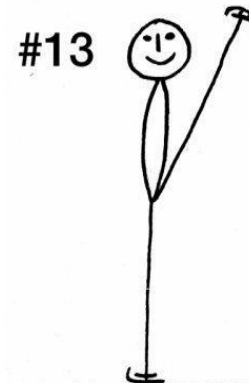


11 UPSIDE DOWN SPLIT

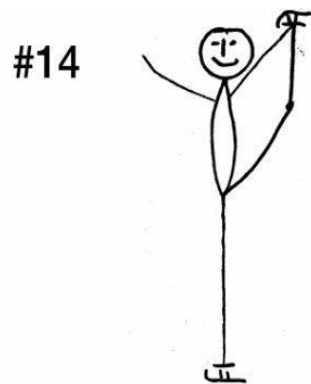
Category: **Ice Dance**
 Subject: **Drawings**



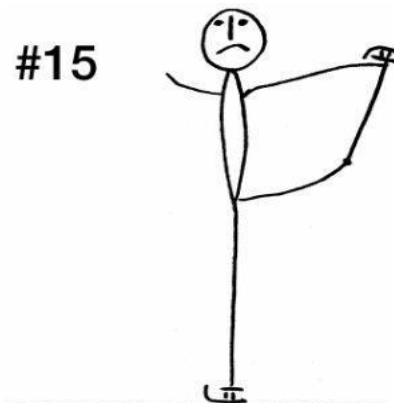
12 NOT A FULL SPLIT IN SPIN
 The boot/skate of the free leg is **not** higher than the head.



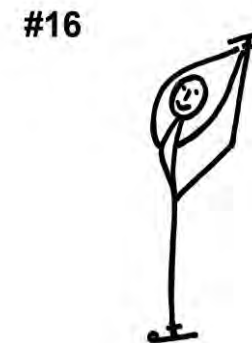
#13 FULL SPLIT IN SPIN - OK
 The boot/skate of the free leg is higher than the head.



#14 FULL BIELLMANN OK
 The boot of the free leg is above and behind the level of the head.

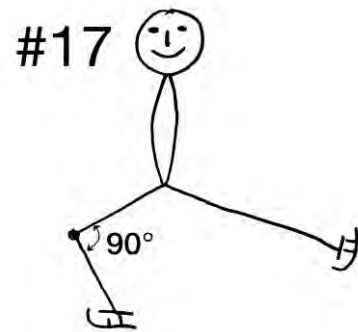


#15 NOT A FULL BIELLMANN
 The boot of the free leg is **not** above the level of the head.



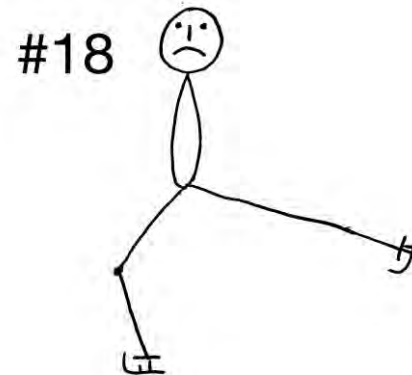
#16 FULL BIELLMAN - OK
 The boot of the free leg is above and behind the level of the head.

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



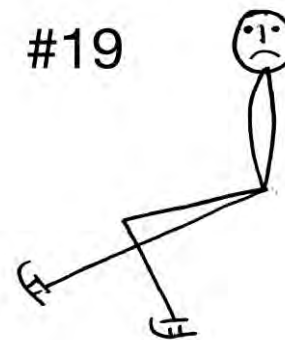
**# 17 A FULL SIT POSITION
(LEG TO the SIDE)**

The angle between thigh and shin of skating leg is 90 degrees or less- OK



**# 18 NOT A FULL SIT POSITION
(LEG TO the SIDE)**

The angle between thigh and shin of skating leg is more than 90 degrees- NOT



**# 19 NOT A FULL SIT POSITION
(LEG FORWARD)**

The thigh of skating leg is not parallel to the ice- NOT



**# 20 A FULL SIT POSITION
(LEG FORWARD)**

The thigh of skating leg at least parallel to the ice- OK

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

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

Music - Samba 2/4
 Tempo - 54 measures of 2 beats per minute
 - 108 beats per minute
 Pattern - Optional
 Duration - The time required to skate 2 sequences is 59 sec.

The dance begins with the partners in Kilian hold as they skate two run sequences. *Steps 4 and 8*, after each run sequence, are skated as a “quick cross-over slip RFI”. This is a movement in which the right free foot during the third step (LFO) of the run is held at full extension, and as it takes the ice for *steps 4 and 8* (RFI cross), the left foot on becoming the free foot is quickly slipped behind and sideways across the tracing just clear of the ice, becoming fully extended and pointing downward to accentuate the rhythm.

The lady then skates an open swing three turn into closed hold, with a brief lift of the free leg after the turn (*step 9*) while the man skates a slide chasse with the free foot passing forward (*steps 9 a and 9 b*). Then the partners dance a series of chassés in the character of the Samba (*steps 10–17*) on a curved pattern. *Steps 12–13 and 16–17* are skated as slide chassés with the man slipping his left free leg turned out and forward while the lady matches by extending her right free leg backward.

On *step 18* the partners skate a two-beat deep inside swing roll (man LFI, lady RBI). Then they skate a series of chassés away from the center of the rink toward the barrier on an evenly curved pattern (*steps 19 – 22*). *Step 23* is a two beat swing.

After both partners skate a chassé (*steps 24 – 25*), the man skates a three turn into Kilian hold (*step 26*) while the lady skates a RBO followed by a LBI cross-in-front to join the man in skating a RBO for 3 beats (*step*

27). The timing of the man’s three (his *step 26*) is unusual in that he steps on count 4 and turns on count 1 of the measure.

Both partners then skate a cross roll LBO (*step 28*) and on *step 29* a cross-in-front right back inside and change of edge to outside with a triple swing of the free leg (forward, back, forward to coincide with the music). The rest of the dance is skated in Kilian hold, and after *steps 30 and 31* the remaining steps consist of four step-chassé-step sequences (the so-called “inside chassés” as the second and third step of each are inside edges – *steps 33 & 34, 36 & 37, 39 & 40, and 42 & 43a*), five slip/slide steps, and two inside edges with the free leg held behind, crossing the tracing. The timing of the slip steps is one, one, half (1/2), half (1/2), one (although for this last slip step – *step 47*- the foot remains on the ice for ½ a beat, before the ½ beat leg lift). A tuck action of the foot is required on the two inside edges *steps 48 and 49*.

Individual interpretation by couples to add Samba character is permitted provided that the integrity of steps, free leg positions and holds is maintained.

Inventors - Courtney J. L. Jones and Peri V. Horne
 First Performance - Queen’s Ice Rink, London, England, 1963

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

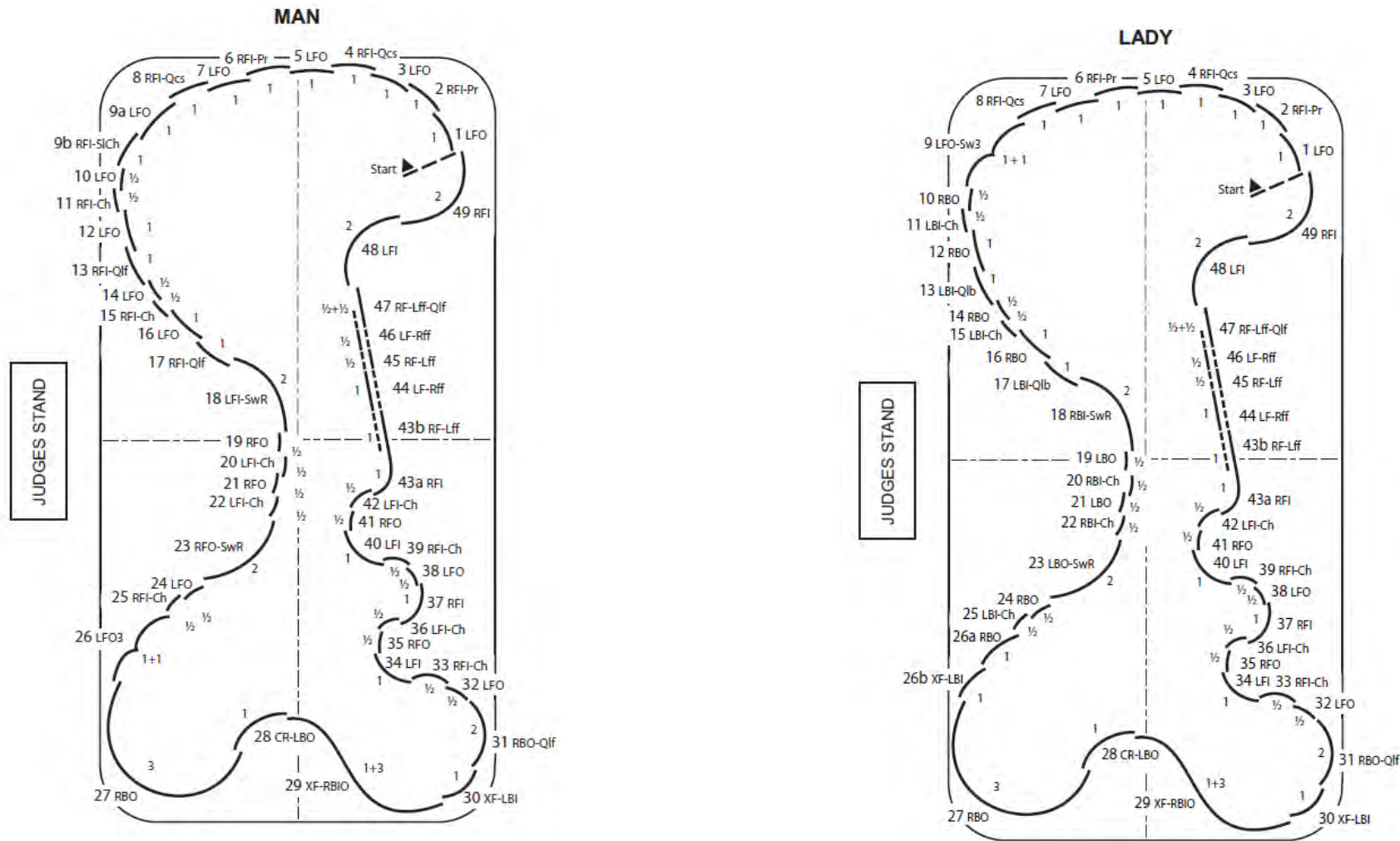
Description, chart and diagrams of Silver Samba (source: ISU Handbook Ice Dance 2003, § I-20)

Hold	Step No.	Man's Step	Number of Beats of Music		Lady's Step
Kilian	1	LFO		1	LFO
	2	RFI-Pr		1	RFI-Pr
	3	LFO		1	LFO
	4	RFI-Qcs		1	RFI-Qcs
	5	LFO		1	LFO
	6	RFI-Pr		1	RFI-Pr
	7	LFO		1	LFO
	8	RFI-Qcs		1	RFI-Qcs
Closed	9a	LFO	1	1+1	LFOSw3
	9b	RFI-SI Ch	1		
	10	LFO		½	RBO
	11	RFI-Ch		½	LBI-Ch
	12	LFO		1	RBO
	13	RFI-Qlf		1	LBI-Qlb
	14	LFO		½	RBO
	15	RFI-Ch		½	LBI-Ch
	16	LFO		1	RBO
	17	RFI-Qlf		1	LBI-Qlb
	18	LFI-SwR		2	RBI-SwR
	19	RFO		½	LBO RBI-Ch
	20	LFI-Ch		½	
	21	RFO		½	LBO
	22	LFI-Ch		½	RBI-Ch
	23	RFO-SwR		2	LBO-SwR
	24	LFO		½	RBO
	25	RFI-Ch		½	LBI-Ch
26a	LFO3	1+1		1	RBO
26b				1	XF-LBI

Hold	Step No.	Man's Step	Number of Beats of Music		Lady's Step
Kilian	27	RBO		3	RBO
	28	CR-LBO		1	CR-LBO
	29	XF-RBIO (swing free leg forward-back- forward)		1 + 3	XF-RBIO (swing free leg forward-back- forward)
	30	XF-LBI		1	XF-LBI
	31	RBO-Qlf		2	RBO-Qlf
	32	LFO		½	LFO
	33	RFI-Ch		½	RFI-Ch
	34	LFI		1	LFI
	35	RFO		½	RFO
	36	LFI-Ch		½	LFI-Ch
	37	RFI		1	RFI
	38	LFO		½	LFO
	39	RFI-Ch		½	RFI-Ch
	40	LFI		1	LFI
	41	RFO		½	RFO
	42	LFI-Ch		½	LFI-Ch
	43a	RFI		1	RFI
	43b	RF-Lff		1	RF-Lff
	44	LF-Rff		1	LF-Rff
	45	RF-Lff		½	RF-Lff
	46	LF-Rff		½	LF-Rff
	47	RF-Lff Qlf at end		½ + ½	Rf-Lff Qlf at end
	48	LFI		2	LFI
	49	RFI		2	RFI

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

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



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

Description, chart and diagrams of Paso Doble (source: ISU Handbook Ice Dance 2003, § I-16)

Music - Paso Doble 2/4
 Tempo - 56 measures of 2 beats per minute
 - 112 beats per minute
 Pattern - Optional
 Duration - The time required to skate 3 sequences is 51 sec.

The Paso Doble is a dramatic and powerful Spanish dance requiring good body control and precise footwork. It can be expressed in terms of its origins from the music of bull fighting or in Flamenco style.

Steps 1 to 15 are skated in outside hold with the lady to the man's right. The dance starts with a progressive sequence followed by two chassé sequences. *Steps 8 and 9* are most unusual slip steps, (sometimes called "slide steps") for both the lady (skating backward) and the man (skating forward). They are skated on the flat with both blades on the ice and with the free foot sliding closely past the skating foot to full extension. There are two optional ways to perform these steps: one option is to skate with the knee(s) of the weight bearing leg(s) bent as they slide across the ice, and the other option is to skate with the knee(s) of both of the weight bearing legs straight

On *step 10* the free foot must be lifted distinctly from the ice. The following change of edge on *step 11* should be boldly skated to produce a pronounced outward bulge of the pattern. The man crosses in front on *step 12*, then skates a progressive sequence leading into a cross behind open mohawk. The lady skates a series of cross steps to coordinate with his. After the man's mohawk the partners assume closed hold.

Step 17 is the first 2 beat edge of the dance. The man extends his free leg in front and the lady extends her free leg behind. The man then skates a backward edge, a front cross step, then a 2 beat back edge before stepping forward into open hold for chassé and progressive

sequences. Meanwhile his partner skates a cross behind chassé followed by two chassés and a progressive sequence. The first of her two chassés is skated while the man pauses 2 beats on *step 20*. *Steps 21 to 24* are performed together. Care must be taken to ensure that the partners remain in closed hold to the end of *step 20*.

Probably the most difficult portion of the dance is the cross rolling movement on *step 26 to 28*. The deeper these outside edges are the better, which necessitates very supple knee action owing to the fast tempo of the dance. On the last cross roll the free legs are swung to the front and both partners remain on the right forward outside edge. Then only as they bring their free legs back to the heel, (for the man to prepare to push, and the lady to execute a quick open swing mohawk on the "and" between counts 4 and 1), they change to a very short RFI edge. This places her in outside hold again for the restart of the dance.

The overall pattern of the Paso Doble is approximately elliptical, distorted here and there by outward bulges. The opening progressive is on a curve but the next few steps are rather straight. The change of edge produces an outward bulge followed by *steps 12 to 25* that form a curve. The cross rolls cause a deviation in the pattern and there is a final bulge before the restart of the dance.

Inventors - Reginald J. Wilkie and Daphne B. Wallis
 First Performance - London, Westminster Ice Rink, 1938

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

Description, chart and diagrams of Paso Doble (source: ISU Handbook Ice Dance 2003, § I-16)

Hold	Step No.	Man's Step	Number of Beats of Music			Lady's Step
Outside	1	LFO		1		RBO
	2	RFI-Pr		1		LBI-Pr
	3	LFO		1		RBO
	4	RFI-Ch		1		LBI-Ch
	5	LFO		1		RBO
	6	RFI-Ch		1		LBI-Ch
	7	LFO		1		RBO
	8	RF-Lff Slip Step		1		LB-Rff Slip Step
	9	LF-Rff Slip Step		1		RB-Lff Slip Step
	10	XF-RFO		1		XB-LBO
	11	XB-LFIO		$\frac{1}{2} + \frac{1}{2}$		XF-RBIO
	12	XF-RFI		1		XB-LBI
	13	LFO		1		RBO
	14	RFI-Pr		1		XB-LBI
	15	XB-LFO OpMo		1		RBO
Closed	16	RBO		1		XF-LBI
	17	LBI		2		RFI
Outside	18	RBO		1		LFO
	19	XF-LBI		1		XB-RFI
	20a	RBO	2		1	
Changing	20b				1	RFI-Ch

Hold	Step No.	Man's Step	Number of Beats of Music			Lady's Step
Open	21	LFO		1		LFO
	22	RFI-Ch		1		RFI-Ch
	23	LFO		1		LFO
	24	RFI-Pr		1		RFI-Pr
	25	LFO		1		LFO
	26	CR-RFO		1		CR-RFO
	27	CR-LFO		1		CR-LFO
	28	CR-RFO-SwR	3		3 "and"	CR-RFO-SwR RFI OpMo to LBI (between counts 4 & 1)

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

