



Judging System

Handbook for Technical Panels

Ice Dance

As of 15.7.2011

Summary

Basic principles of calling	3
Required Elements for Short Dance – definition	4
Required Elements for Short Dance and Well Balanced Free Dance Program	5
Required Elements for Short Dance – definition	5
Well Balanced Free Dance Program – definition	6
Specifications to common Short Dance and Free Dance Required Elements	7
Pattern Dance Elements	8
Additional principles of calling	8
Definitions	9
Additional definitions, specifications to definitions and notes	11
Key Points Cha Cha Congelado	12
Key Points Rhumba	13
Characteristics of Levels	14
Adjustments to Levels	15
Questions and answers	16
Dance Spins	20
Additional principles of calling	20
Definitions	21
Additional definitions, specifications to definitions and notes	22
Characteristics of Levels	25
Adjustments to Levels	27
Questions and answers	28
Dance Lifts	31
Additional principles of calling	31
Definitions	33
Additional definitions, specifications to definitions and notes	35
Characteristics of Levels	40
Adjustments to Levels	45
Questions and answers	46
Sets of Sequential/Synchronized Twizzles	54
Additional principles of calling	54
Definitions	55
Additional definitions, specifications to definitions and notes	56
Characteristics of Levels	58
Adjustments to Levels	59
Questions and answers	60
Step Sequences	66
Additional principles of calling	66
Definitions	67
Additional definitions, specifications to definitions and notes	71
Characteristics of Levels	72
Adjustments to Levels	74
Questions and answers	75
Illegal Elements/Movements and Falls	78
Definitions	78
Questions and answers	79
Deductions – who is responsible	80
Deduction chart	80
Questions and answers	81
Drawings	82
Drawings	82
Description, chart and diagram of Cha Cha Congelado	86
Description, chart and diagram of Rhumba	89

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 (e.g. if the sheet says a Reverse Rotational Lift is planned but only the first part is completed, perhaps due to a Fall or interruption, a Rotational Lift shall be identified). 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. 	Communication 1677
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.	Rule 611, § a) (iv)
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.	Communication 1649

Category: **Ice Dance**

Subject: **Basic principles of calling**

Questions	Answers	Comments
What is the difference between an element or movement which is not permitted/not allowed/restricted and an Illegal Element/Movement?	Illegal Elements/Movements are listed in Rules 609/610 paragraph 3 (e.g. lying on the ice). They are called by the Technical Panel who takes action by applying a deduction and, if performed in a Required Element, adjusting the Level to Level 1 if the requirements for Level 1 are met. Other elements or movements which are not permitted/not allowed/restricted are not called by the Technical Panel (e.g. retrogression in a Step Sequence). They are identified by the Judges who take action in their marks.	
What happens if an element is started after the music has stopped?	If the element is started before the required duration of the program (plus the 10 seconds allowed), the Technical Panel will call it. If the element is started after the required duration of the program (plus 10 seconds allowed), the Technical Panel will ignore it.	

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 609, § 2
Season 2011/12	Senior (Communication 1670)	Junior (Communication 1670)
Pattern Dance Elements	<p>Two (2) Sequences of Rhumba, <u>either</u> skated one after the other <u>or not skated one after the other</u>.</p> <p>Specifications:</p> <ul style="list-style-type: none"> ▪ The description, chart and diagrams of the Pattern Dances are included in the ISU Handbook Ice Dance 2003. ▪ Step #1 of each Pattern Dance Sequence must be skated on a different side of the ice surface. 	<p>Two (2) Sequences of Cha Cha Congelado, skated one after the other.</p> <p>Specifications:</p> <ul style="list-style-type: none"> ▪ The description, chart and diagrams of the Pattern Dances are included in the ISU Handbook Ice Dance 2003. ▪ Step #1 of each Pattern Dance Sequence must be skated on a different side of the ice surface.
Dance Lift	<p>One (1) Short Lift is required.</p> <p>In addition, one (1) Transitional Dance Lift (up to 6 seconds), but no more, performed optionally after the required Dance Lift is permitted.</p>	
Step Sequences	One (1) Not Touching <u>Circular</u> Step Sequence	One (1) Not Touching Midline Step Sequence
Set of Sequential Twizzles	One (1)	
Note	<p>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.</p>	

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 601, § 2
Season 2011/12	Senior (Communication 1670)	Junior (Communication 1670)	Advanced Novice (Communication 1649)	Basic Novice (Communication 1649)
Dance Lifts	<ul style="list-style-type: none"> - two (2) different Types of Short Lifts and one (1) Long Lift, or - four (4) Short Lifts chosen from at least three different Types are required.	<ul style="list-style-type: none"> - one (1) Short Lift and one (1) Long Lift, or - three (3) <u>different</u> Types of Short Lifts are required.	Two (2) Short Lifts chosen from the following Types: <ul style="list-style-type: none"> - Straight Line Lift, - Curve Lift, - Rotational Lift 	One (1) Short Lift chosen from the following Types: <ul style="list-style-type: none"> - Straight Line Lift, - Curve Lift, - Rotational Lift
In addition, <u>one (1)</u> Transitional Dance Lift (up to 6 seconds), but no more, performed optionally after the required Dance Lifts, is permitted.				
Dance Spins	One (1) Dance Spin (Spin or Combination Spin) is required. In addition, one (1) Transitional Dance Spin, but no more, performed optionally after the required Dance Spin, is permitted.		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) Step Sequence in Hold of any type of Groups A or B	
Set of Synchronized Twizzles	One (1)			
Note	If a Dance Spin and a Dance Lift are performed as a combination, they will be identified as two separate elements.			
* 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 common Short Dance and Free Dance Required Elements	Source
Set of Sequential or Synchronized Twizzles: the required Set of Sequential or Synchronized Twizzles may be skated anywhere in the program except in the required Step Sequences.	Communication 1670

Category: **Ice Dance**
Subject: **Pattern Dance Elements**

Additional principles of calling	Source
<ol style="list-style-type: none">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 “Yes” (meaning “correct execution”) or “No” (meaning “incorrect execution”). Example: “CC1Sq3 (Key Points: Yes No Yes)” means “Cha Cha Congelado Sequence 1 Level 3 with Key Points 1 and 3 correct and Key Point 2 incorrect”.2. If a Fall or interruption occurs at the entrance to or during a Pattern Dance Element 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.	Communications 1677 and 1686

Category: **Ice Dance**
 Subject: **Pattern Dance Elements**

Definitions		Source
CC1Sq	Sequence of Cha Cha Congelado with Step #1 on the Judges' side.	Communications 1677 and 1686
CC2Sq	Sequence of Cha Cha Congelado with Step #1 on the Judges' opposite side.	Communications 1677 and 1686
Cha Cha Congelado	See section Drawings	ISU Handbook Ice Dance 2003, § I-19
Change of Edge	The visible tracing on the ice that changes from one distinct curve to another distinct curve with no change of foot.	Rule 604, § 1.b)
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.	
Closed Choctaw	A Choctaw in which the instep of the free foot is held at the heel of the skating foot until the free foot is placed on the ice behind the heel of the skating foot. Following the weight transfer the immediate position of the new free foot is in front of the new skating foot (e.g. steps 12 and 13 of the Blues).	Rule 604, § 13.b)
Closed Mohawk	A Mohawk in which the instep of the free foot is held at the heel of the skating foot until the free foot is placed on the ice behind the heel of the skating foot. Following the weight transfer, the immediate position of the new free foot is in front of the new skating foot (e. g. steps 11 and 12 of the Rocker Foxtrot).	Rule 604, § 12.b)
Crossed 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 crossed behind the skating leg. (Note – the legs cross below the knees).	Rule 604, § 5
Crossed Forward	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 crossed in front of the skating leg. (Note – the legs cross below the knees).	Rule 604, § 4
Crossed Open Choctaw	A Choctaw in which the outside of the free foot is held in front of and at right angles to the skating foot. The hip is open after the turn. It may be wide-stepped (e.g. steps 11 & 12 of the Rhumba).	Rule 604, § 13.d)
Edge	The visible tracing on the ice produced by a skater skating on one foot that is on a distinct curve.	Rule 604, § 1.a)

Category: **Ice Dance**
 Subject: **Pattern Dance Elements**

Definitions		Source
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.	
Open Choctaw	A Choctaw in which the free foot is placed on the ice at the inner side of the skating foot. Following the weight transfer the immediate position of the new free foot is behind the heel of the new skating foot.	Rule 604, § 13.a)
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 (e.g. the Man's steps 8 and 9 and the Lady's 12 and 13 in the Fourteenstep).	Rule 604, § 12.a)
Pattern Dance Element	Sequence/Section of Pattern Dance or combination of Steps/Turns from Pattern Dance	Rule 609, § 2
Rhumba	See section Drawings	ISU Handbook Ice Dance 2003, § I-17
R1Sq	Sequence of Rhumba with Step #1 on the Judges' side.	Communications 1677 and 1686
R2Sq	Sequence of Rhumba with Step #1 on the Judges' opposite side.	Communications 1677 and 1686
Sequence of Pattern Dance	The set order of the prescribed steps/turns that compose one pattern (sequence) of a Pattern Dance or any portion thereof.	Rule 603, § 3
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 604, § 9
Swing Mohawk	An open or closed Mohawk in which the free leg swings forward closely past the skating leg, and then back to the skating foot to execute the turn (e.g. steps 20 and 21 of the Tango).	Rule 604, § 12.c)
Turn	A rotational movement in which the Skater moves from forward to backward or backward to forward.	Rule 604, § 11

Category: **Ice Dance**
Subject: **Pattern Dance Elements**

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.	Communication 1677

Category: **Ice Dance**
 Subject: **Pattern Dance Elements**

Key Points Cha Cha Congelado (source: Communications 1677 and 1686)

Sequence with Step #1 on the Judges' side (CC1Sq)	Key Point 1 Lady & Man Steps 3 & 4 (Slip Steps)	Key Point 2 Lady Steps 14 & 15 (XB-LFI OpMo, RBI)	Key Point 3 Lady Steps 23-25 (LFI Sw-CIMo, RBI, XF-LBO)
Key Point Features	1. On straight line 2. Both blades are held on the ice 3. Free foot slides forward on ice to full extension	1. Correct Edges on LFI (#14) and RBI (#15) 2. Correct Turn 3. Correct placement of the free foot	1. Correct Edges on LFI (#23), RBI (#24) and LBO (#25) 2. CIMo: correct Turn 3. CIMo: correct placement of the free foot 4. XF-LBO: free leg crossed in front of the skating leg
Sequence with Step #1 on the Judges' opposite side (CC2Sq)	Key Point 1 Lady Step 10 & 11 (RFI CIMo, LBI excluding RBO)	Key Point 2 Man Steps 23-25 (RFO Sw-CIMo, LBO, XF-RBI)	Key Point 3 Lady & Man Steps 31-36 (from XB-LFI to LFI SwR)
Key Point Features	1. Correct Edges on RFI (#10) and LBI (#11) 2. Correct Turn 3. Correct placement of the free foot	1. Correct Edges on RFO (#23), LBO (#24) and RBI (#25) 2. CIMo: correct Turn 3. CIMo: correct placement of the free foot 4. XF-RBI: free leg crossed in front of the skating leg	1. Correct Edges on LFI (#31), RFI (#32), RFI (#35) and LFI (#36) 2. XB-LFI (#31): free leg crossed behind the skating leg 3. XB-RFI(#35): free leg crossed behind the skating leg

Category: **Ice Dance**
 Subject: **Pattern Dance Elements**

Key Points Rhumba (source: Communications 1677 and 1686)

Sequence with Step #1 on the Judges' side (R1Sq)	Key Point 1 Lady & Man Step 3 (Changes of Edge LFOIO)	Key Point 2 Lady Steps 11 to 13 (Wd-LFI Wd-XF OpCho, RBO Wd-XB CICho, LFI)	Key Point 3 Man Steps 11 to 13 (Wd-LFI Wd-XF OpCho, RBO Wd-XB CICho, LFI)
Key Point Features	1. Correct Changes of Edge (Outside to Inside to Outside)	1. Stepped at least two blade lengths wide on Steps #11, #12 and #13 2. Correct Edges LFI (#11), RBO (#12) and LFI (#13) 3. Correct placement of free foot 4. Correct Turns	1. Stepped at least two blade lengths wide on Steps #11, #12 and #13 2. Correct Edges LFI (#11), RBO (#12) and LFI (#13) 3. Correct placement of free foot 4. Correct Turns
Sequence with Step #1 on the Judges' opposite side (R2Sq)	Key Point 1 Lady & Man Step 3 (Changes of Edge LFOIO)	Key Point 2 Lady Steps 11 to 13 (Wd-LFI Wd-XF OpCho, RBO Wd-XB CICho, LFI)	Key Point 3 Man Steps 11 to 13 (Wd-LFI Wd-XF OpCho, RBO Wd-XB CICho, LFI)
Key Point Features	1. Correct Changes of Edge (Outside to Inside to Outside)	1. Stepped at least two blade lengths wide on Steps #11, #12 and #13 2. Correct Edges LFI (#11), RBO (#12), and LFI (#13) 3. Correct placement of free foot 4. Correct Turns	1. Stepped at least two blade lengths wide on Steps #11, #12 and #13 2. Correct Edges LFI (#11), RBO (#12) and LFI (#13) 3. Correct placement of free foot 4. Correct Turns

Category: **Ice Dance**
 Subject: **Pattern Dance Elements**

Characteristics of Levels (source: Communication 1677)

Level 1	Level 2	Level 3	Level 4
<u>75% of Pattern Dance Element is completed by both partners</u>	100% of Pattern Dance Element is completed by both partners AND <u>1 Key Point</u> is correctly executed	100% of Pattern Dance Element is completed by both partners AND <u>2 Key Points</u> are correctly executed	100% of Pattern Dance Element is completed by both partners AND <u>3 Key Points</u> are correctly executed

Category: **Ice Dance**
Subject: **Pattern Dance Elements**

Adjustments to Levels	Source
None	

Category: **Ice Dance**
 Subject: **Pattern Dance Elements**

Questions	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"> ▪ The Technical Specialist should mainly focus on the lady and call every lady only Key Points and every man & lady Key Points (according to lady's performance). ▪ The Assistant Technical Specialist should mainly focus on the man and call every man only Key Point. If the Technical Specialist has given credit to a man & lady Key Point (according to lady's performance) but the Assistant Technical Specialist thinks credit cannot be given (according to man's performance), he/she must ask a review. 	<p>For season 2011/12, the man only Key Points, called by the Assistant Technical Specialist, are CC2Sq Key Point 2, R1Sq Key Point 3 and R2Sq Key Point 3.</p>
<p>What does "correct Edge" mean as a Key Point Feature?</p>	<p>It means that the Edge must be clean for the whole duration of the Step.</p>	
<p>What does "correct Turn" means as a Key Point Feature?</p>	<p>It means that the Turn must have 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 must not be jumped or scraped.</p>	
<p>The definition of Closed Mohawk/Choctaw says 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.</p>	
<p>On Key Point Features "correct placement of free foot" of Cha Cha Congelado, do skating foot and free foot have to be touching?</p>	<p>No. The feet do not have to be touching, but should be as close together as possible.</p>	

Category: **Ice Dance**
 Subject: **Pattern Dance Elements**

Questions	Answers	Comments
<p>On Key Point Features including XF (Crossed Forward) or XB (Crossed Behind), can credit be given if the free foot is placed on the ice crossing the tracing the skating foot but at distance of the skating foot?</p>	<p>No, because definitions of Crossed Forward (Rule 604, §4) and Crossed Behind (Rule 604, §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.</p>	<p>For season 2011/12, Key Points Features including Crossed Forward or Crossed Behind are:</p> <ul style="list-style-type: none"> ▪ CC1Sq, Key Point 3, Key Point Feature 4 ▪ CC2Sq, Key Point 2, Key Point Feature 4 ▪ CC2Sq, Key Point 3, Key Point Features 2 and 3.
<p>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?</p>	<p>The Technical Panel will ignore this mistake and consider only the Key Point Features to decide whether the Key Point is given credit.</p>	<p>The Judges may take this mistake into consideration in their marking.</p>
<p>What happens if a couple does not perform the two Sequences of Cha Cha Congelado in a row?</p>	<p>If there is up to one measure (4 beats) of music between the Sequences, the Technical Panel will call both Sequences. If there is more than one measure (4 beats) of music (unless the duration is due to a Fall or interruption) between the Sequences, the Technical Panel will call the Sequence performed second as CC1Sq or CC2Sq (according to the side of the rink where its Step #1 is performed) No Level.</p>	<p>If CC1Sq or CC2Sq are performed twice, the Sequence performed second will appear as CC1Sq* or CC2Sq*, indicating a repeated element, but no deduction for extra element will apply. If the Sequence performed second does not start on beat 1 of a four measure musical phrase, Judges must reduce the Interpretation/Timing mark.</p>
<p>What happens if a couple performs both Sequences of Rhumba on the Judges’ side or both Sequences on the Judges’ opposite side?</p>	<p>The Technical Panel will call the Sequence performed second as R1Sq or R2Sq (according to the side of the rink where its Step # 1 is performed) No Level.</p>	<p>The Sequence performed second will appear as R1Sq* or R2Sq*, indicating a repeated element, but no deduction for extra element will apply.</p>

Category: **Ice Dance**

Subject: **Pattern Dance Elements**

Questions	Answers	Comments
In definition of Turns, the expression “free foot is held” and “free foot is placed” are used. What is the difference?	“Free foot is held” refers to the position of the free foot while off the ice. “Free foot is placed” refers to the position of the free foot when it touches the ice and becomes the skating foot.	
For Level 2, 3 and 4, what does the requirement “100% of Pattern Dance Element must be completed” mean?	It means that the whole pattern of the Pattern Dance Element is covered without interruption with the prescribed Steps, whatever the quality of their execution is. For the purpose of this guideline: <ul style="list-style-type: none">▪ for Level 2 and 3, “without interruption” means that the Pattern Dance Element is not interrupted more than 4 beats in total, either through stumbles, Falls or any other reason,▪ for Level 4, “without interruption” means that the Pattern Dance Element is not interrupted at all, even if stumbles or other mistakes occur. If the Pattern Dance Element is interrupted more than 4 beats in total, the Technical Panel will reduce the Level to 1 if the requirements for Level 1 are met.	

Category: **Ice Dance**
 Subject: **Pattern Dance Elements**

Questions	Answers	Comments
<p>How should a Pattern Dance Element be called?</p>	<p>Like any other Required Element, a Pattern Dance Element:</p> <ul style="list-style-type: none"> ▪ is called when it starts (the Sequence with Step #1 on the Judges' side is called CC1Sq/R1Sq, the Sequence with Step #1 on the Judges' opposite side is called CC2Sq/R2Sq), ▪ is given a Level after its completion, ▪ may be reviewed, corrected, confirmed or deleted after the program is finished, ▪ is authorized after the program is finished. <p>The correct or incorrect execution of a Key Point is called immediately after its completion using the words "yes" 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>	
<p>Does the code CC1Sq/R1Sq mean that this Sequence has to be performed first?</p>	<p>No. The Pattern Dance Elements CC1Sq/R1Sq (the one with Step #1 on the Judges' side) and CC2Sq/R2Sq (the one with Step #1 on the Judges' opposite side) can be skated in any order.</p>	<p>The two Pattern Dance Elements of Junior Short Dance (Cha Cha Congelado), whatever their order is, must be skated in a row.</p>

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 either as Transitional Dance Spins with no value, or as Dance Spins classified as Extra Element with no value: the number of any allowed subsequent Transitional Dance Spin(s) is specified in the descriptions of Required Elements for Short Dance and Well Balanced Free Dance Programs.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 movement (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 the change of direction in a Dance Spin Option 2 or a one foot turn on the spot before resuming the rotations shall not be considered as such an interruption).	Communication 1677

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

Definitions		Source
Basic Position	Upright Position, Sit Position or Camel Position.	Rule 604, § 14.e) (iii)
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 604, § 14.e) (iii)
Combination Spin	A Spin after which one change of foot is made by both partners simultaneously and further rotations occur.	Rule 604, § 14.e) (ii)
Dance Spin	Spin or Combination Spin	Rule 604, § 14.e)
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 604, § 14.e) (iii)
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 604, § 14.e) (i)
Transitional Dance Spin	Permitted Dance Spin performed optionally after the required Dance Spin.	Communication 1677
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 604, § 14.e) (iii)

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 1677
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 1677
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 1677
Difficult Variations of Basic Position Upright (examples):	<ul style="list-style-type: none"> a) "Biellmann" type – body upright with the heel of the boot pulled by the hand behind and above the level of the head; b) Full layback with upper body arched back towards the ice or sideways with upper body bent to the side towards the ice; c) Split with both legs straight and the boot/skate of the free leg held up higher than the head (may be supported by partner); d) Upper body arched back or sideways with free foot almost touching the head in a full circle (doughnut/ring: maximum of half a blade length between head and blade). 	Communication 1677

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

Additional definitions, specifications to definitions and notes		Source
Difficult Variations of Basic Position Sit (examples):	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. Note: <ul style="list-style-type: none"> ▪ Examples b) and e) executed right after each other shall be considered as the same Difficult Variation of Sit Position. 	Communication 1677
Difficult Variations of Basic Position Camel (examples):	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. Note: <ul style="list-style-type: none"> ▪ Simple camel spin by the lady shall not be considered as a Difficult Variation of Camel Position 	Communication 1677

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 and b) for Camel Position (doughnut/ring) shall be considered as the same Difficult Variation. ▪ 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 but as two different Difficult Variations when performed by different partners. ▪ Rotations shall be taken into consideration for the purpose of total number of rotations when performed fully, continuously, on one foot and simultaneously by both partners. ▪ Rotations in Difficult Variation shall be taken into consideration for the purpose of Level when performed continuously in a fully established position. 	Communication 1677
Spin Option 1	Without change of spinning direction	Communication 1677
Spin Option 2	With simultaneous change of spinning direction for both partners	Communication 1677
Combination Option 1	Spin With same spinning direction for both parts	Communication 1677
Combination Option 2	Spin With different spinning direction for each part	Communication 1677

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

Characteristics of Levels Spin (source: Communications 1677 and 1686)

Level 1	Level 2	Level 3	Level 4
<p>At least 3 rotations</p>	<p>OPTION 1</p> <p>2 different Difficult Variations from 2 different Basic Positions (1 by one partner and 1 by the other partner): each Difficult Variation for at least 2 rotations.</p> <p>OPTION 2</p> <p><u>At least 2 rotations in each direction</u></p> <p><u>AND</u></p> <p><u>1 Difficult Variation from any Basic Position by one partner: Difficult Variation for at least 2 rotations.</u></p>	<p>OPTION 1</p> <p>2 different Difficult Variations from 2 different Basic Positions (1 by one partner and 1 by the other partner performed simultaneously): each Difficult Variation for at least 5 rotations.</p> <p>OR</p> <p>3 different Difficult Variations from 3 different Basic Positions (3 by same partner or 2 by one partner and 1 by the other partner): each Difficult Variation for at least 2 rotations.</p> <p>OPTION 2</p> <p><u>At least 2 rotations in each direction</u></p> <p><u>AND</u></p> <p><u>2 different Difficult Variations from 2 different Basic Positions (2 by same partner or 1 by one partner and 1 by the other partner): each Difficult Variation for at least 2 rotations</u></p>	<p>OPTION 1</p> <p>4 different Difficult Variations from 3 different Basic Positions (2 by both partners or 3 by one partner and 1 by the other partner, at least 1 Difficult Variation being performed by partners simultaneously): each Difficult Variation for at least 2 rotations.</p> <p>OPTION 2</p> <p>At least 2 rotations in each direction.</p> <p><u>AND</u></p> <p>3 different Difficult Variations from 3 different Basic Positions (3 by same partner or 2 by one partner and 1 by the other partner): each Difficult Variation for at least 2 rotations.</p>

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

Characteristics of Levels Combination Spin (source: Communications 1677 and 1686)

Level 1	Level 2	Level 3	Level 4
<p>At least 3 rotations in both parts</p>	<p>OPTION 1 2 different Difficult Variations from 2 different Basic Positions (2 by same partner or 1 by one partner and 1 by the other partner): each Difficult Variation for at least 3 rotations</p> <p>OPTION 2 1 Difficult Variation from any Basic Position: each Difficult Variation for at least 3 rotations</p>	<p>OPTION 1 3 different Difficult Variations from 3 different Basic Positions (3 by same partner or 2 by one partner and 1 for the other partner): each Difficult Variation for at least 3 rotations</p> <p>OPTION 2 2 different Difficult Variations from 2 different Basic Positions (2 by same partner or 1 by one partner and 1 by the other partner): each Difficult Variation for at least 3 rotations</p>	<p>OPTION 1 4 different Difficult Variations from 3 different Basic Positions (2 by both partners or 3 by one partner and 1 by the other partner): each Difficult Variation for at least 3 rotations</p> <p>OPTION 2 3 different Difficult Variations from 3 different Basic Positions (3 by same partner or 2 by one partner and 1 by the other partner): each Difficult Variation for at least 3 rotations</p>

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

Adjustments to Levels	Source
<p>1. If the spinning movement 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 starts on two feet and by two Levels if both partners start on two feet.</p> <p>2. If a loss of control occurs after the Dance Spin has commenced, resulting in one of the following mistakes:</p> <ul style="list-style-type: none">▪ additional support (touch down by free leg/foot and/or hand(s) by one partner,▪ <u>one partner off the ice without sustaining action,</u>▪ <u>both partners not holding,</u> <p><u>for up to half a rotation</u>, and the Dance Spin continues according to Dance Spin requirements after the mistake, the Level shall be reduced by 1 Level per mistake. <u>But if the mistake lasts for more than half a rotation, this shall be considered as an interruption and additional principles of calling shall apply.</u></p> <p>Notes:</p> <ul style="list-style-type: none">▪ this provision does not apply to staying on two feet during the change of foot in a Combination Spin. However, the Level shall be reduced by 1 Level per partner staying on two feet more than half a rotation;▪ this provision does not apply to one partner off the ice with a sustaining action which qualifies this move as a Dance Lift. <p>3. If one or both partners do not change foot (to the other foot) in a Combination Spin, it will be identified as Spin Level 1.</p>	Communications 1677 and 1686

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

Questions	Answers	Comments
What happens if in a Combination Spin, both partners changed feet and commence the entry edge to the second part but 3 full rotations on one foot are not completed by one or both partners?	The Technical Panel will identify a Combination Spin and will give No Level.	In accordance with requirements for Level 1.
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.	
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. 	

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

Questions	Answers	Comments
<p>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?</p>	<p>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.</p>	
<p>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 rotations in this position and then the couple pushes into the Dance Spin, how will the Technical Panel consider this push?</p>	<p>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.</p>	
<p>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?</p>	<p>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.</p>	<p>If the change of foot occurs after one rotation but before three rotations, the Combination Spin will be called No Level.</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>	

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

Questions	Answers	Comments
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?	Yes. The height of the head to be taken into consideration is the actual one while the variation is performed.	

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 either as Transitional Dance Lift with no value, or as Dance Lift classified as Extra Element with no value: the number of required Dance Lifts and any allowed subsequent Transitional Dance Lift(s) is specified in the descriptions of Required Elements for Short Dance and Well Balanced Free Dance Programs. 2. Any required Dance Lift of a repeated Type shall be classified as an Extra Element with no value (except in a Senior Free Dance with 4 Short Lifts where two of the Short Lifts can be from the same Type). 3. Any required 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 1677
<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 which is not a Rotational Lift or a Reverse Rotational Lift shall be considered part of the entry or exit. 2. In a Rotational Lift, if the lifting partner stops traveling, the rotations and Difficult Pose/Position or Change of Pose from that point on shall not be considered for Level. 	Communication 1677
<p>Applicable to Reverse Rotational Lifts:</p> <ol style="list-style-type: none"> 1. A Reverse Rotational Lift shall be identified as such if the lifting partner moves through more than one rotation in both directions. 2. In each direction of a Reverse Rotational Lift, if the lifting partner stops traveling, the rotations and Difficult Pose/Position or Change of Pose in that direction 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.	Communication 1677
<p>Applicable to Long Lifts:</p> <ol style="list-style-type: none">1. If an error occurs in the first or second part of an attempted Long Lift, so that the second part (second Type of Short Lift of an attempted Combination Lift, reverse rotations of an attempted Reverse Rotational Lift, second curve of an attempted Serpentine Lift) cannot be identified, the performed part of the Dance Lift shall be identified as a Type of Short Lift (first Type of Short Lift in case of an attempted Combination Lift, Rotation Lift in case of an attempted Reverse Rotational Lift, Curve Lift in case of an attempted Serpentine Lift), given the reached Level and classified as "Combo", in order to avoid that a subsequent similar Type of Short Lift be classified as Extra Element (the word "Combo" means an intention to skate one Long Lift).	Communication 1677

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

Definitions		Source
Combination Lift	A Dance Lift combining two of the following Types of Dance Lifts: Stationary Lift, Straight Line Lift, Curve Lift, Rotational Lift.	Rule 604, § 16.g)
Crouch	A two foot movement in which a Skater travels along the ice with both legs bent at an angle (with at least 90 degrees between the thigh and shin of the skating legs).	Rule 604, § 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 604, § 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 604, § 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 on a different but parallel edge/tracing.	Rule 604, § 18.b)
Long Lift	The duration of the Dance Lift should not exceed twelve (12) seconds: Reverse Rotational Lift, Serpentine Lift or Combination Lift.	Rule 604, § 16.e) to g)
Lunge	A movement in which a Skater travels along the ice with one leg bent (with at least 90 degrees between the thigh and shin of the skating leg) and the other leg directed behind with the boot/blade touching the ice.	Rule 604, § 18.c)
Reverse Rotational Lift	A Dance Lift in which the lifting partner rotates in one direction and then in another direction while travelling across the ice.	Rule 604, § 16.e)
Rotational Lift	A Dance Lift in which the lifting partner rotates in one (clockwise or anticlockwise) direction while travelling across the ice	Rule 604, § 16.d)
Serpentine Lift	A Dance Lift in which the lifting partner travels on two different curves of approximately similar curvature and duration. The pattern must be serpentine shaped ("S"). The change of direction of the pattern may incorporate a turn of not more than ½ rotation. After the completion of the 2 curves the couple may skate additional curve(s) or rotate (up to 1 rotation) but this will not be counted.	Rule 604, § 16.f)

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

Definitions		Source
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 604, § 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 604, § 16.a) to d)
Spread Eagle	A curving, two- footed movement in which the Skater skates with one foot on a forward edge and the other on a matching backward edge on the same curve (e.g. outside and outside).	Rule 604, § 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 604, § 16.a)
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 604, § 16.b)
Transitional Dance Lift	Permitted Dance Lift performed optionally after the required Dance Lift(s).	Communication 1677
Type of Dance Lift	Stationary Lift, Straight Line Lift, Curve Lift, Rotational Lift, Reverse Rotational Lift, Serpentine Lift or Combination Lift.	Rule 604, § 16.a) to g)

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

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: 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;</p> <p>e) from a vertical position lady is cantilevered out: lady’s torso is extended away from the man 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 arched pose 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, whether it be in a Short Lift or in a part of Long Lift; ▪ examples b) (full “Biellmann) and c) (full doughnut/ring) shall be considered as the same example of Difficult Pose. 	Communication 1677

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

Additional definitions, specifications to definitions and notes		Source
Change of Pose for lifted partner	<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). A mere change of position of arm(s) and/or legs, changing to the reverse side (mirror) or changing the height of the body is not enough to 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;▪ in Rotational Lifts, the movement through the Change of Pose occurs during rotations of both lifting and lifted partners. <p>Note: 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 1677

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

Additional definitions, specifications to definitions and notes		Source
<p>Difficult Position for lifting partner (examples)</p>	<p>a) one foot;</p> <p>b) Shoot the Duck (thigh at least parallel to the ice) with any position of free leg;</p> <p>c) Spread Eagle – inside: same edges (one forward one backward) on the same curve;</p> <p>d) Spread Eagle – outside: same edges (one forward one backward) on the same curve;</p> <p>e) Spread Eagle – on a straight line (for Straight Line Lift only): same edges (one forward one backward) on the same line;</p> <p>f) Ina Bauer: same or different edge (one forward one backward) on parallel tracing;</p> <p>g) Crouch with two knees bent (thighs at least parallel to the ice) on two feet;</p> <p>h) Crouch with one knee bent (thigh at least parallel to the ice) on two feet with one leg extended to side;</p> <p>i) Lunge (thigh at least parallel to the ice) with any position of free leg;</p> <p>j) 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"> ▪ examples g) h) and i) (Crouch or Lunge) shall not be considered for Level in a Stationary Lift which is not rotating; ▪ a chosen example of Difficult Position shall be considered for Level only the first time it occurs, whether it be in a Short Lift or in a part of Long Lift (exception: Reverse Rotational Lift Levels 3 and 4 Option 2, where the One Hand/Arm Lift is considered for Level in both directions); ▪ if the three different examples of Spread Eagle (c), d) and e)) are performed, only the two first performed different examples shall be considered for Level; ▪ if an Ina Bauer (example f) skated on same edges) and an example of Spread Eagle (c), d) or e)) are performed on the same edges, only the first performed of the two Difficult Positions shall be considered for Level. 	<p>Communication 1677</p>

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

Additional definitions, specifications to definitions and notes		Source
<p>Creative/Difficulty Entry (Groups of examples)</p>	<p>a) unexpected entry without any evident preparation;</p> <p>b) entry from a Difficult Position for the lifting partner: the Difficult Position must be reached before the lifted partner leaves the ice;</p> <p>c) entry from a difficult transition by the lifting partner: series of at least two difficult Turns (e.g. Bracket, Choctaw, Counter, <u>Outside</u> 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 (Note: this is not the same as a Change of Pose, because the movement is transitional and not established).</p> <p>Notes:</p> <ul style="list-style-type: none"> ▪ a chosen Group of examples of Creative/Difficulty Entry a), c) or d) shall be considered for Level only in the Dance Lift where it is first performed; ▪ a chosen example of Creative/Difficulty Entry from Group b) shall be considered for Level only in the Dance Lift where it is first performed; ▪ if the three different examples of Spread Eagle (c), d) and e) of paragraph Difficult Position for lifting partner) are performed as Creative/Difficulty Entry, only the two first performed different examples shall be considered for Level; ▪ if an Ina Bauer (example f) of paragraph Difficult Position for lifting partner skated on same edges) and an example of Spread Eagle (c), d) or e) of paragraph Difficult Position for lifting partner) are performed as Creative/Difficulty Entry on the same edges, only the first performed of the two Creative/Difficulty Entry shall be considered for Level. 	<p>Communication 1677</p>

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

Additional definitions, specifications to definitions and notes		Source
<p>One Hand/Arm Rotational Lift Extra Feature</p>	<p>Only One Hand/Arm Lift is used to lift, hold and set down the lifted partner, <u>and</u></p> <ul style="list-style-type: none"> ▪ <u>the lifting partner is on one foot for at least one rotation;</u> ▪ <u>and/or the lifting partner significantly changes the level of his skating legs (knees) with a continuous motion;</u> ▪ <u>and/or the lifting partner's holding arm is fully extended in front with a significant distance between partners.</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. 	<p>Communication 1677</p>

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

Characteristics of Levels Stationary Lift, Straight Line Lift and Curve Lift (source: Communication 1677)

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

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

Characteristics of Levels Rotational Lift (source: Communication 1677)

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</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 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>Requirements for Level 3 Option 1</p> <p>AND</p> <p>Creative/Difficult Entry</p> <p>OPTION 1.b)</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 2</p> <p>Requirements for Level 3 Option 2</p> <p>AND</p> <p><u>One Hand/Arm Rotational Lift Extra Feature</u></p>

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

Characteristics of Levels Reverse Rotational Lift (source: Communication 1677)

Level 1	Level 2	Level 3	Level 4
<p>Lifted partner is held off the ice through at least 2 rotations in each direction</p> <p>AND</p> <p>Lifting partner moves through at least at least 2 rotations in each direction</p>	<p>OPTION 1</p> <p>Lifted partner sustains a Difficult Pose through at least 2 rotations or moves through a Change of Pose in one direction</p> <p>AND</p> <p>Lifting partner moves through at least 5 rotations in total (at least 2 rotations in each direction)</p> <p>OPTION 2</p> <p>Lifting partner in One Hand/Arm Lift through at least 2 rotations in one direction</p>	<p>OPTION 1</p> <p>Lifted partner:</p> <p>sustains a <u>different</u> Difficult Pose through at least 3 rotations during each direction</p> <p>OR</p> <p>sustains a Difficult Pose through at least 3 rotations in one direction and moves through a Change of Pose in the other direction</p> <p>AND</p> <p>Lifting partner moves through at least 3 rotations in each direction</p> <p>OPTION 2</p> <p>Lifting partner in One Hand/Arm Lift through at least 2 rotations in each direction and moves through at least 5 rotations in total</p> <p>OPTION 3</p> <p>In one direction:</p> <p>Lifting partner in One Hand/Arm Lift through at least 3 rotations</p> <p>In other direction:</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 3 rotations</p>	<p>OPTION 1.a)</p> <p>Requirements for Level 3 Option 1 or 3</p> <p>AND</p> <p>Creative/Difficult Entry</p> <p>OPTION 1.b)</p> <p>Lifted partner moves through a Change of Pose in each direction</p> <p>AND</p> <p>Lifting partner moves through at least 3 rotations in each direction</p> <p>OPTION 2</p> <p>Requirements for Level 3 Option 2</p> <p>AND</p> <p>Only One Hand/Arm Lift is used to lift, hold and set down the lifted partner (an additional mean of support during change of direction may be used)</p>

Characteristics of Levels Serpentine Lift (source: Communication 1677)

Level 1	Level 2	Level 3	Level 4
<p>Lifted partner is held off the ice for at least 3 seconds on each curve.</p>	<p>OPTION 1</p> <p>Lifted partner: sustains a different Difficult Pose for 3 seconds on each curve</p> <p>OR</p> <p>moves through a Change of Pose on each curve</p> <p>OR</p> <p>sustains a Difficult Pose for 3 seconds on one curve and moves through a Change of Pose on the other curve</p> <p>OPTION 2</p> <p>Lifted partner sustains a Difficult Pose for 3 second or moves through a Change of Pose on one curve</p> <p>AND</p> <p>Lifting partner sustains a Difficult Position for 3 seconds on one curve.</p> <p>OPTION 3</p> <p>Lifting partner sustains a different Difficult Position for 3 seconds on each curve</p>	<p>Lifted partner: sustains a different Difficult Pose for 3 seconds on each curve</p> <p>OR</p> <p>moves through a Change of Pose on each curve</p> <p>OR</p> <p>sustains a Difficult Pose for 3 seconds on one curve and moves through a Change of Pose on the other curve</p> <p>AND</p> <p>Lifting partner sustains a different Difficult Position for 3 seconds on each curve</p>	<p>Requirements for Level 3</p> <p>AND</p> <p>Creative/Difficult Entry</p>

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

Characteristics of Levels Combination Lift (source: Communication 1677)

Combination Lift	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 with a Creative/Difficult Entry. A Rotational Lift Option 2 Level 3 forming any of the two parts of a Combination Lift is upgraded to Level 4 <u>if it is performed with a One Hand/Arm Rotational Lift Extra Feature.</u>
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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 or Reverse 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 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 and/or hand(s)) 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 1677

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

Questions	Answers	Comments
<p>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)?</p>	<p>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).</p>	
<p>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?</p>	<p>No. The Technical Panel will reduce the Level by 1 per touchdown whenever the touchdown occurs.</p>	
<p>Can a Difficult Pose/Position be considered for Level when repeated by the other partner (e.g. man does a Lift in Crouch position and then lady does next Lift, as a lifting partner, in the same position)?</p>	<p>No. Since the examples of Difficult Poses/Positions are for lifted/lifting partner and not for man/lady.</p>	

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

Questions	Answers	Comments
<p>A chosen:</p> <ul style="list-style-type: none"> ▪ example of Difficult Pose, ▪ example of Difficult Position ▪ Group of example of Creative/Difficult Entry a), c) or d) (“unexpected entry”, “from a difficult transition”, “significant transitional movement”), ▪ example of Creative/Difficult Entry from Group b) (“from a Difficult Position”), <p>is performed in a Lift but is not relevant to determine the Level or is not given credit for whatever reason.</p> <p>If it is repeated in a subsequent Lift, can this chosen feature be considered for Level?</p>	<p>No. When it is repeated, the chosen feature will be ignored and the Level will be determined accordingly.</p>	<p>According to additional definitions, such a chosen feature shall be considered for Level only “the first time it occurs” / “in the Dance Lift where it is first performed”.</p>
<p>A pose forming part of a Change of Pose in a Lift, is repeated in the other part of this Lift (in case of a Long Lift) or in another 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>During Change of 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?</p>	<p>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.</p>	
<p>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?</p>	<p>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)</p>	<p>This pose in its "upside down version" may be an Illegal Movement.</p>

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

Questions	Answers	Comments
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.	
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?	It is considered illegal if the lifting partner's arm is fully extended and he is swinging her around. If his arm is bent, then the Lift is legal.	
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 a Creative/Difficult Entry?	The Lift has to be executed immediately after the difficult Turns, without any preparation and interruption in the pace of execution.	
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 a Creative/Difficult Entry?	Yes. The Turns have to be skated on distinct and recognizable Edges and in accordance with the description in Rule 604.	
Is a Double Three itself enough to be called a "difficult transition" and a Creative/Difficult Entry?	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".	
If the lifting partner uses an "entry from a Difficult Position" as a Creative/Difficult Entry and a Difficult Position during the Lift, do the Difficult Positions have to be different or same to be given credit by the Technical Panel?	The Difficult Position used as a Creative/Difficult Entry and the Difficult Position used during the Lift are given credit, whether they are same or different.	
If the lifting partner uses an entry "from a Difficult Position" as a Creative/Difficult Entry, how long does he have to be in the Difficult Position in order to get credit for a Creative/Difficult Entry?	There is no set time for the Difficult Position for the lifting partner in order to get credit for a Creative/Difficult Entry. However, the position must be fully established and clearly evident at the time that the Lift takes off.	

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

Questions	Answers	Comments
<p>In a Rotational Lift or Reverse 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)”?</p>	<p>Yes. Because there is no contact at all between partners.</p>	<p>The jump must not be of more than 1 rotation otherwise it is an Illegal Movement.</p>
<p>In a Combination Lift, if the second 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 Lift to Level 4?</p>	<p>No. Upgrading to Level 4 can only come from the Creative/Difficult Entry of the first Lift or the inclusion of a One Hand/Arm Rotational Lift Extra Feature in case of a Rotational Lift Option 2.</p>	
<p>If the first part of a Combination Lift is Level 2 and the second part is Level 3, and a Creative/Difficult Entry is used in the first part of the Combination 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 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>	<p>In Free Dance, this would be called a combined Dance Lift and Dance Spin.</p>

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

Questions	Answers	Comments
<p>In a Stationary Lift, the man enters on one foot and then rotates on the spot in One Hand/Arm Lift position for 3 seconds while rotating. Are there enough features to get Level 4?</p>	<p>Yes, because the 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). 	
<p>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 a Creative/Difficult Entry?</p>	<p>If there is an unexpected entry and a stop before the take off was not done to get evident preparation to the Stationary Lift, credit for Creative/Difficult Entry can be given. But if there is an evident preparation before the Lift (after the stop), credit for Creative/Difficult Entry cannot be given.</p>	
<p>If the lifting partner does an “entry from a difficult transition” and the couple skids to a stop before the Lift. Does the Technical Panel still consider this entry as a Difficult/Creative Entry?</p>	<p>An “entry from a difficult transition” is given credit for Creative/Difficult Entry if the Lift is executed immediately after the Turns of the difficult transition, without any preparation and interruption in the pace of execution.</p> <p>In the question case, if there is an evident preparation before the Lift (after the stop), credit for Difficult/Creative Entry cannot be given.</p>	
<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 Difficult/Creative Entry?</p>	<p>Yes. The only case is when the second part is a Rotational Lift Option 2 Level 3 with a One Hand/Arm Rotational Lift Extra Feature.</p>	

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

Questions	Answers	Comments
<p>What happens if the lifting partner stops continuous rotation during a Rotational Lift or a direction of a Reverse Rotational Lift (this means the lifting partner rotates for while, stops rotation, and then continues to rotate some more)?</p>	<p>As long as the lifting partner is traveling and not on the spot, the rotations can continue to be counted. However, the feature for the lifted partner is affected in the following way:</p> <ul style="list-style-type: none"> ▪ if the lifted partner is in a Difficult Pose when the rotation stops, the Level is reduced by one, ▪ if the lifted partner is moving though a Change of Pose when the rotation stops, the feature is not considered for Level. 	<p>If the lifting partner stops traveling, the rotations and features are not considered for Level from that point on.</p>
<p>At what point do you 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 the same body pose on a completely different axis so that a photographer would produce two different photos?</p>	<p>The Technical Panel will not give credit for the Change of Pose because both body poses are the same.</p>	
<p>What happens if the lifting partner uses part of the costume as a support?</p>	<p>The Technical Panel will assess the Level regardless of the costume being used as a support.</p>	<p>Part of the costume being used a prop, the Judges and Referee will apply the deduction for costume/prop violation.</p>
<p>The 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 a Creative/Difficult Entry?</p>	<p>Yes. The Technical Panel will qualify this entry as “unexpected”.</p>	

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

Questions	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.	
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.	
In a Rotational Lift, a couple includes a One Hand/Arm Rotational Lift Extra Feature with “lifting partner significantly changes the level of his skating legs (knees) with a continuous motion” or “lifting partner’s holding arm is fully extended in front with significant distance between partners”. For how many rotations does this characteristic have to be held to be taken into consideration by the Technical Panel?	For the number of rotations required in One Hand/Arm Lift for the Level (i.e. 3 rotations for a Rotational Lift Level 4 Option 2).	
What happens if a couple performs a Reverse Rotational Lift or a Serpentine Lift in the first part of a Combination Lift?	The Technical Panel will call the Reverse Rotational Lift or Serpentine Lift and will ignore the remaining part of the Lift.	If the maximum duration of the Lift is exceeded, the Referee will apply the appropriate deduction.

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

Questions	Answers	Comments
What happens if a couple performs a Reverse Rotational Lift or a Serpentine Lift in the second part of a Combination Lift?	The Technical Panel will call the Short Lift forming the first part of the Combination Lift and the first part of the Reverse Rotational (Rotational Lift) or of the Serpentine Lift (Curve Lift), and will ignore the remaining part of the Lift.	If the maximum duration of the Lift is exceeded, the Referee will apply the appropriate deduction.
What happens if in a Combination Lift formed with Straight Line Lift and Curve Lift the pattern is not clearly skated?	The Technical Panel may call the Lift Straight Line, Curve or Serpentine, depending on the pattern.	
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.

Category: **Ice Dance**

Subject: **Sets of Sequential/Synchronized Twizzles**

Additional principles of calling	Source
<ol style="list-style-type: none">1. The first performed Set of Sequential/Synchronized Twizzles shall be identified as the required Set of Sequential/Synchronized Twizzles and given a Level, or No Level if the requirements for Level 1 are not met. Subsequent Sets of Sequential/Synchronized Twizzles shall not be identified.2. If a Fall or interruption occurs at the entrance to or during a Set of Sequential/Synchronized 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 1677

Category: **Ice Dance**

Subject: **Sets of Sequential/Synchronized 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 604, § 15.c)
Coupée	A movement in which 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 604, § 15.a)
Dance Jump	A small jump not more than ½ a revolution, used to change foot or direction. Such jumps must be executed in a dance hold or at not more than 2 arms-lengths apart. Both partners may jump at the same time.	Rule 604, § 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 604, § 14.d)
Set of Sequential Twizzles	At least two Twizzles for each partner with up to 1 step between Twizzles.	Rule 604, § 14.b) (ii)
Set of Synchronized Twizzles	At least two Twizzles for each partner with up to 3 small steps between Twizzles.	Rule 604, § 14.b) (i)
Three	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 604, § 11.a)
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 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 (FI);▪ Forward Outside (FO);▪ Backward Inside (BI);▪ Backward Outside (BO).	Rule 604, § 14.a)

Category: **Ice Dance**
 Subject: **Sets of Sequential/Synchronized Twizzles**

Additional definitions, specifications to definitions and notes		Source
Options of Sets of Sequential/Synchronized Twizzles	<ul style="list-style-type: none"> ▪ Set of Sequential/Synchronized Twizzles Option 1: with change of foot or step(s) between Twizzles. ▪ Set of Sequential/Synchronized Twizzles Option 2: skated on one foot without change of foot. 	Communication 1677
Additional Features (Groups of examples)	<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; ▪ core of body is shifted off vertical axis; ▪ 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); ▪ executing Twizzles with the head bent all the back with the face to the ceiling. <p>Group B (skating leg and free leg):</p> <ul style="list-style-type: none"> ▪ 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; ▪ 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. <p>Group C:</p> <ul style="list-style-type: none"> ▪ both partners perform a third Twizzle of at least 3 rotations, performed correctly, started 	Communications 1677 and 1686

Category: **Ice Dance**

Subject: **Sets of Sequential/Synchronized Twizzles**

Additional definitions, specifications to definitions and notes	Source
<p>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 small steps for Set of Synchronized Twizzles;</p> <ul style="list-style-type: none">▪ clear change of side: both partners cross pattern at least once during the rotations;▪ Set of Sequential/Synchronized Twizzles performed side by side in opposite direction (mirror);▪ Set of Sequential/Synchronized Twizzles performed following one another face to face;▪ Set of Sequential/Synchronized Twizzles performed following one another back to back;▪ 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>Notes:</p> <ul style="list-style-type: none">▪ A chosen Additional Feature shall be considered for Level if it is executed simultaneously by both partners.▪ <u>A chosen Additional Feature from Groups A and B shall be considered for a Level if it is fully achieved and established:</u><ul style="list-style-type: none">- <u>within the first half rotation of the Twizzle, and</u>- <u>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).</u>▪ There is no limit on turns or movements performed on one foot between Twizzles for Option 2.▪ <u>There is no limit on turns or movements performed on one foot on the change of foot or the steps between Twizzles for Option 1.</u>▪ For Set of Sequential/Synchronized Twizzles Option 2, if there is a touch down or a push with free foot between Twizzles, the element will be considered as a Set of Sequential/Synchronized Twizzles Option 1.	

Category: **Ice Dance**
 Subject: **Sets of Sequential/Synchronized Twizzles**

Characteristics of Levels (source: Communication 1677)

1. A Set of Sequential/Synchronized 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 clean rotations before the touchdown shall be considered for Level.
3. If a skater performs a Three Turn, checks rotation and then starts a Twizzle, the entry edge and number of rotations of that Twizzle will be determined after the Three Turn, from the starting edge of the proper Twizzle.

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 OPTION 1 2 different Additional Features OPTION 2 1 Additional Feature	Different entry edge and different direction of rotation for the two Twizzles AND At least 3 rotations in each of the two Twizzles AND OPTION 1 2 different Additional Features from different Groups OPTION 2 2 different Additional Features	Different entry edge and different direction of rotation of the two Twizzles AND At least 4 rotations in each of the two Twizzles AND OPTION 1 3 different Additional Features from 3 different Groups OPTION 2 2 different Additional Features from different Groups

Category: **Ice Dance**

Subject: **Sets of Sequential/Synchronized 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 Sequential/Synchronized 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 Sequential/Synchronized 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 Sequential/Synchronized 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 1677

Category: **Ice Dance**

Subject: **Sets of Sequential/Synchronized Twizzles**

Questions	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 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.
What happens if one partner does not complete one full rotation on one of the Twizzles.	If one partner does not complete one full rotation on one of the 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.	
What happens if both partners do not complete one full rotation on one Twizzle?	If both partners do not complete one full rotation on one Twizzle 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.	
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.	This Set of Twizzles is considered as Option 1.

Category: **Ice Dance**

Subject: **Sets of Sequential/Synchronized Twizzles**

Questions	Answers	Comments
In a Set of Sequential/Synchronized Twizzles Option 1, 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.
If a couple executes Twizzles with an evidently difficult feature but not from the list of examples of Additional Features, does the Technical Panel consider this for the Level?	Yes. The Additional Features published in the list are examples.	
A couple uses the following Additional Features: <ul style="list-style-type: none">▪ one arm over head level,▪ both arms over the head level. Does the Technical Panel consider these Additional Features as different?	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”.	
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 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 Sequential/Synchronized Twizzles**

Questions	Answers	Comments
To meet the requirement of "significant continuous motion of arms", can the skaters move just one arm at a time, as long as the other arm is continuously moving in a significant way (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.	
Will the Technical Panel give credit for two different Additional Features if they are combined in one Twizzle?	Yes, provided that the requirements for each Additional Feature are fulfilled.	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).
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?	No, because 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.	
For Additional Feature "entrance to the first Twizzle from a Dance Jump", what happens if the Dance Jump takes off on two feet?	The Technical Panel will give credit to this Dance Jump provided the other requirements are met.	
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).	
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 Sequential/Synchronized Twizzles**

Questions	Answers	Comments
Is standing on two feet or performing a Spread Eagle between Twizzles considered as one step?	Yes.	
What happens if, as Additional Feature from Group C, 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 an 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 Sequential/Synchronized 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 Sequential/Synchronized 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.

Category: **Ice Dance**

Subject: **Sets of Sequential/Synchronized Twizzles**

Questions	Answers	Comments
<p>For Additional Feature “third Twizzle, performed correctly”, what happens if there is a mistake by one or both partners in performing this Twizzle?</p> <p>Comment: The Judges will consider any mistake as a poor exit of the Set of Sequential/Synchronized Twizzles.</p>	<p>It depends on the kind of mistake:</p> <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. 	<p>The Judges will consider any mistake as a poor exit of the Set of Sequential/Synchronized Twizzles.</p>
<p>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?</p>	<p>The Technical Panel will apply the general principles and specifications for connections in a Set of Sequential/Synchronized Twizzles.</p>	<p>The connection between first and second Twizzles and between second and third Twizzles may be different.</p>
<p>For Level requirements, what does “different entry edge” mean?</p>	<p>There are four different entry edges:</p> <ul style="list-style-type: none"> ▪ forward inside ▪ forward outside ▪ backward inside ▪ backward outside. 	<p>There are eight different entry edges if right and left edges are considered. But for Level requirements, only four entry edges are considered.</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 Sequential/Synchronized Twizzles**

Questions	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.

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 604, § 11.g)
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 604, § 13
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 604, § 11.i)
Double Twizzle	Twizzle of two full rotations	Communication 1677
Edge	The visible tracing on the ice produced by a Skater skating on one foot that is on a distinct curve.	Rule 604, § 1.a)
Foxtrot Hold	<ul style="list-style-type: none"> a) <i>Open or Foxtrot Hold</i> – The hand-and-arm hold 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; 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. 	Rule 605, § 3
Hand-in-Hand Hold	<ul style="list-style-type: none"> a) Facing in same direction - 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. Use of this hold in Short Dance and/or Free Dance is not encouraged. A variation of this is the arm-in-arm side by side hold which is acceptable; b) Facing in opposite directions - 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 (e.g. Cha Cha Congelado). Use of this hold in the Short Dance and/or Free Dance with arms fully extended toward each other is usually not encouraged. 	Rule 605, § 1

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

Definitions		Source
Kilian Hold	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; b) <i>Reversed Kilian Hold</i> – This hold is similar to the Kilian Hold but with the lady at the man’s left; 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; 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; 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).	Rule 605, § 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 603, § 12
Outside Mohawk	Mohawk performed from an outside Edge to an outside Edge	Communication 1677
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 604, § 11.h)
Step Sequence	A series of prescribed or un-prescribed steps, turns and movements in a Short Dance and Free Dance.	Rule 603, § 4
Step Sequence In Hold	Must be skated in any dance holds or variation thereof (unless otherwise specified by the Technical Committee). Any separation to change a hold must not exceed one measure of music.	Rule 603, § 4

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

Definitions		Source
Step Sequence Not Touching	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 Technical Committee). The partners should remain as close together as possible, but they must not touch. The distance between the skaters should generally not be more than 2 arms length apart, except for short distances when the skaters are performing required edges and turns in opposite directions.	Rule 603, § 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 605, § 4
Turn	A rotational movement in which the skater moves from forward to backward or backward to forward.	Rule 604, § 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 Solo Spin (Pirouette); The four (4) different types of entry edges for Twizzles are as follows: <ul style="list-style-type: none"> ▪ Forward Inside (FI); ▪ Forward Outside (FO); ▪ Backward Inside (BI); ▪ Backward Outside (BO). 	Rule 604, § 14.a)

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

Definitions		Source
Type of Step Sequence	<p>All Step Sequences for Short Dance and Free Dance are divided into three (3) following groups A, B and C:</p> <p>Group A: Straight Line Step Sequences:</p> <ul style="list-style-type: none"> a) Midline: skated along the full length of the center (long) axis of the ice surface. b) Diagonal: skated as fully corner to corner as possible. <p>Group B: Curved Step Sequence (may be skated in anticlockwise or clockwise direction):</p> <ul style="list-style-type: none"> c) Circular: utilizing the full width of the ice surface on the short axis of the rink d) Serpentine: commences in either direction at the center (long) axis at one end of the rink and progresses in three bold curves or in two bold curves (S-Shaped) and ends at the center (long) axis of the opposite end of the rink; pattern utilizing the full width of the ice surface. <p>Group C: Partial Step Sequences: series of steps and/or turns that can be performed anywhere on the ice surface.</p> <p>The steps and/or turns maybe specified to be performed in a prescribed order or may be performed in any order as specified for the particular dance by the IDTC.</p>	Rule 603, § 4.a) to d)
Waltz Hold	<p>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.</p>	Rule 605, § 2

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

Additional definitions, specifications to definitions and notes		Source
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 604.	Communication 1677
Types of One Foot Section Turns	Bracket, Rocker, Counter, Twizzle, skated on distinct and recognizable Edges and in accordance with the description in Rule 604.	Communication 1677
Extra Feature (examples)	Double Threes skated simultaneously in Dance Hold, Spread Eagle, Lunge, Shoot the Duck, Ina Bauer, Toe Steps, Dance Jump, or a combination of those, not exceeding one measure of music. Note: Double Threes shall not be considered as Extra Feature for Step Sequence Not Touching.	Communication 1677
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 1677
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 1677

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

Characteristics of Levels Step Sequence In Hold (source: Communication 1677)

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.

Level 1 (for each partner)	Level 2 (for each partner)	Level 3 (for each partner)	Level 4 (for each partner)
<p>At least 50% of the Step Sequence is completed</p> <p>AND</p> <p>Footwork includes at least 2 different Types of Difficult Turns (one of which being a Twizzle)</p>	<p>Footwork includes at least 3 different Types of Difficult Turns (one of which being a Twizzle)</p> <p>AND</p> <p>A one foot section includes at least 2 different Types of One Foot Section Turns</p> <p>AND</p> <p>Difficult Turns, Twizzles and, if any, the first performed 2 Extra Features cover at least 75% of the chosen pattern</p> <p>AND</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>Footwork includes at least 4 different Types of Difficult Turns (one of which being a Double Twizzle)</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</p> <p>Difficult Turns, Twizzles and, if any, the first performed 2 Extra Features cover at least 75% of the chosen pattern</p> <p>AND</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>Footwork includes at least 5 different Types of Difficult Turns (one of which being a Double Twizzle)</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>Difficult Turns, Twizzles and, if any, the first performed 2 Extra Features cover at least 75% of the chosen pattern</p> <p>AND</p> <p>100% of Difficult Turns are performed clearly on correct Edges and all other Steps/Turns are clean</p> <p>AND</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 Step Sequence Not Touching (source: Communication 1677)

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.

Level 1 (for each partner)	Level 2 (for each partner)	Level 3 (for each partner)	Level 4 (for each partner)
<p>At least 50% of the Step Sequence is completed</p> <p>AND</p> <p>Footwork includes at least 2 different Types of Difficult Turns (one of which being a Twizzle)</p>	<p>Footwork includes at least 3 different Types of Difficult Turns (one of which being a Twizzle)</p> <p>AND</p> <p>A one foot section includes at least 2 different Types of One Foot Section Turns</p> <p>AND</p> <p>Difficult Turns, Twizzles and, if any, the first performed 2 Extra Features cover at least 75% of the chosen pattern</p>	<p>Footwork includes at least 4 different Types of Difficult Turns (one of which being a Double Twizzle)</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</p> <p>Difficult Turns, Twizzles and, if any, the first performed 2 Extra Features cover at least 75% of the chosen pattern</p>	<p>Footwork includes at least 5 different Types of Difficult Turns (one of which being a Double Twizzle)</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>Difficult Turns, Twizzles and, if any, the first performed 2 Extra Features cover at least 75% of the chosen pattern</p> <p>AND</p> <p>100% of Difficult Turns are performed clearly on correct Edges and all other Steps/Turns are clean</p>

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

Adjustments to Levels	Source
If all criteria for a Level are met but Difficult Turns for that Level, Twizzles and, if any, the first performed two Extra Features cover: <ul style="list-style-type: none">▪ between 50% and 75% only of the chosen pattern, the Level shall be reduced by one Level;▪ <u>less than 50% of the chosen pattern, the Level shall be 1, or No Level if the requirements for Level 1 are not met.</u>	Communication 1677

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

Questions	Answers	Comments
<p>What happens if Difficult Turns are not clean?</p>	<p>To be considered by the Technical Panel as a Difficult Turn, a Turn must be skated on distinct and recognizable edges and in accordance with the description in Rule 604.</p> <p>The following are the part of a Turn:</p> <ul style="list-style-type: none"> ▪ for the Turns performed on one foot (Bracket, Rocker, Counter), there are the correct entry edge, Turn itself (not jumped or scratched) and the correct exit edge; ▪ for the Twizzles, there is the required number of rotation skated on one foot moving across the ice; ▪ for the Turns performed with transition from one foot to the other foot (Mohawk, Choctaw), there are the correct entry edge, the proper placement of the free foot for the Turn and correct exit edge. <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), ▪ jumping the Turn, <p>makes the Turn count as simple.</p>	<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>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?</p>	<p>No. This Type of Turn is given credit for both requirements (“one foot section” and “footwork”)</p>	
<p>What happens if a Twizzle is performed on the spot inside any Step Sequence?</p>	<p>The Technical Panel will not count it as a Twizzle for the “percentage” requirement.</p>	<p>.</p>

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

Questions	Answers	Comments
<p>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>	<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. 	
<p>What happens if an Extra Feature exceeds one measure of music?</p>	<p>The Technical Panel will not count the feature in the “percentage” requirement.</p>	<p>For this purpose, one measure of Waltz is up to 6 beats and one measure of all other Rhythms is up to 4 beats.</p>
<p>What happens if the chosen pattern of a Step Sequence is incomplete (e.g. started late, or finished early, or both)?</p>	<p>If a couple does not cover the full pattern of a Step Sequence (e.g. not from corner to corner in a Diagonal Step Sequence), it may have an impact on the “percentage” requirement.</p>	<p>Judges must reduce the GOE..</p>
<p>What happens if a Jump of one rotation by one partner is performed as an Extra Feature?</p>	<p>Even if a Jump of one rotation is a Non Permitted Element for season 2011/12, the Technical Panel will assess this Extra Feature like any other one.</p>	<p>Judges must reduce the GOE for inclusion of a Non Permitted Element.</p>
<p>In a Step Sequence Not Touching, what happens if an Extra Feature is different for each partner?</p>	<p>The Technical Panel will consider this Extra Features as steps counting for “percentage” requirement if it fulfills the Extra Feature description and if it is performed simultaneously.</p>	<p>In a Step Sequence In Hold, different Extra Features for each partner, performed simultaneously or not, will count for “percentage” requirement as long as they fulfill the Extra Features description.</p>

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

Questions	Answers	Comments
If a couple performs a retrogression, are Steps in the retrogression taken into consideration for Level?	No	If retrogressions in Step Sequences are part of the Not Permitted Elements for the season, the Judges should deduct accordingly in the GOE..
What happens if more than two Extra Features are included in the Step Sequence?	The Technical Panel will not include the Extra Features in excess of two in the steps counting for the “percentage” requirement.	
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.	
Are calling specifications for Not Touching Circular Step Sequence different from the calling specifications for Not Touching Midline Step Sequence?	No. The additional principles of calling, definitions, additional definitions, specifications to definitions, notes, characteristics of Levels and adjustments to Levels apply to all Types of Step Sequence Not Touching, whether Circular or Midline.	

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 353, § 1.n) (ii)
Illegal Elements/Movements (Short Dance & Free Dance)	<p>The following elements and movements are not permitted in the Short Dance & Free Dance unless otherwise stated in an ISU Communication:</p> <ul style="list-style-type: none">▪ Movements and/or poses in the Lifts:<ul style="list-style-type: none">- Lifting hand(s) of the lifting partner higher than his head*;- Lying or sitting on the partner's head;- Sitting or standing on the partner's shoulder, back;- Lifting partner swinging the lifted partner around by holding the skate(s)/boot(s) or leg(s) only with fully extended arm(s) or by holding the hand(s) with full arm extension by both partners;- Lifted partner in upside down split pose (with sustained angle between thighs more than 45 degrees)**; <p>* It is NOT considered as an illegal lift if:</p> <ul style="list-style-type: none">• the point of contact of the lifting hand/arm of the lifting partner with any part of the body of the lifted partner is not sustained higher than the lifting partner's head;• the lifting hand/arm which is used for support or balancing only or which touches any part of the body of the lifted partner is not sustained by the lifting partner higher than his head for more than 2 seconds. <p>** A brief movement through an upside down split pose (with any angle between thighs) will be permitted if it is not established (sustained) or if it is used only to change pose.</p> <ul style="list-style-type: none">▪ 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.	Rule 609, § 3 (Short Dance) Rule 610, § 3 (Free Dance)

Category: **Ice Dance**

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

Questions	Answers	Comments
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?	The Technical Panel must look at the horizontal relationship between the ice and the lifting partner's head.	
What happens if one partner performs a jump of more than one revolution such as: <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?	The Technical Panel will consider this as an Illegal Movement.	

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

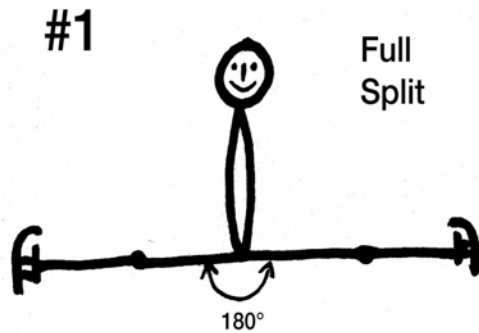
Deduction chart

	Description	Penalty	Who is responsible
1	Program time violation – for every 5 sec. lacking or excess	-1.0 point deduction	Referee
2	Interruption of program in excess of 5 seconds (for SD & FD only) - between 6 and 15 sec. - between 16 and 30 sec.	-1.0 point -2.0 points	Referee
3	Lifts exceeding permitted duration – per lift exceeding 6 or 12 sec according to type of lift.	-1.0 point deduction	Referee
4	Costume / prop violations – according to the Rule 612 and ISU Communication 1677 - costume and prop 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 without reduction for the prop violation.	-1.0 point deduction	Referee together with the Judges Panel decides on costume and prop violations. The corresponding deductions are 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 above mentioned deductions.
5	Costume / prop violations , according to the Rule 612 - part of the costume / decoration fall on the ice	-1.0 point deduction	Referee
6	Illegal Elements / Movements , according to the Rules 609 and 610 paragraph 3 <ul style="list-style-type: none"> • Movements and/or poses in the Lifts: <ul style="list-style-type: none"> - Lifting hand(s) of the lifting partner higher than his head*; - Lying or sitting on the partner's head; - Sitting or standing on the partner's shoulder, back; - Lifting partner swinging the lifted partner around by holding the skate(s)/boot(s) or leg(s) only with fully extended arm(s) or by holding the hand(s) with full arm extension by both partners; - Lifted partner in established upside down split pose (with sustained angle between thighs more than 45 degrees)**; *It is NOT considered as an illegal lift if: <ul style="list-style-type: none"> - the point of contact of the lifting hand/arm of the lifting partner with any part of the body of the lifted partner is not sustained higher than the lifting partner's head; - the lifting hand/arm which is used for support or balancing only or which touches any part of the body of the lifted partner is not sustained by the lifting partner higher than his head for more than 2 seconds. **A brief movement through an upside down split pose (with any angle between thighs) will be permitted if it is not established (sustained) or if it is used only to change pose. • 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. 	-2.0 points deduction	Technical Specialist identifies Technical Controller authorizes or corrects and deducts 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. However, if both Technical Specialists disagree with a correction on illegal elements asked for by the Technical Controller, the initial decision of the Technical Specialist and Assistant Technical Specialist stands.
7	Music – violation of music restrictions (Free Dance), according to the Rule 610 paragraph 1.c)	-2.0 points deduction	Referee together with the Judges Panel decides on violations of music requirements. The corresponding deductions are 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 above mentioned deductions.
8	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 point deduction Element receives (no value)	Computer deletes elements and applies deduction. Technical Controller authorizes or corrects deletion of elements and deductions.
9	Fall during the program (for PD, SD & FD) - per fall by one partner - per fall by both partners <ul style="list-style-type: none"> • 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 609, paragraph 1.k) and 610, paragraph 1.j)). • For Pattern Dances: if a Fall occurs during the introductory and/or concluding steps/movements only the Technical Panel makes appropriate deduction; if a fall occurs during the Section of dance the Technical Panel and Judges make appropriate deduction (Rule 353, paragraph 1.n) (ii)). If more than ¼ Section is missed through interruption the Technical Panel calls it “ Section ... No Level” (ISU Communication 1567, chapter 5). • 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 353, paragraph 1.n) (iii)). 	-1.0 point deduction -2.0 points deduction	Technical Specialist identifies Technical Controller authorizes or corrects and deducts However, if both Technical Specialists disagree with a correction on falls asked for by the Technical Controller, the initial decision of the Technical Specialist and Assistant Technical Specialist stands.

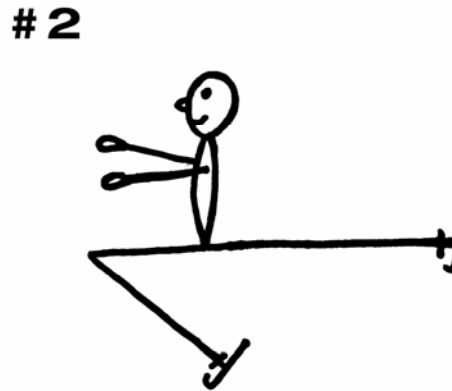
Category: **Ice Dance**
Subject: **Deductions – who is responsible**

Questions	Answers	Comments
None		

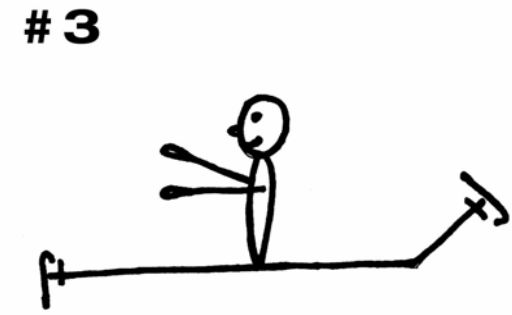
Drawings



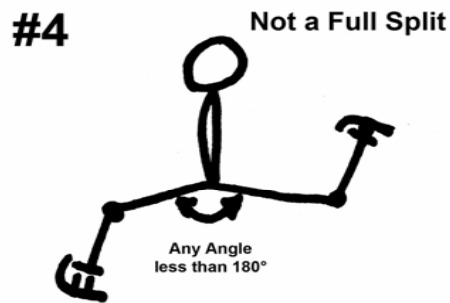
FULL SPLIT



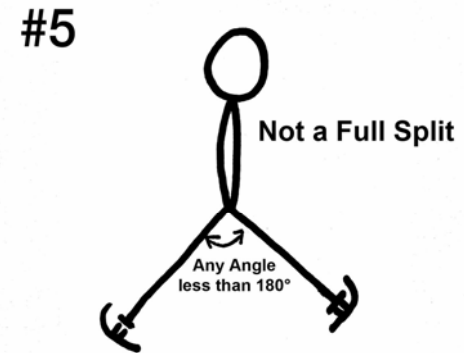
NOT A FULL SPLIT



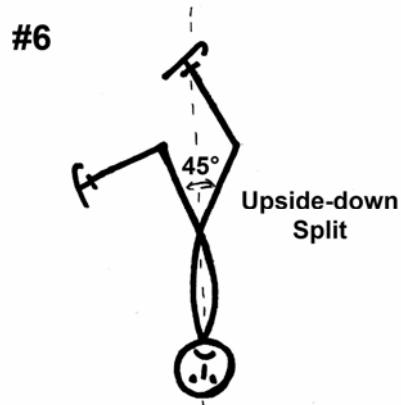
FULL SPLIT



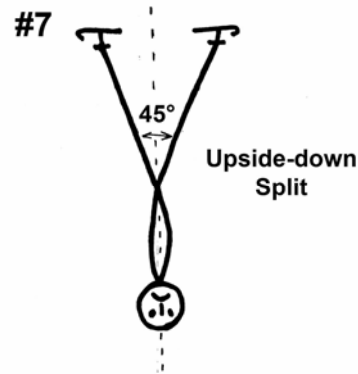
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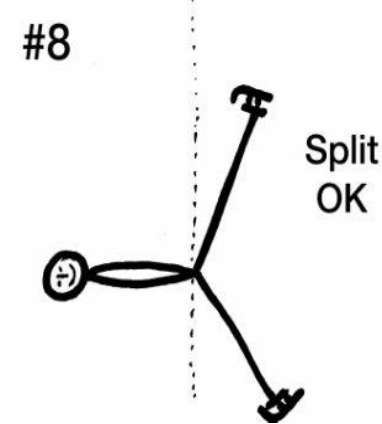
NOT A FULL SPLIT



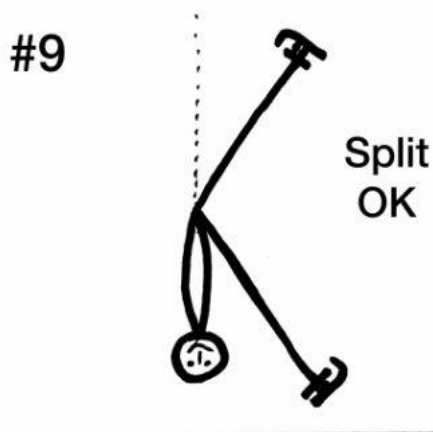
#6 UPSIDE DOWN SPLIT - OK
 The angle between thighs is only 45 degrees that is permitted



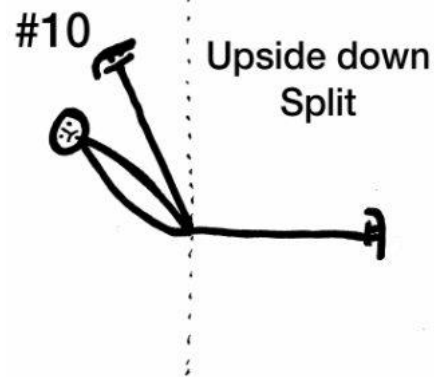
#7 UPSIDE DOWN SPLIT - OK
 The angle between thighs is only 45 degrees or less



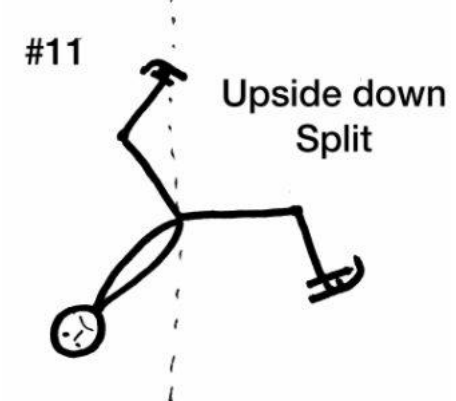
8 NOT AN UPSIDE DOWN SPLIT



9 NOT AN UPSIDE DOWN SPLIT

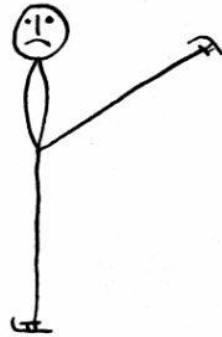


10 UPSIDE DOWN SPLIT



11 UPSIDE DOWN SPLIT

#12



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

#13



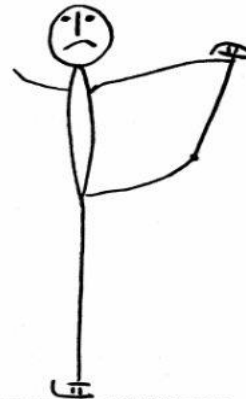
#13 FULL SPLIT IN SPIN - OK
The boot/skate of the free leg is higher than the head.

#14



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

#15

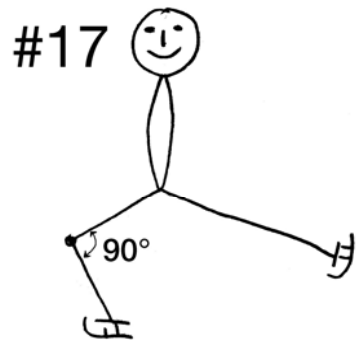


#15 NOT A FULL BIELLMANN
The boot of the free leg is **not** above the level of the head.

#16

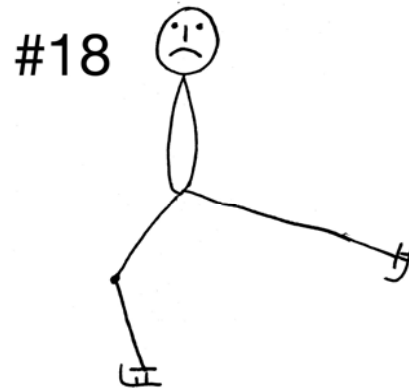


#16 FULL BIELLMANN - OK
The boot of the free leg is above and behind the level of the head.



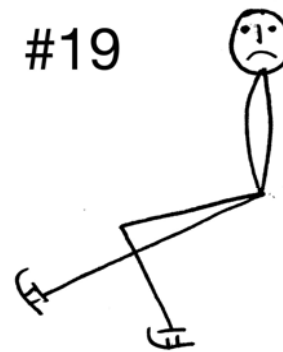
**# 17 A FULL SIT POSITION
(LEG TO the SIDE)**

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 Cha Cha Congelado (source: ISU Handbook Ice Dance 2003, § I-19)

Music - Cha Cha 4/4
Tempo - 29 measures of 4 beats per minute
- 116 beats per minute
Pattern - Optional
Duration - The time required to skate 2 sequences is 1:07 min.

This dance is designed to introduce dancers to a Latin American rhythm at an early stage of development and help them to appreciate rhythm not only with their feet, but also with their bodies. The steps are structured in places so as to portray the feeling of “1, 2 cha-cha-cha”. Individual interpretation by couples to add Cha Cha character is permitted provided that integrity of steps, free leg positions and dance holds are maintained. Retrogressions on pattern transitions are permitted.

Steps 1 and 2 are skated on a lobe towards, then away from the barrier. *Steps 3 and 4* are slip steps. The man skates three slip steps (*steps 3, 4 and 5*) of $\frac{1}{2}$ beat each but on the last one the man remains on his left foot for another $\frac{1}{2}$ count and the right foot is lifted. The lady skates three slip steps also but as she completes her third slip (*step 5a*) she crosses the left foot behind on the second $\frac{1}{2}$ count for *step 5b*. There is a tendency for ladies to omit *step 5b* due to the difficulty of the weight transfer onto the step. Credit should be given by the judges to those ladies who can perform it properly. *Steps 1–5* are skated in outside hold and give the timing of a “1, 2 cha-cha-cha”. On *step 6* the dancers change to hand-in-hand hold (lady’s right hand in the man’s left, lady’s left hand in the man’s right) to skate a series of cross in front touch down steps*. On *step 7*, the man changes sides to the right of the lady’s tracing as he turns his rocker and she her three turn. After they make their turns on *step 8*, the lady is on the left of the man’s tracing, switching to his right side after *step 9*.

On *step 10* the partners assume closed hold and on *step 11*, both partners extend the free leg to the back on the third beat (musical count 1). On *step 14*, the lady releases her left hand from the open hold and passes under the man’s left arm as she does the mohawk.

On *step 23*, the lady places her left hand in the man’s right hand. *Step 24* is a swing closed mohawk for both dancers, but in opposite directions so that they turn their back towards each other releasing hands. On *step 25* the lady places her right hand in the man’s left. Note that *step 25* is a cross in front for both (XF-RBI for the man; XF – LBO for the lady).

Steps 27 to 36a are skated in Kilian hold and *steps 27–36* are the same for both partners. They skate a series of touch down steps* in Kilian hold (*steps 27–29*.) Leading to the conclusion of the dance is an extremely deep left forward inside edge for both. It is permitted to retrogress on the pattern as long as this is reflected in a degree of control. The lady then executes an open mohawk (her *steps 37a and 37 b*) to be in position to restart the dance.

Note: *Steps 6-9 and 27-29 should be skated with a brief but decisive weight transfer (touchdown) to the other foot on the “and” between counts returning to the original edges.*

Inventors - Bernard Ford, Kelly Johnson, Laurie Palmer and Steven Belanger
First Performance - Richmond Hill, Ontario, 1989

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

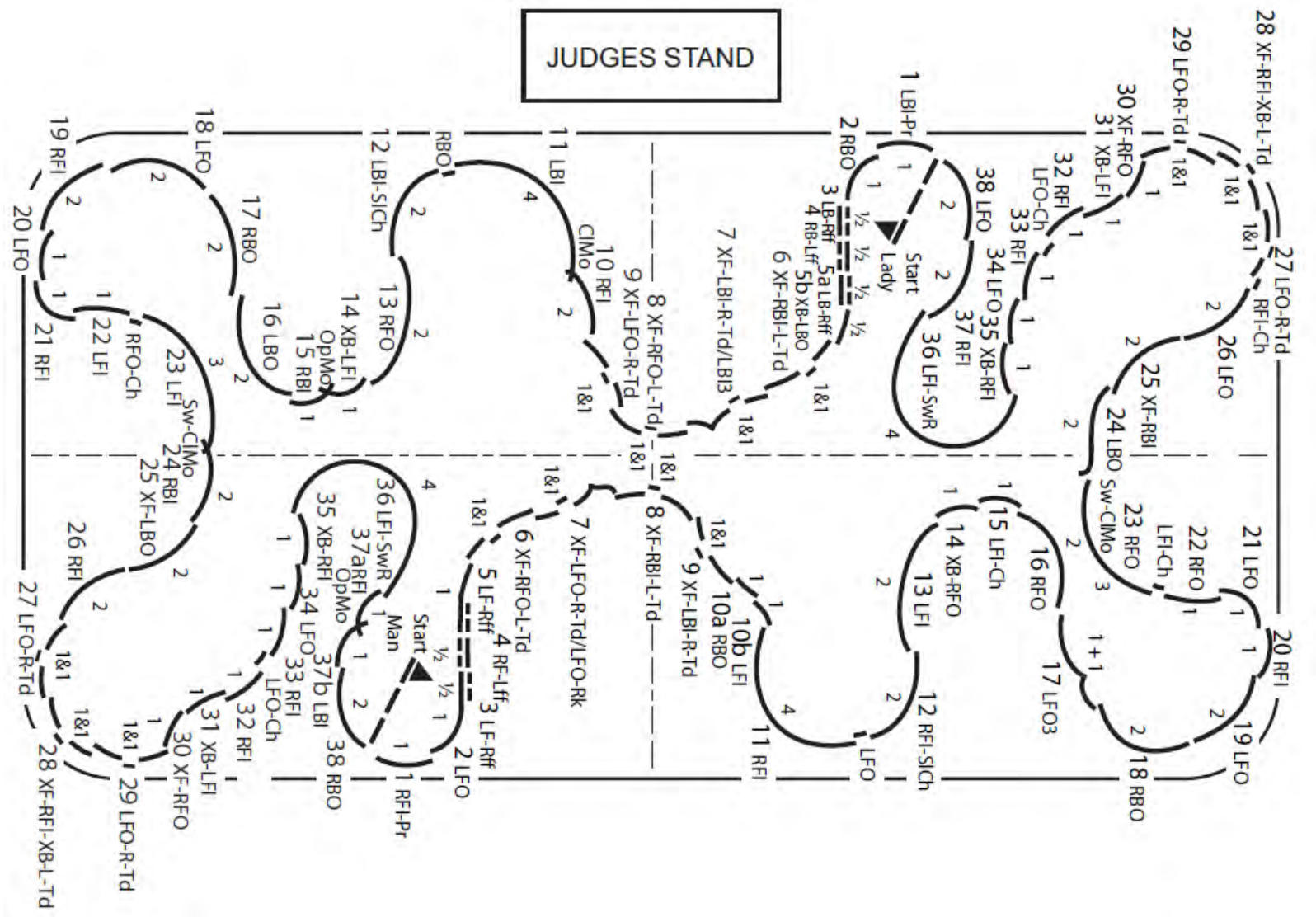
Description, chart and diagrams of Cha Cha Congelado (source: ISU Handbook Ice Dance 2003, § I-19)

Hold	Step	Man's Step	Nb. of Beats of Music		Lady's Step
Outside	1	RFI-Pr		1	LBI-Pr
	2	LFO		1	RBO
	3	LF-Rff Slip Step		½	LB-Rff Slip Step
	4	RF-Lff Slip Step		½	RB-Lff Slip Step
	5a	LF-Rff Slip Step	1	½	LB-Rff Slip Step
	5b	(R foot lifted forward at end of step)		½	XB-LBO (R foot lifted forward at end of step)
Both hand-in-hand	6	XF-RFO with L-Td		1 & 1	XF-RBI with L-Td
	7	XF-LFO with R-Td LFO-Rk		1 & 1 "and"	XF-LBI/ R-Td /LBI3
	8	XF-RBI with L-Td		1 & 1	XF-RFO with L-Td
	9	XF-LBI with R-Td		1 & 1	XF-LFO with R-Td
Closed	10a	RBO	1	2	RFI CIMo
	10b	LFI	1		
	11	RFI LFO		4 "and"	LBI RBO
	12	RFI-SICh		2	LBI-SICh
Open	13	LFI		2	RFO
	14	XB-RFO		1	XB-LFI OpMo
Closed	15	LFI-Ch		1	RBI
	16	RFO		2	LBO
	17	LFO3	1+1	2	RBO
	18	RBO		2	LFO
Open	19	LFO		2	RFI
	20	RFI		1	LFO
	21	LFO		1	RFI
One hand-in-hand	22	RFO LFI-Ch		1 "and"	LFI RFO-Ch
	23	RFO Sw-CIMo	3 musical count 4 - 1- 2		LFI Sw-CIMo
	24	LBO		2	RBI
	25	XF-RBI		2	XF-LBO

Hold	Step No.	Man's Step	Number of Beats of Music		Lady's Step
Kilian	26	LFO RFI-Ch	2 "and"	2	RFI
	27	LFO with R-Td		1 & 1	LFO with R-Td
	28	XF-RFI with XB-L-Td		1 & 1	XF-RFI with XB-L-Td
	29	LFO with R-Td		1 & 1	LFO with R-Td
	30	XF-RFO		1	XF-RFO
	31	XB-LFI		1	XB-LFI
	32	RFI <i>LFO-Ch</i>		1 "and"	RFI LFO-Ch
	33	RFI		1	RFI
	34	LFO		1	LFO
	35	XB-RFI		1	XB-RFI
	36	LFI SwR		4	LFI SwR
Open	37a	RFI	2	1	RFI OpMo
	37b			1	LBI
	38	LFO		2	RBO

Category: Ice Dance
 Subject: Drawings

Description, chart and diagrams of Cha Cha Congelado (source: ISU Handbook Ice Dance 2003, § I-19)



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

Description, chart and diagrams of Rhumba (source: ISU Handbook Ice Dance 2003, § I-17)

Music - Rhumba 4/4
Tempo - 44 measures of 4 beats per minute
- 176 beats per minute
Pattern - Optional
Duration - The time required to skate 4 sequences is 1:00 min.

The Rhumba is a lively but soft and subtle dance that must be skated with hidden power and control.

The Rhumba is skated in Kilian hold throughout with both partners executing the same steps. The dance starts with a chassé followed by a double change of edge on *step 3*. The left forward outside edge is held for 2 beats while the free foot is brought to the side of the skating foot followed by a lift and a pronounced outward movement on beat 3 coinciding with a rise of the skating knee as the edge is changed to inside and then back to outside. *Step 4*, which is crossed in front, is followed by a bold outside edge on *step 5*.

Step 6 is a cross roll and *step 7* is a cross behind. The right foot is then extended wide (the man's right leg passes over his partner's left) for *step 8*. *Step 9* is placed at the side of the right foot, and then *step 10* is crossed behind. *Steps 10 to 14* are held for 4 beats each with each step commencing on the third beat of the measure. A further wide step is made on *step 11* with the lady crossing her leg in front of the man's and on this edge the man takes the lead. *Step 12* is a wide-stepped crossed in front open choctaw immediately followed by a back wide-stepped crossed behind closed choctaw on *step 13*. On the latter the left foot is drawn back and placed inside the circle. The free leg must be well controlled after the turn so that it moves forward immediately to ensure that the 2nd choctaw is a choctaw and not a mere step forward.

Care must be taken to ensure that a full 4 beat edge is skated after both choctaws.

In order to facilitate the simultaneous three turns on *step 14*, the lady must move slightly ahead of her partner. The free leg swings in front before the turn. The free leg position after the turn is optional. *Step 15* is a cross roll and *step 16* is crossed in front in order to facilitate stepping forward to restart the dance.

Care must be taken to preserve the smoothness of the Rhumba and to prevent the dance from becoming excessively bouncy or jerky. The tendency to jump *steps 8* and *11* must be avoided. If these steps and the choctaws are not stepped wide enough, the dance loses much of its strength.

Inventors - Walter Gregory
First Performance - London, Westminster Ice Rink, 1938

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

Description, chart and diagrams of Rhumba (source: ISU Handbook Ice Dance 2003, § I-17)

Hold	Step no.	Step (same for both)	Number of Beats of Music	
Kilian	1	LFO	1	
	2	RFI-Ch	1	
	3	LFOIO	2+1+1	
	4	XF-RFI	2	
	5	LFO	4	
	6	CR-RFO	2	
	7	XB-LFI	1	
	8	Wd-RFI	1	
	9	LFO	2	
	10	XB-RFI	4	
	11	Wd-LFI	4	
	12	RBO	4	
			Wd-XF Op Cho	
			Wd-XB Cl Cho	
		13	LFI	4
		14	RFI3	4+2
	15	CR-LBO	2	
	16	XF-RBI	2	

