

Judging System

Handbook for Technical Panels

Ice Dance


30/07/2019

(Typo correction on page 20 Q&A no.1. "Answers" - 08/08/2019)
(Typo correction on page 30 Q&A no.1. "Comments" - 08/08/2019)

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Category: **Ice Dance**
Subject: **How to call – How to review – How to handle mistakes**




How to Call

Pattern Dance Elements:

Key Point for man or lady performed separately: called by the Technical Specialist.

When two Key Points are performed simultaneously by man and lady:
Key Point for lady called by the Technical Specialist.
Key Point for man called by the Assistant Technical Specialist.

When one Key Point includes both man and lady:
called by the Technical Specialist




How to Call

All Required Elements:

If any member of the Technical Panel sees a reason to review an element, they say "REVIEW"

The ATS and TC must keep track of the Reviews



How to Call

General - PSt, One Foot, Tw:


TS calls the level for the Lady. TS must also write down ALL steps during any Step Sequence performed by the Lady (including Style B)

ATS calls the level for the Man. ATS must also write down ALL steps during any Step Sequence performed by the Man (including Style B)

BOTH ATS and the TC write down what was called (Required Element and Level) during the program.

For a Step Sequence Style B, if the ATS/TC see a lower level than what was called by the TS, the ATS/TC will call "review."


For a Step Sequence Style B, if the ATS/TC see a higher level than what was called by the TS, the ATS/TC may call "review."



How to Call

NOTE: After the Elements are authorized, The TC shall verify with the panel all information related to the final levels which were called.

Any requested feedback by a coach/skater can be provided. Since the TC is the spokesperson for the panel, the TC shall provide this information.




How to Call

One Foot Step Sequence and Twizzle Element:

Lady called by the Technical Specialist.

Man called by the Assistant Technical Specialist


DO enters = **OFStL+OFStM**
DO enters = **SqTwL+SqTwM or SyTwL + SyTwM**



How to Call

For Choreo elements, they are identified by the TS as:

- Confirmed - if the basic requirements are fulfilled
- No value if the basic requirements are not fulfilled.
- Or not identified (such as the Choreographic Character Step not performed along the short axis)




How to Review

After each performance, the Data Operator informs the panel about the executed elements and the number of reviews, e.g. "8 elements performed,3 reviews are called." The DO calls the first element for review

Elements are reviewed in the order they were performed.

TC first states what element is being reviewed, the level and asks the person who called the review for the reason.

Note: Before the DO opens the element, the message must be given, what to review and in which speed, e.g., "Element # 2, to review the the man's second Tw, normal speed."




How to Review

How to guide the discussion of an element amongst the panel –
TC guides all discussions with the Technical Specialists, including final decision based on the majority vote among the three members of the TP

How to handle the decisions on deductions –
TC confirms all deductions (TC obligation) based on discussion and decision of the entire Technical Panel.

How to handle requests, protests, media –
TC speaks on behalf of the TP (excluding protests)

Category: **Ice Dance**
Subject: **How to call – How to review – How to handle mistakes**




How to Review

While the Data Operator is reading back the list of elements, the TC, ATS & Replay Operator ALL review data input and verify the elements are stated correctly.

If an element has to be re-entered completely due to a change in level, the TC must re-state ALL of the element based on what has been discussed and changed. (PDE, Twizzles, One Foot)

Before authorization...ask the panel

If TC agrees to the correct input of all of the elements, the elements are then **authorized**.



How to handle Mistakes

Unless it is a numerical/calculation error, **NO** changes can be made once the results have been announced for each team.

Prior to the announcement of the score, the Tech Panel may continue to review and/or change the element. The TC must ask the Technical Specialists if they have any other items to discuss PRIOR to authorizing the elements. **If it was already authorized and the scores have not been announced, alert the Referee immediately to stop the announcement of the score so an error can be corrected.**

It is **NOT** possible to change any elements or levels once the score has been announced.

If the Referee notices a element is missing, they may come to Technical Controller to **request them to check again**.

Category: **Ice Dance**

Subject: **Basic Principles of Calling**

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| BASIC PRINCIPLES OF CALLING - APPLICABLE TO ALL REQUIRED ELEMENTS (Senior & Junior) |
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| Communication no. 2257 – Updated 21.07.19 paragraph 1.1. (page 2.) |
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|---|
| BASIC PRINCIPLES OF CALLING - APPLICABLE TO ALL REQUIRED ELEMENTS (Novice) |
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|--|
| Communication no. 2257 – Updated 21.07.19 paragraph 1.1. (page 2.) |
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| Communication no. 2242 chapter C paragraph 4 (ID Basic Novice, ID Intermediate Novice, ID Advanced Novice) |
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Category: **Ice Dance**

Subject: **Basic Principles of Calling**

| Questions (clarifications) | Answers | Comments |
|---|--|---|
| For Basic Novice, Intermediate Novice and Advanced Novice if a couple performs a Required Element with features for Level 4 but there is also an error resulting in a reduction of the level, how will the Technical Panel evaluate this Element? | For Basic Novice, Intermediate Novice and Advanced Novice the call is based on the maximum level the couple may receive for an element (Basic Novice Level 1, Intermediate Novice Level 2, Advanced Novice Level 3) and then the reduction for an error is applied. The couple may choose to execute more features than what is required but the Technical Panel ignores them. | Example: A couple in Intermediate Novice perform all features for Level 3 Spin but there is a brief touch down of the man's foot. The reduction of level is applied to Level 2 (maximum for Intermediate Novice) versus Level 3. The Spin would be called Level 1 Couples are encouraged to perform what is required for the maximum level possible, focusing on the quality of execution and musicality of the element and not just the difficulty. |
| Questions (application cases) | Answers | Comments |
| 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. | |
| What happens if a Dance Spin and a Dance Lift are performed as a combination? | The Technical Panel will identify the Dance Spin until the lifted partner is elevated into the Dance Lift and will identify the Dance Lift from that moment. | The same principle applies if the Dance Lift is concluded by the Dance Spin. |

Category: **Ice Dance**

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

REQUIRED ELEMENTS FOR RHYTHM DANCE

Communication no. 2239 paragraph 3.2. (page 4.) and Communication no. 2257 – Updated 21.07.19 (page 33.)

REQUIRED ELEMENTS IN A WELL BALANCED FREE DANCE PROGRAM (JUNIOR & SENIOR)

Communication no. 2239 paragraph 4.2. (page 7.)

REQUIRED ELEMENTS IN A WELL BALANCED FREE DANCE PROGRAM (NOVICE)

Communication no. 2242 chapter C paragraph 5.2 (ID Basic Novice)

Communication no. 2242 chapter C paragraph 6.2 (ID Intermediate Novice)

Communication no. 2242 chapter C paragraph 7.2 (ID Advanced Novice)

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

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| ADDITIONAL DEFINITIONS, SPECIFICATIONS TO DEFINITIONS AND NOTES |
| Communication no. 2257 – Updated 21.07.19 paragraph 1.2.1. (page 3.) |

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| LEVELS OF DIFFICULTY |
| Communication no. 2257 – Updated 21.07.19 paragraph 1.2.2. (page 3.) |

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| ADDITIONAL PRINCIPLES OF CALLING |
| Communication no. 2257 – Updated 21.07.19 paragraph 1.2.3. (page 3.) |

| DEFINITIONS | | Source |
|---|--|--|
| Change of Edge | The visible tracing of a skate on one foot that changes from one curve and edge to a different curve and edge. | Rule 704, § 1.b) |
| Crossed Step Behind | A step in which the free foot is placed on the ice on the outer edge side of the skating foot with the free leg tightly crossed behind the skating leg. (Note – the legs cross below the knees). | Rule 704, § 5 |
| Crossed Step In Front | 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 tightly crossed in front of the skating leg. (Note – the legs cross below the knees). | Rule 704, § 4 |
| <u>Cross Roll (Forward/Backward)</u> | <u>Rolling action of the free leg passing continuously the skating foot to the next outside curve. At the same time, the body weight transfers from one outside curve to the new outside curve to create a rolling movement.</u> <u>For Cross Rolls, the free foot passes the skating blade/foot and is placed on the ice in front/back of the skating blade/foot. There is no requirement for the new skating blade to be on an outside edge when it is placed on the ice.</u> | <u>Communication no. 2257 II. 3.4.</u> |
| Edge | The visible tracing of a skate on one foot that is on one curve. | Rule 704, § 1.a) |
| Mohawk | A turn from one foot to the other in which the entry and exit curves are continuous and of equal depth. The change of foot is from outside edge to an outside edge or from an inside edge to an inside edge. | Rule 704, § 11.b) (i) |
| Open Mohawk | A Mohawk in which the heel of the free foot is placed on the ice at the inner side of the skating foot, the angle between the two feet being optional. Following the weight transfer, the immediate position of the new free foot is behind the heel of the new skating foot (example: the Man's Steps 8 and 9 and the Lady's Steps 12 and 13 in the Fourteenstep). | Rule 704, § 11.b) (i) |

Category: **Ice Dance**

Subject: **Pattern Dance Elements**

| DEFINITIONS | | Source |
|---|---|------------------------|
| Ravensburger Waltz Type Three Turn | An inside Three Turn that begins as in i) and ii) with the free leg extended over the tracing and left behind during the turn, and swings through after its completion in front of the tracing before being brought back beside the skating foot in time for the next step. (example: Man's Step 1 in the Ravensburger Waltz); | Rule 704, § 11. a) iv) |
| Closed Mohawk | A Mohawk in which the instep of the free foot is brought to 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 (examples: Steps 11 and 12 of the Rocker Foxtrot); | Rule 704, § 11.b).i) |
| Closed Choctaw | A Choctaw in which the instep of the free foot is brought to 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 (example: Steps 12 and 13 in the Blues); | Rule 704, § 11.b).ii) |
| Swing Choctaw | An Open or Closed Choctaw in which the free leg swings forward closely past the skating leg and then back to the skating foot to execute the turn (example: Steps 5 and 6 [first part] of the Quickstep); | Rule 704, § 11.b).ii) |
| Pattern Dance Element | A series of prescribed steps, turns and movements in a <u>Rhythm</u> Dance, consisting of: a) a Sequence of a Pattern Dance listed in Rule 707 or b) a Section of a Pattern Dance listed in Rule 707 or c) a combination of steps/turns from Pattern Dances listed in Rule 707. | Rule 703, § 6 |
| Sequence of Pattern Dance | The set order of the prescribed steps/turns that compose one pattern (sequence) of a Pattern Dance. | Rule 703, § 3 |
| Slip Steps | A step skated in a straight line with the blades of both skates being held flat on the ice. The weight is over the skating leg that may be well bent or straight while the free foot slides forward on the ice to full extension. | Rule 704, § 9 |
| Swing Rocker | A Swing Rocker or Counter – A type of Rocker or Counter in which the free foot swings smoothly past close to the skating foot before the turn and after the turn is either moved past the skating foot and held behind over the tracing or allowed to swing forward. | Rule 704, § 11. a) x) |
| Swing Roll | A short or long, forward or backward edge, held for several beats of music during which, when skating backward, the free leg lifts and then first swings forward, then backward past the skating foot, then back beside to skate the next step. When skating forward, the free leg first swings backward, then forward and then back beside to skate the next step. The swing of the leg gives the sense of a “rolling movement”. | Rule 704, § 8.a) |
| Swing Three Turn | A Three Turn from an outside edge in which the free leg is extended and the toe and hip are well turned out and held over the tracing. The instep of the free foot is drawn close to the heel of the skating foot as the turn is made. After the turn onto an inside edge, the free foot is extended back of the tracing before being brought back beside the skating foot in time for the next step. | Rule 704, § 11.a) (ii) |

Category: **Ice Dance**

Subject: **Pattern Dance Elements**

| DEFINITIONS | | Source |
|----------------------------|--|-----------------------|
| Three Turn | A turn executed on one foot from an outside edge to an inside edge or an inside edge to an outside edge, with the exit curve continuing on the same lobe as the entry curve. The Skater turns in the direction of the curve. | Rule 704, § 11.a) (i) |
| Turn | One Foot Turn, Two Feet Turn, Twizzle or Twizzle Like Motion | Rule 704, § 11 |
| Twizzle Like Motion | While the body performs one full continuous rotation, the skating foot technically executes less than a full turn followed by a step forward. | Rule 704, § 11 d) |

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

| Questions (clarifications) | Answers | Comments |
|---|---|--|
| <p>How should the calling of Key Points be organized amongst the Technical Specialist and Assistant Technical Specialist?</p> | <ul style="list-style-type: none"> ▪ Key Point for man or lady performed separately: called by the Technical Specialist. ▪ Key Points for man or lady performed simultaneously: Key Point for lady called by the Technical Specialist. Key Point for man called by the Assistant Technical Specialist. ▪ Key Point for both man and lady: called by the Technical Specialist. The Technical Panel may be organized so the Assistant Technical Specialist has the duty to double check one of the partners and the Technical Controller has the duty to double check the other partner. | <p>For season 2019/20, the Key Points called by the <u>Assistant Technical Specialist</u> are:</p> <p><u>Junior:</u></p> <ul style="list-style-type: none"> ▪ <u>1TTF-, KP2 and KP4</u> ▪ <u>2TTF-, KP2 and KP4</u> <p><u>Senior:</u></p> <ul style="list-style-type: none"> ▪ <u>1FS-, KP2 and KP4</u> |
| <p>What does “correct Edge” mean as a Key Point Feature?</p> | <p>It means that the Edge is clean for the whole duration of the Step.</p> | |
| <p>The definition of an Edge is “the visible tracing of a skate on one foot that is on one curve”. If a Key Point Feature reads “correct Edge” on a short Step, what happens if the curve is not clearly visible?</p> | <p>On a short Step, the curve produced on the ice may be hardly visible. As long as the skating foot leans on the correct side, with no obvious forced tracing, from the beginning to the end of the Step, the Technical Panel will assume that a distinct curve is produced.</p> | <p><i>For season 2019/20, this Q&A applies to all Key Points.</i></p> |

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

| Questions (clarifications) | Answers | Comments |
|--|---|---|
| What does “correct Turn” mean as a Key Point Feature? | It means that the Turn has a correct foot placement, clean edge in and out of the Turn (but the edge does not necessarily have to be held for the whole duration of the Step), and is not jumped or scraped. For Twizzles, they must have the required number of rotations travelling on one foot and must not be performed as checked Three Turns or Pirouettes. | |
| The definition of “Closed Mohawk/Choctaw” reads that “the free foot is placed on the ice behind the heel of the skating foot”. How strict does the Technical Panel have to be on this requirement? | The Technical Panel can consider this requirement is met if the foot is placed on the ice anywhere between the instep and the toe. The feet do not have to be touching, but should be as close as possible. | <p><u>For season 2019/20, an example of Key Point including closed Mohawk/Choctaw:</u></p> <ul style="list-style-type: none"> ▪ <u>2TTF, Key Point 1, Key Point Feature 2 (CI Mo)</u> ▪ <u>2TTF, Key Point 2, Key Point Feature 2 (CI Mo)</u> ▪ <u>1FS, Key Point 3, Key Point Features 2,3,4 (CI Cho)</u> ▪ <u>1FS, Key Point 4, Key Point Features 2,3,4 (CI Cho)</u> |
| The definition of “Open Mohawk/Choctaw” reads that “the free foot is placed on the ice at the inner side of the skating foot”. How strict does the Technical Panel have to be on this requirement? | The Technical Panel can consider this requirement is met if the foot is placed on the ice anywhere between the instep and the heel. The feet do not have to be touching, but should be as close as possible. | |
| When the order of the two Pattern Dance Elements is specified, what happens if a couple performs them in a different order than the specified one? | The Technical Panel will call the Pattern Dance Element performed first with its name and as No Level and will call the Pattern Dance Element performed second with its name and its Level. | |
| What happens if a couple performs a Pattern Dance Element on the other side of the rink than the required one (when the side is required)? | The Technical Panel will call the Pattern Dance Element performed on the wrong side of the rink No Level. | <u>For season 2019/20, the first step of the 1TTF should be placed on the side of the Judges Stand.</u> |
| In definition of Turns, the expression “free foot is brought to” and “free foot is placed” are used. What is the difference? | <p>“Free foot is brought to” refers to the position of the free foot while off the ice.</p> <p>“Free foot is placed” refers to the position of the free foot when it touches the ice and becomes the skating foot.</p> | |

Category: Ice Dance
Subject: Pattern Dance Elements

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| <p>In a Key Point, there is a short edge before a Step of the Key Point but this short edge is not included in the Key Point. What happens if this short edge is performed as a push while the skating foot performs the Step of the Key Point without separation from the preceding edge.</p> | <p>The Technical Panel should not pay attention to this short edge but focus on checking if the Step of the Key Point is performed as a separate edge. If this is not the case, then the Technical Panel will not give credit to the Key Point.</p> | |
| <p>A Key Point includes one Step which is divided into several parts with a specific number of beats for each part (for example: One Foot Turn, Change of Edge). The Key Point is performed with all Key Point Features met and the Step is held for the total required number of beats. How will the Technical Panel call the Key Point?</p> | <ul style="list-style-type: none"> ▪ “Yes” if all parts forming the Step are held for the required number of beats also. ▪ “Timing” if one or several parts forming the Step are held shorter or longer than required. | |
| <p>In a Key Point, what happens if on a Step (or part of a Step) required to be on an outside edge one or both partners change to an inside edge before the end of the Step (or part of the Step)?</p> | <ul style="list-style-type: none"> ▪ If the change of edge is performed before the end of the Step (or part of the Step) to facilitate the push to the next Step, it does not prevent the Technical Panel from giving credit for Key Point Feature “correct Edges”. ▪ If the change of edge is performed for other reasons for more than the last half beat (for Senior, Junior) or more than the last beat (for Novice) before the end of the Step (or part of the Step), the Technical Panel will not give credit for Key Point Feature “correct Edges”. | <p><u>For season 2019/20 there is no example where a change of edge within the last half beat of the step is permitted to prepare for the push/transition to the next step in a Key Point.</u></p> |
| <p>In a Key Point, what happens if a couple introduces a creative free leg movement?</p> | <p>If one of the Steps of the Key Point includes a required foot placement/movement specified as a Key Point Feature and the creative free leg movement results in the required foot placement/movement not being met, the Technical Panel will not give credit to the Key Point.</p> | <p>If the creative free leg movement does not affect any required foot placement/movement specified as a Key Point Feature in the Steps of the Key Point, the Technical Panel ignores it.</p> |
| <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><u>However the mistake may be considered as an interruption by the Technical Panel.</u> <u>The Judges may take this mistake into consideration in their marking.</u></p> |

Category: **Ice Dance**

Subject: **Pattern Dance Elements**

| | | |
|---|--|--|
| <p>How can the Technical Panel review whether the Steps/Edges of a Key Point are held for the required number of beats?</p> | <p>If the Key Point Features of the Key Point are met but the Technical Panel needs to review whether there is an obvious error in holding the Steps/Edges for the required number of beats, then they can use the replay and count the beat starting with several steps before until several steps after the Key Point. This should give them enough information to determine if there is an obvious error in holding the Steps/Edges for the required number of beats.</p> | <p>Audio replay is not available.</p> |
| <p>When evaluating a Pattern Dance for percentage of steps completed versus a Step Sequence/Pattern Dance Type Step Sequence, is this the same?</p> | <p>No.</p> | <p>Pattern Dances are evaluated based on the number of steps completed. Example – A Pattern Dance with 20 steps would need 15 steps executed by both partners (75%) to receive Basic Level. A Step Sequence or Pattern Dance Type Step Sequence is evaluated for overall pattern completed based on the shape, i.e. straight line, circle, diagonal. Example - For Basic Level and Level 1, both skaters must have completed at least 50% of the pattern and not 50% of the total number of steps.</p> |

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

ADDITIONAL PRINCIPLES OF CALLING

Communication no. 2257 – Updated 21.07.19 paragraph 1.3.1. (page 4.)

ADDITIONAL DEFINITIONS, SPECIFICATIONS TO DEFINITIONS AND NOTES

Communication no. 2257 – Updated 21.07.19 paragraph 1.3.2. (page 4-6.)

LEVELS OF DIFFICULTY

Communication no. 2257 – Updated 21.07.19 paragraph 1.3.3. (page 6.)

| DEFINITIONS | | Source |
|-------------------------|---|------------------------|
| Basic Position | Upright Position, Sit Position or Camel Position. | Rule 704, § 14.c) |
| Camel Position | Performed on one foot with skating leg straight or slightly bent and body bent forward and free leg extended or bent upward on a horizontal line or higher. | Rule 704, § 14.c) iii) |
| Combination Spin | A Spin after which one change of foot is made by both partners simultaneously and further rotations occur. | Rule 704, § 14.b) |
| Dance Spin | Spin or Combination Spin | Rule 704, § 14 |
| Sit Position | Performed on one foot with skating leg bent in a one-legged crouch position and free leg forward, to the side or back. | Rule 704, § 14.c) ii) |
| Spin | A spin skated by the Couple together in any hold. It should be performed on the spot around a common axis on one foot by each partner simultaneously. | Rule 704, § 14.a) |
| Upright Position | Performed on one foot with skating leg straight or slightly bent and upper body upright (on a nearly vertical axis), arched back or bent to the side. | Rule 704, § 14.c) i) |

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

| Questions (clarifications) | Answers | Comments |
|---|--|--|
| If both partners do not change feet simultaneously in a Combination Spin, should this be reflected in the Level? | No. Technical Panel evaluates features achieved for the Level. | 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 as a <u>Difficult Feature "Different Direction of spinning rotation"</u> ? | 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 <u>performed simultaneously by both partners</u> 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: - there is no additional touchdown by the other foot, - in case of a Combination Spin, the foot is changed only once. | |
| On the exit from a Spin, both partners change foot (with or without push). How will the Technical Panel consider this change of foot? | If, after the change, up to one rotation is performed by both partners on one foot around the same axis, the rotation after the change will be considered as part of the exit from the Spin. But if the change occurs more than one rotation, the Dance Spin will be called a Combination Spin. | |
| 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)? | The Technical Panel will start considering rotations and features only when both partners are rotating in hold. | |
| In a planned Combination Spin, a couple performs 3 or more rotations in the first part and subsequently changes foot. They exit the second part of the Combination Spin, after: <ul style="list-style-type: none"> ▪ Case a): 1 rotation or less; ▪ Case b): more than 1 rotation. What action should the Technical Panel take? | <ul style="list-style-type: none"> ▪ Case a): call the element and assess it's Level as a Spin ▪ Case b): call the element and assess it's Level as a Combination Spin. | |

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

| Questions (clarifications) | Answers | Comments |
|---|---|--|
| <p>Does Technical Panel consider difficult? - Example c) - 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), boot of the free leg is higher than the head.</p> | <p>Yes. The height of the head to be taken into consideration is the actual one while the variation is performed.</p> | |
| <p>Does Technical Panel consider difficult? Example c) - Difficult Variation of Basic Camel Position (“body nearly horizontal with the heel of the boot pulled by the hand above the level of the head”), the boot is pulled by or with the assistance of the other partner.</p> | <p>Yes.</p> | |
| <p>One partner is on one foot with skating leg straight or slightly bent rotating on a backward edge, his/her body on a horizontal line facing upward. How will the Technical Panel consider this position?</p> | <p>The Technical Panel will consider this position as a Difficult Variation of Camel Position as long as the core of the body is less than 45 degrees above the horizontal line and free leg is extended or bent upward on a horizontal line or higher.</p> | <p>If the core of the body is more than 45 degrees above the horizontal line and/or if the free leg is not extended or bent upward on a horizontal line or higher, the position will be considered as an Upright Position.</p> |

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

| Questions (application cases) | Answers | Comments |
|--|--|--|
| Does the Technical Panel consider differently any touchdown by free leg/foot and/or hand(s) occurring before 1 rotation is completed, before 3 rotations are completed, or after 3 rotations are completed? | No. The Technical Panel will reduce the Level by 1 per touchdown whenever the touchdown occurs. | |
| A couple is doing a Dance Spin with one of the holds being close together, then opens up the hold to Hand-in-Hand with fully extended arms, and then returns to a close hold. What parts of the Dance Spin will be included to determine the Level? | All parts of the Dance Spin will be considered for determining the Level even if there is a break in spinning motion when the couple opens the hold to Hand-in-Hand. | |
| In example a) of Difficult Variation of Basic Position Upright ("Biellmann" type), the boot is pulled by the hand behind and above the level of the head but far from the spinning axis. Will the Technical Panel consider this variation as difficult? | Yes. The definition of this Difficult Variation does not include any requirement regarding the distance between the boot and the spinning axis. | |
| <p><u>The man performs a Camel position while the lady performs an Upright layback for more than 3 rotations</u></p> <p><u>The man then performs a Difficult Variation in Sit position while the lady does a simple Upright position for 2 rotations.</u></p> <p><u>Both partners Change of spinning direction and continue spinning for one rotation and then finish the spin with a Difficult Exit</u></p> <p><u>What is the call?</u></p> | <p><u>The call is Sp2</u></p> | <p><u>The Difficult Variation in Sit position for the man is not considered for the level as it was not held for at least 3 rotations.</u></p> <p><u>The Different Direction of spinning rotation as a Difficult Feature does not count for the level since there were not two rotations executed after the change of direction.</u></p> <p><u>The Exit Feature is also ignored since the other requirements for Level 4 according to the Characteristics of Level were not fulfilled.</u></p> |
| In a Combination Spin, one partner performs a Difficult Variation of Basic Sit Position a) "sit forward", subsequently changes foot or direction or finishes the sit position, and then performs Difficult Variation of Basic Sit Position e) "crossed behind and touching the skating leg". Can variation e) be considered for Level? | Yes, because variation e) is not performed right after variation a). | |

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

| Questions (application cases) | Answers | Comments |
|--|--|--|
| <p>A couple perform the following:</p> <ul style="list-style-type: none"> - Steps and turns which can be considered as a difficult Entry Feature to the Dance Spin - Man performs Camel spin for 3 rotations. - Lady performs Difficult Variation of Sit position for 3 rotations. - Both partners then Change spinning direction, continue to spin in a simple Upright position for 1.5 rotations - Both partners simultaneously change feet and continue to spin for more than three rotations, the man in different Difficult Variation of Sit position for three rotations and the lady in a simple Upright position before performing a difficult exit. <p>What is the call?</p> | <p>The call would be <u>CoSp23</u></p> | <p><u>The Different Direction of spinning rotation as a Difficult Feature does not count for the level since there were not two rotations executed after the change of direction.</u></p> <p><u>The following Difficult Features are taken into consideration for level:</u></p> <p><u>Entry Feature (considered but not given for level)</u></p> <p><u>2 Different Basic Positions</u></p> <p><u>3 Different Difficult Variations</u></p> <p><u>Exit feature (considered but not given for level)</u></p> |
| <p>A couple perform the following:</p> <ul style="list-style-type: none"> - An unexpected Entry - Both partners perform a simple Camel position for more than 3 rotations - Lady then performs an Upright layback position for 3 rotations - Both partners then simultaneously change feet and Change of spinning direction and continue spinning for two rotations in different Difficult Variations of Sit Spin and then finish the spin <p>What is the call?</p> | <p><u>As the couple have completed more than one rotation in the second part, it is considered a Combination Spin.</u></p> <p><u>The call is CoSp1</u></p> | <p><u>The following Difficult Features are taken into consideration for level:</u></p> <p><u>Entry Feature (considered but not given for level)</u></p> <p><u>One Difficult Variation of Camel position for man (simple Camel position for the lady does not count for level)</u></p> <p><u>One Difficult Variation of Upright position</u></p> <p><u>Different Direction of spinning rotation</u></p> <p><u>Since the second part of the Combination Spin did not contain 3 rotations, it can be maximum Level 1 according to the Characteristics of Level.</u></p> <p><u>However if 3 rotations would have been performed in the second part in different Variations of Sit Spin, then all the performed Difficult Features are given for the level and the call is CoSp4.</u></p> |

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

| Questions (application cases) | Answers | Comments |
|--|--|--|
| <p>While performing an Exit Feature of a Spin or Lift, the couple performs movements which can also be identified as a Choreographic Spinning Movement. Do these movements get identified and called as a Choreographic Spinning Movement OR part of the exit feature?</p> | <p>Any Choreographic Element/Movement combined with another Required Element as an “Entry” or “Exit” Feature will not be considered by the Technical Panel as a required Choreographic Element/Movement. It will only be considered by the Technical Panel as an “Entry” and/or “Exit” feature.</p> | <p>The required Choreographic Element/Movement must be performed separately to be identified and confirmed by the Technical Panel.</p> |
| <p>How should the TP call the exit of a Sp/CoSp if it comprises a Lift of more than one rotation and is performed without travelling?</p> | <p>According to the Communication 2257 it should be called as follows when the lifted partner is off ice :</p> <ul style="list-style-type: none"> • If the lifted partner is held off the ice for three or more seconds and Lifting partner is rotating on spot – Stationary Lift • If two or more rotations are traveling - Rotational Lift | |
| <p><u>For the “Entry” or “Exit” feature - combination of movements/steps, does the man lifting the lady count as a movement for him and for her?</u></p> <p><u>Example: At the exit of a spin, the man lifts the lady and she does a few tap taps, comes down and they both do a twizzle. Does this meet the criteria of two movements/steps by both partners (Man lifting, lady tapping and being lifted in a dance jump, twizzles for both)?</u></p> | <p><u>Yes. The lifting action of the man in a dance jump as part of the combination of movements/steps counts as one of the steps/movements performed by the man.</u></p> | |
| <p><u>For the “Entry” or “Exit” feature - combination of movements/steps, do the man and lady have to perform exactly the same steps/movements to receive credit for this feature?</u></p> | <p><u>No. Each of the steps/movements can be different for both partners OR they can be the same.</u></p> <p><u>Examples: Man performs twizzle and lunge while lady performs spread eagle and twizzle.</u></p> <p><u>OR.</u></p> <p><u>Man and lady perform twizzles and then lunges at the same time</u></p> | |

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

ADDITIONAL PRINCIPLES OF CALLING

Communication no. 2257 – Updated 21.07.19 paragraph 1.4.1. (page 7-8.)

ADDITIONAL DEFINITIONS, SPECIFICATIONS TO DEFINITIONS AND NOTES

Communication no. 2257 – Updated 21.07.19 paragraph 1.4.2. (page 8-11.)

LEVELS OF DIFFICULTY

Communication no. 2257 – Updated 21.07.19 paragraph 1.4.3. (page 12-13.)

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

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

| DEFINITIONS | | Source |
|---------------------------|---|-------------------------|
| Rotational Lift | A Dance Lift in which the lifting partner rotates in one (clockwise or anticlockwise) direction while travelling across the ice | Rule 704, § 16.d) |
| Shoot the Duck | A one foot movement in which a Skater travels along the ice with one leg in a strongly bent position and the other leg directed forward parallel to the ice | Rule 704, § 18.e) |
| Short Lift | The duration of the Dance Lift should not exceed seven (7) seconds: Stationary Lift, Straight Line Lift, Curve Lift or Rotational Lift. | Rule 704, § 16.a) to d) |
| Spread Eagle | A two- footed movement in which a Skater travels along the ice with one foot on a forward edge/tracing and the other on a matching backward edge/tracing on the same tracing. | Rule 704, § 18.f) |
| Stationary Lift | A Dance Lift that is executed on the spot (stationary location) by the lifting partner who may or may not be rotating. | Rule 704, § 16.a) |
| Straight Line Lift | A Dance Lift in which the lifting partner travels in a straight line in any position on one foot or two feet. | Rule 704, § 16.b) |
| Type of Dance Lift | Stationary Lift, Straight Line Lift, Curve Lift, Rotational Lift or Combination Lift. | Rule 704, § 16.a) to g) |

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

| Questions (clarifications) | Answers | Comments |
|---|--|---|
| In a Lift, the lifting partner performs Crouch on two feet for 2 seconds moving into Shoot the Duck for 1 second. Will the Technical Panel give credit to that position for Level? | Yes. As long as the two positions are from the same group and in total are held at least 3 seconds (in this example, both positions are from group c) and the Tech Panel will consider this as a Difficult Pose by the Lifting Partner for Level). | |
| A pose forming part of a Change of Pose in a Lift, is repeated in another Lift or, in case of a Combination Lift, in the other part of this Combination Lift. When repeated, can this pose be considered as a Difficult Pose for Level? | Yes. Because the lifted partner's feature of the first Lift was not a pose, but a Change of Pose. | |
| What happens if the lifting partner uses part of the costume as a support? | The Technical Panel will assess the Level regardless of the costume being used as a support. | Part of the costume being used a prop, the Judges and Referee will apply the deduction for costume/prop violation. |
| A Change of Pose cannot be given credit if the lifting partner "merely changes the hold to the reverse side (mirror)". What does it mean exactly? | It means that the lifting partner changes hold to the reverse side in a simple and direct way, without any different interaction between partners or any significant change in the orientation of the hold. | |
| 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 Feature or the Exit Feature. | |
| In a Rotational Lift, if the lifted partner enters (or exits) a One Hand/Arm Lift by jumping into (or from) the arm of the lifting partner, can this entry (or exit) be considered as "only One Hand/Arm lift is used to lift (or set down)"? | Yes. Because there is no contact at all between partners. | The jump must not be of more than 1 rotation otherwise it is an Illegal Movement. |
| The lifted partner enters a Lift with no assistance by the lifting partner (e.g. the lady jumps into the arms of the man with a jump of one revolution maximum). Will the Technical Panel consider this as an Entry Feature? | Yes. The Technical Panel will qualify this entry as "unexpected". | If the jump has more than one revolution, the Technical Panel will call an Illegal/Element Movement and the Lift will be given <u>Level 1</u> provided requirements for <u>Level 1</u> are met. |
| Difficult Position for the lifting partner "One Hand/Arm Lift" is defined "with no contact other than the lifting partner's hand/arm and the lifted partner". What does "hand/arm" means in this case? | It means any part of the hand or arm, excluding the shoulder. | |

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

| Questions (clarifications) | Answers | Comments |
|--|---|---|
| <p>In a Rotational Lift, the lifting partner stops rotations twice. How many times should the Technical Panel apply the one Level reduction?</p> | <p>Once per stop of rotation</p> | <p><u>If the Lifting Partner creates a temporary deviation without establishing a new type of Lift (examples - pattern, stops rotating and resumes, stationary travels and then becomes stationary, etc.) during the established type of Lift the Technical Panel will reduce the Level by 1. (Excluding during the Entry/Exit features).</u></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 Spread Eagle 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 (application cases) | Answers | Comments |
|--|---|--|
| <p>In a Senior Free Dance, a couple performs, in the following order:</p> <ul style="list-style-type: none"> ▪ Straight Line Lift with an Entry Feature from Group 4, b) “from Spread Eagle for the lifting partner” fulfilling the requirements to be given credit and an Entry Feature from Group 3 “significant transitional movement by the lifted partner”; ▪ Curve Lift with an Entry Feature from Group 3 “significant transitional movement by the lifted partner”; ▪ Rotational Lift with an Entry Feature from Group 3 “significant transitional movement by the lifted partner” and an Entry Feature from Group 1 “unexpected”. <p>Which of those Entry Features will be considered for Level?</p> | <p>Under additional definitions of Entry Features:</p> <ul style="list-style-type: none"> ▪ for the Straight Line Lift, both are considered for the level; ▪ in the Curve Lift, the Entry Feature Group 3 is taken into consideration a 2nd time, ▪ in the Rotational Lift, the Entry Feature Group 3 is ignored and the Entry Feature Group 1 is taken into consideration. | |
| <p>During Change of Pose performed with first pose, change and second pose, is there a time limit of how long each pose must be held, having in mind that credit for a Difficult Pose is given if held for at least 3 seconds?</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>For Change of Pose performed with the lifted partner moving continuously through different poses, the Change of Pose will be considered for Level only if the continuous move occurs throughout the whole duration of the Short Lift concerned.</p> |
| <p>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”?</p> | <p>The Technical Panel will be strict regarding the “horizontal line” in order to give credit for the Difficult Pose.</p> | |
| <p>In One Hand/Arm Lift, must the lifting arm of the lifting partner be straight?</p> | <p>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.</p> | |

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

| Questions (application cases) | Answers | Comments |
|---|---|---|
| <p>If a couple performs an entry “continuous combination of <u>different</u> intricate steps and/or movements <u>executed by both partners</u>” (Group 2), how close to the actual Lift the difficult Turns should be performed to consider this entry as an Entry Feature?</p> | <p>The Lift has to be executed immediately after the “continuous combination of <u>different</u> intricate steps and/or movements <u>executed by both partners</u>”, without any preparation and interruption in the pace of execution.</p> | |
| <p>If the lifting partner uses an “entry from a Difficult Position” (Group 4) as an Entry Feature and a Difficult Position during the Lift, do the Difficult Positions have to be different or same to be considered for Level by the Technical Panel?</p> | <p>The Difficult Position used as an Entry Feature and the Difficult Position used during the Lift can be considered for Level, whether they are same or different.</p> | <ul style="list-style-type: none"> ▪ If the same Difficult Position <u>from the same Group</u> is used, it can be considered as an Entry Feature only if, subsequently, it is continuously sustained as the Difficult Position considered for Level. ▪ If two different Difficult Positions are used <u>from different Groups</u>, the Difficult Position of the entry can be considered as an Entry Feature only if, subsequently, it is changed without any intermediate position into the Difficult Position considered for Level. <p><u>For the Exit Feature Group 3:</u> <u>Difficult Position for lifting partner, different than one used during the lift to be considered for Level the new Difficult Position from Group 3 must be reached and sustained before the lifted partner touches the ice. This Exit Feature must be achieved without any intermediate position into the new Difficult Position considered and given credit for Level.</u></p> |
| <p>If the lifting partner uses an entry “from a Difficult Position” (Group 4) as an Entry Feature, how long does he have to be in the Difficult Position in order to be considered for an Entry Feature?</p> | <p>There is no set time for the Difficult Position for the lifting partner in order to be considered for an Entry Feature. However, the position must be fully established and clearly evident at the time that the Lifted partner is elevated.</p> | |

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

| Questions (application cases) | Answers | Comments |
|--|--|---|
| <p>If a couple performs an unexpected entry (<u>Group 1</u>) to the Stationary Lift, but skids to a stop exactly before the Lift, does the Technical Panel still consider this entry as an Entry Feature?</p> | <p>If there is an unexpected entry and the stop before the take-off was not done to get evident preparation to the Stationary Lift, credit for Entry Feature can be given. But if there is an evident preparation before the Lift (after the stop), credit for Entry Feature cannot be given.</p> | |
| <p>If the lifting partner does an entry “continuous combination of <u>different</u> intricate steps and/or movements <u>executed by both partners</u>” (Group 2) to a Stationary Lift and the couple skids to a stop before the Lift. Does the Technical Panel still consider this entry as an Entry Feature?</p> | <p>A “continuous combination of <u>different</u> intricate steps and/or movements <u>executed by both partners</u>” is given credit for Entry Feature if the Lift is performed immediately after the Turns/movements 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 Entry Feature cannot be given.</p> | |
| <p><u>Which partner should be considered for “continuous combination of different intricate steps and/or movements performed by both partners” in the Entry Feature Group 2 or Exit Feature Group 1 to be counted as difficult?</u></p> <p><u>Should it only be done by the Lifting Partner or Lifted Partner or both?</u></p> | <p><u>The continuous combination of different intricate steps and/or movements has to be performed by both partners to be counted as an Entry or Exit Feature and each partner have to perform at least two different step(s)/movement(s).</u></p> | <p><u>As an example if the lifting partner is rotating the lifted partner without any other intricate step or movement as part of the exit while the lifted partner is performing two different intricate movements, it is NOT considered as an Exit feature, because the lifting partner is not fulfilling the requirement as the lifting partner has performed only one movement.</u></p> |
| <p>What happens if, in a Change of Pose, the lifted partner performs twice exactly the same body pose but on a completely different axis so that a photographer would still produce two different photos?</p> | <p>The Technical Panel will not give credit for the Change of Pose because both body poses are exactly the same.</p> | <p>However if the change of axis is combined with a modification of the body line between the two poses (for example: position of the leg(s)), it can be considered as a Change of Pose if the other criteria for a Change of Pose are fulfilled.</p> |

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

| Questions (application cases) | Answers | Comments |
|---|---|---|
| <p>The lifting partner takes a Curve Lift from Spread Eagle on straight line and then changes tracing into an inside Spread Eagle for the whole Lift on inside Spread Eagle. Can this entry be considered for Entry Feature?</p> | <p>Yes, because <u>they are from the same Entry Feature Group 4 subgroup b)</u>:</p> <ul style="list-style-type: none"> ▪ Spread Eagle on straight line is from the list of examples of Difficult Positions for the lifting partner, ▪ inside Spread Eagle is from the list of examples of Difficult Positions for the lifting partner, ▪ there is no intermediate position between the two Difficult Positions. | <p>Besides, to be given credit, the Spread Eagle on straight line must be reached before the lifted partner leaves the ice and the inside Spread Eagle must be given credit for Level (i.e. be sustained for at least 3 seconds).</p> |
| <p>What happens in a Free Dance if, in the first performed Lift, a CuLi, the lifting partner sustains an outside Spread Eagle and, in the second performed Lift, a SiLi, sustains a flat Ina Bauer?</p> | <p>The Technical Panel will not consider for Level the position of second performed Lift because both outside Spread Eagle and flat Ina Bauer are part of the same Group of Difficult Position <u>b)</u> and a chosen Group of examples of Difficult Position can be considered for Level only the first time it occurs.</p> | |
| <p>While performing a Curve Lift with lifting partner on an outside spread eagle, the lifting partner briefly performs an inside spread eagle as part of the exit feature. Does the Technical Panel call this Curve Lift + Curve Lift, Combo?</p> | <p>No.</p> | <p><u>If the Lifting Partner creates a temporary deviation without establishing a new type of Lift (examples - pattern, stops rotating and resumes, stationary travels and then becomes stationary, etc.) during the established type of Lift the Technical Panel will reduce the Level by 1. (Excluding during the Entry/Exit features).</u></p> <p><u>If a deviation within a Short Lift creates two types of established Lifts (examples: Straight Line Lift becomes Curve Lift, Rotational Lift becomes Stationary Lift, Stationary Lift becomes a Rotational Lift, etc.), the type of the Lift should be identified and Features considered for Level only during the first type of Lift which is executed (including any Entry feature which may be considered for level)</u></p> |

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

| Questions (application cases) | Answers | Comments |
|---|--|---|
| <p><u>For the Exit Feature Group 1 (continuous combination of different intricate steps and/or movements executed by both partners), is the following accepted for Level?</u></p> <p><u>1st Lift – Exit Feature Group 1 (continuous combination of different intricate steps and/or movements executed by both partners)</u></p> <p><u>2nd Lift – Exit Feature Group 1 (continuous combination of different intricate steps and/or movements executed by both partners)</u></p> | <p><u>1st Lift – Yes</u> <u>2nd Lift – NO</u></p> <p><u>Exit Feature Group 1 (continuous combination of different intricate steps and/or movements executed by both partners) may be accepted for the Level only the first time it is performed. The Exit Feature performed in the 2nd Lift would not be considered for Level.</u></p> | <p><u>Entry Feature Group 2 (continuous combination of different intricate steps and/or movements executed by both partners) is considered for the level only for the first time two times it is performed.</u></p> |
| <p><u>What is the call for the following Combination Lift?</u></p> <p><u>SILi (significant transitional movement entry, spread eagle entry, spread eagle position for the Lifting partner) + StaLi (crouch position for the Lifting partner held for less than 3 seconds, Lifted partner held off the ice for 3 seconds, continuous combination of different intricate movements/steps exit feature executed by both partners)</u></p> | <p><u>SILi3 + StaLiB.</u></p> | <p><u>In this example, the Exit Feature of the second lift (StaLi) is not considered for the level for the second lift since the difficult position (crouch) was not held for 3 seconds by the Lifting partner. PLUS, the Exit Feature is also not upgrading the level of the first lift (SILi) since it is not considered for the level of the second lift (StaLi).</u></p> <p><u>In accordance with Communication 2257. Page 8: Any Difficult exit feature(s) connected with the 2nd Lift and considered for Level for the chosen Type of Lift will also upgrade the 1st Lift.</u></p> |
| <p><u>What is the call for the following Combination Lift?</u></p> <p><u>SILi (significant transitional movement entry, spread eagle entry, spread eagle position for the Lifting partner) + RoLi (6 rotations by the Lifting partner)</u></p> | <p><u>SILi3 + RoLi3.</u></p> | <p><u>RoLi as the second lift is upgraded by one level because of the significant transitional movement entry feature considered for the level in the first lift.</u></p> <p><u>In accordance with Communication 2257. Page 8: Any Difficult entry feature(s) connected with the 1st Lift and considered for Level for the chosen Type of Lift will also upgrade the 2nd Lift.</u></p> |

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

| Questions (application cases) | Answers | Comments |
|--|--|---|
| <p><u>While entering a Stationary Lift, the Lifting Partner is on one foot rotating and remains on one foot during the Lift. At what point does the Technical Panel start counting the 3 seconds for a Difficult Position/Pose or considering the Change of Pose if the Lift is traveling during the entry?</u></p> | <p><u>When the Stationary Lift stops traveling, the Technical Panel begins to count the time in the Difficult Position/Pose and may consider the Change of Pose.</u></p> | <p><u>During the entry to a Stationary Lift which is also rotating, additional principals of calling will apply if the lift does not stop traveling until after completing two rotations.</u></p> |
| <p><u>For the "Entry" or "Exit" feature - combination of movements/steps, does the man lifting the lady count as a movement for him and for her?</u></p> <p><u>Example: At the exit of a spin, the man lifts the lady and she does a few tap taps, comes down and they both do a twizzle. Does this meet the criteria of two movements/steps by both partners (Man lifting, lady tapping and being lifted in a dance jump, twizzles for both)?</u></p> | <p><u>Yes. The lifting action of the man in a dance jump as part of the combination of movements/steps counts as one of the steps/movements performed by the man.</u></p> | |
| <p><u>For the "Entry" or "Exit" feature - combination of movements/steps, do the man and lady have to perform exactly the same steps/movements to receive credit for this feature?</u></p> | <p><u>No. Each of the steps/movements can be different for both partners OR they can be the same.</u></p> <p><u>Examples: Man performs twizzle and lunge while lady performs spread eagle and twizzle.</u></p> <p><u>OR</u></p> <p><u>Man and lady perform twizzles and then lunges at the same time</u></p> | |

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

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| ADDITIONAL PRINCIPLES OF CALLING |
| Communication no. 2257 – Updated 21.07.19 paragraph 1.5.1. (page 14.) |

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| ADDITIONAL DEFINITIONS, SPECIFICATIONS TO DEFINITIONS AND NOTES |
| Communication no. 2257 – Updated 21.07.19 paragraph 1.5.2. (page 14-15.) |

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| LEVELS OF DIFFICULTY |
| Communication no. 2257 – Updated 21.07.19 paragraph 1.5.3. (page 16.) |

| DEFINITIONS | | Source |
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| Dance Jump | A small jump not more than ½ a revolution, used to change foot or direction. Such jumps may be performed either in hold or separated. Both partners may jump at the same time. | Rule 704, § 17.b) |
| Hop | A small jump without revolution. | Rule 704, § 17.c) |
| Pirouette | A spinning movement performed on one foot on the spot by one partner alone (with or without the assistance of the other partner) or by both partners simultaneously (around separate centers). | Rule 704, § 13 |
| Set of Sequential Twizzles | At least two Twizzles for each partner with up to 1 step between Twizzles. | Rule 704, § 12.b) |
| Set of Synchronized Twizzles (FD variation) | At least two Twizzles for each partner, with a minimum 2 steps and up to 4 steps between 1 st and 2 nd Twizzles | <u>Communication no. 2239</u> |
| Three Turn | A turn executed on one foot from an outside edge to an inside edge or an inside edge to an outside edge, with the exit curve continuing on the same lobe as the entry curve. The skater turns in the direction of the curve. | Rule 704, § 11.a) (i) |

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

| DEFINITIONS | | Source |
|--------------------|---|-------------------|
| Twizzle | <p>A traveling turn on one foot with one or more rotations which is quickly rotated with a continuous (uninterrupted) action. The weight remains on the skating foot with the free foot in any position during the turn then placed beside the skating foot to skate the next step. A series of checked Three Turns is not acceptable as this does not constitute a continuous action. If the traveling action stops during the execution, the Twizzle, it becomes a Solo Spin (Pirouette);</p> <p>The four (4) different types of entry edges for Twizzles are as follows:</p> <ul style="list-style-type: none">▪ Forward Inside;▪ Forward Outside;▪ Backward Inside;▪ Backward Outside. | Rule 704, § 11.c) |

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

| Questions (clarifications) | Answers | Comments |
|--|---|--|
| What happens if there is a two foot entry on a Twizzle? | If the skater is on two feet when starting rotation of the Twizzle, the Technical Panel must count the entry edge and rotations from the moment he/she is on one foot (skating foot) | This might change the number of full rotations. |
| The first Twizzle is finished on the right foot, then there is a step to the left foot and right foot leaves the ice and the second Twizzle is skated also on the right foot. How many steps between Twizzles is this? | There is one step between Twizzles. <u>This option is only possible for the Sequential Twizzles.</u> | This step between Twizzles may include several Turns on one foot such as Bracket or Rocker. <u>Each push and/or transfer of weight while on two feet between Twizzles is considered as a step.</u> |
| 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? | <u>It is considered that there is one step between Twizzles.</u> | <u>Each push and/or transfer of weight while on two feet between Twizzles is considered as a step.</u> |
| <u>What happens if a loss of control with additional support (e.g. touchdown/stumble) occurs during one of the steps connecting the Twizzles (between 1st and 2nd Twizzle or 2nd and 3rd Twizzle)?</u> | <p><u>The Technical Panel will reduce the level by 1. The loss of control with additional support (e.g. touchdown/stumble) will not be considered as an additional step.</u></p> <p><u>However if more than two uncontrolled steps are performed during the Set of Twizzles, this mistake is considered an interruption for the partner who performed the error.</u></p> <p><u>Per Communication 2257, revised July 21, 2019:</u></p> <p><u>- Any loss of control resulting in an error of up to two uncontrolled steps is a stumble/touchdown - reduce one level.</u></p> <p><u>More than two uncontrolled steps is an interruption.</u></p> | <p><u>If a loss of control with additional support (e.g. stumble/touchdown by free leg/foot and/or hand(s)) by one or both partners occurs within a Set of Twizzles and the Set of Twizzles continues without interruption, its Level shall be reduced by 1 Level per error for that partner. If more than two uncontrolled steps are performed during the Set of Twizzles, this mistake is considered an interruption for the partner who performed the error.</u></p> <p><u>- Any loss of control resulting in an error of up to two uncontrolled steps is a stumble/touchdown - reduce one level.</u></p> <p><u>- More than two uncontrolled steps is an interruption.</u></p> <p><u>If an interruption occurs during any part of the Set of Twizzles, the Set of Twizzles shall be identified and given a level according to the requirements met before the interruption.</u></p> |

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

| Questions (clarifications) | Answers | Comments |
|--|--|--|
| 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. | |
| To meet the requirement of "significant continuous motion of arms", can the skaters move just one arm at a time (alternately)? | Yes, as long as there is always at least one arm of each skater moving with a large range of movement at any given time and both arms alternately move and there is no break in continuous motion. | |
| In a Twizzle, partners perform the Additional Feature Group B "sit position" with sufficient bending action to be given credit for Level. The core of their body is shifted off vertical axis. Can this upper body pose also be given credit as a (Difficult) Additional Feature (from Group A)? | No because this upper body pose comes naturally through establishing the sit position. | |
| For Additional Feature "entrance to the first Twizzle from a Dance Jump", what happens if the Dance Jump is under-rotated, over-rotated, or there is an interruption in the landing edge? | 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 addition, the Technical Panel will not give credit to the Dance Jump because the entrance of the first Twizzle is not from the landing of the Dance Jump. |
| For Additional Feature "entrance to the first Twizzle from a Dance Jump", how high must the Dance Jump be to be given credit by the Technical Panel? | The Technical Panel will give credit to the Dance Jump if it is performed with clear ascending and descending motions of the centre of gravity of the Skater while he/she is in the air. | |
| 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. | |
| Is performing a movement on two feet, such as standing on two feet, Crouch, Lunge, Ina Bauer or Spread Eagle, between Twizzles considered as one step? | <u>Yes, however if there is a push and/or transfer of weight while on two feet between Twizzles this will be considered as a step.</u> | <u>Each push and/or transfer of weight while on two feet between Twizzles is considered as a step.</u> |

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

| Questions (clarifications) | Answers | Comments |
|---|--|---|
| <p><u>If a skater steps on the left foot, jumps up, lands on the same left foot again, do we still consider this as not a transfer of weight and only count this as 1 step and not 2 steps?</u></p> | <p><u>A jump to the same foot is not considered as an additional step.</u></p> | |
| <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>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 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 Twizzles.</p> | <p>The connection between first and second Twizzles and between second and third Twizzles may be different.</p> |

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

| Questions (application cases) | Answers | Comments |
|---|--|--|
| <p>What happens if a Skater performs a Three Turn, checks rotation and then starts to twizzle?</p> | <p>The entry edge and the number of rotations of the Twizzle shall be determined by the Technical Panel after the Three Turn, from the starting edge of the proper Twizzle.</p> | |
| <p>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?</p> | <p>Yes. But the Technical Panel will apply a reduction of one Level for one of the Twizzles becoming checked Three Turns for the partner who did this mistake.</p> | |
| <p><u>What happens if one partner does not complete one full rotation on one of the two Twizzles forming the Set of Twizzles?</u></p> <p><u>What happens if both partners do not complete one full rotation on one of the Twizzles forming the Set of Twizzles?</u></p> | <p><u>If one partner does not complete one full rotation on one of the two Twizzles forming the Set of Twizzles because of a Fall or interruption the element will be called and given No Level for this partner. If both partners do not complete one full rotation on one of the Twizzles forming the Set of Twizzles because of a Fall or interruption both Twizzles (Lady's and Man's) will be called and given No Level.</u></p> <p><u>However If one or both partner(s) do(es) not complete one full rotation on one of the two Twizzles forming the Set of Twizzles because of a loss of control with additional support (e.g. touchdown/stumble) but the Set of Twizzles continues without interruption, its Level shall be reduced by 1 Level for the partner who made the error.</u></p> | <p><u>If a Fall or interruption occurs during a Required Element, the Required 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 Basic Level are not met.</u></p> <p><u>If a Fall or interruption occurs at the entry edge to the first Twizzle by either partner, the element is given No Level for the partner who performed the error. Level of the other partner is evaluated based on what was executed.</u></p> <p><u>If a loss of control with additional support (e.g. stumble/touchdown by free leg/foot and/or hand(s)) by one or both partners occurs within a Set of Twizzles and the Set of Twizzles continues without interruption, its Level shall be reduced by 1 Level per error for that partner. If more than two uncontrolled steps are performed during the Set of Twizzles, this mistake is considered an interruption for the partner who performed the error.</u></p> <p><u>_____ - Any loss of control resulting in an error of up to two uncontrolled steps is a stumble/touchdown - reduce one level.</u></p> <p><u>_____ - More than two uncontrolled steps is an interruption.</u></p> |

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

| Questions (application cases) | Answers | Comments |
|--|--|---|
| 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). |
| 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”. | <u>Hands can't be clasped to consider it as an Additional Feature “elbow(s) at least at level with or higher than the level of the shoulders”.</u> |
| 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, if those Dance Jumps are landed on a toe and a push, not on a gliding edge. The Dance Jump of the Additional Feature must have a landing on a gliding edge only, which becomes the entry edge of the Twizzle. | |
| 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. | |
| 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? | For Level 3, because of the following reasons: <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. | This Additional Feature cannot qualify for Level 4 because it is not held until the fourth rotation of the Twizzle is completed. |
| 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? | No, 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: **Sets of Twizzles**

| Questions (application cases) | Answers | Comments |
|---|--|---|
| In a Set of Twizzles, partners perform different connecting steps between Twizzles. Will the Technical Panel take any action? | No. There is no requirement for both partners to perform the same connecting steps. | The Technical Panel will pay attention to the number of connecting steps performed by each partner. |
| During the Twizzles (Sequential and Synchronized), does an interruption (or fall) by one partner effect the level of the other partner? | No. Since the Technical panel evaluates each partner separately, the interruption (or fall) only affects the level of the partner who performed the error. | The judges still evaluate this element as a unit and must base their one GOE on the quality of execution of both partners |
| During the Twizzles (Sequential and Synchronized), do the Additional Feature(s) for level have to be the same and/or simultaneous for each partner? | The same Additional Features have to be performed by both in the same Twizzle to receive credit for the Level. | However, error(s) resulting in a lower Level are evaluated per partner. Judges will evaluate the execution as a whole with one GOE based on the marking guide - GRADE OF EXECUTION of REQUIRED ELEMENTS (including CHOREOGRAPHIC ELEMENTS) |
| If there is a mistake on any subsequent rotations (such as the 5th or 6th rotations) during the 1st and 2nd Twizzles, does the Technical Panel consider this an error? | YES. According with the Adjustments to Levels, if any part of any first two Twizzles becomes a Pirouette or checked Three Turns, its Level shall be reduced. | The only situation when the Technical Panel would not lower the level is when a couple has choreographed an exit with a running edge and (followed by) a three turn. |
| If there is a mistake on the 3rd Twizzle (the C feature) AFTER the completion of 3 rotations, such as a checked three on the 4th or 5th rotation in a Twizzle of that C feature, does the Technical Panel still give credit for this Twizzle? | NO. Any error within any rotation of the third Twizzle is not considered as performed correctly | However, error(s) are evaluated per partner. |

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

| Questions (application cases) | Answers | Comments |
|--|---|---|
| <p>If a Dance Jump/Hop is performed between Twizzles, how will the Technical Panel count the number of connecting steps with the following examples?</p> <ul style="list-style-type: none"> - Dance Jump/Hop – from one foot to the other foot? - Dance Jump/Hop – from one foot to the same foot? | <p>The Technical Panel will consider the Dance Jump as one step if it occurs between other steps.</p> <p>If the Dance Jump leads directly in to the start of the 2nd Twizzle, the Technical Panel will consider as a feature for the Level.</p> <p>A Dance Jump/Hop from one foot to the same foot is not considered as a separate step.</p> <p>A Dance Jump/Hop from one foot to another foot is not considered as a separate step if the exit edge of the Dance Jump/Hop is the entry edge to the following Twizzle.</p> <p>But if a Dance Jump/Hop is followed by another step which is the entry edge for the following Twizzle – the Dance Jump/Hop counts as one step.</p> | <p>According to Rule 704, paragraph 17, the term Jump covers Dance Jumps and Hops as well.</p> <p>Note: Jumps of more than one revolution and Jumps of one revolution skated at the same time by both partners are Illegal Elements/Movements.</p> |
| <p>If the couple perform a Dance Jump/Hop between the first and second Twizzle, does this satisfy the requirement as a Group C feature?</p> | <p>A Dance Jump between the first and second Twizzle will only count as a Group C feature if the exit edge of the Dance Jump is the entry edge of the second Twizzle.</p> <p>A Hop is not a Dance Jump so it is not considered as a Group C feature.</p> | <p>According to Rule 704, paragraph 17. b) Dance Jump is a small jump not more than ½ a revolution, used to change foot or direction.</p> <p>According to Rule 704, paragraph 17. c), Hop is a small jump without revolution.</p> <p>Dance Jump and the Hop are different terms with different definitions. Hop is not listed as a Group C feature.</p> |

Category: **Ice Dance**

Subject: **Step Sequences (including PATTERN DANCE TYPE STEP SEQUENCE and COMBINATION ONE FOOT STEP SEQUENCE)**

ADDITIONAL PRINCIPLES OF CALLING

Communication no. 2257 – Updated 21.07.19 paragraph 1.6.1. (page 17.)

ADDITIONAL DEFINITIONS, SPECIFICATIONS TO DEFINITIONS AND NOTES

Communication no. 2257 – Updated 21.07.19 paragraph 1.6.2. (page 17-18.)

LEVELS OF DIFFICULTY

Communication no. 2257 – Updated 21.07.19 paragraph 1.6.3. (page 18-19.)

| DEFINITIONS | | Source |
|-----------------------------------|--|-------------------------|
| Bracket | A turn executed on one foot from an outside edge to an inside edge or an inside edge to an outside edge, with the exit curve continuing on the same lobe as the entry curve. The skater turns in the direction opposite to the curve. | Rule 704, § 11.a) (vii) |
| Choctaw | A turn from one foot to the other in which the curve of the exit edge is opposite to that of the entry edge. The change of foot is from outside edge to inside edge or inside edge to outside edge. Unless otherwise specified in the dance description, the free foot is placed on the ice close to the skating foot. The entry and exit edge are of equal depth. | Rule 704, § 11.b) (ii) |
| Combination Step Sequences | Consisting of a One Foot Step Sequence and a Step Sequence of Group A or B | Rule 703, § 4.b) iv) |
| Counter | A turn executed on one foot from an outside edge to an outside edge or an inside edge to an inside edge, with the exit curve on a different lobe from the entry curve. The Skater turns in the direction opposite to the entry curve (i.e. in the direction of the exit curve). | Rule 704, § 11.a) (ix) |
| Curved Step Sequence | <ul style="list-style-type: none">•<i>Circular</i> (may be skated in anticlockwise or clockwise direction) – utilizing the full width of the ice surface on the Short Axis;•<i>Serpentine</i> – commences in either direction (clockwise or anticlockwise) at the Long Axis at one end of the rink and progresses in three bold curves or in two bold curves (S-Shaped) and ends at the Long Axis of the opposite end of the rink, the pattern utilizing the full width of the ice surface. | Rule 703, § 4.b) ii) |
| Double Twizzle | Twizzle of two full rotations | Rule 704, § 11. c) |
| Edge | The visible tracing of a skate on one foot that is on one curve. | Rule 704, § 1.a) |

Category: **Ice Dance**

Subject: **Step Sequences (including PATTERN DANCE TYPE STEP SEQUENCE and COMBINATION ONE FOOT STEP SEQUENCE)**

| DEFINITIONS | Source | |
|---------------------------------|--|------------------|
| Foxtrot Hold | a) <i>Open or Foxtrot Hold</i> – The hand and arm holds are similar to those of the Closed or Waltz Hold. The partners simply turn slightly away from each other so that they both face in the same direction; 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 705, § 3. |
| Groups of Step Sequences | i) Group A: <i>Straight Line Step Sequences</i> <ul style="list-style-type: none"> • <i>Midline</i> - skated along the full length of the ice surface on the Long OR <u>Short</u> Axis; • <i>Diagonal</i> - skated as fully corner to corner as possible. ii) Group B: <i>Curved Step Sequence</i> <ul style="list-style-type: none"> • <i>Circular</i> - • <i>Serpentine</i> - iii) Group C: <i>Partial Step Sequences</i> <ul style="list-style-type: none"> • Pattern Dance Type Step Sequence • One Foot Step Sequence iv) Group D: <i>Combination Step Sequences</i> | Rule 703, § 4.b) |
| Hand-in-Hand Hold | a) <i>Facing in same direction</i> – The partners face in the same direction and are skating side by side or one behind the other with their arms extended and their hands clasped. A variation of this is the arm-in-arm side by side hold; b) <i>Facing in opposite directions</i> – The partners usually face each other while one skates backward and the other skates forward with the arms extended to the side but sometimes the hold can be skated back to back (example: Steps 22 to 25 in the Cha Cha Congelado). | Rule 705, § 1 |
| 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 705, § 5 |

Category: **Ice Dance**

Subject: **Step Sequences (including PATTERN DANCE TYPE STEP SEQUENCE and COMBINATION ONE FOOT STEP SEQUENCE)**

| 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. | Rule 704, § 11.b) (i) |
| Not Touching Step Sequence | Must incorporate mirror and/or matching footwork. Both partners may cross each other's tracing(s) and may switch from matching footwork to mirror and vice versa, unless otherwise specified by the Ice Dance Technical Committee. The partners should remain as close together as possible, but they must not touch. The distance between the partners should generally not be more than two (2) arm length apart, except for short distances when the partners are performing edges and turns in opposite directions. | Rule 703, § 4.a) ii) |
| One Foot Step Sequence | Performed on one foot by each partner simultaneously, in Hold or separately. <u>Note: For season 2019-2020, the One Foot Step Sequence consists of Difficult Turns performed on one foot by each partner, not in hold/touch/contact and must be started with the first Difficult Turn at the same time.</u> | Rule 703, § 4.b) iii) |
| Pattern Dance Type Step Sequence | Performed on the ice surface anywhere or as prescribed by the Ice Dance Technical Committee. | Rule 703, § 4.b) iii) |
| Rocker | A turn executed on one foot from an outside edge to an outside edge or an inside edge to an inside edge, with the exit curve on a different lobe from the entry curve. The skater turns in the direction of the entry curve. | Rule 704, § 11.a) (viii) |
| Styles of Step Sequences | Characteristics of Levels of Step Sequences, organized as <i>Styles</i> , are technical requirements with ongoing validity and are published in an ISU Communication Any variation or combination of Groups, or other Groups of Step Sequences as decided upon by the Ice Dance Technical Committee are described and published in an ISU Communication. | Rule 703, § 4.c) |
| Step Sequence | A series of prescribed or un-prescribed steps, turns and movements in a <u>Rhythm</u> Dance or a Free Dance. Step Sequences are divided into <u>Types</u> , <u>Groups</u> and <u>Styles</u> . | Rule 703, § 4 |
| Step Sequence In Hold | Must be skated in any Dance Holds or variation thereof (unless otherwise specified by the Ice Dance Technical Committee). Any separation to change a hold must not exceed one measure of music; . | Rule 703, § 4 a) i) |
| Tango Hold | The partners face in opposite directions – one partner skating forward; the other partner backward. However, unlike the Closed Hold, the partners are offset with the man to the right or left of the lady so that the front of his hip is in line with the front of her corresponding hip. Tight hip-to-hip position is undesirable since it impedes flow. | Rule 705, § 4 |
| Turn | One Foot Turn, Two Feet Turn, Twizzle or Twizzle Like Motion | Rule 704, § 11 |

Category: **Ice Dance**

Subject: **Step Sequences (including PATTERN DANCE TYPE STEP SEQUENCE and COMBINATION ONE FOOT STEP SEQUENCE)**

| DEFINITIONS | | Source |
|--------------------------------|---|-------------------|
| Twizzle | <p>A traveling turn on one foot with one or more rotations which is quickly rotated with a continuous (uninterrupted) action. The weight remains on the skating foot with the free foot in any position during the turn then placed beside the skating foot to skate the next step. A series of checked Three Turns is not acceptable as this does not constitute a continuous action. If the traveling action stops during the execution, the Twizzle, it becomes a Solo Spin (Pirouette);</p> <p>The four (4) different types of entry edges for Twizzles are as follows:</p> <ul style="list-style-type: none">▪ Forward Inside;▪ Forward Outside;▪ Backward Inside;▪ Backward Outside. | Rule 704, § 11.c) |
| Types of Step Sequences | <p>There are the following Types of Step Sequences, which may be skated either in hold or not- touching.</p> <ul style="list-style-type: none">i) <i>Step Sequences in Hold</i>ii) <i>Not Touching Step Sequences</i> | Rule 703, § 4. a) |
| 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 705, § 2. |

Category: **Ice Dance**

Subject: **Step Sequences (including PATTERN DANCE TYPE STEP SEQUENCE and COMBINATION ONE FOOT STEP SEQUENCE)**

| Questions (clarifications) | Answers | Comments |
|---|--|---|
| <p>What criteria must a Turn in a Step Sequence(s) fulfill to be given credit by the Technical Panel as a Difficult Turn?</p> | <p>To be given credit by the Technical Panel as a Difficult Turn or as a One Foot Section Turn, a Turn must be skated on distinct and recognizable edges and in accordance with the description in Rule 704.</p> <p>The following are the part of a Turn:</p> <ul style="list-style-type: none"> ▪ for the One Foot Turns (Bracket, Rocker, Counter), there are the correct entry edge, turn itself (not jumped or scratched) and the correct exit edge; ▪ for the Two Foot Turns (Mohawk, Choctaw), there are the correct entry edge, the turn and correct exit edge. ▪ for the Twizzles, there is the required number of rotation skated on one foot moving across the ice; <p>Incorrect execution such as:</p> <ul style="list-style-type: none"> ▪ flat (except Twizzles) and/or two foot before or after the turn (or both), ▪ jumping or scraping the turn, makes the Turn count as simple. | <p>The depth and quality of edges is not relevant to give credit to a Difficult Turn. It is assessed by the Judges in the GOE.</p> |
| <p>What types of “holds” may be used for the level requirement for Step Sequences in Hold?</p> | <p>A “Hold” may be any creative variation of a <u>Basic Hold</u> and will receive credit for the level requirements if the position is established.</p> | <p><u>For Season 2019-2020, there is no hold requirement for Level in Step Sequence specified for Rhythm Dance or for the One Foot Step Sequence specified for the Free Dance (Junior and Senior)</u></p> |
| <p>What happens if the chosen pattern of a Step Sequence is incomplete because it started late, finished early, or both?</p> | <p>The Technical Panel does not take any action.</p> | <p>Judges must reduce the GOE accordingly.</p> <p>The percentage requirement mentioned in the criteria for Levels only refers to the percentage of the pattern missed because of interruptions.</p> |
| <p>One criteria of a Level 4 Step Sequence(s) is that “all Steps/Turns are clean”. What does it mean exactly?</p> | <p>It means that ALL Steps/Turns are without mistakes such as jumped, scraped, etc.</p> | |

Category: **Ice Dance**

Subject: **Step Sequences (including PATTERN DANCE TYPE STEP SEQUENCE and COMBINATION ONE FOOT STEP SEQUENCE)**

| Questions (clarifications) | Answers | Comments |
|--|---|--|
| If a couple includes Hand in Hand Hold (not sustained) between Kilian and Tango Holds, does it count for one or two Changes of Hold? | The Technical Panel will consider this as one Change of Hold (from Kilian Hold to Tango Hold), for the following reasons: <ul style="list-style-type: none">▪ Hand in Hand Hold is not included in the list of Holds which are given credit for the “Dance Holds” requirement. Therefore any change from or to Hand in Hand Hold is not given credit for the “Change of Hold” requirement.▪ However, Hand in Hand Hold (not sustained) is considered as a transition from one Dance Hold to the other. | |
| What happens if a couple performs a Step Sequence not fulfilling the axis requirements of the definition (e.g. Midline Step Sequence not on the Long Axis, or Circular Step Sequence not on the Short Axis)? | The Technical Panel will call the Step Sequence according to its pattern and will not consider its placement. | Judges must reduce the GOE for “placement incorrect”. |
| If a couple performs a retrogression in a Step Sequence, are Difficult Turns, Changes of Holds and Dance Holds in the retrogression taken into consideration for Level? | They are taken into consideration only in the retrogression(s) permitted for the season. | <u>For season 2019/20, one retrogression up to two measures of music is permitted in the Step Sequence (Style B) in Free Dance.</u> |
| During the One Foot Step Sequence, do the Turns have to be the same or simultaneous for each partner? | <u>Only the first Difficult Turn has to be performed by both partners at the same time. If the first Difficult Turn is not performed at the same time by both partners its Level shall be reduced by one Level per partner.</u> | |
| For a Change of Hold to be considered for Level in a Step Sequence, does the change have to be immediate, without any intermediate position(s) or Separation? | NO. 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). | There is no mention that the positions have to be immediately established. The Holds just have to be distinct and clearly recognizable, and that established Hand-in-Hand Holds will NOT be accepted. |

Category: **Ice Dance**

Subject: **Step Sequences (including PATTERN DANCE TYPE STEP SEQUENCE and COMBINATION ONE FOOT STEP SEQUENCE)**

| Questions (clarifications) | Answers | Comments |
|---|---|--|
| <p>Does the Technical Panel consider for Level any turns when the entry edge is not precisely on the stated pattern in a Step Sequence? E.g. In a NtMiSt, the beginning of the entry edge of the first turn starts around the corner, yet the turn is executed on the pattern, which is on the Long axis.</p> | <p>Yes, the Technical Panel considers the first turn, which is executed within the stated pattern.</p> | <p>If the entry edge starts around the corner, on the beginning of the Phrase, and the Step Sequence finishes around the Long axis, the Judges may consider the pattern as incorrect and lower the GOE by one grade</p> |
| <p>Is a Double Twizzle required for Level 3 or 4 of any Style of Step Sequence?</p> | <p>For a Level 3 or 4 Step Sequence, a single twizzle is NOT considered as one of the difficult turns the Technical Panel considers for the level.</p> | |
| <p><u>For Novice (all levels), is the Step Sequence for the Free Dance a Style B?</u></p> | <p><u>No, For the 2019-2020 season, the Step Sequence for Basic and Intermediate Novice is one (1) Choreographic Character Step Sequence. All details are published in the Novice Communication (no. 2242.) The requirement for Advanced Novice is one (1) Style B Step Sequence.</u></p> | <p><u>Step Sequence requirement for Advanced Novice: One (1) Straight Line Step Sequence (Midline or Diagonal) in Hold or Curved Step Sequence (Circular or Serpentine) in Hold (Style B)</u></p> |
| <p><u>What is the procedure when there is an incorrect element performed as "not according to the requirements" (such as a Circular Step Sequence instead of MiSt/DiSt for the 2019-20 RD)?</u></p> | <p><u>The Technical Panel will call what they see as CiSt, add a * Additional Element No Level, and -1.0 deduction.</u></p> | <p><u>The computer is doing an will apply an * to the element and apply an automatic deduction in this example where case in a RD the couple performs a CiSt and not, as required, a DiSt or MiSt.</u> <u>The Technical Controller will verify the deduction.</u></p> |
| <p><u>A couple have chosen to perform an optional Stop after Step 33 in the Finnstep. During this Stop the Lady falls. She gets up quickly and she continues skating immediately after the Stop. How will the Technical Panel consider this mistake?</u></p> | <p><u>The Technical Panel will apply the deduction for a Fall in the PSt.</u></p> | |
| <p><u>A couple have chosen to perform an optional Stop after Step 33 in the Finnstep. During this Stop, may the couple separate to perform some choreography?</u></p> | <p><u>Since this Stop is part of the PSt, no separations are allowed even during the optional Stop after Step 33 in the Finnstep.</u> <u>The Technical Panel will lower the Level by one per partner.</u></p> | <p><u>If the separation is more than 2 arms apart, the judges will consider this in their GOE as a negative feature:</u> <u>Distance:</u> <u>- more than two arms length apart (ChSt more than 4 arms length/4 meters apart)</u></p> |

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

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| ADDITIONAL PRINCIPLES OF CALLING |
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| Communication no. 2257 – Updated 21.07.19 paragraph 1.7.1. (page 20) |
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| DEFINITION OF CHOREOGRAPHIC ELEMENTS |
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| Communication no. 2239 (page 8) |
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| DEFINITIONS | Source |
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| Choreographic Element | Listed or unlisted movement or series if movement(s) specified by the Ice Dance Technical Committee. | Rule 704, § 19. |
|------------------------------|--|-----------------|

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

| Questions (clarifications) | Answers | Comments |
|--|--|---|
| For the Choreographic Character Step Sequence, what is meant by “around the Short Axis”? | The pattern of the Choreographic Character Step Sequence may vary from the Short Axis up to 10 meters on either side of the Short Axis. | It does not matter if the Choreographic Step Sequence begins at the barrier closest to the Judges and progresses to the opposite barrier. Or, starts from the opposite barrier and progresses to the barrier closest to the Judges. |
| For the Choreographic Character Step Sequence, what is the hold requirement? | The Choreographic Character Step Sequence may be in hold, no hold or a combination of both | <u>With the exception for the Choreographic Character Step Sequence which may be no more than 4 arms length apart (4 meters) for the 2019-20 season,</u> the general requirement for a separation between partners throughout the Free Dance is no more than 2 arms length apart. |
| Are the following allowed during the Choreographic Character Step Sequence: - Stops - Pattern retrogressions | As long as the Choreographic Character Step Sequence can be identified (along the Short Axis from barrier to barrier), any stops, pattern retrogressions, loops, etc are allowed. | Any stops within the Free Dance, including stops in the Choreographic Step Sequence, must be 5 seconds or less. Stops longer than the permitted duration will be penalized by the judges. |
| May a Choreographic Element be performed right after another Choreographic Element? | Yes. Choreographic Elements may be back to back with another Choreographic Element. | However, a Required Element for the Level and a Choreographic Element must be performed as distinctive and separate elements |
| <u>Must the Choreographic Sliding Movement be simultaneous throughout the element?</u> | <u>The start and the ending of the element does not have to be performed simultaneously.</u> | <u>The sliding movement position for both partners may be different, but at some point during the element must be performed at the same time.</u> |
| How does the Technical Panel call a Choreographic Element? | If the Choreographic Element fulfills the requirement, it is identified by its type at the start of the element and “Confirmed” when it is completed. If the Choreographic Element does not fulfill the requirements but can still be identified, it is called by its type and “No Value”. | This only applies to the first performed Choreographic Elements as per the requirements for the Well Balanced Free Dance program When the element is “confirmed”, the Data Operator inputs “1”. When the element does not fulfill the requirements, the Data Operator leaves the abbreviation with no value. |

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

| Questions (clarifications) | Answers | Comments |
|---|---|--|
| Is the Choreographic Twizzling Movement a not - touching element? | The Choreographic Twizzling Movement consists of 2 parts: in the first part each partner perform at least 2 continuous rotations, which must be skated separately and while traveling (can not be on spot). For the second part, the partners may be touching, may be separate or a combination of both; one or both may travel while rotating, may rotate on the spot or may be a combination of both. | Communication no. 2239 (page 8) |
| <u>For Choreographic Twizzling Movement, during the first part of this element both partners must complete 2 continuous travelling rotations simultaneously. Do these rotations have to be started and finished at the same time?</u> | <u>No. The two complete continuous rotations have to be done simultaneously during any time of the first part of this element.</u> | <u>As an example, the lady starts to twizzle while the man is in a lunge. While the lady continues to twizzle for two more rotations, the man also performs two rotations. The lady continues to rotate while the man goes back in to a lunge.</u> |
| In a Choreographic Lift, what happens if a loss of control with additional support (e.g. touchdown) by the lifted partner occurs? | If the element fulfils the requirement it is identified as the Choreographic Lift and confirmed without taking further action. | As a result of the error, it may be that the element will be considered as 'No Value' if the requirements to be confirmed are not present. |
| If a couple performs a Choreographic Lift immediately followed by a Choreographic Spinning Movement, is this allowed? | Yes. However, a Choreographic Element will not be identified immediately after a required element which receives a level (i.e, Spins, Lifts). | |
| During the Choreographic Sliding movement, can the couple move through a stop (to change direction) and continue with the sliding movement? | Yes. | If a couple finishes the Choreographic Sliding Movement with a full stop: this is permitted providing it is not identified as Illegal or as a Fall. |
| <u>Are the following positions accepted by the Technical Panel when performed during a Choreographic Sliding Movement?</u> - <u>Split on the ice</u> - <u>Lunge (dragging on the boot/ankle)</u> | <u>Yes. Both are acceptable positions. Providing both partners are sliding at some point during the element at the same time.</u> | <u>For the basic definition of this element, any part of the "body" includes the foot, which is both the boot and/or ankle.</u> |
| <u>How should the Technical Panel consider a movement which can be described as "walk around threes"?</u> | <u>Anything which can be identified and described as "walk around threes", even if more than two rotations are performed, will not be considered as a Choreographic Spinning Movement.</u> | <u>The Judges will consider this type of movement when evaluating the Transitions and Composition Components.</u> |

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

| Questions (clarifications) | Answers | Comments |
|--|----------------|---|
| <u>In order to be considered by the Technical Panel as a Choreographic Sliding Movement, does the majority of the body weight need to be sliding on the ice for one or both skaters?</u> | <u>No.</u> | <u>The basic definition of this element states that any part of the "body" includes the hand, leg, knee and foot - which is both the boot and/or ankle.</u> <u>The majority of the skater's body weight does NOT have to be sliding on the ice to be identified as a Choreographic Sliding Movement.</u> |

Category: **Ice Dance**

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

| Definitions | Source | |
|---|---|--|
| Fall | A Fall is defined as loss of control by a skater with the result that the majority of his/her own body weight is on the ice supported by any other part of the body other than the blades e.g. hand(s), knee(s), back, buttock(s) or any part of the arm. | Rule 503, § 1 |
| Illegal Elements/Movements (Rhythm Dance & Free Dance) | The following elements and movements are illegal in the Rhythm Dance & Free Dance unless otherwise stated in an ISU Communication: <ul style="list-style-type: none">▪ Illegal Lift Movement/Pose – see Rule 704, paragraph 16;▪ Jumps (or throw jumps) of more than one (1) revolution by one partner or jumps of one (1) revolution skated at the same time by both partners;▪ Lying on the ice (except during Choreographic Sliding movement first time performed) . | Rule 709, § 3 (Rhythm Dance) Rule 710, § 3 (Free Dance) |
| Illegal Lift Movement/Pose | The following movements and/or poses during the lift are illegal: <ul style="list-style-type: none">a) sitting on the partner's head;b) standing on the partner's shoulder;c) lifted partner in upside down split pose (with sustained angle between thighs more than 45 degrees);d) lifting partner swinging the lifted partner around by holding the skate(s)/boot(s) or leg(s) only with fully extended arm(s) or without the assistance of hand(s)/arm(s)e) point of contact of the lifting hand(s)/arm(s) of the lifting partner with any part of the body of the lifted partner is sustained with the fully extended arm(s) higher than the lifting partner's head (the supporting arm may be sustained and fully extended above the head). | Rule 704, § 16 |

Category: **Ice Dance**

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

| Questions (clarifications) | Answers | Comments |
|--|---|--|
| <p>What happens if one partner performs a jump of more than one revolution such as:</p> <ul style="list-style-type: none"> ▪ throw jump, ▪ exit from a Lift taking off from the lifting partner, ▪ entry to a Lift taking off towards the lifting partner, ▪ exit from a Dance Spin? | <p>The Technical Panel will consider this as an Illegal Movement.</p> | <p>If both partners perform a jump of one revolution skated at the same time in the Sequential/Synchronized Twizzles the deduction for Illegal Element/Movement will apply once; However both (Lady and Man) twizzles will receive <u>Level 1</u> if the requirements for at least Level 1 are fulfilled. Otherwise the element will be called <u>Basic Level</u> if the requirements of Basic Level are fulfilled or <u>No Level</u>.</p> |
| <p><u>What happens if a Choreographic Dance Lift includes an Illegal Lift Movement/Pose.</u></p> | <p>The Technical Panel will call the element, provided it fulfills the definition of a Dance Lift, as “Choreo Lift” No Value – Illegal Element” and will apply the appropriate deduction for Illegal Element/Movement.</p> | |
| <p><u>In a Combination Lift, what happens if there is an Illegal Lift Movement/Pose?</u></p> | <p>If only one of the Short Lifts forming the Combination Lift includes an Illegal Movement/Pose, the deduction for Illegal Element/Movement will apply once and the part of the Combination Lift including the Illegal Movement/Pose will receive Level 1 if the requirements for Level 1 if the requirements for at least Level 1 are fulfilled. Otherwise the element will be called Basic Level if the requirements of Basic Level are fulfilled or No Level. (example of call: “CuLi1 Illegal Element+ RoLi4 Combo”).</p> <p>If both Short Lifts forming the Combination Lift include an Illegal Movement/Pose (same or different), the deduction for Illegal Element/Movement will apply twice and both parts of the Combination Lift will receive Level 1 if the requirements for at least Level 1 are fulfilled. Otherwise the element will be called Basic Level if the requirements of Basic Level are fulfilled or No Level. (example of call: “CuLi1 Illegal Element+RoLi1 Illegal Element Combo”).</p> | <p>The two parts of the Combination Lift are considered by the Technical Panel as two separate units</p> |

Category: **Ice Dance**

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

| Questions (clarifications) | Answers | Comments |
|---|---|--|
| <p>In a Combination Lift, a couple performs an Illegal Element/Movement as an Entry Feature (such as a Jump of more than one revolution): the first part of the Lift is given <u>Level 1 (or Basic Level/No Level)</u> and a deduction for Illegal Element/Movement is applied. The second part of the lift fulfills the requirements for Level 3. Can the Entry Feature be taken into consideration to upgrade the second part of the Lift to Level 4.</p> | <p>No. An Entry Feature identified as an Illegal Element/Movement cannot be taken into consideration for Level.</p> | <p>The second part of the Lift is called as Level 3.</p> |
| <p>In a Combination Lift, a couple performs an Illegal Element/Movement as an Exit Feature (such as a Jump of more than one revolution): the second part of the Lift is given <u>Level 1 (or Basic Level/No Level)</u> and a deduction for Illegal Element/Movement is applied. The first part of the lift fulfills the requirements for Level 3. Can the Exit Feature be taken into consideration to upgrade the first part of the Lift to Level 4.</p> | <p>No. An Exit Feature identified as an Illegal Element/Movement cannot be taken into consideration for Level.</p> | <p>The first part of the Lift is called as Level 3.</p> |

Category: **Ice Dance**

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

| Questions (clarifications) | Answers | Comments |
|--|--|--|
| <p>What is the difference between an element or movement which is Not Permitted Element and an Illegal Element/Movement?</p> | <p>Illegal Elements/Movements are listed in Rules 709/710 paragraph 3 (e.g. lying on the ice). They are called by the Technical Panel who takes action by applying a deduction and, <u>if performed in a Required Element (except the Choreographic Elements), adjusting the Level to Level 1 if the requirements for at least Level 1 are fulfilled. Otherwise the element will be called Basic Level if the requirements of Basic Level are fulfilled or No Level. If there is an illegal element(s)/movement(s) during the execution of any Choreographic Element, the deduction for an illegal element(s)/movements) will apply and the element will receive No Value.</u></p> <p>Other elements or movements which are Not Permitted Elements are not called by the Technical Panel (e.g. loop in a Style B Step Sequence). They are identified by the Judges who take action in their GOE.</p> | |
| <p>Is it illegal for the supporting hand/arm of the lifting partner in contact with any part of the lifted partner's body to be fully extended higher than the lifting partner's head throughout the whole duration of the lift?</p> | <p>No, the lifting partner's supporting hand/arm can be fully extended higher than the lifting partner's head.</p> | <p>However if the point of contact of the lifting hand(s)/arm(s) of the lifting partner with any part of the body of the lifted partner is sustained with fully extended arm(s) higher than the lifting partner's head, it is considered as an Illegal Movement.</p> |
| Questions (application cases) | Answers | Comments |
| <p>In One Hand/Arm Lift, the lifting partner swings the lifted partner around by holding her only by her leg. Is this movement always considered as an Illegal Movement?</p> | <p>It is considered illegal if the lifting partner's arm is sustained fully extended and he is swinging her around. If his arm is bent, or if he only moves through the full extension, then the movement is legal.</p> | |

| Description | Penalty | Who is responsible |
|-------------|---------|--------------------|
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Category: Ice Dance

Subject: WHO IS RESPONSIBLE DEDUCTION CHART (JUNIOR & SENIOR)

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

Category: **Ice Dance**
 Subject: **WHO IS RESPONSIBLE DEDUCTION CHART (NOVICE)**

| Description | Penalty | Who is responsible |
|--|--|--|
| Program time violation - Free Dance – as per Novice Communication for season 2019/20 | 1.0 up to every 5 seconds lacking or in excess | Referee |
| Illegal Elements / Movements – as per Rules 709 and 710, paras 3 <ul style="list-style-type: none"> • Illegal Lift Movement/Pose in the Lift (Rule 704 para 16): • Jump (or throw jump) of more than one (1) revolution or jump of one (1) revolution skated at the same time by both partners; Lying on the ice | -2.0 per violation | Technical Panel** Technical Specialist identifies. Technical Controller authorizes or corrects and deducts. However, if both Technical Specialists disagree with a correction requested by the Technical Controller, the initial decision of the Technical Specialist and Assistant Technical Specialist stands. 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 Basic Level if the requirements of Basic Level are fulfilled or No Level. |
| Program time violation -Pattern dance – as per Rule 707, para 6 | - 1.0 up to every 5 seconds in excess of permitted time after the last prescribed step in the Pattern Dance to the ending movement/pose | Referee |
| Costume / prop violations – as per Rule 501, para 1 | -1.0 per program | Referee + Judges* The deduction is applied according to the opinion of the majority of the Panel which includes all the Judges and the Referee and no deduction in case of a 50:50 split vote. The Judges and Referee will press a button on their screen to apply the above mentioned deductions |
| Part of the costume / decoration fall on the ice – as per Rule 501, para 1 | -1.0 per program | Referee |
| Fall - per fall by one partner - per fall by both partners · A Fall is defined as loss of control by a skater with the result that the majority of his/her own body weight is on the ice supported by any other part of the body other than the blades e.g. hand(s), knee(s), buttock(s), or any part of the arm (Rule 503, para 1). | -0.5 -1.0 | Technical Panel** Technical Specialist identifies. Technical Controller authorizes or corrects and deducts. However, if both Technical Specialists disagree with a correction requested by the Technical Controller, the initial decision of the Technical Specialist and Assistant Technical Specialist stands. |
| Late start – as per Rule 350, para 2 – for start between 1 and 30 seconds late | -1.0 | Referee |
| Interruption in performing the program in excess of 10 seconds - more than 10 sec. and up to 20 sec. - more than 20 sec. and up to 30 sec. - more than 30 sec. and up to 40 sec. An interruption is defined as the period of time starting immediately when the Competitor stops performing the program or is ordered to do so by the Referee, whichever is earlier, and ending when the Competitor resumes the performance. (Rule 515, para 1) | -0.5 -1.0 -1.5 | Referee*** If an Interruption lasts more than 40 seconds, an acoustic signal is produced by the Referee and the Couple is withdrawn. As the values of these deductions are different from the standard ones provided by Rule 353, paragraph 1.n), the Referee must give specific instructions to the system operator and must check the correct input in each instance. |
| Interruption of the program with allowance of up to three (3) minutes to resume from the point of interruption (Rule 515, para 3.b) As the values of those deductions are not the standard ones provided by Rules 353, paragraph 1.n) the Referee must give specific instructions to the system operator and check the correct input in each instance. | -2.5 | Referee*** If one partner does not report to the Referee within 40 seconds after the interruption started, or if the Couple does not resume the program within the additional 3 minutes allowance, the Couple is withdrawn. As the values of these deductions are different from the standard ones provided by Rule 353, paragraph 1.n), the Referee must give specific instructions to the system operator and must check the correct input in each instance. |
| Extra Elements <ul style="list-style-type: none"> • Extra Element – for each Lift or Spin within a Step Sequence (e.g. RoLi+ExEl, Sp+ExEl) • Additional Element – by computer verification, for elements not according to the “Well-Balanced Free Dance Program (e.g. CuLi*)” | -1.0 per element Element receives no value | Computer applies deduction. Technical Controller authorizes or corrects the Call and confirms the deduction applied. |
| Violation of choreographic restrictions Free Dance: as per Rule 710, para 1.f) (separations), h) (stops) and j) (touching the ice with hand(s)) unless otherwise specified in an ISU Communication. | -1.0 per program | Referee + Judges* The deduction is applied according to the opinion of the majority of the Panel which includes all the Judges and the Referee and no deduction in case of a 50:50 split vote. The Judges and Referee will press a button on their screen to apply the above mentioned deductions |
| Lifts exceeding permitted duration – per lift exceeding 7 sec (Short Lift), 10 sec (Choreo. Lift) or 12 sec (Combination Lift) Lift | -1.0 per Lift | Referee |
| Music requirements – according to Rule 707, paragraph 5 (Rhythms): the music must be chosen in accordance with the Rhythm of the Pattern Dance. The chosen music may be a tune from ISU Ice Dance music. In this case, only tunes 1 to 5 can be chosen. | -2.0 per program | Referee + Judges* |
| Tempo specifications – according to Rule 707, paragraph 5 (Tempo): the tempo throughout the required Sequences must be constant and in accordance with the required tempo of the Pattern Dance (see ISU Handbook Ice Dance 2003 and patterns and descriptions for Basic Novice Pattern Dances published on the ISU website) plus or minus 2 beats per minute. | -1.0 per program | Referee |

Category: **Ice Dance**

Subject: **SYMBOLS**

EXPLANATION OF SYMBOLS ON THE JUDGES DETAILS PER SKATER (Junior and Senior)

| Symbol | Action | Explanation |
|-------------|---|--|
| < | = reduce by 1 Level, interruption of 4 beats or less in PDE. | If the Pattern Dance Element is interrupted 4 beats or less – the key points are called as identified and the level will be reduced by 1. It is reported on the Judges Details per Skater chart as: “<” to indicate an interruption of less than 4 beats. Example: Yes, Yes, Yes, Yes – Level 4 becomes Level 3. |
| << | = reduce by 2 Levels, interruption of more than 4 beats but 75% of steps completed in PDE. | If the Pattern Dance Element is interrupted more than 4 beats but 75% of the steps are completed by both partners, the key points are called as identified and the level will be reduced by 2. It is reported on the Judges Details per Skater chart as: “<<” to indicate an interruption of more than 4 beats. Example: Yes, Yes, Yes, Yes – Level 4 becomes Level 2. |
| ! | = NO Level, interruption of more than 25% of the PDE | If a couple completes less than 75% of the Pattern Dance Element, the Technical Specialist calls the Key Points as performed (Yes, No, Yes, Timing), identifies with the Pattern Dance Element Name and “NO Level” adding “attention”. |
| <u>S</u> | = reduced by 1 Level, separation of hold/contact/touch during the PSt, TTF, SyTw. = reduced by 1 Level, being in Hold/contact/touch during SqTw, OFSt. | <u>If partners are NOT in Hold/contact/touch during the Pattern Dance Type Step Sequence, Pattern Dance Element-Tea-Time Foxtrot, Synchronized Twizzles (FD) or if partners are in hold/touch/contact during the Sequential Twizzles, One Foot Step Sequence, the Level shall be reduced by 1 Level (per each partner for PST, SyTw, SqTw, OFSt, PDE TTF)</u> |
| > | = 1 point deduction for extended Dance Lift | If the duration of the Dance Lift is longer than permitted time, the Referee applies the deduction of 1 point – the duration of the Lift is confirmed by the Referee electronically |
| <u>ExEI</u> | = 1 point deduction for “Extra Element” | If a Lift(s) or Spin(s) occurs within a Step Sequence (e.g. RoLi+ExEI, Sp+ExEI) a Deduction of -1.0 will apply. |
| * | = 1 point deduction for “Additional Element” not according to requirements | If an Additional Element(s) occurs which is not according to requirements for Rhythm Dance or not according to the “Well-Balanced Free Dance Program a deduction of 1.0 will apply. |
| <u>F</u> | = <u>Fall in Element</u> | <u>If there is a Fall(s) within an Element, this is identified by the Technical Specialist as a Fall in Element and Data Operator pushes the respective button “Fall in Element”.</u> |

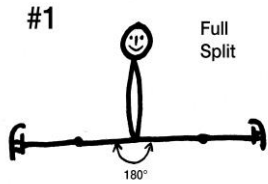
Category: **Ice Dance**

Subject: **SYMBOLS**

EXPLANATION OF SYMBOLS ON THE JUDGES DETAILS PER SKATER (Novice)

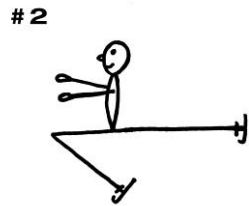
| Symbol | Action | Explanation |
|-------------|--|---|
| < | = <u>reduce by 1 Level</u> , interruption of less than 25% of PD | If the Pattern Dance is interrupted less than 25% – the key points are called as identified and the level will be reduced by 1. It is reported on the Judges Details per Skater chart as: “<” to indicate an interruption of less than 25%. Example for Advanced Novice: Yes, Yes – Level 3 becomes Level 2. Example for Intermediate Novice: Yes – Level 2 becomes Level 1 |
| << | = <u>reduce to Basic Level</u> , interruption between 25% to 50% of PD. | If the Pattern Dance is interrupted between 25% to 50% of the steps are completed by both partners, the key points are called as identified and the level will be reduced to “Basic Level” adding the sign “<<”. It is reported on the Judges Details per Skater chart as: “<<” to indicate an interruption between 25% to 50%. Example: Yes, Yes, – Level 3 becomes Basic Level |
| ! | = NO Level, interruption of more than 50% of the PD | If a couple completes less than 50% of the steps of Pattern Dance, the Technical Specialist calls the Key Points as performed, identifies with the Pattern Dance Name and “No Level” adding sign “attention”. It is reported on the Judges Details per Skater chart as: “!” to indicate that less than 50% of the Pattern Dance has been completed. Example: Yes, Yes, – Level 3 becomes No Level |
| > | = 1 point deduction for extended Dance Lift | If the duration of the Dance Lift is longer than permitted time, the Referee applies the deduction of 1 point – the duration of the Lift is confirmed by the Referee electronically |
| <u>ExEI</u> | = 1 point deduction for “Extra Element” | If a Lift(s) or Spin(s) occurs within a Step Sequence (e.g. RoLi+ExEI, Sp+ExEI) a Deduction of -1.0 will apply. |
| * | = 1 point deduction for “Additional Element” not according to requirements | If an Additional Element(s) occurs which is not according to requirements for Rhythm Dance or not according to the “Well-Balanced Free Dance Program a deduction of 1.0 will apply. |
| <u>F</u> | = <u>Fall in Element</u> | If there is a Fall(s) within an Element, this is identified by the Technical Specialist as a Fall in Element and Data Operator pushes the respective button “Fall in Element”. |
| <u>S</u> | = <u>reduced by 1 Level, separation of hold/contact/touch during the SyTw.</u> | If partners are NOT in Hold/contact/touch during the Synchronized Twizzles (FD) the Level shall be reduced by 1 Level (per each partner for SyTw) |

Drawings

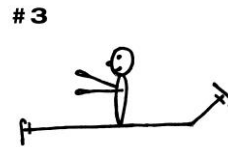


Full Split

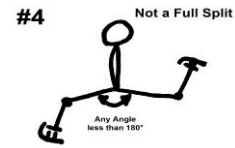
FULL SPLIT



NOT A FULL SPLIT

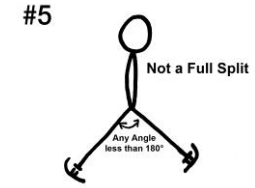


FULL SPLIT



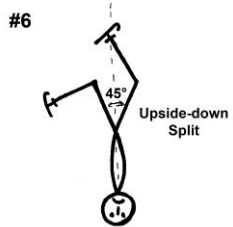
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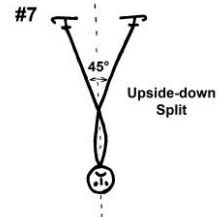
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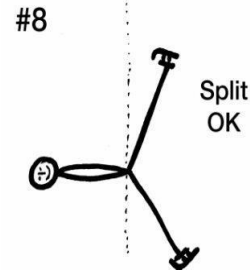
Upside-down Split

#6 UPSIDE DOWN SPLIT- OK



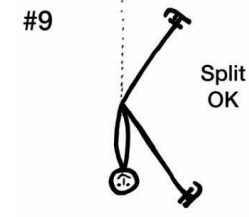
Upside-down Split

#7 UPSIDE DOWN SPLIT- OK



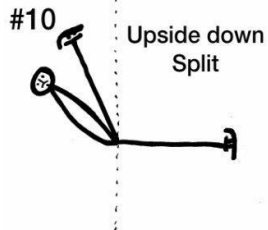
Split OK

8 NOT AN UPSIDE DOWN SPLIT



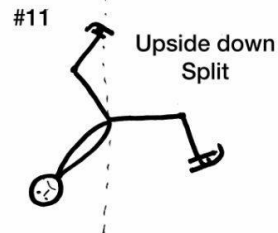
Split OK

9 NOT AN UPSIDE DOWN SPLIT



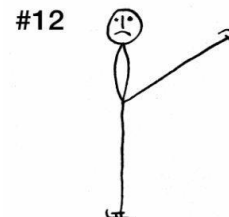
Upside down Split

M# 10 UPSIDE DOWN SPLIT



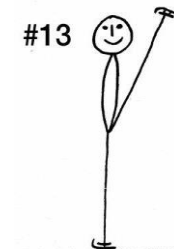
Upside down Split

11 UPSIDE DOWN SPLIT.



#12

12 NOT A FULL SPLIT IN SPIN.

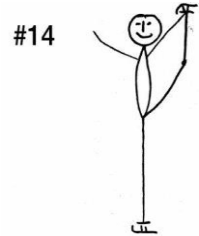


#13

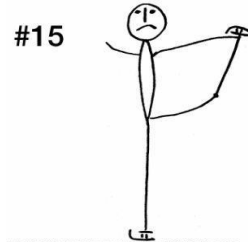
#13 FULL SPLIT IN SPIN - OK

The boot/skate of the free leg is **not** higher than the head. The boot/skate of the free leg is higher than the head.

Category: **Ice Dance**
 Subject: **Drawings and Pattern Dances**



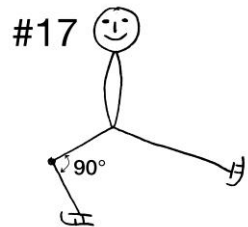
#14 FULL BIELLMANN OK
 The boot of the free leg is above and behind the level of the head.



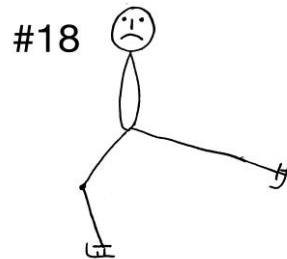
#15 NOT A FULL BIELLMANN
 The boot of the free leg is **not** above the level of the head.



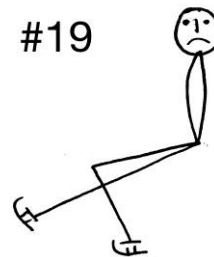
#16 FULL BIELLMANN – OK.
 The boot of the free leg is above and behind the level of the head.



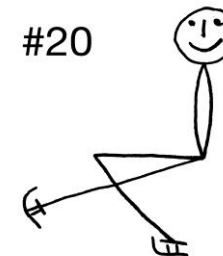
17 A FULL SIT POSITION. (LEG TO the SIDE)
 The angle between thigh and shin of skating leg is 90 degrees or less- OK



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 and Pattern Dances**

Description, chart and diagrams of Tea-Time Foxtrot (source: ISU Communication no. 2241, updated: May 16, 2019)

TEA-TIME FOXTROT

Original music from: Prandi Sound-Tea For Two-Foxtrot

Rhythm: Slow-Fox

Timing: 4/4

Tempo: 27 measures of 4 beats per minute; 108 beats per minute

Pattern: optional

Duration: The time required to skate 1 sequence is 0:58 min.

Inventors: Sylwia Nowak-Trębacka, Natalia Kaliszek and Maksym Spodyriev

First performance: Oberstdorf, Germany, September 2016

The TEA-TIME FOXTROT is an extremely smooth, progressive dance characterized by long, continuous flowing movements across the ice. The rise and fall action should be present in up and down knee actions, as well as continuity of the steps, so that if there is a full cup of tea on the head of a dancing lady, no drop would be spilled.

Essential to a comfortable and effective TEA-TIME FOXTROT is a dance frame, correct posture, connection, and foxtrot timing. The body should be held erect without either partner leaning towards the other. While in closed hold, partners should maintain light contact in the diaphragm area. But posture is not just how you hold your own body, but also how you connect with your partner. The man should present the Lady, and the dance holds should be very elegant throughout the whole dance.

Steps are mostly choreographed in the typical Foxtrot timing of "slow-quick-quick, slow-quick-quick", using all dance holds, without any break of hold, even during the Twizzles.

This dance should be performed easily, smoothly and effortlessly, as if the dancers were having a relaxing tea-time break during a long day of work.

OPENING SECTION

The opening section starts in Foxtrot hold with the right forward inside three-turn (RFI3-RBO) by both partners. The Man turns under the Lady's right arm on count 2 and then continuously both partners should change hands behind the Lady's back to Kilian hold. They both should hold RBO for three (3) beats. On step 2 they both execute LBO Cross-Roll followed by step 3 RBI cross in front. At the same time they change Kilian hold to Foxtrot hold while entering parallel RBI double threes on count two (2). Each half a turn of those double threes should be held for one (1) beat.

"TOE-PICK-HOP" SECTION

Still maintaining Foxtrot hold (or variation of Foxtrot and Kilian hold), both partners execute double "toe-pick-hops" (step 4) on count 1 and 2, finishing with a RFI two-beat Ina-Bauer (step 5) on count 3 and 4. During the first beat of the Ina-Bauer, the Man holds the Lady with his left hand and puts his right hand on her right shoulder. The Lady then puts her left hand on her partner's left hip. On the very end of their smooth inside Ina-Bauer, the forward leg executes a "three-turn-like" motion, between beats 4 and 1 on count "and", which means that only the right foot turns from forward to backward while the left foot is still skating backward. During this movement, the Man holds the Lady's left hand with his left hand, so that she turns under his left arm. At the same time, partners switch their positions so that the Lady appears in front of the Man, while both of them are skating backwards to steps 6 and 7 (XF LBI and XF RBI (Crossovers)) in open hold with the Man's right hand on the Lady's right shoulder (variation of Kilian hold).

CHOCTAW / TWIZZLE SECTION

Step 9 (XF (crossover) RBI) finishes with the change of edge as the entry edge to the RBO-W/d Cho. The couple still maintains open hold (variation of Kilian hold). The RBO edge of the wide Choctaw must be executed on count 1 and is held for 3 beats. Step 10 (LFI), exit from Choctaw, must be held for 1 beat only. On count 1 of the next measure the Lady changes hold to Foxtrot hold and then executes a double Twizzle under his left arm (or they may choose a different hold/contact/touch), while the man holds RFI for 2 beats on count 1 and 2 (step 11). The pattern in Tea-Time Foxtrot is optional and Lady's Twizzle on Step 11 may be performed parallel to the long board, around the corner, or parallel to the short board. It may result in crossing the long axis and the retrogression of the next steps is permitted within this section.

SLIDE TO THE THREE-TURN (skidded) SECTION

On count 3,4,1,2, they both execute double progressive steps in combination of Kilian and Foxtrot or Basic Foxtrot hold, skating into the long step 15. On count 2, they change hold to Kilian hold with the Man's right hand under the Lady's right shoulder. Such hold is maintained during a RFIO change of edge until count 3. During the change of edge they perform a crossed slide, which is optional for the Man. The crossed slide will then continuously come into the RFO three-turn (skidded) in the variation of the reverse Kilian hold, followed by a single RBI Twizzle which they finish with a 1-beat RBI by the Man (followed by his backward crossover, Step 16/17) while the Lady executes a 3-beat RBI. They execute their single, simultaneous Twizzles in a way that the Man rotates under both Lady's arms (or they may use a different hold/contact/touch). After the Twizzles the partners should change hold to the variation of Kilian hold. Steps 16 and 17 are in open Kilian hold with Man's right hand on Lady's left shoulder.

MIRROR-SWITCHING JOY-FULL HOPS SECTION

This section starts on count 1 of a new measure with step 17 (XF (crossover) RBI). On count 2, both partners need to switch their placements by executing crossed in front followed by little hops to the opposite side. The Man travels from the Lady's left hip side to her right hip side and back, holding her with his left hand on her left hip.

At the completion of Step 19, both partners finish on two feet to prepare and start Step 20. Step 20 is divided into two parts: starting with one foot on count 4. On count 1, the Man executes a two-footed push to the LBI three-turn while holding the Lady's hips. At the same time, the Lady transfers her body weight on her left leg and executes a two-footed push to her LBI three-turn, which finishes in Kilian hold.

The couple starts their step 21 in Kilian hold, with the Lady a bit behind the Man's right hip while performing their RFI three-turn. The Man executes his RFI 3-turn under the Lady's left arm. After the 3-turn, the Lady holds the Man in Kilian hold. Both free legs are in a front Coupé position.

Step 22a and 22b is a LFO/RBO half-rotation jump for the Man on count 1 and 2, while the lady stays on step 22 RBO for 2 beats. After the Man's jump, the couple is in the Foxtrot hold (or variation of Foxtrot and Kilian hold).

Steps 23 to 26 are a smooth and continuous chassé -progressive section in a very elegant Foxtrot hold, travelling to Step 27 which is a 4 beat Cross-roll RFO Swing-Rocker for both partners and immediately followed by four crossed steps (Steps 28-31). The couple maintains in Foxtrot hold (or variation of Foxtrot and Kilian hold), using typical Foxtrot timing: "slow-quick-quick, slow-quick-quick". This section finishes with a 2-beat swing to the side on step 31.

The next lobe starts with step 32 (LFO) followed by step 33 (XB RFI), which is the entry to RFI Ina-Bauer. The couple still maintains Foxtrot (or variation of Foxtrot and Kilian hold), with the Lady a little bit in front the Man's right hip, so that she will be able to start her Ina-Bauer inside the circle. The movement continues with the "Rocker-like-motion". During simultaneous Ina-Bauer, a leading right foot executes a Rocker, while the second foot stays on the ice until it brings back to the right foot and

at the very end of this movement executes a Crossed in front. Step 35 is a "toe-pick-hop" on count 1 directly to the side, with the landing on the "and".

THREE-TURN-BRACKET- SECTION

The corner section starts with steps 37-39 in Kilian hold with a very rhythmic chassé and progressive 3 turn-RBO Close Mohawk (steps 40-41) sequence (holds change to Foxtrot or variation of Foxtrot and Kilian hold).

The section continuous with the funny, little, hop used to change the lobe to the next one into a 5 beat RFO Bracket (step 44). On the first beat of the entry to the Bracket, the couple should change hold to reverse Kilian hold with the Lady's left hand on the Man's right shoulder. Such hold is maintained during the long outside Bracket section. On a very short step 45, the couple change the hold to Kilian held by the Lady.

The next corner section starts with the step no 46 (XF (crossover)-RBO-Tw2). A change of edge is a 1-beat entry to a double Twizzle for the Man, while the Lady executes a brief touch-down with the left foot to perform a two-beat RBO Attitude. The Double Twizzle by the man should be executed in a way that the first rotation is executed under the Lady's left arm (or they may choose a different hold/contact/touch), followed by the second rotation with the Lady's right hand around her partner's waist. The Twizzle section finishes with the progressive steps in an Open Kilian hold with the Lady's right hand on the Man's right shoulder, followed by a little hop and a 3-turn by the Man.

"WALK-AROUND-THREE-TURN" SECTION

The section starts with step 51 in Waltz hold, slightly offset to the left. Maintaining consistent posture and frame throughout is very important. The Lady starts her first turn from a RFO Cross-Roll (step 52) while the man executes his wide two-footed push on count 3 to change lobe and direction. The next series of walk-around-three-turns occurs alternately. The man begins by travelling backwards on step 54 (LBO) and starting on his RFO (step 54a) for the walk-around threes with the feet of the partners offset. Man executes his last 3-turn on step 54a travelling around the lady while she maintains on a RBI for 5 beats, after her 3-turn on step 54. The Dance finishes with both partners skating RBI in Kilian Hold.

Correction: Step 35 is a "toe-pick-hop" on count 1-3 directly to the side, with the landing on the "and".

Category: **Ice Dance**
 Subject: **Drawings and Pattern Dances**

Description, chart and diagrams of Tea-Time Foxtrot (source: ISU Communication no. 2241, updated: May 16, 2019)

TEA-TIME FOXTROT

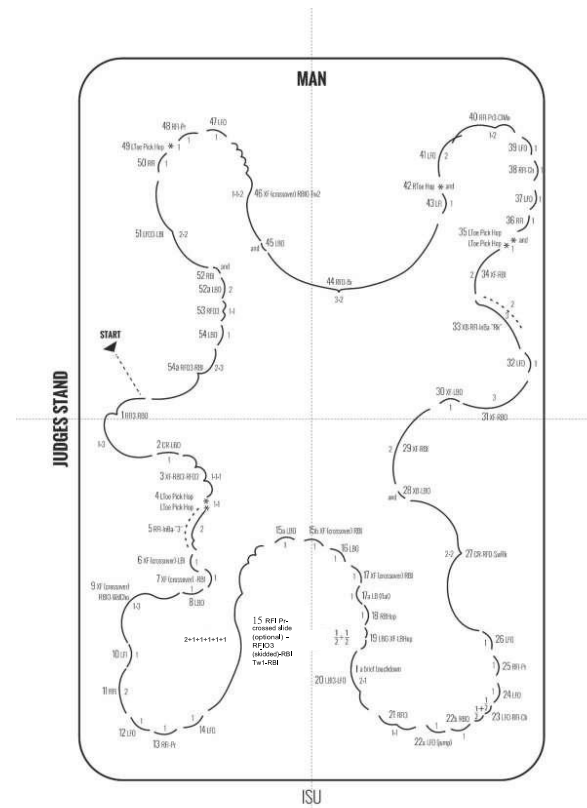
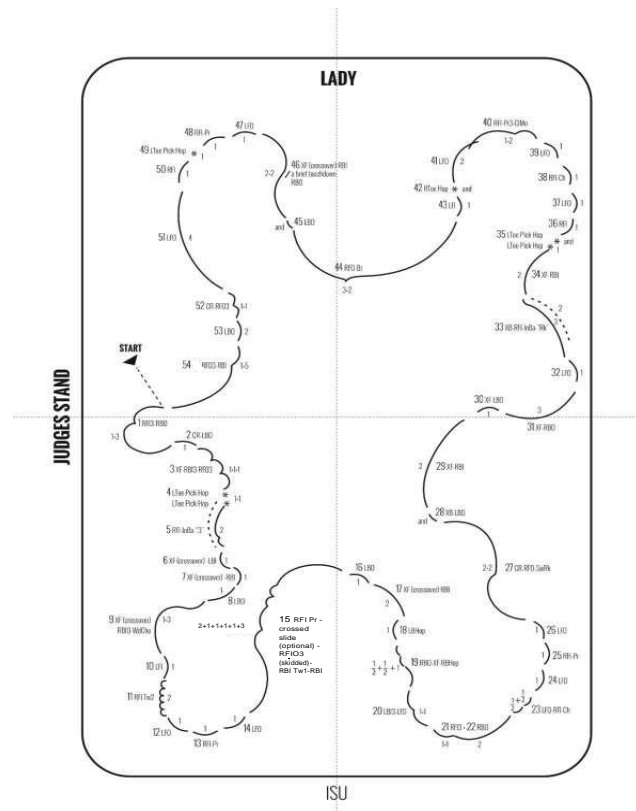
| Hold | Step No. | Man's Step | Number of Beats of Music | Lady's Step |
|--|----------|--|--------------------------|---|
| Foxtrot - Kilian | 1 | RFI3-RBO | 1+3 | RFI3-RBO |
| | 2 | CR-LBO | 1 | CR-LBO |
| Foxtrot, or variation of Foxtrot and Kilian hold | 3 | XF-RBI3-RFO3-RFO3 | 1+1+1 | XF-RBI3-RFO3 |
| | 4 | LToe Pick Hop LToe Pick Hop | 1+1 | LToe Pick Hop LToe Pick Hop |
| Open Hold- Lady's right hand on the Man's right shoulder | 5 | RFI-InBa,3" | 2 | RFI-InBa,3" |
| Open Hold- Man's right hand on the Lady's right shoulder | 6 | XF (crossover) LBI | 1 | XF (crossover) LBI |
| | 7 | XF (crossover) RBI | 1 | XF (crossover) RBI |
| | 8 | LBO | 1 | LBO |
| | 9 | XF (crossover) RBIO WdCho | 1+3 | XF (crossover) RBIO WdCho |
| | 10 | LFI | 1 | LFI |
| Foxtrot - Lady's Twizle under Man's left arm (or they may choose a different hold/contact/touch). | 11 | RFI | 2 | RFI Tw2 |
| Foxtrot, or variation of Foxtrot and Kilian hold | 12 | LFO | 1 | LFO |
| | 13 | RFI Pr | 1 | RFI Pr |
| Kilian | 14 | LFO | 1 | LFO |
| Kilian - with Man's right hand under Lady's right shoulder. The crossed slide will continuously come into the "three-turn (skidded)" on one foot in variation of reverse Kilian hold. On Tw1 Man rotates under both Lady's arms (or they may choose a different hold/contact/touch). After the Twizle the partners should change hold to variation of Kilian hold. | 15 | RFI Pr - crossed slide (optional) - RFI O3 (skidded)-RBI Tw1-RBI | 2+1+1 +1+1+1 | 2+1+1 +1+1+3 RFI Pr - crossed slide (optional) - RFI O3 (skidded)-RBI Tw1-RBI |
| Open Kilian | 15a | LBO | 1 | |
| | 15b | XF (crossover) RBI | 1 | |

| Hold | Step No. | Man's Step | Number of Beats of Music | Lady's Step |
|--|----------|------------------------------------|--------------------------|---------------------------------|
| Kilian - with Man's right hand on Lady's left shoulder. | 16 | LBO | 1 | LBO |
| | 17 | XF (crossover) RBI | 1 | XF (crossover) RBI |
| The Man travels from Lady's left hip side to her right hip side and back, holding with left hand on her left hip | 17 a | LB (Flat) | 1 | |
| | 18 | RB Hop | 1 | LB Hop |
| | 19 | LBO-XF-LB Hop a brief touchdown | 1/2 + 1/2 | 1/2 + 1/2 + 1 RBO-XF- RB Hop |
| Change to Kilian on 3-turn | 20 | LBI3-LFO | 2+1 | 1+1 LBI3-LFO |
| After the 3-turn, the Lady holds the Man in Kilian hold. | 21 | RFI3 | 1+1 | RFI3 |
| | 22 | | | 2 RBO |
| Jump finishes in Foxtrot, or variation of Foxtrot and Kilian hold | 22a | LFO (jump) | 1 | |
| | 22b | RBO | 1 | |
| Foxtrot, or variation of Foxtrot and Kilian hold | 23 | LFO-RFI Ch | 1/2 + 1/2 | LFO-RFI Ch |
| | 24 | LFO | 1 | LFO |
| | 25 | RFI Pr | 1 | RFI Pr |
| | 26 | LFO | 1 | LFO |
| | 27 | Cr-RFO-SwRk | 2+2 | Cr-RFO-SwRk |
| | 28 | XB-LBO | and | XB-LBO |
| | 29 | XF-RBI | 2 | XF-RBI |
| | 30 | XF-LBO | 1 | XF-LBO |
| | 31 | XF-RBO Sw | 3 | XF-RBO Sw |
| | 32 | LFO | 1 | LFO |
| | 33 | XB-RFI-InBa- _Rk" | 3 | XB-RFI-InBa- _Rk" |
| | 34 | XF-RBI | 2 | XF-RBI |
| | 35 | LToe Pick Hop LToe Pick Hop | 1 + and | LToe Pick Hop LToe Pick Hop |
| Kilian | 36 | RFI | 1 | RFI |
| | 37 | LFO | 1 | LFO |
| | 38 | RFI Ch | 1 | RFI Ch |
| | 39 | LFO | 1 | LFO |

| Hold | Step No. | Man's Step | Number of Beats of Music | Lady's Step |
|---|----------|-----------------------------|--------------------------|---|
| Foxtrot or variation of Foxtrot and Kilian hold | 40 | RFI-Pr3-CIMo | 1+2 | RFI-Pr3-CIMo |
| | 41 | LFO | 2 | LFO |
| | 42 | RToe Hop | and | RToe Hop |
| | 43 | LFI | 1 | LFI |
| Variation of Reverse Kilian with the Lady's left hand on the Man's left shoulder | 44 | RFO-Br | 3+2 | RFO-Br |
| Kilian hold by the Lady | 45 | LBO | and | LBO |
| First rotation of the Man is executed under the Lady's left arm (or they may choose a different hold/contact/touch), followed by the second rotation with the Lady's right hand around the Man's waist. | 46 | XF (crossover)- RBIO-Tw2 | 1+1+2 | 2+2 XF (crossover) - RBI- a brief touchdown - RBO |
| | 47 | LFO | 1 | LFO |
| The variation of Kilian with the Lady's right hand on the Man's right shoulder | 48 | RFI Pr | 1 | RFI Pr |
| | 49 | LToe Pick Hop | 1 | LToe Pick Hop |
| | 50 | RFI | 1 | RFI |
| | 51 | LFO3-LBI | 2+2 | 4 LFO |
| Closed | 52 | RBI | and | 1+1 CR-RFO3 (Step No 52 Lady) |
| | 52a | LBO | 2 | |
| Closed to Kilian | 53 | RFO3-LBI | 1+1 | 2 LBO |
| Kilian | 54 | LBO | 1 | 1+5 RFO3-RBI Step No 54 Lady) |
| | 54a | RFO3-RBI | 2+3 | |

Category: **Ice Dance**
 Subject: **Drawings and Pattern Dances**

Description, chart and diagrams of Tea-Time Foxtrot (source: ISU Communication no. 2241, updated: May 16, 2019)



Category: **Ice Dance**

Subject: **Drawings and Pattern Dances**

Key Points for Tea-Time Foxtrot (source: ISU Communication no. 2239 and 2257 – Updated 21.07.19 (page 34))

| | | | | |
|---|---|---|---|--|
| Pattern Dance Element (1TTF) Steps # 1-31 | Key Point 1 Lady Steps 1, 9-11 (RFI3-RBO), (XF (crossover) RBIO WdCho, LFI, RFI-Tw2) | Key Point 2 Man Steps 1, 9-10 (RFI3-RBO), (XF (crossover) RBIO WdCho, LFI) | Key Point 3 Lady Step 27 (CR-RFO*-SwRk) | Key Point 4 Man Step 27 (CR-RFO*-SwRk) |
| Key Point Features | 1. Correct Edges 2. Correct Turn | 1. Correct Edges 2. Correct Turn | 1. Correct Edges** 2. Correct Turn 3. Correct Cross Roll* | 1. Correct Edges** 2. Correct Turn 3. Correct Cross Roll* |
| Pattern Dance Element (2TTF) Steps # 32-54 | Key Point 1 Lady Steps 40-41 (RFI-Pr3-CIMo, LFO) | Key Point 2 Man Steps 40-41 (RFI-Pr3-CIMo, LFO) | Key Point 3 Lady Steps 44 (RFO-Br) | Key Point 4 Man Steps 44-46 (RFO-Br, LBO, XF (crossover)- RBIO-Tw2) |
| Key Point Features | 1. Correct Edges 2. Correct Turn | 1. Correct Edges 2. Correct Turn | 1. Correct Edges 2. Correct Turn | 1. Correct Edges 2. Correct Turn |

The first step of the dance begins on beat one of a musical phrase.

Note: 1TTF, Key Point 1 & 2 - Foot placement during the WdCho must be at least one blade length apart.

* Cross Roll (Forward/Backward) - Requirement/description: Rolling action of the free leg passing continuously the skating foot to the next outside curve. At the same time, the body weight transfers from one outside curve to the new outside curve to create a rolling movement.

**For Cross Rolls, the free foot passes the skating blade/foot and is placed on the ice in front/back of the skating blade/foot. There is no requirement for the new skating blade to be on an outside edge when it is placed on the ice.

Category: **Ice Dance**
Subject: **Drawings and Pattern Dances**

Description, chart and diagrams of Finnstep (source: ISU Communication no. 1497)

15. FINNSTEP

Music - Quickstep 2/4
Tempo - 52 measures of 2 beats per minute
- 104 beats per minute
Pattern - Optional
Duration - The time required to skate 2 sequences is 1:16 min.

The Finnstep is a fun, fast dance. The best way to describe it is that it resembles "sparkling champagne". It is a ballroom type Quickstep, and should be danced very lightly, so to speak "over-the-top". This dance is not serious, so it can even be performed a bit comically. Polka/Folklore character should be avoided.

It requires very crisp and tidy timing as well as footwork. The timing is the most important characteristic of the dance and lack of crisp and clean timing and character, should be penalized severely. The accent should always be at the beginning of the beat – not just on the beat. By skating the steps at the beginning of the beat, the couple achieves the required lightness. This dance measures the musicality of the couples.

The posture should be very upright, almost stiff throughout the dance. It is essential to skate the longer steps with strong, well rounded, deep edges to contrast with the crisp light steps, toe steps and hops (small jumps without rotation) found throughout the dance! Just skating the steps is not enough. It is how the steps are executed and what is "said and expressed" with the technique that is important, not the technique in itself. The technique is only a tool for expression which must be strong!

1. The Promenade Section

The Promenade Section sets up the character of the dance. Accurate and crisp timing with emphasis on the upbeats as well as the "and"-beats is crucial for a successful performance here. The first part of this section is skated in open hold on a straight line across the rink, with light hops and upright style to resemble a typical ballroom Quickstep. The lady's twizzle of 1 ½ rotations (her *step 12*) needs to be very fast. At the conclusion of her twizzle, the couple skates *steps 13-18* in partial outside hold (like the Viennese opening steps), before moving to outside hold on *step 19*. Good, clean free-leg action is also to be valued throughout this part. The "hop-moves" need to be executed in complete unison using only the legs and knees, not the upper body. Holds and positions need to be elegant, upright, levelled, the upper body lifted erect and almost stiff.

2. Turn, Twizzle and Stop Section

This section needs to be skated with controlled, deep, nicely flowing edges without losing the character and the rhythm of the dance. After the simultaneous twizzles (*step 21*) the partners are face-to-face, clasping left hands, with their right arms extended to the side and a little higher than shoulder level. The exit edge of *step 21* (RBI for man; RFO for lady) needs to be well controlled with the free legs stretched behind. On *step 23* the partners move into open hold. During the leg swing, in preparation for the swing closed choctaw (*step 32*), the lady moves ahead under the man's left arm to hand in hand, with arms bent. On *step 33a* the man skates an open RBI mohawk, while the lady starts her *step 33* on an RBI followed by her change of edge in preparation for their second set of simultaneous twizzles (his *step 33c* while she continues her *step 33*). The couple passes through waltz hold, then the lady's left arm briefly touches the man's back. The man's left hand holds the lady's right during the twizzle. After turning their twizzles (1 rotation for the man; 1½ for the lady), the couple slides into a stop in Kilian with both of their arms extended to the side and their hands clasped in a "butterfly" hold, and with their free legs extended to the side.

Steps 34-42 are performed on the spot (shown as stationary steps on the diagrams). These character toe steps should be executed with light feet and crisp timing. Good clean free leg action with the free legs held at at least 45° angles is essential. During the toe steps the couple moves into partial outsidehold. The pendular movement of the free leg moves slowly from side to back. On *steps 34*,

35, and *36* there is pendular movement of the free leg as it moves slowly from side to back coupée. On *step 38* the free leg is extended to the front, in back coupée on *step 39*, extended to the front on *step 40*, in back coupée again on *step 41*. They conclude the stationary section on *step 42* on their toe-picks with both feet close together.

3. Crossing Paths (changing sides) Section

To achieve the dynamics of performing this section of the dance the couple needs to accelerate, creating a clear crescendo. The pattern is permitted to "backtrack" after the stop to enable the couple to have room to complete the pattern and achieve the correct restart. The section starts on *Step 43* with a Hop forward landing on the left foot. Steps 46, 47, and 48 should be executed with the free leg bending back 90°, knees parallel and steps lightly hopped. In the crossing paths section it is important - that *steps 52 & 58 for the lady and 51b and 58 for the man* are skated with a good edge across ice to enable the passing by of the couple (so that the couple "zig zag"). The changing of sides on *steps 54 & 61* should be done lightly, with good, matching knee action, however Polka/folk dance character should be avoided. The many hold and position changes throughout this section should be done effortlessly, with ease. The cross behind closed Choctaw (*step 64*) must be skated with clean and deep edges to enable tight, simultaneous Twizzles just before the re-start. A poor execution of the Choctaw and Twizzle will lead to difficulties for the re-start and poor character of the 1st part of the dance.

Summary

Dance is a means of expression. If the execution of this dance does not evoke feelings in the audience, even if it were technically correct and clean, it would not be a successful performance. The dance must be as much fun to watch as it is to dance. Otherwise the performers should not be rewarded with good marks.

Inventors - Susanna Rahkamo and Petri Kokko with Martin Skotnický
First Performance - European Championships 1995 Dortmund Germany
Adaptation to Compulsory Dance - The inventors were assisted by Kati Winkler, René Lohse.

Category: **Ice Dance**
 Subject: **Drawings and Pattern Dances**

Description, chart and diagrams of Finnstep (source: ISU Communication no. 1497)

FINNSTEP

| Hold | Step No. | Man's Step | Number of Beats of Music | | Lady's Step |
|--|----------|------------------------------|--------------------------|-------------------|----------------------------------|
| 1. Promenade Section | | | | | |
| Open | 1 | XB-RF | | 1/2 | XB-RF |
| | 2 | LF | | 1/2 | LF |
| | 3 | RF | | 1/2 | RF |
| | 4 | XB-LF | | 1/2 | XB-LF |
| | 5 | RF-Tp | | 1/2 | RF-Tp |
| | 6 | LF-Tp Ch | | 1/2 | LF-Tp Ch |
| | 7 | RF/H | | 1/2+1/2 | RF/H |
| | 8 | LF/H | | 1/2+1/2 | LF/H |
| | 9 | RF/H | | 1/2+1/2 | RF/H |
| | 10 | LFO | | 1/2 | LFO |
| | 11 | RFI-Pr | | 1/2 | RFI-Pr |
| Partial Outside* | 12a | LFO | 1/2 | 1/2 + 1/2 | LFO-Tw 1 1/2 |
| | 12b | RFI-Ch | 1/2 | | |
| | 13 | LFO | | 1/2 | RBO |
| | 14 | RFI | | 1/2 | LBI-Pr |
| | 15 | LFO3/H | | 1/2+1/2 | RBO/H |
| | 16 | RBO | | 1/2 | LFO |
| | 17 | LBI-Pr | | 1/2 | RFI-Pr |
| | 18 | RBO/H | | 1/2+1/2 | LFO3/H |
| Outside | 19a | LFI | 1 | 1/2 + 1/2 | Wd-RBI3/ |
| | 19b | RFO | 1 | + 1 + 1 "and"" | RFO/RFOBr /RBI-H |
| | 20 | XB-LFI | 2 | 1 | XB-LBO |
| 2. Turn, Twizzle and Stop Section | | | | | |
| Hand-in-Hand after Tw (see text) | 21 | RFO-Sw3 /RBI Tw 1 /RBI | 1/2 + 1 + 1/2 +1 | 1 + 1 1 | XF-RBI /RBI Tw 1 1/2 / RFO |
| No hold | 22 | LBO3 | 1/2 + 1/2 | 1 | LFI |
| Open | 23 | RFO | 1 | 1 | RFO |
| | 24 | LFI-Pr | 1 | 1 | LFI-Pr |
| | 25 | RF-Tp | 1/2 | 1/2 | RF-Tp |
| | 26 | LF-Tp Ch | 1/2 | 1/2 | LF-Tp Ch |
| | 27 | RFI | 1 | 1 | RFI |
| | 28 | LFO | 1/2 | 1/2 | LFO |
| | 29 | RFI-Ch | 1/2 | 1/2 | RFI-Ch |
| | 30 | LFO | 1 | 1 | LFO |
| | 31 | RFI-Pr | 1 | 1 | RFI-Pr |

FINNSTEP (continued)

| Hold | Step No. | Man's Step | Number of Beats of Music | | Lady's Step |
|----------------------------------|----------|--|--------------------------|--------------|---|
| | 32 | LFO Sw-CI Cho | | 3 | LFO Sw-CI Cho |
| See Text | 33a | RBI Op Mo | 1 | 2 + | RBI (left leg moves back) |
| See Text | 33b | LFI | 1 | 1 + 1 + 2 | /RBO/RBO Tw 1 1/2 /RFI (Slide into Stop) |
| Stop in Butterfly (see Text) | 33c | RFI/RFI Tw 1 /RFI (Slide into Stop) | 1 + 1 + 2 | | |
| "Kilian" (arms extended) | | | | | |
| Stationary Steps | | | | | |
| | 34 | L-Tp-H | | 1 | L-Tp-H |
| | 35 | R-Tp | | 1 | R-Tp |
| | 36 | Lp-Tp | | 1/2 | L-Tp |
| Partial Outside* | 37a | R-Tp-H | | 1/2 | R-Tp-H (lady turns on Tp to face man) |
| | 37b | R-Tp-H | | 1/2 | R-Tp-H |
| | 37c | R-Tp-H | | 1/2 | R-Tp-H |
| | 38 | XB-L-Tp | | 1/2 | XB-L-Tp |
| | 39 | R (flat) | | 1/2 | R (flat) |
| | 40 | XB-L Tp | | 1/2 | XB-L-Tp |
| | 41 | R (flat) | | 1/2 | R (flat) |
| | 42 | R+L | | 1/2 | R+L |
| End of Stationary Steps | | | | | |
| 3. Crossing Paths Section | | | | | |
| Open | 43 | L-Tp-H | | 1/2 | L-Tp-H |
| | 44 | RFO | | 1/2 | RFO |
| | 45 | LFI-Ch | | 1/2 | LFI-Ch |
| | 46 | RFO | | 1 | RFO |
| | 47 | LFI Op Mo | | 1 | LFI |
| Partial Outside | 48 | RBI | | 1/2 | RFO |
| | 49 | LBO | | 1/2 | LFI |
| | 50 | RBI | | 1/2 | RFO |

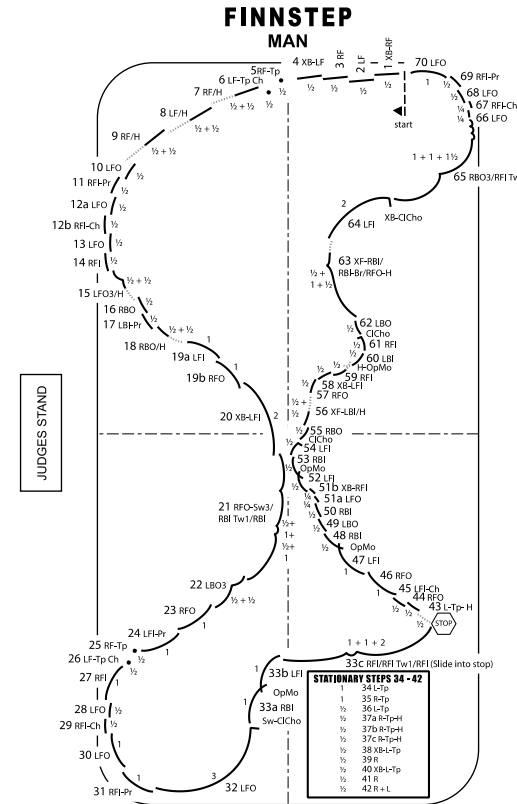
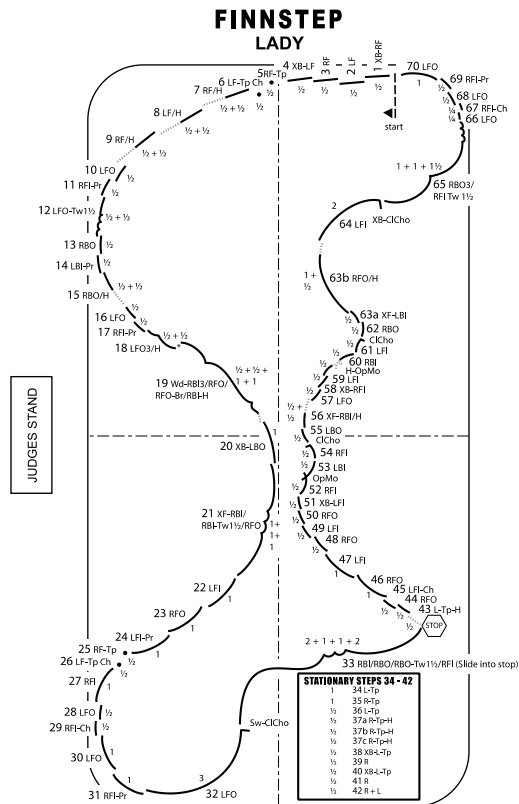
FINNSTEP (continued)

| Hold | Step No. | Man's Step | Number of Beats of Music | | Lady's Step |
|----------------------------------|----------|------------------------------------|--------------------------|------------------|-----------------------|
| Open | 51a | LFO | 1/4 | 1/2 | XB-LFI |
| | 51b | XB-RFI | 1/4 | 1/2 | |
| | 52 | LFI HOp Mo | | 1/2 | RFI HOpMo |
| Hand in hand side by side | 53 | RBI (left leg moves hand up) | | 1/2 | LBI |
| Change sides (stays and hand) | 54 | LFI CICho | | 1/2 | RFI CICho |
| | 55 | RBO | | 1/2 | LBO |
| | 56 | XF-LBI/H | | 1/2 + 1/2 | XF-RBI/H |
| | 57 | RFO | | 1/2 | LFO |
| | 58 | XB-LFI | | 1/2 | XB-RFI |
| | 59 | RFI HOp Mo | | 1/2 | LFI HOpMo |
| | 60 | LBI | | 1/2 | RBI |
| Change sides | 61 | RFI CICho | | 1/2 | LFI CICho |
| | 62 | LBO | | 1/2 | RBO |
| | 63a | XF-RBI | 1 + | 1/2 | XF-LBI |
| | 63b | /RBI Br /RFO-H | 1/2 + 1/2 | 1 + 1/2 | RFO /H |
| | | | | | |
| Kilian | 64 | LFI XB-CICho | | 2 | LFI XB-CICho |
| | 65 | RBO3 /RFI Tw 1 1/2 | | 1 + 1 + 1 1/2 | RBO3 /RFI Tw 1 1/2 |
| Open | 66 | LFO | | 1/4 | LFO |
| | 67 | RFI-Ch | | 1/4 | RFI-Ch |
| | 68 | LFO | | 1/2 | LFO |
| | 69 | RFI-Pr | | 1/2 | RFI-Pr |
| | 70 | LFO | | 1 | LFO |

Tp toepick
 H hop
 HOpMo hopped open mohawk

Category: **Ice Dance**
 Subject: **Drawings and Pattern Dances**

Description, chart and diagrams of Finnstep (source: ISU Communication no. 1497)



Key Points for Finnstep (source: ISU Communication no. 2239)

| Pattern Dance Element (1FS) Steps # 1-33 | Key Point 1 Lady Steps 20-21 (XB-LBO, XF-RBI/RBI Tw1½/RFO) | Key Point 2 Man Steps 20-21 (XB-LFI, RFO-Sw3/RBI Tw1/RBI) | Key Point 3 Lady Steps 32 & 33 (LFO Sw-CICho, RBI/RBO/RBO Tw1½/RFI slide into stop) | Key Point 4 Man Steps 32 to 33c (LFO Sw-CICho, RBI OpMo, LFI, RFI/RFI Tw1/RFI slide into stop) |
|---|---|---|--|---|
| Key Point Features | <ol style="list-style-type: none"> 1. Correct Edges 2. Tw1½ : correct Turn 3. XB-LBO: free leg crossed behind the skating leg below the knee 4. XF-RBI: free leg crossed in front of the skating leg below the knee | <ol style="list-style-type: none"> 1. Correct Edges 2. Sw3, Tw1: correct Turns 3. XB-LFI: free leg crossed behind the skating leg below the knee 4. Sw3/RBI: correct swing movement of the free leg | <ol style="list-style-type: none"> 1. Correct Edges 2. Sw-CICho, Tw1½: correct Turns 3. Sw-CICho: correct placement of the free foot 4. Sw-CICho: correct swing movement of the free leg | <ol style="list-style-type: none"> 1. Correct Edges 2. Sw-CICho, Tw1: correct Turns 3. Sw-CICho: correct placement of the free foot 4. Sw-CICho: correct swing movement of the free leg |

The first step of the dance begins on beat one of a musical phrase.

Pattern Dance and Pattern Dance Element information (Season 2019-2020)

| CATEGORY | DANCE | | DURATION IN SECS PER SEQUENCE/ SECTION | REQUIRED SECTION or SEQUENCES | No OF STEPS PER SECTION OR SEQUENCE | No of Steps | | | | |
|------------------------|---------------------|-----------------------|--|--|--|-------------|--------------------------|--------------|----------------------------|--------------|
| | | | | | | 10% | 25% | 50% | 75% | 90% |
| Basic Novice | Fourteen Step | 112 bpm | 10.5 – 10.9 | 4 Sequences | 14 | 1 | 4 | 7 | 11 | 13 |
| | Willow Waltz | 135 bpm | 23.1 – 23.8 | 2 Sequences | 22 | 2 | 6 | 11 | 17 | 20 |
| | Tango Canasta | 108 bpm | 15.8-16.5 | 3 Sequences | 14 | 1 | 4 | 7 | 11 | 13 |
| Intermediate Novice | Foxtrot | 100 bpm | 16.5-17.10 | 4 Sequences | 14 | 1 | 4 | 7 | 11 | 13 |
| | European Waltz | 135 bpm | 23.6-24.4 | 2 Sequences | 18 | 2 | 5 | 9 | 14 | 16 |
| | Fourteen Step | 112 bpm | 10.5 – 10.9 | 4 Sequences | 14 | 1 | 4 | 7 | 11 | 13 |
| | Tango | 108 bpm | 28.4 – 29.4 | 2 Sequences | 22 | 2 | 6 | 11 | 17 | 20 |
| Advanced Novice | Starlight Waltz | 174 bpm | 34.8-35.6 | 2 Sequences | 32 | 3 | 8 | 16 | 24 | 29 |
| | Quickstep | 112 bpm | 14.7-15.3 | 4 Sequences | 18 | 2 | 5 | 9 | 14 | 16 |
| Junior | Tea-Time Foxtrot | 108 bpm ±2 bpm | Duration for one sequence is 56.7 secs up to 58.9 secs | Section One (1TTF): Steps 1-31 Section Two (2TTF): Steps 32-54 Lady; 32- 54a Man | 31/35 = average 33 23/25 = average 24 | 3 2 | 8 6 | 16 12 | 25 18 | 30 22 |
| Senior | Finnstep | 104 bpm ± 2 bpm | Duration for one section is 20.3 secs to 21.2 secs | Section One (1FS): Steps 1-33 | 33/37 = average 35 | 3 | 9 | 17 | 26 | 31 |