



# **Judging System**

## **Handbook for Referees and Judges**

**Ice Dance**

**As of 31.7.2014**

## Summary

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Category: **Ice Dance**  
 Subject: **General requirements for Short Dance**

		Source
<p><b>Definition and alterations adopted by IDTC for season 2014/15 according to Rule 709, § 1.d) and h) (alterations are underlined)</b></p>	<p>a) “Short Dance” - is a dance created by an Ice Dance couple to dance music with designated rhythm(s) and/or theme(s) selected by the Ice Dance Technical Committee annually for the season. The dance must:</p> <ul style="list-style-type: none"> <li>i) reflect the character of the selected dance rhythm(s) or theme(s),</li> <li>ii) be translated to the ice by demonstrating technical skill with steps and movements along with flow and the use of edges,</li> <li>iii) fit to the phrasing of the music.</li> </ul> <p>Couples must skate primarily to the rhythmic beat. The dance will contain elements selected by the Ice Dance Technical Committee from the list of required elements specified in paragraph 2 below. Elements should be integrated into the composition of the dance so the concept and choreography must produce the feeling of a unified dance. The rhythm (or group of rhythms) and/or theme(s) as well as the guidelines and technical requirements for the Junior and Senior programs, including specified elements will be decided annually by the Ice Dance Technical Committee and published in an ISU Communication.</p> <p>b) The duration of the Short Dance is indicated in Rule 502.</p> <p>c) The music for the Short Dance, including music for the specified Pattern Dance (if required) is to be provided by the Couple. Vocal music is permitted. The music must have the following characteristics:</p> <ul style="list-style-type: none"> <li>i) Only dance music with an audible rhythmic beat may be used. The music may be without an audible rhythmic beat for up to 10 seconds at the beginning of the program.</li> <li>ii) The music must be selected in accordance with the designated rhythm(s) and/or theme(s).</li> <li>iii) The music must be selected in accordance with the specified tempo, when applicable.</li> </ul> <p>Short Dance music that does not adhere to these specifications will be penalized by deduction(s) (see Rule 353, paragraph 1.n)).</p> <p>The Couple is required to submit the name/title of the selected music and the rhythm(s)/theme(s) of their program when registering their music for the information of the Referee and Judges;</p> <p>d) The pattern must proceed in a generally constant direction and must not cross the Long Axis of the ice surface except once at each end of the rink (within no more than 20 meters of the barrier). Loops in either direction are permitted provided that they do not cross the Long Axis. However:</p> <ul style="list-style-type: none"> <li>▪ <u>crossing the Long Axis while performing the Not Touching Step Sequence or Steps 16 to 23 in Pattern Dance Elements Silver Samba,</u></li> <li>▪ <u>performing one loop within no more than 20 meters of the barrier and crossing the Long Axis:</u> <ul style="list-style-type: none"> <li>- <u>inside the Partial Step Sequence in Senior Short Dance,</u></li> <li>- <u>to start the second Pattern Dance Element Silver Samba in Junior Short Dance,</u></li> </ul> </li> <li>▪ <u>performing the Not Touching Circular Step Sequence in the clockwise direction (applicable for Junior only),</u></li> </ul>	<p>Rule 709, § 1            Communication            1857</p>

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Subject: **General requirements for Short Dance**

	<p><u>do not constitute violations of these provisions.</u></p> <ul style="list-style-type: none"><li>e) All dance steps, turns, rotations and changes of position are permitted provided that they are appropriate to the designated rhythm(s) and the music chosen. Repetition of any steps, turns and movements is permitted. Difficult, original, varied and intricate footwork is required for both partners;</li><li>f) There are no restrictions on Dance Holds (or variation thereof). Skating in Hand-in-Hand Hold with fully extended arms is permitted only if in the character of the rhythm chosen, but must not be used excessively;</li><li>g) Partners must not separate except to change hold or to perform Required Elements requiring a separation, Turns as transitional elements and moves during the permitted stops. The distance between partners during such separations should not exceed two arms lengths. Change of hold and Turns as transitional elements must not exceed the duration of one measure of music. Separations at the beginning and/or end of the program may be up to 10 seconds in duration without restrictions on the distance of the separation;</li><li>h) After the clock is started with the first movement, the Couple must not remain in one place for more than 10 seconds. During the program, <u>either up to two full stops (duration must not exceed 5 seconds each) or up to one full stop (duration must not exceed 10 seconds)</u> are permitted. <u>In Senior Short Dance, not more than one of those permitted stops, not exceeding 5 seconds, may be included in the Partial Step Sequence.</u> Any choreography appropriate to the music selection (including a separation of no more than two arm length apart, <u>except for the stop permitted in the Partial Step Sequence, which must fulfill the Hold specifications of the Partial Step Sequence</u>) may be included;</li><li>i) The program must be developed through skating skill and quality rather than through non-skating actions such as sliding on one knee, or use of toe steps which should be used only to reflect the character of the dance and underlining rhythm and nuances of the chosen music. In the interest of the public in the arena, programs should be choreographed to all sides of the arena and not only focused to Judge's side;</li><li>j) Touching the ice with the hand(s) is not permitted.</li><li>k) 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.</li></ul>	
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Subject: **General requirements for Short Dance**

<b>Rhythms selected by IDTC for season 2014/15</b>	<b>Senior</b> <b>Spanish Dance Rhythms</b> The Pattern Dance Element and the Partial Step Sequence must be skated on the same piece of music. The Tempo of the music throughout the Pattern Dance Element and the Partial Step Sequence must be constant and in accordance with the required Tempo of the Pattern Dance Paso Doble, i.e. 56 measures of two beats or 112 beats per minute, plus or minus 2 beats per minute.  <b>Spanish Dance Rhythms</b> are described in the Additions to the ISU Ice Dance Music Rhythms Booklet <u>1995 (see ISU Website, revised version excluding Spanish Tango).</u>	<b>Junior</b> <b>Samba</b> or <b>Samba</b> plus one or two of the following <b>Latin American Rhythms: Rhumba, Cha Cha, Mambo, Merengue, Salsa.</b> The Pattern Dance Elements must be skated on the Samba Rhythm, in the style of the Samba. The Tempo of the music throughout the Pattern Dance Elements must be constant and in accordance with the required Tempo of the Pattern Dance Silver Samba, i.e. 54 measures of two beats or 108 beats per minute, plus or minus 2 beats per minute.  <b>Latin American Rhythms</b> are described in the ISU Ice Dance Music Rhythms Booklet 1995, pages 13 to 20 (Note: Tango and Paso Doble, which are not included in the description, are not allowed).	Communication 1857
<b>Duration</b>	2 minutes and 50 seconds plus or minus 10 seconds		Rule 502, § 3

Category: **Ice Dance**  
 Subject: **Required Elements for Short Dance**

Definition	Source
The list of Required Elements to be included into composition of the Short Dance and specific requirements for these elements will be announced in an ISU Communication annually.	Rule 709, § 2
Season 2014/15 (Communication 1857)	
<b>Pattern Dance Element and Partial Step Sequence (Senior)</b>	<ul style="list-style-type: none"> <li>▪ <b>One (1) Pattern Dance Element: Sequence of Paso Doble</b>, with Step # 1 skated on the Judges' left side,</li> <li>▪ <b>One (1) Partial Step Sequence in Hold:</b> <ul style="list-style-type: none"> <li>- pattern: one full circuit of the ice surface starting and finishing at the finishing point of the Pattern Dance Element;</li> <li>- duration: any exact number of four measures musical phrases;</li> <li>- Key Points must be included. They can be skated in any Dance Hold or variation except Hand-in-Hand Hold with extended arms. Key Points 1 (Lady Paso Doble Steps # 8 to 12) and 2 (Man Paso Doble Steps # 8 to 12) must be skated together approximately at the same place as Key Point 1 of the Pattern Dance Element. Key Point 3 (Lady and Man Paso Doble Step # 28) must be skated approximately at the same place as Key Point 3 of the Pattern Dance Element and must conclude the Partial Step Sequence;</li> <li>- Holds: by exception to Rule 603, paragraph 4, first bullet, Hand-in-Hand Hold with extended arms cannot be used and partners must remain in contact at all times, even during changes of Holds and allowed stop;</li> </ul> </li> </ul> <p>skated one after the other, Pattern Dance Element followed by Partial Step Sequence.</p>
<b>Pattern Dance Elements (Junior)</b>	<b>Two (2) Sequences of Silver Samba</b> , skated separately. Step #1 of each Sequence must be skated on a different side of the ice surface.
	<p><b>Specifications:</b></p> <ul style="list-style-type: none"> <li>▪ The description, chart and diagrams of the Pattern Dances are included in the ISU Handbook Ice Dance 2003.</li> <li>▪ Rule 608 paragraph 1 applies with the following alterations:           <ul style="list-style-type: none"> <li>- subparagraph b) – Placement: add "<u>However, crossing the Long Axis in Steps 16 to 23 of Pattern Dance Elements Silver Samba is permitted.</u>"</li> <li>- subparagraph d) – Timing: first sentence reads "The <u>Pattern Dance Elements and Partial Step Sequence</u> must be skated in strict time to the music with the start of the first Step of <u>each Pattern Dance Element or Partial Step Sequence on beat 1 of a four measure musical phrase.</u>"</li> </ul> </li> </ul>
<b>Dance Lift</b>	Not more than <b>one (1) Short Lift</b>
<b>Step Sequence (Senior)</b>	<b>One (1) Not Touching Midline or Diagonal Step Sequence</b>
<b>Step Sequence (Junior)</b>	<b>One (1) Not Touching Midline, Diagonal or Circular Step Sequence</b>
<b>Set of Sequential Twizzles</b>	<b>One (1)</b>

Category: **Ice Dance**  
 Subject: **General requirements for Free Dance**

		Source
<b>Definition</b>	<p>a) Free Dance is the skating by the Couple of a creative dance program blending with dance steps and movements expressing the character/rhythms(s) of the dance music chosen by the Couple.</p> <p>The Free Dance must contain combinations of new or known dance steps and movements including Required Elements composed into a well balanced, whole unit displaying excellent skating technique and the personal creativity of the Couple in concept, arrangement, and expression. The program including Required Elements must be skated in time and phase with the music. The Couple should skate primarily in time to the rhythmic beat, and not to the melody alone. The choreography should clearly reflect the dance character, accents and nuances of the chosen dance music, demonstrating a close relationship between partners with obvious, distinct changes of mood and pace with variations in speed and tempo. The program must utilize the whole ice surface. The Free Dance must not have the concept of a Pair or show program.</p> <p>b) The duration of the Free Dance is indicated in Rule 502, paragraph 4.</p> <p>c) The music for Free Dance may be vocal and must be suitable for Ice Dance as a sport discipline and must have the following characteristics:</p> <ul style="list-style-type: none"> <li>i) The music must have an audible rhythmic beat and melody, or audible rhythmic beat alone, but not melody alone, and may be vocal. The music may be without an audible rhythmic beat for up to 10 seconds at the beginning or end of the program and up to 10 seconds during the program.</li> <li>ii) The music must have at least one change of tempo and expression. This change may be gradual or immediate, but in either case it must be obvious.</li> <li>iii) All music including classical music must be cut/edited, orchestrated or arranged in a way that it creates an interesting, colourful, entertaining dance program with different dance moods or a building effect.</li> <li>iv) The music must be suitable for the Couple's skating skills and technical ability.</li> </ul> <p>Free Dance music that does not adhere to these requirements will be penalized by a deduction (see Rule 353, paragraph 1.n)).</p> <p>d) All steps and turns are permitted. Deep edges and intricate footwork displaying skating skill, difficulty, variety and originality that constitute the distinct technical content of the dance must be included in the program and performed by both partners. In the interest of the public in the arena, programs should be choreographed to all sides of the arena and not only focused to Judges' side.</p>	Rule 710, § 1

Category: **Ice Dance**  
 Subject: **General requirements for Free Dance**

	<p>e) All elements and movements are permitted provided that they are appropriate to the character of the music and to the concept of a Well Balanced Program and are in accordance with the definitions in Rule 704.</p> <p>f) The number of separations to execute <u>transitional footwork or moves</u> is not restricted. The distance between partners should not exceed two arms lengths. The duration of each such separation, <u>outside of Required Elements requiring a separation</u>, must not exceed 5 seconds. Separations at the beginning and/or end of the <u>program</u> may be up to 10 seconds in duration without restrictions on the distance of separation.</p> <p>g) All changes of hold are permitted. Many and varied holds increase the difficulty of the program and therefore, should be included. Skating face to face is considered to be more difficult than skating side by side, hand in hand, separately or one after the other.</p> <p>h) <u>After the clock is started with the first movement, the Couple must not remain in one place for more than 10 seconds. During the program full stops (up to 5 seconds) in addition to stops required in Required Elements</u>, in which the Couple remains stationary on the ice while performing body movements, twisting, posing and the like are permitted.</p> <p>i) The program must be developed through skating quality rather than through non-skating actions such as sliding on one knee, or use of toe steps which should be used only to reflect the character of the dance and underlining rhythm and nuances of the chosen music.</p> <p>j) Touching the ice with the hand(s) is not permitted.</p> <p>k) 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.</p>	
<p><b>Duration</b></p>	<ul style="list-style-type: none"> <li>▪ Senior: 4 minutes</li> <li>▪ Junior: 3 minutes and 30 seconds</li> <li>▪ Advanced Novice: 3 minutes</li> <li>▪ Basic Novice: 2 minutes and 30 seconds</li> </ul> <p>plus or minus 10 seconds</p>	<p>Rule 502, § 4 and Communication 1760</p>



Category: **Ice Dance**  
 Subject: **Well Balanced Free Dance Program**

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

Category: **Ice Dance**  
 Subject: **Specifications to Required Elements**

<b>Specifications to Required Elements</b>				Source
<b>Not Permitted Elements in Step Sequences and Partial Step Sequence:</b> stops, pattern retrogressions and loops must not be included or are restricted in Step Sequences and Partial Step Sequence. They are identified as Not Permitted Elements as follows:				Communication 1857
	<b>Partial Step Sequence</b>	<b>Sole or first performed Step Sequence (Style A)</b>	<b>Later performed Step Sequence (Style B)</b>	
<b>Stops*</b>	More than the one permitted	Not permitted	Not permitted	
<b>Pattern retrogressions</b>	Not permitted	Not permitted	More than one Pattern retrogression or more than two measures of music in duration	
<b>Loops</b>	More than one	Not permitted	Not permitted	
* As per definitions in Rule 704, Dance Spins and Pirouettes are stops.				
<b>Required Elements</b> may be skated anywhere in the program except in the required Step Sequences and Partial Step Sequence.				Communication 1857

Category: **Ice Dance**

Subject: **Marking guide for Grade of Execution of Required Elements**

<b>Definitions</b>		<b>Source</b>
<b>General</b>	Each Judge will mark the quality of execution of every element depending on the positive features of the execution and errors on the seven Grades of Execution scale: +3, +2, +1, Base Value, -1, -2, -3. As per Rule 353, paragraphs 1.i), Combination Lifts are evaluated as "one unit". The guidelines for marking GOEs are published and updated in ISU Communications.	Rule 504, § 1.c)
<b>Marking</b>	The Grade of Execution of a Required Elements is determined by selecting the grade which applies for the average value of the Characteristics of Grade of Execution. This grade is further adjusted, if necessary, according to the Adjustments to Grades of Execution.	Communication 1860

Category: **Ice Dance**

Subject: **Marking guide for Grade of Execution of Required Elements**

**Characteristics of Grade of Execution (source: Communications 1860)**

<b>PATTERN DANCE ELEMENTS: CHARACTERISTICS</b>							
	<b>-3</b>	<b>-2</b>	<b>-1</b>	<b>Base</b>	<b>+1</b>	<b>+2</b>	<b>+3</b>
<b>Quality/correctness of Edges/Steps/Turns for the whole of Pattern Dance Element</b>	40% or less clean Edges/Steps/Turns with many errors	50% clean Edges/Steps/Turns with 2 major errors	60% clean Edges/Steps/Turns with 1 major error	75% clean Edges/Steps/Turns with no major error	80% clean Edges/Steps/Turns with no major error	90% clean Edges/Step/Turns with no major error	100% clean Edges/Step/Turns
<b>Depth of Edges</b>	very flat	generally flat	some flats	shallow	good curves	deep	very deep
<b>Correct Holds</b>	40%	50%	60%	75%	80%	90%	100%
<b>Correct Pattern</b>	40%	50%	60%	75%	80%	90%	100%
<b>DANCE SPINS: CHARACTERISTICS</b>							
	<b>-3</b>	<b>-2</b>	<b>-1</b>	<b>Base</b>	<b>+1</b>	<b>+2</b>	<b>+3</b>
<b>Entry/exit</b>	awkward/step out	uncoordinated/off balance	hesitant/abrupt	controlled	smooth	fluid/with ease	fluid/seamless
<b>Move onto one foot</b>	delayed	slow	not together	simultaneous	prompt	quick/smooth	immediate
<b>Rotation</b>	very slow	deteriorates	variable stability	stable	sustained	fast with ease	very fast flawless
<b>If any:</b>							
<b>Change of foot</b>	extra push by both partners	extra push by one partner	hesitant	controlled	controlled and quick	quick, with ease	very fast seamless
<b>Change of pose</b>	awkward, very poor	uncoordinated/slow transition	labored	controlled	brief by both, distinct	brief and smooth	seamless
<b>DANCE LIFTS: CHARACTERISTICS</b>							
	<b>-3</b>	<b>-2</b>	<b>-1</b>	<b>Base</b>	<b>+1</b>	<b>+2</b>	<b>+3</b>
<b>Entry/exit</b>	shaky/dropped	Fumbling	hesitant/abrupt	sure/solid	smooth	flowing	seamless
<b>Ascent/descent</b>	very brief	struggling	much effort	some effort	little effort	with ease	floating, effortless
<b>Stability</b>	lose balance	Unstable	variable	stable	sure	confident	relaxed/bold
<b>If any:</b>							
<b>Change of pose</b>	awkward	Discontinuous	labored	controlled	smooth	flowing	effortless
<b>Rotation technique</b>	awkward/very slow	unstable, scraped turns	discontinuous, weak turns	continuous	smooth	flowing and fast	flowing and very fast
<b>Change of curve</b>	both curves very flat and too short	both curves flat and not equal	one curve flat or one is too short	similar shallow curves	curves equal and fairly deep	curves equal and deep	curves equal and very deep
<b>SET OF TWIZZLES: CHARACTERISTICS</b>							
	<b>-3</b>	<b>-2</b>	<b>-1</b>	<b>Base</b>	<b>+1</b>	<b>+2</b>	<b>+3</b>
<b>Entry/completion</b>	awkward/off balance	hesitant/lacks control	abrupt	sure/stable	sure and smooth	with ease	seamless
<b>Connecting steps/footwork</b>	completely uncontrolled	some lack of control and wide stepping	labored/variable	sure/clean	smooth/neat	very good and stylish	clever and exquisite
<b>Spacing between partners</b>	completely uncontrolled	Deteriorates	variable	little variation	consistent	consistent and close	consistent and very close
<b>STEP SEQUENCES (ALSO APPLICABLE TO PARTIAL STEP SEQUENCE): CHARACTERISTICS</b>							
	<b>-3</b>	<b>-2</b>	<b>-1</b>	<b>Base</b>	<b>+1</b>	<b>+2</b>	<b>+3</b>
<b>Edges/sureness</b>	very flat and shaky	generally flat and hesitant	some flats and variable stability	shallow but stable	good curves, secure	strong, confident	deep and quiet, bold
<b>Speed and flow</b>	struggling, labored, forced	deteriorates or limited	inconsistent/variable	some speed and some flow	good speed with variable flow	considerable speed and constant flow	considerable speed achieved effortlessly and fluidly
<b>Partner balance</b>	both very poor	both poor	unequal	differ slightly	both good	both very good	both excellent
<b>Footwork/Turns</b>	on two feet or toe-pushing or jumped, awkward	wide stepping or one on two feet or toe-pushing or skidded	Variable or forced	generally correct	clean	clean and neat	clean and effortless
<b>Spacing between partners (Not Touching)</b>	Uncontrolled	deteriorates	variable	little variation	controlled	consistent and close	consistent and very close with ease

Category: **Ice Dance**

Subject: **Marking guide for Grade of Execution of Required Elements**

**Adjustments to Grade of Execution (source: Communications 1860 and 1875)**

<b>PATTERN DANCE ELEMENTS: ADJUSTMENTS</b>	<b>No higher than:</b>	<b>Reduce by:</b>	<b>Increase by:</b>
Not started on the prescribed beat (for each Pattern Dance Element)		1 grade	
Not holding Edges/Steps for required number of beats for one or both partners:			
▪ from one Edge/Step up to 10% of Steps of the Pattern Dance Element	+1		
▪ for more than 10% and up to 25% of Steps of the Pattern Dance Element	0		
▪ for more than 25% of Steps of the Pattern Dance Element	-1		
Pattern Dance Element missed through interruption of up to ¼ element	-1		
<b>ADJUSTMENTS APPLICABLE TO ALL REQUIRED ELEMENTS (EXCEPT PATTERN DANCE ELEMENTS)</b>	<b>No higher than:</b>	<b>Reduce by:</b>	<b>Increase by:</b>
Poses or moves awkward or not aesthetically pleasing		1 grade	
Element does not reflect the character of the chosen dance		1 grade	
Element does not fit or is not skated to the phrasing/Rhythm pattern of the music	-1		
Body lines and pose of both partners beautiful and aesthetically pleasing			1 grade
Entry is unexpected			1 grade
Element is creative and enhances the choreography/character of the chosen dance			1 grade
Element fits and is skated to the phrasing/Rhythm pattern of the music			1 grade
Speed of rotations and/or across the ice maintained or accelerated during the Element			1 grade
<b>DANCE SPINS: ADJUSTMENTS</b>	<b>No higher than:</b>	<b>Reduce by:</b>	<b>Increase by:</b>
Not on spot (travelling):			
▪ in one part of Combination Spin or one direction of Spin Option 2		1 grade	
▪ in Spin Option 1, both parts of Combination Spin or both directions of Spin Option 2	-1		
Re-centers completely except Dance Spin with different directions of rotation (Option 2)	-1		
Change of feet not simultaneous (Combination Spin)	-1		
Creative entry and/or exit			1 grade
<b>DANCE LIFTS: ADJUSTMENTS</b>	<b>No higher than:</b>	<b>Reduce by:</b>	<b>Increase by:</b>
Creative exit			1 grade
<b>SETS OF TWIZZLES: ADJUSTMENTS</b>	<b>No higher than:</b>	<b>Reduce by:</b>	<b>Increase by:</b>
Execution not simultaneous:			
▪ one Twizzle		1 grade	
▪ two Twizzles	-1		
Execution of Turn incorrect: (linked Three Turns, Pirouettes, scrapped, skidded, etc.):			
▪ one Twizzle incorrect	0		
▪ two or more Twizzles incorrect	-1		
Generally more than two arm length apart		1 grade	
<b>STEP SEQUENCES (ALSO APPLICABLE TO PARTIAL STEP SEQUENCE): ADJUSTMENTS</b>	<b>No higher than:</b>	<b>Reduce by:</b>	<b>Increase by:</b>
Not started on the prescribed beat or not skated for an exact number of phrases (applicable to Partial Step Sequence only)		1 grade	
Pattern/placement incorrect or incomplete		1 grade	
Generally more than two arms length between partners (Step Sequence Not Touching)		1 grade	
Inclusion of Not Permitted Element (per each)		2 grades	
Separation to change a Hold exceeds one measure of music (not applicable to Partial Step Sequence)		1 grade	
Sustained Hand-in-Hand Hold with fully extended arms (Step Sequence in Hold)		1 grade	
Lack of flow (movement across the ice)	-1		
Second Step Sequence (Free Dance) performed at an obviously different skating tempo than first Step Sequence			1 grade
Creative use of a variety of Holds (Step Sequence in Hold)			1 grade
<b>LOSSES OF BALANCE, STUMBLER AND FALLS</b>	<b>No higher than:</b>	<b>Reduce by:</b>	
Loss of Balance by one partner		1 grade	
Loss of Balance by both partners	0		
Stumble by one partner	0		
Stumble by both partners	-1		
Fall by one partner	-2		
Fall by both partners	-3		

Category: **Ice Dance**  
 Subject: **Marking guide for Program Components**

Definitions		Source
<b>General</b>	The Skater's/Pair's/Couple's whole performance is evaluated by five (5) Program Components: Skating Skills, Transitions/Linking Footwork and Movements, Performance/Execution, Choreography/Composition, <u>Interpretation of the Music/Timing</u> .	Rule 504, § 3.a)
<b>Skating Skills</b>	<p><b>Definition:</b>            Overall skating quality, edge control and flow over the ice surface demonstrated by a command of the skating vocabulary (edges, steps, turns etc.), the clarity of technique and the use of effortless power to accelerate and vary speed. <u>Varied use of power/energy, speed and acceleration.</u></p> <p><b>Criteria:</b></p> <ul style="list-style-type: none"> <li>• Balance, rhythmic knee action and precision of foot placement</li> <li>• Flow and effortless glide</li> <li>• Cleanness and sureness of deep edges, steps and turns</li> <li>• Power/energy and acceleration</li> <li>• Mastery of multi-directional skating</li> <li>• Mastery of one foot skating</li> <li>• Equal mastery of technique by both partners shown in unison</li> </ul>	Rule 504, § 3.a)
<b>Transitions/Linking Footwork /Movements</b>	<p><b>Definition:</b>            The varied and/or intricate footwork, positions, movements and holds that link all elements, <u>including the entrances and exits of those elements.</u></p> <p><b>Criteria:</b></p> <ul style="list-style-type: none"> <li>• Variety</li> <li>• Difficulty</li> <li>• Intricacy</li> <li>• Quality</li> <li>• Balance of workload between partners</li> <li>• Variety of holds (not excessive side by side and hand in hand)</li> </ul>	Rule 504, § 3.a)

Category: **Ice Dance**

Subject: **Marking guide for Program Components**

Definitions		Source
<b>Performance/ Execution</b>	<p><b>Definition:</b> Performance: involvement of the Skater/Pair/Couple physically, emotionally and intellectually as they translate the intent of the music and choreography. Execution: quality of movement and precision in delivery. This includes harmony of movement.</p> <p><b>Criteria:</b></p> <ul style="list-style-type: none"> <li>• Physical, emotional and intellectual involvement;</li> <li>• Carriage</li> <li>• Style and individuality/personality</li> <li>• Clarity of movement</li> <li>• Variety and contrast</li> <li>• Projection</li> <li>• Unison and “oneness”</li> <li>• Balance in performance between partners</li> <li>• Spatial awareness between partners – management of the distance and management of the changes of hold</li> </ul>	Rule 504, § 3.a)
<b>Composition/ Choreography</b>	<p><b>Definition:</b> An intentional, developed and/or original arrangement of all types of movements according to the principles of proportion, unity, space, pattern, structure and phrasing.</p> <p><b>Criteria:</b></p> <ul style="list-style-type: none"> <li>• Purpose (idea, concept, vision)</li> <li>• Proportion (equal weight of the parts)</li> <li>• Unity (purposeful threading)</li> <li>• Utilization of personal and public space</li> <li>• Pattern and ice coverage</li> <li>• Phrasing and form (movements and parts structured to match the phrasing of the music)</li> <li>• Originality of purpose, movement and design</li> <li>• Shared responsibility in achieving purpose by both</li> </ul>	Rule 504, § 3.a)

Category: **Ice Dance**  
 Subject: **Marking guide for Program Components**

Definitions		Source
<b>Interpretation of the Music/Timing</b>	<p><b>Definition:</b>            The personal and creative translation <u>of the rhythm, character and content</u> of music to movement on ice.</p> <p><b>Criteria:</b></p> <ul style="list-style-type: none"> <li>• Effortless movement in time to the music (timing)</li> <li>• Expression of the music’s style, character and rhythm</li> <li>• Use of finesse<sup>1</sup> to reflect the nuances of the music</li> <li>• Relationship between the partners reflecting the character of the music</li> <li>• Appropriateness of the music</li> <li>• Skating primarily to the rhythmic beat for Short Dance and keeping a good balance between skating to the beat and melody in the Free Dance</li> </ul> <p><sup>1</sup>Finesse is the Skaters’ refined, artful manipulation of nuances. Nuances are the personal artistic ways of bringing variations to the intensity, tempo, and dynamics of the music made by the composer and/or musicians.</p>	Rule 504, § 3.a)
<b>Marking</b>	<p>After completion of a program, as per Rule 353, paragraph j), each Judge marks the Program Components on a scale from 0.25 to 10 with increments of 0.25. Points given by the Judges correspond to the following degrees of the Program Components: less than 1 – extremely poor, 1 - very poor, 2 - poor, 3 - weak, 4 - fair, 5 - average, 6 - above average, 7 - good, 8 - very good, 9 - 10 - outstanding. Increments are used for evaluation of performances containing some features of one degree and some of the next degree.</p> <p>Guidelines for marking Program Components are published and updated in ISU Communications.</p>	Rule 504, § 3.b)
	<p>The mark for each Program Component is established at a certain degree according to the majority of Characteristics of Program Component which are met. This mark is further adjusted, if necessary, according to the Adjustments to Program Components.</p>	Communication 1860



Category: **Ice Dance**  
 Subject: **Marking guide for Program Components**

RANGE OF MARKS (COMMUNICATIONS 1860 AND 1875)	CHARACTERISTICS OF SKATING SKILLS	CHARACTERISTICS OF TRANSITIONS/LINKING FOOTWORK/MOVEMENTS	CHARACTERISTICS OF PERFORMANCE/EXECUTION	CHARACTERISTICS OF COMPOSITION/CHOREOGRAPHY	CHARACTERISTICS OF INTERPRETATION OF THE MUSIC/TIMING
<b>10.0 – 9.00</b>  <b>OUTSTANDING</b>	<ul style="list-style-type: none"> <li>deep, quiet, sure, seemingly effortless edges</li> <li>deep/fluid knee action</li> <li>elegant and precise steps/turns</li> <li>seamless use of all directions</li> <li>effortless acceleration</li> <li>extensive skill range for both</li> </ul>	<ul style="list-style-type: none"> <li>difficult, intriguing, varied network of edges, steps, turns, holds for both</li> <li>one move flows seamlessly into the next</li> <li>creative pattern and lobes</li> <li>creative linking of Pattern Dance Elements and rest of the dance (SD): 100%</li> </ul>	<ul style="list-style-type: none"> <li>move as one, superb matching</li> <li><u>skate very close to each other most of the time</u></li> <li>elegant /sophisticated style</li> <li>refined line of body and limbs</li> <li>precise execution of body movements</li> <li>both spellbinding</li> <li>projection exceptional (to audience or in themselves if music requires)</li> </ul>	<ul style="list-style-type: none"> <li>wide range of steps, moves, and required elements superbly motivated by music</li> <li>ingenious use of music, space, symmetry</li> <li>memorable highlights distributed evenly</li> <li>change of pace/tempo incorporated seamlessly</li> <li>total utilization of personal and public space</li> <li>choreography gives the feeling of a completely unified dance (SD): 100%</li> </ul>	<ul style="list-style-type: none"> <li>skaters/music/nuances as one</li> <li>motivation from "heart"</li> <li>wide range of inspired movements, gestures</li> <li>skaters stay "in character" for the whole program</li> <li>exceptional ability to relate as one and to reflect music, theme</li> <li>superb expression of the music's style and character</li> <li>timing: 100% correct</li> <li>expression of Rhythms (SD): 100% correct</li> <li><u>dance mood (FD): 100%</u></li> </ul>
<b>8.75 – 8.00</b>  <b>VERY GOOD</b>	<ul style="list-style-type: none"> <li>strong, sure, fluid edges</li> <li>supple knee action</li> <li>stylish, precise, interesting and neat steps/turns</li> <li>ease in accelerating even during difficult steps</li> <li>always multidirectional broad skill range for both</li> </ul>	<ul style="list-style-type: none"> <li>difficult, varied, sequences of edges/steps/turns/holds for both throughout</li> <li>one move flows easily into the next</li> <li>superior ice coverage</li> <li>creative linking of Pattern Dance Elements and rest of the dance (SD): 100%</li> </ul>	<ul style="list-style-type: none"> <li>coordinated movements, excellent matching</li> <li><u>skate close to each other most the time</u></li> <li>very good carriage and lines</li> <li>effortless change of difficult holds</li> <li>project strongly</li> </ul>	<ul style="list-style-type: none"> <li>superior choreography, clearly understandable</li> <li>variety of innovative moves that develop theme</li> <li>change of pace/tempo incorporated with ease</li> <li>excellent use of music/space/symmetry</li> <li>choreography gives the feeling of a completely unified dance (SD): 90%</li> </ul>	<ul style="list-style-type: none"> <li>skaters and music meld</li> <li>internal motivation</li> <li>very good range of interesting movements/gestures</li> <li>excellent ability to relate as one to reflect music/theme</li> <li>excellent expression of the music's style and character</li> <li>timing: 100% correct</li> <li>expression of Rhythms (SD): 100% correct</li> <li><u>dance mood (FD): 100%</u></li> </ul>
<b>7.75 – 7.00</b>  <b>GOOD</b>	<ul style="list-style-type: none"> <li>strong, sure, confident edges</li> <li>strong, flexible knee action</li> <li>polished &amp; clean steps/turns</li> <li>good use of multi directions</li> <li>ability to accelerate easily</li> <li>wide skill range 75% of time for both</li> </ul>	<ul style="list-style-type: none"> <li>variety and complexity of pattern/steps/turns/holds for both</li> <li>fluid and intentional movements from one move to another</li> <li>varied use of holds with face to face positions</li> <li>creative linking of Pattern Dance Elements and rest of the dance (SD): 100%</li> </ul>	<ul style="list-style-type: none"> <li>move as couple, matched with ease</li> <li><u>skate close to each other 75% of time</u></li> <li>easy use of change of all holds</li> <li>good carriage/lines</li> <li>both project most of time</li> </ul>	<ul style="list-style-type: none"> <li>interesting moves derived from theme</li> <li>good use of music/space/symmetry</li> <li>unity of skaters in use of music content</li> <li>directed to all sides of the rink</li> <li>choreography gives the feeling of a completely unified dance (SD): 80%</li> </ul>	<ul style="list-style-type: none"> <li>skating/music integrated</li> <li>good internal motivation</li> <li>skaters stay "in character" for over 75% of program</li> <li>good partner relationship</li> <li>good expression of the music's style and character</li> <li>timing: 100% correct</li> <li>expression of Rhythms (SD): 100% correct</li> <li><u>dance mood (FD): 100%</u></li> </ul>
<b>6.75 – 6.00</b>  <b>ABOVE AVERAGE</b>	<ul style="list-style-type: none"> <li>reasonable, sure edges</li> <li>above average knee action</li> <li>above average variety of steps/turns, all directions with ease 75% of the time</li> <li>gain and maintain speed and flow easily</li> <li>above average skill range for both</li> </ul>	<ul style="list-style-type: none"> <li>difficulty and variety of edges/steps/turns for both for 75 % of time</li> <li>minimal use of cross cuts or running</li> <li>some breaks in continuity</li> <li>varied use of holds with a predominance of face to face positions</li> <li>creative linking of Pattern Dance Elements and rest of the dance (SD): 100%</li> </ul>	<ul style="list-style-type: none"> <li>above average unison, move as couple 75% of time</li> <li><u>skate close to each other 75% of time</u></li> <li>above average line of body and limbs and good carriage</li> <li>both are able to project 75% of time</li> </ul>	<ul style="list-style-type: none"> <li>known and some interesting creative moves that use rhythm(s) effectively</li> <li>above average variation of speed according to music</li> <li>above average distribution of highlights</li> <li>use of creative set-ups for required elements</li> <li>above average use of ice pattern</li> <li>choreography gives the feeling of a completely unified dance (SD): 70%</li> </ul>	<ul style="list-style-type: none"> <li>skating fits music well</li> <li>movements in character 75% of time</li> <li>skaters able to play with music</li> <li>partner relationship 75% of time</li> <li>above average expression of the music's style and character</li> <li>timing: 90% correct</li> <li>expression of Rhythms (SD): <u>90%</u> correct</li> <li><u>dance mood (FD): 100%</u></li> </ul>

Category: **Ice Dance**  
 Subject: **Marking guide for Program Components**

RANGE OF MARKS (COMMUNICATIONS 1860 AND 1875)	CHARACTERISTICS OF SKATING SKILLS	CHARACTERISTICS OF TRANSITIONS/LINKING FOOTWORK/MOVEMENTS	CHARACTERISTICS OF PERFORMANCE/EXECUTION	CHARACTERISTICS OF COMPOSITION/CHOREOGRAPHY	CHARACTERISTICS OF INTERPRETATION OF THE MUSIC/TIMING
<b>5.75 – 5.00</b>  AVERAGE	<ul style="list-style-type: none"> <li>moderately sure edges</li> <li>some variety of knee action/steps/turns</li> <li>even speed and flow throughout</li> <li>average skill range for both</li> </ul>	<ul style="list-style-type: none"> <li>series of variable edges/steps/turns and poses/holds for both</li> <li>limited use of cross cuts or running</li> <li>average use of holds with many face to face positions</li> <li>creative linking of Pattern Dance Elements and rest of the dance (SD): 100%</li> </ul>	<ul style="list-style-type: none"> <li>unison broken occasionally</li> <li><u>skate close to each other 50% of time</u></li> <li>average carriage/lines with some breaks</li> <li>consistent, pleasing line of body and limbs</li> <li>projection skills variable but both are able to project</li> </ul>	<ul style="list-style-type: none"> <li>variable moves often related to theme and music</li> <li>program highlights generally well distributed but focused occasionally to one side</li> <li>interesting composition</li> <li>average use of change of pace</li> <li>average use of ice pattern</li> <li>variation of speed according to music</li> <li>choreography gives the feeling of a completely unified dance (SD): 60%</li> </ul>	<ul style="list-style-type: none"> <li>slight difference in motivation of moves</li> <li>average use of accents/nuances</li> <li>average expression of rhythms or theme</li> <li>average emotional connection to music</li> <li>reasonable partner relationship</li> <li>timing: 80% correct</li> <li>expression of Rhythms (SD): <u>80%</u> correct</li> <li><u>dance mood (FD): 100%</u></li> </ul>
<b>4.75 – 4.00</b>  FAIR	<ul style="list-style-type: none"> <li>shallow edges with variable edge quality and knee action</li> <li>fair range of steps/turns, multidirectional 50% of time</li> <li>skill level similar abilities</li> <li>consistent speed and flow 50% of time</li> </ul>	<ul style="list-style-type: none"> <li>an equal proportion of simplicity and difficulty</li> <li>one partner has some sections with simple workload</li> <li>varied use of holds with several face to face positions</li> <li>creative linking of Pattern Dance Elements and rest of the dance (SD): 50%</li> </ul>	<ul style="list-style-type: none"> <li>unison sometimes broken</li> <li><u>skate close to each other 50% of time</u></li> <li>carriage /lines variable, mostly pleasing posture</li> <li>reasonable line of body and limbs</li> <li>only one projects or both only 50% of time</li> </ul>	<ul style="list-style-type: none"> <li>program corresponds well with music</li> <li>elements generally well distributed but sometimes too much emphasis to one side of the rink</li> <li>choreography gives the feeling of a completely unified dance (SD): 50%</li> </ul>	<ul style="list-style-type: none"> <li>skating fits music with minor exceptions</li> <li>some motivated moves</li> <li>moderate use of accents and nuances</li> <li>correct expression of the music's style and character</li> <li>partner relationship 50% of time</li> <li>timing: 70% correct</li> <li>expression of Rhythms (SD): <u>70%</u> correct</li> <li><u>dance mood (FD): 90%</u></li> </ul>
<b>3.75 – 3.00</b>  WEAK	<ul style="list-style-type: none"> <li>some flat edges</li> <li>limited knee action, stiff at times</li> <li>few steps/turns, able to skate in all directions on simple turns and for some difficult turns;</li> <li>variable skills for both and occasionally differing ability</li> <li>lack of flow, some change in speed</li> </ul>	<ul style="list-style-type: none"> <li>some basic edges/steps</li> <li>some simple turns/poses/holds</li> <li>one partner performs difficulty and other on 2 feet in some sections</li> <li>little use of partner facing hold</li> <li>simple linking of Pattern Dance Elements and rest of the dance (SD)</li> </ul>	<ul style="list-style-type: none"> <li>variable unison</li> <li><u>skate close to each other 30% of time</u></li> <li>variable line of body and limbs/carriage /extensions</li> <li>holds relatively stable</li> <li>only one projects 50% of time or both only occasionally project</li> </ul>	<ul style="list-style-type: none"> <li>some isolated groups of moves that fit music/theme</li> <li>music is background for difficult elements</li> <li>often program directed to judges side</li> <li>reasonable placement of elements on surface</li> <li>choreography gives the feeling of a completely unified dance (SD): 40%</li> </ul>	<ul style="list-style-type: none"> <li>some motivated moves, but often seem meaningless</li> <li>appropriate use of music but expression is fair and they weave in and out of character</li> <li>some partner relationship</li> <li>timing: 70% correct</li> <li>expression of Rhythms (SD): <u>70%</u> correct</li> <li><u>dance mood (FD): 75%</u></li> </ul>
<b>2.75 – 2.00</b>  POOR	<ul style="list-style-type: none"> <li>short and poor steps/ flat edges</li> <li>little power, toe pushing or wide stepping more than 75% of time</li> <li>few steps/turns, able to skate in both directions on simple turns only</li> <li>variable skills with one weaker in sections</li> </ul>	<ul style="list-style-type: none"> <li>many parts have basic edges/steps</li> <li>simple turns/poses/holds</li> <li>one partner performs difficult moves and other on two feet 75 % of time</li> <li>many sections in hand-in-hand or side by side hold, minimal use of partner facing holds</li> <li>simple linking of Pattern Dance Elements and rest of the dance (SD)</li> </ul>	<ul style="list-style-type: none"> <li>inconsistent stability of holds and some unison breaks</li> <li><u>skate close to each other 30% of time</u></li> <li>poor line of body and limbs/carriage/extensions</li> <li>limited projection skills, both cautious</li> </ul>	<ul style="list-style-type: none"> <li>some moves do not appear to fit music/theme, minimal relation program to music</li> <li>lack of change of pace</li> <li>program directed to judges side</li> <li>choreography gives the feeling of a completely unified dance (SD): 30%</li> </ul>	<ul style="list-style-type: none"> <li>poor use of accents and nuances</li> <li>occasional partner relationship</li> <li>unmotivated movement</li> <li>timing: 50% correct</li> <li>expression of Rhythms (SD): 50% correct</li> <li><u>dance mood (FD) : 50%</u></li> </ul>

Category: **Ice Dance**  
 Subject: **Marking guide for Program Components**

RANGE OF MARKS (COMMUNICATIONS 1860 AND 1875)	CHARACTERISTICS OF SKATING SKILLS	CHARACTERISTICS OF TRANSITIONS/LINKING FOOTWORK/MOVEMENTS	CHARACTERISTICS OF PERFORMANCE/EXECUTION	CHARACTERISTICS OF COMPOSITION/CHOREOGRAPHY	CHARACTERISTICS OF INTERPRETATION OF THE MUSIC/TIMING
<b>1.75 – 1.00</b> <b>VERY POOR</b>	<ul style="list-style-type: none"> <li>short and very poor steps/edges</li> <li>slow, little flow, toe pushing</li> <li>few steps/turns, mainly in one direction</li> <li>minimal variation in speed</li> <li>very poor basic skills with one being “carried” in sections</li> </ul>	<ul style="list-style-type: none"> <li>predominance of stroking/simple turns/poses</li> <li>many large sections in hand-in-hand or side by side hold only</li> <li>very poor linking of Pattern Dance Elements and rest of the dance (SD)</li> </ul>	<ul style="list-style-type: none"> <li>struggle in holds and unison</li> <li>out of unison</li> <li><u>skate close to each other 20% of time</u></li> <li>very poor matching</li> <li>very poor line of body and limbs/carriage/extensions</li> <li>very limited projection skills</li> </ul>	<ul style="list-style-type: none"> <li>many moves do not appear to fit music</li> <li>little relation program to music</li> <li>mainly program directed to judges side</li> <li>placement of moves lacks coherence</li> <li>monotonous</li> <li>choreography gives the feeling of a completely unified dance (SD): 20%</li> </ul>	<ul style="list-style-type: none"> <li>inappropriate dynamics</li> <li>moves seem unrelated to rhythm/character</li> <li>little or no partner relationship</li> <li>timing: 25% correct</li> <li>expression of Rhythms (SD): less than <u>25%</u> correct</li> <li><u>dance mood (FD): less than 50%</u></li> </ul>
<b>0.75 – 0.25</b> <b>EXTREMELY POOR</b>	<ul style="list-style-type: none"> <li>extremely poor steps and shaky edges</li> <li>mostly on two feet for both</li> <li>uncontrolled movements</li> <li>struggle with steps/turns: always in one direction</li> <li>extremely poor basic skills for both</li> <li>cannot gain speed</li> </ul>	<ul style="list-style-type: none"> <li>basic stroking and extremely poor posing throughout</li> <li>few sustained edges, and pattern consists of straight lines</li> <li>mostly use of hand in hand or side by side hold</li> <li>very poor linking of Pattern Dance Elements and rest of the dance (SD)</li> </ul>	<ul style="list-style-type: none"> <li>unstable holds, uncontrolled matching and unison</li> <li><u>skate close to each other less than 20% of time</u></li> <li>extremely poor line of body and limbs/carriage/extensions</li> <li>projection skills lacking, both labored</li> </ul>	<ul style="list-style-type: none"> <li>most moves do not appear to fit music</li> <li>total program directed to judges side</li> <li>placement of moves appears random</li> <li>some areas of ice untouched and often use of straight lines or barrier skating</li> <li>choreography gives the feeling of a completely unified dance (SD): 10%</li> </ul>	<ul style="list-style-type: none"> <li>lacks dynamics</li> <li>isolated and apparently random gestures not related to music character/nuances/accents</li> <li>no partner relationship, two “solos”</li> <li>timing: less than 25% correct</li> <li>expression of Rhythms (SD): less than <u>25%</u> correct</li> <li><u>dance mood (FD): less than 50%</u></li> </ul>

**Notes:**

- Under Interpretation of the Music/Timing, the characteristic “timing” means:
  - skating primarily to rhythmic beat,
  - program well synchronized with musical phrasing,
- If a Fall or Interruption affects the rest of the program or part of the program, certain characteristics of one or several Program Components may be impacted.

Adjustments to Program Components		Source
<b>Under Skating Skills</b>	Loss of Balance or Stumble outside of Required Elements: <ul style="list-style-type: none"> <li>by one partner - 0.5 per each</li> <li>by both partners - 1.0 per each</li> </ul>	Communication 1860
<b>Under Interpretation of the Music/Timing</b>	The music does not have an uplifting effect (Free Dance): - 1.0 to - 2.0	Communication 1860

Category: **Ice Dance**  
 Subject: **Clothing**

		Source
<b>Restrictions</b>	<p>1. At ISU Championships, the Olympic Winter Games and International Competitions, the clothing of the Competitors must be modest, dignified and appropriate for athletic competition – not garish or theatrical in design. Clothing may, however, reflect the character of the music chosen. The clothing must not give the effect of excessive nudity inappropriate for <u>the discipline</u>. Men must wear full length trousers and must not wear tights. <u>In addition</u>, in Ice Dance, Ladies must wear a skirt. Accessories and props are not permitted.</p> <p>Clothing that does not adhere to these guidelines will be penalized by a deduction (<u>see Rule 353, paragraph 1.n</u>).</p> <p>2. The decorations on costumes must be non-detachable. Part of the costume or decoration falling on the ice will be penalized by a deduction (<u>see Rule 353, paragraph 1.n</u>).</p>	Rule 501
<b>Clarification</b>	<p>Restrictions for clothing mentioned in Rule 501 are clarified as follows:</p> <ul style="list-style-type: none"> <li>▪ “Lady’s skirt”: it must go around the entire waist. However there may be slits in the skirt on one or both sides up to the waist.</li> <li>▪ “Excessive nudity”: the majority of the upper body must be covered.</li> <li>▪ “Appropriateness for athletic competitions”: costumes of either partner must not have so much material or decorations that the bodyline of the skater cannot be seen.</li> <li>▪ “Accessories and props”: this includes part of the costume used as a support in a Dance Lift.</li> </ul>	Communication 1860

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

**Deduction chart**

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

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

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

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

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

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

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

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

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

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

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

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

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

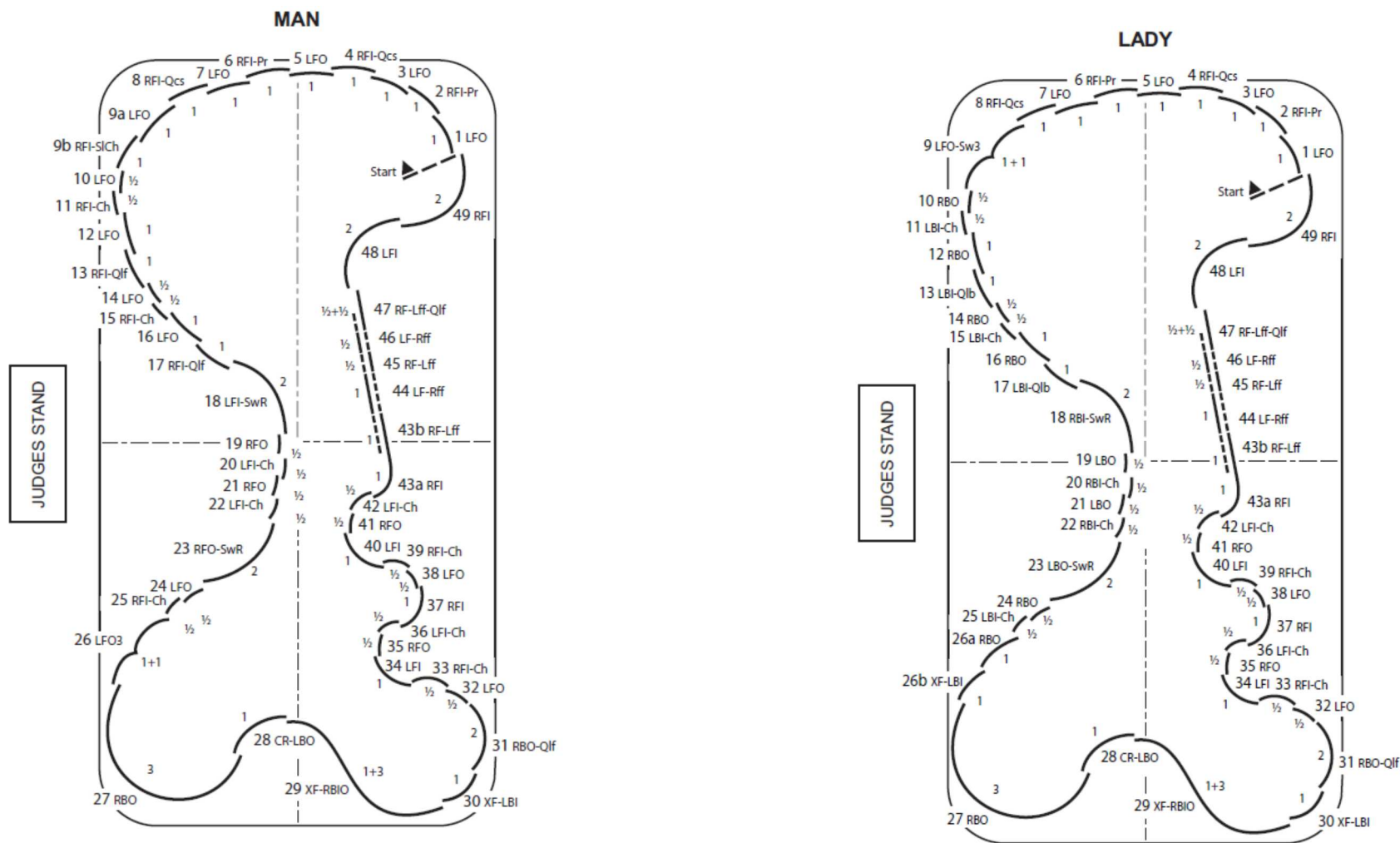
**Description, chart and diagrams of Silver Samba (source: ISU Handbook Ice Dance 2003, § I-20)**

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

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

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

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





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

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

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

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

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

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

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

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

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

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

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

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

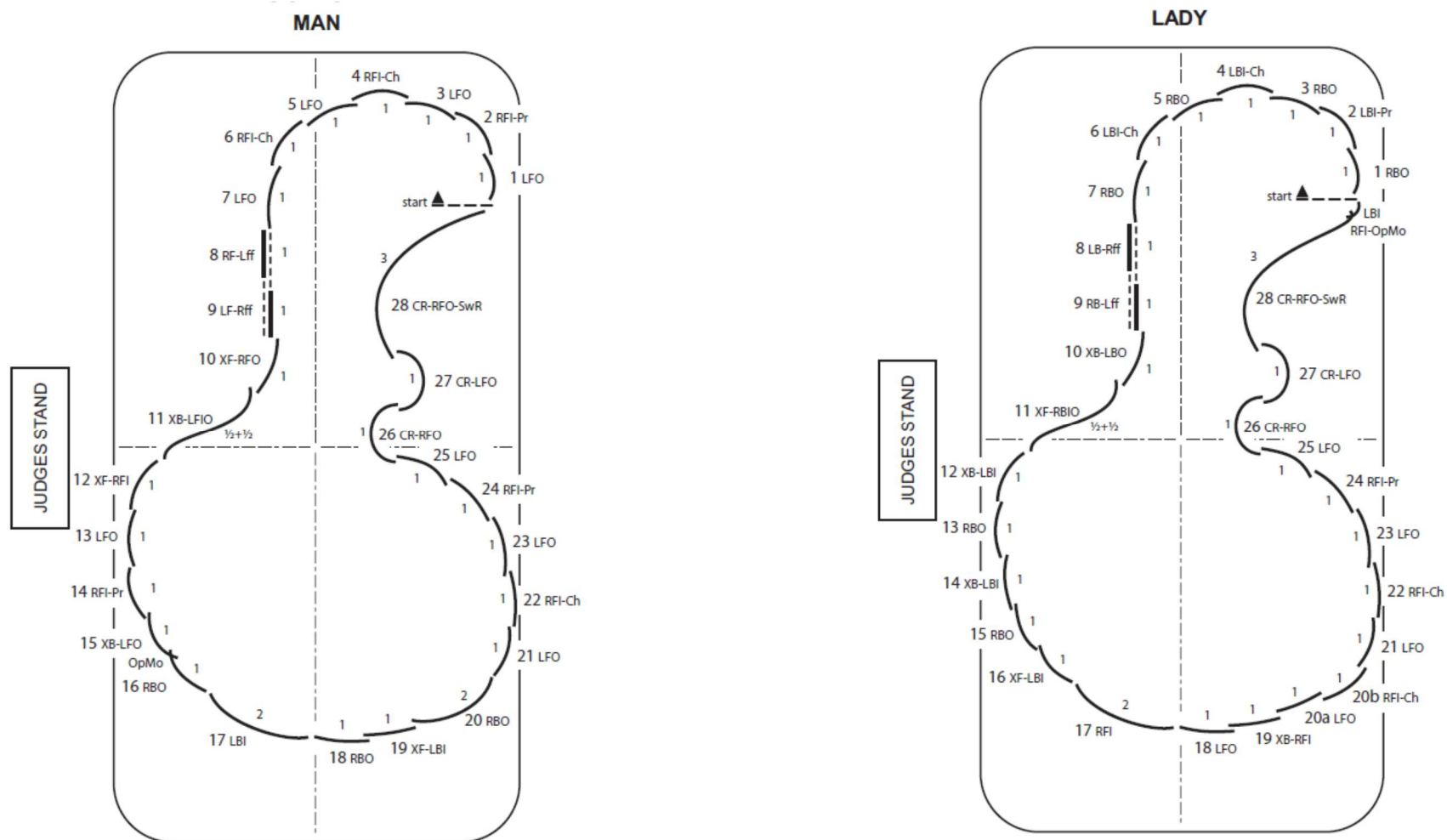
**Description, chart and diagrams of Paso Doble** (source: ISU Handbook Ice Dance 2003, § I-16)

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

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

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

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



Category: **Ice Dance**

Subject: **Questions and answers – General**

<b>Questions (clarifications)</b>	<b>Answers</b>	<b>Comments</b>
<p>What is the difference between an element or movement which is not permitted/not allowed/restricted and an Illegal Element/Movement?</p>	<p>Illegal Elements/Movements are listed in Rules 709/710 paragraph 3 (e.g. lying on the ice). They are called by the Technical Panel who takes action by applying a deduction and, if performed in a Required Element, adjusting the Level to Level 1 if the requirements for Level 1 are met.</p> <p>Other elements or movements which are not permitted/not allowed/restricted are not called by the Technical Panel (e.g. retrogression in a Step Sequence). They are identified by the Judges who take action in their marks.</p>	
<p>In a Senior Free Dance, the duration of a program is 3 minutes 25 seconds. Should the Referee decide that no marks are awarded?</p>	<p>No, because the duration of the program is less than 30 seconds under the required time range, as per Rule 502.</p>	<p>The minimum duration of a Senior Free Dance is 3 minutes 50 seconds. 30 seconds under this required time range is 3 minutes 20 seconds.</p>

Category: **Ice Dance**

Subject: **Questions and answers – General**

<b>Questions (application cases)</b>	<b>Answers</b>	<b>Comments</b>
A couple finishes a Required Element after the music has ended. How will Judges mark this element?	As long as the element is called by the Technical Panel, the Judges will give a GOE to the element for its entire execution.	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 the 10 seconds allowed), the Technical Panel will ignore it.
In a Junior Free Dance, the duration of a program is 3 minutes 50 seconds and the music plays till the end of the program. A Required Element is performed between time codes 3:42 and 3:48. What will the Referee do?	The Referee will: <ul style="list-style-type: none"><li>▪ apply a deduction of 2.0 for time of the program exceeding the required time range by twice 5 seconds;</li><li>▪ instruct the Technical Panel that the Required Element was started after the required time range.</li></ul>	The Technical Panel will not identify the Required Element and GOEs will not be count either.

Questions (clarifications)	Answers	Comments
<p>What is meant by “audible rhythmic beat”?</p>	<p>Although all music has a beat, not all beats are audible, which means they can be heard. The beat in music can be heard in a number of ways:</p> <ul style="list-style-type: none"> <li>▪ The beat can be percussive – formed by drums or some percussion instrument. This is common in all dance music in clubs.</li> <li>▪ The beat can be created by musical emphasis. This could be a series of strong and weak beats just formed by emphasizing the notes. This is common in classical music that has a “natural” beat.</li> <li>▪ The beat can be created with a single instrument or the voice alone using musical emphasis.</li> </ul> <p>If the music does not have an audible beat, then a percussive beat can be added. This is acceptable only if the added beat matches or complements the inherent musical beat that is present. Sometimes, the added beat does not follow the natural beat and it is a problem. It is generally better not to have to add the beat.</p>	

Questions (clarifications)	Answers	Comments
<p>In Short Dance, the Rhythms are specified and, <u>for season 2014/15, in Junior Short Dance</u>, the number of those Rhythms in the program is limited. What does it mean exactly?</p>	<p>1. Music Rhythms: as per Rule 706, paragraph 3, Rhythm is “the regularly repeated pattern of accented and unaccented beats which gives the music its character”. If:</p> <ul style="list-style-type: none"> <li>▪ the Rhythm, as per above definition, of the chosen music or of one part of the chosen music does not fulfil the description of one of the specified Rhythms, as per the ISU Ice Dance Music Booklet 1995 (<u>or Additions to it</u>), or</li> <li>▪ the number of Rhythms, as per above definition, included in the chosen music exceeds the limitation (<u>for season 2014/15, in Junior Short Dance only</u>),</li> <li>▪ the Rhythm, as per above definition, of the chosen music during whole or part of the Pattern Dance Elements/<u>Partial Step Sequence</u>, is not the specified one, or</li> <li>▪ <u>for season 2014/15, in Senior Short Dance, the tune of the Partial Step Sequence is different than the tune of the Pattern Dance Element</u>,</li> </ul> <p>the music requirements are violated and Judges will press the music deduction button.</p> <p>2. Dancing Rhythms: if a couple performs:</p> <ul style="list-style-type: none"> <li>▪ whole or part of their program in an obvious Rhythm style which is not specified, or</li> <li>▪ a program with a number of Rhythm styles exceeding the limitation (<u>for season 2014/15, in Junior Short Dance only</u>), or</li> <li>▪ whole or part of the Pattern Dance Elements on another Rhythm style than the specified one,</li> </ul> <p>the “expression of Rhythms” is incorrect and Judges will mark Interpretation of the Music/Timing accordingly, as instructed in the marking guide for Program Components.</p>	<p>Examples:</p> <ol style="list-style-type: none"> <li>1. The regularly repeated pattern of accented and unaccented beats of the music chosen during Junior Pattern Dance Elements does not give the music a Samba character. Judges will press the music deduction button.</li> <li>2. In a Junior Short Dance, the music is divided in three parts. Part 1 is a Samba, part 2 is a Mambo. Part 3 is not a traditional Samba but the regularly repeated pattern of accented and unaccented beats gives the music a Samba character. Judges will not press the music deduction button.</li> </ol>

Questions (application cases)	Answers	Comments
How many different tunes of a chosen Rhythm can be included in Short Dance?	The number of Rhythms is limited but the number of tunes of a chosen Rhythm is not limited.	
How should the Referee organize the checking of Tempo during Pattern Dance Elements?	<p>From the start of each Pattern Dance Element (or of the first Pattern Dance Element when performing both Pattern Dance Elements in a row is required), the Referee will time the duration of the number of beats necessary to perform the element(s).</p> <p>Referees should be careful to time the duration from the beginning of a measure until the last beat of the last measure is fully elapsed.</p> <p>In case of doubt, the Referee will check his findings with video replay, using the duration of the element(s). The Referee will also take into consideration whether the Tempo was constant throughout Pattern Dance Elements and, when necessary, will apply the deduction for incorrect Tempo.</p>	<p>Timing the duration of the required number of beats rather than the duration of the element(s) is necessary to check tempo effectively in case of interruption in the element(s).</p> <p>For season 2014/15, the required number of beats and duration of Pattern Dance Elements are:</p> <ul style="list-style-type: none"> <li>▪ 1PD: 32 beats and duration between 16.8 seconds and 17.5 seconds</li> <li>▪ 1SS and 2SS: 52 beats and duration between 28.3 seconds and 29.5 seconds.</li> </ul>



Category: **Ice Dance**

Subject: **Questions and answers – Clothing**

Questions (clarifications)	Answers	Comments
More than half of the upper body <u>of a partner</u> is covered with skin color material. Is this considered as excessive nudity?	Yes. Rule 501 includes not only actual excessive nudity but also the effect of excessive nudity.	
In a Lift, what happens if the lifting partner uses part of the costume as a support?	Part of the costume being used a prop, the Judges and Referee will apply the deduction for costume/prop violation.	The Technical Panel will assess the Level regardless of the costume being used as a support.
Rule 501 says that the <u>costume</u> must not give the effect of excessive nudity, which is clarified by Communication 1860 as “the majority of the upper body must be covered”. How will Judges evaluate this criteria?	To evaluate this criteria, Judges will consider the surface of the body (front, back and sides) comprised between the top of the bust line (breast line/bra line) of the dress (as the high horizontal line) and the hipline of the dress (as the low horizontal line). Arms are excluded from this surface. This surface must be covered at least 50%, regardless the distribution of the cover between front, back or sides, and high or low.	<p>A dress complying with this description but not covering the breast would not be acceptable because it would not fulfill the criteria “the clothing must be dignified”.</p> <p>A dress that is backless but covering the front fully (to side seam line) from top of breast to waist level would fulfill the 50% criteria. However, if there is a further cut out from the front above the waist (or covered with skin-color material, which may give the effect of excessive nudity), it would not fulfill the 50% criteria.</p> <p>A dress that only has a bandeau or bra for a top would not fulfill the 50% criteria, unless it was a very wide band covering 50% of the area.</p>

Category: **Ice Dance**

Subject: **Questions and answers – Choreographic restrictions**

Questions (clarifications)	Answers	Comments
<p>A couple crosses the Long Axis in a Pattern Dance Element. Should Judges take this situation into consideration under the GOE <u>or apply the deduction for choreography restrictions?</u></p>	<p>This situation is a violation of the required Pattern of the Pattern Dance Element and Judges will reflect it under the criteria "correct Pattern" of the Characteristics of Grade of Execution.</p> <p>This situation may also violate the Pattern requirements of Short Dance ("the pattern must not cross the Long Axis except once at each end of the rink, within no more than 20 meters from the barrier"). However a double deduction is not required in this case, <u>and Judges will not apply the deduction for violation of choreography restrictions.</u></p>	<p>Judges should pay attention to the size of the rink. Any crossing up to the difference between 30 meters and the width of the rink does not constitute a violation.</p> <p><u>In addition, for season 2014/15, in Junior Short Dance, crossing the Long Axis to perform Steps # 16 to 23 in Pattern Dance Elements Silver Samba is permitted.</u></p>
<p>In Short Dance, a couple skates separately for more than one measure of music as an introduction to the Set of Sequential Twizzles or the Not Touching Step Sequence. How should Judges consider this situation?</p>	<p>The separation is not part of the Required Element, therefore this situation does not affect the GOE.</p>	<p>In Short Dance, separations are only permitted to change Holds and must last up to one measure of music. If a separation before a Required Element exceed this duration, <u>Judges must apply the deduction for violation of choreography restrictions.</u></p>
<p><u>Rule 708, paragraph 1.b) states: "In a regulation-sized ice rink (Rule 342), the couples may not cross the Long Axis. In rinks less than regulation-size, the Couple may cross the Long Axis proportionally to the width of the rink."</u> <u>Does this provision applies to a 56x26 meters rink which is regulation-sized as per Rule 342?</u></p>	<p><u>The term "regulation-sized ice rink" in Rule 608, paragraph 1.b) must be understood as a 30 meters wide rink. If the rink is 26 meters wide, Couples may cross the Long Axis by 2 meters.</u></p>	<p><u>By exception, crossing the Long Axis in Steps 16 to 23 of Pattern Dance Elements Silver Samba is permitted, whatever size is the rink.</u></p>

Category: **Ice Dance**

Subject: **Questions and answers – Choreographic restrictions**

<b>Questions (application cases)</b>	<b>Answers</b>	<b>Comments</b>
For the Short Dance, a couple enters or exits a Not Touching Midline or Circular Step Sequence by crossing the Long Axis in violation of the requirement “the pattern must not cross the Long Axis of the ice surface except once at each end of the rink (within no more than 20 meters of the barrier)”. Is this permitted?	In order to include this Required Element into a creative choreography, it is permitted as long as the start or exit of the element is at a reasonable distance from the Long Axis.	

Category: **Ice Dance**

Subject: **Questions and answers – Pattern Dance Elements/Partial Step Sequence**

**Question:** In Senior Short Dance 2014/15, how should Judges assess the GOE of the Partial Step Sequence (PSt)?

**Answer:** As specified in Communication 1860, using the marking guide (Characteristics and Adjustments) for Step Sequences. The requirements for the Partial Step Sequence of Senior Short Dance 2014/15 are specified in Communication 1857. How their violation must be penalized is reminded below:

- PSt starts immediately after PDE Paso Doble, as per Technical Panel's call: no violation is possible;
- PSt must cover one full circuit and finishes at the finishing point of PDE (which is also the starting point of the PSt) : if not, Judges must adjust GOE as "pattern/placement incorrect or incomplete" (reduction by one grade);
- PSt must be skated on the same piece of music as PDE: if not, Judges and Referee must press the deduction button for "violation of music requirements";
- the Tempo of the music throughout the PSt must be constant and comprised between 110 and 114 bpm: if not, Referee must press the deduction button "violation of tempo" (no action by Judges);
- the first Step of PSt must start on the first beat of a four measure musical phrase and must last any exact number of four measures musical phrases: if one or both of those requirements are not fulfilled, Judges must adjust GOE accordingly (reduction by one grade);
- PSt must include Steps 8 to 12 and 28 of Paso Doble: if omitted, the corresponding Key Points will be called No by the Technical Panel (no action by Judges);
- Steps 8 to 12 and 28 of Paso Doble must be placed approximately at the same place as in PDE: if not, Judges must adjust GOE as "pattern/placement incorrect or incomplete" (reduction by 1 grade);
- Hand in Hand Hold with extended arms cannot be used (including in permitted stop): if used as sustained, Judges must adjust GOE as "sustained Hand in Hand Hold with fully extended arms" (reduction by one grade);
- partners must remain in contact at all times (including during permitted stop): if not, the Level must be reduced by one Level by the Technical Panel (no action by Judges);
- one of the Short Dance permitted stops can be included in PSt, provided it does not exceed 5 seconds: if a second stop is included or if the permitted stop exceeds 5 seconds, the concerned stop is a Not Permitted Element and Judges must adjust GOE as "inclusion of Not Permitted Element (per each)" (reduction by two grades);
- pattern retrogressions are not permitted: if included, Judges must adjust GOE as "inclusion of Not Permitted Element (per each)" (reduction by two grades);
- one loop is permitted but not more: if subsequent loop(s) is(are) included, Judges must adjust GOE as "inclusion of Not Permitted Element (per each)" (reduction by two grades);
- during PSt, Pattern requirements for Short Dance "not crossing the Long Axis except once at each end of the rink (within no more than 20 meters of the barrier)" must be fulfilled: if not, Judges must press the deduction button "violation of choreography restrictions". Note: crossing the Long Axis within no more than 20 meters of the barrier during the loop is permitted in the PSt and does not constitute a violation of Patter requirements.

**Comment:** when counting the number of stops to verify if it complies with the Short Dance stops requirement ("either up to two full stops (duration must not exceed 5 seconds each) or up to one full stop (duration must not exceed 10 seconds) are permitted"), the Judges and the Referee will take into consideration all the full stops of the program, whether included or not in the PSt.

Category: **Ice Dance**

Subject: **Questions and answers – Pattern Dance Elements/Partial Step Sequence**

Questions (clarifications)	Answers	Comments
<p>What does “correct Pattern” means as a Characteristics of GOE for Pattern Dance Element?</p>	<p>It means:</p> <ul style="list-style-type: none"> <li>▪ tracking is correct;</li> <li>▪ <u>the pattern does not cross the Long Axis (exception: crossing the Long Axis in Steps 16 to 23 of Pattern Dance Elements Silver Samba is permitted, whatever size the rink is);</u></li> <li>▪ <u>for a Set Pattern Dance: the Pattern generally agrees with the pattern provided in the ISU Handbook Ice Dance;</u></li> <li>▪ <u>for an Optional Pattern Dance: the Pattern may deviate from the pattern provided in the ISU Handbook Ice Dance but fully utilizes the ice surface;</u></li> </ul> <p>if more than one Sequence is required: restart and repetition are correct.</p>	
<p>In a Pattern Dance Element, what happens if a couple introduces a creative free leg movement?</p>	<p>If the creative free leg movement does not affect any requirement included in the description, chart and diagram of the dance, Judges will not take any specific action under GOE.</p>	
<p>What happens if a Pattern Dance Element is started on the required beat but, further on, is performed partly out of phrase?</p>	<p>Judges will not apply the Adjustment to <u>GOE</u> “Pattern Dance Element not started on the required beat” but will reflect this situation under the Program Component Interpretation of the Music/Timing referring to the percentage of correct timing in the marking guide.</p>	<p>The mistake having caused the couple to perform part of the Pattern Dance Element out of phrase may be reflected under GOE in the percentage of Steps not held for the required number of beats.</p>

Category: **Ice Dance**

Subject: **Questions and answers – Pattern Dance Elements/Partial Step Sequence**

<b>Questions (application cases)</b>	<b>Answers</b>	<b>Comments</b>
<p>In a Pattern Dance Element, a couple does not hold the Steps/Edges of a Key Point for the required number of beats. How should Judges take this mistake into consideration?</p>	<p>Whether they are part or not of a Key Point, Steps/Edges which are not held for the required number of beats are subject to an adjustment of GOE of the Pattern Dance Element according to the percentage (see marking guide).</p>	<p>The Technical Panel will consider that the Key Point is not correctly executed.</p>
<p><u>In the Partial Step Sequence, a Couple goes through Hand in Hand Hold with fully extended arms, as a transition from one hold to another. What action should the Judges take?</u></p>	<p><u>No action.</u></p>	<p><u>As per the Adjustments to Grades of Execution of Step Sequences (also applicable to Partial Step Sequence), Judges must reduce the GOE by one grade when the Hand in Hand Hold with fully extended arms is sustained.</u></p>
<p><u>In the Partial Step Sequence, a Couple performs a Dance Spin, which, as per the requirements for Short Dance, is not identified by the Technical Panel. Does it prevent the Judges from taking action?</u></p>	<p><u>No. This Dance Spin shall be considered by the Judges only as a stop, which will be considered as a Not Permitted Element if it exceeds 5 seconds or if another stop has already been performed earlier in the Partial Step Sequence.</u></p>	<p><u>If a Dance Spin is performed in a Free Dance Step Sequence, the Judges will identify it as a stop as well, which is a Not Permitted Element. Besides, the Technical Panel will identify it and give it No Level.</u></p>

Category: **Ice Dance**

Subject: **Questions and answers – Dance Lifts**

<b>Questions (clarifications)</b>	<b>Answers</b>	<b>Comments</b>
If a program begins with partners in a Lift before the music starts, how will the duration of the Lift be counted?	The duration of the Lift will be counted when one of the partners begins to move.	
If a program concludes with partners in a Lift, how will the duration of the Lift be counted?	The duration of the Lift will be counted until the movement stops completely.	

<b>Questions (application cases)</b>	<b>Answers</b>	<b>Comments</b>
An attempted Combination Lift is called by the Technical Panel as a Type of Short Lift <u>because the Lift is interrupted just after the first part.</u> What duration should this Lift not exceed?	The maximum duration of a Combination Lift (i.e. 12 seconds), because the duration of each part of a Combination Lift is not limited.	

Category: **Ice Dance**

Subject: **Questions and answers – Sets of Twizzles**

<b>Questions (clarifications)</b>	<b>Answers</b>	<b>Comments</b>
<p>In a Set of Twizzles, a couple performs a third Twizzle as Additional Feature. If there is a mistake by one or both partners in performing these third Twizzles, how does it affect the GOE?</p>	<p>The Judges will consider this mistake as a poor exit and not as a mistake on one of the required Twizzles. While establishing their GOE, they should lower the characteristics “entry/completion” by one or several grades, like for any other type of poor exit. This may result in lowering the GOE by one grade.</p>	
<p>In a Set of Twizzles, partners perform different connecting steps between Twizzles. Will Judges take any action?</p>	<p>No. There is no requirement for both partners to perform the same connecting steps.</p>	<p>Judges will pay attention to the aspect of the Characteristic of Grade of Execution “connecting steps/footwork”.</p>
<p>In a Set of Twizzles, partners’ patterns cross or partners perform mirror skating. They skate more than two arm lengths apart. How should Judges consider this situation?</p>	<p>The marking guides for Sets of Twizzles state that if these elements are performed at generally more than two arm lengths apart, Judges will reduce the GOE by one grade and will not apply <u>the deduction for violation of choreography restrictions</u>. However if the distance between partners slightly exceeds two arm lengths to perform the crossing or the mirror skating, Judges will not apply the reduction.</p>	<p><u>Too long a separation to prepare the Set of Twizzle is a violation of choreography restrictions, subject to a deduction by Judges and Referee.</u></p>



Category: **Ice Dance**

Subject: **Questions and answers – Sets of Twizzles**

<b>Questions (application cases)</b>	<b>Answers</b>	<b>Comments</b>
In a Set of Twizzles, a couple performs a third Twizzle as Additional Feature. If there is a Fall by one or both partners in performing these third Twizzles, how does it affect the GOE?	The Judges will consider that the Fall occurs on the exit, which forms part of the Required Element. Therefore they will adjust the GOE according to the marking guide for Falls, i.e. not higher than -2 in case of Fall by one partner and not higher than -3 in case of Fall by both partners.	
In a Set of Twizzles, if a Jump is performed between Twizzles, should Judges take a specific action?	No. There is no list of Non Permitted Elements in Sets of Twizzles.	In case Jumps of more than one revolution or Jumps of one revolution skated at the same time by both partners are performed, action is taken by the Technical Panel because those moves are Illegal Element/Movement.

Category: **Ice Dance**

Subject: **Questions and answers – Step Sequences**

Questions (clarifications)	Answers	Comments
In a Not Touching Step Sequence, partners' patterns cross or partners perform mirror skating. They skate more than two arm lengths apart. How should Judges consider this situation?	The marking guides for Step Sequences state that if these elements are performed at generally more than two arm lengths apart, Judges will reduce the GOE by one grade and will not apply <u>the deduction for violation of choreography restrictions</u> . However if the distance between partners slightly exceeds two arm lengths to perform the crossing or the mirror skating, Judges will not apply the reduction.	<u>Too long a separation to prepare the Not Touching Step Sequence is a violation of choreography restrictions, subject to a deduction by Judges and Referee.</u>

Questions (application cases)	Answers	Comments
<u>In a Step Sequence Style B, one retrogression is permitted. However stops are Not Permitted Elements. How should Judges handle this situation?</u>	<u>A full stop with the couple staying stationary on the ice to enter or exit the retrogression will be considered as a Not Permitted Element. But the action of stopping to merely invert the flowing direction will not be considered as a full stop.</u>	
<u>In a Step Sequence Style B, one retrogression of no more than two measures of music is permitted. How should Judges measure the duration of the retrogression?</u>	<u>From the moment the Couple starts retrogressing until they resume skating in the main direction of the Step Sequence.</u>	

Category: **Ice Dance**

Subject: **Questions and answers – Choreographic Elements**

<b>Questions (application cases)</b>	<b>Answers</b>	<b>Comments</b>
<u>A Couple performs a Choreographic Spinning Movement with sustained Hand in Hand Hold with fully extended arms. What action should the Judges take?</u>	<u>None.</u>	<u>The definition of Choreographic Spinning Movement does not provide any restriction on the type of hold.</u>