



Judging System

Handbook for Referees and Judges

Ice Dance

As of 24.07.2017

Summary

General requirements for Short Dance	3
Required Elements for Short Dance	6
General requirements for Free Dance	10
Well Balanced Free Dance Program	12
Specifications to Required Elements	15
Marking guide for Grade of Execution of Required Elements	17
Definitions	17
Characteristics of Grade of Execution	18
Adjustments to Grade of Execution	20
<u>Explanation of Symbols on the Judges Details per Skater</u>	21
Marking guide for Program Components	22
Definitions	23
Characteristics of Program Components	26
Adjustments to Program Components	29
Clothing	30
Deductions – who is responsible	31
Drawings	32
Description, chart and diagram of Cha Cha Congelado	32
Description, chart and diagram of Rhumba	35
Questions and answers	38
General (clarifications)	38
General (application cases)	39
Music/Rhythms (clarifications)	40
Music/Rhythms (application cases)	41
Clothing (clarifications)	43
Choreography restrictions (clarifications)	44
Choreography restrictions (application cases)	45
Pattern Dance Elements/ Pattern Dance Type Step Sequence (clarifications)	47
Pattern Dance Elements/ Pattern Dance Type Step Sequence (application cases)	48
Dance Spins and Lifts (clarifications)	50
Dance Lifts (application cases)	50
Sets of Twizzles (clarifications)	51
Sets of Twizzles (application cases)	52
Step Sequences (clarifications)	53
Step Sequences (application cases)	53
Choreographic Elements (application cases)	55

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

		Source
<p>Definition and alterations adopted by IDTC for season 2017/18 according to Rule 709, § 1.d) and h) (alterations are underlined)</p>	<p>“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"> a) i) reflect the character of the selected dance rhythm(s) or theme(s), b) ii) be translated to the ice by demonstrating technical skill with steps and movements along with flow and the use of edges, c) iii) fit to the phrasing of the music. d) 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. e) The duration of the Short Dance is indicated in Rule 502. f) 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 be suitable for Ice Dance as a sport discipline and must have the following characteristics: <ul style="list-style-type: none"> g) 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. h) ii) The music must be selected in accordance with the designated rhythm(s) and/or theme(s). i) iii) The music must be selected in accordance with the specified tempo, when applicable. j) Short Dance music that does not adhere to these specifications will be penalized by deduction(s) (see Rule 353, paragraph 1.n)). k) 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; l) 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. <p><u>However, for the season 2017/18 the following do NOT constitute violation of these provision:</u></p>	<p>Rule 709, § 1 Communication 2076</p>

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

	<p><u>- while performing the Not Touching Midline, Diagonal, Circular or Serpentine Step Sequence;</u> <u>- at the entry or exit to the Not Touching Step Sequence</u> <u>- at the entry to Pattern Dance Element</u> <u>- performing the Not Touching Circular Step Sequence in the clockwise direction;</u> <u>- to cross the long axis while skating steps #6 to #9 of Cha Cha Congelado. (as per "Additional Q&A #1 of 29.05.17</u></p> <p>m) 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, All original, varied and intricate footwork is required for both partners;</p> <p>n) 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;</p> <p>o) 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;</p> <p>p) 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, 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. Any choreography appropriate to the music selection (including a separation of no more than two arms length apart) is permitted.</p> <p>q) The program must be developed through skating skills 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;</p> <p>r) Touching the ice with the hand(s) is not permitted.</p> <p>s) 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>	
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Category: **Ice Dance**

Subject: **General requirements for Short Dance**

Rhythms selected by IDTC for season 2017/18	Junior and Senior: Any number of the following Latin American Rhythms: Cha Cha, Rhumba, Samba, Mambo, Meringue, Salsa, Bachata and any closely related Latin American Rhythms .		Communication 2076
	Senior: The Pattern Dance Element shall be skated to any of the Latin American Rhythms and must be in the style of the chosen rhythm, with the range of tempo: 172 – 180 beats per minute. The Tempo of the music throughout the Pattern Dance Element must be constant. Pattern Dance Type Step Sequence (PSt) - as described in the Rule 703, para 4b, iii) must be skated to a different rhythm from the one chosen for the NonTouching Step Sequence. The Tempo of the music throughout the Pattern Dance Type Step Sequence must be constant	Junior: The Pattern Dance Elements must be skated on the Cha Cha Rhythm, in the style of the Cha Cha, with the following range of tempo: 28 to 30 measures of four beats per minute (112-120 beats per minute.) The Tempo of the music throughout the Pattern Dance Element must be constant. The NonTouching Step Sequence must be skated to a different rhythm from the Cha Cha.	
	Cha Cha Congelado and Rhumba Rhythms are described in the ISU Ice Dance Music Rhythms Booklet 1995.		
Duration	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 2017/18 (Communication 2076)		
Pattern Dance Element (Senior)	One (1) Section of Rhumba comprised # 1-16 + Steps # 1-4 For the Rhumba , the start of the first step of the Pattern Dance, Step #1, to be skated on the Judges' left side. Section 1: Steps # 1-16 + Steps # 1-4	
Pattern Dance Elements (Junior)	Two (2) Sections of Cha Cha Congelado. <ul style="list-style-type: none">▪ Section 1: Steps # 1-17▪ Section 2: Steps # 18 -38 For the Cha Cha Congelado , each section skated one after the other, Section 1 followed by Section 2, with Step # 1 skated on the Judges' opposite side.	
	Specifications: <ul style="list-style-type: none">▪ The description, chart and diagrams of the Pattern Dances are included in the ISU Handbook Ice Dance 2003.	
Dance Lift	Not more than one (1) Short Lift	

Category: **Ice Dance**

Subject: **Required Elements for Short Dance**

Step Sequence (Senior)	<ul style="list-style-type: none">• Senior: One (1) Pattern Dance Type Step Sequence in Hold (Style B*):• Pattern: up to one full circuit of the ice surface and must start on beat one of a musical measure. <p style="text-align: center;">The following two options will indicate the beginning of the PSt</p> <ul style="list-style-type: none">▪ Using one of the permitted stops, after which the couple takes the first step in a Foxtrot Hold indicating the first step of the Pattern Dance Type Step Sequence (PSt).▪ performing a skidding movement within one <u>two</u> measures of music after the last step of the required PDE (Step #4). The first step <u>immediately</u> after a skidding movement will indicate the starting point of the Pattern Dance Type Step Sequence (PSt) and must be performed in Foxtrot Hold <u>or variation of Foxtrot</u> Hold (Post Frankfurt Communication). <p style="text-align: center;">The following three options will indicate the completion of the PSt:</p> <ul style="list-style-type: none">▪ performing one of the permitted stops▪ a skidding movement not exceeding one measure of music (Duration - any number of beats permitted) (Post Frankfurt Communication)▪ Choreographic Spinning movement<ul style="list-style-type: none">• which travels and will not be considered as a stop.• which becomes stationary and is performed on the spot and will be considered as a stop. <ul style="list-style-type: none">• The PSt may not start from the beginning of the program;• Duration: any exact number of musical phrases;• Holds: by exception to Rule 703, paragraph 4, first bullet, Hand-in-Hand Hold with extended arms cannot be established and partners must remain in contact at all times, even during changes of Holds and during Twizzles; <p>The Pattern Dance Type Step Sequence (PSt - as described in the Rule 703, para 4b, iii) must be skated to a different rhythm from the one chosen for the Not Touching Step Sequence. The Tempo of the music throughout the Pattern Dance Type Step Sequence must be constant</p>
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Category: **Ice Dance**

Subject: **Required Elements for Short Dance**

Step Sequence (Senior & Junior)	<p>Senior & Junior: One (1) Not Touching Step Sequence (Style B*)</p> <ul style="list-style-type: none">▪ One (1) Straight Line Step Sequence<ul style="list-style-type: none">a) Midline – skated along the full length of the ice surface on the Long Axis.b) Diagonal – skated as fully corner to corner as possible <p>OR</p> <ul style="list-style-type: none">▪ One (1) Curved Step Sequence<ul style="list-style-type: none">a) Circular – utilizing the full width of the ice surface on the Short Axisb) Serpentine – commences in either direction at the Long Axis at one end of the rink and progresses in three bold curves or two bold curves (S – shaped) and ends at the Long Axis of the opposite end of the rink with the pattern utilizing the full width of the ice surface. <p>The Not Touching Step Sequence must be skated to a different rhythm from the Cha Cha (Junior) and Pattern Dance Type Step Sequence (Senior).</p> <p><u>One of the permitted stop(s) (up to 5 sec only) may be used within the Not Touching Step Sequence.</u> <u>During a Stop, the couple may or may not touch each other and choreography may be stationary or slightly moving in any direction.</u></p>
Set of Sequential Twizzles	One (1)

Category: **Ice Dance**

Subject: **Required Elements for Short Dance**

•**Note:** The Dance Spin is not a Required Element in a Junior and Senior Short Dance. Nevertheless, a Dance Spin or spinning movement skated by the couple together in any hold around a 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 consider these movements as ONE of the permitted stops

A Dance Spin performed within the Pattern Dance Type Step Sequence for Senior (excluding the start or finish of the PSt) shall be considered by the Judges as a Stop which is a Not Permitted Element.

A Dance Spin performed within the Not Touching Step Sequence for Junior and Senior (up to 5 sec) shall be considered by the Judges as one of the permitted Stops.

A Choreographic Spinning movement which travels will not be considered as a stop. Which becomes stationary and is performed on the spot will be considered as a stop.

Stop options include:

- A permitted stop (up to 5 sec only) may be used within the Not Touching Step Sequence (Senior and Junior)

- A permitted Stop may be used to indicate the starting point of the Pattern Dance Type Step Sequence (Senior)

- A permitted Stop may be used to indicate the completion of the Pattern Dance Type Step Sequence (Senior)

- A permitted stop may be used anywhere in the program excluding:

a) within the Pattern Dance Element (Senior and Junior) or

b) within the Pattern Dance Type Step Sequence (a Stop is only allowed at the beginning or end of the PSt) (Senior)

- A Choreographic Spinning Movement which travels will not be considered as a stop.

Category: **Ice Dance**

Subject: **General requirements for Free Dance**

		Source
Definition	<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">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.ii) The music must have at least one change of tempo/rhythm and expression. This change may be gradual or immediate, but in either case it must be obvious.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.iv) The music must be suitable for the Couple's skating skills and technical ability. <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> <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</p>	Rule 710, § 1

Category: **Ice Dance**

Subject: **General requirements for Free Dance**

	<p>Rule 704.</p> <p>f) The number of separations to execute transitional footwork or moves is not restricted. The distance between partners should not exceed two arms lengths. The duration of each such separation, outside of Required Elements requiring a separation, must not exceed 5 seconds. Separations at the beginning and/or end of the program 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) 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, 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>	
Duration	<ul style="list-style-type: none">▪ Senior: 4 minutes plus or minus 10 seconds▪ Junior: 3 minutes and 30 seconds plus or minus 10 seconds▪ Advanced Novice: 3 minutes plus or minus 10 seconds▪ Basic Novice: 2 minutes and 30 seconds plus or minus 10 seconds	Rule 502, § 4

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

Well Balanced Free Dance Program – definition				Source
The list of Required Elements to be included in a Well-Balanced Program for Novice, Junior and Senior Free Dances and the specific requirements for those elements will be announced in an ISU Communication annually.				Rule 710, § 2
Season 2017/18	Senior (Communication 2076)	Junior (Communication 2076)	Advanced Novice (Communication 2076)	Basic Novice (Communication 2076)
Dance Lifts	Not more than - one (1) Short Lift and one (1) Combination Lift (the Type of Short Lift must be different from the Type(s) of Short Lift forming the Combination Lift), or - three (3) different Types of Short Lifts	Not more than - one (1) Combination Lift, or - two (2) different Types of Short Lifts	Not more than two (2) different Types of Short Lifts	Not more than one (1) Short Lift

Category: **Ice Dance**

Subject: **Well Balanced Free Dance Program**

<p>Step Sequences</p>	<p>Senior - Two (2) Step Sequences in Hold</p> <p>One (1) Straight Line Step Sequence Midline – skated along the full length of the ice surface on the Long Axis. Or Diagonal – skated as fully corner to corner as possible</p> <p style="text-align: center;">And</p> <p>One (1) Curved Step Sequence Circular – utilizing the full width of the ice surface on the Short Axis Or Serpentine – commences in either direction at the Long Axis at one end of the rink and progresses in three bold curves or two bold curves (S – shaped) and ends at the Long Axis of the opposite end of the rink, the pattern utilizing the full width of the ice surface.</p>	<p>Junior - One (1) Straight Line Step Sequence (Midline or Diagonal) OR Curved Step Sequence (Circular or Serpentine) in Hold (Style A)</p> <p>*pattern requirements as described for Senior.</p>	<p>Novice (Advance and Basic) - One (1) Straight Line (Midline or Diagonal) or Curved (Circular or Serpentine) Step Sequence in Hold (Style B)</p> <p>*pattern requirements as described for Senior.</p>	
<p>Dance Spins</p>	<p>One (1) Dance Spin (Spin or Combination Spin) but not more</p>		<p>One (1) Spin, but not more</p>	<p><u>* See Note</u></p>
<p>Set of Synchronized Twizzles</p>	<p>One (1)</p>			

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

<p>Choreographic Element</p>	<p>Senior & Junior <u>Two (2) different Choreographic Elements</u></p> <p>Basic Novice One (1) Choreographic Element: Choreographic Spinning Movement or Choreographic Twizzling Movement</p> <p>Advanced Novice One (1) Choreographic Element: Choreographic Spinning Movement or Choreographic Twizzling Movement</p> <p>Rule 704, paragraph 19 provides that the Ice Dance Technical Committee specifies the characteristics of a Choreographic Element. For the season 2017/18, the Ice Dance Technical Committee has adopted the following specifications and Choreographic Elements may be chosen from:</p> <p>Choreographic Dance Lift: Dance Lift of up to ten (10) seconds, performed after all the other required Dance Lifts, or a</p> <ul style="list-style-type: none"> ▪ Choreographic Spinning Movement: spinning movement performed after the required Dance Spin anywhere in the program, during which both partners perform at least 2 continuous rotations: <ul style="list-style-type: none"> - in any hold, - on one foot or two feet or one partner being elevated without being sustained, or a combination of the three, - on a common axis which may be moving. ▪ Choreographic Twizzling Movement: twizzling movement performed after the required Set of Twizzles, composed of 2 parts. The following requirements apply: <ul style="list-style-type: none"> - for both parts: on one foot or two feet or a combination of both, - for the first part: at least 2 continuous rotations performed simultaneously and both partners must travel (cannot be on the spot) - for the second part: at least one of the partners has to perform at least 2 continuous rotations and one or both partners can be on the spot or traveling or a combination of both.
<p>* Note for Basic Novice</p>	<p>In a Free Dance where the Dance Spin is not a Required Element, the first performed Dance Spin or Spinning Movement shall be identified as the Choreographic Spinning Movement, if no other Choreographic Element has been identified and confirmed.</p>

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

Specifications to Required Elements				Source
Not Permitted Elements in Step Sequences: stops, pattern retrogressions and loops must not be included or are restricted in Step Sequences and Pattern Type Step Sequence. Judges must lower the GOE by 2 Grades for inclusion of the Not Permitted Element. Identified as Not Permitted Elements are the following:				Communication 2076, Post-Frankfurt Communication
	Step Sequence Style A	Step Sequence Style B	Step Sequence Style B*	
Stops**	Not permitted	Not permitted	<u>PSt – Not permitted</u> <u>NtSt - Permitted up to 5 sec</u>	
Pattern retrogressions	Not permitted	Permitted: One (1) Pattern retrogression up to two (2) measures of music	<u>PSt – Not permitted</u> <u>NtSt - Permitted during the Stop</u>	
Loops	Not permitted	A narrow loop is an acceptable shape in the retrogression	Not permitted	
	Step Sequence Style A	Step Sequence Style B	Step Sequence Style B*	
** As per definitions in Rule 704, Dance Spins and Pirouettes are stops.				
Required Elements may be skated anywhere in the program except in the required Step Sequences				Communication 2076
Not Allowed Elements in Step Sequences:				Communication 2076, Post-Frankfurt Communication
Separations	Not allowed (Except Not Touching Midline, Diagonal, Circular or Serpentine Step Sequence.) Separations to change hold and execute turns are permitted and must not exceed one (1) measure of music.	Allowed for no more than 2 arm lengths and must not exceed 5 seconds	Not allowed (Except Not Touching Midline, Diagonal, Serpentine or Circular Step Sequence)	
Sustained Hand-in-Hand Hold with fully extended arms	Not allowed	Not allowed	Not allowed	

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

Specifications to Required Elements				Source
Not Permitted Elements in Step Sequences: stops, pattern retrogressions and loops must not be included or are restricted in Step Sequences and Pattern Type Step Sequence. Judges must lower the GOE by 2 Grades for inclusion of the Not Permitted Element. Identified as Not Permitted Elements are the following:				Communication 2076 Post-Frankfurt Communication
	Step Sequence Style A	Step Sequence Style B	Step Sequence Style B*	
Stops**	Not permitted	Not permitted	<u>PSt – Not permitted</u> <u>NtSt - Permitted up to 5 sec</u>	
Pattern retrogressions	Not permitted	Permitted: One (1) Pattern retrogression up to two (2) measures of music	<u>PSt – Not permitted</u> <u>NtSt - Permitted during the Stop</u>	
Loops	Not permitted	A narrow loop is an acceptable shape in the retrogression	Not permitted	
** As per definitions in Rule 704, Dance Spins and Pirouettes are stops.				
Required Elements may be skated anywhere in the program except in the required Step Sequences				Communication 2076
Not Allowed in Step Sequences: separations, sustained Hand-in-Hand Hold. Judges must lower the GOE by 1 Grade for inclusion of the Not Allowed actions. Identified as Not Allowed actions are the following:				
Separations	Not allowed (Except Not Touching Midline, Diagonal, Circular or Serpentine Step Sequence.) Separations to change hold and execute turns are permitted and must not exceed one (1) measure of music.	Allowed for no more than 2 arm lengths and must not exceed 5 seconds	Not Allowed (Except Not Touching Midline, Diagonal, Serpentine or Circular Step Sequence)	Post-Frankfurt Communication
Sustained Hand-in-Hand Hold with fully extended arms	Not allowed	Not allowed	Not allowed	

Category: **Ice Dance**

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

Definitions		Source
General	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)
Marking	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. The current Characteristics of Grades of Execution apply (see Communication 1860). This grade is further adjusted, if necessary, according to the Adjustments to GOE.	Communication 2086

Note: If the element is interrupted and the couple tries to continue the same element as a 2nd attempt to fill the time, this is ignored by the Technical Panel and Judges/Referee. (Does not apply to Step Sequences and Pattern Dances) Communication 2086

Category: **Ice Dance**

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

Characteristics of Grade of Execution (source: Communications 1860)

PATTERN DANCE ELEMENTS: CHARACTERISTICS							
	-3	-2	-1	Base	+1	+2	+3
Quality/correctness of Edges/Steps/Turns for the whole of Pattern Dance Element	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
Depth of Edges	very flat	generally flat	some flats	Shallow	good curves	Deep	very deep
Correct Holds	40%	50%	60%	75%	80%	90%	100%
Correct Pattern	40%	50%	60%	75%	80%	90%	100%
DANCE SPINS: CHARACTERISTICS							
	-3	-2	-1	Base	+1	+2	+3
Entry/exit	awkward/step out	uncoordinated/off balance	hesitant/abrupt	Controlled	Smooth	fluid/with ease	fluid/seamless
Move onto one foot	delayed	slow	not together	Simultaneous	Prompt	quick/smooth	Immediate
Rotation	very slow	deteriorates	variable stability	Stable	sustained	fast with ease	very fast flawless
If any:							
Change of foot	extra push by both partners	extra push by one partner	hesitant	Controlled	controlled and quick	quick, with ease	very fast seamless
Change of pose	awkward, very poor	uncoordinated/slow transition	labored	controlled	brief by both, distinct	brief and smooth	Seamless
DANCE LIFTS: CHARACTERISTICS							
	-3	-2	-1	Base	+1	+2	+3
Entry/exit	shaky/dropped	Fumbling	hesitant/abrupt	sure/solid	Smooth	Flowing	Seamless
Ascent/descent	very brief	struggling	much effort	some effort	little effort	with ease	floating, effortless
Stability	lose balance	Unstable	variable	Stable	Sure	Confident	relaxed/bold
If any:							
Change of pose	awkward	Discontinuous	labored	Controlled	Smooth	Flowing	Effortless
Rotation technique	awkward/very slow	unstable, scraped turns	discontinuous, weak turns	Continuous	Smooth	flowing and fast	flowing and very fast
Change of curve	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
SET OF TWIZZLES: CHARACTERISTICS							
	-3	-2	-1	Base	+1	+2	+3
Entry/Exit	awkward/off balance	hesitant/lacks control	abrupt	sure/stable	sure and smooth	with ease	Seamless
Turns	unstable, struggling	unstable, 3-4 Tw scraped	variable stability, 1-2 Tw scraped	continues, stable	continues, smooth	continues, flowing	seamless, flawless
Connecting steps/footwork	completely uncontrolled	some lack of control and wide stepping	labored/variable	sure/clean	smooth/neat	very good and stylish	clever and exquisite
Spacing between partners	completely uncontrolled	Deteriorates	variable	little variation	consistent	consistent and close	consistent and very close
STEP SEQUENCES (ALSO APPLICABLE TO PATTERN DANCE TYPE STEP SEQUENCE): CHARACTERISTICS							
	-3	-2	-1	Base	+1	+2	+3
Edges/sureness	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
Speed and flow	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
Partner balance	both very poor on two feet or toe-pushing or jumped, awkward	both poor wide stepping or one on two feet or toe-pushing or skidded	unequal Variable or forced	differ slightly generally correct	both good Clean	both very good clean and neat	both excellent clean and effortless
Footwork/Turns							
Spacing between partners (Not Touching)	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**

Characteristics of Grade of Execution (source: Communications 2086)

Choreographic Elements: Characteristics

	-3	-2	-1	Base	+1	+2	+3
Phrasing	Not on the phrase	Not on the phrase	Not on the phrase	Fits the phrase	Fits the phrase	Fits the phrase	Fits the phrase
And/or Rhythm	Does not fit reflects beat, tempo, structure and emphasis in the music	Does not fit reflects beat, tempo, structure and emphasis in the music	Partly reflects beat, tempo, structure and emphasis in the music	Generally, reflects beat, tempo, structure and emphasis in the music	Reflects beat, tempo, structure and emphasis in the music	Fully fits beat, tempo, structure and emphasis in the music	Fully fits Reflects beat, tempo, structure and nuances in the music
Character (set requirements)	No relation to choreography	No relation to character of choreography	No relation to character of choreography	Appropriate to character of choreography	Appropriate to character of choreography	Completely in character of choreography	Completely in character of choreography
Originality	Ordinary	Ordinary	Ordinary	Ordinary	Original	Original, innovative, creative	Original, innovative, creative, memorable
Execution	Awkward, uncontrolled,	Shaky, unstable,	Labored , hesitant	Controlled, stable	Smooth, Sure	Fluid, confident	Effortless
Errors	Many	1 Major/several Minor	1 Minor	None	None	None	None

The Grade of Execution of a Choreographic 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.

Note: The “Phrasing” and “Rhythm” are set requirements and if the Choreographic Element does not fulfill these criteria the GOE **must** be in minus. In addition, if the element has no relation to the character of the choreography, this is also a set requirement and the GOE **must** be in minus.

Category: **Ice Dance**

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

Adjustments to Grade of Execution (source: Communications 2086)

PATTERN DANCE ELEMENTS: ADJUSTMENTS	No higher than:	Reduce by:	Increase by:
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		
Pattern Dance Element does not reflect the character of the /rhythm	-1		
Pattern Dance Element is performed in the character of the /rhythm			+1
ADJUSTMENTS APPLICABLE TO ALL REQUIRED ELEMENTS (EXCEPT PATTERN DANCE ELEMENTS)	No higher than:	Reduce by:	Increase by:
Poses or moves awkward or not aesthetically pleasing		1 grade	
Element does not fit or is not skated to the Rhythm pattern/Phrasing of the music	-1		
Body lines and pose of both partners beautiful and aesthetically pleasing			1 grade
Entry or exit is unexpected/creative			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 or reflects beat, tempo, nuances of music, structure, emphasis in the music			1 grade
Speed of rotations and/or across the ice maintained or accelerated during the Element			1 grade
DANCE SPINS: ADJUSTMENTS	No higher than:	Reduce by:	Increase by:
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		
DANCE LIFTS: ADJUSTMENTS	No higher than:	Reduce by:	Increase by:
Element does not reflect the character of the chosen music/rhythm	-1		
SETS OF TWIZZLES: ADJUSTMENTS	No higher than:	Reduce by:	Increase by:
Execution not simultaneous:			
▪ one Twizzle		1 grade	
▪ two Twizzles	-1		
Execution of Turn incorrect: (linked Three Turns, Pirouettes, scraped, skidded, etc.):			
▪ one Twizzle incorrect	0		
▪ two or more Twizzles incorrect	-1		
Generally more than two arm length apart or partners touch each other		1 grade	
Exit of the first two Twizzles with smooth running edge by both partners			1 grade
STEP SEQUENCES (ALSO APPLICABLE TO PATTERN DANCE TYPE STEP SEQUENCE): ADJUSTMENTS	No higher than:	Reduce by:	Increase by:
Not started on the prescribed beat or not skated for an exact number of phrases (applicable to PSt only)		1 grade	
Element does not reflect the character of the chosen music/rhythm	-1		
Pattern/placement incorrect or incomplete/not recognizable		1 grade	
Generally, more than two arms length between partners or partners touch each other during NtSt (except during permitted stop in 2017/18)		1 grade	
Inclusion of Not Permitted Element (per each)		2 grades	
Separation to change a Hold exceeds one measure of music (not applicable to PSt)		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 Steps/Movements and Holds (Step Sequence in Hold)			1 grade
LOSSES OF BALANCE, STUMBLES AND FALLS	No higher than:	Reduce by:	Increase by:
Loss of Balance by one partner		1 grade	
Stumble by one partner/ Loss of Balance by both partners	0		
Stumble by both partners	-1		
Fall by one partner	-2		
Fall by both partners	-3		

Category: **Ice Dance**

Subject: **SYMBOLS on the Judges Details per Skater**

Explanation of SYMBOLS on the Judges Details per Skater

Symbol	Item	Explanation
<	Indicates an interruption of less than 4 beats.	If a couple has an interruption of less than 4 beats (through stumble, falls, etc), the Technical Specialist calls the Key Points as performed (Yes, Yes, Yes), identifies with the Pattern Dance Element Name and “Level 3” adding “downgraded”.
<<	Indicates an interruption of more than 4 beats.	If a couple has an interruption (through stumble, falls, etc) of more than 4 beats, the Technical Specialist calls the Key Points as performed (Yes, No, Timing), identifies with the Pattern Dance Element Name and “Level 1” adding “downgraded”.
!	Indicates an interruption of more than 25% of the PDE	If a couple completes less than 75% of the Pattern Dance Element, the Technical Specialist calls the Key Points as performed (Yes, No, Timing), identifies with the Pattern Dance Element Name and “NO Level” adding “attention”.
S	Indicates a separation of Hold during the PSt	If a couple separates and has a loss of Hold during the PSt, the Technical Panel will reduce the level by one.
>	Indicates an extended Dance Lift	If the duration of the Dance Lift is longer than permitted time, the Referee applies the deduction of 1 point – the duration of the Lift is confirmed by the Referee electronically

Program Components - Singles&Pairs, Ice Dance

		SKATING SKILLS	TRANSITIONS	PERFORMANCE	COMPOSITION	INTERPRETATION
		Defined by overall cleanness and sureness, 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.	The varied and purposeful use of intricate footwork, positions, movements and holds that link all elements.	Involvement of the Skater/Pair/Couple physically, emotionally and intellectually as they deliver the intent of the music and composition.	An intentionally developed and/or original arrangement of all types of movements according to the principles of musical phrase, space, pattern, and structure.	The personal, creative, and genuine translation of the rhythm, character and content of music to movement on ice.
		Use of deep edges, steps and turns	Continuity of movements from one element to another	Physical, emotional, intellectual involvement and projection	Purpose (idea, concept, vision, mood)	Movement and steps in time to the music (Timing)
		Balance, rhythmic knee action and precision of foot placement	Variety (including variety of holds in ID)	Carriage & Clarity of movement	Pattern / ice coverage	Expression of the music's character/feeling and rhythm, when clearly identifiable
		Flow and glide	Difficulty	Variety and contrast of movements and energy	Multidimensional use of space and design of movements	Use of finesse to reflect the details and nuances of the music
		Varied use of power, speed and acceleration	Quality	Individuality / personality	Phrase and form (movements & parts to match the phrase)	Relationship between the skaters reflecting the character and rhythm of the music (PS, ID)
		Use of multi directional skating		Unison and "oneness" (PS, ID)	Originality of the composition	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 (ID)
		Use of one foot skating		Spatial awareness between partners (PS, ID)		
Outstanding	10	Diamond, 9,00-10,00				
Outstanding	9	Golden 7,00-8,75				
Very Good	8					
Good	7	Green, 5,00-6,75				
Above Average	6					
Average	5	Orange, 3,00-4,75				
Fair	4					
Weak	3	Red, 0,25-2,75				
Poor	2					
Very Poor	1					
Extremely Poor	0					

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

Definitions		Source
General	The Skater's/Pair's/Couple's whole performance is evaluated by five (5) Program Components: Skating Skills, Transitions, Performance, Composition, Interpretation of the Music/Timing (for Ice Dance). For Pair Skating and Ice Dance there must be equal demonstration of the criteria by both Skaters.	Rule 504, § 3.a)
Skating Skills	<p>Definition: Defined by overall cleanness and sureness, 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.</p> <p>In evaluating the Skating Skills, the following must be considered:</p> <ul style="list-style-type: none"> • Use of deep edges, steps and turns; • Balance, rhythmic knee action and precision of foot placement; • Flow and glide; • Varied use of power, speed and acceleration; • Use of multi directional skating; • Use of one foot skating. 	Rule 504, § 3.a)
Transitions	<p>Definition: The varied and purposeful use of intricate footwork, positions, movements and holds that link all elements.</p> <p>In evaluating the Transitions, the following must be considered:</p> <ul style="list-style-type: none"> • Continuity of movements from one element to another (all disciplines); • Variety (including variety of holds in Ice Dance); • Difficulty; • Quality. 	Rule 504, § 3.a)

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

Definitions		Source
Performance	<p>Definition: Performance: involvement of the Skater/Pair/Couple physically, emotionally and intellectually as they deliver the intent of the music and composition.</p> <p>In evaluating the Performance, the following must be considered:</p> <ul style="list-style-type: none"> • Physical, emotional, and intellectual involvement and projection • Carriage & Clarity of movement • Variety and contrast of movements and energy; • Individuality / personality; • Unison and “oneness” (Pair Skating, Ice Dance) • Spatial awareness between partners - management of the distance between skaters and management of changes of hold (Pair Skating, Ice Dance). 	Rule 504, § 3.a)
Composition	<p>Definition: An Intentionally developed and/or original arrangement of all types of movements according to the principles of musical phrase, space, pattern, and structure.</p> <p>In evaluating the Composition, the following must be considered:</p> <ul style="list-style-type: none"> • Purpose (idea, concept, vision, mood); • Pattern / ice coverage; • Multidimensional use of space and design of movements; • Phrase and form (movements and parts structured to match the musical phrase); • Originality of the composition; 	Rule 504, § 3.a)

Category: **Ice Dance**

Subject: **Marking guide for Program Components**

Definitions		Source
Interpretation of the Music/Timing (for Ice Dance)	<p>Definition: The personal, creative and genuine translation of the rhythm, character and content of music to movement on ice.</p> <p>In evaluating the Interpretation of the Music (/Timing), the following must be considered:</p> <ul style="list-style-type: none">• Movement and steps in time to the music (Timing);• Expression of the music's character / feeling and rhythm, when clearly identifiable;• Use of finesse (*) to reflect the details and nuances of the music;• Relationship between the Skaters reflecting the character and rhythm of the music (Pair Skating, Ice Dance);• 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 (Ice Dance). <p>*Finesse is the Skater's refined, artful manipulation of music details and nuances through movement. It is unique to the Skater/Skaters, and demonstrates an inner feeling for the music and the composition. Nuances are the personal ways of bringing subtle variations to the intensity, tempo, and dynamics of the music made by the composer and/or musicians.</p>	Rule 504, § 3.a)
Marking	<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	CHARACTERISTICS OF SKATING SKILLS	CHARACTERISTICS OF TRANSITIONS	CHARACTERISTICS OF PERFORMANCE	CHARACTERISTICS OF COMPOSITION	CHARACTERISTICS OF INTERPRETATION OF THE MUSIC/TIMING
10.0 – 9.00 OUTSTANDING	<ul style="list-style-type: none"> ▪ deep, quiet, sure, seemingly effortless edges ▪ deep/fluid knee action ▪ excellent precision of foot placement in steps/turns ▪ seamless use of all directions ▪ effortless acceleration ▪ extensive skill range for both 	<ul style="list-style-type: none"> ▪ difficult, intriguing, varied network of edges, steps, turns, holds for both with a great predominance of face to face positions ▪ movements flow seamlessly into the next without any pause or gaps ▪ there is no pause to prepare for or following the exit of elements ▪ creative linking of Pattern Dance Element(s) and rest of the dance (SD) 	<ul style="list-style-type: none"> ▪ move as one, superb matching ▪ skate very close to each other most of the time with superb ease when changing ▪ elegant /sophisticated style ▪ refined line of body and limbs ▪ precise execution of body movements along different planes ▪ both spellbinding/captivating ▪ projection exceptional (to audience or inwards if music requires) 	<ul style="list-style-type: none"> ▪ wide range of steps, moves, positions, and design of required elements superbly motivated by music ▪ ingenious use of music, space, symmetry ▪ memorable highlights distributed evenly throughout the program ▪ all movements purposefully created and following the musical phrase ▪ change of pace/tempo incorporated seamlessly ▪ total utilization of personal and public space ▪ choreography gives the feeling of a completely unified dance (SD): 100% 	<ul style="list-style-type: none"> ▪ skaters embody the music as one ▪ genuine motivation from “heart” by both ▪ wide range of inspired movements linked with personal gestures ▪ skaters convincingly stay “in character” for the entire program. ▪ exceptional ability to relate as one and to reflect character and rhythm of the music ▪ superb embodiment of the music’s style and character ▪ timing: 100% correct ▪ expression of Rhythms (SD): 100% correct ▪ dance mood (FD): 100%
8.75 – 8.00 VERY GOOD	<ul style="list-style-type: none"> ▪ strong, sure, fluid edges ▪ supple knee action ▪ precision of foot placement, neat steps/turns ▪ ease in accelerating even during difficult steps ▪ always multidirectional broad skill range for both 	<ul style="list-style-type: none"> ▪ difficult, varied, sequences of edges/steps/turns/holds for both throughout with a great predominance of face to face positions ▪ movements flows easily into the next ▪ most elements are executed without visible preparation or conclusion ▪ creative linking of Pattern Dance Elements and rest of the dance (SD) 	<ul style="list-style-type: none"> ▪ coordinated movements, very good matching ▪ skate close to each other most the time with extreme ease when changing positions / holds ▪ very good carriage and placement of the body ▪ very good control of the body along different planes ▪ project strongly and together convincing 	<ul style="list-style-type: none"> ▪ variety of innovative and purposeful moves that develop a theme ▪ very good choreography, clearly understandable and motivated by the music ▪ change of pace/tempo incorporated with ease ▪ very good use of musical phrasing/space/symmetry ▪ choreography gives the feeling of a completely unified dance (SD): 80% 	<ul style="list-style-type: none"> ▪ skaters and music meld together ▪ internal motivation clearly seen by both ▪ use of interesting and personal gestures to express the music ▪ very good ability to relate as one to reflect the character and rhythm of the music ▪ very good embodiment of the music’s style and character ▪ timing at least: 80% correct ▪ expression of Rhythms (SD): at least 80% correct ▪ dance mood (FD): at least 80%
7.75 – 7.00 GOOD	<ul style="list-style-type: none"> ▪ strong, sure, confident edges ▪ strong, flexible knee action ▪ polished & clean foot placement in steps/turns ▪ good use of multi directional skating ▪ ability to accelerate easily ▪ good skill range 70% of time for both 	<ul style="list-style-type: none"> ▪ varied and connected edges/steps/turns/positions for both ▪ varied use of holds with a predominance of face to face positions ▪ minimal use of cross cuts or running ▪ fluid and intentional movements throughout ▪ creative linking of Pattern Dance Elements and rest of the dance (SD) 	<ul style="list-style-type: none"> ▪ move as couple, matched with ease ▪ skate close to each other at least 70% of time ▪ easy use of change of all holds and positions ▪ good carriage/lines ▪ good demonstration of control of the body along different planes. ▪ both project most of time 	<ul style="list-style-type: none"> ▪ use of known and innovative / creative moves that are motivated by the music ▪ obvious relationship between moves and musical selection. ▪ good use of musical phrasing/space/symmetry ▪ both skaters demonstrate commitment to the composition purpose ▪ directed to all sides of the rink ▪ choreography gives the feeling of a completely unified dance (SD): 70% 	<ul style="list-style-type: none"> ▪ skating/music integrated ▪ good internal motivation and feeling for the music by both ▪ skaters stay “in character” at least 70% of program ▪ good partner relationship with both communicating the details of the music through movement ▪ good expression of the music’s style and character ▪ timing: at least 70% correct ▪ expression of Rhythms (SD): at least 70% correct ▪ dance mood (FD): at least 70%

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

RANGE OF MARKS	CHARACTERISTICS OF SKATING SKILLS	CHARACTERISTICS OF TRANSITIONS	CHARACTERISTICS OF PERFORMANCE	CHARACTERISTICS OF COMPOSITION	CHARACTERISTICS OF INTERPRETATION OF THE MUSIC/TIMING
At least 6.75 – 6.00 ABOVE AVERAGE	<ul style="list-style-type: none"> reasonable, sure edges above average knee action above average cleanness in foot placement in steps/turns demonstrated in all directions with ease at least 60% of the time steps/turns, all directions with ease 60% of the time gain and maintain speed and flow easily above average skill range for both 	<ul style="list-style-type: none"> difficult and varied of edges/steps/turns/positions for both for 60 % of time varied use of holds with a frequent use of face to face positions seldom use of cross cuts or running some breaks in continuity creative linking of Pattern Dance Element(s) and rest of the dance (SD) 	<ul style="list-style-type: none"> above average unison, move as couple 60% of time skate close to each other 60% of time above average control of body and limbs along different planes above average carriage / lines both are able to project 60% of time 	<ul style="list-style-type: none"> interesting moves derived from the concept most moves/pattern/utilization of space are related to the purpose. above average distribution of highlights and placement to match musical phrase and form use of creative set-ups for required elements above average use of ice pattern choreography gives the feeling of a completely unified dance (SD):60% 	<ul style="list-style-type: none"> skating fits music well solid internal motivation and feeling for the music by both skaters stay “in character “at least 60% of time skaters are both able to play with the music and communicate the details of the music through movement partner relationship to reflect the character and rhythm of the music at least 60% of time above average expression of the music’s style and character timing: at least 60% correct expression of Rhythms (SD):at least 60% correct dance mood (FD): at least60%
5.75 – 5.00 AVERAGE	<ul style="list-style-type: none"> moderately sure edges some variety of knee action/steps/turns even speed and flow throughout average skill range for both 	<ul style="list-style-type: none"> series of variable edges/steps/turns/positions for both average use of holds with many face to face positions limited use of cross cuts or running creative linking of Pattern Dance Element(s) and rest of the dance (SD) 	<ul style="list-style-type: none"> unison broken occasionally skate close to each other at least 50% of time average control of body and limbs along different planes pleasing carriage/lines with some breaks projection skills variable but both are able to project 	<ul style="list-style-type: none"> variable moves often related to purpose and music moves and highlights match the musical phrasing most of the time. highlights generally well distributed but focused occasionally to one side average use of change of pace average design of movements and pattern / ice coverage choreography gives the feeling of a completely unified dance (SD): 50% 	<ul style="list-style-type: none"> slight difference in skater motivation/feeling for the music skaters stay “in character” at least 50% of the time average use of movement linked to musical accents/details average expression of music’s style and character. reasonable partner relationship to reflect the character and rhythm of the music timing: at least 50% correct expression of Rhythms (SD): at least 50% correct dance mood (FD):at least 50%)
4.75 – 4.00 FAIR	<ul style="list-style-type: none"> shallow edges with variable edge quality and knee action fair range of steps/turns, multidirectional at least 40% of time variable skills for both, variable abilities consistent speed and flow at least 40% of time 	<ul style="list-style-type: none"> an equal amount of simple and difficult edges/steps/turns/ positions one partner has some sections with simple workload varied use of holds with some face to face positions creative linking of Pattern Dance Element(s) and rest of the dance (SD) 	<ul style="list-style-type: none"> unison sometimes broken skate close to each other at least 40% of time variable control of body and limbs carriage /lines variable, mostly pleasing posture only one projects or both only 40% of time 	<ul style="list-style-type: none"> movement design corresponds sometimes with music moves and highlights sometimes match the musical phrasing elements generally well distributed but sometimes too much emphasis to one side of the rink choreography gives the feeling of a completely unified dance (SD): at least 40% 	<ul style="list-style-type: none"> skating fits music with minor exceptions some motivated moves but balanced feeling for music missing moderate use of movement linked to musical accents and nuances correct but not personal expression of the music’s style and character partner relationship to reflect the character and rhythm of the music at least 40% of time timing: at least 40% correct expression of Rhythms (SD): at least40% correct dance mood (FD): at least 40%

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

RANGE OF MARKS	CHARACTERISTICS OF SKATING SKILLS	CHARACTERISTICS OF TRANSITIONS	CHARACTERISTICS OF PERFORMANCE	CHARACTERISTICS OF COMPOSITION	CHARACTERISTICS OF INTERPRETATION OF THE MUSIC/TIMING
3.75 – 3.00 WEAK	<ul style="list-style-type: none"> some flat edges limited knee action, stiff at times few steps/turns, able to skate in all directions on simple turns and for some difficult turns; variable skills for both and occasionally differing ability lack of flow, some change in speed 	<ul style="list-style-type: none"> some basic edges/steps some simple turns/positions/holds one partner performs difficulty and other on 2 feet in some sections little use of partner facing hold poor linking of Pattern Dance Element(s) and rest of the dance (SD) 	<ul style="list-style-type: none"> variable unison skate close to each other at least 30% of time weak control of body and limbs little demonstration of use of the body in different planes variable extensions holds relatively stable only one projects 30% of time or both only occasionally project 	<ul style="list-style-type: none"> some isolated groups of moves that are motivated by the music and fit the purpose. movements generally do not follow the musical phrasing. often moves and highlights directed to the judge's side reasonable placement of elements on ice surface choreography gives the feeling of a completely unified dance (SD): 30% 	<ul style="list-style-type: none"> some motivated moves, but often seem meaningless to skaters music is background for Required elements appropriate use of music but personal feeling is inconsistent with the skaters weaving in and out of character some partner relationship to reflect the character and rhythm of the music timing: at least 30% correct expression of Rhythms (SD): at least 30% correct dance mood (FD): at least 30%
2.75 – 2.00 POOR	<ul style="list-style-type: none"> short and poor steps/ flat edges little power, toe pushing or wide stepping few steps/turns, able to skate in both directions on simple turns only variable skills with one weaker in sections 	<ul style="list-style-type: none"> many parts have basic edges/steps simple turns/positions/holds many sections in hand-in-hand or side by side hold, minimal use of partner facing holds one partner performs difficult moves and other on two feet most of time simple linking of Pattern Dance Element(s) and rest of the dance (SD) 	<ul style="list-style-type: none"> inconsistent stability of holds and some unison breaks do not skate close to each other most of the time poor control of the body and limbs poor carriage/extensions limited projection skills, both cautious 	<ul style="list-style-type: none"> many moves do not appear to be motivated by the musical selection the purpose of the composition is poorly developed or communicated through movement. movements do not follow the musical phrase. moves and highlights directed to judges side choreography gives the feeling of a completely unified dance (SD): 30% 	<ul style="list-style-type: none"> no relationship or feeling for music demonstrated by skaters poor use of movement linked to musical accents and details occasional partner relationship to reflect the character and rhythm of the music unmotivated/non-authentic movement timing: less than 30% correct expression of Rhythms (SD): Less than 30% correct dance mood (FD) : Less than 30%
1.75 – 1.00 VERY POOR	<ul style="list-style-type: none"> short and very poor steps/edges slow, little flow, toe pushing few steps/turns, mainly in one direction minimal variation in speed very poor basic skills with one being "carried" in sections 	<ul style="list-style-type: none"> predominance of stroking/simple turns/poses many large sections in hand-in-hand or side by side hold only very poor linking of Pattern Dance Element(s) and rest of the dance (SD) 	<ul style="list-style-type: none"> struggle in holds and unison out of unison skate close to each other most of the time very poor matching of body position/extensions very poor carriage/extensions very limited projection skills 	<ul style="list-style-type: none"> most moves do not appear to be motivated by the musical selection the composition lacks a clearly defined / developed purpose. movements are mainly directed to judge's side placement of moves lacks balance with little relationship to musical phrase. composition is repetitive or monotonous choreography gives little feeling of a completely unified dance (SD) 	<ul style="list-style-type: none"> lacking or inappropriate skater dynamics in relation to the music moves seem unrelated to the music's character and / or rhythm little or no partner relationship to reflect the character and rhythm of the music timing: less than 30% correct expression of Rhythms (SD): less than 30% correct dance mood (FD): less than 30%

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

RANGE OF MARKS	CHARACTERISTICS OF SKATING SKILLS	CHARACTERISTICS OF TRANSITIONS	CHARACTERISTICS OF PERFORMANCE	CHARACTERISTICS OF COMPOSITION	CHARACTERISTICS OF INTERPRETATION OF THE MUSIC/TIMING
0.75 – 0.25 EXTREMELY POOR	<ul style="list-style-type: none"> ▪ extremely poor steps and shaky edges ▪ mostly on two feet for both ▪ uncontrolled movements ▪ struggle with steps/turns: always in one direction ▪ extremely poor basic skills for both ▪ cannot gain speed 	<ul style="list-style-type: none"> ▪ basic stroking and extremely poor posing throughout ▪ few sustained edges, and pattern consists of straight lines ▪ mostly use of hand in hand or side by side hold ▪ very poor linking of Pattern Dance Element(s) and rest of the dance (SD) 	<ul style="list-style-type: none"> ▪ unstable holds, uncontrolled matching and unison ▪ do not skate close to each other most of the time ▪ extremely poor line of body and limbs/carriage/extensions ▪ projection skills lacking, both labored 	<ul style="list-style-type: none"> ▪ moves do not appear to be motivated by the musical selection. ▪ entire program directed to judges side ▪ placement of moves appears random, not linked to musical phrase ▪ movement and element placement lacks balance. ▪ some areas of ice untouched and often use of straight lines or barrier skating ▪ choreography does not give any feeling of a unified dance (SD) 	<ul style="list-style-type: none"> ▪ lacks any skater(s) dynamics to the music ▪ isolated and apparently random non personal gestures independent of the music's character ▪ Little use of movement linked to musical accents / details. ▪ no partner relationship to reflect the character and rhythm of the music, two "solos" ▪ timing: less than 30% correct ▪ expression of Rhythms (SD): less than 30% correct ▪ dance mood (FD): less than 30%

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

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

		Source
Restrictions	<ol style="list-style-type: none"> 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 the discipline. Men must wear full length trousers and must not wear tights. In addition, in Ice Dance, Ladies must wear a skirt. Accessories and props are not permitted. Clothing that does not adhere to these guidelines will be penalized by a deduction (see Rule 353, paragraph 1.n). The decorations on costumes must be non-detachable. Part of the costume or decoration falling on the ice will be penalized by a deduction (see Rule 353, paragraph 1.n). 	Rule 501
Clarification	<p>Restrictions for clothing mentioned in Rule 501 are clarified as follows:</p> <ul style="list-style-type: none"> “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. “Excessive nudity”: the majority of the upper body must be covered. <p><u>The Rule 501 paragraph 1 applies with the following clarification for “excessive nudity” for the Short Dance season 2017-2018:</u></p> <ul style="list-style-type: none"> - <u>The costume for the Short Dance must be dignified and cover at least 40% of the Ladies upper body;</u> - The costume for the Free Dance must be dignified and cover at least 50% of the Ladies upper body; “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. “Accessories and props”: this includes part of the costume used as a support in a Dance Lift. 	Communication 1860; 1998

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

Deduction chart

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

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

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

19. CHA CHA CONGELADO

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

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

Steps 1 and 2 are skated on a lobe towards, then away from the barrier. Steps 3 and 4 are slip steps. The man skates three slip steps (steps 3, 4 and 5) of ½ beat each but on the last one the man remains on his left foot for another ½ count and the right foot is lifted. The lady skates three slip steps also but as she completes her third slip (step 5a) she crosses the left foot behind on the second ½ count for step 5b. There is a tendency for ladies to omit step 5b due to the difficulty of the weight transfer onto the step. Credit should be given by the judges to those ladies who can perform it properly. Steps 1–5 are skated in outside hold and give the timing of a “1, 2 cha-cha-cha”. On step 6 the dancers change to hand-in-hand hold (lady’s right hand in the man’s left, lady’s left hand in the man’s right) to skate a series of cross in front touch down steps*. On step 7, the man changes sides to the right of the lady’s tracing as he turns his rocker and she her three turn. After they make their turns on step 8, the lady is on the left of the man’s tracing, switching to his right side after step 9.

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

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

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

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

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

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

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

CHA CHA CONGELADO

Hold	Step No.	Man's Step	Number of Beats of Music			Lady's Step
Outside	1	RFI-Pr		1		LBI-Pr
	2	LFO		1		RBO
	3	LF-Rff Slip Step		½		LB-Rff Slip Step
	4	RF-Lff Slip Step		½		RB-Lff Slip Step
	5a	LF-Rff Slip Step	1		½	LB-Rff Slip Step
	5b	(R foot lifted forward at end of step)			½	XB-LBO (R foot lifted forward at end of step)
Both hand-in-hand	6	XF-RFO with L-Td		1 & 1		XF-RBI with L-Td
	7	XF-LFO with R-Td LFO-Rk		1 & 1 "and"		XF-LBI/ R-Td /LBI3
	8	XF-RBI with L-Td		1 & 1		XF-RFO with L-Td
	9	XF-LBI with R-Td		1 & 1		XF-LFO with R-Td
Closed	10a	RBO	1		2	RFI
	10b	LFI	1			
	11	RFI LFO		4 "and"		LBI RBO
	12	RFI-SiCh		2		LBI-SiCh
Open	13	LFI		2		RFO
	14	XB-RFO		1		XB-LFI OpMo
	15	LFI-Ch		1		RBI
Closed	16	RFO		2		LBO
	17	LFO3	1+1		2	RBO
	18	RBO		2		LFO
Open	19	LFO		2		RFI
	20	RFI		1		LFO
	21	LFO		1		RFI

One hand-in-hand	22	RFO LFI-Ch		1 "and"		LFI RFO-Ch
	23	RFO Sw-CIMo	3 musical count 4 - 1 - 2			LFI Sw-CIMo
	24	LBO		2		RBI
	25	XF-RBI		2		XF-LBO
Kilian	26	LFO RFI-Ch	2 "and"		2	RFI
	27	LFO with R-Td		1 & 1		LFO with R-Td
	28	XF-RFI with XB-L-Td		1 & 1		XF-RFI with XB-L-Td
	29	LFO with R-Td		1 & 1		LFO with R-Td
	30	XF-RFO		1		XF-RFO
	31	XB-LFI		1		XB-LFI
	32	RFI LFO-Ch		1 "and"		RFI LFO-Ch
	33	RFI		1		RFI
	34	LFO		1		LFO
	35	XB-RFI		1		XB-RFI
	36	LFI SwR		4		LFI SwR
Open	37a	RFI	2		1	RFI OpMo
	37b				1	LBI
	38	LFO		2		RBO

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

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

17. RHUMBA

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

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

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

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

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

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

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

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

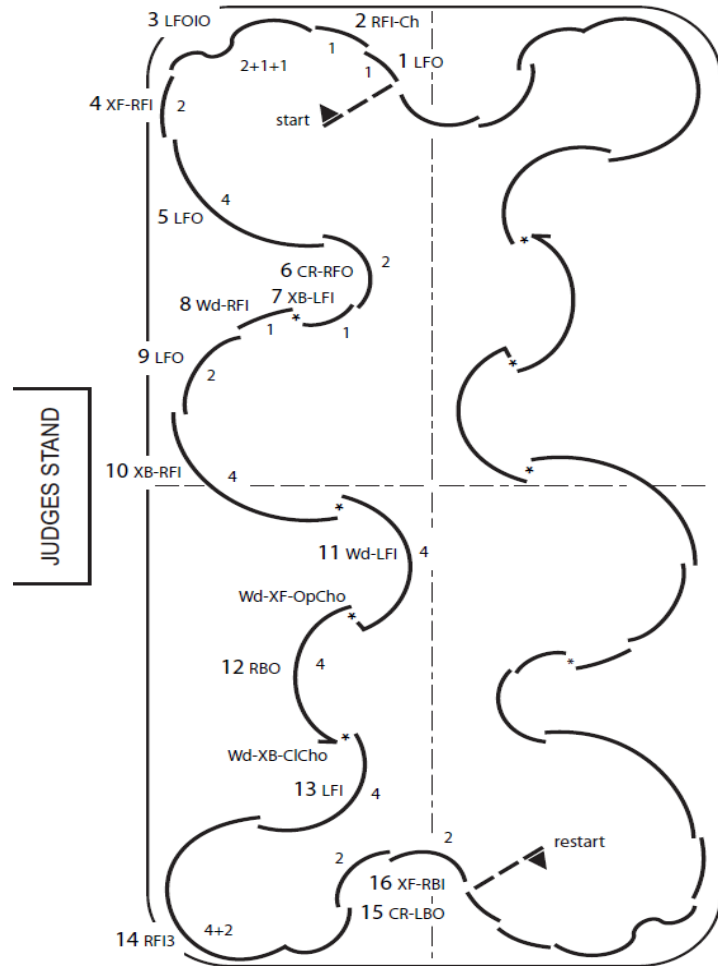
RHUMBA

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

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

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

RHUMBA



Category: **Ice Dance**

Subject: **Questions and answers – General**

Questions (clarifications)	Answers	Comments
What is the difference between an element or movement which is not permitted/not allowed/restricted and an Illegal Element/Movement?	Illegal Elements/Movements are listed in Rules 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. 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.	
In a Senior Free Dance, the duration of a program is 3 minutes 25 seconds. Should the Referee decide that no marks are awarded?	No, because the duration of the program is less than 30 seconds under the required time range, as per Rule 502.	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.

Category: **Ice Dance**

Subject: **Questions and answers – General**

Questions (application cases)	Answers	Comments
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">▪ apply a deduction of 2.0 for time of the program exceeding the required time range by twice 5 seconds;▪ instruct the Technical Panel that the Required Element was started after the required time range.	The Technical Panel will not identify the Required Element and GOEs will not be count.
Is it possible to skate the Pattern Dance Type Step Sequence in the clockwise direction while all other parts of the dance including the Pattern Dance is performed in anticlockwise direction?	No. The Pattern Dance Type Step Sequence must proceed in anticlockwise direction, the same as the whole Short Dance pattern.	The clockwise direction may be used only in the allowed loops. However, no loops are allowed in the Pattern Dance Type Step Sequence

Category: **Ice Dance**
Subject: **Questions and answers – Music/Rhythms**

Questions (clarifications)	Answers	Comments
What is meant by “audible rhythmic beat”?	<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">▪ The beat can be percussive – formed by drums or some percussion instrument. This is common in all dance music in clubs.▪ 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.▪ The beat can be created with a single instrument or the voice alone using musical emphasis. <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. What does it mean exactly?</p>	<ol style="list-style-type: none"> 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”. <ul style="list-style-type: none"> ▪ 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 (or Additions to it), then the Judges will press the music deduction button. 2. Dancing (Skating) Rhythms: if a couple performs: <ul style="list-style-type: none"> ▪ whole or part of their program in an obvious Rhythm style which is not specified, or ▪ whole or part of the Pattern Dance Elements on another Rhythm style than the specified one, 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>Example:</p> <p>The regularly repeated pattern of accented and unaccented beats of the music chosen during Pattern Dance Elements (Junior) is not a <u>Cha Cha</u>, then the Judges will press the music deduction button.</p> <p>However, if the music is a <u>Cha Cha</u>, but the skating does not give the feeling of <u>style of Cha Cha</u>, then the Judges will deduct from the mark for Interpretation of the Music/Timing according to the percentage of the program that was not skated according to the <u>Cha Cha</u> rhythm.</p>

Questions (application cases)	Answers	Comments
<p>How many different tunes of a chosen Rhythm can be included in Short Dance?</p>	<p>The number of Rhythms and number of tunes of a chosen Rhythm is not limited in the season 2017-2018.</p>	

Category: **Ice Dance**
 Subject: **Questions and answers – Music/Rhythms**

Questions (application cases)	Answers	Comments
<p>How should the Referee organize the checking of Tempo during Pattern Dance Elements?</p>	<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 2017/18, the required number of beats and duration of Pattern Dance Elements are:</p> <ul style="list-style-type: none"> ▪ 1CC and 2CC: 112-120 beats per minute and duration between <u>32.3</u> seconds and <u>34.7</u> seconds ▪ 1RH: 172-180 beats per minute, and duration (Steps # 1-16 + Steps # 1-4) between <u>17,33</u> seconds and <u>18,13</u> seconds.
<p><u>Can any type of music be chosen for the Short Dance, Latin American Rhythms – 2017-2018, even if the tempo and/or rhythm pattern is in accordance to the specified rhythms?</u></p>	<p><u>When choosing music for the Short Dance, Latin American Rhythms – season 2017-2018, the music style must match the rhythm style of the Latin feeling.</u></p>	<p><u>If the incorrect music is chosen and according with Rule 353, paragraph 1.n, the Judges/Referee will deduct. The final deduction is 2 points.</u></p>
<p><u>When selecting Rhythms for the 2017-2018 Short Dance, may a couple skate to Reggae, Reggaeton, Tango, Spanish Flamenco or Hip Hop?</u></p>	<p><u>Reggae, Hip Hop, Tango and Spanish Flamenco are not included in the list of rhythms for season 2017/18</u></p> <p><u>Reggaeton and Songs with spoken lyrics may be suitable provided there is the correct style and feeling of the Latin Rhythms for this season.</u></p>	

Category: **Ice Dance**

Subject: **Questions and answers – Clothing**

Questions (clarifications)	Answers	Comments
More than half of the upper body of a partner is covered with skin colour material. Is this considered as excessive nudity?	Yes. Rule 501 includes not only actual excessive nudity but also the effect of excessive nudity.	<u>The Rule 501 paragraph 1 applies with the following exaptation of clarification for “excessive nudity” for the season 2017-2018:</u> - <u>The costume for the Short Dance must be dignified and cover at least 40% of the Ladies upper body.</u>
<u>When is the costume deduction applicable for the effect of excessive nudity?</u>	<u>Even sheer/transparent fabric which still gives the appearance of a natural skin tone nude look above the percentage allowed is not acceptable.</u>	<u>Costume restrictions per Communication 2076 and Rule 501 still apply.</u>
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 costume 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. <u>The Rule 501 paragraph 1 applies with the following exaptation of clarification for “excessive nudity” for the season 2017-2018:</u> - <u>The costume for the Short Dance must be dignified and cover at least 40% of the Ladies upper body.</u>	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”. 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% <u>(40% for the SD 2017/18)</u> 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. 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% <u>(40% for the SD 2017/18)</u> criteria of the area.

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 or apply the deduction for choreography restrictions?</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, and Judges will not apply the deduction for violation of choreography restrictions.</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>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." Does this provision applies to a 56x26 meters rink which is regulation-sized as per Rule 342?</p>	<p>The term "regulation-sized ice rink" in Rule 708, 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.</p>	<p><u>By exception for season 2017-2018, crossing the Long Axis at the entry to PDE Cha Cha Congelado and Rhumba do not constitute violations of these provisions.</u></p>
<p><u>In a SD, a Couple performs choreography at the beginning of the program, around the area of their starting pose. They also perform some movements on the spot prior to the final pose, at the very end of the program. Are either of these considered by the Judges and Referee as a "full Stop"?</u></p>	<p><u>No, it is not considered as a "full Stop" if it is within the allowed rules and restrictions per the 2017-2018 season.</u></p> <p><u>Rule 709 paragraph h) & g) allows couples to perform any choreography either in hold OR separated during the beginning of the program, (within the first 10 seconds) and/or at the end of the program (prior to the final pose), . The choreography may be moving around the area of the Stop or stationary.</u></p>	<p><u>As examples, a Couple starts their SD with movements for around 8 seconds prior to fully moving across the ice. They also finish their SD with the choreography (either separated or in hold) in place for the last 6 seconds of the program, just prior to the ending pose. Both examples are NOT considered as "Stops".</u></p>

Category: **Ice Dance**

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

Questions (application cases)	Answers	Comments
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.	
In Short Dance a Couple performs a separation of one measure of music to prepare (or conclude) the Not Touching Step Sequence or the Set of Sequential Twizzles. Is this allowed?	No. The preparation (or the conclusion) of those elements is not one of the four cases of separations allowed by Rule 709, § 1.g), which are: to change hold, to perform (not to prepare or conclude) those elements, to perform Turns as transitions, and during stops.	As stated in Rule 709, § 1.g), the one measure duration allowance applies to two cases of allowed separations: to change hold and to perform Turns as transitions. Separating longer than necessary before the Not Touching Step Sequence or the Set of Sequential Twizzles (or taking longer than necessary after the element to resume skating in hold) constitutes a violation of choreography restrictions, subject to a deduction by Judges and Referee.
For the Short Dance, is a Stop which is performed during the first 10 seconds of the program counted as one of the permitted Stops?	YES. <u>Once the couple has started skating and there is a movement across the ice from their initial starting positions, they must continue the program. If there is a Stop, even during the first 10 seconds, it will be counted as one of the permitted Stop(s).</u>	

Category: **Ice Dance**

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

Question: In Senior Short Dance 2017/18, how should Judges assess the GOE of the Pattern Dance Type Step Sequence (PSt)?

Answer: As specified in Communication 1860, using the marking guide (Characteristics and Adjustments) for Step Sequences. The requirements for the Pattern Dance Type Step Sequence of Senior Short Dance 2017/18 are specified in Communication 2076. How their violation must be penalized is reminded below:

- Pattern Dance Type Step Sequence in Hold. Pattern: up to one full circuit of the ice surface If not, Judges must adjust GOE as “pattern/placement incorrect or incomplete” (reduction by one grade);
- Pattern Dance Type Step Sequence must be skated to a different rhythm from the one chosen for the Non Touching Step Sequence. If not, Judges and Referee must press the deduction button for “violation of music requirements”;
- The tempo of the music throughout the Pattern Dance Type Step Sequence in Hold must be constant. If not, the Referee must press the deduction button “violation of tempo” (no action by Judges);
- Hand in Hand Hold with extended arms cannot be used. If used and 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 Twizzles and Change of Holds). If not, the Level must be reduced by one Level by the Technical Panel (no action by Judges);
- Pattern retrogressions, Stops and Loops are not permitted. If included, Judges must adjust GOE as “inclusion of Not Permitted Element (per each)” (reduction by two grades);
 - During the 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.

Comment: None

Category: **Ice Dance**

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

Questions (clarifications)	Answers	Comments
What does “correct Pattern” means as a Characteristics of GOE for Pattern Dance Element?	It means: <ul style="list-style-type: none">▪ tracking is correct;▪ the pattern does not cross the Long Axis▪ for a Set Pattern Dance: The Pattern generally agrees with the pattern provided in the ISU Handbook Ice Dance;▪ 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;▪ if more than one Sequence is required: restart and repetition are correct.	The <u>Cha Cha Congelado</u> is an Optional Pattern Dance. The <u>Rhumba</u> is an Optional Pattern Dance.
In a Pattern Dance Element, what happens if a couple introduces a creative free leg movement?	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.	
What happens if a Pattern Dance Element is started on the required beat but further on is performed partly out of phrase?	Judges will not apply the Adjustment to GOE “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.	The mistake having caused the couple to perform part of the Pattern Dance Element out of phrase may also be reflected under GOE in the percentage of Steps not held for the required number of beats.

Category: **Ice Dance**

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

Questions (application cases)	Answers	Comments
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?	Whether or not they are part 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).	The Technical Panel will consider that the Key Point is not correctly executed.
In the Pattern Dance Type 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?	No action.	As per the Adjustments to Grades of Execution of Step Sequences (also applicable to Pattern Dance Type Step Sequence), the Judges must reduce the GOE by one grade when the Hand in Hand Hold with fully extended arms is sustained.
In the Pattern Dance Type Step Sequence, a Couple performs a Dance Spin, which, as per the requirements for Short Dance, is not identified by the Technical Panel. What action is taken by the Judges?	This Dance Spin shall be considered by the Judges as a Stop, which will be considered as a Not Permitted Element.	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.
What defines "one full circuit" regarding ice coverage for the Pattern Dance Type Step Sequence? If a couple simply does a circle in the middle of the ice and does not go all the way down to the long barriers on either side, is that OK as long as the start and finish of the PSt are closed?	The Pattern Dance Type Step Sequence must follow the Rules for Choreographic Restrictions, which means that it cannot cross the center line except once at either end within 20 meters of the barrier. It cannot cross the long axis outside of these bounds.	<u>For season 2017-2018</u> <u>Pattern for the PSt is up to one circuit of the ice surface but may be less.</u>

Category: **Ice Dance**

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

Questions (application cases)	Answers	Comments
Does a judge have to apply the mandatory reduction of 2 grades whenever a couple crosses their tracing during the Pattern Dance Type Step Sequence?	If there is an intentional crossing of their tracing which has been specifically choreographed to form a loop, this should be treated as a non-permitted element and the judge should apply the reduction of 2 Grades for the inclusion of a non-permitted element within the Pattern Dance Type Step Sequence BUT If the pattern happens to cross the tracings of previously performed steps/turns of the Pattern Dance Type Step Sequence, without the intention to form a loop, there is NO reduction required	
<u>When performing the Cha Cha Pattern Dance during the Junior Short Dance, the couple crosses the long axis while skating steps #6 to #9, slip steps.</u>	<u>After receiving requests from coaches, the IDTC has decided to allow skaters to cross the long axis while skating steps #6 to #9.</u>	

Category: **Ice Dance**

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

Questions (clarifications)	Answers	Comments
Spins		
<u>If during a Spin or Combination Spin the couple separates to change hold, is there a restriction regarding the distance apart?</u>	<u>YES, A couple cannot be more than two arms length apart during a change of hold.</u>	
Lifts		
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.	
How should the Referee check the duration of Lifts?	The lifts should be timed with the stopwatch during the performance as it has been done so far and then if there is a lift that is over the permitted time, the Referee must check it on his screen after conclusion of the program and that becomes the official time. If the times are recorded, then a note is made that the lift was electronically checked.	The sign ">" beside the Lift on the "Protocol" means that the Lift was over the time limit and it was electronically checked. The Referee should try the new timing device on the screen before the event starts.

Questions (application cases)	Answers	Comments
Lifts		
An attempted Combination Lift is called by the Technical Panel as a Type of Short Lift.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**

Questions (clarifications)	Answers	Comments
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?	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/exit” like for any other type of poor exit.	This may result in lowering the GOE.
In a Set of Twizzles, partners perform different connecting steps between Twizzles. Will Judges take any action?	No. There is no requirement for both partners to perform the same connecting steps.	Judges will pay attention to the aspect of the Characteristic of Grade of Execution “connecting steps/footwork”.
In a Set of Twizzles, partners’ patterns cross or partners perform mirror skating. They skate more than two arm lengths apart and/or the Twizzles look unsynchronized. How should Judges consider this situation?	The marking guide for Sets of Twizzles applies: -if these elements are performed at “generally more than two arm lengths apart”, the Judges will reduce the GOE by one grade. -if the Twizzles look unsynchronized, the Judges will apply the GOE adjustment for “execution not simultaneous”, i.e. reduction by one grade if one of the two Twizzles is unsynchronized, or not higher than -1 if both Twizzles are unsynchronized.	Judges and Referee will not double penalize the Twizzles being performed at more than two arm lengths by applying an additional deduction for violation of choreography restrictions. However, in Short Dance, too long a separation to prepare the Set of Twizzles is a violation of choreography restrictions, subject to a deduction by Judges and Referee.

Category: **Ice Dance**

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

Questions (application cases)	Answers	Comments
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. 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 the deduction for violation of choreography restrictions. However, if the distance between partners slightly exceeds two arm lengths to perform the crossing, Judges will not apply the reduction.	Too long a separation to prepare the Not Touching Step Sequence is a violation of choreography restrictions, subject to a deduction by the Judges and Referee.

Questions (application cases)	Answers	Comments
In a Step Sequence Style B, one retrogression is permitted. However stops and loops are Not Permitted Elements and the pattern of the Step Sequence must be in accordance with the chosen Type. What can be the shape of the permitted retrogression?	Examples of acceptable shapes of the retrogression might be: a straight line (for Straight Line Step Sequences) or curve line (for Curved Step Sequences) where there is a quick stop to merely invert the skating direction and the retrogression is on the same line as the forward movement; a narrow loop; a "z" or "s" shape where the retrogression is not exactly on the same line going back and forward.	Examples of not acceptable shapes, warranting a GOE reduction as per marking guide: -a full stop with the couple staying stationary on the ice to enter or exit the retrogression: this will be considered as a Not Permitted Element; - a round loop: this will be considered as a Not Permitted Element; -a retrogression grossly distorting the pattern of the Type of Step Sequence: this will be considered as an incorrect pattern
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?	From the moment the Couple starts retrogressing until they resume skating in the main direction of the Step Sequence.	

Category: **Ice Dance**

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

Questions (application cases)	Answers	Comments
What does it mean “correct pattern of Step Sequences?	a) for a midline or diagonal step sequence - lobes should be equally balanced along the line of the pattern so as to not distort the basic shape and direction of the line from corner to corner (diagonal) or end of rink to end of the rink (midline). b) for a circle - the circular line of the pattern should be recognizable and not be allowed to extend to become a large oval running almost from end to end of the rink c) for a serpentine - the two or three bold curves should be balanced on either side of the midline of the rink so as not to distort the basic "S" shape of the pattern.	Judges must reduce the GOE accordingly, if the pattern of the Step Sequence does not maintain the integrity or basic shape of the chosen pattern
<u>Is Wrist to Wrist Hold the same as Hand in Hand Hold?</u>	<u>Yes, when judges are evaluating the Step Sequences in Hold, extended Hand in Hand (or Wrist to Wrist) which is sustained is not allowed during the Step Sequences.</u>	<u>The appropriate reduction of GOE must be applied per each occurrence.</u>

Category: **Ice Dance**

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

Questions (application cases)	Answers	Comments
A Couple performs a Choreographic Spinning Movement with sustained Hand in Hand Hold with fully extended arms. What action should the Judges take?	None.	The definition of Choreographic Spinning Movement does not provide any restriction on the type of hold.
Is the Choreographic Twizzling Movement a not-touching element?	The Choreographic Twizzling Movement consists of 2 parts: in the first part, each partner performs at least 2 continuous rotations, which must be skated separately and while traveling (cannot be on spot). For the second part, the partners may be touching, may be separate or a combination of both; one or both may travel while rotating, may rotate on the spot or may be a combination of both.	Judges must reduce the GOE accordingly, if the distance between the partners is more than two arms length.