



# **Judging System**

## **Handbook for Referees and Judges**

**Ice Dance**

**As of 27.7.2015**



## Summary

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

		Source
<p><b>Definition and alterations adopted by IDTC for season 2014/15 according to Rule 709, § 1.d) and h) (alterations are underlined)</b></p>	<p>a) “Short Dance” - is a dance created by an Ice Dance couple to dance music with designated rhythm(s) and/or theme(s) selected by the Ice Dance Technical Committee annually for the season. The dance must:</p> <ul style="list-style-type: none"> <li>i) reflect the character of the selected dance rhythm(s) or theme(s),</li> <li>ii) be translated to the ice by demonstrating technical skill with steps and movements along with flow and the use of edges,</li> <li>iii) fit to the phrasing of the music.</li> </ul> <p>Couples must skate primarily to the rhythmic beat. The dance will contain elements selected by the Ice Dance Technical Committee from the list of required elements specified in paragraph 2 below. Elements should be integrated into the composition of the dance so the concept and choreography must produce the feeling of a unified dance. The rhythm (or group of rhythms) and/or theme(s) as well as the guidelines and technical requirements for the Junior and Senior programs, including specified elements will be decided annually by the Ice Dance Technical Committee and published in an ISU Communication.</p> <p>b) The duration of the Short Dance is indicated in Rule 502.</p> <p>c) The music for the Short Dance, including music for the specified Pattern Dance (if required) is to be provided by the Couple. Vocal music is permitted. The music must have the following characteristics:</p> <ul style="list-style-type: none"> <li>i) Only dance music with an audible rhythmic beat may be used. The music may be without an audible rhythmic beat for up to 10 seconds at the beginning of the program.</li> <li>ii) The music must be selected in accordance with the designated rhythm(s) and/or theme(s).</li> <li>iii) The music must be selected in accordance with the specified tempo, when applicable.</li> </ul> <p>Short Dance music that does not adhere to these specifications will be penalized by deduction(s) (see Rule 353, paragraph 1.n)).</p> <p>The Couple is required to submit the name/title of the selected music and the rhythm(s)/theme(s) of their program when registering their music for the information of the Referee and Judges;</p> <p>d) The pattern must proceed in a generally constant direction and must not cross the Long Axis of the ice surface except once at each end of the rink (within no more than 20 meters of the barrier). Loops in either direction are permitted provided that they do not cross the Long Axis. However:</p> <ul style="list-style-type: none"> <li>▪ <u>crossing the Long Axis while performing Steps #10 to 15 in Pattern Dance Element: Ravensburger Waltz (Senior Short Dance).</u></li> <li>▪ performing the Not Touching Step Sequence (Junior Short Dance),</li> <li>▪ performing the Not Touching Circular Step Sequence in the clockwise direction (Junior Short Dance), do not constitute violations of these provisions.</li> </ul>	<p>Rule 709, § 1          Communication          1932</p>

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

	<p>e) All dance steps, turns, rotations and changes of position are permitted provided that they are appropriate to the designated rhythm(s) and the music chosen. Repetition of any steps, turns and movements is permitted. Difficult, original, varied and intricate footwork is required for both partners;</p> <p>f) There are no restrictions on Dance Holds (or variation thereof). Skating in Hand-in-Hand Hold with fully extended arms is permitted only if in the character of the rhythm chosen, but must not be used excessively;</p> <p>g) Partners must not separate except to change hold or to perform Required Elements requiring a separation, Turns as transitional elements and moves during the permitted stops. The distance between partners during such separations should not exceed two arms lengths. Change of hold and Turns as transitional elements must not exceed the duration of one measure of music. Separations at the beginning and/or end of the program may be up to 10 seconds in duration without restrictions on the distance of the separation;</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: <u>Senior: one full stop (duration must not exceed 10 seconds), but no more, must be included and this stop indicates the starting point of the Partial Step Sequence (which begins immediately after the Stop).</u> - Junior: either up to two full stops (duration must not exceed 5 seconds each) or up to one full stop (duration must not exceed 10 seconds) are permitted. The 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>i) Touching the ice with the hand(s) is not permitted.</p> <p>j) 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**

<b>Rhythms selected by IDTC for season 2015/16</b>	<b>Junior and Senior: Waltz</b> , plus any number of the following Rhythms: <b>Foxtrot, March, Polka.</b>		Communication 1932
	<p><b>Senior:</b> The Pattern Dance Elements must be skated on the Waltz Rhythm, in any Waltz style. The Tempo of the music throughout the Pattern Dance Element must be constant and in accordance with the required Tempo of the Pattern Dance Ravensburger Waltz, i.e. 66 measures of three beats or 198 beats per minute, plus or minus 3 beats per minute. The Partial Step Sequence must be skated on one of the other Rhythms selected for the season, in the style of that Rhythm. The tempo of the music throughout the Partial Step Sequence is not specified, but must be constant.</p>	<p><b>Junior:</b> The Pattern Dance Elements must be skated on the Waltz Rhythm, in any Waltz style. The Tempo of the music throughout the Pattern Dance Elements must be constant and in accordance with the required Tempo of the Pattern Dance Starlight Waltz, i.e. 58 measures of three beats or 174 beats per minute, plus or minus 3 beats per minute.</p>	
	<b>Waltz, Foxtrot, March and Polka Rhythms</b> are described in the ISU Ice Dance Music Rhythms Booklet 1995		
<b>Duration</b>	2 minutes and 50 seconds plus or minus 10 seconds		Rule 502, § 3

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

Definition	Source
The list of Required Elements to be included into composition of the Short Dance and specific requirements for these elements will be announced in an ISU Communication annually.	Rule 709, § 2
<b>Season 2015/16 (Communication 1932)</b>	
<b>Pattern Dance Element (Senior)</b>	<b>Two (2) Sections of Ravensburger Waltz</b> , skated one after the other, Section 1 followed by Section 2, with Step # 1 skated on the Judges' left side. <b>Section 1: Steps # 1-19; Section 2: Steps # 20 – 41</b>
<b>Pattern Dance Elements (Junior)</b>	<b>Two (2) Sections of: Starlight Waltz</b> , skated one after the other, Section 1 followed by Section 2, with Step # 1 skated on the Judges' left side. <b>Section 1: Steps # 1-17; Section 2: Steps # 18 -32</b>
	<b>Specifications:</b> <ul style="list-style-type: none"> <li>▪ The description, chart and diagrams of the Pattern Dances are included in the ISU Handbook Ice Dance 2003.</li> <li>▪ Rule 708 paragraph 1 applies with the following alterations:               <ul style="list-style-type: none"> <li>- <u>subparagraph b) – Placement: add “However, crossing the Long Axis in Steps #10 to 15 of Pattern Dance Element Ravensburger Waltz is permitted.”</u></li> <li>- <u>subparagraph d) – Timing: first sentence reads “The Pattern Dance Elements must be skated in strict time to the music with the start of the first Step of Pattern Dance Element Section 1 on beat 1 of a four measure musical phrase.”</u></li> </ul> </li> </ul>
<b>Dance Lift</b>	Not more than <b>one (1) Short Lift</b>
<b>Step Sequence (Senior)</b>	<b>One (1) Partial Step Sequence in Hold:</b> <ul style="list-style-type: none"> <li>- pattern: one full circuit of the ice surface starting immediately after the mandatory stop (i.e. the Partial Step Sequence cannot start from the beginning of the program) and finishing at the same point;</li> <li>- duration: any exact number of four measure musical phrases;</li> <li>- 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;</li> </ul>
<b>Step Sequence (Junior)</b>	<b>One (1) Not Touching Midline, Diagonal or Circular Step Sequence</b>
<b>Set of Sequential Twizzles</b>	<b>One (1)</b>
<b>Note:</b> <u>The Dance Spin is not a Required Element in a Junior and Senior Short Dance. Nevertheless, a Dance Spin or spinning movement skated outside the Step Sequence by the couple together in any hold around common axis on one foot (or two feet) with any number of rotations is permitted. A couple may choose to use this movement as part of their choreography. The Technical Panel will ignore these movements and the Judges will not consider these movements as one of the permitted stops.</u>	

Category: **Ice Dance**

Subject: **General requirements for Free Dance**

		Source
<b>Definition</b>	<p>a) Free Dance is the skating by the Couple of a creative dance program blending with dance steps and movements expressing the character/rhythms(s) of the dance music chosen by the Couple.</p> <p>The Free Dance must contain combinations of new or known dance steps and movements including Required Elements composed into a well balanced, whole unit displaying excellent skating technique and the personal creativity of the Couple in concept, arrangement, and expression. The program including Required Elements must be skated in time and phase with the music. The Couple should skate primarily in time to the rhythmic beat, and not to the melody alone. The choreography should clearly reflect the dance character, accents and nuances of the chosen dance music, demonstrating a close relationship between partners with obvious, distinct changes of mood and pace with variations in speed and tempo. The program must utilize the whole ice surface. The Free Dance must not have the concept of a Pair or show program.</p> <p>b) The duration of the Free Dance is indicated in Rule 502, paragraph 4.</p> <p>c) The music for Free Dance may be vocal and must be suitable for Ice Dance as a sport discipline and must have the following characteristics:</p> <ul style="list-style-type: none"><li>i) The music must have an audible rhythmic beat and melody, or audible rhythmic beat alone, but not melody alone, and may be vocal. The music may be without an audible rhythmic beat for up to 10 seconds at the beginning or end of the program and up to 10 seconds during the program.</li><li>ii) The music must have at least one change of tempo and expression. This change may be gradual or immediate, but in either case it must be obvious.</li><li>iii) All music including classical music must be cut/edited, orchestrated or arranged in a way that it creates an interesting, colourful, entertaining dance program with different dance moods or a building effect.</li><li>iv) The music must be suitable for the Couple's skating skills and technical ability.</li></ul> <p>Free Dance music that does not adhere to these requirements will be penalized by a deduction (see Rule 353, paragraph 1.n)).</p> <p>d) All steps and turns are permitted. Deep edges and intricate footwork displaying skating skill, difficulty, variety and originality that constitute the distinct technical content of the dance must be included in the program and performed by both partners. In the interest of the public in the arena, programs should be choreographed to all sides of the arena and not only focused to Judges' side.</p> <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>	
<p><b>Duration</b></p>	<ul style="list-style-type: none"> <li>▪ Senior: 4 minutes</li> <li>▪ Junior: 3 minutes and 30 seconds</li> <li>▪ Advanced Novice: 3 minutes</li> <li>▪ Basic Novice: 2 minutes and 30 seconds plus or minus 10 seconds</li> </ul>	<p>Rule 502, § 4 and Communication 1760</p>

Category: **Ice Dance**

Subject: **Well Balanced Free Dance Program**

<b>Well Balanced Free Dance Program – definition</b>				<b>Source</b>
The list of Required Elements to be included in a Well-Balanced Program for Novice, Junior and Senior Free Dances and the specific requirements for those elements will be announced in an ISU Communication annually.				Rule 710, § 2
<b>Season 2015/16</b>	<b>Senior</b> (Communication 1932)	<b>Junior</b> (Communication 1932)	<b>Advanced Novice</b> (Communication 1932)	<b>Basic Novice</b> (Communication 1932)
<b>Dance Lifts</b>	<b>Not more than</b> - one (1) Short Lift and one (1) Combination Lift (the Type of Short Lift must be different from the Type(s) of Short Lift forming the Combination Lift), or - three (3) different Types of Short Lifts	<b>Not more than</b> - one (1) Combination Lift, or - two (2) different Types of Short Lifts	<b>Not more than</b> two (2) different Types of Short Lifts	<b>Not more than</b> one (1) Short Lift
<b>Dance Spins</b>	<b>One (1) Dance Spin (Spin or Combination Spin)</b> but not more		<b>One (1) Spin</b> , but not more	*
<b>Step Sequences</b>	<b>One (1) Straight Line Step Sequence (Midline or Diagonal) in Hold</b> <b>One (1) Curved Step Sequence (Circular or Serpentine) in Hold</b>		<b>One (1) Straight Line (Midline or Diagonal) or Curved (Circular or Serpentine) Step Sequence in Hold</b>	
<b>Set of Synchronized Twizzles</b>	<b>One (1)</b>			

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

<p><b>Choreographic Element (Senior and Junior only)</b></p>	<p>Either a:</p> <ul style="list-style-type: none"> <li>▪ <b>Choreographic Dance Lift:</b> Dance Lift of up to ten (10) seconds, performed after all the other required Dance Lifts, or a</li> <li>▪ <b>Choreographic Spinning Movement:</b> spinning movement performed after the required Dance Spin during which both partners performs at least 2 continuous rotations:           <ul style="list-style-type: none"> <li>- in any hold,</li> <li>- on one foot or two feet or one partner being elevated without being sustained, or a combination of the three,</li> <li>- on a common axis which may be moving, or a</li> </ul> </li> <li>▪ <b>Choreographic Twizzling Movement:</b> twizzling movement performed after the required Set of Twizzles composed of 2 parts. The following requirements apply:           <ul style="list-style-type: none"> <li>- for both parts: on one foot or two feet or a combination of both,</li> <li>- for the first part: at least 2 continuous rotations performed simultaneously and both partners must travel (cannot be on the spot)</li> <li>- 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.</li> </ul> </li> </ul>
<p><b>* Note for Basic Novice</b></p>	<p>The <b>Dance Spin</b> is not a Required Element. Nevertheless, a 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 not consider these movements as one of the permitted stops.</p>

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

Specifications to Required Elements				Source
<b>Not Permitted Elements in Step Sequences and Partial Step Sequence:</b> stops, pattern retrogressions and loops must not be included or are restricted in Step Sequences and Partial Step Sequence. They are identified as Not Permitted Elements as follows:				Communication 1932
	<b>Partial Step Sequence</b>	<b>Sole or first performed Step Sequence (Style A)</b>	<b>Later performed Step Sequence (Style B)</b>	
<b>Stops*</b>	Not permitted (the Partial Step Sequence starts immediately after the mandatory Stop)	Not permitted	Not permitted	
<b>Pattern retrogressions</b>	Not permitted	Not permitted	More than one Pattern retrogression or more than two measures of music in duration	
<b>Loops</b>	Not permitted	Not permitted	Not permitted	
<b>Separations</b>	Not permitted	Not permitted	Permitted for Senior Free Dance – no more than 2 arm lengths and must not exceed 5 seconds	
* As per definitions in Rule 704, Dance Spins and Pirouettes are stops.				
<b>Required Elements</b> may be skated anywhere in the program except in the required Step Sequences and Partial Step Sequence.				Communication 1932

Category: **Ice Dance**

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

<b>Definitions</b>		<b>Source</b>
<b>General</b>	Each Judge will mark the quality of execution of every element depending on the positive features of the execution and errors on the seven Grades of Execution scale: +3, +2, +1, Base Value, -1, -2, -3. As per Rule 353, paragraphs 1.i), Combination Lifts are evaluated as "one unit". The guidelines for marking GOEs are published and updated in ISU Communications.	Rule 504, § 1.c)
<b>Marking</b>	The Grade of Execution of a Required Elements is determined by selecting the grade which applies for the average value of the Characteristics of Grade of Execution. This grade is further adjusted, if necessary, according to the Adjustments to Grades of Execution.	Communication 1937

Category: **Ice Dance**

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

**Characteristics of Grade of Execution (source: Communications 1937)**

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

Category: **Ice Dance**

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

**Adjustments to Grade of Execution (source: Communications 1937)**

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

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

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



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

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

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

Definitions		Source
<b>Interpretation of the Music/Timing</b>	<p><b>Definition:</b> The personal and creative translation of the rhythm, character and content of music to movement on ice.</p> <p><b>Criteria:</b></p> <ul style="list-style-type: none"> <li>• Effortless movement in time to the music (timing)</li> <li>• Expression of the music's style, character and rhythm</li> <li>• Use of finesse<sup>1</sup> to reflect the nuances of the music</li> <li>• Relationship between the partners reflecting the character of the music</li> <li>• Appropriateness of the music</li> <li>• Skating primarily to the rhythmic beat for Short Dance and keeping a good balance between skating to the beat and melody in the Free Dance</li> </ul> <p><sup>1</sup>Finesse is the Skaters' refined, artful manipulation of nuances. Nuances are the personal artistic ways of bringing variations to the intensity, tempo, and dynamics of the music made by the composer and/or musicians.</p>	Rule 504, § 3.a)
<b>Marking</b>	<p>After completion of a program, as per Rule 353, paragraph j), each Judge marks the Program Components on a scale from 0.25 to 10 with increments of 0.25. Points given by the Judges correspond to the following degrees of the Program Components: less than 1 – extremely poor, 1 - very poor, 2 - poor, 3 - weak, 4 - fair, 5 - average, 6 - above average, 7 - good, 8 - very good, 9 - 10 - outstanding. Increments are used for evaluation of performances containing some features of one degree and some of the next degree.</p> <p>Guidelines for marking Program Components are published and updated in ISU Communications.</p>	Rule 504, § 3.b)
	<p>The mark for each Program Component is established at a certain degree according to the majority of Characteristics of Program Component which are met. This mark is further adjusted, if necessary, according to the Adjustments to Program Components.</p>	Communication 1937

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

RANGE OF MARKS (COMMUNICATIONS 1860 AND 1875)	CHARACTERISTICS OF SKATING SKILLS	CHARACTERISTICS OF TRANSITIONS/LINKING FOOTWORK/MOVEMENTS	CHARACTERISTICS OF PERFORMANCE/EXECUTION	CHARACTERISTICS OF COMPOSITION/CHOREOGRAPHY	CHARACTERISTICS OF INTERPRETATION OF THE MUSIC/TIMING
10.0 – 9.00  OUTSTANDING	<ul style="list-style-type: none"> <li>deep, quiet, sure, seemingly effortless edges</li> <li>deep/fluid knee action</li> <li><u>excellent precision of foot placement in steps/turns</u></li> <li>seamless use of all directions</li> <li>effortless acceleration</li> <li>extensive skill range for both</li> </ul>	<ul style="list-style-type: none"> <li>difficult, intriguing, varied network of edges, steps, turns, holds for both <u>with a great predominance of face to face positions</u></li> <li><u>movements flow seamlessly into the next without any pause or gaps</u></li> <li><u>there is no pause to prepare for or following the exit of elements</u></li> <li><u>creative linking of Pattern Dance Element(s) and rest of the dance (SD)</u></li> </ul>	<ul style="list-style-type: none"> <li>move as one, superb matching</li> <li><u>skate very close to each other most of the time with superb ease when changing</u></li> <li>elegant /sophisticated style</li> <li>refined line of body and limbs</li> <li>precise execution of body movements along different planes</li> <li>both spellbinding/captivating</li> <li>projection exceptional (to audience or <u>inwards</u> if music requires)</li> </ul>	<ul style="list-style-type: none"> <li>wide range of steps, moves, positions, <u>and design of required</u> elements superbly motivated by music</li> <li>ingenious use of music, space, symmetry</li> <li>memorable highlights distributed evenly <u>throughout the program</u></li> <li><u>all movements purposefully created and following the musical phrase</u></li> <li>change of pace/tempo incorporated seamlessly</li> <li>total utilization of personal and public space</li> <li>choreography gives the feeling of a completely unified dance (SD): 100%</li> </ul>	<ul style="list-style-type: none"> <li>skaters <u>embody the music</u> as one</li> <li><u>genuine</u> motivation from "heart" by both</li> <li><u>genuine</u> motivation from "heart"</li> <li>wide range of inspired movements <u>linked with personal gestures</u></li> <li>skaters convincingly stay "in character" <u>for the entire program.</u></li> <li>exceptional ability to relate as one and to reflect <u>character and rhythm of the music</u></li> <li><u>superb</u> embodiment of the music's style and <u>character</u></li> <li>timing: 100% correct</li> <li>expression of Rhythms (SD): 100% correct</li> <li><u>dance mood (FD): 100%</u></li> </ul>
8.75 – 8.00  VERY GOOD	<ul style="list-style-type: none"> <li>strong, sure, fluid edges</li> <li>supple knee action</li> <li><u>precision of foot placement, neat steps/turns</u></li> <li>ease in accelerating even during difficult steps</li> <li>always multidirectional broad skill range for both</li> </ul>	<ul style="list-style-type: none"> <li>difficult, varied, sequences of edges/steps/turns/holds for both <u>throughout with a great predominance of face to face positions</u></li> <li><u>movements</u> flows easily into the next</li> <li>most elements are executed without visible preparation or conclusion</li> <li>creative linking of Pattern Dance Elements and rest of the dance (SD)</li> </ul>	<ul style="list-style-type: none"> <li>coordinated movements, <u>very good</u> matching</li> <li>skate close to each other most the time with extreme ease <u>when changing positions / holds</u></li> <li><u>very good carriage and placement of the body</u></li> <li><u>very good control of the body along different planes</u></li> <li>project strongly <u>and together</u> <u>convincing</u></li> </ul>	<ul style="list-style-type: none"> <li><u>variety of innovative and purposeful moves that develop a theme</u></li> <li><u>very good</u> choreography, clearly understandable and <u>motivated by the music</u></li> <li>change of pace/tempo incorporated with ease</li> <li>very good use of <u>musical phrasing/space/symmetry</u></li> <li>choreography gives the feeling of a completely unified dance (SD): <u>80%</u></li> </ul>	<ul style="list-style-type: none"> <li>skaters and music meld <u>together</u></li> <li>internal motivation <u>clearly seen by both</u></li> <li><u>use of interesting and personal gestures to express the music</u></li> <li><u>very good</u> ability to relate as one to reflect the <u>character and rhythm of the music</u></li> <li><u>very good</u> embodiment of the music's style and character</li> <li>timing <u>at least: 80%</u> correct</li> <li>expression of Rhythms (SD): <u>at least 80%</u> correct</li> <li>dance mood (FD): <u>at least 80%</u></li> </ul>
7.75 – 7.00  GOOD	<ul style="list-style-type: none"> <li>strong, sure, confident edges</li> <li>strong, flexible knee action</li> <li>polished &amp; clean <u>foot placement in steps/turns</u></li> <li>good use of multi <u>directional skating</u></li> <li>ability to accelerate easily</li> <li><u>good</u> skill range <u>70%</u> of time for both</li> </ul>	<ul style="list-style-type: none"> <li>varied and <u>connected edges/steps/turns/positions</u> for both</li> <li><u>varied use of holds with a predominance of face to face positions</u></li> <li><u>minimal use of cross cuts or running</u></li> <li>fluid and intentional movements throughout</li> <li>creative linking of Pattern Dance Elements and rest of the dance (SD)</li> </ul>	<ul style="list-style-type: none"> <li>move as couple, matched with ease</li> <li>skate close to each other <u>at least 70% of time</u></li> <li>easy use of change of all holds <u>and positions</u></li> <li>good carriage/lines</li> <li><u>good demonstration of control of the body along different planes.</u></li> <li>both project most of time</li> </ul>	<ul style="list-style-type: none"> <li><u>use of known and innovative / creative moves that are motivated by the music</u></li> <li><u>obvious relationship between moves and musical selection.</u></li> <li>good use of <u>musical phrasing/space/symmetry</u></li> <li><u>both skaters demonstrate commitment to the composition purpose</u></li> <li>directed to all sides of the rink</li> <li>choreography gives the feeling of a completely unified dance (SD): <u>70%</u></li> </ul>	<ul style="list-style-type: none"> <li>skating/music integrated</li> <li><u>good internal motivation and feeling for the music by both</u></li> <li>skaters stay "in character" <u>at least 70%</u> of program</li> <li>good partner relationship <u>with both communicating the details of the music through movement</u></li> <li>good expression of the music's style and character</li> <li>timing: <u>at least 70%</u> correct</li> <li>expression of Rhythms (SD): <u>at least 70%</u> correct</li> <li>dance mood (FD): <u>at least 70%</u></li> </ul>

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

RANGE OF MARKS (COMMUNICATIONS 1860 AND 1875)	CHARACTERISTICS OF SKATING SKILLS	CHARACTERISTICS OF TRANSITIONS/LINKING FOOTWORK/MOVEMENTS	CHARACTERISTICS OF PERFORMANCE/EXECUTION	CHARACTERISTICS OF COMPOSITION/CHOREOGRAPHY	CHARACTERISTICS OF INTERPRETATION OF THE MUSIC/TIMING
At least 6.75 – 6.00  ABOVE AVERAGE	<ul style="list-style-type: none"> <li>reasonable, sure edges</li> <li>above average knee action</li> <li><u>above average cleanness in foot placement in steps/turns demonstrated in all directions with ease at least 60% of the time</u></li> <li>steps/turns, all directions with ease <u>60%</u> of the time</li> <li>gain and maintain speed and flow easily</li> <li>above average skill range for both</li> </ul>	<ul style="list-style-type: none"> <li>difficult and varied of edges/steps/turns/positions for both for <u>60 %</u> of time</li> <li><u>varied use of holds with a frequent use of face to face positions</u></li> <li><u>seldom</u> use of cross cuts or running</li> <li>some breaks in continuity</li> <li>creative linking of Pattern Dance Element(s) and rest of the dance (SD)</li> </ul>	<ul style="list-style-type: none"> <li>above average unison, move as couple <u>60%</u> of time</li> <li>skate close to each other <u>60%</u> of time</li> <li>above average control of body and limbs <u>along different planes</u></li> <li><u>above average carriage / lines</u></li> <li>both are able to project <u>60%</u> of time</li> </ul>	<ul style="list-style-type: none"> <li><u>interesting moves derived from the concept</u></li> <li><u>most moves/pattern/utilization of space are related to the purpose.</u></li> <li>above average distribution of highlights <u>and placement to match musical phrase and form</u></li> <li>use of creative set-ups for required elements</li> <li>above average use of ice pattern</li> <li>choreography gives the feeling of a completely unified dance (SD): <u>60%</u></li> </ul>	<ul style="list-style-type: none"> <li>skating fits music well</li> <li><u>solid internal motivation and feeling for the music by both</u></li> <li>skaters stay “in character “ at least <u>60% of time</u></li> <li><u>skaters are both able to play with the music and communicate the details of the music through movement</u></li> <li><u>partner relationship to reflect the character and rhythm of the music at least 60% of time</u></li> <li>above average expression of the music’s style and character</li> <li>timing: <u>at least 60%</u> correct</li> <li>expression of Rhythms (SD): <u>at least 60%</u> correct</li> <li>dance mood (FD): <u>at least 60%</u></li> </ul>
5.75 – 5.00  AVERAGE	<ul style="list-style-type: none"> <li>moderately sure edges</li> <li>some variety of knee action/steps/turns</li> <li>even speed and flow throughout</li> <li>average skill range for both</li> </ul>	<ul style="list-style-type: none"> <li>series of variable edges/steps/turns/<u>positions</u> for both</li> <li>average use of holds with many face to face positions</li> <li>limited use of cross cuts or running</li> <li>creative linking of Pattern Dance Element(s) and rest of the dance (SD)</li> </ul>	<ul style="list-style-type: none"> <li>unison broken occasionally</li> <li>skate close to each other <u>at least 50%</u> of time</li> <li><u>average control of body and limbs along different planes</u></li> <li><u>pleasing carriage/lines</u> with some breaks</li> <li>projection skills variable but both are able to project</li> </ul>	<ul style="list-style-type: none"> <li>variable moves often related to <u>purpose</u> and music</li> <li><u>moves and highlights match the musical phrasing most of the time.</u></li> <li><u>highlights generally well distributed but focused occasionally to one side</u></li> <li>average use of change of pace</li> <li><u>average design of movements and pattern / ice coverage</u></li> <li>choreography gives the feeling of a completely unified dance (SD): <u>50%</u></li> </ul>	<ul style="list-style-type: none"> <li>slight difference <u>in skater motivation/feeling for the music</u></li> <li>skaters stay “in character” at least <u>50% of the time</u></li> <li><u>average use of movement linked to musical accents/details</u></li> <li><u>average expression of music’s style and character.</u></li> <li><u>reasonable partner relationship to reflect the character and rhythm of the music</u></li> <li>timing: <u>at least 50%</u> correct</li> <li>expression of Rhythms (SD): <u>at least 50%</u> correct</li> <li>dance mood (FD): <u>at least 50%</u></li> </ul>
4.75 – 4.00  FAIR	<ul style="list-style-type: none"> <li>shallow edges with variable edge quality and knee action</li> <li>fair range of steps/turns, multidirectional <u>at least 40%</u> of time</li> <li><u>variable skills for both, variable abilities</u></li> <li>consistent speed and flow <u>at least 40%</u> of time</li> </ul>	<ul style="list-style-type: none"> <li><u>an equal amount of simple and difficult edges/steps/turns/positions</u></li> <li>one partner has some sections with simple workload</li> <li>varied use of holds with <u>some</u> face to face positions</li> <li>creative linking of Pattern Dance Element(s) and rest of the dance (SD)</li> </ul>	<ul style="list-style-type: none"> <li>unison sometimes broken</li> <li>skate close to each other <u>at least 40%</u> of time</li> <li><u>variable control of body and limbs</u></li> <li>carriage /lines variable, mostly pleasing posture</li> <li>only one projects or both only <u>40%</u> of time</li> </ul>	<ul style="list-style-type: none"> <li><u>movement design corresponds sometimes with music</u></li> <li><u>moves and highlights sometimes match the musical phrasing</u></li> <li>elements generally well distributed but sometimes too much emphasis to one side of the rink</li> <li>choreography gives the feeling of a completely unified dance (SD): <u>at least 40%</u></li> </ul>	<ul style="list-style-type: none"> <li>skating fits music with minor exceptions</li> <li>some motivated moves <u>but balanced feeling for music missing</u></li> <li>moderate use of <u>movement linked to musical accents and nuances</u></li> <li>correct <u>but not personal</u> expression of the music’s style and character</li> <li><u>partner relationship to reflect the character and rhythm of the music at least 40% of time</u></li> <li>timing: <u>at least 40%</u> correct</li> <li>expression of Rhythms (SD): <u>at least 40%</u> correct</li> <li>dance mood (FD): <u>at least 40%</u></li> </ul>

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RANGE OF MARKS (COMMUNICATIONS 1860 AND 1875)	CHARACTERISTICS OF SKATING SKILLS	CHARACTERISTICS OF TRANSITIONS/LINKING FOOTWORK/MOVEMENTS	CHARACTERISTICS OF PERFORMANCE/EXECUTION	CHARACTERISTICS OF COMPOSITION/CHOREOGRAPHY	CHARACTERISTICS OF INTERPRETATION OF THE MUSIC/TIMING
3.75 – 3.00  WEAK	<ul style="list-style-type: none"> <li>some flat edges</li> <li>limited knee action, stiff at times</li> <li>few steps/turns, able to skate in all directions on simple turns and for some difficult turns;</li> <li>variable skills for both and occasionally differing ability</li> <li>lack of flow, some change in speed</li> </ul>	<ul style="list-style-type: none"> <li>some basic edges/steps</li> <li>some simple turns/positions/holds</li> <li>one partner performs difficulty and other on 2 feet in some sections</li> <li>little use of partner facing hold</li> <li>poor linking of Pattern Dance Element(s) and rest of the dance (SD)</li> </ul>	<ul style="list-style-type: none"> <li>variable unison</li> <li>skate close to each other at <u>least 30%</u> of time</li> <li>weak control of body and limbs</li> <li>little demonstration of use of the body in different planes</li> <li>variable extensions</li> <li>holds relatively stable</li> <li>only one projects <u>30%</u> of time or both only occasionally project</li> </ul>	<ul style="list-style-type: none"> <li><u>some isolated groups of moves that are motivated by the music and fit the purpose.</u></li> <li>movements generally do not follow the musical phrasing.</li> <li>often moves and highlights directed to the judges side</li> <li>reasonable placement of elements on ice surface</li> <li>choreography gives the feeling of a completely unified dance (SD): <u>30%</u></li> </ul>	<ul style="list-style-type: none"> <li>some motivated moves, but often seem meaningless to skaters</li> <li>music is background for Required elements</li> <li>appropriate use of music but personal feeling is inconsistent with the skaters weaving in and out of character</li> <li>some partner relationship to reflect the character and rhythm of the music</li> <li>timing: <u>at least 30%</u> correct</li> <li>expression of Rhythms (SD): <u>at least 30%</u> correct</li> <li>dance mood (FD): <u>at least 30%</u></li> </ul>
2.75 – 2.00  POOR	<ul style="list-style-type: none"> <li>short and poor steps/ flat edges</li> <li>little power, toe pushing or wide stepping</li> <li>few steps/turns, able to skate in both directions on simple turns only</li> <li>variable skills with one weaker in sections</li> </ul>	<ul style="list-style-type: none"> <li>many parts have basic edges/steps</li> <li>simple turns/positions/holds</li> <li>many sections in hand-in-hand or side by side hold, minimal use of partner facing holds</li> <li>one partner performs difficult moves and other on two feet <u>most</u> of time</li> <li>simple linking of Pattern Dance Element(s) and rest of the dance (SD)</li> </ul>	<ul style="list-style-type: none"> <li>inconsistent stability of holds and some unison breaks</li> <li>do not skate close to each other <u>most of the time</u></li> <li>poor control of the body and limbs</li> <li>poor carriage/extensions</li> <li>limited projection skills, both cautious</li> </ul>	<ul style="list-style-type: none"> <li>many moves do not appear <u>to be motivated by the musical selection</u></li> <li>the purpose of the composition is poorly developed or communicated through movement.</li> <li>movements do not follow the musical phrase.</li> <li>moves and highlights directed to judges side</li> <li>choreography gives the feeling of a completely unified dance (SD): <u>30%</u></li> </ul>	<ul style="list-style-type: none"> <li>no relationship or feeling for music demonstrated by skaters</li> <li>poor use of movement linked to musical accents and details</li> <li>occasional partner relationship to reflect the character and rhythm of the music</li> <li>unmotivated/non-authentic movement</li> <li>timing: <u>less than 30% correct</u></li> <li>expression of Rhythms (SD): <u>Less than 30%</u> correct</li> <li>dance mood (FD): <u>Less than 30%</u></li> </ul>
1.75 – 1.00  VERY POOR	<ul style="list-style-type: none"> <li>short and very poor steps/edges</li> <li>slow, little flow, toe pushing</li> <li>few steps/turns, mainly in one direction</li> <li>minimal variation in speed</li> <li>very poor basic skills with one being "carried" in sections</li> </ul>	<ul style="list-style-type: none"> <li>predominance of stroking/simple turns/poses</li> <li>many large sections in hand-in-hand or side by side hold only</li> <li>very poor linking of Pattern Dance Element(s) and rest of the dance (SD)</li> </ul>	<ul style="list-style-type: none"> <li>struggle in holds and unison</li> <li>out of unison</li> <li>skate close to each other <u>most of the time</u></li> <li>very poor matching of body position/extensions</li> <li>very poor carriage/extensions</li> <li>very limited projection skills</li> </ul>	<ul style="list-style-type: none"> <li>most moves do not appear to be <u>motivated by the musical selection</u></li> <li>the composition lacks a clearly defined / developed purpose.</li> <li>movements are mainly directed to judges side</li> <li>placement of moves lacks balance with little relationship to musical phrase.</li> <li>composition is repetitive or monotonous</li> <li>choreography gives <u>little</u> feeling of a completely unified dance (SD)</li> </ul>	<ul style="list-style-type: none"> <li>lacking or inappropriate <u>skater dynamics in relation to the music</u></li> <li>moves seem unrelated to the music's character and / or rhythm</li> <li>little or no partner relationship to reflect the character and rhythm of the music</li> <li>timing: <u>less than 30%</u> correct</li> <li>expression of Rhythms (SD): <u>less than 30%</u> correct</li> <li>dance mood (FD): <u>less than 30%</u></li> </ul>
0.75 – 0.25  EXTREMELY POOR	<ul style="list-style-type: none"> <li>extremely poor steps and shaky edges</li> <li>mostly on two feet for both</li> <li>uncontrolled movements</li> <li>struggle with steps/turns: always in one direction</li> <li>extremely poor basic skills for both</li> <li>cannot gain speed</li> </ul>	<ul style="list-style-type: none"> <li>basic stroking and extremely poor posing throughout</li> <li>few sustained edges, and pattern consists of straight lines</li> <li>mostly use of hand in hand or side by side hold</li> <li>very poor linking of Pattern Dance Element(s) and rest of the dance (SD)</li> </ul>	<ul style="list-style-type: none"> <li>unstable holds, uncontrolled matching and unison</li> <li>do not skate close to each other <u>most of the time</u></li> <li>extremely poor line of body and limbs/carriage/extensions</li> <li>projection skills lacking, both labored</li> </ul>	<ul style="list-style-type: none"> <li>moves do not appear <u>to be motivated by the musical selection.</u></li> <li>entire program directed to judges side</li> <li>placement of moves appears random, <u>not linked to musical phrase</u></li> <li>movement and element placement lacks balance.</li> <li>some areas of ice untouched and often use of straight lines or barrier skating</li> <li>choreography does not give any feeling of a unified dance (SD)</li> </ul>	<ul style="list-style-type: none"> <li>lacks any skater(s) dynamics to the music</li> <li>isolated and apparently random <u>non personal</u> gestures independent of the music's character</li> <li>Little use of movement linked to musical accents / details.</li> <li>no partner relationship to reflect the character and rhythm of the music, two "solos"</li> <li>timing: <u>less than 30%</u> correct</li> <li>expression of Rhythms (SD): <u>less than 30%</u> correct</li> <li>dance mood (FD): <u>less than 30%</u></li> </ul>

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

**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.

<b>Adjustments to Program Components</b>		<b>Source</b>
<b>Under Skating Skills</b>	Loss of Balance or Stumble outside of Required Elements: <ul style="list-style-type: none"> <li>▪ by one partner - 0.5 per each</li> <li>▪ by both partners - 1.0 per each</li> </ul>	Communication 1937
<b>Under Interpretation of the Music/Timing</b>	The music does not have an uplifting effect (Free Dance): - 1.0 to - 2.0	Communication 1937

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

		Source
<b>Restrictions</b>	<ol style="list-style-type: none"> <li>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).</li> <li>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).</li> </ol>	Rule 501
<b>Clarification</b>	<p>Restrictions for clothing mentioned in Rule 501 are clarified as follows:</p> <ul style="list-style-type: none"> <li>“Lady’s skirt”: it must go around the entire waist. However there may be slits in the skirt on one or both sides up to the waist.</li> <li>“Excessive nudity”: the majority of the upper body must be covered.</li> <li>“Appropriateness for athletic competitions”: costumes of either partner must not have so much material or decorations that the bodyline of the skater cannot be seen.</li> <li>“Accessories and props”: this includes part of the costume used as a support in a Dance Lift.</li> </ul>	Communication 1860

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

**Deduction chart**

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



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

## Description, chart and diagrams of Starlight Waltz (source: ISU Handbook Ice Dance 2003, § I-20)

### 9. STARLIGHT WALTZ

Music - Waltz 3/4  
Tempo - 58 measures of 3 beats per minute  
- 174 beats per minute  
Pattern - Set  
Duration - The time required to skate 2 sequences is 1:10 min.

The character and rhythm of this dance are similar to that of the Viennese Waltz.

The dance starts in closed hold with three chassé sequences for both partners. The third step of each chassé sequence must finish on a strong outside edge. After the third chassé, both partners skate a 6 beat change of edge on *step 9*. The movement of the free leg during the second 3 beats of *step 9* may be interpreted as the skaters desire. Both partners skate a 6 beat swing roll on *step 10*. Continuing in closed hold during *steps 11 to 15*, the man skates three 3-turns while the lady skates two. During this sequence, freedom of movement and interpretation is left to the discretion of the partners, except that they must remain in closed hold. Care should be taken that these three turns are not whipped. After the man's final three turn on *step 15* he skates a back progressive while the lady prepares for her outside closed mohawk (*steps 16a & 16b*). Both partners hold *step 17* for 6 beats, accenting count 4 with a lift of the free leg.

*Step 18* is skated in open hold. The man holds *step 19* for 3 beats while the lady skates an open mohawk. The partners then resume closed hold for the swing roll on *step 20*. The lady then turns into open hold and while the man does a chassé, she skates another open mohawk. The partners resume closed hold for another swing roll on *step 23*. The "chassé/mohawk" sequence is reversed once more during *steps 24 and 25*. During the above three mohawks the lady may place the heel of the free foot to the inside, or at the heel, of the skating foot before the turn.

During *step 26*, the man releases his left hand and places it across his back. The lady then clasps his left hand with her right hand. The man releases his right hand so that,

on *step 28*, he can turn his three behind the lady. During *steps 26 to 28* the man may bring his right arm forward or place it by his side.

*Steps 27, 28 and 31* are commenced by the man as cross rolls and *steps 27 and 31* as cross rolls by the lady. *Step 29b* for the lady is a cross behind chassé after which she must be careful to step beside, not step ahead. On completion of *step 29*, the partners assume Kilian hold that is retained until *step 32*. On *step 32* the man skates a slide chassé while the lady turns a swing three turn, with a backward lift of the free leg in time with the music, into closed hold to restart the dance.

Inventors - Courtney J. L. Jones and Peri V. Horne  
First Performance - London, Queens Ice Rink, 1963

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

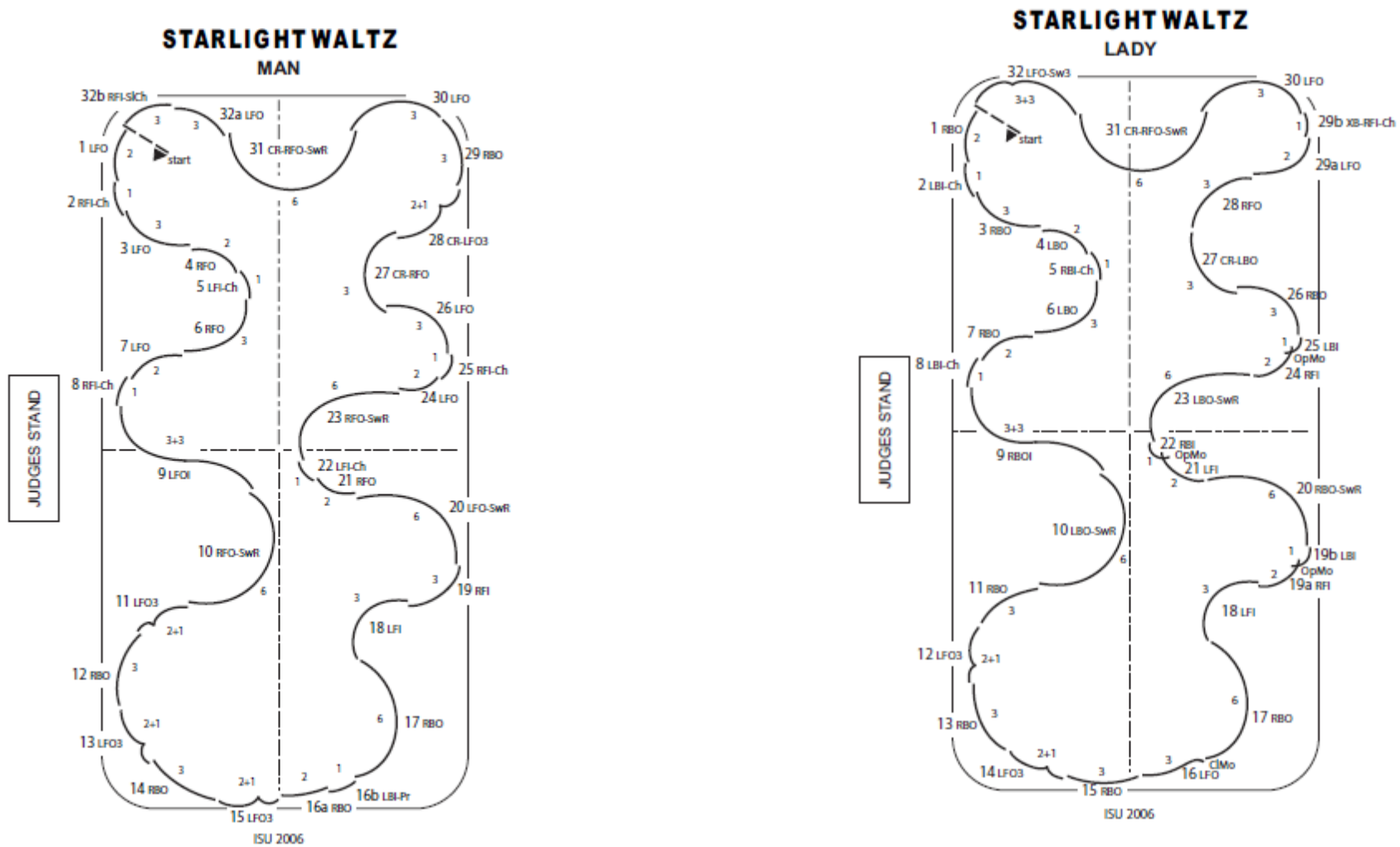
**Description, chart and diagrams of Starlight Waltz** (source: ISU Handbook Ice Dance 2003, § I-20)

Hold	Step No.	Man's Step	Number of Beats of Music		Lady's Step	
Closed	1	LFO		2	RBO	
	2	RFI-Ch		1	LBI-Ch	
	3	LFO		3	RBO	
	4	RFO		2	LBO	
	5	LFI-Ch		1	RBI-Ch	
	6	RFO		3	LBO	
	7	LFO		2	RBO	
	8	RFI-Ch		1	LBI-Ch	
	9	LFOI		3+3	RBOI	
	10	<u>RFO-SwR</u>		6	<u>LBO-SwR</u>	
	11	LFO3	2+1		3	RBO
	12	RBO	3		2+1	LFO3
	13	LFO3	2+1		3	RBO
	14	RBO	3		2+1	LFO3
	15	LFO3	2+1		3	RBO
	16a	RBO	2		3	LFO
16b	LBI-Pr	1			CI <sub>Mo</sub>	
Open	17	RBO		6	RBO	
	18	LFI		3	LFI	
	19a	RFI	3		2	RFI Op <sub>Mo</sub>
Closed	19b			1	LBI	
	20	<u>LFO-SwR</u>		6	<u>RBO-SwR</u>	
	21	RFO		2	LFI Op <sub>Mo</sub>	
	22	LFI-Ch		1	RBI	
	23	<u>RFO-SwR</u>		6	<u>LBO-SwR</u>	
	24	LFO		2	RFI Op <sub>Mo</sub>	
	25	RFI-Ch		1	LBI	
	26	LFO		3	RBO	
Changing (see text)	27	CR-RFO		3	CR-LBO	
	28	CR-LFO3	2+1		3	RFO
	29a	RBO	3		2	LFO
	29b				1	X <sub>b</sub> -RFI-Ch
	30	LFO		3	LFO	

	31	CR-RFO-SwR		6		CR-RFO-SwR
	32a	LFO	3		3+3	LFO <sub>Sw3</sub>
Closed	32b	RFI-SICh	3			

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

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



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

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

### 10. RAVENSBURGER WALTZ

Music - Waltz 3/4  
Tempo - 66 measures of 3 beats per minute  
- 198 beats per minute  
Pattern - Optional  
Duration - The time required to skate 2 sequences is 58 sec.

The Ravensburger Waltz should be skated with the character of a Viennese Waltz. A strong waltz feeling is achieved by a continuous, lilting knee action accenting counts 1 and 4, and by stressing the 2 + 1 count of many of the steps.

The dance begins with *steps 1* to 3 of 6 beats each, in which the man and the lady alternately execute inside three turns on count 3 with the free leg being lifted, while the partner skates a 6 beat swing roll. These turns are known as "Ravensburger-type" three turns. These steps are skated in open hold for the first two beats, but in closed hold after the turn for the swing roll during beats 4, 5 and 6. On *step 4* the lady turns a forward inside twizzle of 1 revolution under the man's left arm on count 2, followed by a fast mohawk turn onto the LBI (*step 5*) for count 3. The partners retain closed hold during the chassé and 6 beat swing roll that follow as *steps 5* to 8.

The lady's *steps 10* to *13b* are also turned under the man's left arm with a transition into an open mohawk to change to Kilian hold on *step 13b*. The lady may move her right hand as she wishes during *steps 17* and *18*. A change of edge at the end of *step 18* is skated by both partners.

*Steps 20* to *27* are skated in Kilian hold, interrupted on *step 22* by the lady skating a twizzle of 1 revolution under the man's left arm on the "and" at the end of count 2, followed by an RFI on count 3. *Steps 24* to *25* and *26* to *27* constitute a chassé and a progressive, followed by a LFI three turn for the lady that is turned under the man's left arm into a closed hold on *step 28*.

The lady's 1 rotation back outside twizzle on *step 30* followed by a step forward is turned under the man's left arm while he turns a three on count 3 of the measure. This leads to a chassé for both partners in open hold. *Steps 32* to *36* are skated in open hold. The lady's swing rocker on *step 36* is similar to that in the Rocker Foxtrot. *Steps 38* to *41* are skated in closed hold.

During the lady's closed choctaw on *steps 37* and *38*, a change from open to closed hold occurs. *Step 39* for the man is a two beat three turn, and *step 40* for the lady is a quick one beat three turn in closed position. These constitute the "walk-around" threes with the fast timing for the lady matching the syncopation of the music.

Inventors - Angelika and Erich Buck and Betty Callaway  
First Performance - Krefeld, West German Figure Skating Championships, 1973

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

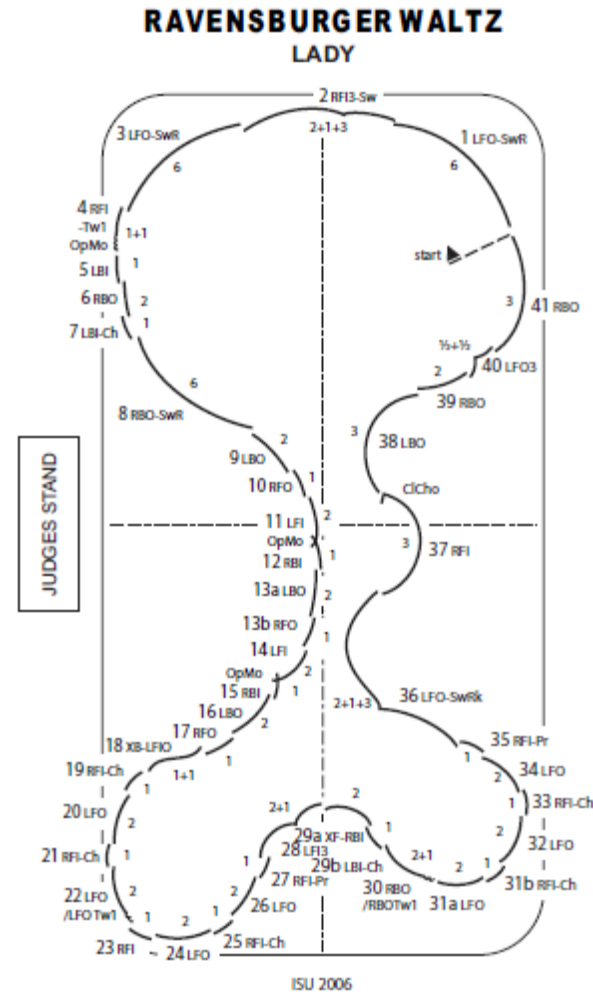
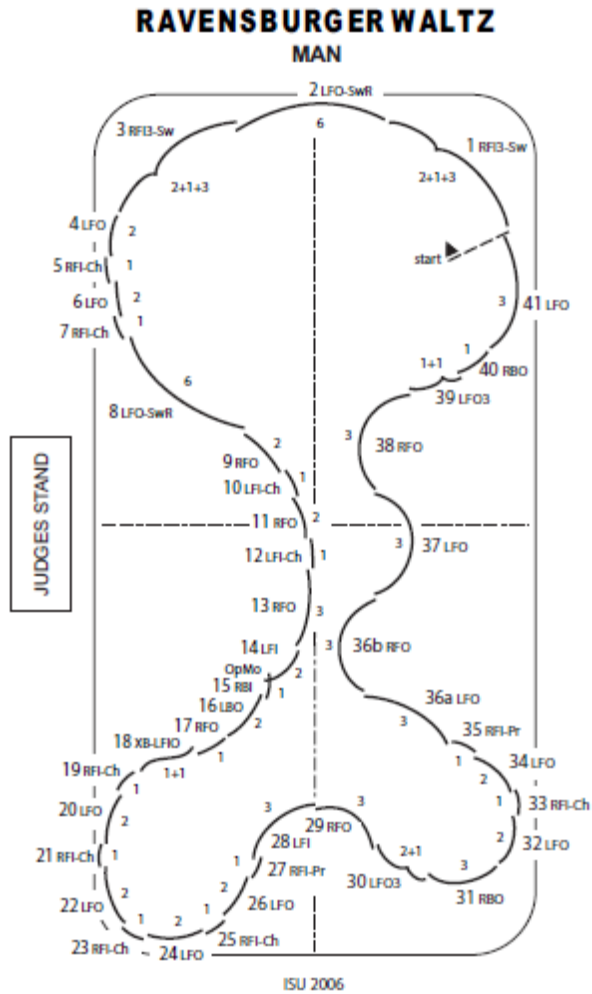
**Description, chart and diagrams of Ravensburger Waltz (source: ISU Handbook Ice Dance 2003, § I-16)**

Hold	Step No.	Man's Step	Number of Beats of Music			Lady's Step
Closed	1	RFI3 -Sw	2+1 +3		6	LFO-SwR
	2	LFO-SwR	6		2+1 +3	RFI3 -Sw
	3	RFI3 -Sw	2+1 +3		6	LFO-SwR
	4	LFO	2		1+1 "and"	RFI-Tw 1 /RFI OpMo (between 2 & 3)
	5	RFI-Ch		1		LBI (exit Mo)
	6	LFO		2		RBO
	7	RFI-Ch		1		LBI-Ch
	8	LFO-SwR		6		RBO-SwR
	9	RFO		2		LBO
	10	LFI-Ch		1		RFO
	11	RFO		2		LFI OpMo
	12	LFI-Ch		1		RBI
	13a	RFO	3		2	LBO
Kilian	13b				1	RFO
	14	LFI OpMo		2		LFI OpMo
	15	RBI		1		RBI
	16	LBO free leg behind		2		LBO free leg behind
	17	RFO		1		RFO
	18	XB-LFIO		1+1		XB-LFIO
	19	RFI-Ch		1		RFI-Ch
	20	LFO		2		LFO
	21	RFI-Ch		1		RFI-Ch
	22	LFO	2		2 "and"	LFO /LFOTw1 (between 2 & 3)
	23	RFI-Ch		1		RFI
	24	LFO		2		LFO
	25	RFI-Ch		1		RFI-Ch
	26	LFO		2		LFO
27	RFI-Pr		1		RFI-Pr	

Hold	Step No.	Man's Step	Number of Beats of Music			Lady's Step
Closed	28	LFI	3		2+1	LFI3
	29a	RFO	3		2	XF-RBI
	29b				1	LBI-Ch
	30	LFO3		2 +1		RBO /RBO <sub>Tw1</sub>
	31a	RBO	3		2	LFO
	31b				1	RFI-Ch
Open	32	LFO		2		LFO
	33	RFI-Ch		1		RFI-Ch
	34	LFO		2		LFO
	35	RFI-Pr		1		RFI-Pr
	36a	LFO	3		2+1	LFO-sw Rk
Closed	36b	RFO	3		+3	(turned on count 3, leg swing on count 4)
Open	37	LFO		3		RFI Cl Cho
Closed	38	RFO		3		LBO
	39	LFO3	1+1		2	RBO
	40	RBO	1		½ + ½	LFO3
	41	LFO		3		RBO

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

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



Category: **Ice Dance**

Subject: **Questions and answers – General**

<b>Questions (clarifications)</b>	<b>Answers</b>	<b>Comments</b>
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**

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



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

<b>Questions (clarifications)</b>	<b>Answers</b>	<b>Comments</b>
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"><li>▪ The beat can be percussive – formed by drums or some percussion instrument. This is common in all dance music in clubs.</li><li>▪ The beat can be created by musical emphasis. This could be a series of strong and weak beats just formed by emphasizing the notes. This is common in classical music that has a “natural” beat.</li><li>▪ The beat can be created with a single instrument or the voice alone using musical emphasis.</li></ul> <p>If the music does not have an audible beat, then a percussive beat can be added. This is acceptable only if the added beat matches or complements the inherent musical beat that is present. Sometimes, the added beat does not follow the natural beat and it is a problem. It is generally better not to have to add the beat.</p>	

Questions (clarifications)	Answers	Comments
<p>In Short Dance, the Rhythms are specified. What does it mean exactly?</p>	<ol style="list-style-type: none"> <li>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"> <li>▪ the Rhythm, as per above definition, of the chosen music or of one part of the chosen music does not fulfil the description of one of the specified Rhythms, as per the ISU Ice Dance Music Booklet 1995 (or Additions to it), then the Judges will press the music deduction button.</li> </ul> </li> <li>2. Dancing (Skating) Rhythms: if a couple performs:           <ul style="list-style-type: none"> <li>▪ whole or part of their program in an obvious Rhythm style which is not specified, or</li> <li>▪ 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.</li> </ul> </li> </ol>	<p>Example:</p> <p>The regularly repeated pattern of accented and unaccented beats of the music chosen during Pattern Dance Elements is not a Waltz, then the Judges will press the music deduction button.</p> <p>However, if the music is a Waltz, but the skating does not give the feeling of any style of Waltz, 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 waltz 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.</p>	

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 2015/16, the required number of beats and duration of Pattern Dance Elements are:</p> <ul style="list-style-type: none"> <li>▪ 1SW and 2SW: 102 beats and duration between <u>34,4</u> seconds and <u>35,6</u> seconds</li> <li>▪ 1RW and 2RW: 96 beats and duration between <u>28,6</u> seconds and <u>29,4</u> seconds.</li> </ul>

Category: **Ice Dance**

Subject: **Questions and answers – Clothing**

<b>Questions (clarifications)</b>	<b>Answers</b>	<b>Comments</b>
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.	
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.	<p>A dress complying with this description but not covering the breast would not be acceptable because it would not fulfill the criteria “the clothing must be dignified”.</p> <p>A dress that is backless but covering the front fully (to side seam line) from top of breast to waist level would fulfill the 50% criteria. However, if there is a further cut out from the front above the waist (or covered with skin-color material, which may give the effect of excessive nudity), it would not fulfill the 50% criteria.</p> <p>A dress that only has a bandeau or bra for a top would not fulfill the 50% criteria, unless it was a very wide band covering 50% of the area.</p>

Category: **Ice Dance**

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

<b>Questions (clarifications)</b>	<b>Answers</b>	<b>Comments</b>
<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><u>In addition, for season 2015/16, in Senior Short Dance, crossing the Long Axis to perform Steps #10 to 15 in Pattern Dance Element: Ravensburger Waltz is permitted.</u></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 608, paragraph 1.b) must be understood as a 30 meters wide rink. If the rink is 26 meters wide, Couples may cross the Long Axis by 2 meters.</p>	<p><u>By exception, crossing the Long Axis in Steps #10 to 15 in Pattern Dance Element: Ravensburger Waltz is permitted, whatever the size of the rink.</u></p>

Category: **Ice Dance**

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

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

Category: **Ice Dance**

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

**Question:** In Senior Short Dance 2015/16, how should Judges assess the GOE of the Partial Step Sequence (PSt)?

**Answer:** As specified in Communication 1937, using the marking guide (Characteristics and Adjustments) for Step Sequences. The requirements for the Partial Step Sequence of Senior Short Dance 2015/16 are specified in Communication 1932. How their violation must be penalized is reminded below:

- PSt starts immediately after a full stop (duration must not exceed 10 seconds), but no more and this stop indicates the starting point of the Partial Step Sequence (which begins immediately after the Stop). If this Stop exceeds the permitted duration, Judges and Referee must press the deduction button for “violation of Choreographic restrictions”:
- PSt must cover one full circuit of the ice surface starting immediately after the mandatory stop (i.e. the Partial Step Sequence cannot start from the beginning of the program) and finishing at the same point. If not, Judges must adjust GOE as “pattern/placement incorrect or incomplete” (reduction by one grade);
- The Partial Step Sequence must be skated on one of the Rhythms which is different from a Waltz, selected for the season, in the style of that Rhythm. If not, Judges and Referee must press the deduction button for “violation of music requirements”;
- The tempo of the music throughout the Partial Step Sequence is not specified, but must be constant. If not, the Referee must press the deduction button “violation of tempo” (no action by Judges);
- The first Step of PSt must start on the first beat of a four measure musical phrase and must last any exact number of four measure musical phrases. If one or both of those requirements are not fulfilled, Judges must adjust GOE accordingly (reduction by one grade);
- Hand in Hand Hold with extended arms cannot be used. If used as sustained, Judges must adjust GOE as “sustained Hand in Hand Hold with fully extended arms” (reduction by one grade);
- Partners must remain in contact at all times (including during 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/Partial Step Sequence**

Questions (clarifications)	Answers	Comments
What does “correct Pattern” means as a Characteristics of GOE for Pattern Dance Element?	<p>It means:</p> <ul style="list-style-type: none"><li>▪ tracking is correct;</li><li>▪ <u>the pattern does not cross the Long Axis (exception: crossing the Long Axis in Steps #10 to 15 in Pattern Dance Element: Ravensburger Waltz is permitted for any rink size);</u></li><li>▪ for a Set Pattern Dance: the Pattern generally agrees with the pattern provided in the ISU Handbook Ice Dance;</li><li>▪ 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;</li><li>▪ if more than one Sequence is required: restart and repetition are correct.</li></ul>	<p>The Starlight Waltz is a Set Pattern Dance. The Ravensburger Waltz is an Optional Pattern Dance.</p>
In a Pattern Dance Element, what happens if a couple introduces a creative free leg movement?	<p>If the creative free leg movement does not affect any requirement included in the description, chart and diagram of the dance, Judges will not take any specific action under GOE.</p>	
What happens if a Pattern Dance Element is started on the required beat but further on is performed partly out of phrase?	<p>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.</p>	<p>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.</p>



Category: **Ice Dance**

Subject: **Questions and answers – Pattern Dance Elements/Partial 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 Partial Step Sequence, a Couple goes through Hand in Hand Hold with fully extended arms, as a transition from one hold to another. What action should the Judges take?	No action.	As per the Adjustments to Grades of Execution of Step Sequences (also applicable to Partial Step Sequence), the Judges must reduce the GOE by one grade when the Hand in Hand Hold with fully extended arms is sustained.
<u>In the Partial Step Sequence, a Couple performs a Dance Spin, which, as per the requirements for Short Dance, is not identified by the Technical Panel. What action is taken by the Judges?</u>	<u>This Dance Spin shall be considered by the Judges as a Stop, which will be considered as a Not Permitted Element.</u>	<u>If a Dance Spin is performed in a Free Dance Step Sequence, the Judges will identify it as a stop as well, which is a Not Permitted Element. Besides, the Technical Panel will identify it and give it No Level.</u>
<u>What defines "one full circuit" regarding ice coverage for the Partial 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?</u>	<u>The Partial 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>	

Category: **Ice Dance**

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

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

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

Category: **Ice Dance**

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

<b>Questions (clarifications)</b>	<b>Answers</b>	<b>Comments</b>
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**

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

Category: **Ice Dance**

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

<b>Questions (clarifications)</b>	<b>Answers</b>	<b>Comments</b>
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.

<b>Questions (application cases)</b>	<b>Answers</b>	<b>Comments</b>
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 – Choreographic Elements**

<b>Questions (application cases)</b>	<b>Answers</b>	<b>Comments</b>
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.
<u>Is the Choreographic Twizzling Movement a not-touching element?</u>	<u>The Choreographic Twizzling Movement consists of 2 parts: in the first part each partner perform at least 2 continuous rotations, which must be skated separately and while traveling (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.</u>	<u>Judges must reduce the GOE accordingly, if the distance between the partners is more than two arms length.</u>