



Judging System

Handbook for Referees and Judges

Ice Dance

30/07/2019

Summary

General requirements for Rhythm Dance	3
Required Elements for Rhythm Dance	6
General requirements for Free Dance	9
Required Elements for Free Dance	11
Marking guide for Grade of Execution of Pattern Dance and PD Elements	14
Marking guide for Grade of Execution of Required Elements	15
Marking guide for Program Components	16
Definitions	17
Characteristics and Adjustments of Program Components (RD and FD)	20
Characteristics and Adjustments of Program Components (Pattern Dance)	24
Clothing	26
Deductions – Who is responsible - Junior/Senior	27
Deductions – Who is responsible - Novice	28
Explanation of Symbols - Junior/Senior	29
Explanation of Symbols - Novice	30
Drawings	31
Description, chart and diagram of Tea Time Foxtrot	31
Description, chart and diagram of Finnstep	34
Questions and answers	37
General (clarifications) and (application cases)	37
Music/Rhythms (clarifications) and (application cases)	39
Clothing (clarifications)	42
Choreography restrictions (clarifications) and (application cases)	43
Pattern Dance Elements (clarifications) and (application cases)	46
Dance Spins and Lifts (clarifications) and (application cases)	48
Sets of Twizzles (clarifications) and (application cases)	49
Step Sequences (clarifications) and (application cases)	51
Choreographic Elements (application cases)	53
Pattern Dance and Pattern Dance Element Information (Season 2019-2020)	55

Category: **Ice Dance**

Subject: **General requirements and Required Elements for Rhythm Dance**

	Source
<p>Definition and alterations adopted by IDTC for season 2019/20 according to Rule 709, § 1.d) and h) (alterations are underlined)</p>	<p>a) "Rhythm 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">i) reflect the character of the selected dance rhythm(s) or theme(s),ii) be translated to the ice by demonstrating technical skill with steps and movements along with flow and the use of edges,iii) fit to the phrasing of the music. <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 Rhythm Dance is indicated in Rule 502.</p> <p>c) The music for the Rhythm Dance, including music for the specified Pattern Dance (if required) is to be provided by the Couple. Vocal music is permitted. The music must be suitable for Ice Dance as a sport discipline and must have the following characteristics:</p> <ul style="list-style-type: none">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.ii) The music must be selected in accordance with the designated rhythm(s) and/or theme(s).iii) The music must be selected in accordance with the specified tempo, when applicable. <p>Rhythm 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 30 meters (short axis) of the barrier). Loops in either direction are permitted provided that they do not cross the Long Axis.</p> <p>* Season 2019/20, in addition, the couple may also cross the Long Axis at the entry and/or exit to the Step Sequence and at the entry to Pattern Dance Element.</p> <p>* <u>Crossing the Long Axis while performing Steps # 10-12 in Tea-Time Foxtrot and retrogressing Steps # 13-15 in the TTF is not considered as Pattern violation.</u></p> <p>* <u>Crossing the Long Axis while performing Steps # 19-21 in the Finnstep is not considered as a Pattern Violation.</u></p>

Category: **Ice Dance**

Subject: **General requirements and Required Elements for Rhythm Dance**

	<ul style="list-style-type: none"> 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, All original, varied and intricate footwork is required for both partners; 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; 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; h) After the clock is started with the first movement, the Couple must not remain in one place for more than 10 seconds at the beginning and/or the end of the program. During the program, either up to two full stops (duration must not exceed 5 seconds each) or up to one full stop (duration must not exceed 10 seconds) are permitted. Any choreography appropriate to the music selection (including a separation of no more than two arms length apart) is permitted. <u>For the 2019-20 season, one additional stop is permitted after Step 33 of the Finnstep and must not exceed 5 seconds.</u> i) 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; j) Touching the ice with the hand(s) is not permitted. 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 unless otherwise announced in an ISU Communication. 	
--	--	--

Definitions		Source
General	Each Judge will mark the quality of execution of every element depending on the positive or negative features of the execution and errors on an eleven Grade of Execution scale: +5, +4, +3, +2, +1, Base Value, -1, -2, -3, -4, -5.	Rule 504, § 1.c)

Category: **Ice Dance**

Subject: **General requirements and Required Elements for Rhythm Dance**

	Specifications/Restrictions	Violations
Duration	Senior/Junior: 2 minutes 50 seconds +/- 10 seconds	Program time: Referee deduction - 1.0 up to every 5 seconds lacking or in excess
Music	<ul style="list-style-type: none"> - Music for Rhythm Dance may be vocal and must be suitable for Ice Dance as a sport discipline. - The music must be selected in accordance with the designated rhythm(s) and/or theme(s), and with the specified tempo when applicable. - Only dance music with an audible rhythmic beat may be used. The music may be without an audible rhythmic beat for up to ten (10) seconds at the beginning of the program." 	Music Requirements: Referee + Judges deduction - 2.0 per program - incorrect rhythm, lack of audible beat. Referee deduction -1.0 per program – violation of tempo specification
Pattern	<ul style="list-style-type: none"> - For season 2019/20 the pattern must proceed in a generally constant direction and must cross the Long Axis of the ice surface once at each end of the rink within no more than 30 meters (Short Axis) of the barrier. - In addition, the couple may also cross the Long Axis at the entry and/or exit to the Style B Step Sequence and at the entry to Pattern Dance Element. - <u>Loops are permitted provided they do not cross the long axis</u> 	Choreography restrictions: (Pattern/ Stops/ Separations/Touching ice with hands) Referee + Judges deduction - 1.0 per program
Stops	<ul style="list-style-type: none"> - After clock started, couple must not remain in one place for more than 10 seconds at the beginning and/or end of the program. - During program: 2 full stops of up to 5 seconds or 1 full stop of up to 10 seconds permitted - A Dance Spin or Choreographic spinning movement that does not travel will be considered as a Stop 	
Separations	<ul style="list-style-type: none"> - Partners must not separate except to change Hold or to perform Required Elements requiring a separation. - Distance allowed is maximum 2 arms lengths during such separations - 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 	
Touching ice with hands	Touching the ice with the hand(s) is not permitted.	
Costume and prop	<ul style="list-style-type: none"> - Must be modest, dignified, not give the effect of excessive nudity and appropriate for athletic competition – not garish or theatrical in design. Clothing however may reflect the character of the chosen music. - Man must wear full length trousers - <u>Lady may wear trousers</u> - Accessories and props are not permitted 	

Category: **Ice Dance**

Subject: **General requirements and Required Elements for Rhythm Dance**

3.2 RHYTHM DANCE – Required Elements 2019/2020 – Junior/Senior - Updated 21.07.19

ELEMENTS	
Junior Rhythm Dance Pattern Dance Elements	<ul style="list-style-type: none"> • Two (2) Sections of the Tea-Time Foxtrot (108 beats per minute+/-2 beats) and skated to a Foxtrot Rhythm 1TTF: Section 1 steps #1-31 2TTF: Section 2 steps #32-54 (Section 1 followed by Section 2 with step #1 skated in front of the Judges on the side of the Judges) Notes: Variation of Foxtrot Hold is permitted - Prescribed Holds in Twizzles may be different as long as hold/contact/touch between partners is maintained. <u>Partners must remain in hold/contact/touch at all times, even during changes of Holds and during Twizzles</u>
Senior Rhythm Dance Pattern Dance Elements and Pattern Dance Type Step Sequence (PSt)	<ul style="list-style-type: none"> • One (1) Section of Finnstep and skated to one of the following Rhythms: Quickstep, Charleston or Swing 1FS : Section 1 steps # 1-33 (104 beats per minute +/- 2 beats). • One (1) Pattern Dance Type Step Sequence (PSt), (Style B): <ul style="list-style-type: none"> - Rhythm: skated to the same Rhythm chosen for the Finnstep. The chosen tune may be the same as for Finnstep or different but must have the same tempo, The Tempo of the music throughout Finnstep and PSt must be constant and in accordance with the required Tempo. - Duration: any exact number of musical phrases - Pattern: starting immediately following the Slide and Stop on step 33 of the Finnstep, concluding at the Short Axis (middle of the rink) on the Judges' side. - Stops – after the completion of step 33, a Stop can be up to 5 seconds and is not counted as one of the permitted Stops. No additional stops are allowed during the PSt - Holds: Hand-in-Hand Hold with fully extended arms cannot be established and partners must remain in contact at all times, even during changes of Holds and during Twizzles; - Not permitted: - <u>Stops (except at the beginning of PSt)</u>, Retrogressions, Loops - Hand in hand hold – NOT permitted with fully extended arms <p><i>PSt is evaluated as one unit by adding the Base Values of the Lady PSt Level and the Man PSt Level and then applying the GOE</i></p>
Dance Lift	<ul style="list-style-type: none"> • Maximum One (1) Short Lift. Up to 7 seconds.
Step Sequence	<ul style="list-style-type: none"> • One (1) Step Sequence in Hold or Not Touching or Combination of both (Style B) <p>Specifications to Style B, Rhythm Dance 2019/2020:</p> <ul style="list-style-type: none"> - Must be skated to a different Rhythm than the one chosen for the Pattern Dance Element (Junior & Senior) and Pattern Dance Type Step Sequence (Senior). - Chosen pattern may ONLY be Midline or Diagonal - Retrogression – NOT permitted. - Separations permitted, no more than 2 arms length. - Stops – up to one (1) permitted for up to 5 seconds - Loops NOT permitted - Hand in hand hold – NOT permitted with fully extended arms
Sequential Twizzles	<ul style="list-style-type: none"> • One (1) Set of Sequential Twizzles <ul style="list-style-type: none"> - At least two Twizzles for each partner - Up to 1 step between Twizzles (<u>Each push and/or transfer of weight while on two feet between Twizzles is considered as a step</u>) - Must NOT be in hold/contact/touch between Twizzles <p><i>Set of Sequential Twizzles is evaluated as one unit by adding the Base Values of the Lady Set of Twizzles Level and Man Set of Twizzles Level and then applying the GOE</i></p>

Category: **Ice Dance**

Subject: **General requirements and Required Elements for Rhythm Dance**

Rhythms	Source
<p>Rule 709, paragraph 1.a) provides that rhythm(s) and/or theme(s) are selected by the Ice Dance Technical Committee annually for the season. For the season 2018/19, the following Rhythms were selected.</p> <p>Junior and Senior: Music from Musicals and/or Operettas: ALL selected music should be recognized as from one of the following Rhythms: Quickstep, Blues, March, Polka, Foxtrot, Swing, Charleston, Waltz. The number of rhythms is not restricted. The selected music may be from the same or different Musicals and/or Operettas.</p> <p>Note:</p> <ul style="list-style-type: none">- Musical and/or Operetta - Can be a play (on the stage) or film in which music, singing and/or dancing play an essential part "to tell the story". Juke Box Musicals are allowed (Examples - Mamma Mia, Jersey Boys)- Music from movie soundtracks which are not movie musicals such as Mr. and Mrs. Smith, A Star is Born or soundtrack music from Star Wars, James Bond are "compilations of music/songs/tracks" and not a "musical". <p>Note:</p> <ul style="list-style-type: none">- When submitting the Music Information, couples must include the title(s) of the Musical/Operetta and the Rhythms selected for the Rhythm Dance. <p>Junior: The Pattern Dance Element, Tea Time Foxtrot, must be skated to a Foxtrot Rhythm and in the style of the Foxtrot. The Tempo of the music throughout the Pattern Dance Element must be constant and in accordance with the required Tempo of the Pattern Dance: 27 four-beat measures per minute 108 beats per minute+/-2 beats.</p> <p><u>Note: For the Tea-Time Foxtrot and the required Foxtrot rhythm/tempo (108 bpm), Ballroom music selections in the style of Foxtrot are allowed even when not from a musical and/or operetta.</u></p> <p>Senior: The Pattern Dance Element, Finnstep, must be skated to the Quickstep, Charleston or Swing Rhythm, in the style of the chosen rhythm. The Tempo of the music throughout the Pattern Dance Element must be constant and in accordance with the required Tempo: 52 two-beat measures per minute, 104 beats per minute +/- 2 beats.</p> <p>The Pattern Dance Type Step Sequence (PSt) must be skated to the same Rhythm selected for the Pattern Dance Element (Finnstep). The chosen tune may be the same as for Finnstep or different but must have the same tempo, The Tempo of the music throughout Finnstep and PSt must be constant and in accordance with the required Tempo.</p>	<p>Rule 709, § 1 Communication 2239, 2257 (updated 21.07.19)</p>

Category: **Ice Dance**

Subject: **General requirements and Required Elements for Rhythm Dance**

Specifications:

- The description, chart and diagram of the Pattern Dance Tea-Time Foxtrot are included in Communication 2241 (Revised - May 16, 2019)
- The description, chart and diagram of the Pattern Dance Finnstep are included in ISU Communication 1497.

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

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

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

	<p>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 at the beginning and/or the end of the program. During the program full stops (up to 5 seconds) in addition to stops required in Required Elements, in which the Couple remains stationary on the ice while performing body movements, twisting, posing and the like are permitted.</p> <p>i) The program must be developed through skating quality rather than through non-skating actions such as sliding on one knee, or use of toe steps, which should be used only to reflect the character of the dance and underlining rhythm and nuances of the chosen music.</p> <p>j) Touching the ice with the hand(s) is not permitted.</p> <p>k) Kneeling or sliding on two knees, or sitting on the ice is not allowed and it will be considered by the Technical Panel as a Fall.</p>	
Duration	<ul style="list-style-type: none"> ▪ Senior: 4 minutes plus or minus 10 seconds ▪ Junior: 3 minutes and 30 seconds plus or minus 10 seconds ▪ Basic Novice: 2 minutes plus or minus 10 seconds ▪ Intermediate Novice: 2 minutes and 30 seconds plus or minus 10 seconds ▪ Advance Novice: 3 minutes plus or minus 10 seconds 	Rule 502, § 4

Definitions		Source
General	Each Judge will mark the quality of execution of every element depending on the positive or negative features of the execution and errors on an eleven Grade of Execution scale: +5, +4, +3, +2, +1, Base Value, -1, -2, -3, -4, -5.	Rule 504, § 1.c)

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

ELEMENTS	JUNIOR	SENIOR
Dance Lift - Not more than	Two (2) Different Type Short Lift Or One (1) Combination Lift	Three (3) Different Type Short Lift Or One (1) Short Lift and One (1) Combination Lift (Short Lift must be a different type than in the Combination Lift)
Dance spin	One (1) Dance Spin (Spin or Combination Spin)	
Step Sequence: Types: Straight line or Curve	<p style="text-align: center;">Two (2)</p> <ul style="list-style-type: none"> • One (1) Step Sequence, in Hold (Style B)* Specifications to Style B, Free Dance 2019/2020: <ul style="list-style-type: none"> - Retrogression - one (1) permitted –must not exceed two measures of music - Separations permitted, no more than 2 arms length and must not exceed 5 seconds - Loops NOT permitted, a narrow loop is an acceptable shape in the retrogression <ul style="list-style-type: none"> - Hand in hand hold – NOT permitted with fully extended arms - Stops – NOT permitted • One (1) One Foot Step Sequence, Not-Touching <ul style="list-style-type: none"> • <u>Turns performed on one foot by each partner and must be started with the first turn at the same time</u> <i>One Foot Step Sequence is evaluated as one unit by adding the Base Values of the Lady One Foot Step Sequence and Man One Foot Step Sequence and then applying the GOE.</i> <p>*The pattern of the Step Sequence (Style B) must maintain the integrity or basic shape of the chosen pattern. Some deviations in the chosen pattern are expected in order to complete the required turns. However, if the chosen pattern is not clearly recognizable, this will be a negative feature for incorrect Pattern in the GOE</p>	
Synchronized Twizzles	<ul style="list-style-type: none"> • One (1) Set of Synchronized Twizzles (FD variation) Specifications for Season 2019/2020 <ul style="list-style-type: none"> - At least two Twizzles for each partner, with a <u>minimum 2 steps and up to 4 steps between 1st and 2nd Twizzles.</u> (Each push and/or transfer of weight while on two feet between Twizzles is considered as a step) - Partners must be in hold/contact/touch at some point between the 1st and 2nd Twizzles <p><i>Set of Synchronized Twizzles is evaluated as one unit by adding the Base Values of the Lady Set of Twizzles and Man Set of Twizzles and then applying the GOE.</i></p>	
Choreographic element	Two (2) Different Choreographic Elements chosen from: Choreographic Lift Choreographic Spinning Movement Choreographic Twizzling Movement Choreographic Sliding Movement Choreographic Character Step Sequence	Three (3) Different Choreographic Elements <ul style="list-style-type: none"> • One (1) of which must be a Choreographic Character Step Sequence • Two (2) additional chosen from: Choreographic Lift. Choreographic Spinning Movement. Choreographic Twizzling Movement. Choreographic Sliding Movement

Category: **Ice Dance**

Subject: **Well Balanced Free Dance Program**

Specifications to Required Elements	Source
<p>Definition of Choreographic Elements:</p> <ul style="list-style-type: none">▪ Choreographic Lift: Dance Lift of minimum 3 seconds and up to ten (10) seconds The following requirements apply<ul style="list-style-type: none">- performed after all the other required Dance Lifts• Choreographic Spinning Movement: spinning movement performed anywhere in the program, during which both partners perform at least 2 continuous rotations in any hold, The following requirements apply<ul style="list-style-type: none">- on one foot or two feet or one partner being elevated for less than 2 rotations, or a combination of the three,- on a common axis which may be moving.▪ Choreographic Twizzling Movement: twizzling movement performed after the required Set of Twizzles, composed of 2 parts. The following requirements apply:<ul style="list-style-type: none">- for both parts: on one foot or two feet or a combination of both,- for the first part: at least 2 continuous rotations performed simultaneously and both partners must travel (cannot be on the spot)- for the second part: at least one of the partners has to perform at least 2 continuous rotations and one or both partners can be on the spot or traveling or a combination of both.• Choreographic Sliding Movement: performed anywhere in the program, during which both partners perform controlled sliding movements on the ice. The following requirements apply:<ul style="list-style-type: none">- Continuous controlled sliding movement by both partners at the same time on any part of the body- May be in hold or not touching, <u>or a combination of both</u> and may also rotate.- Controlled sliding on 2 knees or any part of the body will not be considered as a Fall/Illegal Element by the Technical Panel during this element.- Sliding Movement which finishes as a stop on 2 knees or sitting/lying on the ice is identified as a Choreographic Sliding Movement and a deduction for Fall/Illegal Element is applied.• Choreographic Character Step Sequence The following requirements apply:<ul style="list-style-type: none">- Performed anywhere in the program- Must be placed around the Short Axis (within 10 meters on either side of the Short Axis) and <u>must</u> proceed from barrier to barrier.- May be in hold or not touching- <u>Touching the ice with hand(s) is allowed</u>- Distance between partners is permitted as a maximum of <u>4 arms lengths apart (4 meters)</u>	<p>Communication 2239, 2257 (updated 21.07.19)</p>

Category: **Ice Dance**

Subject: **Well Balanced Free Dance Program**

Specifications

	Specifications/Restrictions	Violations
Duration	Senior: 4 minutes +/- 10 seconds Junior: 3 ½ minutes +/- 10 seconds Advanced Novice: 3 minutes +/- 10 seconds Intermediate Novice: 2 ½ minutes +/- 10 seconds Basic Novice: 2 minutes +/- 10 seconds	Program time: Referee deduction -1.0 up to every 5 seconds lacking or in excess
Music	<ul style="list-style-type: none"> - Music including classical music must be cut/edited, orchestrated or arranged in a way that it creates an interesting, colorful, entertaining dance program with different dance moods or a building effect - Music must have at least one obvious change of tempo/rhythm and expression. This change may be gradual or immediate, but in either case it must be obvious. - Music must be suitable for the Couple's skating skills and technical ability. - Music for Free Dance may be vocal and must be suitable for Ice Dance as a sport discipline. - Music must have an audible rhythmic beat and melody, or audible rhythmic beat alone, but not melody alone, and may be vocal. - Music may be without audible rhythmic beat up to 10 seconds at beginning or end of program - Music may be without audible rhythmic beat up to 10 seconds during the program 	Music Requirements: Referee + Judges deduction -2.0 per program
Stops	<ul style="list-style-type: none"> - After clock started, couple must not remain on one place for more than 10 seconds - During program: unlimited full stops of 5 seconds max. are allowed 	
Separations	<ul style="list-style-type: none"> - Number of separations to execute transitional footwork or moves is not restricted; - Distance allowed is maximum 2 arms length during separations (<u>except during Choreographic Character Step Sequence</u>); - Duration of each separation (<u>excluding Required Elements</u>) is 5 seconds max; - Separations at beginning and/or end of program are permitted up to 10 seconds, no restrictions on distance of separation. 	Choreography restrictions: (Stops/ Separations/Touching ice with hands) Referee + Judges deduction 1.0 per program
Touching ice with hands	Touching the ice with the hand(s) is not allowed (<u>except Choreographic Sliding Movement and Choreographic Character Step Sequence</u>).	
Costume and prop	<ul style="list-style-type: none"> - Must be modest, dignified, not give the effect of excessive nudity and appropriate for athletic competition – not garish or theatrical in design. Clothing however may reflect the character of the chosen music - Man must wear full length trousers - Lady must wear a skirt - Accessories and props are not permitted 	Costume and prop: Referee + Judges deduction -1.0 per program

Category: **Ice Dance**

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

GRADE OF EXECUTION of Pattern Dance Elements & Pattern Dances 2019-2020 (Updated 21.07.2019)											
	-5	-4	-3	-2	-1	0	+1	+2	+3	+4	+5
FEATURES	More negative features/errors than positive features, LESS THAN 75% OF STEPS ACCORDING TO THE DESCRIPTION					Basic execution - generally correct	Plus 1 - 2 positive feature	Plus 3 - 4 positive features	Plus 5 - 6 positive features	Plus 7 - 8 positive features (no negative features/errors)	More than 8 positive features (no negative features/errors)
	More than 8 negative features	7 - 8 negative features	5 - 6 negative features	3 - 4 negative features	1 - 2 negative features						
NEGATIVE FEATURES/ERRORS						POSITIVE FEATURES:					
EXECUTION						EXECUTION					
1. Loss of Control with additional support (e.g. Stumble/Touchdown) (per each)						2	1. Good quality - correctness, cleanness and sureness of Edges/Steps/Turns				2
2. Loss of Control without additional support (per each)						1	2. Edges deep.				2
3. Wrong Steps/Turns (per each) Ex: Mohawk instead of Choctaw						1	3. Smooth and Effortless				2
4. Poor quality and/or Labored and/or Uncontrolled (max of 3 negative features per Element). Ex: flat entry/exit from Choctaw						1 - 3	4. Unison and oneness throughout the element				2
5. Lack of unison						1	5. Glide and flow maintained (movement across the ice)				2
6. Lack of glide and flow (movement across the ice)						1	6. Holds and positions precise, consistent and close spacing between partners				1
7. Holds and positions incorrect and/or uncontrolled and/or variable spacing in between partners: less than 50% of pattern = 1 negative feature, 50% or more of pattern = 2 negative features						1 - 2	7. Body lines and carriage of both partners stylish according to the chosen Rhythm				1
8. Pattern incorrect						1	8. Maximum utilization of the ice surface with the correct Pattern				1
MUSIC						MUSIC					
9. Does not reflect character and style of the chosen rhythm						1	9. Nuances/accents reflects character and style of the chosen rhythm				1
10. Not started on the prescribed beat (for each Section/Sequence)						1	10. Timing accurate 100%				2
Set Criteria – No higher than											
	-5	-4	-3	-2	-1	0	+1	+2	+3	+4	+5
STEPS HELD FOR THE REQUIRED NUMBER OF BEATS	Less than 75% of steps held for required # of beats (by one/both partners)* * # of Steps not held for required # of beats: Senior: FS: 10 and more Junior: 1TTF: 9 and more 2TTF: 7 and more *A Step is a shared unit when calculating total # of steps, no matter if the error is executed by one or both partners.					At least 75% of Steps/Edges held for required # of beats (for one/both partners) * # of Steps not held for required # of beats: Senior: FS: 9 and less Junior: 1TTF: 8 and less 2TTF: 6 and less *A Step is a shared unit when calculating total # of steps, no matter if the error is executed by one or both partners.		At least 90% of Steps/Edges held for required # of beats for one/both partners * # of Steps not held for required # of beats: Senior: FS: 3 and less Junior: 1TTF: 3 and less 2TTF: 2 and less		100% of Steps/Edges held for required # of beats (for both partners)	
	FALLS/ LOSS OF CONTROL with OR without additional support	Fall by both with serious errors	Fall by both within the PD OR many errors	Fall by one at start of Element Or Fall by both at end of Element	Fall by one at end of Element Or brief fall by one (up/down) within element	Stumble/ Touchdown by both Or up to 25% element missed	Loss of Control without additional support (no more than two) Or Loss of Control with additional support (e.g. Stumble/Touchdown) by one (reduce according to the table)			None	

Category: **Ice Dance**

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

GRADE OF EXECUTION of REQUIRED ELEMENTS (including CHOREOGRAPHIC ELEMENTS) 2019/20 (updated 21.07.2019)												
	-5	-4	-3	-2	-1	0	+1	+2	+3	+4	+5	
FEATURES	More negative features than positive features					Basic execution – generally correct	Plus 1-2 positive feature	Plus 3-4 positive features	Plus 5-6 positive features	Plus 7-8 positive features (no negative features)	More than 8 positive features (no negative features)	
	More than 8 negative features	7 – 8 negative features	5 – 6 negative features	3 - 4 negative features	1 - 2 negative features							
NEGATIVE FEATURES/ERRORS						POSITIVE FEATURES:						
EXECUTION						EXECUTION						
1. Loss of Control with additional support (e.g. Stumble/Touchdown) (per each)						2	1. Smooth and/or Effortless					2
2. Loss of Control without additional support (per each)						1	2. Unison or Oneness throughout the element					1
3. Poor execution and/or Element labored and/or Uncontrolled						1-2	3. Cleanness and sureness of steps and turns (STw and Step Sequence)					1
4. Poor entry / Poor exit (per each)						1-2	4. Body lines and pose of both partners aesthetically pleasing or in character					1
5. Distance - more than two arms length apart (<u>ChSt more than 4 arms length/4 meters apart</u>) - long separation before/after Required Elements in RD/FD - variable spacing in between partners (<u>Set of Tw and Step Sequence</u>)						1-2	5. Consistent and close spacing between partners (STw, NTSt, OFSt)					1
6. Lack of glide (movement across the ice)						1	6. Speed of rotations maintained or accelerated during the Element (RoLi, STw, Sp/CoSp, Choreo Elements)					1
7. Lacking or reducing speed of rotation (RoLi, Sp/CoSp, Choreo Elements, STw)						1	7. Speed across the ice maintained or accelerated during the Element					1
8. Not on spot - Sp/CoSp, StaLi.						1	ADDED FEATURES					
9. Execution not simultaneous and/or Lack of unison (STw, CoSp chg of foot, Step Sequence, Choreographic Elements)						1	8. Element is innovative and / OR creative					2
10. Pattern/ Placement incorrect (Step Sequences)						1	9. Exit of one of the first two Twizzles with smooth running edge performed by both partners at the same time					1
11. Poses or moves awkward or not aesthetically pleasing (per partner)						1	10. Exit of the first two Twizzles with smooth running edge by both partners					2
RULE VIOLATION						MUSIC						
12. Inclusion of Not permitted element * (Step Sequence) – <u>per each</u>						1	11. Entry is seamless or unexpected or creative.					1
13. Ending Choreo Sliding Movement in a Stop on Two Knees, sitting or lying on the ice – per partner						1	12. Exit is seamless or unexpected or creative.					1
MUSIC						13. Variety of Holds (Step Sequences, Dance Spins)						1
14. Element does not reflect choreography of the chosen music/rhythm						1-2	14. Element enhances the choreography and/or character of the chosen music and/or rhythm					1-2
						15. Element reflects nuances in the music						1
SET CRITERIA – no higher than												
	-5	-4	-3	-2	-1	0	+1	+2	+3	+4	+5	
MUSICALITY	Out of musical structure/rhythm pattern					Generally	In musical structure/rhythm pattern					
FALLS/ LOSS OF CONTROL with OR without additional support	Fall by both with serious errors. OR many serious errors	Fall by both OR many errors	Fall by one at start or within Element OR Fall by both at end of Element	Fall by one at end of Element OR brief fall by one (up/down) within element	Stumble/ Touchdown by both OR two stumbles by one partner	Loss of Control without additional support (no more than two) Or Loss of Control with additional support (e.g. Stumble/Touchdown) by one (reduce according to the table)				None	None	

* RD: Hand in Hand, Loops, Additional Stop(s) within PSt (exception after Step 33), Stop more than one and/or longer than 5 sec (in Step Sequence Style B), Retrogression,

Note: The Technical Panel will evaluate a loss of contact/hold/touch during the PSt (Senior) and PDE (Junior).

* FD: Hand in Hand, Loops, Stops. Retrogression more than one and/or longer than 2 measures; Separation longer than 5 sec and/or distance between partners more than 2 arms length apart

Category: **Ice Dance**

Subject: **Marking guide for Program Components**

Program Components – Singles & Pairs, Ice Dance

June 2019

SKATING SKILLS		TRANSITIONS		PERFORMANCE		COMPOSITION		INTERPRETATION	
Defined by overall cleanness and sureness, edge control and flow over the ice surface demonstrated by a command of the skating vocabulary (edges, turns, steps, etc.), the clarity of technique and the use of effortless power to accelerate and vary speed.		The varied and purposeful use of intricate footwork, positions, movements and holds that link all elements.		Involvement of the Skater/Pair/Couple physically, emotionally and intellectually as they deliver the intent of the music and composition.		An intentionally developed and/or original arrangement of all types of movements according to the principles of musical phrase, space, pattern, and structure.		The personal, creative, and genuine translation of the rhythm, character and content of music to movement on ice.	
Use of deep edges, steps and turns		Continuity of movements from one element to another		Physical, emotional, intellectual involvement		Purpose (Idea, concept, vision, mood)		Movement and steps in time to the music (Timing)	
Balance, rhythmic knee action and precision of foot placement		Variety (including variety of holds in Ice Dance)		Projection		Pattern/Ice coverage		Expression of the music's character/feeling and rhythm, when clearly identifiable	
Flow and glide		Difficulty		Carriage & Clarity of movement		Multidimensional use of space and design of movements		Use of finesse to reflect the details and nuances of the music	
Varies use of power, speed and acceleration		Quality		Variety and contrast of movements and energy		Phrase and form (movements & parts of the program to match the musical phrasing)		Relationship between the skaters and reflecting the character and rhythm of the music (Pairs, Ice Dance)	
Use of multi directional skating				Individuality/Personality		Originality of the composition		Skating primarily to the rhythmic beat for Rhythm Dance and keeping a good balance between skating to the beat and melody in the Free Dance (Ice Dance)	
Use of one foot skating				Unison and "oneness" (Pairs, Ice Dance)					
				Spatial awareness between partners (Pairs, Ice Dance)					
Category	Mark Range	Definition	NEW - If there is a/are...	Impact for Ice Dance		Impact for Singles & Pairs			
Platinum	10.00	Outstanding	Fall or Serious Error	9.75 Max score SS, TR, CO, PE, IN		9.75 Max score SS, TR, CO		9.50 Max score PE, IN	
Diamond	9.00 – 9.75	Excellent	Falls or Serious Errors	8.75 Max score SS, TR, CO, PE, IN		9.25 Max score SS, TR, CO		8.75 Max score PE, IN	
Gold	8.00 – 8.75 7.00 – 7.75	Very Good Good							
Green	6.00 – 6.75 5.00 – 5.75	Above Average Average							
Orange	4.00 – 4.75 3.00 – 3.75	Fair Weak							
Red	2.00 – 2.75 1.00 – 1.75 0.25 – 0.75	Poor Very Poor Extremely Poor							

Category: **Ice Dance**

Subject: **Marking guide for Program Components**

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

Category: **Ice Dance**

Subject: **Marking guide for Program Components**

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

Category: **Ice Dance**

Subject: **Marking guide for Program Components**

Definitions		Source
<p>Interpretation of the Music/Timing (for Ice Dance)</p>	<p>Definition: The personal, creative and genuine translation of the rhythm, character and content of music to movement on ice.</p> <p>In evaluating the Interpretation of the Music (/Timing), the following must be considered:</p> <ul style="list-style-type: none"> • Movement and steps in time to the music (Timing); • Expression of the music’s character / feeling and rhythm, when clearly identifiable; • Use of finesse (*) to reflect the details and nuances of the music; • Relationship between the Skaters reflecting the character and rhythm of the music (Pair Skating, Ice Dance); • Skating primarily to the rhythmic beat for Short Dance and keeping a good balance between skating to the beat and melody in the Free Dance (Ice Dance). <p>*Finesse is the Skater's refined, artful manipulation of music details and nuances through movement. It is unique to the Skater/Skaters, and demonstrates an inner feeling for the music and the composition. Nuances are the personal ways of bringing subtle variations to the intensity, tempo, and dynamics of the music made by the composer and/or musicians.</p>	<p>Rule 504, § 3.a)</p>
<p>Marking</p>	<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 – excellent 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> <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>	<p>Rule 504, § 3.b)</p> <p>Communication 2148</p>

Category: **Ice Dance**

Subject: **Marking guide for Program Components for Rhythm Dance and Free Dance**

RANGE OF MARKS	CHARACTERISTICS OF SKATING SKILLS	CHARACTERISTICS OF TRANSITIONS	CHARACTERISTICS OF PERFORMANCE	CHARACTERISTICS OF COMPOSITION	CHARACTERISTICS OF INTERPRETATION OF THE MUSIC/TIMING
<p>10.0 OUTSTANDING</p> <p>With a fall or serious error, 10 cannot be awarded</p>	<ul style="list-style-type: none"> ▪ deep, quiet, sure, seemingly effortless edges ▪ deep/fluid knee action ▪ excellent precision of foot placement in steps/turns ▪ seamless use of all directions ▪ effortless acceleration ▪ extensive skill range for both 	<ul style="list-style-type: none"> ▪ difficult, intriguing, varied network of edges, steps, turns, holds for both with a great predominance of face to face positions ▪ movements flow seamlessly into the next without any pause or gaps ▪ there is no pause to prepare for or following the exit of elements ▪ creative linking of Pattern Dance Element(s) and rest of the dance (RD) 	<ul style="list-style-type: none"> ▪ move as one, superb matching ▪ skate very close to each other most of the time with superb ease when changing ▪ elegant /sophisticated style ▪ refined line of body and limbs ▪ precise execution of body movements along different planes ▪ both spellbinding/captivating ▪ projection exceptional (to audience or inwards if music requires) 	<ul style="list-style-type: none"> ▪ wide range of steps, moves, positions, and design of required elements superbly motivated by music ▪ ingenious use of music, space, symmetry ▪ memorable highlights distributed evenly throughout the program ▪ all movements purposefully created and following the musical phrase ▪ change of pace/tempo incorporated seamlessly ▪ total utilization of personal and public space ▪ choreography gives the feeling of a completely unified dance (RD): 100% 	<ul style="list-style-type: none"> ▪ skaters embody the music as one ▪ genuine motivation from “heart” by both ▪ wide range of inspired movements linked with personal gestures ▪ skaters convincingly stay “in character” for the entire program. ▪ exceptional ability to relate as one and to reflect character and rhythm of the music ▪ superb embodiment of the music’s style and character ▪ timing: 100% correct ▪ expression of Rhythms (RD): 100% correct ▪ dance mood (FD): 100%
<p>9.75 – 9.00 EXCELLENT</p> <p>With falls or serious errors, 9 cannot be awarded</p>	<ul style="list-style-type: none"> ▪ deep, quiet, sure, seemingly effortless edges ▪ deep/fluid knee action ▪ excellent precision of foot placement in steps/turns ▪ seamless use of all directions ▪ effortless acceleration ▪ extensive skill range for both 	<ul style="list-style-type: none"> ▪ difficult, intriguing, varied network of edges, steps, turns, holds for both with a great predominance of face to face positions ▪ movements flow seamlessly into the next without any pause or gaps ▪ there is no pause to prepare for or following the exit of elements ▪ creative linking of Pattern Dance Element(s) and rest of the dance (RD) 	<ul style="list-style-type: none"> ▪ move as one, superb matching ▪ skate very close to each other most of the time with superb ease when changing ▪ elegant /sophisticated style ▪ refined line of body and limbs ▪ precise execution of body movements along different planes ▪ both spellbinding/captivating ▪ projection exceptional (to audience or inwards if music requires) 	<ul style="list-style-type: none"> ▪ wide range of steps, moves, positions, and design of required elements superbly motivated by music ▪ ingenious use of music, space, symmetry ▪ memorable highlights distributed evenly throughout the program ▪ all movements purposefully created and following the musical phrase ▪ change of pace/tempo incorporated seamlessly ▪ total utilization of personal and public space ▪ choreography gives the feeling of a completely unified dance (RD): 90% 	<ul style="list-style-type: none"> ▪ skaters embody the music as one ▪ genuine motivation from “heart” by both ▪ wide range of inspired movements linked with personal gestures ▪ skaters convincingly stay “in character” for the entire program. ▪ exceptional ability to relate as one and to reflect character and rhythm of the music ▪ superb embodiment of the music’s style and character ▪ timing: 100% correct ▪ expression of Rhythms (RD): 90% correct ▪ dance mood (FD): 90%
<p>8.75 – 8.00 VERY GOOD</p>	<ul style="list-style-type: none"> ▪ strong, sure, fluid edges ▪ supple knee action ▪ precision of foot placement, neat steps/turns ▪ ease in accelerating even during difficult steps ▪ always multidirectional broad skill range for both 	<ul style="list-style-type: none"> ▪ difficult, varied, sequences of edges/steps/turns/holds for both throughout with a great predominance of face to face positions ▪ movements flows easily into the next ▪ most elements are executed without visible preparation or conclusion ▪ creative linking of Pattern Dance Elements and rest of the dance (RD) 	<ul style="list-style-type: none"> ▪ coordinated movements, very good matching ▪ skate close to each other most of the time with extreme ease when changing positions / holds ▪ very good carriage and placement of the body ▪ very good control of the body along different planes ▪ project strongly and together convincing 	<ul style="list-style-type: none"> ▪ variety of innovative and purposeful moves that develop a theme ▪ very good choreography, clearly understandable and motivated by the music ▪ change of pace/tempo incorporated with ease ▪ very good use of musical phrasing/space/symmetry ▪ choreography gives the feeling of a completely unified dance (RD): 80% 	<ul style="list-style-type: none"> ▪ skaters and music meld together ▪ internal motivation clearly seen by both ▪ use of interesting and personal gestures to express the music ▪ very good ability to relate as one to reflect the character and rhythm of the music ▪ very good embodiment of the music’s style and character ▪ timing at least: 80% correct ▪ expression of Rhythms (RD): at least 80% correct ▪ dance mood (FD): at least 80%

Category: **Ice Dance**

Subject: **Marking guide for Program Components for Rhythm Dance and Free Dance**

RANGE OF MARKS	CHARACTERISTICS OF SKATING SKILLS	CHARACTERISTICS OF TRANSITIONS	CHARACTERISTICS OF PERFORMANCE	CHARACTERISTICS OF COMPOSITION	CHARACTERISTICS OF INTERPRETATION OF THE MUSIC/TIMING
7.75 – 7.00 GOOD	<ul style="list-style-type: none"> ▪ strong, sure, confident edges ▪ strong, flexible knee action ▪ polished & clean foot placement in steps/turns ▪ good use of multi directional skating ▪ ability to accelerate easily ▪ good skill range 70% of time for both 	<ul style="list-style-type: none"> ▪ varied and connected edges/steps/turns/positions for both ▪ varied use of holds with a predominance of face to face positions ▪ minimal use of cross cuts or running ▪ fluid and intentional movements throughout ▪ creative linking of Pattern Dance Elements and rest of the dance (RD) 	<ul style="list-style-type: none"> ▪ move as couple, matched with ease ▪ skate close to each other at least 70% of time ▪ easy use of change of all holds and positions ▪ good carriage/lines ▪ good demonstration of control of the body along different planes. ▪ both project most of time 	<ul style="list-style-type: none"> ▪ use of known and innovative / creative moves that are motivated by the music and musical selection. ▪ good use of musical phrasing/space/symmetry ▪ both skaters demonstrate commitment to the composition purpose ▪ directed to all sides of the rink ▪ choreography gives the feeling of a completely unified dance (RD): 70% 	<ul style="list-style-type: none"> ▪ skating/music integrated ▪ good internal motivation and feeling for the music by both ▪ skaters stay “in character” at least 70% of program ▪ good partner relationship with both communicating the details of the music through movement ▪ good expression of the music’s style and character ▪ timing: at least 70% correct ▪ expression of Rhythms (RD): at least 70% correct ▪ dance mood (FD): at least 70%
6.75 – 6.00 Above average	<ul style="list-style-type: none"> ▪ reasonable, sure edges ▪ above average knee action ▪ above average cleanness in foot placement in steps/turns demonstrated in all directions with ease at least 60% of the time ▪ steps/turns, all directions with ease 60% of the time ▪ gain and maintain speed and flow easily ▪ above average skill range for both 	<ul style="list-style-type: none"> ▪ difficult and varied of edges/steps/turns/positions for both for 60 % of time ▪ varied use of holds with a frequent use of face to face positions ▪ seldom use of cross cuts or running ▪ some breaks in continuity ▪ creative linking of Pattern Dance Element(s) and rest of the dance (RD) 	<ul style="list-style-type: none"> ▪ above average unison, move as couple 60% of time ▪ skate close to each other 60% of time ▪ above average control of body and limbs along different planes ▪ above average carriage / lines ▪ both are able to project 60% of time 	<ul style="list-style-type: none"> ▪ interesting moves derived from the concept ▪ most moves/pattern/utilization of space are related to the purpose. ▪ above average distribution of highlights and placement to match musical phrase and form ▪ use of creative set-ups for required elements ▪ above average use of ice pattern ▪ choreography gives the feeling of a completely unified dance (RD):60% 	<ul style="list-style-type: none"> ▪ skating fits music well ▪ solid internal motivation and feeling for the music by both ▪ skaters stay “in character “at least 60% of time ▪ skaters are both able to play with the music and communicate the details of the music through movement ▪ partner relationship to reflect the character and rhythm of the music at least 60% of time ▪ above average expression of the music’s style and character ▪ timing: at least 60% correct ▪ expression of Rhythms (RD):at least 60% correct ▪ dance mood (FD): at least 60%
5.75 – 5.00 average	<ul style="list-style-type: none"> ▪ moderately sure edges ▪ some variety of knee action/steps/turns ▪ even speed and flow throughout ▪ average skill range for both 	<ul style="list-style-type: none"> ▪ series of variable edges/steps/turns/positions for both ▪ average use of holds with many face to face positions ▪ limited use of cross cuts or running ▪ creative linking of Pattern Dance Element(s) and rest of the dance (RD) 	<ul style="list-style-type: none"> ▪ unison broken occasionally ▪ skate close to each other at least 50% of time ▪ average control of body and limbs along different planes ▪ pleasing carriage/lines with some breaks ▪ projection skills variable but both are able to project 	<ul style="list-style-type: none"> ▪ variable moves often related to purpose and music ▪ moves and highlights match the musical phrasing most of the time. ▪ highlights generally well distributed but focused occasionally to one side ▪ average use of change of pace ▪ average design of movements and pattern / ice coverage ▪ choreography gives the feeling of a completely unified dance (RD): 50% 	<ul style="list-style-type: none"> ▪ slight difference in skater motivation/feeling for the music ▪ skaters stay “in character” at least 50% of the time ▪ average use of movement linked to musical accents/details ▪ average expression of music’s style and character. ▪ reasonable partner relationship to reflect the character and rhythm of the music ▪ timing: at least 50% correct ▪ expression of Rhythms (RD): at least 50% correct ▪ dance mood (FD):at least 50%)

Category: **Ice Dance**

Subject: **Marking guide for Program Components for Rhythm Dance and Free Dance**

RANGE OF MARKS	CHARACTERISTICS OF SKATING SKILLS	CHARACTERISTICS OF TRANSITIONS	CHARACTERISTICS OF PERFORMANCE	CHARACTERISTICS OF COMPOSITION	CHARACTERISTICS OF INTERPRETATION OF THE MUSIC/TIMING
<p>4.75 – 4.00</p> <p>Fair</p>	<ul style="list-style-type: none"> ▪ shallow edges with variable edge quality and knee action ▪ fair range of steps/turns, multidirectional at least 40% of time ▪ variable skills for both, variable abilities ▪ consistent speed and flow at least 40% of time 	<ul style="list-style-type: none"> ▪ an equal amount of simple and difficult edges/steps/turns/positions ▪ one partner has some sections with simple workload ▪ varied use of holds with some face to face positions ▪ creative linking of Pattern Dance Element(s) and rest of the dance (RD) 	<ul style="list-style-type: none"> ▪ unison sometimes broken ▪ skate close to each other at least 40% of time ▪ variable control of body and limbs ▪ carriage /lines variable, mostly pleasing posture ▪ only one projects or both only 40% of time 	<ul style="list-style-type: none"> ▪ movement design corresponds sometimes with music ▪ moves and highlights sometimes match the musical phrasing ▪ elements generally well distributed but sometimes too much emphasis to one side of the rink ▪ choreography gives the feeling of a completely unified dance (RD): at least 40% 	<ul style="list-style-type: none"> ▪ skating fits music with minor exceptions ▪ some motivated moves but balanced feeling for music missing ▪ moderate use of movement linked to musical accents and nuances ▪ correct but not personal expression of the music’s style and character ▪ partner relationship to reflect the character and rhythm of the music at least 40% of time ▪ timing: at least 40% correct ▪ expression of Rhythms (RD): at least 40% correct ▪ dance mood (FD): at least 40%
<p>3.75 – 3.00</p> <p>Weak</p>	<ul style="list-style-type: none"> ▪ some flat edges ▪ limited knee action, stiff at times ▪ few steps/turns, able to skate in all directions on simple turns and for some difficult turns; ▪ variable skills for both and occasionally differing ability ▪ lack of flow, some change in speed 	<ul style="list-style-type: none"> ▪ some basic edges/steps ▪ some simple turns/positions/holds ▪ one partner performs difficulty and other on 2 feet in some sections ▪ little use of partner facing hold ▪ poor linking of Pattern Dance Element(s) and rest of the dance (RD) 	<ul style="list-style-type: none"> ▪ variable unison ▪ skate close to each other at least 30% of time ▪ weak control of body and limbs ▪ little demonstration of use of the body in different planes ▪ variable extensions ▪ holds relatively stable ▪ only one projects 30% of time or both only occasionally project 	<ul style="list-style-type: none"> ▪ some isolated groups of moves that are motivated by the music and fit the purpose. ▪ movements generally do not follow the musical phrasing. ▪ often moves and highlights directed to the judge’s side ▪ reasonable placement of elements on ice surface ▪ choreography gives the feeling of a completely unified dance (RD): 30% 	<ul style="list-style-type: none"> ▪ some motivated moves, but often seem meaningless to skaters ▪ music is background for Required elements ▪ appropriate use of music but personal feeling is inconsistent with the skaters weaving in and out of character ▪ some partner relationship to reflect the character and rhythm of the music ▪ timing: at least 30% correct ▪ expression of Rhythms (RD): at least 30% correct ▪ dance mood (FD): at least 30%
<p>2.75 – 2.00</p> <p>Poor</p>	<ul style="list-style-type: none"> ▪ short and poor steps/ flat edges ▪ little power, toe pushing or wide stepping ▪ few steps/turns, able to skate in both directions on simple turns only ▪ variable skills with one weaker in sections 	<ul style="list-style-type: none"> ▪ many parts have basic edges/steps ▪ simple turns/positions/holds ▪ many sections in hand-in-hand or side by side hold, minimal use of partner facing holds ▪ one partner performs difficult moves and other on two feet most of time ▪ simple linking of Pattern Dance Element(s) and rest of the dance (RD) 	<ul style="list-style-type: none"> ▪ inconsistent stability of holds and some unison breaks ▪ do not skate close to each other most of the time ▪ poor control of the body and limbs ▪ poor carriage/extensions ▪ limited projection skills, both cautious 	<ul style="list-style-type: none"> ▪ many moves do not appear to be motivated by the musical selection ▪ the purpose of the composition is poorly developed or communicated through movement. ▪ movements do not follow the musical phrase. ▪ moves and highlights directed to judges side ▪ choreography gives the feeling of a completely unified dance (RD): 30% 	<ul style="list-style-type: none"> ▪ no relationship or feeling for music demonstrated by skaters ▪ poor use of movement linked to musical accents and details ▪ occasional partner relationship to reflect the character and rhythm of the music ▪ unmotivated/non-authentic movement ▪ timing: less than 30% correct ▪ expression of Rhythms (RD): Less than 30% correct ▪ dance mood (FD) : Less than 30%

Category: **Ice Dance**

Subject: **Marking guide for Program Components for Rhythm Dance and Free Dance**

RANGE OF MARKS	CHARACTERISTICS OF SKATING SKILLS	CHARACTERISTICS OF TRANSITIONS	CHARACTERISTICS OF PERFORMANCE	CHARACTERISTICS OF COMPOSITION	CHARACTERISTICS OF INTERPRETATION OF THE MUSIC/TIMING
1.75 – 1.00 Very poor	<ul style="list-style-type: none"> ▪ short and very poor steps/edges ▪ slow, little flow, toe pushing ▪ few steps/turns, mainly in one direction ▪ minimal variation in speed ▪ very poor basic skills with one being “carried” in sections 	<ul style="list-style-type: none"> ▪ predominance of stroking/simple turns/poses ▪ many large sections in hand-in-hand or side by side hold only ▪ very poor linking of Pattern Dance Element(s) and rest of the dance (RD) 	<ul style="list-style-type: none"> ▪ struggle in holds and unison ▪ out of unison ▪ skate close to each other most of the time ▪ very poor matching of body position/extensions ▪ very poor carriage/extensions ▪ very limited projection skills 	<ul style="list-style-type: none"> ▪ most moves do not appear to be motivated by the musical selection ▪ the composition lacks a clearly defined / developed purpose. ▪ movements are mainly directed to judge’s side ▪ placement of moves lacks balance with little relationship to musical phrase. ▪ composition is repetitive or monotonous ▪ choreography gives little feeling of a completely unified dance (RD) 	<ul style="list-style-type: none"> ▪ lacking or inappropriate skater dynamics in relation to the music ▪ moves seem unrelated to the music’s character and / or rhythm ▪ little or no partner relationship to reflect the character and rhythm of the music ▪ timing: less than 30% correct ▪ expression of Rhythms (RD): less than 30% correct ▪ dance mood (FD): less than 30%
0.75 – 0.25 Extremely poor	<ul style="list-style-type: none"> ▪ extremely poor steps and shaky edges ▪ mostly on two feet for both ▪ uncontrolled movements ▪ struggle with steps/turns: always in one direction ▪ extremely poor basic skills for both ▪ cannot gain speed 	<ul style="list-style-type: none"> ▪ basic stroking and extremely poor posing throughout ▪ few sustained edges, and pattern consists of straight lines ▪ mostly use of hand in hand or side by side hold ▪ very poor linking of Pattern Dance Element(s) and rest of the dance (RD) 	<ul style="list-style-type: none"> ▪ unstable holds, uncontrolled matching and unison ▪ do not skate close to each other most of the time ▪ extremely poor line of body and limbs/carriage/extensions ▪ projection skills lacking, both labored 	<ul style="list-style-type: none"> ▪ moves do not appear to be motivated by the musical selection. ▪ entire program directed to judges side ▪ placement of moves appears random, not linked to musical phrase ▪ movement and element placement lacks balance. ▪ some areas of ice untouched and often use of straight lines or barrier skating ▪ choreography does not give any feeling of a unified dance (RD) 	<ul style="list-style-type: none"> ▪ lacks any skater(s) dynamics to the music ▪ isolated and apparently random non personal gestures independent of the music’s character ▪ Little use of movement linked to musical accents / details. ▪ no partner relationship to reflect the character and rhythm of the music, two “solos” ▪ timing: less than 30% correct ▪ expression of Rhythms (RD): less than 30% correct ▪ dance mood (FD): less than 30%

Notes:

- Under Interpretation of the Music/Timing, the characteristic “timing” means:
 - skating primarily to rhythmic beat,
- 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.
- With a fall or serious error, 10 cannot be awarded for any Component
- With falls or serious errors, marks in 9’s cannot be awarded for any Component.

Adjustments to Program Components	
Under Skating Skills	<u>Loss of Control with additional Support (e.g. Stumble/Touchdown) outside of Required Elements:</u> <ul style="list-style-type: none"> ▪ by one partner - 0.5 per each ▪ by both partners - 1.0 per each

Category: **Ice Dance**

Subject: **Marking guide for Program Components for Pattern Dances**

Characteristics of Components				
RANGE OF MARKS	CHARACTERISTICS OF SKATING SKILLS	CHARACTERISTICS OF PERFORMANCE	CHARACTERISTICS OF INTERPRETATION	CHARACTERISTICS OF TIMING
10.0 OUTSTANDING With a fall or serious error, 10 cannot be awarded	<ul style="list-style-type: none"> ▪ precise transfer on lobe transitions ▪ deep/fluid knee action ▪ elegant, precise steps/turns ▪ seamless ability to turn in both directions ▪ considerable speed and power ▪ extensive skill range for both ▪ both are superb 	<ul style="list-style-type: none"> ▪ move as one with flawless, matching unison and change of hold ▪ elegant/sophisticated style ▪ refined line of body and limbs ▪ both spellbinding ▪ projection exceptional by both 	<ul style="list-style-type: none"> ▪ wide range of inspired movements/gestures from the “heart” ▪ skaters stay “in themselves” or “in character” for the whole dance ▪ use of nuances as one ▪ exceptional ability to relate as one to reflect character of rhythm 	<ul style="list-style-type: none"> ▪ timing: 100% correct ▪ timing of footwork superb ▪ on strong beat: 100% ▪ all body movements synchronized with rhythm
9.75 – 9.00 EXCELLENT With falls or serious errors, 9 cannot be awarded	<ul style="list-style-type: none"> ▪ precise transfer on lobe transitions ▪ deep/fluid knee action ▪ elegant, precise steps/turns ▪ seamless ability to turn in both directions ▪ considerable speed and power ▪ extensive skill range for both ▪ both are superb 	<ul style="list-style-type: none"> ▪ move as one with flawless, matching unison and change of hold ▪ elegant/sophisticated style ▪ refined line of body and limbs ▪ both spellbinding ▪ projection exceptional by both 	<ul style="list-style-type: none"> ▪ wide range of inspired movements/gestures from the “heart” ▪ skaters stay “in themselves” or “in character” for the whole dance ▪ use of nuances as one ▪ exceptional ability to relate as one to reflect character of rhythm 	<ul style="list-style-type: none"> ▪ timing: 100% correct ▪ timing of footwork superb ▪ on strong beat: 100% ▪ all body movements synchronized with rhythm
8.75 – 8.00 VERY GOOD	<ul style="list-style-type: none"> ▪ deep supple knee action and robust stroking ▪ stylish, precise, neat on steps/turns ▪ easy action on turns in both directions ▪ broad skill range for both 	<ul style="list-style-type: none"> ▪ coordinated movements and excellent matching ▪ effortless change of hold ▪ very good carriage & lines ▪ both project strongly 	<ul style="list-style-type: none"> ▪ skaters and music meld – internal motivation ▪ very good range of interesting movements/gestures ▪ very good ability to relate as one to reflect rhythm of music 	<ul style="list-style-type: none"> ▪ timing: 100% correct ▪ timing of footwork nearly superb ▪ on strong beat: <u>100%</u> ▪ most body movements reflect rhythm
7.75 – 7.00 GOOD	<ul style="list-style-type: none"> ▪ strong, flexible knee action ▪ polished and clean steps/turns ▪ reasonable speed and strong stroking ▪ wide skill range for both 	<ul style="list-style-type: none"> ▪ move as couple ▪ matched and change holds with ease ▪ good carriage/lines ▪ both project most of time 	<ul style="list-style-type: none"> ▪ skating/music integrated – variable motivation ▪ skaters stay in character with rhythm for most of the dance ▪ reflect nuances ▪ good partner relationship 	<ul style="list-style-type: none"> ▪ timing: <u>70%</u> correct ▪ timing of footwork very good ▪ on strong beat: <u>70%</u> ▪ general relation of body movements to rhythm
6.75 – 6.00 ABOVE AVERAGE	<ul style="list-style-type: none"> ▪ above average knee action ▪ generally good on steps/turns <u>60%</u> of the time ▪ maintain speed and flow well ▪ above average skill range for both 	<ul style="list-style-type: none"> ▪ above average unison-move as couple <u>60%</u> of the time ▪ above average line of body and limbs and above average carriage ▪ both are able to project <u>60%</u> of time 	<ul style="list-style-type: none"> ▪ movements in character <u>60%</u> of time ▪ some reflection of nuances ▪ partner relationship <u>60%</u> of the time 	<ul style="list-style-type: none"> ▪ timing: <u>60%</u> correct ▪ timing of footwork accurate ▪ on strong beat: <u>60%</u> ▪ some body movements reflect rhythm
5.75 – 5.00 AVERAGE	<ul style="list-style-type: none"> ▪ some knee action ▪ some ability on steps/turns and rotating in both directions ▪ even speed and flow throughout ▪ average skill range for both 	<ul style="list-style-type: none"> ▪ unison broken occasionally ▪ average carriage/lines with some breaks ▪ consistent pleasing line of body and limbs ▪ projection skills variable but both are able to project 	<ul style="list-style-type: none"> ▪ one partner has motivated moves ▪ moderate use of accents/nuances ▪ average expression of rhythms and use of accents/nuances ▪ average emotional connection to music ▪ reasonable partner relationship 	<ul style="list-style-type: none"> ▪ timing: <u>50%</u> correct ▪ occasional timing errors but generally on time ▪ on strong beat: <u>50%</u> ▪ some body movements do not reflect rhythms
4.75 – 4.00 Fair	<ul style="list-style-type: none"> ▪ variable knee action ▪ fair skill on steps and turns ▪ skills level similar ▪ consistent speed and flow only 40% of the time 	<ul style="list-style-type: none"> ▪ unison sometimes broken ▪ carriage /lines variable, mostly pleasing posture ▪ reasonable line of body and limbs ▪ only one projects or both project only 40% of the time 	<ul style="list-style-type: none"> ▪ correct expression of rhythm ▪ some motivated moves ▪ partner relationship 40% of the time 	<ul style="list-style-type: none"> ▪ timing at least 40 % correct ▪ some minor timing errors but often mostly on time ▪ but on strong beat: 40% ▪ many body movements do not reflect rhythms

Category: **Ice Dance**

Subject: **Marking guide for Program Components for Pattern Dances**

Characteristics of Components				
RANGE OF MARKS	CHARACTERISTICS OF SKATING SKILLS	CHARACTERISTICS OF PERFORMANCE	CHARACTERISTICS OF INTERPRETATION	CHARACTERISTICS OF TIMING
3.75 – 3.00 Weak	<ul style="list-style-type: none"> ▪ variable sureness, flow ▪ limited knee action – stiff at times ▪ variable ability in turning ▪ variable speed and power ▪ variable skills for both and occasional differing ability 	<ul style="list-style-type: none"> ▪ inconsistent holds & often move separately – variable unison ▪ variable line of body and limbs/carriage though occasionally acceptable ▪ only one projects 30% of the time 	<ul style="list-style-type: none"> ▪ some appropriate use of rhythm but expression is fair and they weave in and out of character ▪ some motivated moves ▪ some partner relationship 	<ul style="list-style-type: none"> ▪ timing only 30% correct ▪ some parts off time ▪ or on strong beat: only 30 % ▪ some of body movements off time
2.75 – 2.00 Poor	<ul style="list-style-type: none"> ▪ little power – toe pushing more than 80% of the time or wide stepping ▪ at ease only on simple turns ▪ variable skills with one weaker in sections 	<ul style="list-style-type: none"> ▪ inconsistent stability in holds and some unison breaks ▪ poor line of body and limbs/carriage/extensions ▪ limited projection skills – both cautious 	<ul style="list-style-type: none"> ▪ some steps use music, but not connected to rhythm ▪ poor use of accents and nuances ▪ occasional partner relationship 	<ul style="list-style-type: none"> ▪ timing less than 20% correct ▪ on strong beat: only 20% ▪ most body movements off time
1.75 – 1.00 Very poor	<ul style="list-style-type: none"> ▪ slow, little flow ▪ frequent toe-pushing or wide-stepping ▪ stroking on one side weak ▪ very poor basic skills with one being “carried” in sections 	<ul style="list-style-type: none"> ▪ struggle in holds & unison– out of unison and poor matching ▪ very poor line of body and limbs/carriage/extensions ▪ very limited projection skills 	<ul style="list-style-type: none"> ▪ moves seem unrelated to rhythm/character ▪ minimal attention to nuances ▪ little or no partner relationship 	<ul style="list-style-type: none"> ▪ timing less than 20% correct ▪ on strong beat: less than 20% ▪ major portion of dance off time ▪ timing of body movements lacks control
0.75 – 0.25 Extremely poor	<ul style="list-style-type: none"> ▪ off balance ▪ struggle with steps/turns ▪ lack of speed and flow ▪ extremely poor basic skills for both 	<ul style="list-style-type: none"> ▪ unstable holds, uncontrolled unison and matching ▪ extremely poor line of body and limbs/carriage/extensions ▪ projection skills lacking – both laboured 	<ul style="list-style-type: none"> ▪ isolated and apparently random gestures not related to character/nuances/accents ▪ no partner relationship – two “solos” 	<ul style="list-style-type: none"> ▪ entirely off time ▪ not on strong beat at all

Note: If a Fall affects the rest of the dance or part of the dance, certain characteristics of one or several Components may be impacted.

- With a fall or serious error, 10 cannot be awarded for any Component
- With falls or serious errors, marks in 9’s cannot be awarded for any Component.

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

Clothing	Source
Restrictions	<p>1. At ISU Championships, the Olympic Winter Games and International Competitions, the clothing of the Competitors must be modest, dignified and appropriate for athletic competition – not garish or theatrical in design. Clothing may, however, reflect the character of the music chosen. The clothing must not give the effect of excessive nudity inappropriate for the discipline. Men must wear full length trousers. In addition, in Ice Dance, Ladies must wear a skirt. <u>For season 2019/20, the Lady may wear trousers in the Rhythm Dance.</u> Accessories and props are not permitted.</p> <p>Clothing that does not adhere to these guidelines will be penalized by a deduction (see Rule 353, paragraph 1.n).</p> <p>2. The decorations on costumes must be non-detachable. Part of the costume or decoration falling on the ice will be penalized by a deduction (see Rule 353, paragraph 1.n).</p>

Category: **Ice Dance**

Subject: **Deductions – Who is Responsible and Symbols Novice/Junior/Senior**

Who is Responsible – Deduction Chart (updated 21.07.2019) - JUNIOR/SENIOR

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

Category: **Ice Dance**

Subject: **Deductions – Who is Responsible and Symbols Novice/Junior/Senior**

Who is responsible - ID Deduction Chart – NOVICE

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

Category: **Ice Dance**

Subject: **Deductions – Who is Responsible and Symbols Novice/Junior/Senior**

Explanation of Symbols - Junior/Senior

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

Category: **Ice Dance**

Subject: **Deductions – Who is Responsible and Symbols Novice/Junior/Senior**

Explanation of Symbols - Novice

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

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

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

TEA-TIME FOXTROT

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

Rhythm: Slow-Fox

Timing: 4/4

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

Pattern: optional

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

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

First performance: Oberstdorf, Germany, September 2016

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

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

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

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

OPENING SECTION

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

"TOE-PICK-HOP" SECTION

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

CHOCTAW / TWIZZLE SECTION

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

SLIDE TO THE THREE-TURN (skidded) SECTION

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

MIRROR-SWITCHING JOY-FULL HOPS SECTION

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

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

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

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

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

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

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

THREE-TURN-BRACKET- SECTION

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

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

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

"WALK-AROUND-THREE-TURN" SECTION

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

The Dance finishes with both partners skating RBI in Kilian Hold.

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

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

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

TEA-TIME FOXTROT

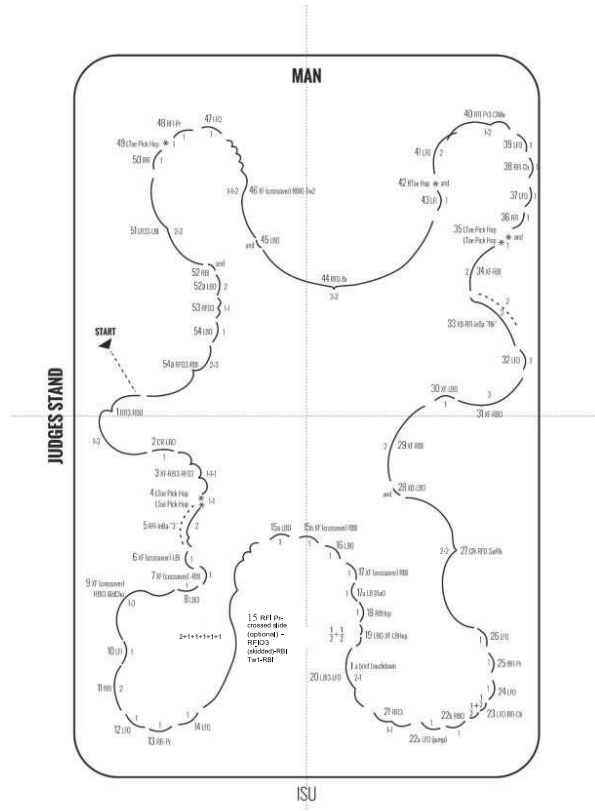
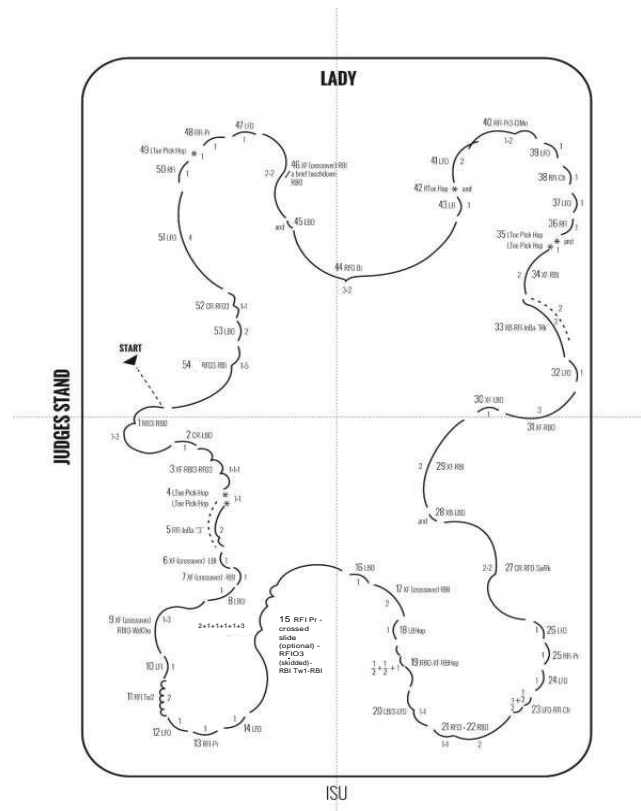
Hold	Step No.	Man's Step	Number of Beats of Music	Lady's Step
Foxtrot - Kilian	1	RFI3-RBO	1+3	RFI3-RBO
	2	CR-LBO	1	CR-LBO
Foxtrot, or variation of Foxtrot and Kilian hold	3	XF-RBI3-RFO3-RFO3	1+1+1	XF-RBI3-RFO3
	4	LToe Pick Hop LToe Pick Hop	1+1	LToe Pick Hop LToe Pick Hop
Open Hold- Lady's right hand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

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

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

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

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



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

15. FINNSTEP

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

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

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

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

1. The Promenade Section

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

2. Turn, Twizzle and Stop Section

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

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

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

3. Crossing Paths (changing sides) Section

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

Summary

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

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

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

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

FINNSTEP

Hold	Step No.	Man's Step	Number of Beats of Music		Lady's Step
1. Promenade Section					
Open	1	XB-RF		1/2	XB-RF
	2	LF		1/2	LF
	3	RF		1/2	RF
	4	XB-LF		1/2	XB-LF
	5	RF-Tp		1/2	RF-Tp
	6	LF-Tp Ch		1/2	LF-Tp Ch
	7	RF/H		1/2+1/2	RF/H
	8	LF/H		1/2+1/2	LF/H
	9	RF/H		1/2+1/2	RF/H
	10	LFO		1/2	LFO
	11	RFI-Pr		1/2	RFI-Pr
Partial Outside*	12a	LFO	1/2	½ + ½	LFO-Tw 1½
	12b	RFI-Ch	1/2		
	13	LFO		1/2	RBO
	14	RFI		1/2	LBI-Pr
	15	LFO3/H		1/2+1/2	RBO/H
	16	RBO		1/2	LFO
	17	LBI-Pr		1/2	RFI-Pr
	18	RBO/H		1/2+1/2	LFO3/H
Outside	19a	LFI	1	½ + ½	Wd-RBI3/
	19b	RFO	1	+ 1 + 1 "and"	RFO/RFOBr /RBI-H
	20	XB-LFI	2		XB-LBO
2. Turn, Twizzle and Stop Section					
Hand-in-Hand after Tw (see text)	21	RFO-Sw3 /RBI Tw 1 /RBI	½ + 1 + ½ + 1		1 + 1 XF-RBI /RBI Tw 1½ /RFO
No hold	22	LBO3	½ + ½		1 LFI
Open	23	RFO		1	RFO
	24	LFI-Pr		1	LFI-Pr
	25	RF-Tp		½	RF-Tp
	26	LF-Tp Ch		½	LF-Tp Ch
	27	RFI		1	RFI
	28	LFO		½	LFO
	29	RFI-Ch		½	RFI-Ch
	30	LFO		1	LFO
	31	RFI-Pr		1	RFI-Pr

FINNSTEP (continued)

Hold	Step No.	Man's Step	Number of Beats of Music		Lady's Step
	32	LFO Sw-CI Cho		3	LFO Sw-CI Cho
See Text	33a	RBI Op Mo	1		2 + RBI (left leg moves back)
See Text	33b	LFI	1		
Stop in Butterfly (see Text)	33c	RFI/RFI Tw 1 /RFI (Slide into Stop)	1 + 1 + 2		1 + 1 + 2 /RBO/RBO Tw 1½ /RFI (Slide into Stop)
"Kilian" (arms extended)	Stationary Steps				
	34	L-Tp-H		1	L-Tp-H
	35	R-Tp		1	R-Tp
	36	Lp-Tp		½	L-Tp
Partial Outside*	37a	R-Tp-H		½	R-Tp-H (lady turns on Tp to face man)
	37b	R-Tp-H		½	R-Tp-H
	37c	R-Tp-H		½	R-Tp-H
	38	XB-L-Tp		½	XB-L-Tp
	39	R (flat)		½	R (flat)
	40	XB-L-Tp		½	XB-L-Tp
	41	R (flat)		½	R (flat)
	42	R+L		½	R+L
End of Stationary Steps					
3. Crossing Paths Section					
Open	43	L-Tp-H		½	L-Tp-H
	44	RFO		½	RFO
	45	LFI-Ch		½	LFI-Ch
	46	RFO		1	RFO
	47	LFI Op Mo		1	LFI
	48	RBI		½	RFO
Partial Outside	49	LBO		½	LFI
	50	RBI		½	RFO

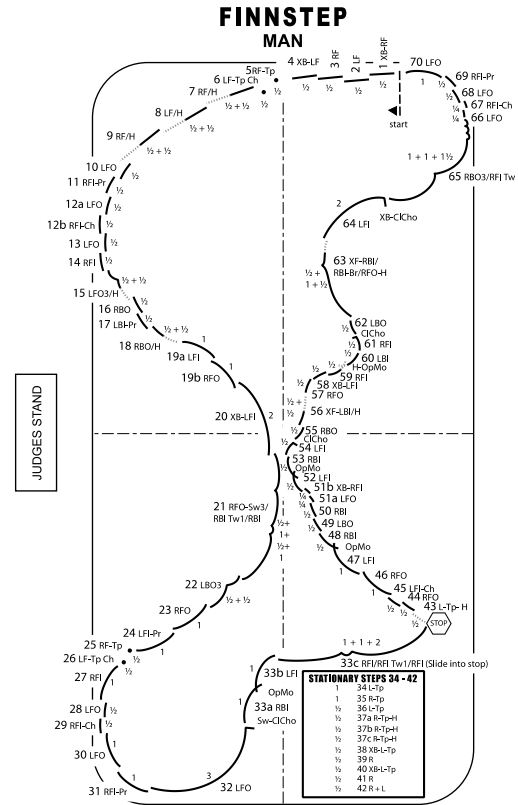
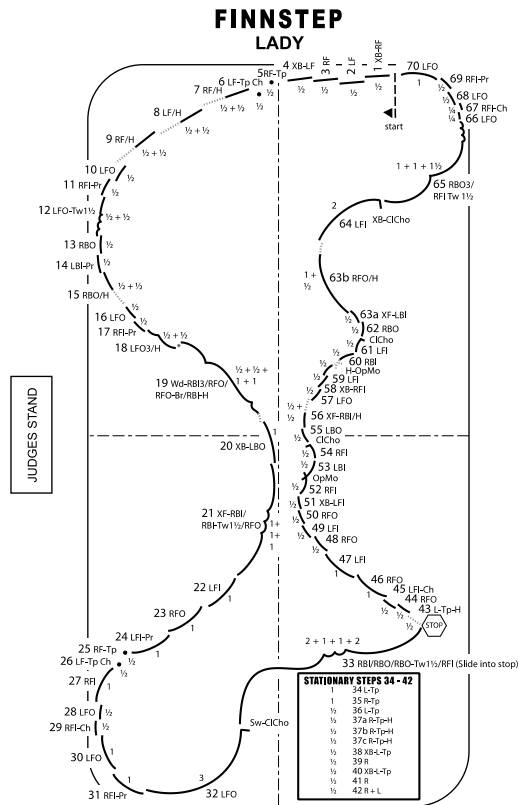
FINNSTEP (continued)

Hold	Step No.	Man's Step	Number of Beats of Music		Lady's Step
Open	51a	LFO	¼		½
	51b	XB-RFI	¼		
	52	LFI HOp Mo		½	RFI HOpMo
Hand in hand side by side	53	RBI (man's left hand up)		½	LBI
Change sides (stays and hand)	54	LFI CICho		½	RFI CICho
	55	RBO		½	LBO
	56	XF-LBI/H		½ + ½	XF-RBI/H
	57	RFO		½	LFO
	58	XB-LFI		½	XB-RFI
	59	RFI HOp Mo		½	LFI HOpMo
	60	LBI		½	RBI
	61	RFI CICho		½	LFI CICho
Change sides	62	LBO		½	RBO
	63a	XF-RBI /RBI Br /RFO-H	1 + ½ + ½	½	1 + ½ XF-LBI RFO /H
	63b				
	64	LFI XB-CICho		2	LFI XB-CICho
Kilian	65	RBO3 /RFI Tw 1 ½		1 + 1 + 1 ½	RBO3 /RFI Tw 1 ½
	66	LFO		¼	LFO
Open	67	RFI-Ch		¼	RFI-Ch
	68	LFO		½	LFO
	69	RFI-Pr		½	RFI-Pr
	70	LFO		1	LFO

Tp toepick
 H hop
 HOpMo hopped open mohawk

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

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



Category: **Ice Dance**

Subject: **Questions and answers – General**

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

Category: **Ice Dance**

Subject: **Questions and answers – General**

Questions (application cases)	Answers	Comments
<p>A couple finishes a Required Element after the music has ended. How will Judges mark this element?</p>	<p>As long as the element is called by the Technical Panel, the Judges will give a GOE to the element for its entire execution.</p>	<p>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.</p>
<p>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?</p>	<p>The Referee will:</p> <ul style="list-style-type: none">▪ apply a deduction of 2.0 for time of the program exceeding the required time range by twice 5 seconds;▪ instruct the Technical Panel that the Required Element was started after the required time range.	<p>The Technical Panel will not identify the Required Element and GOEs will not be count.</p>
<p>Is it possible to skate the Pattern Dance Type Step Sequence in the clockwise direction while all other parts of the dance including the Pattern Dance is performed in anticlockwise direction?</p>	<p>No. The Pattern Dance Type Step Sequence must proceed in anticlockwise direction, the same as the whole Short Dance pattern.</p>	<p>The clockwise direction may be used only in the allowed loops. However, no loops are allowed in the Pattern Dance Type Step Sequence</p>

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

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

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

Questions (clarifications)	Answers	Comments
<p>In Rhythm Dance, the Rhythms are specified. What does it mean exactly?</p>	<ol style="list-style-type: none"> 1. Music Rhythms: as per Rule 706, paragraph 3, Rhythm is “the regularly repeated pattern of accented and unaccented beats which gives the music its character”. <ul style="list-style-type: none"> ▪ the Rhythm, as per above definition, of the chosen music or of one part of the chosen music does not fulfil the description of one of the specified Rhythms, as per the ISU Ice Dance Music Booklet 1995 (or Additions to it), then the Judges will press the music deduction button. 2. Dancing (Skating) Rhythms: if a couple performs: <ul style="list-style-type: none"> ▪ whole or part of their program in an obvious Rhythm style which is not specified, or ▪ whole or part of the Pattern Dance Elements on another Rhythm style than the specified one, the “expression of Rhythms” is incorrect and Judges will mark Interpretation of the Music/Timing accordingly, as instructed in the marking guide for Program Components. 	<p>Example:</p> <p>The regularly repeated pattern of accented and unaccented beats of the music chosen during Pattern Dance Elements is not a Foxtrot (Tea Time Foxtrot PD) or Swing/Charleston/Quickstep (Finnstep PD), then the Judges will press the music deduction button.</p> <p>However, if the music is one of the rhythms listed above, but the skating does not give the feeling of the style of the chosen rhythm 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 style of the chosen rhythm.</p>

Questions (application cases)	Answers	Comments
<p>How many different tunes of a chosen Rhythm can be included in Rhythm Dance?</p>	<p><u>The number of Rhythms is not limited in the season 2019-2020.</u></p>	

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

Questions (application cases)	Answers	Comments
<p>How should the Referee organize the checking of Tempo during Pattern Dance Elements?</p>	<p>From the start of each Pattern Dance Element the Referee will time the duration of the number of beats necessary to perform the element(s). 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 2019/20, the required number of beats and duration of Pattern Dance Elements are:</p> <ul style="list-style-type: none"> ▪ <u>1TTF and 2TTF: 108 beats per minute +/- 2 beats per minute (106-110 beats per minute) and duration for one sequence is 56.7 secs up to 58.9 secs</u> <u>1FS: 104 beats per minute +/- 2 beats per minute (102-106 beats per minute) and duration for one section is 20.3 secs to 21.2 secs</u>

Category: **Ice Dance**

Subject: **Questions and answers – Clothing**

Questions (clarifications)	Answers	Comments
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.

Category: **Ice Dance**

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

Questions (clarifications)	Answers	Comments
<p>A couple crosses the Long Axis in a Pattern Dance Element. Should Judges take this situation into consideration under the GOE or apply the deduction for choreography restrictions?</p>	<p>This situation violates the Pattern requirements of Rhythm Dance ("the pattern must not cross the Long Axis except once at each end of the rink, within no more than 30 meters from the barrier") and is a Choreographic Restriction Deduction</p>	<p><u>Exception for season 2019-2020:</u> <u>- crossing the Long Axis at the entry to PDE does not constitute violations of these provisions.</u> <u>- Crossing the Long Axis while performing Steps # 10-12 in Tea-Time Foxtrot and retrogressing Steps # 13-15 is not considered as Pattern violation.</u> <u>- Crossing the Long Axis while performing Steps # 19-21 in the Finnstep is not considered as a Pattern Violation.</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 708, paragraph 1.b) must be understood as a 30 meters wide rink. If the rink is 26 meters wide, Couples may cross the Long Axis by 2 meters.</p>	<p><u>Exception for season 2019-2020:</u> <u>- crossing the Long Axis at the entry to PDE does not constitute violations of these provisions.</u> <u>- Crossing the Long Axis while performing Steps # 10-12 in Tea-Time Foxtrot and retrogressing Steps # 13-15 is not considered as Pattern violation.</u> <u>- Crossing the Long Axis while performing Steps # 19-21 in the Finnstep is not considered as a Pattern Violation.</u></p>

Category: **Ice Dance**

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

Questions (clarifications)	Answers	Comments
<p>In a Rhythm Dance, a Couple performs choreography at the beginning of the program, around the area of their starting pose. They also perform some movements on the spot prior to the final pose, at the very end of the program. Are either of these considered by the Judges and Referee as a “full Stop”?</p>	<p>No, it is not considered as a “full Stop” if it is within the allowed rules and restrictions per the 2019-2020 season.</p> <p>Rule 709 paragraph h) & g) allows couples to perform any choreography either in hold OR separated during the beginning of the program, (within the first 10 seconds) and/or at the end of the program (prior to the final pose). The choreography may be moving around the area of the Stop or stationary.</p>	<p>As examples, a Couple starts their RD with movements for around 8 seconds prior to fully moving across the ice. They also finish their RD with the choreography (either separated or in hold) in place for the last 6 seconds of the program, just prior to the ending pose. Both examples are NOT considered as “Stops”.</p>

Questions (application cases)	Answers	Comments
<p>In Rhythm Dance a Couple performs a separation of one measure of music to prepare (or conclude) the Step Sequence or the Set of Sequential Twizzles. Is this allowed?</p>	<p>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.</p>	<p>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 Step Sequence or the Set of Sequential Twizzles (or taking longer than necessary after the element to resume skating in hold) constitutes a negative feature for “ long separation before or after Required Elements in RD” Based on the new marking guide for GOE, this may result in lowering the GOE. <u>This is also applicable for the FD and any element which is performed not in hold/contact/touch during all or part of the Element</u></p>

Category: **Ice Dance**

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

Questions (application cases)	Answers	Comments
For the Rhythm Dance, is a Stop which is performed during the first 10 seconds of the program counted as one of the permitted Stops?	YES. Once the couple has started skating and there is a movement across the ice from their initial starting positions, they must continue the program. If there is a Stop, even during the first 10 seconds, it will be counted as one of the permitted Stop(s).	

Category: **Ice Dance**

Subject: **Questions and answers – Pattern Dance Elements**

Questions (clarifications)	Answers	Comments
<p>What does “correct Pattern” means as a Characteristics of GOE for Pattern Dance Element?</p>	<p>It means:</p> <ul style="list-style-type: none"> ▪ tracking is correct; ▪ for a Set Pattern Dance: The Pattern generally agrees with the pattern provided in the ISU Handbook Ice Dance; ▪ for an Optional Pattern Dance: The Pattern may deviate from the pattern provided in the ISU Handbook Ice Dance but fully utilizes the ice surface; ▪ if more than one Sequence is required: restart and repetition are correct. 	<p>The Tea Time Foxtrot and Finnstep are Optional Pattern Dances.</p>
<p>In a Pattern Dance Element, what happens if a couple introduces a creative free leg movement?</p>	<p>If the creative free leg movement does not affect any requirement included in the description, chart and diagram of the dance, Judges will not take any specific action under GOE.</p>	
<p>What happens if a Pattern Dance Element is started on the required beat but further on is performed partly out of phrase?</p>	<p>Judges will not apply to the GOE the negative feature “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>
<p>Questions (application cases)</p>	<p>Answers</p>	<p>Comments</p>
<p>In a Pattern Dance Element, a couple does not hold the Steps/Edges of a Key Point for the required number of beats. How should Judges take this mistake into consideration?</p>	<p>Whether or not they are part of a Key Point, Steps/Edges which are not held for the required number of beats should be reflected under GOE in the percentage of Steps not held for the required number of beats.</p>	<p>The Technical Panel will consider that the Key Point is not correctly executed.</p>

Category: **Ice Dance**

Subject: **Questions and answers – Pattern Dance Elements**

Questions (clarifications)	Answers	Comments
When evaluating the percentage of steps not held for the required number of beats (or any other error), do we consider the Lady and Man separately?	No.	The percentage for steps not held for the required number of beats (or any other error) should be counted as a unit, independently by which partner did the error. <u>The percentage is calculated for the average of steps for Lady and for Man.</u>

Category: **Ice Dance**

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

Questions (clarifications)	Answers	Comments
Spins		
If during a Spin or Combination Spin the couple separates to change hold, is there a restriction regarding the distance apart?	YES, A couple cannot be more than two arms length apart during a change of hold.	
Lifts		
If a program begins with partners in a Lift before the music starts, how will the duration of the Lift be counted?	The duration of the Lift will be counted when one of the partners begins to move.	
If a program concludes with partners in a Lift, how will the duration of the Lift be counted?	The duration of the Lift will be counted until the movement stops completely.	
How should the Referee check the duration of Lifts?	The lifts should be timed with the stopwatch during the performance as it has been done so far and then if there is a lift that is over the permitted time, the Referee must check it on his screen after conclusion of the program and that becomes the official time. If the times are recorded, then a note is made that the lift was electronically checked.	The sign ">" beside the Lift on the "Protocol" means that the Lift was over the time limit and it was electronically checked. The Referee should try the new timing device on the screen before the event starts.
An attempted Combination Lift is called by the Technical Panel as a Type of Short Lift. What duration should this Lift not exceed?	The maximum duration of a Combination Lift (i.e. 12 seconds), because the duration of each part of a Combination Lift is not limited.	

Category: **Ice Dance**

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

Questions (clarifications)	Answers	Comments
In a Set of Twizzles, a couple performs a third Twizzle as Additional Feature. If there is a mistake by one or both partners in performing these third Twizzles, how does it affect the GOE?	The Judges will consider this mistake as a poor exit and not as a mistake on one of the required Twizzles. While establishing their GOE, this is a negative feature for “entry/exit”.	Based on the new marking guide for GOE, 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.	
Questions (application cases)	Answers	Comments
In a Set of Twizzles, a couple performs a third Twizzle as Additional Feature. If there is a Fall by one or both partners in performing these third Twizzles, how does it affect the GOE?	The Judges will consider that the Fall occurs on the exit, which forms part of the Required Element. Therefore, they will adjust the GOE according to the marking guide for Falls, i.e. not higher than -2 in case of Fall by one partner and not higher than -3 in case of Fall by both partners.	
In a Set of Twizzles, if a Jump is performed between Twizzles, should Judges take a specific action?	No. A jump is allowed within the 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.
During the Twizzles (Sequential and Synchronized), does an interruption (or fall) by one partner effect the GOE if the level of each partner is evaluated separately by the Technical Panel?	The Judges still evaluate this element as a unit and must base their one GOE on the quality of execution of BOTH partners even with the Technical Panel evaluating each partner separately.	

Category: **Ice Dance**

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

Questions (clarifications)	Answers	Comments
During the Twizzles (Sequential and Synchronized), do the Additional Feature(s) for level have to be the same and/or simultaneous for each partner?	The same Additional Features have to be performed by both in the same Twizzle to receive credit for the Level.	However, error(s) resulting in a lower Level are evaluated per partner. Judges will evaluate the execution as a whole with one GOE based on the marking guide - GRADE OF EXECUTION of REQUIRED ELEMENTS (including CHOREOGRAPHIC ELEMENTS)

Category: **Ice Dance**

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

Questions (clarifications)	Answers	Comments
<p>When a couple is performing a Step Sequence as Not Touching, partners' patterns cross. They skate more than two arm lengths apart. How should Judges consider this situation?</p>	<p>The marking guides for Step Sequences state that if these elements are performed at generally more than two arm lengths apart, Judges will assess this as a negative feature per the new marking guide for GOE 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.</p>	<p>Per the new marking guide for GOE for both <u>RD</u> and <u>FD</u>, too long separation to prepare any Not Touching Element is also a negative feature when determining the final GOE. It is not a violation of the Choreographic restrictions deduction</p>

Questions (application cases)	Answers	Comments
<p>In a Step Sequence Style B for the <u>Free Dance</u>, 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?</p>	<p>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.</p>	<p>Examples of not acceptable shapes, which are negative feature(s) per the new marking guide for GOE:</p> <ul style="list-style-type: none"> - 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
<p>In a Step Sequence Style B in Free Dance for season 2019-2020, one retrogression of no more than two measures of music is permitted. How should Judges measure the duration of the retrogression?</p>	<p>From the moment the Couple starts retrogressing until they resume skating in the main direction of the Step Sequence.</p>	

Category: **Ice Dance**

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

Questions (application cases)	Answers	Comments
What does it mean “correct pattern of Step Sequences”?	a) for a midline or diagonal step sequence - lobes should be equally balanced along the line of the pattern so as to not distort the basic shape and direction of the line from corner to corner (diagonal) or end of rink to end of the rink (midline). b) for a circle - the circular line of the pattern should be recognizable and not be allowed to extend to become a large oval running almost from end to end of the rink c) for a serpentine - the two or three bold curves should be balanced on either side of the midline of the rink so as not to distort the basic "S" shape of the pattern.	Judges must reflect this as a negative feature per the new marking guide for GOE if the pattern of the Step Sequence does not maintain the integrity or basic shape of the chosen pattern
Is Wrist to Wrist Hold the same as Hand in Hand Hold?	Yes, when judges are evaluating the Step Sequences in Hold, extended Hand in Hand (or Wrist to Wrist) which is sustained is not permitted during the Step Sequences.	Judges must reflect this as a negative feature per the new marking guide for GOE per each occurrence.
For Novice (all levels), is the Step Sequence for the Free Dance a Style B?	No. For the 2019-2020 season, the Step Sequence for Basic and Intermediate Novice is one (1) Choreographic Step Sequence. The requirement for Advance Novice is one (1) Style B Step Sequence. All details are published in the Novice Communication.	Step Sequence requirement for Advanced Novice: One (1) Straight Line Step Sequence (Midline or Diagonal) in Hold or Curved Step Sequence (Circular or Serpentine) in Hold (Style B)

Category: **Ice Dance**

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

Questions (application cases)	Answers	Comments
Is the Choreographic Twizzling Movement a not-touching element?	The Choreographic Twizzling Movement consists of 2 parts: in the first part, each partner performs at least 2 continuous rotations, which must be skated separately and while traveling (cannot be on spot). For the second part, the partners may be touching, may be separate or a combination of both; one or both may travel while rotating, may rotate on the spot or may be a combination of both.	If the distance between the partners is more than two arms length, Judges will assess this as a negative feature “Spacing”: - more than two arms length apart”. Based on the new marking guide for GOE, this may result in lowering the GOE .
For the Choreographic Step Sequence, what is the hold requirement?	The Choreographic Step Sequence may be in hold, no hold <u>or a combination of both</u>	However, the general requirement throughout the Free Dance is no more than 2 arms length apart. (Includes during elements which affect the GOE). <u>Exception is the Choreographic Step Sequence which may be up to 4 arms length apart.</u>
For the Choreographic Step Sequence, are stops allowed? Pattern retrogressions? Loops?	As long as the Choreographic Step Sequence can be identified (along the Short Axis <u>and must be</u> from barrier to barrier), any stops, pattern retrogressions, loops, etc are allowed.	Any stops within the Free Dance, even in the Choreographic Step Sequence, must be 5 seconds or less or will be penalized by the judges.
May a Choreographic Element be performed right after another Choreographic Element?	Yes. Choreographic Elements may be back to back with another Choreographic Element.	However, a Required Element for the Level and a Choreographic Element must be separate elements
Must the Choreographic Sliding Movement be simultaneous throughout the element?	<u>No. The start and finish of the Choreographic Sliding Movement does not have to be simultaneous. However, both partners must be sliding simultaneously at one point during the Element for the Technical Panel to identify this element. Otherwise, the element will have no value.</u>	The sliding movement position for both partners may be different.

Category: **Ice Dance**

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

Questions (application cases)	Answers	Comments
For Choreographic Twizzling Movement, during the first part of this element both partners must complete 2 continuous travelling rotations simultaneously. Do these rotations have to be started and finished at the same time?	<u>No. The two complete continuous rotations have to be done simultaneously during any time of the first part of this element.</u>	As an example, the lady starts to twizzle while the man is in a lunge. While the lady continues to twizzle for two more rotations, the man also performs two rotations. The lady continues to rotate while the man goes back in to a lunge.

Category: **Ice Dance**

Subject: **Pattern Dance and Pattern Dance Element Information (Season 2019-2020)**

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

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