

INTERNATIONAL SKATING UNION

Communication No. 1677

ICE DANCE

Requirements for Technical Rules with ongoing validity Redrafts and updates effective July 1st, 2011

Technical Rules specify that some of them need to be completed by requirements decided by the Ice Dance Technical Committee.

Requirements defined in the Technical Rules as valid for one season only are:

- Pattern Dances for Novice International Competitions,
- rhythms or themes, guidelines and Required Elements for Short Dance,
- Required Elements for Free Dance.

For season 2011/12, those annual requirements were included in Communication 1670.

The other requirements for Technical Rules are defined with an ongoing validity and can be updated when necessary. They are listed below.

1. **Scales of Values for Sections of Pattern Dances (when Pattern Dance(s) is (are) a segment of a competition)** included in Communication 1400 and Communication 1522 are valid.
2. **Calling specifications and marking guide for Grades of Execution of Sections of Pattern Dances (when Pattern Dance(s) is (are) a segment of a competition)** included in Communication 1567, chapter 5, are valid.
3. **Marking guide for Components of Pattern Dances (when Pattern Dance(s) is (are) a segment of a competition)** included in Communication 1522, chapter 7, is valid.
4. **Scales of Values for Required Elements:** see page 2
5. **Calling specifications and Levels of Difficulty for Required Elements:** see page 3
6. **Marking guide for Grades of Execution of Required Elements:** see page 24
7. **Marking guide for Program Components:** see page 26
8. **Restrictions for clothing:** see page 31
9. **Glossary of terms:** see page 31

Milan,
May 24, 2011
Lausanne,

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4. SCALES OF VALUES FOR REQUIRED ELEMENTS

Scales of Values for Required Elements included in Communication 1621, chapter VI:

- are valid for **Dance Spins, Short Lifts, Sets of Sequential/Synchronized Twizzles and Step Sequences**,
- have been updated effective July 1st, 2011 for **Pattern Dance Elements and Long Lifts**. Updated content is underlined.

Scale of Value for **Not Touching Circular Step Sequence** is introduced.

		+3	+ 2	+1	Base	-1	- 2	-3
<u>Cha Cha Congelado Sequence with Step # 1 on the Judges' side</u>	<u>CC1Sq1</u>	1.5	1.0	0.5	<u>3.00</u>	<u>-0.5</u>	<u>-1.0</u>	<u>-1.5</u>
	<u>CC1Sq2</u>	1.5	1.0	0.5	<u>5.00</u>	- 0.5	- 1.0	- 1.5
	<u>CC1Sq3</u>	1.5	1.0	0.5	<u>6.00</u>	- 0.5	- 1.0	- 1.5
	<u>CC1Sq4</u>	1.5	1.0	0.5	<u>7.00</u>	- 0.5	- 1.0	- 1.5
<u>Cha Cha Congelado Sequence with Step # 1 on the Judges' opposite side</u>	<u>CC2Sq1</u>	1.5	1.0	0.5	<u>3.00</u>	- 0.5	- 1.0	- 1.5
	<u>CC2Sq2</u>	1.5	1.0	0.5	<u>5.00</u>	- 0.5	- 1.0	- 1.5
	<u>CC2Sq3</u>	1.5	1.0	0.5	<u>6.00</u>	- 0.5	- 1.0	- 1.5
	<u>CC2Sq4</u>	1.5	1.0	0.5	<u>7.00</u>	- 0.5	- 1.0	- 1.5
<u>Rhumba Sequence with Step # 1 on the Judges' side</u>	<u>R1Se1</u>	1.5	1.0	0.5	<u>3.00</u>	<u>-0.5</u>	<u>-1.0</u>	<u>-1.5</u>
	<u>R1Se2</u>	1.5	1.0	0.5	<u>5.00</u>	- 0.5	- 1.0	- 1.5
	<u>R1Se3</u>	1.5	1.0	0.5	<u>6.00</u>	- 0.5	- 1.0	- 1.5
	<u>R1Se4</u>	1.5	1.0	0.5	<u>7.00</u>	- 0.5	- 1.0	- 1.5
<u>Rhumba Sequence with Step # 1 on the Judges' opposite side</u>	<u>R2Se1</u>	1.5	1.0	0.5	<u>3.00</u>	- 0.5	- 1.0	- 1.5
	<u>R2Se2</u>	1.5	1.0	0.5	<u>5.00</u>	- 0.5	- 1.0	- 1.5
	<u>R2Se3</u>	1.5	1.0	0.5	<u>6.00</u>	- 0.5	- 1.0	- 1.5
	<u>R2Se4</u>	1.5	1.0	0.5	<u>7.00</u>	- 0.5	- 1.0	- 1.5
Serpentine Lift	<u>SeLi1</u>	<u>3.0</u>	<u>2.0</u>	<u>1.0</u>	3.00	<u>-0.6</u>	<u>-1.4</u>	<u>-2.0</u>
	<u>SeLi2</u>	<u>3.0</u>	<u>2.0</u>	<u>1.0</u>	5.00	<u>- 1.0</u>	<u>- 2.0</u>	<u>- 3.0</u>
	<u>SeLi3</u>	<u>3.0</u>	<u>2.0</u>	<u>1.0</u>	7.00	<u>- 1.0</u>	<u>- 2.0</u>	<u>- 3.0</u>
	<u>SeLi4</u>	<u>3.0</u>	<u>2.0</u>	<u>1.0</u>	8.00	<u>- 1.0</u>	<u>- 2.0</u>	<u>- 3.0</u>
Reverse Rotational Lift	<u>RRoLi1</u>	<u>3.0</u>	<u>2.0</u>	<u>1.0</u>	3.00	<u>-0.6</u>	<u>-1.4</u>	<u>-2.0</u>
	<u>RRoLi2</u>	<u>3.0</u>	<u>2.0</u>	<u>1.0</u>	5.00	<u>- 1.0</u>	<u>- 2.0</u>	<u>- 3.0</u>
	<u>RRoLi3</u>	<u>3.0</u>	<u>2.0</u>	<u>1.0</u>	7.00	<u>- 1.0</u>	<u>- 2.0</u>	<u>- 3.0</u>
	<u>RRoLi4</u>	<u>3.0</u>	<u>2.0</u>	<u>1.0</u>	8.00	<u>- 1.0</u>	<u>- 2.0</u>	<u>- 3.0</u>
Combination Lift	The Base Values of the first two executed Short Lifts in a Combination Lift will be added and one GOE (the same as for Serpentine Lift and Reverse Rotational Lift) will be applied to the entire Combination Lift.							
<u>Not Touching Circular Step Sequence</u>	<u>NtCiSt1</u>	1.5	1.0	0.5	3.50	- 0.5	- 1.0	- 1.5
	<u>NtCiSt2</u>	3.0	2.0	1.0	5.00	- 1.0	- 2.0	- 3.0
	<u>NtCiSt3</u>	3.0	2.0	1.0	6.50	- 1.0	- 2.0	- 3.0
	<u>NtCiSt4</u>	3.0	2.0	1.0	8.00	- 1.0	- 2.0	- 3.0

5. CALLING SPECIFICATIONS AND LEVELS OF DIFFICULTY OF REQUIRED ELEMENTS

Calling specifications and Levels of Difficulty of Required Elements, previously included in Communications 1610 and 1621 updated by Communication 1632, have been redrafted and updated effective July 1st, 2011.

The information is laid out in the following order:

- basic principles of calling applicable to all Required Elements;
- for each Required Element:
 - additional principles of calling,
 - additional definitions, specifications to definitions and notes, applicable to additional principles of calling and Levels of Difficulty,
 - Levels of Difficulty including Characteristics of Levels and Adjustment to Levels.

Updated content is underlined.

5.1. BASIC PRINCIPLES OF CALLING APPLICABLE TO ALL REQUIRED ELEMENTS

1. The Technical Panel shall identify what is performed despite what is listed on the Program Content Sheet (e.g. if the sheet says a Reverse Rotational Lift is planned but only the first part is completed, perhaps due to a Fall or interruption, a Rotational Lift shall be identified).
2. Adjustments to Levels shall apply to the Level determined according to the Characteristics of Levels fulfilled. They shall not result in giving No Level to a Required Element as long as the requirements for Level 1 are met.
3. To be given any Level, a Required Element must meet all the requirements for Level 1.
4. If a program concludes with the partners performing an element, the element and its Level shall be identified until the movement stops completely.
5. Elements started after the required duration of the program (plus the 10 seconds allowed) shall not be identified.

5.2. PATTERN DANCE ELEMENTS

5.2.1. ADDITIONAL PRINCIPLES OF CALLING

1. The process used by the Technical Panel to identify Key Points and their correct execution is the same process as for identification of Required Elements and Levels (i.e. by majority).
2. If a Fall or interruption occurs at the entrance to or during a Pattern Dance Element and the element is immediately resumed, the element shall be identified and given a Level according to the requirements met before and after the Fall or interruption, or No Level if the requirements for Level 1 are not met.

5.2.2. ADDITIONAL DEFINITIONS, SPECIFICATIONS TO DEFINITIONS AND NOTES

Key Point and Key Point Features: a Key Point is correctly executed when all its related Key Point Features are met.

For season 2011/12, the Key Points and Key Point Features are the following:

Cha Cha Congelado

Sequence with Step # 1 on the Judges' side (CC1)	Key Point 1 Lady & Man Steps 3 & 4 (Slip Steps)	Key Point 2 Lady Steps 14 & 15 (XB-LFI OpMo, RBI)	Key Point 3 Lady Steps 23-25 (LFI Sw-CIMo, RBI, XF-LBO)
Key Point Features	<ol style="list-style-type: none"> 1. On straight line 2. Both blades are held on the ice 3. Free foot slides forward on ice to full extension 	<ol style="list-style-type: none"> 1. Correct Edges on LFI (#14) and RBI (#15) 2. Correct Turn 3. Correct placement of the free foot 	<ol style="list-style-type: none"> 1. Correct Edges on LFI (#23), RBI (#24) and LBO (#25) 2. CIMo: correct Turn 3. CIMo: correct placement of the free foot 4. XF-LBO: free leg crossed in front of the skating leg
Sequence with Step # 1 on the Judges' opposite side (CC2)	Key Point 1 Lady Step 10 & 11 (RFI CIMo, LBI excluding RBO)	Key Point 2 Man Steps 23-25 (RFO Sw-CIMo, LBO, XF-RBI)	Key Point 3 Lady & Man Steps 31-36 (from XB-LFI to LFI SwR)
Key Point Features	<ol style="list-style-type: none"> 1. Correct Edges on RFI (#10) and LBI (#11) 2. Correct Turn 3. Correct placement of the free foot 	<ol style="list-style-type: none"> 1. Correct Edges on RFO (#23), LBO (#24) and RBI (#25) 2. CIMo: correct Turn 3. CIMo: correct placement of the free foot 4. XF-RBI: free leg crossed in front of the skating leg 	<ol style="list-style-type: none"> 1. Correct Edges on LFI (#31), RFI (#32), RFI (#35) and LFI (#36) 2. XB-LFI (#31): free leg crossed behind the skating leg 3. XB-RFI(#35): free leg crossed behind the skating leg

Rhumba

Sequence with Step # 1 on the Judges' side (R1)	Key Point 1 Lady & Man Step 3 (Changes of Edge LFOIO)	Key Point 2 Lady Steps 11 to 13 (Wd-LFI Wd-XF OpCho, RBO Wd-XB ClCho, LFI)	Key Point 3 Man Steps 11 to 13 (Wd-LFI Wd-XF OpCho, RBO Wd-XB ClCho, LFI)
Key Point Features	1. Correct Changes of Edge (Outside to Inside to Outside)	1. Stepped at least two blade lengths wide on Steps #11, #12 and #13 2. Correct Edges LFI (#11), RBO (#12) and LFI (#13) 3. Correct placement of free foot 4. Correct Turns	1. Stepped at least two blade lengths wide on Steps #11, #12 and #13 2. Correct Edges LFI (#11), RBO (#12) and LFI (#13) 3. Correct placement of free foot 4. Correct Turns
Sequence with Step # 1 on the Judges' opposite side (R2)	Key Point 1 Lady & Man Step 3 (Changes of Edge LFOIO)	Key Point 2 Lady Steps 11 to 13 (Wd-LFI Wd-XF OpCho, RBO Wd-XB ClCho, LFI)	Key Point 3 Man Steps 11 to 13 (Wd-LFI Wd-XF OpCho, RBO Wd-XB ClCho, LFI)
Key Point Features	1. Correct Changes of Edge (Outside to Inside to Outside)	1. Stepped at least two blade lengths wide on Steps #11, #12 and #13 2. Correct Edges LFI (#11), RBO (#12), and LFI (#13) 3. Correct placement of free foot 4. Correct Turns	1. Stepped at least two blade lengths wide on Steps #11, #12 and #13 2. Correct Edges LFI (#11), RBO (#12) and LFI (#13) 3. Correct placement of free foot 4. Correct Turns

Note: Steps and additional descriptions of the Steps are defined/described in Rule 604 and ISU Handbook Ice Dance 2003, paragraph I-17 (Cha Cha Congelado) and paragraph I-19 (Rhumba).

5.2.3. LEVELS OF DIFFICULTY

Characteristics of Levels:

Level 1	Level 2	Level 3	Level 4
<u>75% of Pattern Dance Element</u> is completed by both partners	100% of Pattern Dance Element is completed by both partners AND 1 Key Point is correctly executed	100% of Pattern Dance Element is completed by both partners AND 2 Key Points are correctly executed	100% of Pattern Dance Element is completed by both partners AND 3 Key Points are correctly executed

5.3. DANCE SPINS

5.3.1. ADDITIONAL PRINCIPLES OF CALLING

1. In programs where one Dance Spin is a Required Element, the first performed Dance Spin shall be identified as the required Dance Spin, classified as Spin or Combination Spin, and given a Level, or No Level if the requirements for Level 1 are not met. Subsequent Dance Spins shall be identified either as Transitional Dance Spins with no value, or as Dance Spins classified as Extra Element with no value: the number of any allowed subsequent Transitional Dance Spin(s) is specified in the descriptions of Required Elements for Short Dance and Well Balanced Free Dance Programs.
2. In case a Spin is required and a Combination Spin is not permitted, the required Dance Spin performed as a Combination Spin shall be classified as an Extra Element with no value.
3. If a Fall or interruption occurs at the entrance to or during a Dance Spin and is immediately followed by a spinning movement (for the purpose of filling time), the element shall be identified and given a Level according to the requirements met before the Fall or interruption, or No Level if the requirements for Level 1 are not met, and the additional part shall not be identified (Note: an interruption in rotations to perform features such as the change of direction in a Dance Spin Option 2 or a one foot turn on the spot before resuming the rotations shall not be considered as such an interruption).

5.3.2. ADDITIONAL DEFINITIONS, SPECIFICATIONS TO DEFINITIONS AND NOTES

Basic Positions in Dance Spins:

1. **Upright Position:** if the angle between the thigh and shin of the skating leg is less than about 120 degrees, the position shall be considered as a Sit Position.
2. **Sit Position:** if the angle between the thigh and shin of the skating leg is more than about 120 degrees, the position shall be considered as an Upright or Camel Position depending on the other criteria that characterize these positions.
3. **Camel Position:** if the waist line is not horizontal and/or the core of the body is more than 45 degrees above the horizontal line the position shall be considered as an Upright Position. If the angle between the thigh and shin of the skating leg is less than about 120 degrees, the position shall be considered as a Sit Position.

Difficult Variations of Basic Positions (examples):

1. **For Upright Position:**
 - a) “Biellmann” type – body upright with the heel of the boot pulled by the hand behind and above the level of the head;
 - b) Full layback with upper body arched back towards the ice or sideways with upper body bent to the side towards the ice;
 - c) Split with both legs straight and the boot/skate of the free leg held up higher than the head (may be supported by partner);

- d) Upper body arched back or sideways with free foot almost touching the head in a full circle (doughnut/ring: maximum of half a blade length between head and blade).

2. For Sit Position:

- a) Free leg bent or straight directed forward with thigh of skating leg at least parallel to the ice;
- b) Free leg bent or straight directed backward with thigh of skating leg at least parallel to the ice;
- c) Free leg bent or straight directed to the side with not more than 90 degrees between thigh and shin of skating leg;
- d) Free leg crossed extended behind, and directed to the side, with not more than 90 degrees between thigh and shin of skating leg;
- e) Free leg crossed behind and touching the skating leg, with thigh of skating leg at least parallel to the ice;
- f) Free leg directed forward, with not more than 90 degrees between thigh and shin of skating leg, and back of upper body parallel to the ice.

Note:

- Examples b) and e) executed right after each other shall be considered as the same Difficult Variation of Sit Position.

3. For Camel Position:

- a) Upper body (shoulder and head) turned upwards – facing up so that the line of the shoulders is at least 45 degrees past the vertical point;
- b) Body nearly horizontal or bent sideways horizontally with head and free foot almost touching (doughnut/ring: maximum of half a blade length between head and blade);
- c) Body nearly horizontal with the heel of the boot pulled by the hand above the level of the head;
- d) Body bent forward to the spinning leg and free leg extended backward and upward up to almost a full split (with the angle between thighs about 180 degrees);
- e) Simple Camel Position by the man with the free leg on horizontal line or higher.

Note:

- Simple camel spin by the lady shall not be considered as a Difficult Variation of Camel Position

Notes:

- Examples d) for Upright Position and b) for Camel Position (doughnut/ring) shall be considered as the same Difficult Variation.
- Examples a) for Upright Position (Biellmann) and c) for Camel Position (heel of the boot pulled by the hand above the level of the head) shall be considered as the same Difficult Variation when performed by the same partner but as two different Difficult Variations when performed by different partners.
- Rotations shall be taken into consideration for the purpose of total number of rotations when performed fully, continuously, on one foot and simultaneously by both partners.
- Rotations in Difficult Variation shall be taken into consideration for the purpose of Level when performed continuously in a fully established position.

Options of Dance Spins:

- **Spin Option 1:** without change of spinning direction;
- **Spin Option 2:** with simultaneous change of spinning direction for both partners;
- **Combination Spin Option 1:** with same spinning direction for both parts;
- **Combination Spin Option 2:** with different spinning direction for each part.

5.3.3. LEVELS OF DIFFICULTY

Characteristics of Levels:

Level 1	Level 2	Level 3	Level 4
Spin			
<p>Spinning movement started on one foot by both partners</p> <p>AND</p> <p>At least 3 rotations</p>	<p>OPTION 1</p> <p>2 different Difficult Variations from 2 different Basic Positions (1 by one partner and 1 by the other partner): each Difficult Variation for at least 2 rotations.</p> <p>OPTION 2</p> <p><u>At least 2 rotations in each direction</u></p> <p>AND</p> <p><u>1 Difficult Variation from any Basic Position by one partner: Difficult Variation for at least 2 rotations.</u></p>	<p>OPTION 1</p> <p>2 different Difficult Variations from 2 different Basic Positions (1 by one partner and 1 by the other partner performed simultaneously): each Difficult Variation for at least 5 rotations.</p> <p>OR</p> <p>3 different Difficult Variations from 3 different Basic Positions (3 by same partner or 2 by one partner and 1 by the other partner): each Difficult Variation for at least 2 rotations.</p> <p>OPTION 2</p> <p><u>At least 2 rotations in each direction</u></p> <p>AND</p> <p><u>2 different Difficult Variations from 2 different Basic Positions (2 by same partner or 1 by one partner and 1 by the other partner): each Difficult Variation for at least 2 rotations</u></p>	<p>OPTION 1</p> <p>4 different Difficult Variations from 3 different Basic Positions (2 by both partners or 3 by one partner and 1 by the other partner, at least 1 Difficult Variation being performed by partners simultaneously): each Difficult Variation for at least 2 rotations.</p> <p>OPTION 2</p> <p>At least 2 rotations in each direction.</p> <p>AND</p> <p>3 different Difficult Variations from 3 different Basic Positions (3 by same partner or 2 by one partner and 1 by the other partner): each Difficult Variation for at least 2 rotations.</p>

Level 1	Level 2	Level 3	Level 4
Combination Spin			
Spinning movement started on one foot by both partners AND At least 3 rotations in both parts	OPTION 1 2 different Difficult Variations from 2 different Basic Positions (2 by same partner or 1 by one partner and 1 by the other partner): each Difficult Variation for at least 3 rotations OPTION 2 1 Difficult Variation from any Basic Position: each Difficult Variation for at least 3 rotations	OPTION 1 3 different Difficult Variations from 3 different Basic Positions (3 by same partner or 2 by one partner and 1 for the other partner): each Difficult Variation for at least 3 rotations OPTION 2 2 different Difficult Variations from 2 different Basic Positions (2 by same partner or 1 by one partner and 1 by the other partner): each Difficult Variation for at least 3 rotations	OPTION 1 4 different Difficult Variations from 3 different Basic Positions (2 by both partners or 3 by one partner and 1 by the other partner): each Difficult Variation for at least 3 rotations OPTION 2 3 different Difficult Variations from 3 different Basic Positions (3 by same partner or 2 by one partner and 1 by the other partner): each Difficult Variation for at least 3 rotations

Adjustments to Levels:

1. If the spinning movement has been started and one or both partners is/are still on two feet after half a rotation, the Level shall be reduced by one Level if one partner starts on two feet and by two Levels if both partners start on two feet.
2. If a loss of control occurs after the Dance Spin has commenced, resulting in one of the following mistakes:
 - additional support (touch down by free leg/foot and/or hand(s) by one partner,
 - one partner off the ice without sustaining action,
 - both partners not holding,

for up to half a rotation, and the Dance Spin continues according to Dance Spin requirements after the mistake, the Level shall be reduced by 1 Level per mistake. But if the mistake lasts for more than half a rotation, this shall be considered as an interruption and additional principles of calling shall apply.

Notes:

- this provision does not apply to staying on two feet during the change of foot in a Combination Spin. However, the Level shall be reduced by 1 Level per partner staying on two feet more than half a rotation;
- this provision does not apply to one partner off the ice with a sustaining action which qualifies this move as a Dance Lift.

5.4. DANCE LIFTS

5.4.1. ADDITIONAL PRINCIPLES OF CALLING

Applicable to all Types of Dance Lifts:

1. The first performed Dance Lift(s) shall be identified as the required Dance Lift(s) and given a Level, or No Level if the requirements for Level 1 are not met. Subsequent Dance Lifts shall be identified either as Transitional Dance Lift with no value, or as Dance Lift classified as Extra Element with no value: the number of required Dance Lifts and any allowed subsequent Transitional Dance Lift(s) is specified in the descriptions of Required Elements for Short Dance and Well Balanced Free Dance Programs.
2. Any required Dance Lift of a repeated Type shall be classified as an Extra Element with no value (except in a Senior Free Dance with 4 Short Lifts where two of the Short Lifts can be from the same Type).
3. Any required Dance Lift of a Type not according to the Required Elements for Short Dance or the Well Balanced Free Dance Program shall be classified as an Extra Element with no value.
4. A brief movement in which both skates of one of the partners leave the ice with support by the other partner and the lifted partner is not sustained in the air shall not be considered as a Dance Lift.
5. If a program begins with the partners in a Dance Lift before the music starts, the Dance Lift and its Level shall be identified when one of the partners begins to move.
6. If a Fall or interruption occurs at the entrance to or during a Dance Lift, the element shall be identified and given a Level according to the requirements met before the Fall or interruption, or No Level if the requirements for Level 1 are not met.

Applicable to Rotational Lifts:

1. A Rotational Lift shall be identified as such if the lifting partner moves through more than one rotation. Up to one rotation at the beginning or end of any Dance Lift which is not a Rotational Lift or a Reverse Rotational Lift shall be considered part of the entry or exit.
2. In a Rotational Lift, if the lifting partner stops traveling, the rotations and Difficult Pose/Position or Change of Pose from that point on shall not be considered for Level.

Applicable to Reverse Rotational Lifts:

1. A Reverse Rotational Lift shall be identified as such if the lifting partner moves through more than one rotation in both directions.
2. In each direction of a Reverse Rotational Lift, if the lifting partner stops traveling, the rotations and Difficult Pose/Position or Change of Pose in that direction from that point on shall not be considered for Level.

Applicable to Combination Lifts:

1. A Combination Lift shall be identified with the first two fully established Types of Short Lifts performed forming two approximately equal parts or it shall be identified as a Short Lift of the Type forming the larger part. The Level of each of the two Types of Short Lifts shall be given separately.

Applicable to Long Lifts:

1. If an error occurs in the first or second part of an attempted Long Lift, so that the second part (second Type of Short Lift of an attempted Combination Lift, reverse rotations of an attempted Reverse Rotational Lift, second curve of an attempted Serpentine Lift) cannot be identified, the performed part of the Dance Lift shall be identified as a Type of Short Lift (first Type of Short Lift in case of an attempted Combination Lift, Rotation Lift in case of an attempted Reverse Rotational Lift, Curve Lift in case of an attempted Serpentine Lift), given the reached Level and classified as “Combo”, in order to avoid that a subsequent similar Type of Short Lift be classified as Extra Element (the word “Combo” means an intention to skate one Long Lift).

5.4.2. ADDITIONAL DEFINITIONS, SPECIFICATIONS TO DEFINITIONS AND NOTES

Difficult Pose for lifted partner (examples):

- a) Full split: when the legs of the lifted partner are extended in one line with the angle between thighs about 180 degrees;
- b) full “Biellmann”: body upright with the heel of the boot pulled by the hand behind and above the level of the head;
- c) full doughnut/ring: upper body arched back, with one or both feet almost touching the head in a full circle (maximum of half a blade length between head and blade);
- d) upside down combined with difficult hold;
- e) from a vertical position lady is cantilevered out: lady’s torso is extended away from the man and the only one additional point of support are the hands;
- f) balancing in a horizontal position with only one additional point of support;
- g) leaning out (forwards or backwards) with the only one additional point of support being the legs;
- h) full layback with arched pose with no support from the lifting partner above the thigh;
- i) extended out with the majority of body weight in a horizontal line with the only one additional point of support being shoulders and/ or upper back.

Notes:

- a chosen example of Difficult Pose shall be considered for Level only the first time it occurs, whether it be in a Short Lift or in a part of Long Lift;
- Examples b) (full “Biellmann) and c) (full doughnut/ring) shall be considered as the same example of Difficult Pose.

Change of Pose for lifted partner:

A Change of Pose shall be considered for Level if it fulfills the following characteristics:

- lifting partner changes hold and lifted partner changes hold and body pose so that it is a significant change (i.e. a photographer would produce two different photos). A mere change of position of arm(s) and/or legs, changing to the reverse side (mirror) or changing the height of the body is not enough to constitute a Change of Pose;
- the change of body pose and changes of hold occur simultaneously;

- each pose, preceding and following the change is clearly defined and the first pose is attained and clearly shown prior to the change to the second pose;
- in Rotational Lifts, the movement through the Change of Pose occurs during rotations of both lifting and lifted partners.

Note: Changes of Pose shall be considered for Level only the first two times they occur, whether they are in Short Lifts or in parts of Long Lift.

Difficult Position for lifting partner (examples):

- one foot;
- Shoot the Duck (thigh at least parallel to the ice) with any position of free leg;
- Spread Eagle – inside: same edges (one forward one backward) on the same curve;
- Spread Eagle – outside: same edges (one forward one backward) on the same curve;
- Spread Eagle – on a straight line (for Straight Line Lift only): same edges (one forward one backward) on the same line;
- Ina Bauer: same or different edge (one forward one backward) on parallel tracing;
- Crouch with two knees bent (thighs at least parallel to the ice) on two feet;
- Crouch with one knee bent (thigh at least parallel to the ice) on two feet with one leg extended to side;
- Lunge (thigh at least parallel to the ice) with any position of free leg;
- One Hand/Arm Lift: with no contact other than the lifting partner’s hand/arm and the lifted partner.

Notes:

- examples g) h) and i) (Crouch or Lunge) shall not be considered for Level in a Stationary Lift which is not rotating;
- a chosen example of Difficult Position shall be considered for Level only the first time it occurs, whether it be in a Short Lift or in a part of Long Lift (exception: Reverse Rotational Lift Levels 3 and 4 Option 2, where the One Hand/Arm Lift is considered for Level in both directions);
- if the three different examples of Spread Eagle (c), d) and e)) are performed, only the two first performed different examples shall be considered for Level;
- if an Ina Bauer (example f) skated on same edges) and an example of Spread Eagle (c), d) or e)) are performed on the same edges, only the first performed of the two Difficult Positions shall be considered for Level.

Creative/Difficulty Entry (Groups of examples):

- unexpected entry without any evident preparation;
- entry from a Difficult Position for the lifting partner: the Difficult Position must be reached before the lifted partner leaves the ice;
- entry from a difficult transition by the lifting partner: series of at least two difficult Turns (e.g. Bracket, Choctaw, Counter, Outside Mohawk, but not progressives) before the Dance Lift;
- significant transitional movement performed by the lifted partner to reach and establish the desired pose (Note: this is not the same as a Change of Pose, because the movement is transitional and not established).

Notes:

- a chosen Group of examples of Creative/Difficulty Entry a), c) or d) shall be considered for Level only in the Dance Lift where it is first performed;

- a chosen example of Creative/Difficult Entry from Group b) shall be considered for Level only in the Dance Lift where it is first performed;
- if the three different examples of Spread Eagle (c), d) and e) of paragraph Difficult Position for lifting partner) are performed as Creative/Difficult Entry, only the two first performed different examples shall be considered for Level;
- if an Ina Bauer (example f) of paragraph Difficult Position for lifting partner skated on same edges) and an example of Spread Eagle (c), d) or e) of paragraph Difficult Position for lifting partner) are performed as Creative/Difficult Entry on the same edges, only the first performed of the two Creative/Difficult Entry shall be considered for Level.

One Hand/Arm Rotational Lift Extra Feature:

Only One Hand/Arm Lift is used to lift, hold and set down the lifted partner, and

- the lifting partner is on one foot for at least one rotation;
- and/or the lifting partner significantly changes the level of his skating legs (knees) with a continuous motion;
- and/or the lifting partner's holding arm is fully extended in front with a significant distance between partners.

Notes:

- if performed as the first part of a Combination Lift, the setting down in One Hand/Arm Lift requirement does not apply;
- if performed as the second part of a Combination Lift, the lifting in One Hand/Arm Lift requirement does not apply.

5.4.3. LEVELS OF DIFFICULTY

Characteristics of Levels:

Level 1	Level 2	Level 3	Level 4
Stationary Lift, Straight Line Lift, Curve Lift			
<p>Lifted partner is held off the ice for at least 3 seconds</p>	<p>Lifted partner sustains a Difficult Pose for at least 3 seconds or moves through a Change of Pose</p> <p>OR</p> <p>Lifting partner sustains a Difficult Position for at least 3 seconds</p>	<p>Lifted partner sustains a Difficult Pose for at least 3 seconds or moves through a Change of Pose</p> <p>AND</p> <p>Lifting partner sustains a Difficult Position for at least 3 seconds</p>	<p>Requirements for Level 3</p> <p>AND</p> <p>Creative/Difficult Entry</p>
Rotational Lift			
<p>Lifted partner is held off the ice through at least 3 rotations</p> <p>AND</p> <p>Lifting partner moves through at least 3 rotations</p>	<p>OPTION 1</p> <p>Lifted partner sustains a Difficult Pose through at least 3 rotations or moves through a Change of Pose</p> <p>AND</p> <p>Lifting partner moves through at least 4 rotations</p> <p>OPTION 2</p> <p>Lifting partner in One Hand/Arm Lift through at least 2 rotations</p>	<p>OPTION 1</p> <p>Lifted partner sustains a Difficult Pose through at least 4 rotations or moves through a Change of Pose</p> <p>AND</p> <p>Lifting partner moves through at least 5 rotations</p> <p>OPTION 2</p> <p>Lifting partner in One Hand/Arm Lift through at least 3 rotations</p>	<p>OPTION 1.a)</p> <p>Requirements for Level 3 Option 1</p> <p>AND</p> <p>Creative/Difficult Entry</p> <p>OPTION 1.b)</p> <p>Lifted partner sustains a Difficult Pose through at least 5 rotations or moves through a Change of Pose</p> <p>AND</p> <p>Lifting partner moves through at least 6 rotations</p> <p>OPTION 2</p> <p>Requirements for Level 3 Option 2</p> <p>AND</p> <p>One Hand/Arm Rotational Lift Extra Feature</p>

Level 1	Level 2	Level 3	Level 4
Reverse Rotational Lift			
<p>Lifted partner is held off the ice through at least 2 rotations in each direction</p> <p>AND</p> <p>Lifting partner moves through at least at least 2 rotations in each direction</p>	<p>OPTION 1</p> <p>Lifted partner sustains a Difficult Pose through at least 2 rotations or moves through a Change of Pose in one direction</p> <p>AND</p> <p>Lifting partner moves through at least 5 rotations in total (at least 2 rotations in each direction)</p> <p>OPTION 2</p> <p>Lifting partner in One Hand/Arm Lift through at least 2 rotations in one direction</p>	<p>OPTION 1</p> <p>Lifted partner:</p> <p>sustains a <u>different</u> Difficult Pose through at least 3 rotations during each direction</p> <p>OR</p> <p>sustains a Difficult Pose through at least 3 rotations in one direction and moves through a Change of Pose in the other direction</p> <p>AND</p> <p>Lifting partner moves through at least 3 rotations in each direction</p> <p>OPTION 2</p> <p>Lifting partner in One Hand/Arm Lift through at least 2 rotations in each direction and moves through at least 5 rotations in total</p> <p>OPTION 3</p> <p>In one direction:</p> <p>Lifting partner in One Hand/Arm Lift through at least 3 rotations</p> <p>In other direction:</p> <p>Lifted partner sustains a Difficult Pose through at least 3 rotations or moves through a Change of Pose</p> <p>AND</p> <p><u>Lifting partner</u> moves through 3 rotations</p>	<p>OPTION 1.a)</p> <p>Requirements for Level 3 Option 1or 3</p> <p>AND</p> <p>Creative/Difficult Entry</p> <p>OPTION 1.b)</p> <p>Lifted partner moves through a Change of Pose in each direction</p> <p>AND</p> <p>Lifting partner moves through at least 3 rotations in each direction</p> <p>OPTION 2</p> <p>Requirements for Level 3 Option 2</p> <p>AND</p> <p>Only One Hand/Arm Lift is used to lift, hold and set down the lifted partner (an additional mean of support during change of direction may be used)</p>

Level 1	Level 2	Level 3	Level 4
Serpentine Lift			
<p>Lifted partner is held off the ice for at least 3 seconds on each curve.</p>	<p>OPTION 1</p> <p>Lifted partner:</p> <p>sustains a different Difficult Pose for 3 seconds on each curve</p> <p>OR</p> <p>moves through a Change of Pose on each curve</p> <p>OR</p> <p>sustains a Difficult Pose for 3 seconds on one curve and moves through a Change of Pose on the other curve</p> <p>OPTION 2</p> <p>Lifted partner sustains a Difficult Pose for 3 second or moves through a Change of Pose on one curve</p> <p>AND</p> <p>Lifting partner sustains a Difficult Position for 3 seconds on one curve.</p> <p>OPTION 3</p> <p>Lifting partner sustains a different Difficult Position for 3 seconds on each curve</p>	<p>Lifted partner:</p> <p>sustains a different Difficult Pose for 3 seconds on each curve</p> <p>OR</p> <p>moves through a Change of Pose on each curve</p> <p>OR</p> <p>sustains a Difficult Pose for 3 seconds on one curve and moves through a Change of Pose on the other curve</p> <p>AND</p> <p>Lifting partner sustains a different Difficult Position for 3 seconds on each curve</p>	<p>Requirements for Level 3</p> <p>AND</p> <p>Creative/Difficult Entry</p>
<p>Combination Lift</p>	<p>Any Level 3 Short Lift (except Rotational Lift Option 2) forming any of the two parts of a Combination Lift is upgraded to Level 4 if the Short Lift forming the first part of the Combination Lift is performed with a Creative/Difficult Entry.</p> <p>A Rotational Lift Option 2 Level 3 forming any of the two parts of a Combination Lift is upgraded to Level 4 <u>if it is performed with a One Hand/Arm Rotational Lift Extra Feature.</u></p>		

Adjustments to Levels:

1. In a Rotational Lift or Reverse Rotational Lift, if the lifting partner rotates for a while, stops rotation, and then continues to rotate some more, if the lifted partner is in a Difficult Pose when the rotation stops, the Level shall be reduced by one Level.
2. If a loss of control with additional support (touch down by free leg/foot and/or hand(s)) occurs after a Dance Lift has commenced and the Dance Lift continues after touchdown (without interruption), its Level shall be reduced by 1 Level per touchdown (in a Combination Lift only the Level of the Short Lift where the touchdown occurred shall be reduced by 1 Level).

5.5. SET OF SEQUENTIAL/SYNCHRONIZED TWIZZLES

5.5.1. ADDITIONAL PRINCIPLES OF CALLING

1. The first performed Set of Sequential/Synchronized Twizzles shall be identified as the required Set of Sequential/Synchronized Twizzles and given a Level, or No Level if the requirements for Level 1 are not met. Subsequent Sets of Sequential/Synchronized Twizzles shall not be identified.
2. If a Fall or interruption occurs at the entrance to or during a Set of Sequential/Synchronized Twizzles and is immediately followed by other Twizzles (for the purpose of filling time), the element shall be identified and given a Level according to the requirements met before the Fall or interruption, or No Level if the requirements for Level 1 are not met, and the additional part shall not be identified.

5.5.2. ADDITIONAL DEFINITIONS, SPECIFICATIONS TO DEFINITIONS AND NOTES

Options of Sets of Sequential/Synchronized Twizzles:

- **Set of Sequential/Synchronized Twizzles Option 1:** with change of foot or step(s) between Twizzles.
- **Set of Sequential/Synchronized Twizzles Option 2:** skated on one foot without change of foot.

Additional Features (Groups of examples):

Group A (upper body and hands):

- elbow(s) at least at level with or higher than the level of the shoulders (hand(s) could be above the head, at the same level as the head, or lower than the head);
- significant continuous motion of arms;
- core of body is shifted off vertical axis;
- hands clasped behind back and extended away from the body;
- straight arms clasped in front and extended away from the body (between the waist and chest level and lower than the level of shoulders);
- executing Twizzles with the head bent all the back with the face to the ceiling.

Group B (skating leg and free leg):

- free leg crossed behind above the knee;
- free leg extended to the side or backward at least 45 degree angle from the vertical;
- sit position (at least 90 degrees between the thigh and shin of the skating leg);
- changing the level of the skating leg (knee) with a continuous motion;
- Coupée in front or behind with free foot at least at the top of the calf and hip in fully open position;
- Attitude front, behind or to the side in at least 45 degrees, with free leg bent or extended;
- holding the blade or boot of the free foot.

Group C:

- both partners perform a third Twizzle of at least 3 rotations, performed correctly, started with different entry edge than the first two Twizzles, and preceded by a maximum of one step for Set of Sequential Twizzles or a maximum of three small steps for Set of Synchronized Twizzles;
- clear change of side: both partners cross pattern at least once during the rotations;
- Set of Sequential/Synchronized Twizzles performed side by side in opposite direction (mirror);
- Set of Sequential/Synchronized Twizzles performed following one another face to face;
- Set of Sequential/Synchronized Twizzles performed following one another back to back;
- entrance to the first Twizzle from a Dance Jump (the entry edge for the Twizzle will be determined by the landing edge of the Dance Jump).

Notes:

- A chosen Additional Feature shall be considered for Level if it is executed simultaneously by both partners.
- A chosen Additional Feature from Groups A and B shall be considered for a Level if it is fully achieved and established:
 - within the first half rotation of the Twizzle, and
 - held until the number of rotations needed for that Level is fully completed (2 rotations for Level 2, 3 rotations for Level 3, 4 rotations for Level 4).
- There is no limit on turns or movements performed on one foot between Twizzles for Option 2.
- There is no limit on turns or movements performed on the change of foot or the steps between Twizzles for Option 1.
- For Set of Sequential/Synchronized Twizzles Option 2, if there is a touch down or a push with free foot between Twizzles, the element will be considered as a Set of Sequential/Synchronized Twizzles Option 1.

5.5.3. LEVELS OF DIFFICULTY

1. A Set of Sequential/Synchronized Twizzles that deserves different Levels for the two partners shall be given the lowest of the two Levels, or No Level if the requirements for Level 1 for any of the partners are not met.
2. If a loss of control with additional support (touch down by free leg/foot and/or hand(s)) occurs after a Twizzle has commenced and the Twizzle continues after touchdown (without interruption), only the clean rotations before the touchdown shall be considered for Level.
3. If a skater performs a Three Turn, checks rotation and then starts a Twizzle, the entry edge and number of rotations of that Twizzle will be determined after the Three Turn, from the starting edge of the proper Twizzle.

Characteristics of Levels:

Level 1 (for each partner)	Level 2 (for each partner)	Level 3 (for each partner)	Level 4 (for each partner)
At least one rotation in each of the two Twizzles	Different entry edge and different direction of rotation for the two Twizzles AND At least 2 rotations in each of the two Twizzles AND OPTION 1 2 different Additional Features OPTION 2 1 Additional Feature	Different entry edge and different direction of rotation for the two Twizzles AND At least 3 rotations in each of the two Twizzles AND OPTION 1 2 different Additional Features from different Groups OPTION 2 2 different Additional Features	Different entry edge and different direction of rotation of the two Twizzles AND At least 4 rotations in each of the two Twizzles AND OPTION 1 3 different Additional Features from 3 different Groups OPTION 2 2 different Additional Features from different Groups

Adjustments to Levels:

1. If any part of any Twizzle becomes a Pirouette or checked Three Turns, its Level shall be reduced:
 - by one Level if one or two of the four Twizzles become Pirouettes or checked Three Turns;
 - by two Levels if three or four of the four Twizzles become Pirouettes or checked Three Turns.
2. If there is a full stop before the first Twizzle by one or both partners, the Level of the Set of Sequential/Synchronized Twizzles shall be reduced by one Level.
3. If there is a full stop before the second Twizzle, by one or both partners, the Level of the Set of Sequential/Synchronized Twizzles shall be reduced by one Level.
4. If there is more than one step between Twizzles in a Set of Sequential Twizzles or more than three steps in a Set of Synchronized Twizzles, the Level of the Set of Sequential/Synchronized Twizzles shall be reduced by 1 Level if the mistake is performed by one partner and by 2 Levels if the mistake is performed by both partners.

5.6. STEP SEQUENCES

5.6.1. ADDITIONAL PRINCIPLES OF CALLING

1. The first performed Step Sequence of a required Type shall be identified as the required Step Sequence of that Type and given a Level, or No Level if the requirements for Level 1 are not met. Subsequent Step Sequences of that Type and Step Sequences of a Type not according to the Required Elements for Short Dance or the Well Balanced Free Dance Program shall not be identified.
2. If a Fall or interruption occurs at the entrance to or during a Step Sequence and the element is immediately resumed, the element shall be identified and given a Level according to the requirements met before and after the Fall or interruption, or No Level if the requirements for Level 1 are not met.

5.6.2. ADDITIONAL DEFINITIONS, SPECIFICATIONS TO DEFINITIONS AND NOTES

Types of Difficult Turns: Bracket, Rocker, Counter, Choctaw, Outside Mohawk, Twizzle (for Levels 1 and 2)/Double Twizzle (for Levels 3 and 4) skated on distinct and recognizable Edges and in accordance with the description in Rule 604.

Types of One Foot Section Turns: Bracket, Rocker, Counter, Twizzle, skated on distinct and recognizable Edges and in accordance with the description in Rule 604.

Extra Feature (examples): Double Threes skated simultaneously in Dance Hold, Spread Eagle, Lunge, Shoot the Duck, Ina Bauer, Toe Steps, Dance Jump, or a combination of those, not exceeding one measure of music.

Note: Double Threes shall not be considered as Extra Feature for Step Sequence Not Touching.

Dance Holds: Kilian (or Kilian variation), Waltz (or Tango) and Foxtrot. To be considered for Level, a Dance Hold must be held long enough, clearly recognized and not performed as a transitional movement between other Holds.

Change of Hold: to be considered for Level, a Change of Hold must be distinct (e.g. from Waltz to Foxtrot or from Waltz to Kilian or from Foxtrot to Tango, but not from Waltz to Tango or from Waltz to Hand-in-Hand facing each other).

5.6.3. LEVELS OF DIFFICULTY

A Step Sequence that deserves different Levels for the two partners shall be given the lowest of the two Levels, or No Level if the requirements for Level 1 for one of the partners are not met.

Characteristics of Levels:

Level 1 (for each partner)	Level 2 (for each partner)	Level 3 (for each partner)	Level 4 (for each partner)
Step Sequence In Hold			
<p>At least 50% of the Step Sequence is completed</p> <p>AND</p> <p>Footwork includes at least 2 different Types of Difficult Turns (one of which being a Twizzle)</p>	<p>Footwork includes at least 3 different Types of Difficult Turns (one of which being a Twizzle)</p> <p>AND</p> <p>A one foot section includes at least 2 different Types of One Foot Section Turns</p> <p>AND</p> <p>Difficult Turns, Twizzles and, if any, the first performed 2 Extra Features cover at least 75% of the chosen pattern</p> <p>AND</p> <p>At least 1 Change of Hold is included</p> <p>AND</p> <p>At least 2 different Dance Holds are included.</p>	<p>Footwork includes at least 4 different Types of Difficult Turns (one of which being a Double Twizzle)</p> <p>AND</p> <p>Turns are multidirectional</p> <p>AND</p> <p>A one foot section includes at least 3 different Types of One Foot Section Turns</p> <p>AND</p> <p>Difficult Turns, Twizzles and, if any, the first performed 2 Extra Features cover at least 75% of the chosen pattern</p> <p>AND</p> <p>At least 2 Changes of Hold are included</p> <p>AND</p> <p>At least 2 different Dance Holds are included</p>	<p>Footwork includes at least 5 different Types of Difficult Turns (one of which being a Double Twizzle)</p> <p>AND</p> <p>Turns are multidirectional</p> <p>AND</p> <p>A one foot section includes the 4 different Types of One Foot Section Turns</p> <p>AND</p> <p>Difficult Turns, Twizzles and, if any, the first performed 2 Extra Features cover at least 75% of the chosen pattern</p> <p>AND</p> <p>100% of Difficult Turns are performed clearly on correct Edges and all other Steps/Turns are clean</p> <p>AND</p> <p>At least 3 Changes of Hold are included</p> <p>AND</p> <p>At least 3 different Dance Holds are included</p>

Level 1 (for each partner)	Level 2 (for each partner)	Level 3 (for each partner)	Level 4 (for each partner)
Step Sequence Not Touching			
<p>At least 50% of the Step Sequence is completed</p> <p>AND</p> <p>Footwork includes at least 2 different Types of Difficult Turns (one of which being a Twizzle)</p>	<p>Footwork includes at least 3 different Types of Difficult Turns (one of which being a Twizzle)</p> <p>AND</p> <p>A one foot section includes at least 2 different Types of One Foot Section Turns</p> <p>AND</p> <p>Difficult Turns, Twizzles and, if any, the first performed 2 Extra Features cover at least 75% of the chosen pattern</p>	<p>Footwork includes at least 4 different Types of Difficult Turns (one of which being a Double Twizzle)</p> <p>AND</p> <p>Turns are multidirectional</p> <p>AND</p> <p>A one foot section includes at least 3 different Types of One Foot Section Turns</p> <p>AND</p> <p>Difficult Turns, Twizzles and, if any, the first performed 2 Extra Features cover at least 75% of the chosen pattern</p>	<p>Footwork includes at least 5 different Types of Difficult Turns (one of which being a Double Twizzle)</p> <p>AND</p> <p>Turns are multidirectional</p> <p>AND</p> <p>A one foot section includes the 4 different Types of One Foot Section Turns</p> <p>AND</p> <p>Difficult Turns, Twizzles and, if any, the first performed 2 Extra Features cover at least 75% of the chosen pattern</p> <p>AND</p> <p>100% of Difficult Turns are performed clearly on correct Edges and all other Steps/Turns are clean</p>

Adjustments to Levels:

If all criteria for a Level are met but Difficult Turns for that Level, Twizzles and, if any, the first performed two Extra Features cover:

- between 50% and 75% only of the chosen pattern, the Level shall be reduced by one Level;
- less than 50% of the chosen pattern, the Level shall be 1, or No Level if the requirements for Level 1 are not met.

6. MARKING GUIDE FOR GRADES OF EXECUTION OF REQUIRED ELEMENTS

The Grade of Execution of a Required Elements is determined by selecting the grade which applies for the average value of the Characteristics of Grade of Execution. This grade is further adjusted, if necessary, according to the Adjustments to Grade of Execution.

6.1. CHARACTERISTICS OF GRADES OF EXECUTION

The marking guide for Characteristics of Grade of Execution, included in the upper part of the charts of Communication 1522, chapter 6.b) and Communication 1621, chapter III:

- is valid for **Dance Spins, Dance Lifts, Sets of Sequential/Synchronized Twizzles and Step Sequences**,
- has been updated effective July 1st, 2011 for **Pattern Dance Elements**. Updated content is underlined.

PATTERN DANCE ELEMENTS	-3	-2	-1	Base	+1	+2	+3
Quality/correctness of Edges/Steps/Turns for the whole of Pattern Dance Element	40% or less clean Edges/Steps/Turns with many errors	50% clean Edges/Steps/Turns with 2 major errors	60% clean Edges/Steps/Turns with 1 major error	75% clean Edges/Steps/Turns with no major error	80% clean Edges/Steps/Turns with no major error	90% clean Edges/Step/Turns with no major error	100% clean Edges/Step/Turns
Depth of Edges	very flat	generally flat	some flats	shallow	good curves	deep	very deep
Correct Holds	40%	50%	60%	75%	80%	90%	100%
Correct Pattern (correct tracking and restart and its repetition if more than one Sequence is required)	40%	50%	60%	75%	80%	90%	100%

6.2. ADJUSTMENTS TO GRADES OF EXECUTION

The marking guide for Adjustments to Grade of Execution, previously included in Communication 1621, chapters III (for Pattern Dance Elements) and IV (for other Required Elements), has been redrafted and updated effective July 1st, 2011. Updated content is underlined>.

PATTERN DANCE ELEMENTS		
	Reduce by:	No higher than:
<u>Not holding Edges/Steps for required number of beats for one or both partners on a Key Point (per Key Point)</u>		
▪ <u>in order to facilitate the technical execution of the Key Point</u>	<u>2 grades</u>	
▪ <u>for any other reason</u>	<u>1 grade</u>	
<u>Not holding Edges/Steps for required number of beats for one or both partners for more than 25% of Steps of the Pattern Dance Element</u>		<u>-1</u>
Pattern Dance Element missed through interruption of up to ¼ element		-1

DANCE SPINS		
	Reduce by:	No higher than:
Not on spot (travelling):		
▪ in one part of Combination Spin <u>or one direction of Spin Option 2</u>	1 grade	
▪ in Spin Option 1, both parts of Combination Spin <u>or both directions of Spin Option 2</u>		-1
Pose awkward or not aesthetically pleasing	1 grade	
Dance Spin does not fit to the phrasing of the music		-1
Re-centers completely except <u>Dance Spin</u> with different directions of rotation (Option 2)		-1
Change of feet not simultaneous (Combination Spin)		-1
	Increase by:	
Body lines and pose of both partners beautiful and aesthetically pleasing	1 grade	
Speed of rotation maintained or accelerated during the Dance Spin	1 grade	
Entry is unexpected and/or creative	1 grade	
Dance Spin fits to the phrasing of the music	1 grade	
DANCE LIFTS		
	Reduce by:	No higher than:
Pose awkward or not aesthetically pleasing	1 grade	
More than ½ turn within (Straight Line/Curve Lift) or between curves (Serpentine Lift)	1 grade	
Dance Lift does not reflect the character of the chosen <u>dance</u>	1 grade	
Dance Lift does not fit to the phrasing of the music		-1
	Increase by:	
Body lines and pose of both partners beautiful and aesthetically pleasing	1 grade	
Speed maintained or accelerated during the Dance Lift	1 grade	
Dance Lift with special attribute for lifting partner	1 grade	
Entry is unexpected and/or creative	1 grade	
Dance Lift reflects character of the chosen <u>dance</u> and fits to the phrasing of the music	1 grade	
SET OF SEQUENTIAL /SYNCHRONIZED TWIZZLES		
	Reduce by:	No higher than:
Execution not simultaneous:		
▪ one Twizzle	1 grade	
▪ two Twizzles		-1
Execution of Turn incorrect: (linked Three Turns, Pirouettes):		
▪ one Twizzle incorrect		0
▪ two or more Twizzles incorrect		-1
	Increase by:	
Exit with running edge maintained (no immediate step down)	1 grade	
Set of Sequential/Synchronized Twizzles reflect the character of the chosen <u>dance</u>	1 grade	
Fast rotation of Twizzles	1 grade	
Fast movement across the ice	1 grade	
STEP SEQUENCES		
	Reduce by:	No higher than:
Pattern/placement incorrect or incomplete	1 grade	
More than two arms length between partners (Step Sequence Not Touching)	1 grade	
Inclusion of Not Permitted Element (per each)	2 grades	
Separation to change a Hold exceeds one measure of music	1 grade	
Sustained Hand-in-Hand Hold with fully extended arms (Step Sequence in Hold)	1 grade	
Step Sequence does not reflect the character of the chosen dance	1 grade	
Step Sequence is not skated to the Rhythm pattern of the music		-1
Lack of flow (movement across the ice)		-1
	Increase by:	
Step Sequence is skated to the Rhythm pattern of the music and reflects character of the chosen <u>dance</u>	1 grade	
Skating with good speed and flow	1 grade	
LOSSES OF BALANCE, STUMBLES AND FALLS		
	Reduce by:	No higher than:
Loss of Balance by one partner	1 grade	
Loss of Balance by both partners		0
Stumble by one partner		0
Stumble by both partners		-1
Fall by one partner		-2
Fall by both partners		-3

7. MARKING GUIDE FOR PROGRAM COMPONENTS

The marking guide to evaluate Program Components according to the criteria of Rule 611, paragraphs b) (i) and (ii), previously included in Communication 1621, chapter V, has been redrafted and updated effective July 1st, 2011. Updated content is underlined.

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 Component.

7.1. CHARACTERISTICS OF PROGRAM COMPONENTS

RANGE OF MARKS	CHARACTERISTICS OF SKATING SKILLS	CHARACTERISTICS OF TRANSITIONS/LINKING FOOTWORK/MOVEMENTS	CHARACTERISTICS OF PERFORMANCE/EXECUTION	CHARACTERISTICS OF COMPOSITION/CHOREOGRAPHY	CHARACTERISTICS OF INTERPRETATION/TIMING
10.0 – 9.00 OUTSTANDING	<ul style="list-style-type: none"> ▪ deep, quiet, sure, seemingly effortless edges ▪ deep/fluid knee action ▪ elegant and precise 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 ▪ one move flows seamlessly into the next ▪ creative pattern and lobes ▪ creative linking of Pattern Dance Elements and rest of the dance (SD): 100% 	<ul style="list-style-type: none"> ▪ move as one, superb matching ▪ elegant /sophisticated style ▪ refined line of body and limbs ▪ precise execution of body movements ▪ both spellbinding ▪ projection exceptional (to audience or in themselves if music requires) 	<ul style="list-style-type: none"> ▪ wide range of steps, moves, and required elements superbly motivated by music ▪ ingenious use of music, space, symmetry ▪ memorable highlights distributed evenly ▪ change of pace/tempo incorporated seamlessly ▪ total utilization of personal and public space ▪ choreography gives the feeling of a completely unified dance (SD): 100% 	<ul style="list-style-type: none"> ▪ skaters/music/nuances as one ▪ motivation from “heart” ▪ wide range of inspired movements, gestures ▪ skaters stay “in character” for the whole program ▪ exceptional ability to relate as one and to reflect music, theme ▪ superb expression of the music’s style and character ▪ timing: 100% correct ▪ expression of Rhythms (SD): 100% correct
8.75 – 8.00 SUPERIOR	<ul style="list-style-type: none"> ▪ strong, sure, fluid edges ▪ supple knee action ▪ stylish, precise, interesting and 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 ▪ one move flows easily into the next ▪ superior ice coverage ▪ creative linking of Pattern Dance Elements and rest of the dance (SD): 100% 	<ul style="list-style-type: none"> ▪ coordinated movements, excellent matching ▪ superb carriage and lines ▪ effortless change of difficult holds ▪ project strongly 	<ul style="list-style-type: none"> ▪ superior choreography, clearly understandable ▪ variety of innovative moves that develop theme ▪ change of pace/tempo incorporated with ease ▪ excellent use of music/space/symmetry ▪ choreography gives the feeling of a completely unified dance (SD): 90% 	<ul style="list-style-type: none"> ▪ skaters and music meld ▪ internal motivation ▪ very good range of interesting movements/gestures ▪ excellent ability to relate as one to reflect music/theme ▪ excellent expression of the music’s style and character ▪ timing: 100% correct ▪ expression of Rhythms (SD): 100% correct

RANGE OF MARKS	CHARACTERISTICS OF SKATING SKILLS	CHARACTERISTICS OF TRANSITIONS/LINKING FOOTWORK/MOVEMENTS	CHARACTERISTICS OF PERFORMANCE/EXECUTION	CHARACTERISTICS OF COMPOSITION/CHOREOGRAPHY	CHARACTERISTICS OF INTERPRETATION/TIMING
<p><u>7.75 – 7.00</u></p> <p>VERY GOOD</p>	<ul style="list-style-type: none"> ▪ strong, sure, confident edges ▪ strong, flexible knee action ▪ polished & clean steps/turns ▪ very good use of multi directions ▪ ability to accelerate easily ▪ wide skill range 75% of time for both 	<ul style="list-style-type: none"> ▪ variety and complexity of pattern/steps/turns/holds for both ▪ fluid and intentional movements from one move to another ▪ varied use of holds with face to face positions ▪ creative linking of Pattern Dance Elements and rest of the dance (SD): 100% 	<ul style="list-style-type: none"> ▪ move as couple, matched with ease ▪ easy use of change of all holds ▪ excellent carriage/lines ▪ both project most of time 	<ul style="list-style-type: none"> ▪ interesting moves derived from theme ▪ very good use of music/space/symmetry ▪ unity of skaters in use of music content ▪ directed to all sides of the rink ▪ choreography gives the feeling of a completely unified dance (SD): 80% 	<ul style="list-style-type: none"> ▪ skating/music integrated ▪ very good internal motivation ▪ skaters stay “in character” for over 75% of program ▪ very good partner relationship ▪ very good expression of the music’s style and character ▪ timing: 100% correct ▪ expression of Rhythms (SD): 100% correct
<p><u>6.75 – 6.00</u></p> <p>GOOD</p>	<ul style="list-style-type: none"> ▪ reasonable, sure edges ▪ good knee action ▪ good variety of steps/turns, all directions with ease 75% of the time ▪ gain and maintain speed and flow easily ▪ good skill range for both 	<ul style="list-style-type: none"> ▪ difficulty and variety of edges/steps/turns for both for 75 % of time ▪ minimal use of cross cuts or running ▪ some breaks in continuity ▪ varied use of holds with a predominance of face to face positions ▪ creative linking of Pattern Dance Elements and rest of the dance (SD): 100% 	<ul style="list-style-type: none"> ▪ good unison, move as couple 75% of time ▪ good line of body and limbs and good carriage ▪ both are able to project 75% of time 	<ul style="list-style-type: none"> ▪ known and some interesting creative moves that use rhythm(s) effectively ▪ good variation of speed according to music ▪ good distribution of highlights ▪ use of creative set-ups for required elements ▪ very good use of ice pattern ▪ choreography gives the feeling of a completely unified dance (SD): 70% 	<ul style="list-style-type: none"> ▪ skating fits music well ▪ movements in character 75% of time ▪ skaters able to play with music ▪ partner relationship 75% of time ▪ good expression of the music’s style and character ▪ timing: 90% correct ▪ expression of Rhythms (SD): 100% correct
<p><u>5.75 – 5.00</u></p> <p>ABOVE AVERAGE</p>	<ul style="list-style-type: none"> ▪ moderately sure edges ▪ some variety of knee action/steps/turns ▪ even speed and flow throughout ▪ above average skill range for both 	<ul style="list-style-type: none"> ▪ series of variable edges/steps/turns and poses/holds for both ▪ limited use of cross cuts or running ▪ above average use of holds with many face to face positions ▪ creative linking of Pattern Dance Elements and rest of the dance (SD): 100% 	<ul style="list-style-type: none"> ▪ unison broken occasionally ▪ above 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"> ▪ variable moves often related to theme and music ▪ program highlights generally well distributed but focused occasionally to one side ▪ interesting composition ▪ above average use of change of pace ▪ above average use of ice pattern ▪ variation of speed according to music ▪ choreography gives the feeling of a completely unified dance (SD): 60% 	<ul style="list-style-type: none"> ▪ slight difference in motivation of moves ▪ above average use of accents/nuances ▪ above average expression of rhythms or theme ▪ above average emotional connection to music ▪ reasonable partner relationship ▪ timing: 80% correct ▪ expression of Rhythms (SD): 100% correct

RANGE OF MARKS	CHARACTERISTICS OF SKATING SKILLS	CHARACTERISTICS OF TRANSITIONS/LINKING FOOTWORK/MOVEMENTS	CHARACTERISTICS OF PERFORMANCE/EXECUTION	CHARACTERISTICS OF COMPOSITION/CHOREOGRAPHY	CHARACTERISTICS OF INTERPRETATION/TIMING
<u>4.75 – 4.00</u> AVERAGE	<ul style="list-style-type: none"> ▪ shallow edges with variable edge quality and knee action ▪ average range of steps/turns, multidirectional 50% of time ▪ skill level similar abilities ▪ consistent speed and flow 50% of time 	<ul style="list-style-type: none"> ▪ an equal proportion of simplicity and difficulty ▪ one partner has some sections with simple workload ▪ varied use of holds with several face to face positions ▪ creative linking of Pattern Dance Elements and rest of the dance (SD): 50% 	<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 only 50% of time 	<ul style="list-style-type: none"> ▪ program corresponds well with music ▪ elements generally well distributed but sometimes too much emphasis to one side of the rink ▪ choreography gives the feeling of a completely unified dance (SD): 50% 	<ul style="list-style-type: none"> ▪ skating fits music with minor exceptions ▪ some motivated moves ▪ moderate use of accents and nuances ▪ correct expression of the music's style and character ▪ partner relationship 50% of time ▪ timing: 70% correct ▪ expression of Rhythms (SD): 90% correct
<u>3.75 – 3.00</u> FAIR	<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/poses/holds ▪ one partner performs difficulty and other on 2 feet in some sections ▪ little use of partner facing hold ▪ simple linking of Pattern Dance Elements and rest of the dance (SD) 	<ul style="list-style-type: none"> ▪ variable unison ▪ variable line of body and limbs/carriage /extensions ▪ holds relatively stable ▪ only one projects 50% of time or both only occasionally project 	<ul style="list-style-type: none"> ▪ some isolated groups of moves that fit music/theme ▪ music is background for difficult elements ▪ often program directed to judges side ▪ reasonable placement of elements on surface ▪ choreography gives the feeling of a completely unified dance (SD): 40% 	<ul style="list-style-type: none"> ▪ some motivated moves, but often seem meaningless ▪ appropriate use of music but expression is fair and they weave in and out of character ▪ some partner relationship ▪ timing: 70% correct ▪ expression of Rhythms (SD): 75% correct
<u>2.75 – 2.00</u> WEAK	<ul style="list-style-type: none"> ▪ short and weak steps/flat edges ▪ little power, toe pushing or wide stepping more than 75% of time ▪ 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/poses/holds ▪ one partner performs difficult moves and other on two feet 75 % of time ▪ many sections in hand-in-hand or side by side hold, minimal use of partner facing holds ▪ simple linking of Pattern Dance Elements and rest of the dance (SD) 	<ul style="list-style-type: none"> ▪ inconsistent stability of holds and some unison breaks ▪ weak line of body and limbs/carriage/extensions ▪ limited projection skills, both cautious 	<ul style="list-style-type: none"> ▪ some moves do not appear to fit music/theme, minimal relation program to music ▪ lack of change of pace ▪ program directed to judges side ▪ choreography gives the feeling of a completely unified dance (SD): 30% 	<ul style="list-style-type: none"> ▪ weak use of accents and nuances ▪ occasional partner relationship ▪ unmotivated movement ▪ timing: 50% correct ▪ expression of Rhythms (SD): 50% correct

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

Notes:

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

7.2. ADJUSTMENTS TO PROGRAM COMPONENTS

SKATING SKILLS	COMPOSITION/CHOREOGRAPHY	INTERPRETATION/TIMING
<p>Outside of Required Elements:</p> <ul style="list-style-type: none"> ▪ Skating with hand(s) on ice at any time including during introduction and/or conclusion: <ul style="list-style-type: none"> ➤ by one partner - 0.5 per each ➤ by both partners - 1.0 per each ▪ Loss of Balance or Stumble: <ul style="list-style-type: none"> ➤ by one partner - 0.5 per each ➤ by both partners - 1.0 per each 	<p>Violations of full stop restrictions (per full stop)*: - 0.5</p> <p>Violations of pattern restrictions (SD) (per violation)*: - 0.5 per each</p> <p>Violations of separation restrictions (per separation)*: - 0.5</p> <p>Transitional Dance Lift(s)/Spin reflect character of the music/dance: + 0.5 in total</p> <p>If there is a story or theme in the program and it is not clearly understandable to the audience (Free Dance): <u>- 1.0 to - 2.0</u></p>	<p><u>Violation of music restrictions (Short Dance**)</u> <u>(with a maximum total of -2.0):</u></p> <p><u>Music without audible rhythmic beat:</u></p> <ul style="list-style-type: none"> ▪ <u>up to 10 seconds</u> - 0.5 ▪ <u>from 10 to 20 seconds</u> - 1.0 ▪ <u>from 20 to 30 seconds</u> - 1.5 ▪ <u>more than 30 seconds</u> - 2.0 <p><u>Incorrect Rhythms:</u></p> <ul style="list-style-type: none"> ▪ <u>up to 1 minute</u> - 1.0 ▪ <u>more than 1 minute</u> - 2.0 <p><u>Incorrect tempo on Pattern Dance Elements (per element):</u></p> <ul style="list-style-type: none"> ▪ <u>up to ½ element</u> - 1.0 ▪ <u>more than ½ element</u> - 2.0 <p>Pattern Dance Element not started on required beat (Short Dance): <u>- 0.5 (per element)</u></p> <p>The music does not have an uplifting effect (Free Dance): <u>- 1.0 to - 2.0</u></p>

* Restrictions on stop, pattern and separations are stipulated in Rules 609 and 610, and are included in a synthetic chart in the Judges and Referee Handbook (to be published).

** In Free Dance, violation of music restrictions mentioned in Rule 609, paragraph 1.c) are not penalized under Interpretation/Timing but as a specific deduction (see Rule 353, paragraph 1.n) (ii))

8. RESTRICTIONS FOR CLOTHING

Rule 612 provides that the Ice Dance Technical Committee may waive the restrictions mentioned in the Rule. Currently, all restrictions apply, and the following clarifications to the Rule, published in Communications 1610 and 1632, are valid:

- “Lady’s skirt”: it must go around the entire waist. However there may be slits in the skirt on one or both sides up to the waist.
- “Excessive nudity of lady”: the majority of the upper body must be covered.
- “Appropriateness for athletic competitions”: costumes of either partner must not have so much material or decorations that the bodyline of the skater cannot be seen.
- “Accessories and props”: this includes part of the costume used as a support in a Dance Lift.

9. GLOSSARY OF TERMS

The technical terms of this Communication written with capital letters refer to the following definitions.

9.2. TERMS USED FOR CALLING SPECIFICATIONS AND LEVELS OF DIFFICULTY OF THE PATTERN DANCE ELEMENTS OF SEASON 2011/12

Cha Cha Congelado	ISU Handbook Ice Dance 2003, § I-19
Change of Edge	Rule 604, § 1.b)
Closed Choctaw	Rule 604, § 13.b)
Closed Mohawk	Rule 604, § 12.b)
Crossed Behind	Rule 604, § 5
Crossed Forward	Rule 604, § 4
Crossed Open Choctaw	Rule 604, § 13.d)
Edge	Rule 604, § 1.a)
Open Choctaw	Rule 604, § 13.a)
Open Mohawk	Rule 604, § 12.a)
Pattern Dance Sequence	Rule 603, § 3
Rhumba	ISU Handbook Ice Dance 2003, § I-17
Slip Step	Rule 604, § 9
Swing Mohawk	Rule 604, § 12.c)
Turn	Rule 604, § 11

9.2. OTHER TERMS

Additional Feature	present Communication, § 5.5.2.
Adjustment to Grades of Execution	present Communication, § 6.2.
Adjustment to Levels	present Communication, § 5.1.
Adjustment to Program Components	present Communication, § 7.2.
Basic Position	Rule 604, § 14.e) (iii)
Bracket	Rule 604, § 11.g)
Camel Position	Rule 604, § 14.e) (iii)
Change of Hold (in Step Sequence)	present Communication, § 5.6.2.
Change of Pose	present Communication, § 5.4.2.
Characteristics of Grades of Execution	present Communication, § 6.1.
Characteristics of Levels	present Communication, § 5.1.

Characteristics of Program Components	present Communication, § 7.1.
Choctaw	Rule 604, § 13
Combination Lift	Rule 604, § 16.g)
Combination Spin	Rule 604, § 14.e) (ii)
Combination Spin Option 1	present Communication, § 5.3.2.
Combination Spin Option 2	present Communication, § 5.3.2.
Component of Pattern Dance	Rule 608, § 3.b) (i)
Composition/Choreography	Rule 611, § b) (i)
Counter	Rule 604, § 11.i)
Creative/Difficult Entry	present Communication, § 5.4.2.
Crouch	Rule 604, §18.a)
Curve Lift	Rule 604, § 16.c)
Dance Hold (in Step Sequence)	present Communication, § 5.6.2.
Dance Jump	Rule 604, § 17.b)
Dance Lift	Rule 604, § 16
Dance Spin	Rule 604, § 14.e)
Dance Spin Option 1	Spin/Combination Spin Option 1
Dance Spin Option 2	Spin/Combination Spin Option 2
Difficult Pose	present Communication, § 5.4.2.
Difficult Position	present Communication, § 5.4.2.
Difficult Turn	present Communication, § 5.6.2.
Difficult Variation of Basic Position	present Communication, § 5.3.2.
Double Three	two Threes performed continuously on same foot without push or touchdown between Threes
Double Twizzle	Twizzle of two full rotations
Edge	Rule 604, § 1.a)
Extra Element	present Communication, § 5.3.1. 1) and 5.4.1. 1) to 3)
Extra Feature	present Communication, § 5.6.2.
Fall	Rule 653, § 1.n) (ii)
Foxtrot Hold	Rule 605, § 3
Free Dance	Rule 610
Grade of Execution	Rules 611, § a) (iii) and 608, § 3.a) (ii)
Group of Additional Features	present Communication, § 5.5.2.
Group of Creative/Difficult Entry	present Communication, § 5.4.2.
Hand-in-Hand Hold	Rule 605, § 1
Hold	Rule 605
Ina Bauer	Rule 604, §18.b)
Interpretation/Timing	Rule 611, § b) (i)
Key Point Feature	present Communication, § 5.2.2.
Key Point	present Communication, § 5.2.2.
Kilian Hold	Rule 605, § 5
Level	means Level of Difficulty
Level of Difficulty	Rule 611, § a) (ii)
Long Lift	Rule 604, § 16.e) to g)
Loss of Balance	loss of balance without additional support by free foot or hand
Lunge	Rule 604, §18.c)
Mohawk	Rule 603, § 12

Not Permitted Element	movement not permitted in a Step Sequence, as specified by the Ice Dance Technical Committee in the Requirements for Technical Rules of the season
Not Touching Circular Step Sequence	Rule 603, § 4
One Foot Section Turn	present Communication, § 5.6.2.
One Hand/Arm Lift Rotational Lift Extra Feature	present Communication, § 5.4.2.
One Hand/Arm Lift	present Communication, § 5.4.2.
Outside Mohawk	Mohawk performed from an outside Edge to an outside Edge
Pattern	Rule 602
Pattern Dance Element	Rule 609, § 2 – Sequence/Section of Pattern Dance or combination of Steps/Turns from Pattern Dance
Pattern Dance	Rule 607
Performance/Execution	Rule 611, § b) (i)
Pirouette	Rule 604, § 14.d)
Program Component	Rule 611, § b) (i)
Required Elements	Rules 609, § 2 and 610, § 2
Reverse Rotational Lift	Rule 604, § 16.e)
Rhythm	Rule 606, § 3
Rocker	Rule 604, § 11.h)
Rotational Lift	Rule 604, § 16.d)
Scale of Value	Rules 611, § a) (i) and 608, § 3.a) (i)
Section of Pattern Dance	Rule 608, § 2
Sequence of Pattern Dance	Rule 603, § 3
Serpentine Lift	Rule 604, § 16.f)
Set of Sequential Twizzles	Rule 604, § 14.b) (ii)
Set of Sequential/Synchronized Twizzles Option 1	present Communication, § 5.5.2.
Set of Sequential/Synchronized Twizzles Option 2	present Communication, § 5.5.2.
Set of Synchronized Twizzles	Rule 604, § 14.b) (i)
Shoot the Duck	Rule 604, § 18.e)
Short Dance	Rule 609
Short Lift	Rule 604, § 16.a) to d)
Sit Position	Rule 604, § 14.e) (iii)
Skating Skills	Rule 611, § b) (i)
Spin	Rule 604, § 14.e) (i)
Spin Option 1	present Communication, § 5.3.2.
Spin Option 2	present Communication, § 5.3.2.
Spread Eagle	Rule 604, § 18.f)
Stationary Lift	Rule 604, § 16.a)
Step	Rule 604, § 1
Step Sequence	Rule 603, § 4
Step Sequence In Hold	Rule 603, § 4
Step Sequence Not Touching	Rule 603, § 4
Straight Line Lift	Rule 604, § 16.b)

Stumble	loss of balance with additional support by free foot or hand
Tango Hold	Rule 605, § 4
Three	Rule 604, § 11.a)
Toe Step	Rule 604, § 10
Transitional Dance Lift	permitted Dance Lift performed optionally after the required Dance Lift(s)
Transitional Dance Spin	permitted Dance Spin performed optionally after the required Dance Spin
Transitions/Linking Footwork/Movements	Rule 611, § b) (i)
Turn	Rule 604, § 11
Twizzle	Rule 604, § 14.a)
Type of Dance Lift	Rule 604, § 16.a) to g)
Type of Step Sequence	Rule 603, § 4.a) to d)
Types of Difficult Turns	present Communication, § 5.6.2.
Types of One Foot Section Turns	present Communication, § 5.6.2.
Upright Position	Rule 604, § 14.e) (iii)
Waltz Hold	Rule 605, § 2
Well Balanced Free Dance Program	Rule 610, § 2