

6. CALLING SPECIFICATIONS AND LEVELS OF DIFFICULTY OF REQUIRED ELEMENTS

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.

6.1. 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.
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.
6. Dance Spins and Dance Lifts performed in required Step Sequences (including Partial Step Sequence) shall be identified as per the respective additional principles of calling and given No Level.
7. Set of Twizzles performed in required Step Sequences (including Partial Step Sequences) shall not be identified.
8. The Technical Panel shall decide whether any feature to fulfill the Characteristics of Levels is given credit, unless this feature is expressly designated as not eligible for Level in the present Communication or in the Handbook for Technical Panels (for example, in a Dance Spin, the Technical Panel can give credit for Level to a variation of Basic Position Camel which is not included in the list of examples, but cannot give credit to a simple camel by the lady).

6.2. PATTERN DANCE ELEMENTS AND PARTIAL STEP SEQUENCES

6.2.1. 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). Correct or incorrect execution of Key Points is reported on the Judges Details per Skater chart as:
 - “Yes”: meaning “all Key Point Features are met and all Edges/Steps are held for the required number of beats”, or
 - “Timing”: meaning “all Key Points Features are met but one or several Edges/Steps are not held for the required number of beats”, or
 - “No”: meaning “one or several Key Point Features are not met, whether or not Edges/Steps are held for the correct number of beats”.
2. If a Fall or interruption occurs at the entrance to or during a Pattern Dance Element or a Partial 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.

6.2.2. 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 and all its Edges/Steps are held for the required number of beats. Key Points and Key Point Features are technical requirements valid for one season and are published in the corresponding ISU Communication.

6.2.3. LEVELS OF DIFFICULTY

Characteristics of Levels:

Level 1	Level 2	Level 3	Level 4
75% of Pattern Dance Element/ <u>Partial Step Sequence</u> is completed by both partners	Pattern Dance Element/<u>Partial Step Sequence</u> is not interrupted more than 4 beats in total, either through Stumbles, Falls or any other reason AND 1 Key Point is correctly executed	Pattern Dance Element/<u>Partial Step Sequence</u> is not interrupted more than 4 beats in total, either through Stumbles, Falls or any other reason AND 2 Key Points are correctly executed	Pattern Dance Element/<u>Partial Step Sequence</u> is not interrupted at all, either through Stumbles, Falls or any other reason AND 3 Key Points are correctly executed

Adjustment to Levels:

1. In Partial Step Sequence, if partners do not remain in contact at all times, even during changes of Hold and allowed stops, the Level shall be reduced by one Level (per element). This provision does not apply to loss of contact due to a Fall.

6.3. DANCE SPINS

6.3.1. 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 as Dance Spins classified as Extra Element with no value. However, if a Choreographic Element is required with Choreographic Spinning Movement as an option, and no other Choreographic Element has been identified yet, the first subsequent Dance Spin shall be identified as Choreographic Spinning Movement.
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 action (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 a change of direction or one foot turns on the spot before resuming the rotations shall not be considered as such an interruption).

6.3.2. 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 from the waist towards the ice or sideways with upper body bent to the side from the waist 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);
- e) Leaning away from the other partner with the axis from knee to upper back more than 45 degrees from the vertical.

Note:

- Examples b) and e) performed by the same partner shall be considered as the same Difficult Variation of Upright Position.

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:

- Example e) performed right after any other Difficult Variation of Sit Position 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 (doughnut/ring) and b) for Camel Position (doughnut/ring) performed by the same partner shall be considered as the same Difficult Variations.
- 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.
- Rotations shall be considered for total number of rotations when performed fully, continuously, on one foot and simultaneously by both partners.
- Rotations in Difficult Variations shall be considered for 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 and at least two rotations in each direction;
- **Combination Spin Option 1:** with same spinning direction for both parts;
- **Combination Spin Option 2:** with different spinning direction for each part.

6.3.3. LEVELS OF DIFFICULTY

Characteristics of Levels:

- A Difficult Variation shall be considered for Level when held for at least 2 rotations in a Spin or 3 rotations in a Combination Spin.
- Level 3 or 4 shall be considered only when each partner performs at least one of the Difficult Variations given credit for Level.
- In a Combination Spin, Level 3 or 4 shall be considered only when each part of the Combination Spin includes at least one of the Difficult Variations given credit for Level.

Level 1	Level 2	Level 3	Level 4
Spin: at least 3 rotations Combination Spin: at least 3 rotations in <u>either</u> part	OPTION 1 2 different Difficult Variations from 2 different Basic Positions OPTION 2 1 Difficult Variation from any Basic Position	OPTION 1 3 different Difficult Variations from 3 different Basic Positions OPTION 2 2 different Difficult Variations from 2 different Basic Positions	OPTION 1 4 different Difficult Variations from 3 different Basic Positions (at least 2 being performed by partners simultaneously). OPTION 2 3 different Difficult Variations from 3 different Basic Positions

Adjustments to Levels:

1. If at the entrance to the Dance Spin the spinning action 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 stays on two feet and by two Levels if both partners stay on two feet.
2. If at the change of foot in the Combination Spin the spinning action 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 stays on two feet and by two Levels if both partners stay on two feet.
3. If during the Dance Spin:
 - both partners are not holding (except to change Holds), or
 - a loss of control occurs resulting in one of the following mistakes:
 - additional support (touch down by free leg/foot and/or hand(s) by one partner (note: does not apply to situations described in bullets 1. and 2. above),
 - one partner off the ice
 - both partners not holding,

for up to half a rotation, and the Dance Spin continues according to Dance Spin requirements after the separation/mistake, the Level shall be reduced by 1 Level per occurrence. But if the separation/mistake lasts for more than half a rotation, this shall be considered as an interruption and additional principles of calling shall apply.
4. If one partner does not change foot (to the other foot) in a Combination Spin, the element will be identified as Spin Level 1.

6.4. DANCE LIFTS

6.4.1. 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 as Dance Lift classified as Extra Element with no value. However, if a Choreographic Element is required with Choreographic Dance Lift as an option, and no other Choreographic Element has been identified yet, the first subsequent Dance Lift shall be identified as Choreographic Dance Lift. The number of required Dance Lifts is specified in the descriptions of Required Elements for Short Dance and Well Balanced Free Dance Programs.
2. Any Dance Lift or part of a Combination Lift of a repeated Type shall be classified as an Extra Element with no value (does not apply to the second part of a Combination Lift composed of two Curve Lifts on two curves forming a serpentine pattern or composed of two Rotational Lifts in different directions).
3. Any 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 or part of a Combination Lift which is not a Rotational Lift shall be ignored by the Technical Panel.
2. In a Rotational Lift, if the lifting partner stops traveling, the rotations, Difficult Pose/Position, Change of Pose or any other feature 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.
2. If for any reason one of the parts of a Combination Lift cannot be identified, only the other part shall be identified, as a Short Lift, and given a Level according to the requirements met, or No Level if the requirements for Level 1 are not met.

6.4.2. 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 combined with difficult hold/interaction between partners: 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/interaction between partners;

- e) from a vertical position lifted partner is cantilevered out: lifted partner's torso is extended away from the lifting partner 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 upper body arched back from the waist 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;
- 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). Merely changing the position of arm(s) and/or legs, changing the hold or the body pose to the reverse side (mirror) or merely changing the height of the lifted partner's body do not 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, or the lifted partner moves continuously through different poses throughout the whole duration of the Short Lift concerned.

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 (Groups of examples):

- a) one foot;
- b) Spread Eagle or Ina Bauer on any edge/tracing;
- c) any difficult variation of knee bending position, such as Shoot the Duck (thigh at least parallel to the ice) or Crouch with two knees bent (thighs at least parallel to the ice) or with one knee bent (thigh at least parallel to the ice) and one leg extended to side or Lunge (thigh at least parallel to the ice);
- d) One Hand/Arm Lift: with no contact other than the lifting partner's hand/arm and the lifted partner.

Notes:

- example c) (difficult variation of knee bent position) shall not be considered for Level in a Stationary Lift which is not rotating;
- a chosen Group of examples of Difficult Position shall be considered for Level only the first time it occurs (exceptions: Combination Lift composed of two Rotational Lifts Option 2 in different directions, where the One Hand/Arm Lift is considered for Level in both directions and Combination Lift composed of two Curve Lifts on two curves forming a serpentine pattern where examples from Group b), even on the same edge, can be considered for Levels in both curves).

Entry Feature (Groups of examples):

- a) unexpected entry without any evident preparation;
- b) entry from a Difficult Position for the lifting partner (to be considered only for Stationary, Straight Line or Curve Lift): the Difficult Position must be reached before the lifted partner leaves the ice, and, subsequently, must be
 - continuously sustained as the Difficult Position considered and given credit for Level, or
 - changed without any intermediate position into the Difficult Position considered and given credit for Level;
- c) 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;

d) significant transitional movement performed by the lifted partner to reach and establish the desired pose (not to be considered when the lifted partner subsequently performs a Change of Pose moving continuously through different poses throughout the whole duration of the Short Lift concerned).

Notes:

- the chosen Group of examples of Entry Features b) shall be considered for Level only in the Dance Lift where it is first performed;
- a chosen Group of examples of Entry Features a) c) or d) shall be considered for Level only in the Dance Lift without Feature Entry from Group b) given credit for Level where it is first performed.

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 through at least three rotations;
- and/or the lifting partner’s holding arm is fully extended in front with a significant distance between partners though at least three rotations.

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.

6.4.3. LEVELS OF DIFFICULTY

Characteristics of Levels:

Level 1	Level 2	Level 3	Level 4
Stationary Lift, Straight Line Lift, Curve Lift			
Lifted partner is held off the ice for at least 3 seconds	Lifted partner sustains a Difficult Pose for at least 3 seconds or moves through a Change of Pose OR Lifting partner sustains a Difficult Position for at least 3 seconds	Lifted partner sustains a Difficult Pose for at least 3 seconds or moves through a Change of Pose AND Lifting partner sustains a Difficult Position for at least 3 seconds	Requirements for Level 3 AND Entry Feature

Level 1	Level 2	Level 3	Level 4
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.a)</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 1.b)</p> <p><u>Lifting partner moves through at least 5 rotations</u></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>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 1.b)</p> <p>Requirements for Level 3 Option 1</p> <p>AND</p> <p>Entry Feature excluding Group of examples b) (entry from a Difficult Position for the lifting partner)</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>
<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:</p> <ul style="list-style-type: none"> ▪ when the first part of the Combination Lift is a Stationary, Straight Line or Curve Lift: with an Entry Feature, ▪ when the first part of the Combination Lift is a Rotational Lift Option 1: with an Entry Feature excluding Group of examples b) (entry from a Difficult Position for the lifting partner), ▪ when the first part of the Combination Lift is a Rotational Lift Option 2: with a One Hand/Arm Rotational Lift Extra Feature, <p>A Rotational Lift Option 2 Level 3 forming any of the two parts of a Combination Lift is upgraded to Level 4 if it is performed with a One Hand/Arm Rotational Lift Extra Feature.</p>			

Adjustments to Levels:

1. In a 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 given credit for Level or performs a Change of Pose given credit for Level or the lifting partner performs a One Hand/Arm Rotational Lift Extra Feature given credit for Level 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 by lifted partner and/or hand(s) by lifted partner or lifting partner) 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).

6.5. SETS OF TWIZZLES

6.5.1. ADDITIONAL PRINCIPLES OF CALLING

1. The first performed Set of Twizzles shall be identified as the required Set of Twizzles and given a Level, or No Level if the requirements for Level 1 are not met. Subsequent Sets of Twizzles shall not be identified.
2. If a Fall or interruption occurs at the entrance to or during a Set of 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.

6.5.2. ADDITIONAL DEFINITIONS, SPECIFICATIONS TO DEFINITIONS AND NOTES

Additional Features and Difficult 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;
- 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);
- core of body is shifted off vertical axis*;
- executing Twizzles with the head bent all the way back with the face to the ceiling*.

Group B (skating leg and free leg):

- 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;
- 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*.

Group C (pattern, entry, exit):

- 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 steps for Set of Synchronized Twizzles;
- Set of Twizzles performed side by side in opposite direction (mirror);
- 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);
- Set of Twizzles performed on one foot without change of foot, with no limit on turns or movements performed on one foot between Twizzles;
- clear change of side: both partners cross pattern at least once during the rotations*;
- Set of Twizzles performed following one another face to face*;
- Set of Twizzles performed following one another back to back*.

Notes:

- * indicates an example of Difficult Additional Feature.
- 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 on the change of foot or the steps between Twizzles.

6.5.3. LEVELS OF DIFFICULTY

1. A Set of 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 rotations before the touchdown shall be considered for Level.

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 At least 2 different Additional Features <u>OR</u> <u>At least 1 Difficult Additional Feature</u>	Different entry edge and different direction of rotation for the two Twizzles AND At least 3 rotations in each of the two Twizzles AND At least 3 different Additional Features from 2 different Groups <u>OR</u> <u>At least 2 different Additional Features (at least 1 of which being a Difficult Additional Feature) from 2 different Groups</u>	Different entry edge and different direction of rotation of the two Twizzles AND At least 4 rotations in each of the two Twizzles AND At least 3 different Additional Features (<u>at least 1 of which being a Difficult Additional Feature</u>) from 3 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 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 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 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.

6.6. STEP SEQUENCES (OTHER THAN PARTIAL STEP SEQUENCE)

6.6.1. 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.

6.6.2. 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.

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).

6.6.3. LEVELS OF DIFFICULTY

- In programs requiring one Step Sequence, the Level of the Step Sequence shall be given using the Characteristics of Levels Style A;
- In programs requiring two Step Sequences, the Level of the first identified Step Sequence shall be given using the Characteristics of Levels Style A, and the Level of the second identified Step Sequence shall be given using the Characteristics of Levels Style B;
- 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 Style A:

Level 1 (for each partner)	Level 2 (for each partner)	Level 3 (for each partner)	Level 4 (for each partner)
<p><u>Step Sequence is not interrupted more than 50% of the pattern in total, either through Stumbles, Falls or any other reason</u></p> <p>AND</p> <p>Footwork includes at least 2 different Types of Difficult Turns</p>	<p><u>Step Sequence is not interrupted more than 25% of the pattern in total, either through Stumbles, Falls or any other reason</u></p> <p>AND</p> <p>Footwork includes at least 5 Difficult Turns (one of which being a Twizzle or Double Twizzle and out of which one Type cannot be taken into consideration more than 2 times)</p> <p>AND</p> <p>A one foot section includes at least 2 different Types of One Foot Section Turns</p> <p>AND (for Step Sequence in Hold only)</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><u>Step Sequence is not interrupted more than 10% of the pattern in total, either through Stumbles, Falls or any other reason</u></p> <p>AND</p> <p>Footwork includes at least 7 Difficult Turns (one of which being a Double Twizzle and out of which one Type cannot be taken into consideration more than 2 times)</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 (for Step Sequence in Hold only)</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><u>Step Sequence is not interrupted at all, either through Stumbles, Falls or any other reason</u></p> <p>AND</p> <p>Footwork includes at least 9 Difficult Turns (one of which being a Double Twizzle and out of which one Type cannot be taken into consideration more than 2 times)</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>100% of Difficult Turns are performed clearly on correct Edges and all other Steps/Turns are clean</p> <p>AND (for Step Sequence in Hold only)</p> <p>At least 3 Changes of Hold are included</p> <p>AND</p> <p>At least 3 different Dance Holds are included</p>

Characteristics of Levels Style B:

<u>Level 1</u> <u>(for each partner)</u>	<u>Level 2</u> <u>(for each partner)</u>	<u>Level 3</u> <u>(for each partner)</u>	<u>Level 4</u> <u>(for each partner)</u>
<p><u>Step Sequence</u> is not interrupted more than 50% of the pattern in total, either through Stumbles, Falls or any other reason</p> <p>AND</p> <p>Footwork includes at least 2 different Types of Difficult Turns</p> <p>AND</p> <p>At least 1 Change of Hold is included</p>	<p><u>Step Sequence</u> is not interrupted more than 25% of the pattern in total, either through Stumbles, Falls or any other reason</p> <p>AND</p> <p>Footwork includes at least 3 different Types of Difficult Turns (one of which being a Twizzle)</p> <p>AND</p> <p>At least 2 Change of Hold is included</p> <p>AND</p> <p>At least 2 different Dance Holds are included.</p>	<p><u>Step Sequence</u> is not interrupted more than 10% of the pattern in total, either through Stumbles, Falls or any other reason</p> <p>AND</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>At least 3 Changes of Hold are included</p> <p>AND</p> <p>At least 3 different Dance Holds are included</p>	<p><u>Step Sequence</u> is not interrupted at all, either through Stumbles, Falls or any other reason</p> <p>AND</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>100% of Difficult Turns are performed clearly on correct Edges and all other Steps/Turns are clean</p> <p>AND</p> <p>At least 4 Changes of Hold are included</p> <p>AND</p> <p>At least 3 different Dance Holds are included</p>

6.7. CHOREOGRAPHIC ELEMENTS

6.6.1. ADDITIONAL PRINCIPLES OF CALLING

1. If a Choreographic Element is required with Choreographic Spinning Movement or Choreographic Dance Lift as options, the first Choreographic Spinning Movement performed after the required Dance Spin or the first Dance Lift performed after the required Dance Lifts, whichever is performed first, shall be identified as Choreographic Element with its Type (Choreographic Spinning Movement or Choreographic Dance Lift. Subsequent Choreographic Spinning Movements shall not be identified, unless they are Dance Spins (see additional principles of calling Dance Spins). Subsequent Dance Lifts shall be identified (see additional principles of calling Dance Lifts).

2. A Choreographic Dance Lift shall be identified at the entrance to the element and confirmed if a sustaining action by the lifting partner is identified.

3. A Choreographic Spinning Movement shall be identified at the entrance to the element and confirmed if two rotations are performed by both partners simultaneously.

Note: Scales of Values of Choreographic Spinning Movement and Choreographic Dance Lift will be published in a subsequent Communication. The Base Value of the Choreographic Dance Spin will be higher than the Base Value of the Choreographic Dance Lift.

7. 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 Grades of Execution.

7.1. CHARACTERISTICS OF GRADES OF EXECUTION

PATTERN DANCE ELEMENTS: CHARACTERISTICS							
	-3	-2	-1	Base	+1	+2	+3
Quality/correctness of Edges/Steps/Turns for the whole of Pattern Dance Element	40% or less clean Edges/Steps/Turns with many errors	50% clean Edges/Steps/Turns with 2 major errors	60% clean Edges/Steps/Turns with 1 major error	75% clean Edges/Steps/Turns with no major error	80% clean Edges/Steps/Turns with no major error	90% clean Edges/Step/Turns with no major error	100% clean Edges/Step/Turns
Depth of Edges	very flat	generally flat	some flats	shallow	good curves	deep	very deep
Correct Holds	40%	50%	60%	75%	80%	90%	100%
Correct Pattern	40%	50%	60%	75%	80%	90%	100%
DANCE SPINS: CHARACTERISTICS							
	-3	-2	-1	Base	+1	+2	+3
Entry/exit	awkward/step out	uncoordinated/off balance	hesitant/abrupt	controlled	smooth	fluid/with ease	fluid/seamless
Move onto one foot	delayed	slow	not together	simultaneous	prompt	quick/smooth	immediate
Rotation	very slow	deteriorates	variable stability	stable	sustained	fast with ease	very fast flawless
If any:							
Change of foot	extra push by both partners	extra push by one partner	hesitant	controlled	controlled and quick	quick, with ease	very fast seamless
Change of pose	awkward, very poor	uncoordinated/slow transition	labored	controlled	brief by both, distinct	brief and smooth	seamless
DANCE LIFTS: CHARACTERISTICS							
	-3	-2	-1	Base	+1	+2	+3
Entry/exit	shaky/dropped	Fumbling	hesitant/abrupt	sure/solid	smooth	flowing	seamless
Ascent/descent	very brief	struggling	much effort	some effort	little effort	with ease	floating, effortless
Stability	lose balance	Unstable	variable	stable	sure	confident	relaxed/bold
If any:							
Change of pose	awkward	Discontinuous	labored	controlled	smooth	flowing	effortless
Rotation technique	awkward/very slow	unstable, scraped turns	discontinuous, weak turns	continuous	smooth	flowing and fast	flowing and very fast
Change of curve	both curves very flat and too short	both curves flat and not equal	one curve flat or one is too short	similar shallow curves	curves equal and fairly deep	curves equal and deep	curves equal and very deep
SET OF TWIZZLES: CHARACTERISTICS							
	-3	-2	-1	Base	+1	+2	+3
Entry/completion	awkward/off balance	hesitant/lacks control	abrupt	sure/stable	sure and smooth	with ease	seamless
Connecting steps/footwork	completely uncontrolled	some lack of control and wide stepping	labored/variable	sure/clean	smooth/neat	very good and stylish	clever and exquisite
Spacing between partners	completely uncontrolled	Deteriorates	variable	little variation	consistent	consistent and close	consistent and very close

STEP SEQUENCES (ALSO APPLICABLE TO PARTIAL STEP SEQUENCE): CHARACTERISTICS							
	-3	-2	-1	Base	+1	+2	+3
Edges/sureness	very flat and shaky	generally flat and hesitant	some flats and variable stability	shallow but stable	good curves, secure	strong, confident	deep and quiet, bold
Speed and flow	struggling, labored, forced	deteriorates or limited	inconsistent/variable	some speed and some flow	good speed with variable flow	considerable speed and constant flow	considerable speed achieved effortlessly and fluidly
Partner balance	both very poor	both poor	unequal	differ slightly	both good	both very good	both excellent
Footwork/<u>Turns</u>	on two feet or toe-pushing or jumped, awkward	wide stepping or one on two feet or toe-pushing or skidded	Variable or forced	generally correct	clean	clean and neat	clean and effortless
Spacing between partners (Not Touching)	Uncontrolled	deteriorates	variable	little variation	controlled	consistent and close	consistent and very close with ease

7.2. ADJUSTMENTS TO GRADES OF EXECUTION

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

8. MARKING GUIDE FOR PROGRAM COMPONENTS

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.

8.1. 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 ▪ <u>skate very close to each other most of the time</u> ▪ 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 ▪ <u>dance mood (FD): 100%</u>
8.75 – 8.00 VERY GOOD	<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 ▪ <u>skate close to each other most the time</u> ▪ very good 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 ▪ <u>dance mood (FD): 100%</u>

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
7.75 – 7.00 GOOD	<ul style="list-style-type: none"> ▪ strong, sure, confident edges ▪ strong, flexible knee action ▪ polished & clean steps/turns ▪ 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 ▪ <u>skate close to each other 75% of time</u> ▪ easy use of change of all holds ▪ good carriage/lines ▪ both project most of time 	<ul style="list-style-type: none"> ▪ interesting moves derived from theme ▪ 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 ▪ good internal motivation ▪ skaters stay “in character” for over 75% of program ▪ good partner relationship ▪ good expression of the music’s style and character ▪ timing: 100% correct ▪ expression of Rhythms (SD): 100% correct ▪ <u>dance mood (FD): 100%</u>
6.75 – 6.00 ABOVE AVERAGE	<ul style="list-style-type: none"> ▪ reasonable, sure edges ▪ above average knee action ▪ above average variety of steps/turns, all directions with ease 75% of the time ▪ gain and maintain speed and flow easily ▪ above average 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"> ▪ above average unison, move as couple 75% of time ▪ <u>skate close to each other 75% of time</u> ▪ above average 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 ▪ above average variation of speed according to music ▪ above average distribution of highlights ▪ use of creative set-ups for required elements ▪ above average 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 ▪ above average expression of the music’s style and character ▪ timing: 90% correct ▪ expression of Rhythms (SD): 100% correct ▪ <u>dance mood (FD): 100%</u>
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 and poses/holds for both ▪ limited use of cross cuts or running ▪ 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 ▪ <u>skate close to each other 50% of time</u> ▪ 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 ▪ average use of change of pace ▪ 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 ▪ average use of accents/nuances ▪ average expression of rhythms or theme ▪ average emotional connection to music ▪ reasonable partner relationship ▪ timing: 80% correct ▪ expression of Rhythms (SD): 100% correct ▪ <u>dance mood (FD): 100%</u>

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
4.75 – 4.00 FAIR	<ul style="list-style-type: none"> ▪ shallow edges with variable edge quality and knee action ▪ fair range of steps/turns, multidirectional 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 ▪ <u>skate close to each other 50% of time</u> ▪ 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>dance mood (FD): 90%</u>
3.75 – 3.00 WEAK	<ul style="list-style-type: none"> ▪ some flat edges ▪ limited knee action, stiff at times ▪ few steps/turns, able to skate in all directions on simple turns and for some difficult turns; ▪ variable skills for both and occasionally differing ability ▪ lack of flow, some change in speed 	<ul style="list-style-type: none"> ▪ some basic edges/steps ▪ some simple turns/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 ▪ <u>skate close to each other 30% of time</u> ▪ 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>dance mood (FD): 75%</u>
2.75 – 2.00 POOR	<ul style="list-style-type: none"> ▪ short and poor 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 ▪ <u>skate close to each other 30% of time</u> ▪ poor 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"> ▪ poor use of accents and nuances ▪ occasional partner relationship ▪ unmotivated movement ▪ timing: 50% correct ▪ expression of Rhythms (SD): 50% correct ▪ <u>dance mood (FD) : 50%</u>

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
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 Elements and rest of the dance (SD) 	<ul style="list-style-type: none"> ▪ struggle in holds and unison ▪ out of unison ▪ <u>skate close to each other 20% of time</u> ▪ very poor matching ▪ very 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>dance mood (FD): less than 50%</u>
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 Elements and rest of the dance (SD) 	<ul style="list-style-type: none"> ▪ unstable holds, uncontrolled matching and unison ▪ <u>skate close to each other less than 20% of time</u> ▪ extremely 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 ▪ <u>dance mood (FD): less than 50%</u>

Notes:

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

8.2. ADJUSTMENTS TO PROGRAM COMPONENTS

Under Skating Skills

Loss of Balance or Stumble outside of Required Elements:

- by one partner - 0.5 per each
- by both partners - 1.0 per each

Under Interpretation/Timing

The music does not have an uplifting effect (Free Dance): - 1.0 to - 2.0

II. CLARIFICATIONS TO RESTRICTIONS FOR CLOTHING

Restrictions for clothing mentioned in Rule 612 (to become Rule 501 pending decision of the 2014 ISU Congress) are clarified as follows:

- “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 (and man, pending decision of the 2014 ISU Congress)”: 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.

III. GLOSSARY OF TERMS

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

Additional Feature (Sets of Twizzles)	present Communication, § 6.5.2
Adjustment to Grades of Execution (Pattern Dances)	present Communication, § 3
Adjustment to Grades of Execution (Required Elements)	present Communication, § 7.2
Adjustment to Levels	present Communication, § 6.1
Adjustment to Program Components	present Communication, § 8.2
Attitude	Rule 604, § 15.c)
Basic Position in Dance Spin	Rule 604, § 14.e) (iii)
Bracket	Rule 604, § 11.g)
Camel Position	Rule 604, § 14.e) (iii)
Change of Hold (Step Sequences)	present Communication, § 6.6.2
Change of Pose (Dance Lifts)	present Communication, § 6.4.2
Characteristics of Grades of Execution (Pattern Dances)	present Communication, § 3
Characteristics of Grades of Execution (Required Elements)	Present Communication, § 7.1
Characteristics of Levels	present Communication, § 6.1
Characteristics of Levels Style A (Step Sequences)	present Communication, § 6.6.3
Characteristics of Levels Style B (Step Sequences)	present Communication, § 6.6.3
Characteristics of Components of Pattern Dances	present Communication, § 4
Characteristics of Program Components	present Communication, § 8.1
Choctaw	Rule 604, § 13
Choreographic Dance Lift	Communication 1857, § 5.3
Choreographic Element	pending decision of 2014 ISU Congress
Choreographic Spinning Movement	Communication 1857, § 5.3
Combination Lift	Rule 604, § 16.g) (and, pending decision of 2014 ISU Congress, current § 16.e) and f))
Combination Spin	Rule 604, § 14.e) (ii)
Combination Spin Option 1 (Dance Spins)	present Communication, § 6.3.2
Combination Spin Option 2 (Dance Spins)	present Communication, § 6.3.2
Component of Pattern Dances	Rule 608, § 3.b) (i)
Composition/Choreography (Program Component)	Rule 611, § b) (i)
Counter	Rule 604, § 11.i)
Coupée	Rule 604, § 15.a)
Crouch	Rule 604, § 18.a)
Curve Lift	Rule 604, § 16.c)
Dance Hold (Step Sequences)	present Communication, § 6.6.2
Dance Jump	Rule 604, § 17.b)
Dance Lift	Rule 604, § 16
Dance Spin	Rule 604, § 14.e)
Dance Spin Option 1 (Dance Spins)	Spin/Combination Spin Option 1

Dance Spin Option 2 (Dance Spins)	Spin/Combination Spin Option 2
Difficult Additional Features (Sets of Twizzles)	present Communication, § 6.5.2
Difficult Pose (Dance Lifts)	present Communication, § 6.4.2
Difficult Position (Dance Lifts)	present Communication, § 6.4.2
Difficult Turn (Step Sequences)	present Communication, § 6.6.2
Difficult Variation of Basic Position (Dance Spins)	present Communication, § 6.3.2
Double Twizzle	Twizzle of two full rotations
Edge	Rule 604, § 1.a)
Entry Feature (Dance Lifts)	present Communication, § 6.4.2
Extra Element	present Communication, § 6.3.1. 1) and 2) and 6.4.1. 1) to 3)
Fall	Rule 353, § 1.n) (ii)
Foxtrot Hold	Rule 605, § 3
Free Dance	Rule 610
Grade of Execution (Sequences/Sections of Pattern Dances)	Rule 608, § 3.a) (iii)
Grade of Execution (Required Elements)	Rules 611, § a) (iii)
Group of Additional Features (Sets of Twizzles)	present Communication, § 6.5.2
Group of Difficult Positions (Dance Lifts)	
Group of Entry Features (Dance Lifts)	present Communication, § 6.4.2
Hand-in-Hand Hold	Rule 605, § 1
Hold	Rule 605
Ina Bauer	Rule 604, §18.b)
Interpretation (Component of Pattern Dances)	Rule 608, § 3.b) (i)
Interpretation/Timing (Program Component)	Rule 611, § b) (i)
Interruption	pending decision of 2014 ISU Congress
Introductory Steps	Rule 603, § 1
Key Point (Pattern Dance Elements/Partial Step Sequences)	present Communication, § 6.2.2
Key Point (Sequences/Sections of Pattern Dances)	present Communication, § 2
Key Point Feature (Pattern Dance Elements/Partial Step Sequences)	present Communication, § 6.2.2
Key Point Feature (Sequences/Sections of Pattern Dances)	present Communication, § 2
Kilian Hold	Rule 605, § 5
Level	means Level of Difficulty
Level of Difficulty (Sequences/Sections of Pattern Dances)	Rule 608, § 3.a) (ii)
Level of Difficulty (Required Elements)	Rule 611, § a) (ii)
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 (Step Sequences including Partial Step Sequences)	movement not permitted in a Step Sequence, including Partial Step Sequence, as specified by the Ice Dance Technical Committee in the requirements for Technical Rules of the season
One Foot Section Turn (Step Sequences)	present Communication, § 6.6.2
One Hand/Arm Lift Rotational Lift Extra Feature (Dance Lift)	present Communication, § 6.4.2
One Hand/Arm Lift (Dance Lifts)	present Communication, § 6.4.2
Outside Mohawk	Mohawk performed from an outside Edge to an outside Edge
Partial Step Sequence	Rule 603, § 4
Pattern	Rule 602
Pattern Dance Element	Rule 603, § 6

Pattern Dance	Rule 607
Performance/Execution (Component of Pattern Dances)	Rule 608, § 3.b) (i)
Performance/Execution (Program Component)	Rule 611, § b) (i)
Pirouette	Rule 604, § 14.d)
Program Component	Rule 611, § b) (i)
Program Content Sheet	Rule 352, General, b)
Required Elements	Rules 609, § 2 (Short Dance) and 610, § 2 (Free Dance)
Rhythm	Rule 606, § 3
Rocker	Rule 604, § 11.h)
Rotational Lift	Rule 604, § 16.d)
Scale of Value (Sequences/Sections of Pattern Dances)	Rule 608, § 3.a) (i)
Scale of Value (Required Elements)	Rules 611, § a) (i)
Section of Pattern Dance	Rule 603, § 5
Sequence of Pattern Dance	Rule 603, § 3
Set of Sequential Twizzles	Rule 604, § 14.b) (ii)
Set of Synchronized Twizzles	Rule 604, § 14.b) (i)
Set of Twizzles	Rule 604, § 14.b)
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 (Component of Pattern Dances)	Rule 608, § 3.b) (i)
Skating Skills (Program Component)	Rule 611, § b) (i)
Spin	Rule 604, § 14.e) (i)
Spin Option 1 (Dance Spins)	present Communication, § 6.3.2
Spin Option 2 (Dance Spins)	present Communication, § 6.3.2
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
Technical Panel	Technical Controller, Technical Specialist and Assistant Technical Specialist
Three Turn	Rule 604, § 11.a)
Timing (Component of Pattern Dances)	Rule 608, § 3.b) (i)
Transitions/Linking Footwork/Movements (Program Component)	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)
Type of Difficult Turns (Step Sequences)	present Communication, § 6.6.2
Type of One Foot Section Turns (Step Sequences)	present Communication, § 6.6.2
Upright Position	Rule 604, § 14.e) (iii)
Waltz Hold	Rule 605, § 2
Well Balanced Free Dance Program	Rule 610, § 2