

INTERNATIONAL SKATING UNION

Communication No. 1274

ICE DANCING

The Ice Dance Technical Committee wishes to report on the outcome of the June Congress as it relates to Ice Dancing.

1. CONGRESS DECISION LISTED AS PENDING IN COMMUNICATION № 1260

Page 1. I. Compulsory Dances 2004/2005

The list and number of dances to be skated is confirmed. The time and location of the draw for the dances to be skated at Championships have been changed as follows:

2005 Four Continents and European Championships: One (1) Compulsory Dance from the dances declared annually for Senior Events shall be drawn at the Senior Grand Prix Final and announced to the Members by the ISU Secretariat. The same dance shall be skated at both Championships.

2005 World Championships: One (1) Compulsory Dance from the dances declared annually for Senior Events shall be drawn at the World Junior Championships, from the Dances not drawn for the Four Continents and European Championships, and announced to the Members by the ISU Secretariat.

2005 Junior World Championships: One (1) Compulsory Dance from the dances declared annually for Junior Events shall be drawn at the Four Continents Championships and announced to the Members by the ISU Secretariat.

2. CORRECTION TO LEVELS CHART IN COMMUNICATION № 1260 pages 10, 11 & 12

LEVELS OF REQUIRED ELEMENTS – ORIGINAL DANCE AND FREE DANCE: 2004-2005

REQUIRED ELEMENT			
LEVEL 1	LEVEL 2	LEVEL 3	LEVEL 4
d) ROTATIONAL LIFT			
<i>Correction – last line in option 2 should be with option 1</i>			
		OPTION 1 Lifted partner: in a difficult pose* OR <u>moves through a change of pose***</u> AND <u>during rotation</u> Lifting partner: moves through at least $\boxed{3}$ rotations OPTION 2 Lifting partner: One Hand Lift (without any other means of support) AND moves through at least $\boxed{2}$ rotations in one hand hold	

f) SERPENTINE LIFT <i>Addition of Option 3</i>			
	<p>OPTION 3 <u>Lifted partner:</u> <u>in simple pose for both curves</u></p> <p>AND</p> <p><u>Lifting partner</u> <u>In difficult position for both curves</u></p>		
Synchronized Twizzles	LEVEL 2 <i>Addition to Option 1</i>	LEVEL 3 <i>Addition to Option 2</i>	
	<p>Option 1 Both twizzles at least \square rotations:</p> <p>AND</p> <p>Different entry edge: Same direction.</p> <p>OR</p> <p><u>Same entry edge:</u> <u>Different direction.</u></p>	<p>Option 2 Both twizzles at least \square rotations:</p> <p>AND</p> <p>Different entry edge: Same direction.</p> <p>OR</p> <p><u>Same entry edge:</u> <u>Different direction.</u></p>	

3. CONGRESS DECISIONS RELATED TO NEW JUDGING SYSTEM

I. Implementation

The New Judging System was passed and will henceforth be called the “ISU Judging System”

It will be implemented at events as follows:

For all ISU Figure Skating Championships as well as the ISU Grand Prix of Figure Skating and ISU Junior Grand Prix of Figure Skating. Its use in other International Competitions shall be at the discretion of the organizing Member during the season 2004/05, (i.e. the organizing Members of International Competitions other than the ISU Events listed above, have the option during the season 2004/05 to either use the ISU Judging System or the current so-called 6.0 based Judging System).

Effective the season 2005/06 the ISU Judging System Rules shall be mandatory for ALL ISU Events, International Competitions and the Olympic Winter Games.

At the competitions the following Officials have to attend:

A maximum of 12 Judges selected from the published ISU list of Referees and Judges shall be used for the selection and composition of the panel for each category of a competition.

A Referee from the published ISU list of Referees shall be appointed to take care of the panel and oversee the event based on all applicable ISU Rules and Regulations.

The 12 Judges and the Referee shall all be seated at the rink board in an elevated position and shall judge the entire competition.

A Technical Specialist and an Assistant Technical Specialist from the published ISU list of Technical Specialists, shall be appointed and used to determine whether an element and which element has or has not been performed. A Technical Controller from the published list of ISU Technical Controllers shall be appointed in each event to supervise the work of the Technical Specialists in that event.

The appointed Technical Specialist, Assistant Technical Specialist, Technical Controller and Referee of each event of each competition must be from different ISU Members, if possible. For ISU Events (ISU Championships, ISU Grand Prix of Figure Skating Senior and Junior) as well as the Olympic Winter Games and the Qualifying Competition for the Olympic Winter Games, the Referee, the Technical Specialists and the Technical Controllers are appointed by the ISU President from the official ISU list. For all other International Competitions the Referee, the Technical Specialists and Technical Controllers are appointed by the organizing

Member from the official ISU list.

For ISU Championships, ISU Grand Prix of Figure Skating Competitions and Final (Senior), the Olympic Winter Games and the Qualifying Competition for the Olympic Winter Games a sealed computer program shall randomly select 9 Judges of the panel whose scores will be used to form the result of each couple and therefore compose the total result. Included in this random draw is also the order of Substitute Judges to replace one or more of the 9 selected Judges when needed. Although all Judges will officiate, only 9 and a different 9 in each segment of the event shall be selected by the computer. At the time of the event, before, during and after the competition, nobody may know the identity of the 9 Judges who actually “judged” the competition.

The input from the Technical Specialists, the Technical Controller, the points, scores and all data submitted by the Judges and the Referee, shall be processed by a computerized system. The encrypted data for the respective event shall be accessed by the ISU Secretariat and the authenticity of the decrypted data shall be confirmed by an independent professional individual, such as a notary, lawyer or auditor. Any information relating to the decrypted data shall however be revealed only to the authorized persons involved in the Officials assessment process when necessary.

For other International Competitions (with the exception of the Qualifying Competition for the Olympic Winter Games) including the ISU Junior Grand Prix of Figure Skating Competitions and Final, no random selection of the Judges of the panel whose scores will be used to form the result shall apply and all Judges scores shall count for the result. The names of the Judges and their respective scores will be publicized. An organizing Member of an International Competition other than the Junior Grand Prix may, if the equipment available at the competition allows and if authorized by the ISU, use the same sealed computer program and procedure.

In ISU Events (ISU Championships, Senior Grand Prix of Figure Skating events and other events where available) the Judge will be equipped with a touch - screen computer with the video replay system.

Attachments to this communication include the following:

ISU JUDGING SYSTEM – Further Information pp. 6 - 25

6.0 SYSTEM – Further Information pp 26-31

4. OTHER PROPOSALS ACCEPTED BY THE 50 CONGRESS IN SCHEVENINGEN

The detailed changes will be published in the 2004 Ice Dance Regulations. In the meantime the following main changes should be noted:

- **DANCE SPIN** (Rule 504 paragraph 14)
 - d) *Dance Spins* -
 - i) Spin - A spin skated by the couple together in a known dance hold or variation thereof. It should be performed on the spot around a common axis on one foot by each partner simultaneously.
 - ii) Combination Spin - A spin performed as above after which a change of foot is made by both partners simultaneously and further rotations occur.
- **LIFTS** (Rule 504 paragraph 16)
 - 16. *Dance Lift (definition)* - An action in which one partner is elevated to any height and set down. Any rotations and positions and changes of such positions during the lift are permitted but the lifting partner must not raise the lifting hand(s) higher than the head. Lifts should enhance the music chosen and express its character and should be performed in an elegant manner without obvious feats of strength and awkward and/or undignified actions and poses. Therefore the following “acrobatic” movements and/or poses during the lift which are more appropriate for an exhibition rather than for sporting competitions are not allowed:
 - lying, sitting on the partner’s head.
 - sitting or standing on the partner’s shoulder, back or boot
 - standing on the partner’s leg
 - swinging the partner around by holding the partner by hand(s) and or leg(s), boot(s) and/or skate(s) only.

The duration of the lift should not exceed five (5) seconds for Stationary, Straight Line Curve and Rotational Lifts and should not exceed ten (10) seconds for a Serpentine, Reverse Rotational and Combination Lifts (see below).

Types of Dance Lifts are classified as follows:

- a) Stationary Lift – A lift which is executed on the spot (stationary location) by the lifting partner who may or may not be rotating;
- b) Straight Line Lift – A lift in which the lifting partner travels in a straight line in any position on one foot or two feet;
- c) Curve Lift – A lift in which the lifting partner travels on one curve (lobe) in any position on one foot or two feet. A turn is permitted.
- d) Rotational Lift – A lift in which the lifting partner rotates in one (clockwise or anticlockwise) direction while travelling across the ice.
- e) Reverse Rotational Lift – A Lift in which the lifting partner rotates in one direction and then in another direction while travelling across the ice.
- f) Serpentine Lift – A lift in which the lifting partner travels on two different curves of approximately similar curvature and duration. The change of direction may incorporate a turn of not more than 1/2 rotation. The pattern must be serpentine shaped.
- g) Combination Lift – A lift combining two of the above types of lifts –a), b), c) or d).

- **FREE DANCE** (Rule 510 new para 2 and 3)

2. For a Well-Balanced Senior Program, the following Required Elements have to be included:

- a) 5 Different Types of Lifts, but no more (as described in Rule 504 para 16) - only two lifts may be up to 10 seconds:
- b) 2 Different Types of Dance Spins, but no more (as described in Rule 504 para 14 d)
- c) 2 Different Types of Step Sequences
 - Circular - utilizing the full width of the ice surface on the short axis of the rink
 - Diagonal - skated as fully corner to corner as possible
 - Midline - skated along the full length of the centre (long) axis of the ice surface
 - Serpentine - commenced at the centre (long) axis at one end of the rink and progresses in three bold curves and ends at the centre (long) axis of the opposite end of the rink. The pattern must utilize the full width of the ice surface. (lifts, jumps, stops, dance spins, pirouettes, pattern regressions and loops not to be included in either step sequence.)
- d) 2 Different Sets of Synchronized Twizzles (see Rule 504 para 14 b)

3. For a Well-Balanced Junior Program, the following Required Elements have to be included:

- a) 3 Different Types of Lifts, but no more (see Rule 504 para 16) – only one lift may be up to 10 seconds:
- b) 1 Dance Spin, but no more (as described in Rule 504 para 14 d)
- c) 2 Different Types of Step Sequences
 - Circular - utilizing the full width of the ice surface on the short axis of the rink
 - Diagonal - skated as fully corner to corner as possible
 - Midline - skated along the full length of the centre (long) axis of the ice surface
 - Serpentine - commenced at the centre (long) axis at one end of the rink and progresses in three bold curves and ends at the centre (long) axis of the opposite end of the rink. The pattern must utilize the full width of the ice surface. (lifts, jumps, stops, dance spins, pirouettes, pattern regressions and loops not to be included in either step sequence.)
- d) 1 Set of Synchronized Twizzles (see Rule 504 para 14 b)

- **Rule 507**

The descriptions, charts and diagrams of the step sequences of the Compulsory Dances for International Competitions, ISU Championships and Tests have been removed from the SPECIAL REGULATIONS ICE DANCING 2004. These will be revised and reprinted in loose-leaf format for inclusion in the ISU Handbook Ice Dancing 2003 which is a hard-cover 3 ring booklet. In subsequent years, if there are any changes to the descriptions, charts, or diagrams only those pages will be reprinted. *Until these descriptions, charts and diagrams are published consult the Special Regulations Ice Dancing 2002.*

- **Rule 520 paragraph 3a) and 539 paragraph 1, 2a), b), c)**

Junior ISU Championships in Ice Dancing shall consist of one Compulsory Dance drawn from those declared annually for Junior Events.

- **Rule 536 paragraph 2**

Warm-Up periods:

For Compulsory Dance(s) maximum five (5) couples are permitted to warm up at the same time as it is safer for the couples.

- **Rule 559 paragraphs 2, 3, 4**

At ISU Senior Championships, to allow comparison between all the couples when the total number of entries, at the time of the first draws for the starting order does not exceed thirty one (31), there will be no qualifying round and the draw for the Compulsory Dance will be in accordance with Rule 535, paragraph 1.

If the total number of entries, at the time of the first draw for the starting order exceeds thirty one (31), the couples will be divided in two Qualifying Rounds as described in Rule 559 paragraphs 4 i).

At the ISU World Junior Championships, those couples who listed among the top 24 in the official ranking list based on the results after all ISU Junior Grand Prix Events of the same season shall be assigned to a Compulsory Dance Qualifying Group) in the following manner: starting with the couple having the highest final ranking and proceeding down the ranking list, each couple will be assigned to a group by alternating between Group A and Group B, starting with Group A.

5. NEW OFFICIAL MUSIC FOR “MIDNIGHT BLUES“

The Ice Dance Technical Committee has produced a new compact disc which includes 6 new tunes for the Midnight Blues, which will be the official music used at all competitions. Also included on this disc are 6 new tunes which will be the official music for the “Rhumba D’Amore“, which is currently under development. This CD will be available from mid-August.

Price: 20 Swiss Francs, plus postage

Copies of the CD may be ordered from:

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Chemin de Primerose 2
CH1007 Lausanne
Switzerland

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E-mail: info@isu.ch

Milano,
July 28, 2004
Lausanne

Ottavio Cinquanta, President

Fredi Schmid, General Secretary

NEW JUDGING SYSTEM

Marking Compulsory Dances, Original Dance and Free Dance

1. Compulsory Dances:

i) Change in Assessment of Required Sections

Judges will now only assess Accuracy of Steps, Holds and Correctness of Pattern in each Section into which the dance is divided. Other Technical aspects will be included in a new component (see below).

ii) Key Features of Compulsory Dance Required Sections

The designated key features for each section of the Compulsory Dances will be those areas listed as Specific Deductions in this Communication on pages 14 and 15. The Judges will pay particular attention to such features in applying a Grade of Execution Rating (GOE) to the section.

iii) Increased Values for Compulsory Dances For Required Sections in Subsequent Sequences

This year the scale of values and increments or reductions for each required section of the Compulsory Dances will be increased for each sequence of the dance. This will give additional credit to the couples able to control the execution of the Dance through subsequent sequences. (Refer to pages 7 and 8 for details)

iv) Addition of 4th Component for Compulsory Dance – Skating Skills (Refer to page 10 item II for details).

2. Marking:

I. Technical Score

a) Scale of Values

A Table with the Scale of Values of the sections of the Compulsory Dances is published and updated annually as the Dances change each year. A Table with the Scale of Values of the Required Elements for the Original Dance and Free Dance can be, if necessary, updated in ISU Communications. This Scale of Values (SOV) contains Base Values of all the sections/elements and adjustments for the quality of their execution.

The Base Values are measured in points and increase with the increasing difficulty of the sections/elements'. The difficulty of the sections in Compulsory Dance is determined by the difficulty of steps and movements included in the section.

The difficulty of the Required Elements in Original and Free Dance is determined by their Levels of Difficulty.

b) Levels of elements' difficulty

Technical Specialists will determine the name and the Level of every Required Element in the Original and Free Dance. All elements are divided into at least three (3) Levels depending on their difficulty: e.g. Level 1 – the easiest, Level 2 – the more difficult and Level 3 – the most difficult ones.

The description of characteristics that give an element a certain Level of Difficulty are published and updated in ISU Communications.

c) Grade of execution (GOE)

Every Judge will mark the accuracy of skating of every section in Compulsory Dances and the quality of execution of each required element in Original and Free Dances depending on the positive features of the execution and errors on the seven grades of execution scale: +3, +2, +1, Base Value, -1, -2, -3. Each + or – grade has its own + or – numerical value indicated in the SOV Table. This value is added to the Base Value of the section/element or deducted from it. The guidelines for this marking are published and updated in ISU Communications.

d) Illegal Elements/Movements

The following Elements and Movements are not permitted:

- Acrobatic Lifts (swinging the partner around by hand (s) and/or leg(s) and/or skates only);
- Lifts exceeding permitted duration;
- Jumps of more than 1 revolution (but for the Original Dance, ½ revolution side-by-side);
- Kneeling on two knees on the ice.
- Skating with a hand (or hands) on the ice (at any time including during the introduction and conclusion);
- Lying on the ice.

SCALE OF VALUES OF REQUIRED SECTIONS FOR COMPULSORY DANCES 2004/2005

SCALE OF VALUES - Compulsory Dances Season 2004/2005 - Junior							
Required Sections	+++	++	+	Base	-	--	---
Starlight Waltz							
<i>1st Sequence</i>							
1. Steps 1 – 10	1.0	0.7	0.3	1.4	-0.3	-0.7	-1.0
2. Steps 11 – 17	1.5	1.0	0.5	2.2	-0.5	-1.0	-1.5
3. Steps 18 – 26	1.5	1.0	0.5	2.0	-0.5	-1.0	-1.5
4. Steps 27 – 32	1.0	0.7	0.3	1.4	-0.3	-0.7	-1.0
<i>2nd Sequence</i>							
1. Steps 1 – 10	1.5	1.0	0.5	1.6	-0.5	-1.0	-1.5
2. Steps 11 – 17	2.0	1.3	0.7	2.6	-0.7	-1.3	-2.0
3. Steps 18 – 26	2.0	1.3	0.7	2.2	-0.7	-1.3	-2.0
4. Steps 27 – 32	1.5	1.0	0.5	1.6	-0.5	-1.0	-1.5
Cha Cha Congelado							
<i>1st Sequence</i>							
1. Steps 1 – 12	1.5	1.0	0.5	2.1	-0.5	-1.0	-1.5
2. Steps 13 – 25	1.5	1.0	0.5	2.6	-0.5	-1.0	-1.5
3. Steps 26 – 38	1.0	0.7	0.3	1.6	-0.3	-0.7	-1.0
<i>2nd Sequence</i>							
1. Steps 1 – 12	2.5	1.5	0.7	3.1	-0.7	-1.5	-2.5
2. Steps 13 – 25	2.5	1.5	0.7	3.5	-0.7	-1.5	-2.5
3. Steps 26 – 38	2.5	1.5	0.7	2.6	-0.7	-1.5	-2.5
Argentine Tango							
<i>1st Sequence</i>							
1. Steps 1 – 15	1.0	0.7	0.3	1.8	-0.3	-0.7	-1.0
2. Steps 16 – 24	1.5	1.0	0.5	2.8	-0.5	-1.0	-1.5
3. Steps 25 – 31	1.0	0.7	0.3	1.8	-0.3	-0.7	-1.0
<i>2nd Sequence</i>							
1. Steps 1 – 15	2.5	1.5	0.7	2.8	-0.7	-1.5	-2.5
2. Steps 16 – 24	2.5	1.5	0.7	4.0	-0.7	-1.5	-2.5
3. Steps 25 – 31	2.5	1.5	0.7	2.8	-0.7	-1.5	-2.5
Blues							
<i>1st Sequence</i>							
1. Steps 1 – 7	1.5	1.0	0.5	1.7	-0.5	-1.0	-1.5
2. Steps 8 – 17	1.5	1.0	0.5	2.3	-0.5	-1.0	-1.5
<i>2nd Sequence</i>							
1. Steps 1 – 7	2.0	1.3	0.6	2.2	-0.6	-1.3	-2.0
2. Steps 8 – 17	2.0	1.3	0.6	2.8	-0.5	-1.3	-2.0
<i>3rd Sequence</i>							
1. Steps 1 – 7	2.5	1.5	0.7	2.7	-0.7	-1.5	-2.5
2. Steps 8 – 17	2.5	1.5	0.7	3.3	-0.7	-1.5	-2.5

SCALE OF VALUES - Compulsory Dances Season 2004/2005 – Senior							
Required Sections	+++	++	+	Base	-	--	---
Golden Waltz							
1st Sequence							
1. Steps 1 – 14	1.0	0.7	0.3	1.4	-0.3	-0.7	-1.0
2. Steps 15 – 22	1.5	1.0	0.5	1.9	-0.5	-1.0	-1.5
3. Steps 23 – 32	1.5	1.0	0.5	2.3	-0.5	-1.0	-1.5
4. Steps 33 – 48	1.0	0.7	0.3	1.4	-0.3	-0.7	-1.0
2nd Sequence							
1. Steps 1 – 14	1.5	1.0	0.5	1.6	-0.5	-1.0	-1.5
2. Steps 15 – 22	2.0	1.3	0.7	2.2	-0.7	-1.3	-2.0
3. Steps 23 – 32	2.0	1.3	0.7	2.6	-0.7	-1.3	-2.0
4. Steps 33 – 48	1.5	1.0	0.5	1.6	-0.5	-1.0	-1.5
Rhumba							
1st Sequence							
1. Steps 1 – 8	1.0	0.7	0.3	1.4	-0.3	-0.7	-1.0
2. Steps 9 – 16	1.0	0.7	0.3	1.7	-0.3	-0.7	-1.0
2nd Sequence							
1. Steps 1 – 8	1.0	0.7	0.3	1.5	-0.3	-0.7	-1.3
2. Steps 9 – 16	1.5	1.0	0.5	2.0	-0.5	-1.0	-1.5
3rd Sequence							
1. Steps 1 – 8	1.0	0.7	0.3	1.7	-0.3	-0.7	-1.0
2. Steps 9 – 16	2.0	1.3	0.6	2.3	-0.6	-1.3	-2.0
4th Sequence							
1. Steps 1 – 8	2.0	1.3	0.6	2.2	-0.6	-1.3	-2.0
2. Steps 9 – 16	2.0	1.3	0.6	2.7	-0.6	-1.3	-2.0
Midnight Blues							
1st Sequence							
1. Steps 1 – 9	1.0	0.7	0.3	1.4	-0.3	-0.7	-1.0
2. Steps 10 - 13	1.5	1.0	0.5	2.1	-0.5	-1.0	-1.5
3. Steps 14 - 19	1.0	0.7	0.3	1.4	-0.3	-0.7	-1.0
4. Steps 20 – 26	1.5	1.0	0.5	2.1	-0.5	-1.0	-1.5
2nd Sequence							
1. Steps 1 – 9	1.5	1.0	0.5	1.6	-0.5	-1.0	-1.5
2. Steps 10 - 13	2.0	1.3	0.6	2.4	-0.6	-1.3	-2.0
3. Steps 14 - 19	1.5	1.0	0.5	1.6	-0.5	-1.0	-1.5
4. Steps 20 – 26	2.0	1.3	0.6	2.4	-0.6	-1.3	-2.0

SCALE OF VALUES OF REQUIRED ELEMENTS FOR ORIGINAL AND FREE DANCES

Required Elements	Level	+++	++	+	Base	-	--	---
DANCE SPINS								
a) Spin	Sp1	1.5	1.0	.5	2.0	-0.5	-1.0	-1.3
	Sp2	1.5	1.0	.5	2.5	-0.5	-1.0	-1.3
	Sp3	1.5	1.0	.5	3.0	-0.5	-1.0	-1.3
b) Combination Spin	CoSp1	1.5	1.0	.5	2.5	-0.5	-1.0	-1.3
	CoSp2	1.5	1.0	.5	3.0	-0.5	-1.0	-1.3
	CoSp3	1.5	1.0	.5	3.5	-0.5	-1.0	-1.3
LIFTS								
a) Stationary Lift	StaLi1	1.0	.6	.3	0.5	-0.1	-0.2	-0.3
	StaLi2	1.5	1.0	.5	1.0	-0.2	-0.4	-0.6
	StaLi3	1.5	1.0	.5	1.5	-0.5	-1.0	-1.3
	StaLi4	1.5	1.0	.5	2.0	-0.5	-1.0	-1.3
b) Straight Line Lift	SILi1	1.5	1.0	.5	1.0	-0.2	-0.4	-0.6
	SILi2	1.5	1.0	.5	1.5	-0.5	-1.0	-1.3
	SILi3	1.5	1.0	.5	2.0	-0.5	-1.0	-1.3
	SILi4	1.5	1.0	.5	2.5	-0.5	-1.0	-1.3
c) Curve Lift	CuLi1	1.5	1.0	.5	1.5	-0.5	-1.0	-1.3
	CuLi2	1.5	1.0	.5	2.0	-0.5	-1.0	-1.3
	CuLi3	1.5	1.0	.5	2.5	-0.5	-1.0	-1.3
	CuLi4	1.5	1.0	.5	3.0	-0.5	-1.0	-1.3
d) Rotational Lift	RoLi1	1.5	1.0	.5	2.0	-0.5	-1.0	-1.3
	RoLi2	1.5	1.0	.5	2.5	-0.5	-1.0	-1.3
	RoLi3	1.5	1.0	.5	3.0	-0.5	-1.0	-1.3
	RoLi4	1.5	1.0	.5	3.5	-0.5	-1.0	-1.3
e) Serpentine Lift	SeLi1	1.5	1.0	.5	2.5	-0.5	-1.0	-1.3
	SeLi2	1.5	1.0	.5	3.0	-0.5	-1.0	-1.3
	SeLi3	1.5	1.0	.5	3.5	-0.5	-1.0	-1.3
	SeLi4	1.5	1.0	.5	4.2	-0.5	-1.0	-1.3
f) Reverse Rotational Lift	RRoLi1	1.5	1.0	.5	2.5	-0.5	-1.0	-1.3
	RRoLi2	1.5	1.0	.5	3.0	-0.5	-1.0	-1.3
	RRoLi3	1.5	1.0	.5	3.5	-0.5	-1.0	-1.3
	RRoLi4	1.5	1.0	.5	4.2	-0.5	-1.0	-1.3
g) Combination Lift	The Base Value of the two first executed lift types in a Combination Lift will be added and multiplied by 0.7 and after that applying the GOE with the numerical value of the most difficult type of lift.							
SYNCHRONIZED TWIZZLES – per set	STw1	1.5	1.0	.5	1.5	-0.5	-1.0	-1.3
	STw2	1.5	1.0	.5	2.0	-0.5	-1.0	-1.3
	STw3	1.5	1.0	.5	2.5	-0.5	-1.0	-1.3
	STw4	1.5	1.0	.5	3.2	-0.5	-1.0	-1.3

Required Elements	Level	+++	++	+	Base	-	--	---
STEP SEQUENCES								
Straight Line in Hold (Midline or Diagonal)	SIS1	3.0	2.0	1.0	3.0	- 1.0	- 2.0	- 2.5
	SIS2	3.0	2.0	1.0	3.5	- 1.0	- 2.0	- 3.0
	SIS3	3.0	2.0	1.0	4.2	- 1.0	- 2.0	- 3.0
	SIS4	3.0	2.0	1.0	5.2	- 1.0	- 2.0	- 3.0
Circular (anti –clockwise direction)	AciSt1	3.0	2.0	1.0	3.0	- 1.0	- 2.0	- 2.5
	AciSt2	3.0	2.0	1.0	3.5	- 1.0	- 2.0	- 3.0
	AciSt3	3.0	2.0	1.0	4.2	- 1.0	- 2.0	- 3.0
	AciSt4	3.0	2.0	1.0	5.2	- 1.0	- 2.0	- 3.0
Serpentine	SeSt1	3.0	2.0	1.0	3.5	- 1.0	- 2.0	- 3.0
	SeSt2	3.0	2.0	1.0	4.0	- 1.0	- 2.0	- 3.0
	SeSt3	3.0	2.0	1.0	4.8	- 1.0	- 2.0	- 3.0
	SeSt4	3.0	2.0	1.0	6.0	- 1.0	- 2.0	- 3.0
Circular (clockwise direction)	CciSt1	3.0	2.0	1.0	3.7	- 1.0	- 2.0	- 3.0
	CciSt2	3.0	2.0	1.0	4.4	- 1.0	- 2.0	- 3.0
	CciSt3	3.0	2.0	1.0	5.4	- 1.0	- 2.0	- 3.0
	CciSt4	3.0	2.0	1.0	6.8	- 1.0	- 2.0	- 3.0
Midline Not Touching (with sequential Twizzles)	NtMiSt1	3.0	2.0	1.0	3.7	- 1.0	- 2.0	- 3.0
	NtMiSt2	3.0	2.0	1.0	4.4	- 1.0	- 2.0	- 3.0
	NtMiSt3	3.0	2.0	1.0	5.4	- 1.0	- 2.0	- 3.0
	NtMiSt4	3.0	2.0	1.0	6.8	- 1.0	- 2.0	- 3.0

II. Component Scores

a) Definition of Program Components

In addition to the Technical Score each of the Judges will evaluate the couple's whole performance which is divided into four (4) Components in Compulsory Dance (Skating Skills, , Performance, Interpretation, Timing) and into five (5) Program Components in Original Dance and Free Dance (Skating Skills, Linking footwork/movements, Performance, Choreography, Interpretation/Timing).

i) Compulsory Dance (4 components)

*Skating Skills

Definition:

The method used by the couple to perform dance steps and movements over the ice surface and the efficiency of their movement in relation to speed, flow and quality of edge.

Criteria:

- Overall skating quality
- Depth and quality of edges and ice coverage
- Flow & glide
- Speed and power
- Cleanness and sureness of steps
- Balance of technique and skating ability of partners
- Ice coverage

*Performance/Execution

Definition:

The ability of the partners to demonstrate unison, body alignment, carriage, style and balance of performance while executing Compulsory Dances in order to exhibit a pleasing appearance through coordinated movement, body awareness and projection

Criteria:

- Unison and body alignment
- Distance between partners
- Carriage and Style
- Balance in performance between partners

**Interpretation*

Definition:

The ability of the couple to express the mood, emotions, and character of the Compulsory Dance rhythm by using the body moves, steps and holds of the dance to reflect the structure and character of the music.

Criteria:

- Expression of the character of the rhythm
- Relationship between partners reflecting the nature of the dance

**Timing*

Definition:

The ability of the couple to skate strictly in time with the music and to reflect the rhythm patterns and prescribed beat values of a Compulsory Dance correctly.

Criteria:

- Skating in time with the music
- Skating on the strong beat
- Skating the prescribed beat values for each step
- Introductory Steps

ii) Original Dance & Free Dance (5 components)

**Skating Skills*

Definition:

Overall Skating quality: edge control and flow over the ice surface demonstrated by a command of the skating vocabulary (edges, steps, turns etc.), the clarity of technique and the use of effortless power to accelerate and vary speed.

Criteria:

- Balance, rhythmic knee action and precision of foot placement
- Flow and effortless glide
- Cleanness and sureness of deep edges, steps and turns
- Power/energy and acceleration
- Mastery of multi-directional skating
- Mastery of one foot skating
- Equal mastery of technique by both partners shown in unison

**Transitions/Linking Footwork /Movements*

Definition:

The varied and or intricate footwork, positions, movements and holds that link all elements.

Criteria:

- Variety
- Difficulty
- Intricacy
- Quality
- Balance of workload between partners
- Variety of Dance holds (not excessive side by side and hand in hand)
- Conformity to pattern and stop requirements (Original Dance only)

**Performance/Execution*

Definition:

Performance: is the involvement of the couple physically, emotionally and intellectually as they translate the intent of the music and the choreography.

Execution: is the quality of movement and precision in delivery. This includes harmony of movement.

Criteria:

- Physical, emotional and intellectual involvement
- Carriage
- Style and individuality/personality
- Clarity of movement
- Variety and contrast
- Projection
- Unison and “oneness”
- Balance in performance between partners
- Spatial awareness between partners – management of the distance between partners and management of the changes of hold

**Composition/Choreography*

Definition:

An intentional, developed and/or original arrangement of all types of movements according to the principals of proportion, unity, space, pattern, structure and phrasing.

Criteria:

- Purpose (idea, concept, vision)
- Proportion (equal weight of the parts)
- Unity (purposeful threading)
- Utilization of personal and public space
- Pattern and ice coverage
- Phrasing and form (movements and parts structured to match the phrasing of the music)
- Original of purpose, movement and design
- Shared responsibility in achieving purpose by both

**Interpretation/Timing*

Definition:

The personal and creative translation of the music to movement on ice.

Criteria:

- Effortless movement in time to the music (Timing)
- Expression of the music’s style, character and rhythm
- Use of finesse¹ to reflect the nuances of the music
- Relationship between the partners reflecting the character of the music
- Appropriateness of the Music (Original Dance & Free Dance)
- Skating Primarily to the Rhythmic Beat (Original Dance & Free Dance)

¹Finesse is the skater’s refined, artful manipulation of nuances. Nuances are the personal artistic ways of bringing subtle variations to the intensity, tempo, and dynamics of the music made by the composer and/or musicians.

b) Marking of Program Components

Program Components are evaluated by Judges after completion of the program on a scale from 0.25 to 10 with increments of 0.25. Points given by the Judges correspond to the following degrees of the Components: 1 very poor, 2 – poor, 3 -weak, 4 – fair, 5 – average, 6 – above average, 7 – good, 8 – very good, 9 – superior, 10 – outstanding. Increments are used for evaluation of performances containing some features of one degree and some of the next degree.

The panel's points for each Program Component are then multiplied by factors which are as follows:

Compulsory Dance	Skating Skills	0.75
	Performance	0.75
	Interpretation	0.5
	Timing	1.0
Original Dance	Skating Skills	1.0
	Linking Footwork/Movements	1.0
	Performance	0.75
	Choreography	0.75
	Interpretation/Timing	1.5
Free Dance	Skating Skills	1.5
	Linking Footwork/Movements	2.0
	Performance	1.5
	Choreography	1.5
	Interpretation/Timing	1.5

c) Deductions

Deductions are applied for each violation as follows:

- time violation – 1.0 for every 5 seconds lacking or in access;
- extra elements – 1.0 per violation;
- illegal element/movement violation -2.0 per violation;
- costume and prop violation – 1.0;
- interruption in excess of 5 seconds 1.0 for each missing 10% of the program
- falls* - 1.0 for every fall of one and -2.0 for every fall by both partners;
If the fall causes interruptions to the program that exceed 10 seconds, an additional deduction will be applied: -1.0 for 11 - 20 seconds interruption, -2.0 for 21 - 30 seconds interruption etc.;

** A fall on a required element may be further reflected in the Judges' assessment (GOE & Components) and by Technical Specialist' assignment of the Level for that element.*

3. Marking Guide for Grade of Execution (GOE) for Sections of Compulsory Dances and for Required Elements for Original and Free Dance

a) Sections for Compulsory Dances

ASPECT	Very Poor	Poor	Mediocre	Acceptable	Good	Very Good	Outstanding/Excellent
	-3	-2	-1	0	+1	+2	+3
				Base Value			
ACCURACY							
Correctness of Steps, Edges, Elements and Holds	many serious errors	2 major errors	1 major error OR several minor errors	1 minor error	correct	precise	faultless
PLACEMENT							
Correctness Of pattern and Its Repetition(s)	completely incorrect	distorted and very flat	partly distorted and flat	generally correct and shallow	correct/variable depth	correct and deep	precise and very deep.
Marking Instructions: Select column which applies for the majority of the aspects of Accuracy and Placement to determine GOE.							
Other Adjustments:	Incorrect introductory steps Cross centre line Stumble on a Section Fall of one skater Fall of both skaters Subsequent Sections missed through interruption:			-reduce 1 st section by 1 grade -reduce section by 1 grade -reduce section by 1 grade -reduce section by 2 grades -reduce section by 3 grade ¼ section -grade as -1 half section -grade as -2 whole section -grade as -3			

b) Required Elements for Original and Free Dances

ASPECT	Very Poor	Poor	Mediocre	Acceptable	Good	Very Good	Outstanding/Excellent
	-3	-2	-1	0	+1	+2	+3
SPINS				Base Value			
Entry	awkward	uncoordinated	hesitant	controlled	smooth	fluid	seamless
Move onto 1 Foot	delayed	slow	not together	simultaneous	prompt	quick/smooth	immediate
Rotation	very slow	deteriorates,	travels,	stable	sustained	with ease	flawless
Position/Line	awkward, very poor	uncoordinated	stiff, inconsistent quality	pleasing	stylish	refined	exceptional
Exit	step out	off balance	abrupt	controlled	smooth	with ease	seamless
IF ANY:							
Changes/Foot	re-centers completely	extra push	not simultaneous	controlled	quick, very good	with ease	clever, very fast
Changes/Position	step out	slow transition	inconsistent quality	brief – both, distinct	sustained	refined	excellent position by both

Marking Instructions: Select column which applies for the majority of the aspects to determine GOE.
 Reduce by 1 grade: if only 50% of aspects apply
 OR
 if one aspect is out by two grades (denoting major error).

Other Adjustments:

Reduce GOE for each of the following errors in dance spins if applicable:

- not in dance hold or variation - by 1 grade
- execution on two feet:
 - by one - by 2 grades
 - by both - by 3 grades
- not on spot (travelling) - by 1 grade
- incorrect number of rotations (*at least 3 rotation on one foot or each foot (combo)*):
 - short by 1 rotation - no higher than -1
 - short by 2 rotations - not higher than -2 etc.
- touch down with free foot:
 - by one - by 1 grade
 - by both - by 2 grades
- more than ½ rotation on two feet during “change of feet” in Combination Spin - by 1 grade
- change of foot not simultaneous - no higher than - 1 as above
- re-centers completely - no higher than - 3 as above
- Stumble or Fall on Dance Spin:
 - stumble - by 1 grade
 - fall of one - by 2 grades
 - fall of both - by 3 grades (but not higher than -1)
- fall on the entrance and element not completed - mark as -3;
- ¾ of element missing - mark as -3.

ASPECT	Very Poor	Poor	Mediocre	Acceptable	Very Good	Excellent	Outstanding/Excellent
LIFTS	-3	-2	-1	0	+1	+2	+3
				Base Value			
Entry	shaky	fumbling	hesitant	sure	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
Ice Movement	sluggish	little flow	loses speed	even speed	moderate flow	good flow	fluid
Position/Line	awkward	uncoordinated	stiff	pleasing, aesthetic	stylish	refined	exquisite, beautiful
Completion/Exit	dropped	shaky	abrupt	neat, solid	smooth	flowing	seamless
IF ANY:							
Changes in Pose	awkward	discontinuous	laboured	controlled	smooth	flowing	seamless
Rotation	unstable	laboured, scraped turns	discontinuous, weak turns	continuous	smooth	with ease	flowing
Change of Curve	little/none	flat transition	laboured	≠ curves	= shallow	= strong	= deep
<p>Marking Instructions: Select column which applies for the majority of the aspects to determine GOE. Reduce by 1 grade: if only 50% of aspects apply OR if one aspect is out by two grades (denoting major error).</p>							
<p>Other Adjustments:</p> <p>Reduce GOE for each of the following errors in dance lifts if applicable:</p> <ul style="list-style-type: none"> ➤ lift too high - by 1 grade ➤ includes forbidden movements - by 1 grade ➤ lifted partner steps out in combination lift - by 1 grade ➤ un-aesthetic pose - by 1 grade ➤ more than ½ turn within (straight line/curve lift) - by 1 grade ➤ Stumble or Fall on Lifts: <ul style="list-style-type: none"> • stumble - by 1 grade • stumble by both or fall of one - by 2 grades • fall of both - by 3 grades (but mark not higher than -1) ➤ fall on the entrance to Lift & rest not completed - mark as -3 ➤ ¾ of element missing - mark as - 3 <p>Event Referee reduces the total score by 1.0 for each lift longer than permitted</p>							

ASPECT	Very Poor	Poor	Mediocre	Acceptable	Good	Very Good	Outstanding/Excellent
SYNCHRONIZED TWIZZLES	-3	-2	-1	0	+1	+2	+3
				Base Value			
Entry	awkward	hesitant	abrupt	sure	smooth	with ease	seamless
Rotation	all four rotations incorrect	deteriorates	1 set OK	sure	smooth/tight	with ease	seems effortless
Connecting Steps	off balance	hesitant	laboured	sure	smooth	good	clever
Footwork	uncontrolled	wide stepping	variable	neat	stylish	refined	exquisite
Completion	off balance	lacks control	abrupt	stable	smooth	with ease	seamless
Matching	totally out of synchronization	≠ speed	variable	generally OK	well matched	with ease	flawless
Spacing	uncontrolled	deteriorates	variable	little variation	consistent	with ease	flawless

Marking Instructions: Select column which applies for the majority of the aspects to determine GOE.
Reduce by 1 grade: if only 50% of aspects apply
OR
if one aspect is out by two grades (denoting major error).

Other Adjustments:

Reduce GOE for each of the following errors in synchronized twizzles if applicable:

- OD- more than 1 step between - by 1 grade
- FD more than 3 steps between - by 1 grade
- Execution not simultaneous or unequal number of rotations:
 - one Tw - by 1 grade
 - both Tw - by 2 grades
- execution of turn incorrect: (*touch down, linked 3 turns or spins*)
 - by one partner one Tw - by 1 grade
 - by one partner both Tw - by 2 grades
 - by both partners one Tw - by 2 grades
 - three Tw incorrect - by 3 grades
 - by both partners both Tw - mark as -3
- Level 1 Option 2 only:
 - by one partner one Tw - by 1 grade
 - by one partner both Tw - by 2 grades
 - by both partners one Tw - by 2 grades
 - three Tw incorrect - by 3 grades
 - by both partners both Tw - mark as -3
- Stumble or Fall on Synchronized Twizzles:
 - stumble by one - by 1 grade
 - stumble by both or fall of one partner - by 2 grades
 - fall of both partners - by 3 grades (but not higher than -1)
 - fall on entrance to first twizzle and rest not completed - mark as -3;
 - 3/4 of element missing - mark as -3.

Increase GOE for each of the following difficult characteristics in synchronised twizzles if applicable:

- both Tw on the same foot with change of edge between (no touch down) + increase by 1 grade
- exit with maintained running edge (no immediate step – down) + increase by 1 grade
- special features in Tw: + increase by 1 grade
 - hand(s) above head
 - free foot crossed behind

ASPECT	Very Poor	Poor	Mediocre	Acceptable	Good	Very Good	Outstanding/ Excellent
STEP SEQUENCES	-3	-2	-1	0	+1	+2	+3
				Base Value			
Sureness	uncontrolled	hesitant	variable	stable	secure	confident	relaxed/bold
Edges	wobbles	many flats	shallow	medium	good curves	strong	deep/quiet
Flow	struggling	laboured	erratic	even	smooth	seems easy	seems effortless
Speed	sluggish	limited	variable	moderate	ample	fast	considerable
Stroking	feeble	from toe	1 side weak	moderate	strong	robust	powerful
Partner Balance	both poor	one poor	unequal	differ slightly	both good	both excellent	both superb
Knee Action	stiff	limited	variable	moderate	flexible	deep/supple	deep/fluid
Footwork	both on two feet	wide stepping or 1 on two feet	variable	neat	precise	refined	elegant
Turns	jumped	skidded	forced	correct	neat/clean	easy action	easy symmetry
Matching	little	≠ speed	variable	generally OK	well matched	with ease	flawless
Spacing(no hold)	uncontrolled	deteriorates	variable	little variation	consistent	with ease	flawless

Marking Instructions: Select column which applies for the majority of the aspects to determine GOE.
Reduce by 1 grade: if only 50% of aspects apply
OR
if one aspect is out by two grades (denoting major error).

Other Adjustments:

Reduce GOE for each of the following errors in step sequences if applicable:

- Pattern/Placement incorrect or incomplete - by 1 grade
- incorrect position/hold or spacing more than two arms length (if a non-touching sequence) - by 1 grade
- inclusion of stop or retrogression if not permitted - by 1 grade
- inclusion of forbidden elements (per each) - by 1 grade
- “walking” steps (slow speed) - by 1 grade

If Synchronized Twizzles to be included (OD): (*Maximum reduction for errors in twizzles not to exceed -3 in total*)

- More than 1 step between - by 1 grade
- Execution not simultaneous or unequal number of rotations:
 - one Tw - by 1 grade
 - both Tw - by 2 grades
- Execution of turn incorrect: (*touch down, linked 3 turns or spins*)
 - by one partner one Tw - by 1 grade
 - by one partner both Tw - by 2 grades
 - by both partners one Tw - by 2 grades
 - by both partners both Tw - by 3 grades
- Stumble or Fall on Step Sequences:
 - Stumble - 1 grade
 - stumble by both or fall of one partner - 2 grades
 - fall of both partners - 3 grades (but mark not higher than -1)
 - fall on the entrance to footwork sequence & rest not completed - mark as -3
 - ¾ of element missing - mark as -3.

Increase GOE for each of the following difficult characteristics in footwork sequences if applicable:

- Speed maintained or accelerate during sequence + increase by 1 grade
- Skating on deep edges by both partners + increase by 1 grade

4. MARKING GUIDE FOR COMPONENTS (SCORES OUT OF 10)

a) Compulsory Dances

	Range of Marks	CHARACTERISTICS OF SKATING SKILLS	CHARACTERISTICS OF PERFORMANCE	CHARACTERISTICS OF TIMING	CHARACTERISTICS OF INTERPRETATION
Outstanding	10.0	<ul style="list-style-type: none"> - deep, quiet, sure, seemingly effortless edges & precise transfer on lobe transitions- - knee action deep and fluid - elegant, precise steps/turns - considerable speed & power - extensive skill range for both,- both are superb 	<ul style="list-style-type: none"> - both spellbinding - performance exceptional - move as one with flawless matching & - aristocratic/sophisticated style & line-elegant, stylish 	<ul style="list-style-type: none"> - timing of footwork superb & on strong beat - use of nuances as one - all body movements synchronized with rhythm 	<ul style="list-style-type: none"> - wide range of inspired movements/gestures from the “heart” - skaters stay “in themselves” or “in character” for the whole dance - exceptional ability to relate as one to reflect character
Superior	9.0	<ul style="list-style-type: none"> - strong, sure, fluid edges – - supple knee action & robust stroking- - neat on steps/turns - deep, supple knee action - easy action on turns in both directions - broad skill range for both 	<ul style="list-style-type: none"> - both project strongly - coordinated movements - superb carriage & lines - easily used change of difficult holds 	<ul style="list-style-type: none"> - timing of footwork very good & on strong beat - most body movements reflect rhythm 	<ul style="list-style-type: none"> - skaters and music meld – internal motivation - very good range of interesting movements/gestures - superior ability to relate as one to reflect rhythm of music
Very Good	8.0	<ul style="list-style-type: none"> - secure edges - flexible knee action - reasonable speed & strong stroking - clean & precise steps/turns - wide skill range 75% of time for both 	<ul style="list-style-type: none"> - most of time both project - move as couple - very good carriage/lines 	<ul style="list-style-type: none"> - timing of footwork very good & on strong beat - general relation of body movements to rhythm - reflect nuances 	<ul style="list-style-type: none"> - skating/music integrated – variable motivation - skaters stay “in themselves” or “in character” for the most of dance - very good partner relationship
Good	7.0	<ul style="list-style-type: none"> -sure edges -good knee action -generally good on steps/turns - maintain speed and flow - good skill range for both 	<ul style="list-style-type: none"> - projection skills variable but are able to project - good unison-move as couple 75 % of time - good carriage/lines 	<ul style="list-style-type: none"> - timing of footwork accurate - skaters able to play with music - some body movements reflect rhythm - some reflection of nuances 	<ul style="list-style-type: none"> - movements in character 75% of time - partner relationship 75% of time
Above Average	6.0	<ul style="list-style-type: none"> - general sureness of edges - moderate knee action - some ability on steps/turns & rotating in both directions - moderate speed and flow throughout - modest skill range for both, 	<ul style="list-style-type: none"> - reasonable performance skills but both able to project some of time - reasonable carriage/lines with some breaks - consistent pleasing posture - unison broken rarely 	<ul style="list-style-type: none"> - occasional timing error but generally on time & on strong beat - some body movements do not reflect rhythms 	<ul style="list-style-type: none"> - one partner has motivated moves - moderate use of accents/nuances - appropriate expression of rhythms - appropriate emotional connection to music for majority of program - reasonable partner relationship
Average	5.0	<ul style="list-style-type: none"> - mainly secure edges mixed with some insecure - variable knee action - variable skill on steps - skills similar abilities - consistent speed and flow only 50% of time - some struggle to gain speed and flow 	<ul style="list-style-type: none"> - only one projects - holds relatively stable - unison sometimes broken - carriage /lines- variable, mostly pleasing posture 	<ul style="list-style-type: none"> - some minor timing errors but often mostly on time & on strong beat - many body movements do not reflect rhythms 	<ul style="list-style-type: none"> - correct expression of rhythm - some motivated moves but some seem meaningless - partner relationship 50% of time

Fair	4.0	<ul style="list-style-type: none"> - variable sureness, flow - some forced turns - often little knee action - variable speed & power - variable skills for both & occasional differing ability 	<ul style="list-style-type: none"> - only basic performance skills - lack the ability to project to audience - inconsistent holds & often move separately – variable unison - posture/extensions variable though occasionally acceptable 	<ul style="list-style-type: none"> - frequent errors in timing errors or 25% on weak beat - many body movements off time 	<ul style="list-style-type: none"> - some appropriate use of rhythm but expression is forced and they weave in and out of character - unmotivated movement often - some partner relationship
Weak	3.0	<ul style="list-style-type: none"> - weak steps/edges - little power – toe pushing more than 75% of time or wide stepping - forced steps - variable skills with one weaker in sections 	<ul style="list-style-type: none"> - limited performance skills – both cautious - struggle in holds & poor unison 75% of time - variable posture/extensions, 	<ul style="list-style-type: none"> - more than 75% off time or 50% on weak beat - most body movements off time - weak use of accents and nuances 	<ul style="list-style-type: none"> - some steps use music, but not connected to rhythm - occasional partner relationship
Poor	2.0	<ul style="list-style-type: none"> - poor steps/edges - slow, little flow – toe pushing - frequent toe-pushing or wide-stepping - stroking on one side weak - weak basic skills with one being “carried” in sections 	<ul style="list-style-type: none"> - limited performance skills – one more laboured - often struggle in holds & unison– -poor posture and extensions, - out of unison, 	<ul style="list-style-type: none"> - major portion of dance off time or 75% on weak beat - timing of body movements lacks control - minimal attention to nuances 	<ul style="list-style-type: none"> - inappropriate dynamics - moves seem unrelated to rhythm/character - little partner relationship
Very Poor	1.0	<ul style="list-style-type: none"> - very .poor steps and shaky edges - off balance - struggle with steps/turns - lack of speed and flow - poor basic skills for both 	<ul style="list-style-type: none"> - lack performance skills –both laboured, - faltering - unstable holds & unison struggle constant - poor posture – no extension 	<ul style="list-style-type: none"> - entirely off time or 100% on weak beat. 	<ul style="list-style-type: none"> - lacks dynamics - isolated and apparently random gestures not related to nuances/accents - no partner relationship – two “solos”

Adjustments: deductions for stumbles and falls are taken under GOE, but there may be an affect on some of Components requiring a deduction as well.

b) Original Dance and Free Dance

	Range of Marks	CHARACTERISTICS OF SKATING SKILLS	CHARACTERISTICS OF LINKING FOOTWORK/MOVEMENTS	CHARACTERISTICS OF PERFORMANCE	CHARACTERISTICS OF CHOREOGRAPHY/COMPOSITION	CHARACTERISTICS OF INTERPRETATION/TIMING
Outstanding	10.0	<ul style="list-style-type: none"> - deep, quiet, sure, seemingly effortless edges - elegant, clever & precise steps/turns - seamless use of all directions - effortless change of speed - extensive skill range for both, 	<ul style="list-style-type: none"> - difficult, intriguing network of edges/steps/turns/holds for both - one move flows seamlessly into the next - creative pattern and lobes 	<ul style="list-style-type: none"> - both spellbinding - performance exceptional - move as one - aristocratic/sophisticated style - elegant, stylish 	<ul style="list-style-type: none"> - wide range of clever moves inspired by theme - ingenious use of music /space /symmetry - memorable highlights distributed evenly - change of pace incorporated seamlessly - has total utilization of personal and public space 	<ul style="list-style-type: none"> - skaters/music/nuances as one – motivation from “heart” - wide range of inspired movements/gestures - skaters stay ‘in themselves’ or “in character” for the whole program - exceptional ability to relate as one to reflect music/theme
Superior	9.0	<ul style="list-style-type: none"> - strong, sure, fluid edges – - supple knee action - - stylish, interesting & neat steps/turns - ease in accelerating even during difficult steps - always multidirectional - broad skill range for both, 	<ul style="list-style-type: none"> - difficult sequences of edges/steps/turns/holds for both throughout - one move flows easily into the next - superior ice coverage 	<ul style="list-style-type: none"> - project strongly - coordinated movements - superb carriage & lines - easily used change of difficult holds 	<ul style="list-style-type: none"> - superior choreography-clearly understandable - variety of interesting moves that develop theme - excellent use of music /space /symmetry 	<ul style="list-style-type: none"> - skaters and music meld – internal motivation - very good range of interesting movements/gestures - superior ability to relate as one to reflect music/theme
Very Good	8.0	<ul style="list-style-type: none"> - strong, sure edges - strong knee action - polished, interesting & 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 of : patterns of difficult edges/ steps/turns/holds for both - end of one move initiates the next; 	<ul style="list-style-type: none"> - most of time both project - move as couple - excellent carriage/lines 	<ul style="list-style-type: none"> - some 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 	<ul style="list-style-type: none"> - skating/music integrated – variable motivation - skaters stay ‘in themselves’ or “in character” for the most of program - all program very well synchronised with musical phrasing & timing - very good partner relationship
Good	7.0	<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/ /holds for both for 75 % of time, - some breaks in continuity - varied use of holds with many face to face positions 	<ul style="list-style-type: none"> - projection skills variable- both are able to project - good unison-move as couple 75 % of time - good carriage/lines 	<ul style="list-style-type: none"> - some known & some interesting, creative moves that use rhythm(s) effectively well executed - 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 	<ul style="list-style-type: none"> - skating fits music well - movements in character 75% of time - timing of footwork is accurate - skaters able to play with music - partner relationship 75% of time
Above Average	6.0	<ul style="list-style-type: none"> - shallow edges - moderate knee action - limited types of steps/turns – skate in all directions often - even speed and flow throughout - gain and maintain speed and flow fairly easily - modest skill range for both, 	<ul style="list-style-type: none"> - series of variable edges/steps/turns/poses/holds for both - dance consists of separate fragments; - minimal use of cross cuts or running, - varied use of holds with several face to face positions 	<ul style="list-style-type: none"> - reasonable performance skills - reasonable carriage/lines with some breaks - consistent pleasing posture - unison broken rarely 	<ul style="list-style-type: none"> - variable moves loosely related to theme and music - program highlights generally well distributed but focussed occasionally to one side - interesting composition - moderate use of change of pace 	<ul style="list-style-type: none"> - timing of footwork correct throughout - 1 has motivated moves - moderate use of accents/nuances - appropriate expression of rhythms or theme - appropriate emotional connection to music for majority of program - reasonable partner relationship

Average	5.0	<ul style="list-style-type: none"> - variable edge quality and knee action - narrow range of steps/turns and multidirectional 50% of time - skills similar abilities - consistent speed and flow 50% of time - some parts show struggle to gain speed and flow 	<ul style="list-style-type: none"> - an equal proportion of simplicity and difficulty - one partner has some sections with different workload - varied use of holds 	<ul style="list-style-type: none"> - only one projects - holds relatively stable - unison sometimes broken - carriage /lines- variable, mostly pleasing posture 	<ul style="list-style-type: none"> - program corresponds relatively well with music - elements generally well distributed but sometimes too much emphasis to one side of the rink - some highlights and risk elements later in program 	<ul style="list-style-type: none"> - skating fits music with minor exceptions - some motivated moves but often seem meaningless - correct expression of rhythms or theme - partner relationship 50% of time
Fair	4.0	<ul style="list-style-type: none"> - forced edges and flats - little knee action - stiff - few steps/turns – able to skate in all directions on simple turns and for some difficult turns - variable skills for both & occasional differing ability - vary power on occasion - lack flow –some change in speed 	<ul style="list-style-type: none"> - basic edges/steps - simple turns/poses/holds - some sections use partner facing hold - one partner performs difficulty other on 2 feet in many sections 	<ul style="list-style-type: none"> - only basic performance skills - lack the ability to project to audience - inconsistent holds – variable posture/extensions 	<ul style="list-style-type: none"> - a few isolated groups of moves that fit music/theme but many unrelated - music is background for difficult elements - frequently program directed to judges side - reasonable placement of elements on surface - most difficult elements are performed in first half of program 	<ul style="list-style-type: none"> - frequently off time - unmotivated movement - most of body movements off time - some appropriate use of music but expression is forced and they weave in and out of character - some partner relationship
Weak	3.0	<ul style="list-style-type: none"> - short and weak steps/edges - little power – toe pushing more than 75% of time - few steps/turns – able to skate in both directions on simple turns - 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; or excessive cross-cuts, running - many sections in hand-in-hand or side by side hold 	<ul style="list-style-type: none"> - limited performance skills – both cautious - struggle in holds & poor unison 75% of time - variable posture/extensions, 	<ul style="list-style-type: none"> - lack of change of pace - most difficult elements are -many moves do not appear to fit music/theme– minimal relation program to music - often program directed to judges side - elements not placed performed early in program 	<ul style="list-style-type: none"> - 75% of program parts off time - weak use of accents and nuances - occasional partner relationship
Poor	2.0	<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"> - majority of program- predominance of stroking/simple turns/ poses - both perform simple moves; - large sections in hand-in-hand or side by side hold 	<ul style="list-style-type: none"> - limited performance skills – one more laboured - often struggle in holds & unison– -poor posture and extensions, - out of unison, 	<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 & all difficult elements are placed at beginning of program - monotonous 	<ul style="list-style-type: none"> - much of program off time - inappropriate dynamics - moves seem unrelated to rhythm/character - little partner relationship
Very Poor	1.0	<ul style="list-style-type: none"> -very poor steps and shaky edges - off balance - struggle with steps/turns – always in one direction - poor basic skills for both - can not gain speed - slow outside the element 	<ul style="list-style-type: none"> - throughout-heavy reliance on basic stroking and posing poorly done - few sustained edges, and pattern consists of straight lines ; - excessive use of hand in hand or side by side hold 	<ul style="list-style-type: none"> - lack performance skills – both laboured, - faltering - unstable holds - poor posture – no extension 	<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 & often use of straight lines - or barrier skating 	<ul style="list-style-type: none"> - entire program is off time - lacks dynamics - isolated and apparently random gestures not related to nuances/accents - no partner relationship – two“solos”
General Marking instructions: Select description for which the majority of aspects apply to determine appropriate mark. If one of aspects does not apply, reduce/add 0.5 for each degree of variance.						

Adjustments: Reduce or Increase by the amount indicated as follows:

SKATING SKILLS	LINKING FOOTWORK/MOVEMENTS	PERFORMANCE	COMPOSITION	INTERPRETATION/TIMING
	<p>-seamless entry to elements + 0.5 per each - conformity to pattern and stop requirements (OD only)</p> <p>Loop on centre line (OD) - 0.5 per each Cross centre line (OD) - 0.5 per each Extra or too long stops (OD) - 0.5 per each Too far apart on permitted Separations (OD) - 0.5 per each Separations more than 5 sec (FD) - 0.5 per each</p>		<p>required elements using music + 0.5 per each</p> <p>FD Excessive use of stops or standing - 0.5 per each</p>	<p>OD –half dance to the melody – not higher than 4</p> <p>OD/FD – 50% off time – not higher than 4</p>
<p>REMARK:</p>	<p>Referee takes automatic deduction from total score: - 1.0 for every fall of one and - 2.0 for every fall by both partners; If the fall causes interruptions to the program that exceed 10 seconds, an additional deduction will be applied: - 1.0 for 11-20 seconds interruption, - 2.0 for 21-30 seconds interruption etc.; In addition with falls – judges scores in other Components may need to be reduced if other aspects are affected.</p>			

5. PRINCIPLES TO BE APPLIED IN CALLING LEVELS FOR ISU JUDGING SYSTEM

Base Values for each type of element have been assigned in accordance with difficulty and should be studied carefully by coaches and skaters in planning programs and selecting levels of Required Elements. *It is important to note:*

- That within an element (e.g. Synchronized Twizzles), a lower level skated well receives more credit than a higher level skated poorly.
- That between 2 types of elements (such a Spin & Combination Spin), a lower level type skated well, receives more credit than a higher level type skated poorly.

New Judging System Calling Specifications:

For Dance Spins:

Basic Requirement for calling a Dance Spin level:

- | | |
|-------------------|---|
| Spin: | at least 1 rotation for both partners |
| Combination Spin: | at least 1 rotation for both parts of the spin on one foot by each partners of the Combination Spin (or it will be called a Spin) |

A Dance Spin will be identified but given no level when the couple commence the entry edge to the spin but a full rotation is not completed.

1. If the entry is not started on one foot by one partner, it will be reduced 1 level per violation.
2. If one or both of the partners do not change foot in the combination spin, the spin will be demoted to level 1.
3. A “change of foot” means “change to the other foot”.

For Lifts:

Basic Requirement for calling a Lift level1 is determined from the moment one partner is elevated to any height and set down:

- | | |
|----------------------------|---|
| a) Stationary Lift: | while on the spot. |
| b) Straight Line Lift: | on an identifiable straight line while travelling. |
| c) Curve Lift: | on an identifiable curve while travelling. |
| d) Rotational Lift: | for at least one rotation while travelling. |
| e) Reverse Rotational Lift | for at least one rotation in both directions while travelling.
(if there is not at least one rotation in the second direction it will be called a Rotational Lift) |
| f) Serpentine Lift | for at least 2 identifiable curves while travelling.
(if there is not a second identifiable curve it will be called a Curve Lift) |
| g) Combination Lift | See rules for each part of a) b) c) d) above. Two <u>different lifts</u> from group a), b), c) and d) only must be skated. |

1. A small rotation at the beginning or end of a lift (of less than 1 rotation) is considered part of the exit. (e.g. out of Curve lift).
2. For all rotational lifts, the movement through the change of position will be counted if it occurs during rotation, but not on entry or exit. Also, the rotations will only be counted if the lift is travelling, and if the travelling action is stopped the additional rotations on the spot will not be counted as part of the rotational lift.
3. For the Combinational Lift a Technical Specialist will call for example: “Curve Lift Level 2, Rotational Lift Level 3 Combo “.
4. A full layback with arched pose in a lift requires that there is not support from the lifting partner above the thigh.
5. For a Straight Line or Curve Lift a ½ turn rotation is permitted within the lift provided that the pattern (straight line or curve respectively) is maintained.
6. For the Combination Lift, because only lift types a),b),c) and d) are permitted:
 - if a couple skate an e) or f) lift as the first part of the Combination Lift, the Reverse Rotational (e) or Serpentine (f) Lift will identified and the lift will receive no level.
 - if a couple skate an e) or an f) lift as the second part of the Combination Lift, that part of the lift will be identified as a Rotational or Curve lift and the remaining part of the lift will not be counted in determining the level.

For Synchronized Twizzles:

Basic Requirement for calling a set of Synchronized Twizzles level 1 is that at least one of the partners completes at least one full rotation for both twizzles.

A set of Synchronized Twizzles will be identified but given no level when both partners skate only 1 twizzle each.

1. If one or both partners touch(es) the free foot down during the execution of the turn, the level will be assessed in accordance with the number of clean rotations before the touchdown.
2. If skaters perform a three turn, check rotation and then start a twizzle, the entry edge and number of rotation of that twizzle will be counted after the three turn from the starting edge of the proper twizzle.
3. If there is a full stop before or between twizzles the level of the twizzles will be reduced by one level per stop.

For Step Sequences:

Basic Requirement for calling a Step Sequence level 1 is that at least 50% of the footwork sequence must be completed by both partners.

1. For the Midline (not touching) Step Sequence:
The level of twizzles must be at least equal to the level of the footwork. (Higher level twizzles cannot increase the level of the footwork unless they are 2 levels higher: e.g. Level 2 footwork and Level 4 Twizzles: L 3).

If the twizzles are of a lower level than the level of the footwork, the level of the midline will be reduced. (Lower level twizzles can decrease the level of the footwork.)

The requirements for the Sequential Twizzles (in the Original Dance) as to number of rotations, direction of entry edge and direction of rotation are defined as for Synchronized Twizzles.

2. For all Step Sequences: A Footwork that deserves an assessment of a higher level for one partner and a lower level for the other partner shall be assessed at a lower level. (Example L1= $1 + \frac{1}{2}$; L 2 = $2 + \frac{2}{3}$, $1 + \frac{3}{4}$; L3 = $3 + \frac{3}{4}$, $2 + 4$, L 4 = $4 + 4$)

General:

1. The Technical Specialist will call what they see and what was completed despite what is listed on the sheet. e.g. If the sheet says it is to be a Reverse Rotational Lift, but only the first part is completed (perhaps due to a fall or interruption), it will be classified as a Rotational Lift OR if the sheet says it is to be a Serpentine Lift and only the first curve is completed, it will be classified as a Curve Lift.
2. Elements exceeding the prescribed number of permitted elements will receive a deduction of 1.0 per additional element.
3. If a fall occurs after the element has commenced and its level has not been identified (and it meets the basic requirements to be classified as an element), it shall be classified as level 1 and shall occupy a space to enable the judges to apply a Grade of Execution GOE. (e. g. Spin is 1 rotation).
4. If a fall occurs after the element has commenced, and its level has been identified, it shall be given that level and the judges shall apply a reduction to the GOE.

6.0 SYSTEM

1. MARKING INSTRUCTIONS FOR COMPULSORY DANCES (corrected)

Base marks are derived from assessing the quality of the following (Rule 508 paras 3 & 4):

Technique	accuracy & specific requirements placement unison style, carriage, form edges, cleanness and sureness	Timing/Presentation	timing (skating in time to music on strong beat) interpretation/expression
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General Deductions from Base Mark (Rule 508 para 5)

Technique		Timing/Presentation	
General Technical Mistake (depending on severity) – per dance	0.1 – 0.4	Skating out of time (maximum whole performance out of time)	0.1 – 1.0
Violations of announced specific technical requirements – (per error, as specified)	0.1 – 0.4	Skating on weak beat (maximum for whole performance on weak beat)	0.1 – 0.5
		Introductory steps exceed phrasing	0.1 – 0.2
		<u>Lack of expression</u>	<u>0.1 – 0.4</u>
		Inappropriate Clothing	0.1
		Violation of specific timing requirements (per error, as specified)	0.1 – 0.4

Deductions for Stumble, Fall and Interruption (as per Rule 538 para 2)

a) The following deductions shall be applied in the case of a Stumble or Fall occurs in any part of a Compulsory Dance:

Under 5 seconds:

Stumble or brief interruption	0.1
Fall of one partner (small up and down)	0.2
Fall of both partners (small up and down)	0.3

The following deductions shall be applied in case when the performance has been interrupted by a Stumble or Fall and the interruption is longer than the above and part or all of a sequence has been omitted:

Over 5 seconds:

<u>Dance with</u>	<u>Up to half a sequence</u> (per sequence)	<u>More than half a sequence</u> (per sequence)	<u>Whole Sequence(s)</u>
2 sequences	0.4 – 1.0	1.1 – 1.5	3.0
3 sequences	0.3 – 0.7	0.8 – 1.0	2.0
4 sequences	0.3 – 0.5	0.6 – 0.8	1.5
6 sequences	0.2 – 0.3	0.4 – 0.5	1.0

c) Deductions for repeating steps missed by stumble, fall or interruption – 0.1

Note: Deduction should be made in the first mark only unless the timing or expression is affected, in which case it may also be reflected in the second mark.

2. SPECIFIC DEDUCTIONS FOR COMPULSORY DANCES 2004/2005

JUNIOR DANCES

STARLIGHT WALTZ (2 sequences; Set pattern)

Technique

**Maximum deduction
(per sequence)**

A. Steps 3 & 6

(Chasse sequence) - not skated with distinct outside edges by one or both partners; 0.1

B. Steps 12-15

(Lady's & Man's Threes) - not turned smoothly and/or wide 0.2

C. Steps 19a-19b, 21-22

& 24-25 - wide stepped 0.2

(Lady's open Mohawks) - or jumped, scraped or skated as a "semi-three turn"

D. Lady's step 29b

(XB-RFI-Ch) - not crossed tightly 0.1

CHA CHA CONGELADO (2 sequences, optional pattern)

Technique

A. Steps 7

(Lady's XF LBI-R*-LBI3 - either partner not executing correct turn 0.2
Man's XF LFO R*Rk) - or turns jumped, scraped or skidded

B. Steps 23-25

(Sw Cl Mo followed - not continuous or matching curves for 0.3
by XF) both partners
- not well defined XF by either partner

C. Step 36

(LFI-Swing) - edge is too shallow 0.1
- or body position is not controlled

ARGENTINE TANGO (2 sequences; SET pattern)

Technique

A. Man's step 10

(XB-RFI-Counter) - turned as a three 0.1
- or jumped, scraped or skidded

B. Step 23

(Lady's Swing Twizzle - not turned from distinct LFO 0.3
& Man's Swing Choctaw) - or incorrect turns

C. Steps 27-31

(Cross rolls section) - cross rolls incorrect for one or both partners 0.2

BLUES (3 sequences; optional pattern)

Technique

A. Lady's steps 1, 2, 4a & 4b

(XB-LBO, XF-RBI, - not crossed tightly 0.1
XB-RBO, XF-LBI) - or skated as Cross rolls

B. Steps 11, 12 & 13

(Closed Choctaw - edges are incorrect 0.3
Section) or turn is jumped, scraped or skidded
or incorrect execution

SENIOR DANCES

GOLDEN WALTZ (2 sequences; optional pattern)

**Maximum deduction
(per sequence)**

Technique

A. <u>Steps 1 - 5</u> (Walk-Around Threes)	- axis between partners not maintained - or hold not close or maintained - or turns no jumped	0.1
B. <u>Steps 21 & 22</u> (Shot-the-Duck & Attitude)	- inability to assume correct position	0.1
C. <u>Step 31</u> (Cascade)	- not maintaining control of lady throughout	0.3
D. <u>Steps 35-36 & 40-41</u> (Open Choctaws)	- edges are incorrect - or turn is jumped, scraped or skidded	0.1

RHUMBA (4 sequences; optional pattern)

Technique

A. <u>Step 3</u> (LFOIO)	- not started from outside edge with double change following	0.1
B. <u>Steps 11,12 & 13</u> (LFI - X open Choctaw RBO - X closed Choctaw to LFI)	- not skated with distinct edges - or LFI, RBO, LFI not skated as wide step - or LFI (closed Choctaw) executed as Step Forward rather than Choctaw	0.2

MIDNIGHT BLUES (2 sequences, Set pattern)

Technique

A. <u>Lady's steps 3a & 3b</u> <u>Man's step 3</u>	- free foot not crossed	0.1
B. <u>Man's Step 11</u> <u>Lady's Step 11c</u> ("The Swoop")	- man's left ankle does not touch lady's ankle when she is in "attitude"	0.1
C. <u>Step 17 Lady & Man</u> (Ina Bauer)	- incorrect foot placement - or lack of edge	0.2
D. <u>Step 23</u> (Layover/Layback)	- man and lady unable to perform in parallel position horizontal to the ice	0.2

3. MARKING INSTRUCTIONS FOR ORIGINAL DANCE SEASON 2004/2005

Base marks are derived from assessing the quality of the following (Rule 509 para 3):

Composition	<u>General technique (Skating Skills)</u> difficulty, originality, variety cleanness and sureness skating on edges with depth and flow pattern and utilization of ice surface inclusion of Required Elements	Presentation	correct selection of music correct timing harmonious composition (choreography) expression carriage, style, and unison
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General Deductions from Base Mark (Rule 509 par 4)

Composition/Required Elements	0.1 – 0.4	Presentation	
Violation of Required Elements	0.5	Music incorrect	0.1 – 0.4
Omission of required element (see below for specific details)	0.1 each	Timing incorrect	0.1 – 1.0
Other Technical Violations		Skating on weak beat	0.1 – 0.5
		Interpretation/expression incorrect	0.1 – 0.4
		Lack of unison/ poor style	0.1 – 0.2
		Inappropriate choreography	0.1 – 0.4
		Inappropriate clothing	0.1

Deductions for Falls or Interruptions (Rule 538 para b) (from Composition unless affects presentation)

<i>Interruption up to 5 seconds:</i>		<i>Interruption continued for more than 5 seconds:</i>	
Stumble or brief interruption	0.1	Medium (6 to 15 seconds)	0.4 – 1.0
Fall of one partner	0.2	Large (15 + seconds)	1.1 – 1.5
Fall of both partners	0.3		

Failure to finish (from both Composition/Required Elements & Presentation):

Every 10 seconds lacking (or in excess)	0.1
Program 30 seconds or more less	no marks awarded

Deductions (to be taken from Composition/Required Elements) for violations pertaining to Required Elements

Omission: 0.5

Multiple errors for each required element – 0.4 maximum

Lifts [as defined in Rule 504 para 16 a)]		Dance Spin [as defined in Rule 504 para 14 d)]	
Longer than <u>permitted duration</u>	0.1 - 0.2	Execution on 2 feet (by one partner)	0.1
Lifted too high	0.1	(by both partners)	0.2
<u>Lying, sitting on head,</u>		Execution not on the spot	
<u>sitting or standing shoulder/back/boot,</u>		<u>Incorrect number of revolutions</u>	0.1 – 0.2
<u>standing on partners leg</u>	0.1	<u>More than ½ rotation on 2 feet during</u>	
<u>Swinging partner around holding by</u>		<u>change of feet (for Combination Spin)</u>	0.1
<u>hand, legs, boots, skates only</u>	0.1	Change of foot not simultaneous	
Lift in excess of required number	0.1 each	(for Combination Spin)	0.1
<u>Unaesthetic pose</u>	0.1 each	Dance Spin in excess of required number	0.1 each
		<u>Not in dance hold or variation thereof</u>	0.1

Two Step Sequences (Circular and Midline)

Pattern/placement incorrect or incomplete	0.1 - 0.2
Incorrect position(s)/hold(s)	0.1 - 0.2
Stop or retrogression (if not permitted)	0.1
Inclusion of forbidden elements (per each)	0.1
Distance between partners more than 2 arms length	0.1- 0.2
“walking” steps (slow speed)	0.1
Series of “Sequential” Twizzles: (<u>Maximum deduction not to exceed -3.0 in total</u>)	
- not included/completed	0.1- 0.3
- execution not simultaneous	0.1- 0.2
- execution of turn incorrect :	
<u>by one partner one TW</u>	<u>0.1</u>
<u>by one partner both TW</u>	<u>0.2</u>
<u>by both partners one TW</u>	<u>0.2</u>
<u>by both partners both TW</u>	<u>0.3</u>
- more than <u>1</u> step between twizzles	<u>0.2</u>

If it is impossible to recognize a required element because of a fall it shall be counted as an omission	0.5
If a required element has been started but not completed because of a fall by both partners	0.3
If a required element has been started but not completed because of a fall by one partner	0.2
If a required element has been started, briefly interrupted without a fall and resumed	0.1

Note: If the interruption continues longer than for the required element, further deductions should be taken as per the abovedeductions for falls/interruptions in excess of 5 seconds.

4. MARKING INSTRUCTIONS FOR FREE DANCE SEASON 2004/2005

Base marks are derived from assessing the quality of the following (Rule 510 para 5):

Technical Merit/Required Elements	Presentation
<u>General technique (Skating Skills)</u>	Music appropriate to ice dancing and rules
Difficulty & Variety	Correct Timing
Cleanness & Sureness	Interpretation expressive of chosen rhythms
Depth of edges, flow, ice coverage	Style and Unison
Typical dance movements/holds	Harmonious Choreography (reflects character, nuances, with change of pace, speed, and tempo)
Inclusion of Required Elements	Utilizes ice surface

General Deductions from Base Mark (Rule 510 para 6)

Technical Merit/Required Elements		Presentation	
Violation of Required Elements	0.1 – 0.4	Music incorrect	0.1 – 0.4
Omission of required element (see below for specific details)	0.5	Timing incorrect	0.1 – 1.0
Other Technical Violations	0.1 each	Skating on weak beat	0.1 – 0.5
Predominance of pair moves/positions	0.1 – 0.4	Interpretation/Expression incorrect	0.1 – 0.4
		Lack of unison / poor style	0.1 – 0.4
		Inappropriate choreography	0.1 – 0.4
		Inappropriate clothing	0.1

Deductions for Falls or Interruptions (Rule 538 para B) (from Technical Merit unless affects Presentation)

Interruption up to 5 seconds:

Stumble or brief interruption	0.1
Fall of one partner	0.2
Fall of both partners	0.3

Interruption continued for more than 5 seconds:

Medium (6 to 15 seconds)	0.4 – 1.0
Large (15 + seconds)	1.1 – 1.5

Failure to finish (from both Composition/Required Elements & Presentation):

Every 10 seconds lacking (or in excess)	0.1
Program 30 seconds or more less	no marks awarded

Deductions (to be taken from Technical Merit/Required Elements) for violations pertaining to Required Elements

Omission: 0.5

Multiple errors for each required element – 0.4 maximum

Dance Spin [as defined in Rule 504 para 14 d)]		Lifts [as defined in Rule 504 para 16 a)]	
Execution on 2 feet (by one partner)	0.1	Lifted too high	0.1
(by both partners)	0.2	Longer than permitted duration	0.1 - 0.2
Incorrect number of revolutions	0.1 – 0.2	Lying, sitting on head, sitting or standing on shoulder/back/boot, standing on partners leg	0.1
Execution not on the spot	0.1–0.2	Swinging partner around holding by hand, legs, boots, skates only	0.2
<u>More than ½ rotation on 2 feet during change of feet (for Combination Spin)</u>	0.1	Lift in excess of permitted number	0.1 each
Change of foot not simultaneous	0.1	<u>Unaesthetic pose</u>	<u>0.1 each</u>
Dance Spin in excess of permitted number	0.1 each		
Not in Dance Hold or variation of	0.1		
Series of Synchronized Twizzles		Step Sequences	
Execution not simultaneous	0.1	Pattern/placement incorrect or incomplete	0.1 - 0.2
Execution of turn incorrect:		Incorrect position(s)/hold(s)	0.1 - 0.2
<u>by one partner one Tw</u>	<u>0.1</u>	Stop or retrogression (if not permitted)	0.1
<u>by one partner both Tw</u>	<u>0.2</u>	Inclusion of forbidden elements (per each)	0.1
<u>by both partners one Tw</u>	<u>0.2</u>		
<u>by both partners three Tw</u>	<u>incorrect 0.3</u>		
<u>by both partners both Tw</u>	<u>0.4</u>		
More than 3 steps between	0.1		
<u>Stop(s) before either Twizzle</u>	<u>0.1-0.2</u>		
<u>Not equal number of rotations</u> (for both partners)	<u>0.1-0.2</u>		

If it is impossible to recognize a required element because of a fall it shall be counted as an omission	0.5
If a required element has been started but not completed because of a fall by both partners	0.3
If a required element has been started but not completed because of a fall by one partner	0.2
If a required element has been started, briefly interrupted without a fall and resumed	0.1

Note: If the interruption continues longer than for the required element, further deductions should be taken as per the above.