

INTERNATIONAL SKATING UNION

Communication No. 1343

ICE DANCING

Additional examples and clarifications - Guidelines for the Marking of the Grade of Execution and Program Components (Follow-up to ISU Communication 1318)

I. CLARIFICATIONS TO ISU COMMUNICATION 1318

At the recent ISU Seminar for Technical Specialists and Technical Controllers (Frankfurt, July 2005) it was agreed that some additional clarifications to the information given in the ISU Communication 1318 are required. Therefore the Ice Dance Technical Committee together with the ISU Judging System Ad Hoc Commission takes this opportunity to provide the following clarifications:

a) Page 1 – Rule 504, paragraph 16

16. *Dance Lift (definition)* - 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:

Revise line 4 to read:

- lifting partner swinging the lifted partner around by holding the skate(s)/boot(s) or leg(s) only and/or by holding the hand(s) with full arm extension by both partners.

Page 2 - Rule 509 paragraph 3 iv) (*Original Dance*) and Rule 510 paragraph 4 iv) (*Free Dance*) iv) *Illegal Elements/Movements*

- Acrobatic Lifts – line 4 revise to read:

- lifting partner swinging the lifted partner around by holding the skate(s)/boot(s) or leg(s) only and/or by holding the hand(s) with full arm extension by both partners.

Page 9 – Guidelines for Original Dance for 2005-2006

The following are not permitted during the lifts – line 5 revise to read:

- lifting partner swinging the lifted partner around by holding the skate(s)/boot(s) or leg(s) only and/or by holding the hand(s) with full arm extension by both partners.

Reason: to permit a couple to perform one hand/arm lifts that do not have full arm extension by both partners.

b) Page 4 - Clarification to Special Regulations Ice Dancing – Scale of Value Chart

Add new (last) line that indicated by underlining:

Midline Not Touching <i>(with sequential Twizzles)</i>	The base value of the Midline Not Touching Step Sequence will be added to the base value of the Set of Sequential Twizzles and multiplied by a factor of 0.7 and afterwards applying the GOE of the Midline Not Touching Step Sequence.							

c) Page 5, last paragraph – New Definition of a fall (*agreed to for all disciplines*)

For interpretation of this Rule, a fall is defined as loss of control by a skater with the result that the majority of his/her own body weight is on the ice supported by any other part of the body other than the blades e.g. hand(s), knee(s), buttock(s), or any part of the arm.

d) **Page 9 - Guidelines for Original Dance for Season 2005 – 2006**

Required Elements:

• **Two different types of Lifts**

Revise 8th line to read and add new sentence:

A Full Split Pose for lifted partner is permitted in only one Short Lift. Another lift in full split pose will be demoted to level 1. A Full Split Pose will be identified when the legs of the lifted partner are extended in one line with angle between thighs about 180 degrees.

The following are not permitted during the lifts:

Add two new sentences after 7th line:

Note: An upside down split pose is not permitted in any type of lift and will be called as an illegal element.

A brief movement through an upside down split pose will be permitted if it is not established (sustained) and/or if it is used only to change pose.

Reason: to clarify that this rule applies for original dance as well as free dance and to clarify that a movement through an upside down split pose will be permitted if it is not held (established) and/or if it is used only to change pose.

e) **Pages 13 & 14 - Required Elements for Free Dance Season 2005/2006 Junior & Senior**

Lifts

Revise under “Note” to read:

Difficult Pose for Lifted partner and Difficult Position for Lifting partner must be held for at least 3 seconds.

A Full Split Pose for lifted partner is permitted in only one Short Lift and/or in one part of a Long Lift. Each additional lift in Full Split Pose will be demoted to Level 1 (a Full Split Pose will be identified when the legs of the lifted partner are extended in one line with angle between thighs about 180 degrees.)

An Upside down split pose is not permitted in any type of lift and will be called as an illegal element.

A brief movement through an upside down split pose will be permitted if it is not established (sustained) and/or if it is used only to change pose.

Reason: to clarify that movement through an upside down split pose will be permitted if it is not held (established) and/or if it is used only to change pose.

Synchronized Twizzles

Replace 1st sentence under “Note” – “Time Code and description of entry edge etc.” with the following for Junior and Senior respectively:

On page 13 - Junior with:

Note: Only the first set of Synchronized Twizzles skated will be identified and given a level.

On page 14 - Senior with:

Note: Only the first set of Synchronized Twizzles skated (Option 1) or the first two sets of Synchronized Twizzles skated (Option 2) will be identified and given a level.

f) **Levels of Difficulty of Required Elements**

Page 15 - SPIN

Some Examples:

a) Different Types of Difficult Pose

Add the following clarifications for the examples a), c), d), e), f) and g) below:

- a) “Biellmann” type: - pulling the leg above and behind the level of the head;
- c) Split pose holding own foot (not on partner’s shoulder) – boot higher than the head;
- d) Sit Position (free leg bent or straight) with free leg directed forward with thigh of skating leg at least parallel to the ice;
- e) Sit Position (free leg bent or straight) with free leg directed backward (at least 90 degrees between thigh and shin of skating leg);
- f) Sit Position (free leg bent or straight) with free leg directed to the side (at least 90 degrees between thigh and shin of skating leg);
- g) Camel Spin with upper body (shoulders and head) turned upwards – facing up;

Add the following clarifications under “Note”:

Note: Simple Camel by one or both is not considered to be a difficult pose.

- b) **Change of Pose** – Both partners *change body pose* so that the change is significant (i.e., a photographer would produce two different photos).

Add after this the following examples:

e.g. - an Upright Spin to a Camel or a full Sit position to a straight Spin, but **not** - a partial Sit position (thigh not parallel to ice or at 90° as required above) to an Upright Spin.

Level 2

Revise last line to read:

OR

Option 2

Change of pose for at least one partner (each pose at least 2 rotations)

Level 3

Revise last line to read:

OR

Two different types of difficult pose for one partner (each pose at least 2 rotations)

Page 16 - COMBINATION SPIN

Calling Specifications for Combinations Spins

Revise example # 1. to read:

1. A Combination Spin will be identified as a Spin when the couple commences the entry edge to the second part of the spin but a full rotation is not completed. If a fall etc....

Level 3

Add at bottom: (3 different types of difficult poses required in total)

Level 4

Add at bottom: (4 different types of difficult poses required in total)

Page 17 & 18 – LIFTS

Definitions and Requirements:

Revise paragraph f) to read as follows:

- 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 of the pattern may incorporate a turn of not more than ½ rotation. The pattern must be serpentine shaped (“S”). After the completion of the 2 curves the couple may skate additional curves or rotate (less than 1 rotation) but this will not be counted.

Reason: To clarify if there is 1 rotation or more after the completion of two different curves it will be called as a combination lift and the identified Serpentine lift will receive no level (see Calling Specification for Lifts, example # 5, on page 18).

Some Examples:

- a) **Difficult Pose for Lifted partner** (must be held for at least 3 seconds):

Note clarification of the following examples (lines 1, 2 and 6):

- full split (both legs extended in one line with angle between thighs about 180° and not in just a “V”);
- full Biellmann (pulling the leg behind and above the level of the head);
- balancing with only one point of contact and no other support from lifting partner;

- b) **Difficult Position for Lifting Partner** (must be held for at least 3 seconds):

Note clarification of the following examples (lines 4, 5 and 7):

- Ina Bauer (requires weight on forward bent leg that is on outside edge or inside edge and back leg is extended with foot placed backward)
- one arm/hand lift
- full lunge/ drag with any position of free leg (with thigh of skating leg parallel to the ice).

Calling Specification for Lifts:

Revise example # 6 to read:

- 6. Each additional Short Lift or both parts of Long Lift in full split pose will be demoted to Level 1. A Full Split Pose will be identified when the legs of the lifted partner are extended in one line with angle between thighs about 180 degrees.

Add new example # 7 and renumber the rest:

- 7. An upside down split pose is not permitted in any type of lift and it will be called as an illegal element. Such an upside down split pose with the consequence of an illegal element will be identified when the angle between thighs of the lifted partner is close to or more than 45° with legs straight or bent.

Page 20 – e) REVERSE ROTATION LIFT

LEVEL 4

OPTION 1

AND

Lifting partner:

Revise 2nd sentence in the bracket to read: (with at least **3** rotations in each direction)

Page 22 and 23 - SYNCHRONIZED TWIZZLES

Requirement 2005/2006

Replace last line – “Time Code and description of entry edge etc.” with the following:

Junior: Only the first set of Synchronized Twizzles skated will be identified and given a level.

Senior: Only the first set of Synchronized Twizzles skated (Option 1) or the first two sets of Synchronized Twizzles skated (Option 2) will be identified and given a level.

Calling Specifications for Synchronized Twizzles:

Add new examples # 4 and 5:

- 4. A full rotation of the blade of the skating foot of both partners must be skated for the level to be identified as having been achieved.
- 5. Synchronized Twizzles that deserve an assessment of a higher level for one partner and a lower level for the other partner will be assessed at the lower level.

Revise Level 1 to read as follows and delete other examples:

LEVEL 1	LEVEL 2	LEVEL 3	LEVEL 4
<u>Synchronized Twizzles that do not meet level 2, 3 or 4 requirements, but meet the Basic Requirements and Calling Specifications of Synchronized Twizzles</u>	<i>Unchanged</i>	<i>Unchanged</i>	<i>Unchanged</i>

Pages 25 & 26 - STEP SEQUENCES

Levels 3 & 4 – multidirectional turns refer to “clockwise or anti-clockwise”

Page 26 - STEP SEQUENCES (Midline Not-Touching with Sequential Twizzles)

Level 2

Footwork for both skaters must include:

Revise 1st sentence to read as follows:

At least 2 different types from the following **6** types of turns for each partner (could be same 2 for each partner): Brackets, Rockers, Counters, Choctaws, Mohawks, Twizzles.

g) REVISED VERSIONS AVAILABLE

Revised version of the following with the clarifications will be posted on the ISU Website:

Revised Guidelines for Original Dance for 2005 –2006

(Clarification to Communication 1318 pp. 9 & 10)

Revised Required Elements for Free Dance Season 2005/2006 Junior

(Clarification to Communication 1318 p.13)

Revised Required Elements for Free Dance Season 2005/2006 Senior

(Clarification to Communication 1318 p.14)

Revised Levels of Difficulty of Required Elements

(Clarification to Communication 1318 pp.15-26)

II. CLARIFICATIONS TO COMPULSORY DANCES SEASON 2005/2006 (IN SPECIAL REGULATIONS FOR ICE DANCING 2002)

The Ice Dance Technical Committee is in the process of revising all compulsory Dance descriptions, charts and diagrams in preparation for publication in loose-leaf form in the ISU Dance Handbook 2003. In the meantime, the following are clarifications to be made to the current descriptions, charts and diagrams in Ice Dance Regulations 2002 for the Compulsory Dances to be skated in the season 2005/2006.

a) RAVENSBURGER WALTZ

Description, page 61

Paragraph 4, line 1

Revise to read: The lady's one rotation backward twizzle on step 30 is . . . on count 3 of the measure.

Reason: To clarify while lady's body during this twizzle performs one and a half rotation, the skating foot technically executes only one full turn.

Chart page 63

Revise to read:

	Step No.	Man's Step	Number of beats of music			Lady's Step
	30	LFO		2 + 1		RBOTw1

Diagram Lady, page 64

Revise to read: Step 30 - RBO Tw 1

b) TANGO ROMANTICA

Description on page 119

Paragraph, 3 line 1

Revise to read: "On step 5 the man executes a swing "twizzle-like" continuous motion of the body ("Tw") followed by a step forward while his partner does a swing three etc.

Reason: To clarify while man's body during "a Twizzle-like motion" ("Tw") performs one full turn, the skating foot does not technically execute a full turn.

Paragraph 4, line 3

Revise to read: "At the end of this step the lady performs a twizzle of 1 rotation without releasing her left hand on the count of "and" between counts 2 and 3.

Paragraph 5, line 2

Revise to read: "Step 16 is skated in reverse Kilian hold in syncopation with the rhythm of the music with 16a (XB-LBI) being held for 2 beats followed by a very short 16b (RBO) on the "and" between beats 4 and 1.

Chart page 122

Revise to read:

	Step No.	Man's Step	Number of beats of music			Lady's Step
	5	RFO-sw with " <u>Tw</u> " $\frac{1}{2}$ turned after count 2 of the measure (beat 3 of the step	3		1 + 2	LBO-sw3 OpCho RBO very short
	10	CR-RFOI	1 + 1		2	CR-LBOI followed by Tw 1 turned on " <u>and</u> " (between counts 2 & 3)
	16a	XF-LBI		<u>2</u>		XF-LBI
	16b	RBO (very short)		" <u>and</u> "		RBO (very short)

Diagram (Man) - page 125

Revise to read: Step 5 – RFO-sw "Tw" (not RFO-sw Tw 1)

Diagrams (Lady) – page 124 and (Man) – page 125

Revise to read: Step 16a – XF-LBI, 2
Step 16b – RBO, very short

III. CORRECTIONS TO COMMUNICATION 1331 (Guidelines for use of ISU Judging System for Novice and Pre-Novice Ice Dance Competitions)

Page 2 - Charts

a) Pre-Novice Dances

GROUP 1

Fourteenstep

Steps for all sequences should read: Steps 1 – 14 (not 1-22)

GROUP 2

Foxtrot

3rd sequence: Steps 9 – 14: Correct GOE 6th column to read as follows (– 0.5 :not -0.6);

<i>3rd Sequence</i>							
Steps 9 – 14	2.0	1.3	0.5	2.2	<u>-0.5</u>	-1.3	-2.0

b) Novice Dances

GROUP 1

Rocker Foxtrot

3rd sequence: Steps 8 – 14: Correct GOE 6th column to read as follows (– 0.5: not -0.6);

<i>3rd Sequence</i>							
Steps 8 – 14	2.0	1.3	0.5	2.2	<u>-0.5</u>	-1.3	-2.0

IV. REVISED MARKING GUIDES FOR GRADE OF EXECUTION (GOE) FOR SECTIONS OF COMPULSORY DANCES AND FOR REQUIRED ELEMENTS FOR ORIGINAL DANCE AND FREE DANCE

- a) Sections for Compulsory Dances - page 8.
- b) Required Elements for Original and Free Dances
 - Spins - page 9
 - Lifts - page 10
 - Synchronized Twizzles - page 11
 - Step Sequences - page 12

V. REVISED MARKING GUIDES FOR COMPONENTS

- a) Compulsory Dances - pages 13 – 14
- b) Original and Free Dance - pages 15 – 17

VI. DESCRIPTIONS OF COMPULSORY DANCES FOR SEASON 2005-2006

The Ice Dance Technical Committee is attaching sheets on each of the Compulsory Dances for the season 2005/2006 on pages 18 – 24. These are intended to provide *key points* of each dance for the assistance of skaters, coaches and judges including identification of the **major** and **minor** errors in each section.

Milano,
August 28, 2005
Lausanne,

Ottavio Cinquanta, President

Fredi Schmid, General Secretary

**VI. REVISED MARKING GUIDES FOR GOE FOR SECTIONS OF COMPULSORY DANCES
AND FOR REQUIRED ELEMENTS FOR ORIGINAL DANCE AND FREE DANCE**

a) Marking Guide for GOE for Sections for Compulsory Dances

ASPECT	Very Poor	Poor	Mediocre	Acceptable	Good	Very Good	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	<u>correct</u> <u>and</u> <u>precise</u>	<u>correct</u> <u>and</u> <u>faultless</u>
PLACEMENT							
Correctness of pattern and its repetition (including start of SET pattern and centre line violations)	completely incorrect	distorted	partly distorted	generally correct	correct	<u>correct</u> <u>and</u> <u>precise</u>	<u>correct</u> <u>and</u> <u>faultless</u>

Marking instructions: select column that applies for the majority of the aspects for Accuracy and Placement. Reduce by one grade if one of the aspects is one lower or by two grades if the one of the aspects is two grades lower etc.

Other Adjustments:

Stumble or Fall on a Section:

- Stumble by one partner -reduce section by 1 grade
- Stumble by both partners - reduce section by 2 grades (but mark not higher than 0)
- Fall by one partner -reduce section by 2 grades (GOE must be in minus)
- Fall by both partners -reduce section by 3 grade (GOE must be in minus)

Subsequent Sections missed through interruption:

- ¼ section - mark as -1
- half section - mark as - 2
- whole section - mark as - 3

In addition the Technical panel will reduce the score by – 1.0 for every fall by one partner and by – 2.0 for every fall by both partners that occurred during the Section of the dance and/or during the introductory and/or concluding steps/movements.

b) Marking Guide for GOE for Required Elements for Original Dance and Free Dance

ASPECT	Very Poor	Poor	Mediocre	Acceptable	Good	Very Good	Outstanding/Excellent
DANCE SPINS	-3	-2	-1	0	+1	+2	+3
				Base Value			
Entry/Exit	awkward/step out	uncoordinated/off balance	hesitant/abrupt	Controlled	smooth	fluid /with ease	<u>fluid</u> /seamless
Move onto 1 foot	Delayed	slow	not together	simultaneous	prompt	quick/smooth	immediate
Rotation	very slow	deteriorates -	<u>variable stability-</u>	Stable	sustained	fast with ease	very fast flawless
IF ANY:							
Change of Foot	<u>extra push by both partners</u>	<u>extra push by one partner</u>	<u>hesitant</u>	Controlled	<u>controlled and quick</u>	<u>quick, with ease</u>	very fast/ <u>seamless</u>
Change of Pose	<u>awkward, very poor</u>	<u>uncoordinated/ slow transition</u>	<u>laboured</u>	<u>Controlled</u>	<u>brief – both, distinct</u>	<u>brief and smooth</u>	<u>seamless</u>

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:

- Execution on two feet after commencement of spin (common axis established):
 - by one - by 2 grades
 - by both - by 3 grades
- Not on spot (travelling)
 - in one part - by 1 grade
 - in both parts (Combo) - by 2 grades
- 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.
- More than ½ rotation on two feet during “change of feet” in Combination Spin - by 1 grade
- Awkward pose by
 - one partner - by 1 grade
 - by both - by 2 grades
- Change of foot not simultaneous (*combo*) - no higher than – 1
- Re-centres completely - no higher than – 3
- **Stumble/Touch-down or Fall on Dance Spin:**
 - stumble or touch-down by one - by 1 grade
 - stumble or touch-down by both - by 2 grades (but mark not higher than 0)
 - fall by one - by 2 grades (GOE must be in minus)
 - fall by both - by 3 grades (GOE must be in minus)
- Fall on the entrance and element not completed - mark as –3;
- ¾ of element missing - mark as –3.

Increase GOE for each of the following characteristics in Spin if applicable:

- Body lines and pose of both partners beautiful and aesthetically perfect - increase by 1 grade
- Speed of rotation maintained or accelerate during the Spin - increase by 1 grade

ASPECT	Very Poor	Poor	Mediocre	Acceptable	Good	Very Good	Excellent/ Outstanding
LIFTS	-3	-2	-1	0	+1	+2	+3
				Base Value			
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	laboured	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

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 lifts if applicable:

- Lifting partner's hand(s) higher than head - by 1 grade
- Speed lacking or diminishing - by 1 grade
- Pose awkward or not aesthetic - by 1 grade
- More than ½ turn within (straight line/curve lift) or between curves (serpentine lift) - by 1 grade
- Stumble or Fall on Lifts:
 - stumble by one partner - by 1 grade
 - stumble by both partners - by 2 grades (but mark not higher than 0)
 - fall by one partner - by 2 grades (GOE must be in minus)
 - fall by both partners - by 3 grades (GOE must be in minus)
- Fall on the entrance to Lift & rest not completed - mark as -3
- ¾ of element missing - mark as -3

Increase GOE for each of the following characteristics in Lift if applicable:

- Body lines and pose of lifting partner beautiful and aesthetically perfect - increase by 1 grade
- Speed maintained or accelerate during Lift - increase by 1 grade
- One foot Lift with special attribute for lifting partner (Arabesque, Attitude, Spiral) - increase by 1 grade

Referee reduces the total score by 1.0 for each lift longer than permitted.

Technical Panel will demote each additional lift in full split pose to Level 1. Any type of lift in "upside down split pose" will called as an illegal element.

ASPECT	Very Poor	Poor	Mediocre	Acceptable	Good	Very Good	Outstanding/ Excellent
SYNCHRONIZED TWIZZLES	-3	-2	-1	0	+1	+2	+3
				Base Value			
Entry/Completion	awkward/ off balance	hesitant/ lacks control	abrupt	sure/ <u>stable</u>	<u>sure & smooth</u>	with ease	seamless
Connecting Steps/ Footwork	<u>completely uncontrolled</u>	some lack of control or <u>wide stepping</u>	laboured/ <u>variable</u>	sure/ <u>clean</u>	smooth/ <u>neat</u>	<u>very good and stylish</u>	clever <u>and</u> <u>exquisite</u>
Spacing between partners	<u>completely uncontrolled</u>	deteriorates	variable	Little variation	consistent	<u>consistent and close</u>	<u>consistent and very close</u>

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 Tw - by 1 grade
- FD - more than 3 steps between Tw - 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 with free foot, linked 3 turns or spins*)
 - by one partner one Tw - by 1 grade
 - by one partner both Tw - by 2 grades (GOE must be in minus)
 - by both partners one Tw - by 2 grades (GOE must be in minus)
 - three Tw incorrect - by 3 grades (GOE must be in minus)
 - by both partners both Tw - mark as -3
- Stumble or Fall on Synchronized Twizzles:
 - stumble by one - by 1 grade
 - stumble by both - by 2 grades (but mark not higher than 0)
 - fall of one partner - by 2 grades (GOE must be in minus)
 - fall of both partners - by 3 grades (GOE must be in minus)
 - 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 Synchronized 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 one Set of Twizzles (by both): - **increase by 1 grade**
 - Arm(s) above head
 - Free foot crossed behind, in coupe, or in stork

Technical Panel will reduce the level of Twizzles by one Level per full stop before or between Twizzles.

ASPECT	Very Poor	Poor	Mediocre	Acceptable	Good	Very Good	Outstanding/ Excellent
STEP SEQUENCES	-3	-2	-1	0	+1	+2	+3
				Base Value			
Edges/Sureness	<u>very flat and shaky</u>	<u>generally flat & hesitant</u>	<u>some flats & variable stability</u>	<u>shallow but stable</u>	<u>good curves secure</u>	<u>strong confident</u>	<u>deep and quiet bold</u>
Speed and Flow	<u>struggling, laboured, forced</u>	<u>deteriorates or limited</u>	<u>inconsistent /variable</u>	<u>some speed and some flow</u>	<u>good speed with variable flow</u>	<u>considerable speed and constant flow</u>	<u>considerable speed achieved effortlessly & fluidly</u>
Partner Balance	<u>both very poor</u>	<u>both poor</u>	<u>unequal</u>	<u>differ slightly</u>	<u>both good</u>	<u>both very good</u>	<u>both excellent</u>
Footwork	<u>both on two feet or both toe-pushing</u>	<u>wide stepping or 1 on two feet or toe-pushing</u>	<u>variable</u>	<u>generally correct</u>	<u>correct</u>	<u>clean and neat</u>	<u>precise and effortless</u>
Turns	<u>jumped/ awkward</u>	<u>Skidded</u>	<u>forced</u>	<u>majority correct</u>	<u>clean</u>	<u>clean and neat</u>	<u>Clean and effortless</u>
Spacing between partners (no hold)	<u>uncontrolled</u>	<u>deteriorates</u>	<u>variable</u>	<u>little variation</u>	<u>controlled</u>	<u>consistent and close</u>	<u>consistent and very close with ease</u>

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
- More than two arms length (non-touching sequence) - by 1 grade
- Inclusion of movements (e.g. a stop, a pattern regression, a jump) or a hold - if not permitted (per each) - by 1 grade
- Lack of flow (couple “walking”) - by 1 grade
- Stumble or Fall on Step Sequences:
 - stumble by one partner - by 1 grade
 - stumble by both - by 2 grades (but mark not higher than 0)
 - fall one partner - by 2 grades (GOE must be in minus)
 - fall of both partners - by 3 grades (GOE must be in minus)
- Fall on the entrance to footwork sequence & rest not completed - mark as -3
- ¾ of element missing - mark as -3

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

- More than 1 step between Tw - by 1 grade
- Execution not simultaneous or unequal number of rotations:
 - one Tw - by 1 grade
 - both Tw - by 2 grades (GOE must be in minus)
- 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 or four Tw incorrect - by 3 grades (GOE must be in minus)

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

- Skating on deep edges by both partners - increase by 1 grade
- Variety of holds - increase by 1 grade

If Synchronized Twizzles to be included (OD):

- Special features in one Set of Sequential Twizzles (by both) - increase by 1 grade
(refer to Twizzles Chart for details)

V. REVISED MARKING GUIDE FOR COMPONENTS (SCORES OUT OF 10)

2005

a) *Compulsory Dances*

	Range of Marks	CHARACTERISTICS OF SKATING SKILLS	CHARACTERISTICS OF PERFORMANCE (unison, style and projection in ice dance)	CHARACTERISTICS OF INTERPRETATION	CHARACTERISTICS OF TIMING
Outstanding	10.0	<ul style="list-style-type: none"> - deep, quiet, sure, seemingly effortless edges & precise transfer on lobe transitions - deep/fluid knee action - elegant, precise steps/turns - seamless ability to turn in both directions - considerable speed & power - extensive skill range for both,- both are superb 	<ul style="list-style-type: none"> - move as one with flawless matching & unison and change of hold - elegant/sophisticated style - refined line of body and limbs - both spellbinding - projection exceptional by both 	<ul style="list-style-type: none"> - wide range of inspired movements/gestures from the “heart” - skaters stay “in themselves” or “in character” for the whole dance - use of nuances as one - exceptional ability to relate as one to reflect character of rhythm 	<ul style="list-style-type: none"> - timing of footwork superb & on strong beat - all body movements synchronized with rhythm
Superior	9.0	<ul style="list-style-type: none"> - strong, sure, fluid edges - deep supple knee action & robust stroking - stylish, precise, neat on steps/turns - easy action on turns in both directions - broad skill range for both 	<ul style="list-style-type: none"> - coordinated movements & excellent matching - effortless change of hold - superb carriage & lines - both project strongly 	<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 rhythm of music 	<ul style="list-style-type: none"> - timing of footwork very good & on strong beat - most body movements reflect rhythm
Very Good	8.0	<ul style="list-style-type: none"> - strong, sure, confident edges - strong, flexible knee action - polished and clean steps/turns - reasonable speed & strong stroking - wide skill range for both 	<ul style="list-style-type: none"> - move as couple - matched and change holds with ease - very good carriage/lines - both project most of time 	<ul style="list-style-type: none"> - skating/music integrated – variable motivation - skaters stay in character with rhythm for most of the dance - reflect nuances - very good partner relationship 	<ul style="list-style-type: none"> - timing of footwork very good & on strong beat - general relation of body movements to rhythm
Good	7.0	<ul style="list-style-type: none"> - sure edges - good knee action - generally good on steps/turns 75% of time - maintain speed and flow well - good skill range for both 	<ul style="list-style-type: none"> - good unison-move as couple 75 % of time - good line of body and limbs and good carriage - both are able to project 75% of time 	<ul style="list-style-type: none"> - movements in character 75% of time - some reflection of nuances - partner relationship 75% of time 	<ul style="list-style-type: none"> - timing of footwork accurate & on strong beat - some body movements reflect rhythm
Above Average	6.0	<ul style="list-style-type: none"> - moderately sure edges - some knee action - some ability on steps/turns & rotating in both directions - even speed and flow throughout - above average skill range for both, 	<ul style="list-style-type: none"> - unison broken occasionally - above average carriage/lines with some breaks - consistent pleasing line of body and limbs - projection skills variable but both are able to project 	<ul style="list-style-type: none"> - one partner has motivated moves - moderate use of accents/nuances - above average expression of rhythms and use of accents/nuances - above average emotional connection to music - reasonable partner relationship 	<ul style="list-style-type: none"> - occasional timing errors but generally on time & on strong beat - some body movements do not reflect rhythms
Average	5.0	<ul style="list-style-type: none"> - shallow edges with variable edge quality and knee action - average skill on steps and turns - skills level similar - consistent speed and flow only 50% of time 	<ul style="list-style-type: none"> - unison sometimes broken - carriage /lines- variable, mostly pleasing posture - reasonable line of body and limbs -only one projects or both project only 50% of time 	<ul style="list-style-type: none"> - correct expression of rhythm - some motivated moves - partner relationship 50% of time 	<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
Fair	4.0	<ul style="list-style-type: none"> - some flat edges- variable sureness, flow - limited knee action – stiff at times - variable ability in turning - variable speed & power - variable skills for both & occasional differing ability 	<ul style="list-style-type: none"> - inconsistent holds & often move separately – variable unison - variable line of body and limbs/carriage though occasionally acceptable - only one projects 50% of time 	<ul style="list-style-type: none"> - some appropriate use of rhythm but expression is fair and they weave in and out of character - some motivated moves - some partner relationship 	<ul style="list-style-type: none"> - some parts off time or 25% on weak beat - some of body movements off time

	Range of Marks	CHARACTERISTICS OF SKATING SKILLS	CHARACTERISTICS OF PERFORMANCE (unison, style and projection in ice dance)	CHARACTERISTICS OF INTERPRETATION	CHARACTERISTICS OF TIMING
Weak	3.0	<ul style="list-style-type: none"> - weak steps/flat edges - little power – toe pushing more than 75% of time or wide stepping - at ease only on simple turns - variable skills with one weaker in sections 	<ul style="list-style-type: none"> - inconsistent stability in holds & some unison breaks - weak line of body and limbs/carriage/extensions - limited projection skills – both cautious 	<ul style="list-style-type: none"> - some steps use music, but not connected to rhythm - weak use of accents and nuances - occasional partner relationship 	<ul style="list-style-type: none"> - more than 75% off time or 50% on weak beat - most body movements off time
Poor	2.0	<ul style="list-style-type: none"> - poor steps/edges - slow, little flow - 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"> - struggle in holds & unison– -out of unison and poor matching -poor line of body and limbs/carriage/extensions -very limited projection skills 	<ul style="list-style-type: none"> - moves seem unrelated to rhythm/character - minimal attention to nuances - little or no partner relationship 	<ul style="list-style-type: none"> - major portion of dance off time or 75% on weak beat - timing of body movements lacks control
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"> - unstable holds, uncontrolled unison and matching - very poor line of body and limbs/carriage/extensions - projection skills lacking–both laboured 	<ul style="list-style-type: none"> - isolated and apparently random gestures not related to character/nuances/accents - no partner relationship – two “solos” 	<ul style="list-style-type: none"> - entirely off time or 100% on weak beat.

Adjustments: Deductions for stumbles and falls are taken from GOE, but some Components may also be affected 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 <i>(Unison, Style & Projection in Ice Dance)</i>	CHARACTERISTICS OF CHOREOGRAPHY/COMPOSITION	CHARACTERISTICS OF INTERPRETATION/TIMING
Outstanding	10.0	<ul style="list-style-type: none"> - deep, quiet, sure, seemingly effortless edges -deep/fluid knee action - elegant-& 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 	<ul style="list-style-type: none"> - move as one, superb matching -elegant /sophisticated style - refined line of body and limbs - precise execution of body movements - both spellbinding - projection exceptional (to audience or 'in themselves' if music requires) 	<ul style="list-style-type: none"> - wide range of steps, moves, and required elements superbly motivated by music - ingenious use of music /space /symmetry - memorable highlights distributed evenly - change of pace/tempo incorporated seamlessly -total utilization of personal and public space 	<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 to relate as one to reflect music/theme -superb and understandable expression of the music’s style and character
Superior	9.0	<ul style="list-style-type: none"> - strong, sure, fluid edges - supple knee action - stylish, precise, 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, varied, 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"> - coordinated movements- excellent matching - superb carriage & 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 	<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 and understandable expression of the music’s style and character
Very Good	8.0	<ul style="list-style-type: none"> - strong, sure, confident edges - strong, flexible knee action - polished & clean steps/turns - very good use of multidirections - 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 	<ul style="list-style-type: none"> - move as couple – matched with ease -easy use of change of all holds - excellent carriage/lines -both project most of time 	<ul style="list-style-type: none"> - interesting moves derived from theme - very good use of music /space /symmetry - unity of skaters in use of music, content - directed to all sides of the rink 	<ul style="list-style-type: none"> - skating/music integrated – very good internal motivation - skaters stay -“in character” for over 75% of program - program very well synchronised with musical phrasing & timing - very good partner relationship -very good and understandable expression of the music’s style and character
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 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 	<ul style="list-style-type: none"> - good unison-move as couple 75 % of time - good line of body and limbs and good carriage -both are able to project 75% of time 	<ul style="list-style-type: none"> -known & some interesting, creative moves that use rhythm(s) effectively - good variation of speed according to music - good distribution of highlights - use of creative set-ups for required elements - very good use of ice pattern 	<ul style="list-style-type: none"> - skating fits music well - movements in character 75% of time - timing of footwork is good - skaters able to play with music - partner relationship 75% of time -good and understandable expression of the music’s style and character
Above Average	6.0	<ul style="list-style-type: none"> - moderately sure edges - some variety of knee action, steps, turns - even speed and flow throughout - above average skill range for both 	<ul style="list-style-type: none"> - series of variable edges/steps/turns and poses/holds for both - limited use of cross cuts or running, - above average use of holds with many face to face positions 	<ul style="list-style-type: none"> - unison broken occasionally -above average carriage/lines with some breaks - consistent, pleasing line of body and limbs - projection skills variable but both are able to project 	<ul style="list-style-type: none"> - variable moves often related to theme and music - program highlights generally well distributed but focussed occasionally to one side - interesting composition - above average use of change of pace - above average use of ice pattern -variation of speed according to music 	<ul style="list-style-type: none"> - timing of footwork correct throughout - slight difference in motivation of moves - above average use of accents/nuances - above average expression of rhythms or theme - above average emotional connection to music - reasonable partner relationship

	Range of Marks	CHARACTERISTICS OF SKATING SKILLS	CHARACTERISTICS OF LINKING FOOTWORK/MOVEMENTS	CHARACTERISTICS OF PERFORMANCE <i>(Unison, Style & Projection in Ice Dance)</i>	CHARACTERISTICS OF CHOREOGRAPHY/COMPOSITION	CHARACTERISTICS OF INTERPRETATION/TIMING
Average	5.0	-shallow edges with variable edge quality and knee action - average range of steps/turns and multidirectional 50% of time - skill level similar abilities - consistent speed and flow 50% of time	- 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	- unison sometimes broken - carriage /lines- variable, mostly pleasing posture -reasonable line of body and limbs - only one projects or both only 50% of time	- program corresponds well with music - elements generally well distributed but sometimes too much emphasis to one side of the rink -	- skating fits music with minor exceptions - some motivated moves -moderate use of accents and nuances -correct and understandable expression of the music's style and character - partner relationship 50% of time
Fair	4.0	- 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 & occasional differing ability - lack flow –some change in speed	- 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	- variable unison - variable line of body and limbs/carriage /extensions -holds relatively stable - only one projects 50% of time or both only occasionally project	- 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	- some parts off time -some motivated moves, but often seem meaningless - some of body movements off time --appropriate use of music but expression is fair and they weave in and out of character - some partner relationship
Weak	3.0	- short and weak steps/ flat edges - little power – toe pushing or wide stepping more than 75% of time - few steps/turns – able to skate in both directions on simple turns only - variable skills with one weaker in sections	- many parts have-basic edges/steps and excessive cross-cuts - 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	- inconsistent stability of holds & some unison breaks -weak line of body and limbs/carriage/extensions - limited projection skills – both cautious	-some moves do not appear to fit music/theme– minimal relation program to music - lack of change of pace - program directed to judges side	- frequently off time - weak use of accents and nuances - occasional partner relationship -unmotivated movement
Poor	2.0	- 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	- predominance of stroking/simple turns/ poses - many large sections in hand-in-hand or side by side hold only	- struggle in holds & unison– - out of unison - poor matching -poor line of body and limbs/carriage/extensions -very limited projection skills	- 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	- much of program off time - inappropriate dynamics - moves seem unrelated to rhythm/character - little or no partner relationship
Very Poor	1.0	-very poor steps and shaky edges -mostly on two feet for both - uncontrolled movements - struggle with steps/turns – always in one direction - poor basic skills for both, stumbling - cannot gain speed	- basic stroking and poor posing throughout - few sustained edges, and pattern consists of straight lines ; - mostly use of hand in hand or side by side hold	- unstable holds, uncontrolled matching & unison -very poor line of body and limbs/carriage/extensions - projection skills lacking– both laboured	- 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	- entire program is off time - lacks dynamics - isolated and apparently random gestures not related to music/character/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
stumble by one - 0.5 per each stumble by both – <u>1.0</u> per each	-seamless entry to elements + 0.5 per each -conformity to pattern and stop requirements (OD only) are as follows: 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 Separation in the beginning/end longer than 10 seconds (OD & FD) - 0.5 Separations more than 5 sec (FD) - 0.5 per each		- required elements using music + 0.5 per each FD Excessive use of stops or standing - 0.5 per each	OD – <u>introduction without beat/melody longer than 10 sec.</u> – 0.5 OD –half dance to the melody – not higher than 4 OD/FD – 50% off time – not higher than 4 OD – <u>Incorrect rhythm or music without beat &</u> FD – <u>Music without beat</u> - up to 25% of program – not higher than 5 - up to 50 % of program – not higher than 4 - up to 75% of program – not higher than 3 - over 75% of program – not higher than 2
<p>REMARK:</p>	<p>Technical panel 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, the Referee applies the following deductions: - 1.0 for 6-15 seconds interruption, - 2.0 for 16-30 seconds interruption etc.; In addition with falls – judge’s scores in other Components may need to be reduced if other aspects are affected.</p> <p>The Referee may advise the panel if music rhythm is incorrect (OD) or music is without beat (OD & FD): the judges take the deduction as indicated above under Interpretation/Timing.</p>			

VI. DESCRIPTIONS OF DANCES FOR SEASON 2005-2006

JUNIOR DANCES

Westminster Waltz

General: 2 sequences, Optional pattern. Each sequence has 3 sections

The following should be considered in marking of GOE

- ❖ Major error
- minor error

Section 1 (steps 1-8) Base Value 2.0; 3.1

Steps 1-4

- ❖ The beginning progressive should be started towards the long barrier with step 3 starting on a distinct outside edge for 2 beats followed by a well defined change of edge for a nice rolling action;
- ❖ Step 4 should be on a strong inside edge.

Steps 5-7

- ❖ Should be skated on a well rounded, strong, continuous lobe with the LFI opMo skated towards the center, where the free foot moves to the “instep” without a swing thru on count 4, exiting in a nicely checked position with perfectly matched free leg lines.

Step 8

- Nicely prepared and controlled step forward onto RFI towards the barrier, - no lunging.

Section 2 (steps 9-15) Base Value 2.6; 3.6

Steps 9-10b

- Nice bodyweight transfer and well prepared CR by both partners; the Lady’s three turn on count 3.

Steps 11-14

- The crossed chasses and the first part of step 13 should be skated tightly on an even, well rounded lobe,
- ❖ The swCtr-Rk, which should be turned simultaneously on clean edges on count 1.
- After the turns partners should be in a well checked, controlled position with their bodyweights continuing in their skating direction.

Step 15

- Step forward should be prepared with matching bodyweight transfer and knee action, - no lunging or wide stepping;
- ❖ Lady’s three turn on count 4 in a well checked, controlled position with soft, matching knee action.

Section 3 (steps 16-22) Base Value 1.6; 2.6

Steps 16-18

- There should be a nice “rolling action” with a bodyweight change and a slight acceleration of speed; care should be taken to do a clean progressive with a definite wide step on step 18.

Steps 19-22

- ❖ Step 19 should be started in opposite (closed) hold; the Man’s three turn must be well checked and he must maintain the outside edge to receive the Lady after her three turn in an elegant tight position remaining close together;
- The step forward together should be well prepared and controlled as the Man transfers the Lady across to his right side; strong position but soft knee action on the slight change of edge preparing for the re-re-start.

The following should be considered in marking of Program Components

Skating Skills:	Depth and quality of edges and ice coverage; cleanness and sureness of steps; soft, flowing, well rounded lobes, strong edges; lobe to lobe transitions well controlled; effortless maintenance of speed.
Performance / Execution:	Perfect vertical and horizontal unison; stately elegant carriage and style; controlled body action; nicely matched free legs; balance in performance between partners; continuous knee action to create a smooth waltz pulsation.
Interpretation:	Expression of the lilting character of the rhythm, relationship between partners reflecting the elegant nature of this Waltz.
Timing:	A Waltz pulsation is achieved by a continuous lilting knee action, accenting on 1 and 4, skated to the prescribed beat value for each step.

Austrian Waltz

General: 2 sequences, Optional pattern. Each sequence has 4 sections

The following should be considered in marking of GOE

- ❖ Major error
- minor error

Section 1 (steps 1-8) Base Value 1.4; 1.6

Steps 1 – 3

- ❖ The side by side touchdown three turn should be skated around the same axis, partners remaining “hip to hip” close together followed by a brief touchdown on „and”.

Steps 6 – 8

- ❖ Partners should stay opposite and rotate together on three turns (turned on count 3) with knee actions perfectly matching on Lady’s change of edge and Man’s CR to prepare for fast twizzle.

Section 2 (steps 9-14) Base Value 1.4; 1.6

Steps 9a – 10

- The Lady turns a Ravensburger type three turn on count 3 followed by a swing through maintaining the lilt and pulsation.

Steps 10 – 12

- ❖ The side by side touchdown three turn should be skated around the same axis, partners remaining “hip to hip” close together followed by a brief touchdown on „and”, with well matched knee action directing the CR (step 12) to the centre.

Step 13b, 14

- ❖ Lady’s tracking should be slightly inside Man’s to prepare for her Tw on count 3. No wide stepping for Man on step 14.

Section 3 (steps 15-25) Base Value 2.0; 2.5

Steps 15 – 17

- Partners should skate opposite and rotate together on three turns.

Steps 18 – 20

- Change of hold should be effortless and Lady’s three turn should blend into three turn skated together.

Steps 21a/b

- ❖ Partners must maintain closeness, depth and direction of curve on Lady’s rocker and Man’s step forward.

Steps 24 – 25

- Three turns should be on a well rounded even lobe to prepare a strong position for Lady’s Twizzles.

Section 4 (steps 26-36) Base Value 2.0; 2.5

Steps 26 – 28

- ❖ Knee action should stay absolutely together to help Lady’s Twizzles (both turned on count 3) to be turned fast and light exiting both anti-clockwise and clockwise Twizzles on distinct outside edges.

Steps 29 – 32

- Threes turned around the same axis, strong lead is needed.

Steps 33 – 35

- Controlled bodyweight change on lobe transition and also on step 35b to prepare for re-start, which should not be wide stepped.

The following should be considered in marking of Program Components

Skating Skills:	Depth and quality of edges and ice coverage; cleanness and sureness of steps; strongly curved, well rounded edges; rounded lobe to lobe transitions, well controlled. All Lady’s Tw should be skated with free leg crossed.
Performance / Execution:	Perfect vertical and horizontal unison; controlled body action; elegant carriage and style; nicely matched free legs; balance in performance between partners; even, effortless flow with lilting knee action.
Interpretation:	Expression and the typical lightness of the lilting character of the rhythm, relationship between partners reflecting the nature of a joyful Viennese Waltz.
Timing:	A strong Waltz pulsation is achieved by a continuous lilting knee action, accenting on 1 and 4, skated to the prescribed beat value for each step.

Quickstep

General: 4 sequences, **Set** pattern. Each sequence has **2** sections

The following should be considered in marking of GOE

- ❖ **Major error**
- minor error

Section 1 (steps 1-9) Base Value 1.8; 2.0; 2.2; 2.6

Steps 1-6

- Should be on a well rounded, even circle,
- ❖ Step 5 striking to the long barrier continuing on outside edge for 4 counts to turn a swcl-Cho with correct placement of free foot (toe to heel) for the turn.
- ❖ Clean outside to inside swcl-Cho turned on count 1, followed by the changes of edge that are initiated by good knee actions on count 3 and on count 4.

Steps 7-9

- ❖ Clean, tight footwork using well rounded edges, to use the width not just the length of the ice surface.

Section 2 (steps 10 -18) Base Value 1.4; 1.6; 1.8; 2.1

Steps 11-12

- ❖ Controlled step forward – no-lunging, solid inside edges

Steps 13-18

- Light, lilting progressive, should be on an even well rounded lobe with tight X-steps.
- ❖ Distinct changes of edge on step 17 should be done by knee action, not dropping hips.
- Restart approximately at the center line.

The following should be considered in marking of Program Components

Skating Skills:	Consistent control of depth, quality and direction of edges and ice coverage without visible pushing; cleanness and sureness of steps; lobe to lobe transitions well controlled; strong flowing edges; nicely controlled bodyweight changes; light knee action and effortless flow; clean, and tight footwork, especially on all cross steps.
Performance / Execution:	Perfect horizontal unison; controlled body action; nicely matched free legs; balance in performance between partners; lively knee action to enhance style; hip-to-hip position maintained throughout.
Interpretation:	Happy, joyful, bright presentation, lively characterization; expression of the character of the rhythm; controlled Kilian hold throughout.
Timing:	Very precise and crisp timing; exact beat value for each step, continuous knee action accenting on 1 to achieve a light character.

Paso Doble

General: 3 sequences, **Set** pattern. Each sequence has 2 sections

The following should be considered in marking of GOE

- ❖ **Major error**
- minor error

Section 1 (steps 1-17) Base Value 1.8; 2.4; 2.8

Steps 1-7

- Should stay on a well rounded, even circle and must show the difference between proper progressives and chasses.

Steps 8-9

- On the slip steps bodyweight should be on the “back” foot; (other option is to distribute the weight evenly – Russian style).

Steps 10-11

- ❖ Step 10 should start the “change of edge” section on a good, strong, outside edge continuing the circle by step 11, which starts on a strong inside edge to ensure a wide pattern; the change of edge should be initiated by knee action and a change of bodyweight.

Steps 12-17

- Step 12 starts the big lobe towards the barrier creating an evenly round end pattern.
- ❖ Man’s op Mo on clean outside edges;
- ❖ Lady’s step forward (step 17) should be in closed (opposite) hold, - no lunging; two beats controlled, to break “monotony” of one beat edges.

Section 2 (steps 18-28) Base Value 2.4; 2.8; 3.3

Steps 18-24

- The crossed chasses should be skated tightly and the pattern should continue on the same large lobe with the man “pivoting” around the step forward

Steps 25-28

- ❖ CR-s should be controlled, skated on outside edges with nice bodyweight changes, tilting knee action, no toe pushing;
- ❖ On step 28 lady’s quick swing open Mohawk should be turned on “and 1” and controlled, to be able to restart the dance in a strong position making sure that the pattern does not shift.

The following should be considered in marking of Program Components

Skating Skills:	Depth and quality of edges and ice coverage; cleanness and sureness of steps; tight, precise footwork; well rounded strong edges; lobe to lobe transitions well controlled.
Performance / Execution:	Perfect vertical and horizontal unison; good carriage and Spanish style; controlled body weight transfer; well matched free legs; balance in performance between partners.
Interpretation:	Dramatic, powerful, Spanish, “staccato” presentation, strong characterization, relationship between partners reflecting the nature of the dance; strong male lead.
Timing:	Very precise and crisp timing; exact beat value for each step; continuous knee action accenting on one to achieve the strong character.

SENIOR DANCES

Ravensburger Waltz

General: 2 sequences, Optional pattern. Each sequence has 3 sections

The following should be considered in marking of GOE

- ❖ Major error
- minor error

Section 1 (steps 1-8) Base Value 1.7; 2.5

Steps 1-8.

- The dance should start towards the short barrier. Rotations nicely controlled around the same axis.
- ❖ Inside three-turn on count 3 should not be jumped, or scraped.
- ❖ Lady's Tw-Mo should be turned tight and fast on count 2; well checked to continue pattern on the same circle.

Section 2 (steps 9-27) Base Value 2.2; 3.0

Steps 9-18

- ❖ Step 9 clean lobe to lobe transitions staying on an even circle.
- ❖ Lady's open Mohawks should be clean and well checked.
- ❖ Man's elegant posture should be maintained through chasses, no lunging or wide stepping. No gapping between partners.

Steps 18-27

- Nice lobe transition towards the long barrier.
- Waltz pulsation maintained, while Kilian hold is nicely controlled.
- ❖ Lady's Tw light and fast, turned on "and" between counts 2 and 3.

Section 3 (steps 28-41) Base Value 2.6; 3.5

Step 28

- Step 28 Lady's inside three turn should bring her into a nicely controlled closed hold.

Steps 30-31

- ❖ Knee action and lobe change should be well matched to enable very fast, effortless Twizzle turned on count 3.

Steps 36-38

- ❖ Pattern should be nicely rounded, with deep and controlled swing Rocker and closed Choctaw on clean, correct edges. Partnering and tracking are very important

Steps 39-41

- ❖ Knee action and rotation should be well matched and checked (couples in closed hold rotating around a common axis) for an easy re-start at the same location.

The following should be considered in marking of Program Components

Skating Skills:	Depth and quality of edges and ice coverage; cleanness and sureness of steps; soft flowing, well rounded, strong edges; lobe to lobe transition nicely controlled.
Performance / Execution:	Perfect vertical and horizontal unison; elegant carriage and style; controlled body action; nicely matched free legs; balance in performance between partners.
Interpretation:	Expression of the lilting character of the rhythm, relationship between partners reflecting the nature of the Waltz.
Timing:	A strong Waltz pulsation is achieved by a continuous lilting knee action, accenting on 1 and 4, skated to the prescribed beat value for each step.

Yankee Polka

General: 2 sequences, Optional pattern. Each sequence has 4 sections

The following should be considered in marking of GOE

- ❖ Major error
- minor error

Section 1 (steps 1-13) Base Value 1.7; 2.1

Steps 1-3

- Nicely controlled distance and change of sides in facing three turns. Good character, no two footing and toe pushing on chasses.

Steps 4-6

- ❖ Strong, well rounded edges, clean open Mohawk.

Steps 7-13

- ❖ Clean lobe to lobe transition. Precise tracking, clean, tight footwork, deep edges. Bodyweights should change together with good knee action to create light expression, yet strong skating. High Kilian hold with one or both sets of arms elevated above shoulders, maintaining tight, close position.

Section 2 (steps 14-25) Base Value 1.7; 2.1

Step 16

- ❖ CR-RFO3-RBIO, not a Rk

Steps 17-21

- Tracking is very important in this section, partners should rotate and move absolutely together

Steps 22-25

- ❖ Toe to toe clCho should be well checked on clean, correct edges of equal depth that are held for 2 beat each; partners must maintain arm-in-arm hold throughout staying close together.

Section 3 (steps 26-38) Base Value 1.7; 2.1

Steps 26-31 and 34-38

- Should be light, skated on a well rounded lobe, performed with good character. Precise tracking and skating close together is important.

Steps 32-33

- ❖ Partners should “roll” back to back maintaining their closeness, turning clean, correct, well checked three-turn and Rk after which they must regain hand-in-hand hold.

Section 4 (steps 39-52) Base Value 1.2; 1.4

Steps 41-44 and 49-52

- ❖ The inside opMo-s against the circle should be “barrel rolling” and nicely checked without wide stepping. The whole end pattern should be skated evenly round with lively character but clean, tight and correct footwork.

Steps 45-48

- The wide stepped chasses may be skated wide-close-close, or wide-close-wide, but not wide-wide-wide.

The following should be considered in marking of Program Components

Skating Skills:	Depth and quality of edges and ice coverage; cleanness and sureness of steps; well defined contrast between “character steps” and strong, well rounded edges; not two footing the chasses; lobe to lobe transitions well controlled.
Performance / Execution:	Perfect vertical and horizontal unison; controlled body action; nicely matched free legs; balance in performance between partners; lively knee action to enhance Polka style.
Interpretation:	Happy, joyful, bouncy presentation, lively characterisation; expression of the character of the Polka rhythm; relationship between partners reflecting the bouncy nature of the Dance.
Timing:	Very precise and crisp timing; exact beat value for each step, a strong pulsation typical of the Polka is achieved by a continuous knee action accenting on 1.

Tango Romantica

General: 2 sequences, Optional pattern. Each sequence has 4 sections

The following should be considered in marking of GOE

- ❖ Major error
- minor error

Section 1 (steps 1-11) Base Value 2.0, 2.6

Steps 1 – 2

- ❖ During the "helicopter" turn, which starts on count 4 on two feed, partners should skate around the same axis, staying close together;
- ❖ At the end of step 2 skaters bring their feet together on count 1 to start the following progressive on count 2.

Steps 5 – 8

- ❖ Lady's LBO-sw3 and opCho and the Man's "Tw" should be turned "rolling on each other's backs", directed to the long barrier; steps 6-8 should be syncopated.

Steps 10 – 11

- ❖ Before Lady's Tw the 1 beat changes of edge should be done by knee action, not dropping free leg hips; tight and fast Tw turned on "and" is important, so that step 11 starts on count 3 for 4 beats.

Section 2 (steps 12-24) Base Value 1.3; 1.6

Steps 15 - 23

- Lady's RFI3 and Man's clMo should be directed towards the long barrier. A nice variety of changes of positions and holds should be mastered while skating clean, correct edges with tight footwork;
- ❖ After the Rk (must be on outside edges) the pattern should remain well rounded not to go diagonally to the corner.

Section 3 (steps 25-37) Base Value 1.3; 1.6

Steps 25 – 28

- Edges to come around on an evenly tight lobe with Lady "rolling" in the hold to stay on the inside circle to prepare for the liling, lightly performed but strongly skated CR-s.

Step 30

- ❖ The "step over" held on two feet for 2 beats is another highlight of the dance, which should be in a strong, clean position, after which the three turn (turned on count 3) should be skated around the same axis staying in closed position.

Steps 31 - 37

- ❖ Nicely rounded pattern, good tracking and clean outside edges on Lady's Rk turned on count 4;
- During Lady's three turn and Man's clCho couples must remain close together.
- ❖ Man must skate clean clCho.

Section 4 (steps 38-50) Base Value 2.0; 2.6.

Steps 38 – 44

- ❖ Clean clCho for Lady turned on count 3 as Man changes edge;

Steps 45 – 50

- ❖ Strong, deep well controlled, clean and correct edges; partners must control their own circles during the smooth change of hold before Lady's clCho;
- ❖ Lady's Tw and Man's three turn tightly and quickly executed with matching knee action;
- CR-RFOI-sw (step 50) starts on count 4 in tightly controlled position to prepare the re-start.

The following should be considered in marking of Program Components

Skating Skills:	Depth and quality of edges and ice coverage; clean, neat, very precise steps, footwork; strongly curved, well rounded and controlled edges; rounded lobe to lobe transitions, well controlled.
Performance / Execution:	Perfect vertical and horizontal unison; controlled body action; elegant carriage and style; nicely matched free legs; balance in performance between partners; even, effortless flow with well matched knee action.
Interpretation:	Expression and the typical changes between the soft and strong character of the rhythm, relationship between partners reflecting the lyrical mood of this Tango.
Timing:	Very precise and crisp timing, exact beat value for each step, sometimes syncopated to bring out the Tango character.