

**RULES FOR
ARTISTIC SKATING COMPETITIONS**

PAIRS

By World Skate Artistic Technical Commission



**WORLD
SKATE**

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1 OWNERSHIP

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2 PAIRS

This document refers to rules for Senior, Junior, Cadet, Youth, Espoir, Minis and Tots pairs competitions.

2.1 Costume requirements

- In all artistic competitive roller skating events (including official training days), the costumes for both women and men should be in character with the music but should not be such so as to cause embarrassment to the skater, judges, or spectators.
- Costumes which are very low cut at the neck, or which show bare midriffs are considered show costumes and are not suitable for championships skating.
- Any piece of the costume including beads, trimmings, feathers, etc. on the costumes must be very securely fixed so as not to cause obstruction to the following contestants.
- The woman's costume must be constructed so that it completely covers the tights (pants), hips and posterior. French-cut leotards are strictly prohibited, i.e. leotards which are cut higher than the hip bone.
- The man's costume must not be sleeveless. The neckline of the costume must not expose the chest more than three (3) inches or eight (8) centimeters below the collarbone. Material with the appearance of nudity is not permitted. The man's shirt must not become detached from the waist of the trousers during a performance, to show a bare midriff.
- The appearance of nudity of a costume is considered a violation of the rules and will be penalized, (this means too much use of body-stocking material which gives the appearance of nudity).
- Props of any nature are not permitted. This means the costume remains the same throughout a performance with no additions during the performance, i.e. no use of props of any kind from beginning to the end.
- The painting of any part of the body is considered a "show" and is not allowed in pairs skating.
- Penalties resulting from the violation of the costume rules will be 1.0. At the instruction of the referee, this penalty will be deducted after the score has been assigned.

2.2 Competitive Warm-up

Competitive warm-up shall be considered part of the event. As such, all interruption of skating rules shall apply.

In pairs, the warm-up time is based upon the skating time allotted if time allows, plus two minutes (2:00). The announcer shall inform the contestants when one minute (1:00) remains in their warm-up period.

In the pairs event, there will be no more than five (5) contestant teams assigned to each warm-up group. At the discretion of the referee, in the interest of safety, this number may be adjusted.

The next skater/couple to compete will be allowed to use the competition floor during the exhibition of the scores of the previous athlete/athletes.

3 GENERAL

This event shall be conducted for teams consisting of two contestants, one male and one female.

Pairs competitions consist of two parts: a short program and a long program except for Minis and Tots.

The times of the programs are as follows:

Short program

- Junior and Senior 2:45 min +/- 5 seconds.
- Cadet and Youth 2:30 min +/- 5 seconds.
- Espoir 2:00 min +/- 5 seconds.

Long program

- Junior and senior pairs 4:30 minutes +/- 10 seconds.
- Youth and Cadet 3:30 minutes +/- 10 seconds.
- Espoir 3:00 minutes +/- 10 seconds.
- Minis 2:30 minutes +/- 10 seconds.
- Tots 2:00 minutes +/- 10 seconds.

The score for the short program and the long program for pairs skating will consist of two parts:

- Technical content.
- Artistic components

The technical content is the sum of the values given to each technical element presented by the skater. To consult the values of the individual elements, please refer to the Excel spreadsheet.

The technical elements that will be evaluated are:

- Jumps.
- Spins.
- Footwork sequences. The pattern of the footwork sequence can be diagonal, serpentine, circular, straight line (on the long axis of the rink).

4 TECHNICAL CONTENT

The technical content is the sum of the values given to each technical element presented by the pair. For the consultation of the values of the individual elements, please refer to the Excel sheet values.

The pairs technical elements are:

- Lifts.
- Side by side jumps.
- Side by side spins.
- Throw jumps.
- Twist jump.
- Contact spins.
- Death spirals.
- Footwork sequences. The pattern of the footwork sequence can be diagonal, serpentine, circular, straight line (on the long axis of the rink).

4.1 Short program

General

- Additional elements will not be considered and will not be penalized.
- The lifts take-offs must be different in all the programs.
- All the attempts will occupy one box in the system, so if repeated they will not be considered.

4.2 Short program Junior and Senior

- A twist jump or throw jump (set each year by ATC).
- One contact spin (one position spin or a combination spin. Set each year by ATC).
- One side by side jump (no combination).
- One side by side spin (one position spin or a combination spin. Set each year by ATC).
- One death spiral (Set each year by ATC).
- One footwork sequence (Set each year by ATC).

Senior:

- One position lift of no more than four (4) rotations for the man.
- One combination lift of no more than eight (8) rotations of the man and no more than two (2) changes of position for the lady (3 positions).

Junior:

- Two (2) one position lifts of no more than four (4) rotations for the man.

4.3 Short program Youth

- One position lift - Press Lift. Minimum three (3), maximum four (4) rotations of the man. Adagio type movements at the end of the lift are not allowed.
- One side by side jump.
- One side by side spin - camel. Minimum three (3) rotations (set each year by ATC).
- One throw jump - just doubles or axel allowed. No double Axel.
- Contact spin - pull around camel, free entrance.
- Death spiral - set each year by ATC.
- One footwork sequence (set by ATC each year), maximum level 4.

4.4 Short program Cadet

- One position lift - flip reversed split position.
- One side by side jump - double toe loop or double salchow (set each year by ATC).
- One side by side spin - sit spin (it will change each year, as decided by ATC).
- One throw jump - single axel.
- Contact spin - hazel spin.
- Death spiral - backward outside.
- One footwork sequence (set by ATC each year) maximum level 4.

4.5 Short program Espoir

- One position lift - axel.
- One side by side jump - axel.
- One side by side spin - sit spin (backward inside).
- One throw jump - single loop.
- Contact spin - sit spin.
- Camel spiral - forward inside.
- One footwork sequence (set by ATC each year) maximum level 3.

4.6 Long program Junior and Senior

- Maximum two (2) throw jumps.
- One (1) twist jump.
- Maximum one (1) contact spin (set each year by ATC). If the element to be performed is a combination spin, the combination should contain a maximum four (4) positions.
- Two (2) side by side jumps elements. One (1) must be a single jump; the other can be a combination jump (not more than four (4) jumps). The technical value of the combination is the sum of the jumps of the combination. The connection jumps will not be calculated (only doubles and triples in the combination will have a value).
- Maximum one (1) side by side spin, combination or one position (set each year by ATC).
- One (1) death spiral (set each year by ATC).
- One (1) footwork sequence to be chosen from serpentine, circle, diagonal, straight line.

Senior:

- Maximum three (3) lifts: one (1) one position lift (no more than four (4) rotations of the man) and two (2) combination lifts with no more than ten (10) rotations of the man and no more than three (3) changes of positions of the lady (4 positions).

Junior:

- Two (2) lifts: one (1) one position lift (no more than four (4) rotations of the man) and one (1) combination lift with no more than ten (10) rotations of the man and no more than three (3) changes of positions of the lady (4 positions).
- The lifts take-offs must be different.

4.7 Long program Youth

- Maximum two (2) lifts (single or in combination). Reverse Cartwheel (all types) and Spin Pancake are not allowed. Each combination lift must not exceed eight (8) rotations of the man, and single position lifts must not exceed four (4) rotations.
- Maximum one (1) side by side jump.
- Maximum one (1) combination of maximum two (2) jumps.
- Maximum one (1) side by side combination spin of maximum three (3) positions.
- Maximum two (2) throw jumps with maximum two (2) rotations.
- Maximum one (1) twist jumps with maximum two (2) rotations.
- Maximum one (1) contact spin (solo or combination of maximum three (3) positions. Set each year by ATC).
- Maximum one (1) death spiral, free choice.
- Maximum one (1) footwork sequence either straight line, diagonal, circular or serpentine, maximum level 4.
- One (1) choreographic sequence where the partners must always hold each other. Pattern is free.

4.8 Long program Cadet

- Maximum two (2) lifts (single or in combinations). No overhead lifts allowed. Selected from lifts like: Axel, Flip Reversed Split position, Around the back lift, etc. Each combination lift must not exceed eight (8) rotations of the man, and single position lifts must not exceed four (4) rotations.
- Maximum one (1) side by side jump.
- Maximum one (1) combination of maximum two (2) jumps.
- Maximum one (1) side by side combination spin with a maximum of three (3) positions.
- Maximum two (2) throw jumps with a maximum of two (2) rotations.
- Maximum one (1) twist jump
- Maximum one (1) contact spin (solo or combination with a maximum of three (3)

positions. Set each year by ATC). Impossible spins (all types) and spin around over the head camel with the ladies in inverted position are forbidden.

- Maximum one (1) death spiral, free choice.
- Maximum one (1) footwork sequence either straight line, diagonal, circular or serpentine, maximum level 4.
- One (1) choreographic sequence where the partners must always hold each other. Pattern is free.

4.9 Long program Espoir

- Maximum one (1) one position lift*.
- Maximum one (1) combo lift*.

*Axel, Flip Reversed Split position, Around the back lift, etc. No overhead lifts allowed. Each combination lift must not exceed eight (8) rotations of the man, and single position lift must not exceed four (4) rotations.

- Maximum two (2) side by side jumps with a maximum of two (2) rotations.
- Maximum one (1) side by side combination spin with a maximum of two (2) positions, selected from upright and sit (any edge), camel FO & BO.
- Maximum two (2) throw jumps - Axel, Double Toe loop, Double Salchow.
- Maximum one (1) combination contact spin with a maximum of two (2) positions. Selected from upright, sit, hazel and camel in kilian, face to face, arabesque position.
- Maximum one (1) spiral, angel (camel) BO OR death spiral BO (set each year by ATC).
- Maximum one (1) footwork sequence either straight line, diagonal, circular or serpentine, maximum level 3.

4.10 Long program Minis

- Maximum two (2) side by side jumps (not in combo). Maximum Axel, Double Toe loop, Double Salchow.
- Maximum one (1) side by side one position spin, selected from upright and sit (any edge).
- Maximum two (2) throw jumps: maximum axel.
- Maximum one (1) contact spin: one (1) position selected from upright, sit, hazel.
- Maximum one (1) spiral, angel (camel) BO.
- Maximum one (1) footwork sequence either straight line, diagonal, circular or serpentine, maximum level 2.
- LIFTS ARE NOT ALLOWED.

4.11 Long program Tots

- Maximum one (1) side by side jump (not in combo). Just one (1) rotation jumps can be performed.
- Maximum one (1) side by side combo jump with a maximum of 3 jumps. Just one (1) rotation jumps can be performed.
- Maximum one (1) side by side one position or combo spin, selected from uprights.
- Maximum one (1) contact spin: one (1) position selected from uprights.
- Maximum one (1) footwork sequence either straight line or diagonal, maximum level 1. The four (4) steps and turns that will be counted towards the level include and are limited to: Cross in front, Inside Three Turn, Outside Three turn, Open Mohawk.
- LIFTS ARE NOT ALLOWED.

5 TECHNICAL ELEMENTS

5.1 Side by side jumps

Side by side jumps will be evaluated as for free skating by both the technical panel and judges.

Some clarifications:

- For general rules, please refer to the Free Skating document.
- If the number of rotations is different for the two partners (e.g. man executes a double axel and the lady an axel) the technical panel will call the jump with less value.
- If one skater executes an underrotated jump and the other a complete jump, the technical panel will call an underrotated jump anyway.
- In general, whatever is the error, it will be considered as if it has been done by both skaters.

5.2 Side by side spins

Side by side spins for pairs will be evaluated with the same values of free skating.

Some clarifications:

- For general rules, please refer to the Free Skating document.
- If the skaters execute different spins (e.g. the man a heel spin and the lady just a camel), the technical panel will call the spin with less value.
- In general, whatever is the error, it will be considered as if it has been done by both skaters.

5.3 Contact spins

Following is the list of contact spins classes that can be called by the technical panel.

For every class, the spins are listed from the easiest to the most difficult.

A contact spin will be considered accomplished when the skaters complete a minimum of three (3) rotations for a one position contact spin and two (2) rotations for a combination contact spin. The technical panel will call the spin when the basic characteristics are fulfilled.

DESCRIPTION
Outer back upright
Inside back upright
Face to face inner back sit
Face to face outer back sit
Hazel spin
Catch at waist
Kilian camel spin
Lay Over Camel
Tango position camel spin (man on the RFI, woman on the LBI)
Impossible camel
Reverse lay over camel (man's leg over the woman)
Impossible sit (sleeping beauty)

Bonus for difficult variations

Following are the bonuses called by technical panel on spins' variations:

- Difficult entry - > plus 10% on the value of the spin.
- Difficult position of the man -> plus 10% on the value of the spin.
- Difficult position of the lady -> plus 10% on the value of the spin.
- Four (4) or more rotations -> plus 10% on the value of the spin (just for one position spin).
- In Kilian Camel or Tango Camel where the man passes the leg over the woman -> plus 10% on the value of the spin.
- Sit-Camel position (the man in a sit position holding the lady in a camel position)-> plus 10% on the value of the spin.
- For impossible and impossible sit, the twist of the woman or a difficult position of the woman -> plus 25% on the value of spin even in combination.

Difficult variations for combination contact spins

- Difficult entry - > plus 10% on the value of the whole combination spin.
- Difficult change of position in combination -> plus 10% on the positions following the change.
 - Difficult change of positions for a Combo Contact spin:
 - Complete rotation of the lady on her axis parallel to the floor. *
 - Lady passing over the man's back *

* These difficult changes will be called only if the change between one position and the other happens within one rotation of the man.

Clarifications

- To call a one position contact spin the skaters must perform at least three (3) rotations.
- To call a spin in the combination spin, one of the positions MUST have at least two (2) rotations, if not it will be called NO SPIN.
- Maximum four (4) positions can be performed in a combination contact spin.
- If the pair executes a difficult variation or a difficult entry and the previous and the following spin is a no spin, the bonus will not be applied.
- Difficult position bonus will be applied only if the difficult position is held for two (2) rotations.
- The bonus for leg passage over the woman will be applied only if the man's leg passes over the woman at least three (3) times.
- In a combination spin, the system will add up the values of the single spins, called by technical panel.
-

5.4 Throw jumps

Throw jumps will be called as individual jumps.

5.5 Death spirals

Spirals can be:

- Camel spirals: there will be just one level.
- Death spirals: there will be four (4) levels.
The concept of pivot must be always held.

Levels

- Level 1 - correct execution of the basic death spiral.
- Level 2 - basic + one (1) feature.
- Level 3 - basic + two (2) features.
- Level 4 - basic + three (3) features.

Features

- Difficult entry (preceding the commencement of the element): split sideways position of the lady, sit traveling of the lady.
- Change of hold (change of hand between man and woman) - there must be at least a half (1/2) rotation before and after the change to be considered as a feature.
- More than one (1) rotation (one feature for each added complete rotation).
- Difficult position of the lady: ring position, skate hold.
- Left hold of the man.
- Left hold of the lady (or right on the inside death spiral).
- Difficult position of the man.

5.6 Footwork sequences

For the short and long program, the mandatory footwork sequence can include just one (1) jump of maximum one (1) rotation (even if not a recognized jump). An extra jump will be considered an illegal element and will be penalized as such.

Definitions

One foot Turns: turns are all the technical difficulties listed and that involve a change of direction on the same foot: traveling (two full rotations must be executed quickly to be considered as such otherwise will be considered three turns), three turns, brackets, loops, counters, rockers.

Two feet turns: Mohawks, Choctaws. For the Choctaws, the exit edge will be used to define the direction of the turn (e.g. LFI - RBO, the direction will be considered anticlockwise).

Steps: are all the technical difficulties that can be executed keeping the same direction or changing direction changing also the foot: toe steps, chasses, change of edge, cross rolls.

Cluster: set of at least three different turns executed on one foot, the three turn will be counted as a turn for the cluster.

Body movements: the choreographic movements of the arms, bust, head, free leg, must clearly affect the balance of the skater/s to be considered during at least three (3) moments of the sequence. At least two parts of the body must be used.

Levels

LEVEL	URNS	CHOCTAW Different directions	CLUSTER	BODY MOVEMENTS
1	4	/	/	/
2	6	/	/	/
3	6: 3 right, 3 left	2	/	Yes
4	8: 4 right, 4 left	2	/	Yes
5	10: 5 right, 5 left	2	1	Yes

- Level 1 - must include at least four (4) turns.
- Level 2 - must include at least six (6) turns.
- Level 3 - must include at least three (3) turns executed on the right foot and three (3) turns executed on the left foot (six (6) turns in total). Skaters must add two (2) Choctaws, one clockwise and the other anti-clockwise.
- Level 4 - must include at least four (4) turns executed on the right foot and four (4) turns executed on the left foot (eight (8) turns in total). Skaters must add two (2) Choctaws, one clockwise and the other anti-clockwise.
- Level 5 - must include at least five (5) turns executed on the right foot and five (5) turns executed on the left foot (ten (10) turns in total). Skaters must add two (2) Choctaws, one clockwise and the other anti-clockwise. Skaters must also perform one (1) cluster.

Clarifications

- The turns can be executed simultaneously or not.
- None of the types can be counted more than twice.
- Three turn will not be considered as turn to be counted to get the level but it will be considered in the turns for the cluster.
- The turns of the cluster are included in the ones required for the level.
- Turns to be considered as such, must show clear edges before and after the change of direction and cusps must be clear. Jumped turns will not be counted.
- If one of the skaters puts the free leg on the floor at the exit of a turn, this turn will not be considered.
- For levels 3, 4 and 5 if the skater executes two (2) loops and/or two (2) traveling, to be considered towards the level they must be performed in different directions: one loop clockwise and one loop anti-clockwise and/or one traveling clockwise and one traveling anti-clockwise.
- It's not mandatory to perform the same type of turns in both directions, or with both feet to be considered towards the level. For example, Level 3 can be:
 - First example:
 - Right Bracket.
 - Left Bracket.
 - Right Counter.
 - Left Counter.
 - Right Rocker.
 - Left Rocker.
 - 2 Choctaws (one in each direction).
 - Second example:
 - Right Bracket.
 - Left Counter.
 - Right Rocker.
 - Left Bracket.
 - Loop Clockwise.
 - Traveling Anticlockwise.
 - 2 Choctaws (one in each direction).
 - Third example:
 - Loop Clockwise.
 - Loop Anticlockwise.
 - Traveling Anticlockwise.
 - Traveling Clockwise.
 - Right Bracket.
 - Left Rocker.
 - 2 Choctaws (one in each direction).

- For level 3, 4 and 5 it's mandatory to use the body movements feature in at least three (3) moments of the sequence. This means that if this feature is not presented, the level can be decreased.
- Turns and/or steps must be distributed throughout the sequence. There should be no long sections without turns or steps. If not, the judges will give negative QOE.
- The footwork sequence **MUST** start from a stopped or a stop and go (less than 3 seconds stop) position. If not, the Technical Panel will start to count when they realize the footwork sequence is started.
- Quick stops are permitted if they need to characterize the music and it is also allowed to skate just once on the pattern just executed.
- For level 3,4,5 the couple must use holds for at least 1/3 of the footwork sequence.

5.7 Lifts

- The minimum rotations for a lift to be called is three (3).
- If the pair executes a take-off but the girl does not get to her position and the lift fails, the technical panel will call the lift which will have a no value (0) and will occupy a box in the system as an element performed.
- If the pair executes more rotations than allowed, technical panel will call the lift; features presented in the illegal part will be not considered. Judges will have to score negative QOE and the couple will be penalized 1.0 from the total.
- It is permitted to perform a half rotation to enter the lift and half a rotation to exit the lift.

Lifts list and in order of difficulty:

DESCRIPTION
Axel and Axel Around the back
Flip
Low Kennedy
Low Militano
Airplane
Reversed Loop
Pancake
Press
Cartwheel
Pancake Twist Airplane
Kennedy
Militano
Reversed Cartwheel
Spin Pancake

Levels

- Level 1 - correct execution of the lift.
- Level 2 - basic + 1 feature.
- Level 3 - basic + 2 features.
- Level 4 - basic + 3 features.
- Level 5 - basic + 4 features.

Note: for Axel, Axel Around the back, Low Militano, Low Kennedy the maximum level is 4.

Features for one position lifts

Axel - Flip - Low Militano - Low Kennedy: *features*

- Difficult variation in the take-off.
- Toe assisted take off with side split around the back - Flip Difficult Entry.
- One handed.
- Difficult kind of rotation.
- Difficult variation of the lady's position.
- Difficult variation in landing.

Airplane - *features*

- Difficult variation in the take-off.
- No handed by the woman.
- Difficult kind of rotation.
- One handed by the man.
- Left handed by the man.
- Difficult variation of the lady's position.
- Difficult variation in landing.

Reversed Loop - *features*

- Difficult variation in the take-off.
- No handed by the woman.
- Difficult kind of rotation.
- Difficult variation of the lady's position.
- Difficult variation in landing.

Press - *features*

- Difficult variation in the take-off.
- One handed.
- Difficult kind of rotation.
- Difficult variation of the lady's position (side split, lay out, Militano position).
- Difficult variation in landing.

Pancake - *features*

- Difficult variation in the take-off.
- No handed by the woman.
- Difficult kind of rotation.
- One handed by the man.
- Left hand hold by the man.
- Difficult variation of the lady's position.
- Difficult variation in landing.

Kennedy - *features*

- Difficult variation in the take-off (take-off with the skaters skating forward is to be considered a difficult variation).
- One handed.
- Difficult kind of rotation.
- Difficult variation of the lady's position (side split, lay out).
- Difficult variation in landing.

Militano - *features*

- Star position of the lady. In this case, the no hand by the lady feature is included and will not be added as an extra feature.

- Reversed lady position.
- Difficult variation in the take-off.
- No handed by the woman.
- Difficult kind of rotation.
- Difficult variation of the lady's position.
- Difficult variation in landing.

Reversed cartwheel and Cartwheel - *features*

- Difficult variation in the take-off.
- No handed by the woman.
- Difficult kind of rotation.
- Difficult variation of the lady's position (side split) or T position.
- Difficult variation in landing.

Spin pancake - *features*

- Difficult variation in the take-off.
- No handed by the woman.
- Difficult kind of rotation.
- One hand hold by the man.
- Left arm hold by the man.
- Difficult variation of the lady's position.
- Difficult variation in landing.

Lifts combination

The combination lift will be called by the technical panel for those lifts, which present a change of positions and/or holds.

The take-off of the first lift of the combination is to be called, because it is the take-off that gives the real difficulty to the combination.

Levels

At each level, there is a corresponding percentage that will be calculated depending on the value of the lift used for the take-off.

The "Combo Level 1" will be called if there is only one (1) change of position.

- Level 1 - value of the level 1 of the lift of take-off + 20%.
- Level 2 - 1 feature -> level 1 + 20% of level 1 of the lift of take-off.
- Level 3 - 2 features -> level 2 + 20% of level 1 of the lift of take-off.
- Level 4 - 3 features -> level 3 + 20% of level 1 of the lift of take-off.
- Level 5 - 4 features -> level 4 + 20% of level 1 of the lift of take-off.

Note: For Axel, Axel Around the back, Low Militano and Low Kennedy take offs for Combo lifts, the maximum level is 4.

Combination lifts - *features*

- Difficult variation in the take-off.
- No handed
- No handed by the man
- No handed by the woman.
- Difficult kind of rotation. To apply this feature, the rotation should be at least of one rotation and a half (1 ½).

- Change of direction of rotation during the execution. To apply this feature, before and after the change of direction, the pair must have executed at least one rotation and a half (1 ½).
- Left hand hold by the man (where it is not required by the basic position, e.g. Reverse Cartwheel)
- Difficult variation of the lady's position.
- Difficult variation in landing.
- Change position for the lifts under the head, will be given a feature for each change after the first included in the call of the Combo Lift.
- Change of position, in general when the lady changes the axis for the lifts above the head.
 - Pancake Twist Airplane.
 - Change from Cartwheel to Layback position of the lady.
 - Change from Cartwheel to Kennedy.
 - Change from Pancake to Militano.
 - Change from Militano to Cartwheel.

Clarifications

- The difficult variations in landing will be considered only if the technical characteristics of the element performed are respected.
- “No handed” or “one handed by the man” or “one handed by the woman” feature will be called when it is kept for at least one and a half (1 ½) rotations.
- Combination lift: “no hand” or “one handed by the man” or “one handed by the woman” feature will be called only if the no hand is held for at least two (2) positions.
- Combination lift: only one of difficult take-off or difficult landing can be counted towards the level. It means that if the couple performs a difficult take off and a difficult landing the technical panel will call JUST one feature.
- A complete rotation of the lady on one axis without touching the partner with the body, can be considered a difficult variation in landing.
- One hand hold landing can be considered a difficult variation in landing.
- In the short program, the maximum number of positions is three (3), in the long program it is four (4) positions.
- Difficult variation or a change of position will be counted only if the previous position and the following position are held for at least one and a half (1 ½) rotations.
- If the pair does only one position for the combination lift, and don't even try to change the position, it will be considered a one position lift and will occupy a box.
- Star position of the woman will be considered a “difficult position” in the combination lift, only if it is performed after the Militano take off.
- Holding the skate (ring position, Biellman position), must be considered a difficult position of the lady.

The first change of position is what makes the lift a ‘combination’ and therefore is not counted as a ‘change of position’ for the level, unless the change of position involves a change of axis.

5.8 Twist

The technical panel will call the element specifying the level and also the number of rotations.

Levels

- Level 1 - correct execution of the element.
- Level 2 - basic + 1 feature.
- Level 3 - basic + 2 features.
- Level 4 - basic + 3 features.

Features

- Lady's split (each leg to at least 45° from her body axis).
- Original/difficult position of the lady during the twist.
- Catching the lady at her waist without her using hands/arms or any other part of her body to touch the man.
- Difficult take off (steps/clear skating movements executed by both partners just before the take-off of the twist).
- Man's arms under the line of his shoulders or at least at the shoulders' height after throwing the lady in the air.

Clarifications

- Man's arm on the side at least at the shoulders height after throwing the lady in the air. To apply this feature the following should happen:
 - The man has stretched the arms during the lift of the lady in the air;
 - The man after lowering the arms, lifts them above the line of his shoulders to catch the lady for landing.

5.9 Choreographic sequence

The Choreographic sequence will have a fixed value of 2.0.

- This sequence is free.
- The skaters must demonstrate the ability to skate on the music and to interpret the music using technical elements such as: steps, turns, arabesque, pivot, ina bauer, spread eagles, (not declared) one rotation jumps, quick spins.
- The technical panel will call the element and judges will give their QOE.
- The sequence must start from a stopped or stop and go position and must take the whole rink from a short side to the other short side of the skating surface. If the element is not started by a stop position, judges will not have the complete view of the element.
- There is not a set pattern to follow.

6 QOE

Judges must score the QOE for each technical element called. To determine the final QOE, judges should consider the good features of the element and decrease in case of errors. Following are some of the guide lines for the judges to determine the right QOE to score.

6.1 Positive QOE

Judges should score their QOE using the following guidelines:

- 0 when skaters achieve the basic characteristics of the element.
- +1 when skaters fulfill 1 - 2 features.
- +2 when skaters fulfill 3 - 4 features.
- +3 when skaters fulfill 5 - 6 features.

Features

The definition of a *feature* is: a typical **quality** or an **important part** of a technical element. The features are listed in order of importance.

LIFTS
<ul style="list-style-type: none">• Good take-off and landing by both skaters.• Correct position in the air and artistically good.• Good usage of the rink during the execution of the element.• Good execution of the mohawks by the man: close feet, quick and clear edges.• Good speed and fluidity.• Not displaying effort or strain during the execution of the element (i.e. the lift looks effortless).• Match with the music.
THROW JUMPS
<ul style="list-style-type: none">• Original, creative or difficult take off.• Good position of the man before throwing (toe-stop).• Good position in the air of the woman.• Good extension and creative landing.• Good height, speed and length.• Good control and fluidity during landing.• Match with the music.
TWIST
<ul style="list-style-type: none">• Good take-off and landing by both partners.• Good position of the man just after the throw.• Good usage of the floor during the execution of the element.• Good speed and rhythm from the beginning to the end.• Good height of the lady in the air.• Not displaying effort or strain during the execution of the element by both partners.• Match with the music.• Clear and evident split of the lady.
CONTACT SPINS
<ul style="list-style-type: none">• Good control during the execution of the element (entry, rotation, exit).• Good speed and acceleration during the execution.• Difficult variations (one position and combination see 5.3)• Balanced number of rotations in each position.• Number of rotations higher than the minimum.• Originality and creativity.• Continuity, fluency and easy execution of the spin.• Match with the music.
SPIRALS
<ul style="list-style-type: none">• Good fluidity in entry and exit.• Good control and speed when the position is reached.• Good quality of the position of both partners (men's pivot and lady position).• Clear and constant edge of the pivot.• Controlled position during the entry.• Not displaying effort or strain during the execution of the element by both partners.• Creativity and originality.• Match with the music.

SIDE BY SIDE JUMPS	
<ul style="list-style-type: none"> • Original, creative and difficult take off. • Clear and recognizable steps and skating movements just before the take-off. • Creative position in the air and/or late start of rotation in the air. • Very good height and length. • Good extension during landing and/or original and creative exit. • Very good fluidity in in the entry and exit (and during the execution of combination jump). • Good unison and closeness during the execution of the element. • Not displaying effort or strain during the execution of the element (i.e. the jump looks effortless). • Match with the music. 	
SIDE BY SIDE SPINS	
<ul style="list-style-type: none"> • Good spin control during the execution (entry, rotation, exit, change of foot). • Capacity in centering the spin quickly. • Balanced number of rotations for each position. • Good and equal position of both partners. • Good unison and distance between the two partners. • Good speed and acceleration during execution. • Number of rotations higher than the minimum. • Match with the music. 	
FOOTWORK SEQUENCE	
<ul style="list-style-type: none"> • Deep and clean edges (including entry and exit from change of directions). • Clearness and precision. • Good control and involvement of the whole body. • Good energy of execution. • Good speed and acceleration during the execution. • Matching the execution of the element with the music structure. • Good unison. • Creativity and originality. 	
CHOREO SEQUENCE	
<ul style="list-style-type: none"> • New steps, new steps sequence. • Intricate pattern. • Originality. • Variety. • Musicality. • Matching with the theme and music. • Clear movements. • Good energy. • Good control and involvement of the whole body. 	

6.2 Negative QOE

The following table shows on the left-hand side errors for which the QOE MUST be the one listed and on the right-hand side errors for which the judges must decrease their score if the error described occurs.

Errors for which the QOE MUST be the one listed	Values	Errors for which QOE can vary	Values
JUMPS - THROW JUMPS			

Fall	-3	No speed, height, length and poor position in the air	-1 or -2
Downgrade (<<<)	-3	Underrotated (<)	-1
2 feet landing	-3	Half rotated (<<)	-2
Different rotations between partners	-2 or -3	Take-off technically not correct	-1 or -2
Stepping out	-2 or -3	No fluidity and rhythm in between jumps in a combination	-1 or -2
Both hands on the floor during landing	-3	No clean landing (incorrect position/wrong edge/toe-stop)	-1 or -2
Double three or half toe-loop after landing	-2 or -3	Long preparation	-1 or -2
		No unison	-1 or -2
		Big distance (more than 1,5m) between partners	-1 or -2
		One hand or free leg touching the floor during landing	-1
TWIST			
Fall	-3	No height and/or length	-1 to -3
Lady falling on the partner	-2 or -3	Not good take off (no speed, no toe assisted)	-1 or -2
Lady not caught on landing	-2 or -3	Using man shoulders during catching	-1 or -2
Two feet landing	-2 or -3	Poor landing (no speed, no correct positions, no face to face position)	-1 or -2
Two hands on the floor during landing	-2 or -3	No catching the lady on the waist	-2
Downgrade (<<<)	-3	Long preparation	-1
		Man on two feet	-1
		Underrotated (<)	-1
		Half rotated (<<)	-2
		Free leg on the floor during landing	-1
		No stretched arms of the man during the throw	-2
SPINS - CONTACT SPINS			
Fall	-3	Not correct position, slowness, traveling	-1 to -3
Two hands on the floor to avoid the fall	-3	Lay over Camel (leg over lady) where the leg does not always pass over the lady (minimum two revs following must be performed)	-2
Impossible sit, the man stands in two feet	-2 or -3	Wrong change of foot (toe-stop, wrong and not clear edges)	-1 to -3
		One hand or free leg on the floor for lost balance.	-2 or -3
		Lack of unison and big distance between partners	-1 to -3
		Impossible sit, the lady uses the free leg during the exit of the sit position	-2
		Impossible sit, not a clear outside edge of the man during the entirety of the spin	-2
FOOTWORK SEQUENCES			
Fall	-3	Incorrect Pattern	-1 or -3
Lack of execution of steps/change	-2 or -3	Stumble	-1 or -2

of directions for half of the pattern			
		Out of time	-1 or -2
		Lack of unison	-1 or -2
LIFTS			
Fall	-3	Wrong position in the air and/or during landing	-1 to -3
Big problems during take-off (toe-stops)	-3	Not good take off quality (fluidity)	-1
Fall of the lady over the partner	-2 or -3	Wrong take off	-2
Take off and/or landing of the lady on two feet	-2 or -3	Lack of speed and/or length of the lift	-1 to -3
Using man's shoulder to land	-2 or -3	Wrong mohawks	-1 to -3
		Use of toe stops during the mohawks	-2
		Long preparation	-1
		Free leg on the floor during landing	-1
DEATH SPIRALS			
Fall	-3	Lady wrong position (not good reversed position, not at the same level of skating knee etc.)	-1 to -3
Wrong pivot position	-2 or -3	Errors in the exit	-1 to -3
		Slowness or speed reduction	-1 or -2
		Not clean and clear edge of the lady	-1 or -2
		Wrong position of the man	-1
		Not fluent edge of the man	-2
CHOREOGRAPHIC SEQUENCE			
Fall	-3	Lack of control	-1 or -2
		Bad positions	-1 or -2
		Lack of unison	-1 or -2
		Not matching with the music	-1 or -2

7 ARTISTIC COMPONENTS

Score for the artistic impression will be the sum of four (4) components. For each one of the components judges should award a score between 0.25 and 10.

- Skating skills.
- Transitions.
- Performance.
- Choreography/composition.

7.1 Categories and artistic impression

- Senior: four (4) components from a minimum of 0.25 to a maximum of 10.0.
- Junior: four (4) components from a minimum of 0.25 to a maximum of 9.0.
- Youth: four (4) components from a minimum of 0.25 to a maximum of 8.0
- Cadet, Espoir, Minis, Tots: four (4) components from a minimum of 0.25 to a maximum of 7.0.

8 PENALIZATIONS

A deduction of one point (1.0) will be applied to the sum of technical content and artistic impression each time one of the following is executed:

- More than four (4) positions for combination contact spins.
- Higher number of rotations for lifts (4, 8 and 12 rotations lifts).
- Higher number of positions for lifts (3 and 4).
- More than one rotation jump in the footwork sequence.

General

- Costume violation (refer to 2.1).
- Time of the program less than the minimum (1.0 points per 10 seconds or part thereof).
- Falls.
- Mandatory element not presented.

9 GENERAL ON PAIRS

9.1 Judging points

Lift Judging Points

- Toe stops must not be used by the man during any part of the lift; he should use tight, close mohawk turns.
- All lift take-offs by the woman must consist of recognized and accepted jump entrance techniques; two-foot take-offs should be penalized.
- The woman must ascend from the skating surface to the apex of the lift without interruption and in a smooth, continuous manner.
- Both partners must use equal effort on the take-offs of all lifts.
- The woman's lift position should be executed cleanly: splitting legs to full extension and without bent knees, toes pointed, assuming a steady body position and in control throughout.
- As long as the maximum number of allowable rotations are not exceeded, the team should receive more credit for a lift when the woman demonstrates her ability to sustain a lift position. Less credit should be awarded to any lift or part of a lift when the woman loses her position or is forced to come down early. A lift must be completed from take-off to landing.
- When executing combination lifts, each position in the combination must be held one rotation and a half (1 ½) before changing to the next position.
- The man's shoulders cannot be used to assist the woman in exiting a lift. The descent of the woman cannot be interrupted from the highest point of the lift to the final landing position.
- Less credit shall be given to a lift if the woman taps her free foot or uses her toe stops on any lift landings.
- If a lift attempt fails, full credit should not be given if the man lowers the woman to his shoulders and lifts her up again to save the lift. However, in only the World Class division, if the man intentionally lifts the woman to his shoulders and then lifts her overhead, this should be given full credit if executed properly. During all lifts, the man's arms must remain in the locked position.
- Unintentional lowering of the woman by the man, thus breaking the continuity of the lift, must be penalized.
- Twist Lutz lifts must be executed with good height and with all rotations completed in the air to receive full credit. Teams landing in a face-to-face position shall receive greater credit than those landing in a position facing the same direction.

- On all lift landings, both partners must retain good posture, i.e. strong, straight backs, fully extended free legs, toes pointed down and out and with body positions matching as closely as possible.
- Lift landings must also be executed as softly as possible-the woman should be placed onto the skating surface rather than letting her “free fall” to the landing position.
- Except in the World Class division, adagio-type movements at the end of any lift are strictly prohibited.

Spin Judging Points

- Completing solid pairs spins is an art unto itself. Unfortunately, when formulating many pairs skating programs, the value of spins is often overlooked. Well-executed pairs spins, accomplished with good body positioning, are a big asset to any pairs skating program, regardless of level. All too often, it seems that the built-in excitement of extension lifts overshadows the value of spins.
- Good body positioning during pairs spins is frequently lacking. When executing a pairs spin, the team should strive to maintain the best possible body positions at all times. In order for the judge to fully evaluate a pairs spin, each partner should maintain the body positions involved long enough to allow the judge a clear view of the entrance edge, the spinning edges, the spinning positions (minimum of two rotations per position), and the exit edge.
- The body rotations of pairs camel spins should be matched so that, when executed, the pair seems a mirror image. The arch of the back and the curve of the neck should be identical, and both free legs should exit the spin position at the same time. If the woman is undersized for the man, the legs and body will not be evenly matched. When this occurs, score for artistic impression should reflect this inequity.
- When executing a combination pairs spin, each change of position must be held for two (2) full rotations. The change from one position to another is not counted as a rotation.
- Use of the toe stops during any part of a pairs spin is a fault in execution and must be penalized.

9.2 Lifts

Special Notes on Lift Execution

While each lift is accomplished in a slightly different manner, there are certain fundamental rules which must be observed in the teaching and execution of every lift. A few of these important guidelines follow.

When beginning any lift, a combination of the man bending down and the woman jumping up will make it easier for the man to raise the woman to the proper lift position. The man should never have to lift the woman from the floor-he should only lift the weight of the woman on her way up.

While rotating, the man should never push the inner forward edges. He should use his entrance speed to keep the lift moving down the floor and should not use his toe stops at any time during the rotation of the lift. He should use a series of quickly-executed forward and backward mohawk turns, accomplished in the heel to heel position, to complete the required number of rotations. The man’s body position should be upright, with forward lean and only the knees bent when necessary.

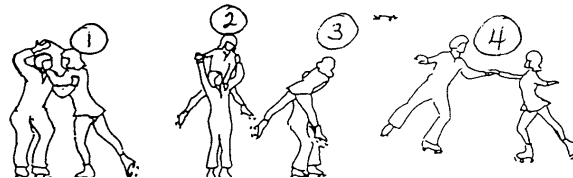
In all lifts, the woman must sustain her position as long as necessary until the lift is completed. The lift will be completed with both partners rolling on solid edges, with landing positions extended as much as possible. The employed knees of both partners should be bent as much as possible to obtain the desired landing position.

Around the Back Lift

The starting position for this lift has the man rolling forward on two feet while the woman rolls on a left inner back edge. With his left hand, the man will grasp the woman's left underarm (palm facing up, thumb toward her chest). The man's right hand is extended over his head, grasping the woman's right wrist or hand. She grasps the man's right wrist or hand.

As the man bends to lift the woman, she will toe plant with her right foot and press up to the man's left shoulder with her left hand. As she begins this motion, the man continues his lift using the woman's momentum and raises the woman directly up and behind his body. At the apex of the lift, the woman will be resting on the man's back, with both partners facing in the same direction, arms fully extended. The woman splits her legs with toes pointed, sustaining the position with her left hand while keeping her head erect and her back as straight as possible.

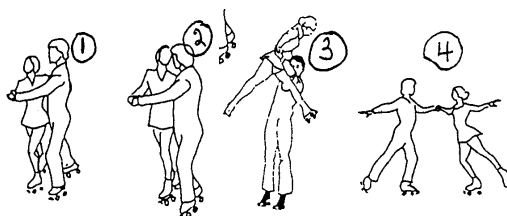
After the completion of the required rotations, the man will bring the woman around and place her on a right outer back edge in front of his body as he steps to a left outer forward edge. Holding the woman's right hand in his left, both partners present a strong landing position. As always, good posture should be observed, with the free legs fully extended and the toes pointing down and out.



Flip Lift (Reversed Split Position)

Both partners roll backwards, with the woman positioned on the man's right side. The woman's left hand is on the man's right shoulder, the man's right hand under the woman's left underarm, the woman's right and man's left hands joined in front of the body and slightly down. The woman toe plants with her right foot, beginning her ascent as the man raises her to a reversed split position. In the fully extended position, the woman will be facing towards the man.

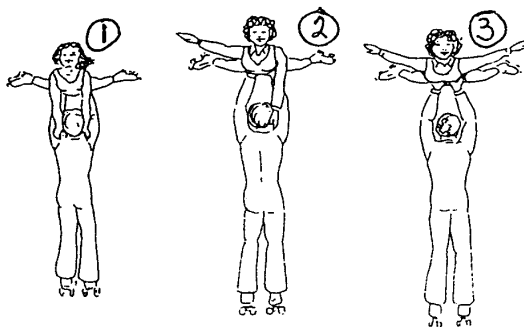
The woman will finish on a right outer back edge and, as long as the required number of rotations are completed, the man's landing position is optional. The man may face either forward on a left outer edge or backward on a right outer edge, matching the landing position as much as possible. The usual posture for lift landings should be maintained.



Airplane Lift (basic take-off)

This lift begins with the partners facing each other, man rolling forward. Grasping the woman's hips (thumbs facing in), the man bends to start the lift as the woman toe plants with her right foot. Once the lift begins, the woman presses her body over his shoulders and extends her arms. The man raises the woman's hips over his head to the extended

position, where the woman fully splits her legs, arching her back and lifting her head. She must keep her arms locked during rotation. The man lowers the woman in front of him, placing her on a right outer back edge, while he skates to a left outer forward edge. Good posture should be maintained.



Airplane Lift (advanced take-off)

In this version, the position of the partners is reversed, with the man rolling backward rather than forward. The man grasps the woman's left hand with his right and pulls her towards him as he bends down. Rolling on a left outer forward edge, the woman bends forward and jumps up over the man to a fully extended airplane position. The landing positions will be identical to the basic Airplane lift.

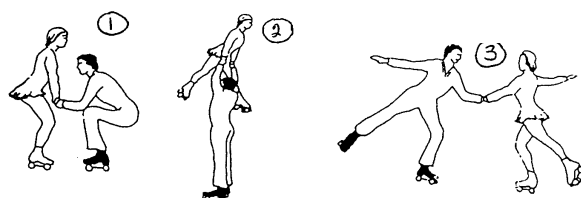
NOTE: From a scoring standpoint, this method of take-off should be given more credit than the basic take-off position. During this lift, the woman may hold on with both hands, one hand, or choose to release her grip completely.

Press Lift (two-handed position)

Man faces woman, man's right hand holding woman's left hand, man's left hand holding woman's right hand. The press position must be maintained without losing hand contact from the original hand position as the man lifts the woman aloft to the extended position. Like other lifts, the man should mainly rely on the momentum of the woman to begin the lift, pushing with both arms until the full extension is reached. Once the woman assumes the extended position, the man rotates around his axis, in a level position with arms locked. The landing position for the Press lift is optional, but in each, the body positions assumed must display the good posture characteristics found in all skating: free legs straight, backs straight, heads up, and toes pointed down and out.

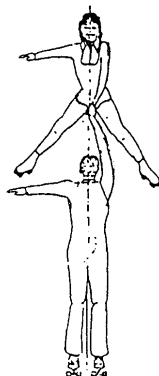
NOTE: When rotating, the man should perform close, tight mohawks which enable him to rotate around his body axis without noticeable tilt either forward, backward, or sideways. This practice should be standard on all lifts.

Optional take off: The man rolls backward while the woman rolls forward. The woman grasps the man's right hand with her left. As he pulls the woman toward him, he grasps her right hand with his left and she jumps up and over him. The remainder of the lift is the same.



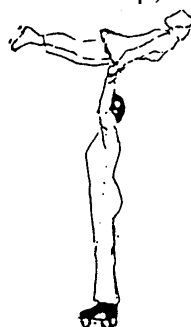
Press Lift (one-handed position)

The Press lift executed in the one-handed position begins in the same manner as the standard position. During the change to the one-handed position, the man will move his right hand in, toward the center of the woman's body. The woman will shift her weight over the man's right hand, locking her arm and body position while her body moves slightly forward. The lift position should not be changed, it should remain strong and locked as stated before.



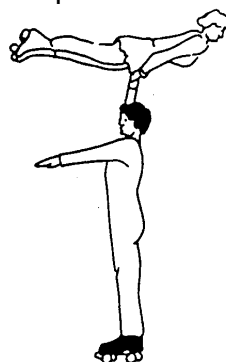
Press Lift (two-handed, layout position)

The Press lift accomplished in the two-handed position is done in the same manner as previously explained except that the woman will shift her position forward and bring her legs together, keeping them locked straight with toes pointed. Her body should remain parallel to the skating surface. The landing position is optional as long as it is strong with straight backs and straight free legs, heads held up, toes pointed down and out.



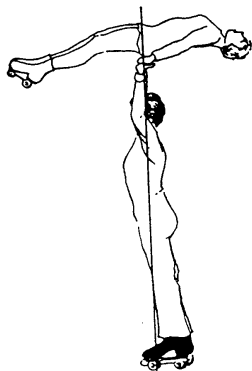
Press Lift (one-handed layout position)

In the one-handed layout position, the man rolls forward as the woman rolls backward. The woman grasps the man's left hand with her right hand, while holding his right hand with her left, palms touching. The man bends to start the lift as the woman toe assists with either the right or left foot, jumping up and over the man's head. As she does this, she shifts her body weight slightly forward and assumes the front split position (legs and back straight, head up, toes pointed down and out). The woman will lock this position and retain it until the rotations have been completed.



Pancake Lift (inverted Airplane)

This lift begins with both partners rolling backwards, man behind the woman. The man grasps the woman's lower hips (right hand on right hip, left hand on left hip), with the woman holding the man's wrists. As the man bends his knees, the woman toe plants with her right foot, leaping up and over the man's head. The man raises the woman to the center of his body axis, locking his arms and wrists. At the height of the lift, the woman's body position should be parallel to the floor, with legs, body and head held extended and motionless except for the man's rotation. The landing position is optional as long as a strong body position is maintained.



Pancake Lift (one-handed position)

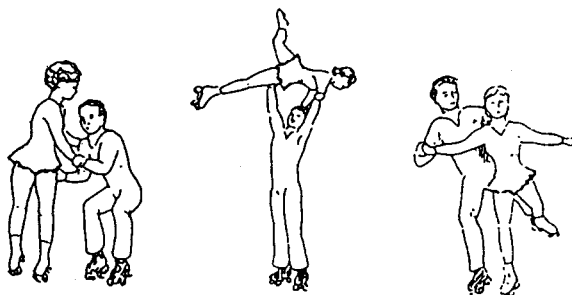
This lift starts the same as the two-handed position, with the man's hands positioned either on the hips or left hand on the hip and right hand at the middle of the woman's lower back. At the top of the extension, and depending upon the original hand position, the man will move his right hand to the middle of the woman's lower back, releasing his left hand and balancing her weight on his right hand. The man must keep his arm and wrist locked to ensure no motion other than rotation. The woman should maintain a strong, extended position. The landing position is once again optional, good landing posture is a must.



Cartwheel

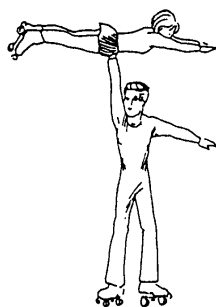
Both partners begin the lift rolling backward. The woman's right hand holds the man's left, her left hand on the man's right shoulder. The man's right hand is on the woman's left leg, near her tight line. As the man bends into the lift, the woman will take-off (using either a flip or toe loop take-off) bringing her right leg up and toward the ceiling in a split position in line with the man's body axis. The left leg should remain parallel to the skating surface. The woman must retain a strongly arched back (not hanging over the man), and the overall effect should be that of an outer forward camel position. The woman's right hip and shoulder should remain slightly open, with the majority of her weight in the man's right hand. The woman may use her right hand to maintain both her balance and lift position.

With shoulders parallel to the skating surface, the man will turn close, tight mohawks. During the landing, he will release his hold with his left hand and grasp the woman's right hip, bringing the woman down in front of him on a right outer back edge.



Cartwheel (T position)

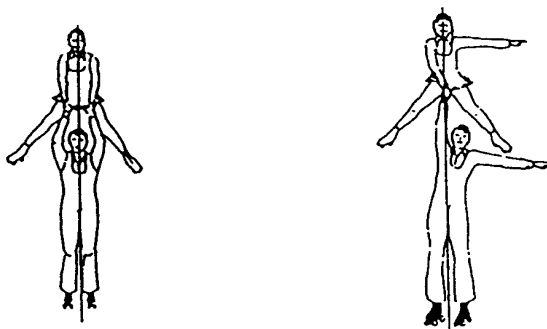
Accomplished as the standard Cartwheel, but the woman brings both legs together in the "T" position. This position should be executed parallel to the skating surface, maintained as tightly as possible with no movement. At no time should the woman shift her body weight to the right or apply too much pressure to the man's left hand. If this occurs, the release will be difficult to accomplish. The man's wrist and arm must remain rigid, with his shoulder parallel to the skating surface. The landing position is optional.



Kennedy Lift

The standard execution of this lift begins with the partners facing each other, man rolling forward. Both partners should grasp hands left to left and right to right, using the thumb pivot grip. The man bends as low as possible under the woman's left hand, raising the right hands over the head. The woman then toe plants with her right foot to begin the upward motion as the man lifts with his left hand. The woman will rotate her right side over and around, pushing down on her right hand and locking both the right and left hand at the fully extended position.

During the lift rotation, both partners must maintain parallel shoulder positions. The woman should be in the full split position: legs straight and toes pointed down and out. The landing position is optional as long as the proper landing posture is assumed.



Kennedy Lift (layout position)

Began in the same manner as the standard Kennedy. At the top of the extension, however, the woman begins to shift her body forward, bringing her legs together and locking her body from head to toe. Her head should be up and her back straight, with no movement visible once the position is attained. The man should lock the woman in this position over his own body axis and rotate with his shoulders parallel to the skating surface. This lift should be executed with speed and turned by the man with tight, close mohawks. The landing position is optional.

Kennedy Lift (one-handed layout position)

This lift uses the same entrance as the standard Kennedy lift but, at the apex of the Kennedy position, the man moves his right hand in to the center, positioning it below the woman's navel. As he does this, the woman moves her left hand out to the side, balancing her weight on the man's right hand to keep her body parallel to the floor in the layout position. This hand hold must remain firm and the woman's position must stay solid, with no noticeable movement throughout the rotation of the lift. The landing position is optional.



Militano Lift (or Chair Lift)

The take-off used in the Militano is the most difficult of all to execute. The lift is begun with both partners rolling backwards. The partners should grasp opposite hands-left to right and right to left-using the thumb pivot grip. On the take-off, the man's left hand and woman's right hand are held low (near the woman's buttocks), while the man's right hand and the woman's left are held overhead.

At this point the woman, who is positioned directly in front of the man, is lifted from a right outer back take-off and rotated one half rotation to the apex of the lift. In this position, the woman moves her left hand under her left leg, made easier by keeping the left leg bent until the hand is in position. Once this is done, the basic position finds the partners facing opposite directions with the woman sitting on both hands. Her left leg is straight while the right leg is bent, in a "hurdler" position.

To maintain this position, the man must keep his arms locked while the woman must stay rigid and bent slightly forward. Both partners must rotate at exactly the same rate of speed. During descent, the woman should be sitting on her right hand.



Militano Lift (one-handed and no-handed, chair position)

This lift is executed the same as the standard Militano, except that at the peak of the lift, the woman shifts all of her weight to her left leg and hand. When this is done, it is possible for the woman to release her right hand from the man's left. Upon release, the woman will automatically rotate an additional one quarter rotation to her left, moving her left leg parallel to the man's shoulders.

To switch to the no-handed position, the woman must release both hands, removing the left hand first to allow the man to grasp her left leg. This is more easily accomplished by keeping the weight slightly to her right. After the left hand is released, the weight is shifted back to the left leg (and the man's right hand) to allow the release of her right hand. The lift landing is optional as long as the woman placed on a clean, outer back edge in the standard landing posture.

Star Lift

The Star lift is a variation of the no-handed Militano. Both of the woman's legs remain in the straight, split position, with the left leg leading the right. The landing position is optional, provided that the man places the woman on a clean, outer back edge without the assist of his shoulder.



Reversed Loop

Both partners rolling backwards, the man behind the woman. The man grasps the woman's hips (right hand on right hip, left hand on left hip), with the woman holding the man's wrists. After a loop take off, the man rotates the woman into an extended split reversed position. In the standard landing, the man lands the woman holding her by the waist.

Reverse Cartwheel

Partners facing each other, the man rolling forward. Both partners grasp hands left to left and right to right. The take off is the same than in the layout Kennedy. At the apex of the lift the woman assumes a split position, facing the direction of the man, with her left leg up and toward the ceiling.

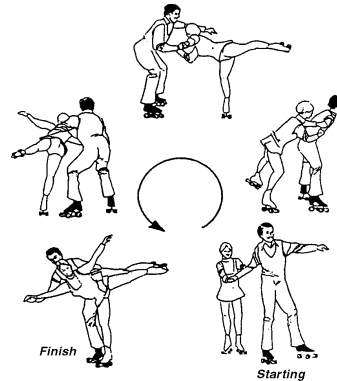
Spin Pancake

Both partners rolling forward, the man behind the woman. The man grasps the woman's waist (right hand on the left side, and left hand on the right side), with the woman holding the man's wrists. Whilst the man bends his knees, the woman uses a flip take off. The man lifts the woman, making her spin into an inverted layout position, facing the direction of the man. The woman's legs can be split or in a crossed position. The exit is optional.

9.3 Spins

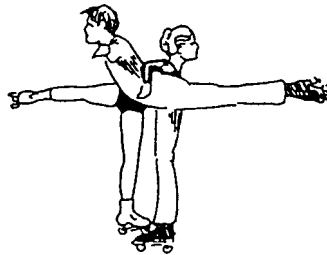
Kilian Camel

This spin begins with both skaters facing forward, with the man grasping the woman's right hand with his right hand in the thumb pivot grip. As the man pulls the woman around on a right inner forward edge, she will deepen the edge and rock to an outer back edge while executing the camel position. As this occurs, the man should grasp the woman's left hip with his left hand, pulling the lady in the camel position as he steps to his right outer back and joins her in the camel position. The spinning positions of both partners should be matched, demonstrating good spinning form as previously outlined. The exit of this spin is optional.



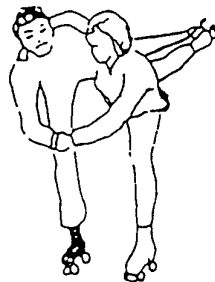
Pull Around Catch-Waist Camel

This spin begins in the same manner as the Pull Around Camel, except that the man rotates one-half rotation more while holding the woman's left hip with his right hand. The partners should be facing in opposite directions. The exit of this spin is optional.



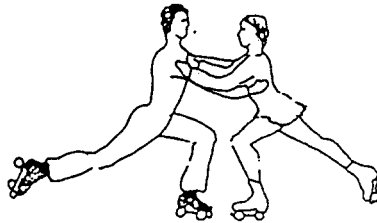
Tango or Face to Face Camels

Using the circle spin entrance, the woman pivots one-half turn further so that both partners will be facing the same direction. The man should be in the right inner forward camel position; the woman on the left inner back camel position. The man's right and the woman's left hands should be joined in front of the team, with the man's left hand grasping his partner's left hip. The positioning of both partners should match and good spinning posture should be evident. The exit from this spin is optional.



Face to Face Inner Back Sit Spin

Using the circle entrance, the partners face each other while spinning on left inner back edges, free legs extended straight back. Using both hands, the man will grasp the small of the woman's back while the woman grasps her partner's shoulders. To maintain the proper body position, the backs of both partners must remain firm as the partners lean away from each other. Backs and free legs should remain straight, with heads erect. The exit of this spin is optional.



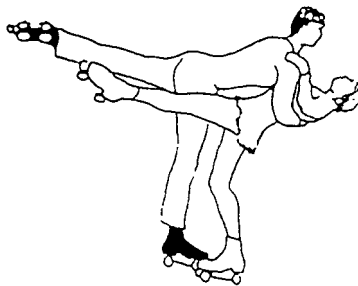
Face to Face Outer Back Sit Spin

Executed the same as the Face to Face Inner Back Sit Spin, except that both partners will spin on right outer back edges.

Lay Over Camel Spin

After executing the circle entrance, both partners change to right inner forward edges as they meet. The man then changes to a right outer back camel, while the woman switches to the inverted position. It's also possible for the man to change feet at this point and perform an IB camel. The man grasps the woman at the small of the back; the woman grasps her partner's shoulders. The woman must retain control of her free leg by stretching to match the line of the man's free leg (the left side of his body should be facing upward). She must be actually spinning on an edge and supporting her body weight—not letting her skating foot drag.

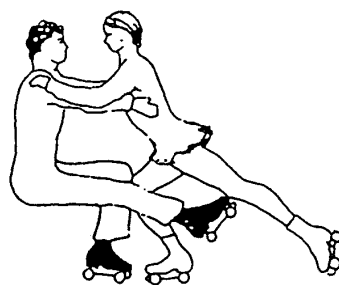
NOTE: When executing the camel, the man must torque his free leg as much as possible to keep the spin moving. At the same time, he must also keep his upper body position as strong as possible to support the woman. At no time during this spin can there be any bending down by the woman or bending forward by the man. The exit is optional, but every effort should be made to finish the spin with good style.



Hazel Spin

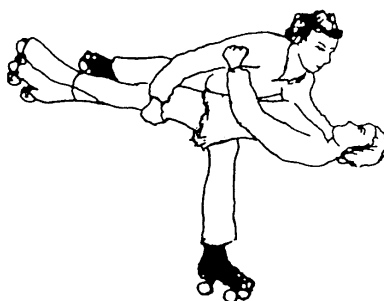
After a circle entry, the partners will catch each other in a face to face position while skating on left outer forward edges. Simultaneously, the woman will change to a right inner forward edge as the man swings his right leg around and forward to a left inner back sit position. The woman should then snap to a right outer back sit in which her free leg is extended behind her. The man should grasp the small of the woman's back with both hands; the woman should grasp her partner's shoulders.

NOTE: The woman may choose to release both hands while spinning in this position.



Impossible Spins

Using a circle entrance, the team executes a Lay Over Camel spin, after which the man moves his right hand down to the woman's left leg and lifts her off the skating surface. The woman must remain very rigid during the spin. To exit the spin, the woman lowers her right leg to the skating surface and both partners stand up, rolling on right outer back edges.



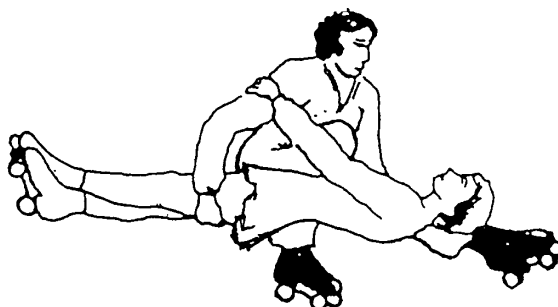
Impossible Sit Spin.

Executed in the same manner as the impossible spin, except that the man spins in a sitting position.

Impossible with a Twist.

Accomplished as the impossible spin, but as the woman is raised off the skating surface, she flips over and faces downward.

NOTE: The exit of all impossible spins is optional after assuming the outer back edge position. Remember that all exiting positions should be done in good form with the heads erect, arms stretched, backs straight, and the free legs straight and fully extended.

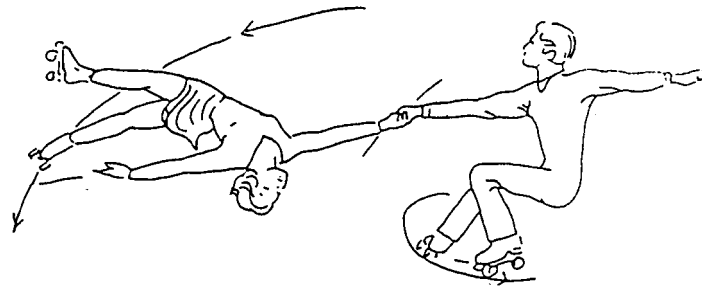


9.4 Death spiral

Both partners roll backward in a small circle. The man grasps the woman's right wrist with his right hand and leans his body back, away from the woman. When he does this, the woman also leans back. The man then bends his knees and pivots around his left toe stop. The woman's position should be pushed up at the hips, shoulder leaning down and free leg in a straight line from head to toe. Her head should be held slightly down. To complete the

Death Spiral, the man pulls up on the woman's arm as she pushes with her leg to finish in a right outer back spiral position.

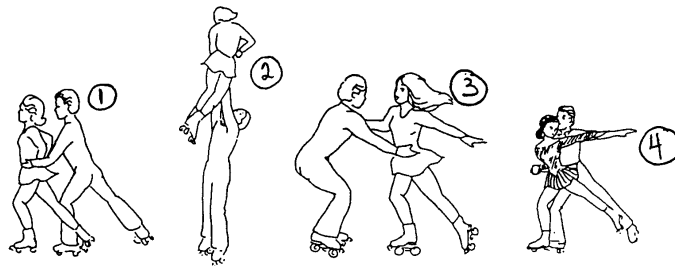
NOTE: It is very important for the man to maintain a steady backward pull on the woman, allowing her to hold her body position while retaining the momentum of the move.



9.5 Twist lift

Both partners should be rolling backwards with the man positioned behind the woman and leading her in the direction of travel. He should have his hands on the woman's hips with her hands covering his. The woman executes a Lutz or flip take-off and immediately attains either a full split or full extension, followed by the planned number of rotations. During these rotations, the woman must turn freely in the air. Prior to the landing, the woman must be caught by the man and assisted to a smooth landing on an outer back edge.

On the landing, the partners may face either the same direction or each other. However, the face to face landing technique is more difficult and considered to be the superior technical execution.



9.6 Footwork classified

Side by Side Footwork

During the execution of side by side footwork in pairs skating, the movement of the body, arms, legs, and hands should match as closely as possible, presenting the team as one.

Contact Footwork

Contact footwork is a compulsory item in pairs skating and, like other parts of the program, must be practiced for many hours each week. When presenting contact footwork, a pairs team may execute the same movements as are found in individual footwork. Any segment of contact footwork movements must be completed while the team maintains some sort of physical contact.

When contact footwork is skated to lively or bouncy music, these segments will travel quite a distance down the skating surface. At other times, the footwork may be restricted to a very small area of the skating surface, enhancing a slow section of music in a circular pattern. In any instance, it is important to remember that the insertion of contact footwork must fit the musical selection and not simply be added to fulfill some preconceived notion of the event requirements. In order to add any value to a pairs skating

program, footwork of any type must complement the music, as if the ideas for both the music and the footwork were created at the same moment.

Although performed mostly “in line,” there are certain times in some programs where, while performing turns, the team members could be aligned one behind the other. Whatever the position of the partners, the steps, hops, and body leans should be constructed with imagination. Although there are many variations of steps, it must be remembered that edges create motion and that motion give the impression of the spectacular - an important effect from the viewpoint of judge and spectator alike.

Shadow Footwork

Shadow footwork is exactly what the name implies: footwork segments of varying difficulty completed by each partner as a matching image of the other. Shadow footwork should involve a duplicate action of one team member’s movements to the other which may consist of any action, motion, or series of steps. The simplest way to picture the execution of a shadow move would be to imagine the team performing spread eagles, with one partner behind the other.

Shadow footwork may be accomplished with the partners skating either side by side or “in line” but separated. Regardless of divisional level, all pairs programs should contain at least one segment of shadow footwork. The performance of this footwork not only demonstrates the ability of the team to skate together in unison, it also reveals the strengths of each member’s individual skating abilities.

Many hours of practice, both on and off the skating surface, must be spent in perfecting shadow footwork. It is one of the most difficult and important items to master. The use of mirrors is an important aid to matching the body movements of each pairs partner. The mirror enables the team to immediately see the arm and body positions and allows them to “feel” each position as they see it completed.

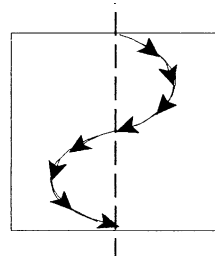
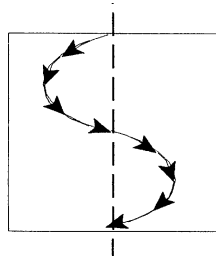
No matter what type of footwork is included in the final pairs skating program, each type should be well planned and well executed. The use of arms, hands, legs, and other expressive body movements serve to enhance the value of footwork and will blend the movements to the music like the conductor manipulating the members of an orchestra. Every effort should be made to match each step in the segment as closely as possible, projecting the image of symmetry for which all pairs teams should strive.

9.7 Footwork sequences

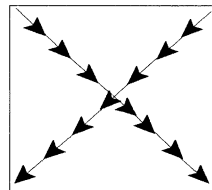
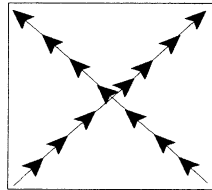
Circle. Skated on a complete circle or oval utilizing at least three quarters (3/4) of the full width of the skating surface, using advanced footwork.



Serpentine. Starting at any end of the skating floor and progress in at least two (2) bold curves of not less than one-half (1/2) of the width of the skating floor and ends at the opposite end of the skating floor using advanced footwork.



Diagonal. Starting at one end corner of the skating floor and ending near the diagonal opposite corner of the skating floor. To cover at least three quarters (3/4) of the floor with advanced footwork.



Straight line. Starting at the short side of the skating floor and ending at the opposite short side of the skating floor. To cover at least three quarters (3/4) of the floor with advanced footwork.

