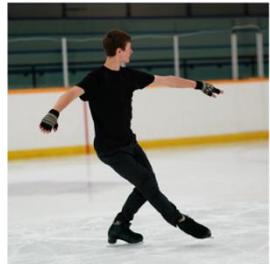
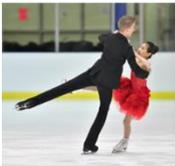




# Dance

## Assessment Resource Guide



## Acknowledgements

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## Dance

### Overview

This resource provides the information specific to the content and assessment requirements for Dance.

Topics include:

- Assessment content and criteria
- Descriptions, Diagrams and Assessment Standards
- Assessment process and logistics

The focus of the Dance discipline includes the development of skating technique while promoting timing, accuracy and musicality through pattern dances. Pattern Dances involve the skating of prescribed Patterns to music with a defined Rhythm and Tempo. The Gold Rhythm Dance combines skating skills such as turns, edges and power with timing, expression and creativity. The aspects developed through Dance assessments benefit every discipline in skating.

#### Rationale for training

Figure skating is both technical and performance. Developing extension, posture and power is an asset to all skaters, regardless of discipline. Dance assessments in the STAR 1 – Gold structure are designed to:

- Offer a discipline that focuses on the development of timing, expression, control, power and posture.
- Encourage the development of strong skating skills by mandating accuracy of steps and patterns.
- Introduce skaters to a variety of rhythms, tempos and types of dances.

Dance is a great tool to enhance the performance qualities of skaters. Coaches may use the discipline of Dance to:

- Develop performance qualities in all skaters.
- Provide an avenue for skaters to stay in sport longer.
- Offer a well-rounded approach to skating development.
- Offer an outlet for skaters who are passionate about performance.

### Strategies for training

Dance development can be trained in several formats. Adding variety to training will increase consistency, interest and skill acquisition.

- Introduce, develop and refine dance steps by training them in dance step classes, edge/turn classes, power classes, etc.
- Offer creative movement or movement to music classes, both on and off the ice, to increase awareness and development of expression and timing.
- Work with specialists in the field.
- Add arms, body movement, facial expressions and nuances to edge-turn classes, power classes and more.
- Assign themes to some classes: Tango week, Waltzing Wednesday, Foxtrot Friday, etc.
- Station work: Waltz station, Tango/Paso station, Foxtrot/Swing station, etc.
- Train shadow dance to assist power development, timing and edge depth.
- Use a variety of music from the ISU, Skate Canada Series 8, and Skate Canada Contemporary music list to add variety and interest.
- To save coaching time, the same Gold Rhythm Dance can be used for multiple skaters. Coaches may develop a few different options/styles (e.g. Starlight Waltz rhythm dance, Blues rhythm dance, Argentine Tango rhythm dance) that can be reused in the future. The program does not have to be individualized as the content is assessed to standard and the skater's ability to perform the full pattern assessment criteria.

**Note to Coaches:** All disciplines can be trained on any session. It is not mandatory to segregate disciplines into different sessions. For easy training accessibility, it is recommended to allow skaters to train all areas of the STAR content on the same session.



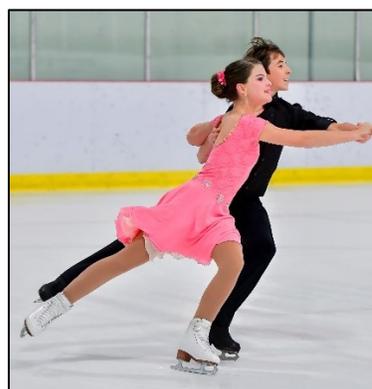
## Definitions

Reference ISU Special Regulations (unless identified with an \*)

Definitions	
Assessment Formats* (STAR 1-5)	<p><b>Introductory:</b> Skaters are assessed in an informal setting in their regular lesson with all other skaters' present. This may be in a group, semi-private or private lesson. When additional skaters are in the lesson, and are not being assessed, they can participate in the assessment as practice or mock assessment. Practice/training attire is acceptable for this type of assessment.</p> <p><b>Transitional:</b> To increase formality, only skaters who are being assessed are with the Coach Assessor. This assessment takes place on regular training ice. Proper skating attire is required for this type of assessment.</p> <p><b>Classic:</b> This format offers a clear ice situation that is also used in traditional assessment days. The Coach Assessor is off the ice (can be in the players/penalty box). Proper skating attire is required for this type of assessment.</p>
Beat	<p>A note defining the regular recurring divisions of a piece of music.</p> <p><b>Strong Beat:</b> The first beat of the measure or group of two measures supporting the skating count of the rhythm.</p> <p><b>Weak Beat:</b> For Rhythms with a skating count on two measures, the first beat of the second measure is the weak beat. The skating count of each Rhythm is explained in the ISU Ice Dance Rhythms Booklet &amp; Compact Disc.</p>
Chassé (Forward/Backward)	<p>A series of two edges (usually outside, inside) in which on the second edge the free foot is placed on the ice beside the skating foot, but not ahead of or behind it, and the free foot is lifted with the blade parallel to the ice.</p>
Cross Roll (Forward/Backward)	<p>A rolling action of the free leg passing continuously the skating foot to the next outside curve. At the same time, the body weight transfers from one outside curve to the new outside curve to create a rolling movement.</p>

Definitions	
Dance Holds	<p><b>Hand-in-Hand Hold:</b></p> <p><i>Facing in same direction</i> – the partners face in the same direction and skating side by side or one behind the other with their arms extended and their hands clasped.</p> <p><i>Facing in opposite direction</i> – The partners usually face each other while one skates backwards and the other skates forward with the arms extended to the side but sometimes the hold can be skated back to back (e.g. steps 22 to 25 in the Cha Cha Congelado).</p> <p><b>Closed or Waltz Hold:</b> The partners are directly opposite each other. One partner faces forward while the other partner faces backward. The lead’s right hand is placed firmly on the follow’s back at the shoulder blade with the elbow raised and the arm bent sufficiently to hold their partner close. The left hand of the follow is placed at/on the shoulder of the lead so that the arm rests comfortably, elbow to elbow, on the lead’s upper arm. The left arm of the lead and the right arm of the follow are extended comfortably at shoulder height. Their shoulders remain parallel.</p> <p><b>Open or Foxtrot Hold:</b> The hand and arm holds are similar to those of the closed or waltz hold. The partners simply turn slightly away from each other so that they face in the same direction.</p> <p><b>Outside or Tango Hold:</b> The partners face in opposite directions – one partner skating forward; the other partner backward. However, unlike the closed hold, the partners are offset with the lead to the right or left of the follow so that the front of the lead’s hip is in line with the front of the follow’s corresponding hip. Tight hip-to-hip position is undesirable since it impedes flow.</p> <p><b>Kilian Hold:</b> The partners face in the same direction with the follow to the right of the lead and the lead’s right shoulder behind the follow’s left. The left arm of the follow is extended across the front of the lead’s body to hold the lead’s left hand. The lead’s right arm crosses behind the follow’s back to clasp the follow’s right hand. Both right hand’s rest on the follow’s hip bone.</p> <p><b>Reversed Kilian Hold:</b> This hold is similar to the Kilian hold but with the follow to the lead’s left.</p>
Measure (Bar)	A unit of music which is defined by the periodic recurrence of the accent. Such units are of equal number of beats.
Optional Pattern Dance	A pattern dance for which the pattern may be altered, provided that the original step sequences, positions, and timing are maintained. Each repetition of the altered pattern must be executed in the same manner and the restart must be commenced from the same place each time.
Pattern/Sequence* (used interchangeably)	The design of a dance on the ice. The diagram of a pattern dance includes all the information needed to execute one complete pattern/ sequence of the dance, including the set order of the prescribed steps/turns that compose one pattern/sequence. The pattern/ sequence may complete either half a round of the ice (e.g. European Waltz, Blues), or a full round of the ice (e.g. Silver Samba, Starlight Waltz).
Partner*	<p>This term indicates that a dance is being performed in the traditional style with one skater skating the lead steps and another skater skating the follow steps. Skaters will be in a hold for the majority of the dance.</p> <p>Under the direction of a registered Skate Canada Professional Coach in good standing, a dance partner may assist the skater in completing the dance assessment. The dance partner must be a registrant or a coach in good standing with Skate Canada.</p>
Progressive (Forward/Backward)	A step or sequence of steps in which the free foot passes the skating foot before it is placed on the ice, thereby bringing the new free foot off the ice trailing the new skating foot.

Definitions	
Roll*	A roll is a short or long, forward or backward edge skated on a curve.
Rhythm	The regularly repeated pattern of accented and unaccented beats which gives the music its character.
Set Pattern Dance	A patten dance for which the location, direction and curvature of all edges to be skated are designated in the diagram. This diagram must be followed as closely as possible.
Shadow*	<p>This term indicates that a dance is being performed by two skaters skating the same steps, either lead or follow. Each skater is skating individually.</p> <p>Shadow dance is performed by establishing one side of the ice surface to represent the sun and skating the pattern of the dance with another skater (may be coach, current or former skater in good standing) skating the same pattern as their shadow throughout the dance assessment. As the pair skates the dance, the shadow will change sides from one side of the skater to the other so that their pattern will be crossed at each end of the ice surface to create over lapping patterns. Shadow is not to be performed as “follow the leader” or side-by-side without changing sides.</p>
Slide Chassé	A forward slide chassé is the same as a chassé except that on the second step the free foot slides off the ice in front of the skating foot.
Solo*	This term indicates that a dance is being performed by one skater only.
Swing Roll (Forward/Backward)	A Roll held for several beats of music during which, when skating backward, the free leg lifts and then first swings forward, then backward past the skating foot, then back beside to skate the next step. When skating forward, the free leg first swings backward, then forward and then back beside to skate the next step. The swing of the leg gives the sense of a “rolling movement”.
Tempo	The speed of music in beats or measures per minute.
Timing Error*	Steps performed that do not match the musical timing identified. These steps may not exceed 25% of a pattern/sequence.



## General Assessment Requirements & Considerations

The chart below provides general assessment requirements and considerations for all dances.

General assessment requirements & considerations for all dances	
Attire	Skating attire such as a dress or pants may be worn by the skater, regardless of gender.
Focus Areas	Focus Areas are a step or series of steps that have been identified in each dance as areas of significant importance. There are two to three Focus Areas in each dance that must be successfully completed.
Introductory steps	Introductory steps should be simple in nature with step one of each dance beginning on the strong beat (count one) of the music. Suggested introductory steps have been provided for each dance.
Music	The skater may choose music from the ISU – 2001 Revised Version or any Skate Canada approved music for their dance assessment.
Required patterns/sequences	A skater must perform a minimum of two complete patterns/sequences for each dance.  In the Gold Rhythm Dance (Gold C), the selected pattern dance for the Pattern Dance Element is only required to be performed for one complete pattern/sequence.
Solo, Shadow or Partner	All dances, including the Gold Rhythm Dance, may be performed as a solo, shadow or partnered dance for assessment.
Steps performed	Skaters may perform either the lead (man's) steps or the follow (lady's) steps regardless of gender.
Timing	Skaters are expected to perform dances at the STAR 6 – Gold level with accurate timing. One timing error is permitted per dance. The number of steps constituting a timing error is found in the Mandatory Requirements for each pattern dance.

## Abbreviations

Abbreviations are used in dance pattern diagrams to indicate the steps to be performed. The chart below lists the abbreviations used within all STAR 6 – Gold dances.

List of abbreviations					
3	three turn	O	outside edge	SwRk	swing rocker
1 & 1	one and one	Op	open	Sw3	swing three turn
“and”	between beats	Qcs	quick cross-over slip	SwTw	swing twizzle
B	backward	Qlb	quick lift backward	Td	touchdown
Br	bracket	Qlf	quick lift forward	Tw	twizzle
Ch	chassé	Pr	progressive (run)	“Tw”	“twizzle like” motion
SSt	S Step	Pvt	pivot	Wd	wide step (or “*”)
Cl	closed	R	right foot	*	wide step
CR	cross roll	Rff	right foot forward	XB	cross behind step
Ct	count	Rk	rocker	XB-CISSt	cross behind closed S Step
Ctr	counter	Sc	slight change	XB-OpSSt	cross behind open S Step
F	forward	SICH	slide chassé	Xcut	crosscut
I	inside edge	Spr E	spread eagle	XF	cross step in front
InBa	Ina Bauer	Sw	swing	XF-CISSt	cross in front closed S Step
L	left foot	SwCho	swing S Step	XF-OpSSt	cross in front open S Step
Lff	left foot forward	SwCtr	swing counter	XFt3	cross foot three turn
Lu	lunge	SwCSt	swing C Step	XFtTw	cross foot twizzle
CSt	C Step	SwR	swing roll		

## Dance Content

At the STAR 1-5 level, the content consists of dance elements and dance patterns. There are two assessments per level except for STAR 1. The STAR 6-Gold level consists of three dances per level. The dances may be trained and assessed in any order. For STAR 1 - 8, skaters must pass all the assessments in a level before moving to the next level. STAR 9, 10 and Gold permit skaters to pass two of three dances at each level to be considered complete.

Example: A coach may train a skater to complete STAR 6C, then STAR 6A before completing STAR 6B. All STAR 6 dances must be complete before any STAR 7 dances are assessed.

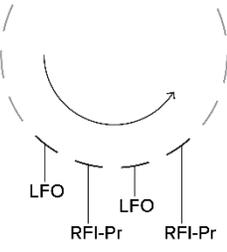
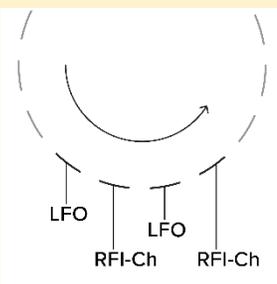
## Descriptions, Diagrams and Assessment Requirements

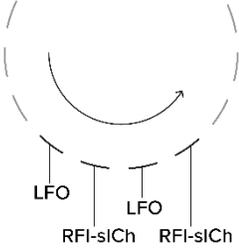
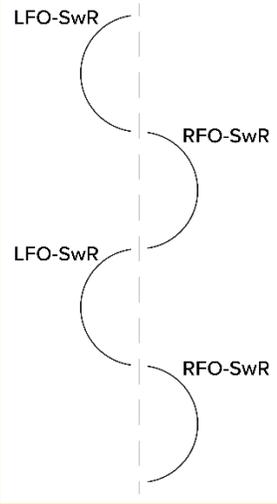
The descriptions and pattern dance diagrams have been reproduced with permission from the International Skating Union.

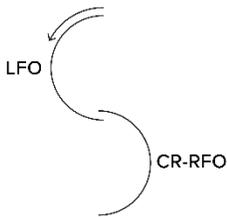
**Note:** Terminology has been updated for Dance in the STAR 1 — Gold structure. What has traditionally been referred to as “man” (e.g. man’s steps) is now labeled as “leading partner” or “lead”, and what has traditionally been referred to as “lady” (e.g., lady’s steps) is identified as “following partner” or “follow”. These changes have been made to reflect current practices in the STAR structure, in which a skater may choose the dance steps to perform regardless of their gender identity. It also reflects the inclusive practice in sport.



**STAR 1**

STAR 1 Dance - Elements	
Element	CONTENT
<p><b>Forward Progressives</b></p> 	<p><b>Definition:</b> A step or sequence of forward steps in which the free foot passes the skating foot before it is placed on the ice, thereby bringing the new free foot off the ice trailing the new skating foot.</p> <p>The skater performs a blade push onto an outside edge, fully extending the free leg at a 30-degree angle (approx.) and allowing the free foot to pass the skating foot and step down on an inside edge without crossing into the circle. The foot that was on the outside edge then executes a forward thrust from the outside edge by pushing under the skating foot and outside of the lobe, using the side of the blade, until it is fully extended. The free foot then comes back to the skating foot, inside the lobe, to start the next step.</p> <p><b>NOTE:</b> A forward progressive is not a crosscut/crossover.</p> <p>Skaters must perform consecutive forward progressives around a full circle the approximate size of a hockey circle in both directions.</p> <hr/> <p><b>Performance Example:</b> Skaters will repeat the 2-step sequence described above around a circle (approximate size of a hockey circle) until they have completed a full circle in one direction. The skater will then perform forward progressives on the circle in the opposite direction. The skater's upper body is rotated towards the centre of the circle with a strong core position. Arms are extended and placed over the circle.</p> <hr/> <p><b>Mandatory Requirement:</b></p> <ul style="list-style-type: none"> <li>- Meet the definition of the element</li> </ul>
<p><b>Forward Chassés</b></p> 	<p><b>Definition:</b> A series of two edges (usually outside, inside) in which on the second edge the free foot is placed on the ice beside the skating foot, but not ahead of or behind it, and the free foot is lifted with the blade parallel to the ice.</p> <p>The skater performs a blade push onto an outside edge, fully extending the free leg at a 30-degree angle (approx.), and then brings the free foot to step beside the skating foot to allow the inside foot to rise off the ice slightly with the blade parallel to the ice. The free foot then steps down beside the skating foot to start the next step.</p> <p>Skaters must perform consecutive forward chassés around a full circle the approximate size of a hockey circle in both directions.</p> <hr/> <p><b>Performance Example:</b> Skaters will repeat the 2-step sequence described above around a circle (approximate size of a hockey circle) until they have completed a full circle in one direction. The skater will then perform forward chassés on the circle in the opposite direction. The skater's upper body is rotated towards the centre of the circle with a strong core position. Arms are extended and placed over the circle.</p> <hr/> <p><b>Mandatory Requirement:</b></p> <ul style="list-style-type: none"> <li>- Meet the definition of the element</li> </ul>

STAR 1 Dance - Elements	
Element	CONTENT
<p><b>Forward Slide Chassés</b></p> 	<p><b>Definition:</b> A forward slide chassé is the same as a chassé except that on the second step the free foot slides off the ice in front of the skating foot.</p> <p>The skater performs a blade push onto an outside edge, fully extending the free leg at a 30-degree angle (approx.), and then brings the free foot to step beside the skating foot to allow the inside foot to slide forward off the ice, reaching a fully extended position. The free foot then comes back to the skating foot to start the next step.</p> <p>Skaters must perform consecutive forward slide chassés around a full circle the approximate size of a hockey circle in both directions.</p> <p><b>Performance Example:</b> Skaters will repeat the 2-step sequence described above around a circle (approximate size of a hockey circle) until they have completed a full circle in one direction. The skater will then perform forward slide chassés on the circle in the opposite direction. The skater's upper body is rotated towards the centre of the circle with a strong core position. Arms are extended and placed over the circle.</p> <p><b>Mandatory Requirement:</b></p> <ul style="list-style-type: none"> <li>- Meet the definition of the element</li> </ul>
<p><b>Forward Outside Swing Roll Sequence</b></p> 	<p><b>Definition:</b> A forward roll held for several beats of music during which the free leg first swings backward, then forward and then back beside to skate the next step. The swing of the leg gives the sense of a rolling movement.</p> <p>The skater will use a blade push to push onto a forward outside edge on a bent skating knee, fully extending the free leg at a 30-degree angle behind. As the skater reaches the middle of the edge/roll, the skating knee will rise as the free leg comes forward to extend to the front. The roll is finished by bringing the feet together before performing the next step.</p> <p>Using an axis, skaters must perform a minimum of four consecutive forward outside swing rolls, two on each foot.</p> <p><b>Performance Example:</b> The skaters will repeat the process listed above on a line or axis. The skater may start from a standstill or from forward skating and may choose the starting foot.</p> <p><b>Mandatory Requirement:</b></p> <ul style="list-style-type: none"> <li>- Meet the definition of the element</li> </ul>

STAR 1 Dance - Elements	
Element	CONTENT
<p><b>Forward Outside Cross Rolls</b></p> 	<p><b>Definition:</b> Rolling action of the free leg passing continuously the skating foot to the next outside curve. At the same time, the body weight transfers from one outside curve to the new outside curve to create a rolling movement. For forward cross rolls, the free foot passes the skating blade/foot and is placed on the ice in front of the skating blade/foot.</p> <p>FO cross rolls can be initiated from either an RFO or LFO edge. The free foot is extended behind the skater and internally rotates as it crosses the path of the skating foot to step on an outside curve on the opposite lobe. Once the weight is transferred to the other foot, the free leg is extended again.</p> <p>The skater must perform a cross roll on each foot. Each cross roll must be performed in isolation.</p> <p><b>Performance Example:</b> From a standstill or skating, the skater will push onto a forward outside edge and perform a cross roll onto the opposite foot. The skater will then either stop and return to start, or allow a few skating steps to prepare for the next cross roll</p> <p><b>Mandatory Requirement:</b></p> <ul style="list-style-type: none"> <li>- Meet the definition of the element</li> </ul>

**STAR 2**

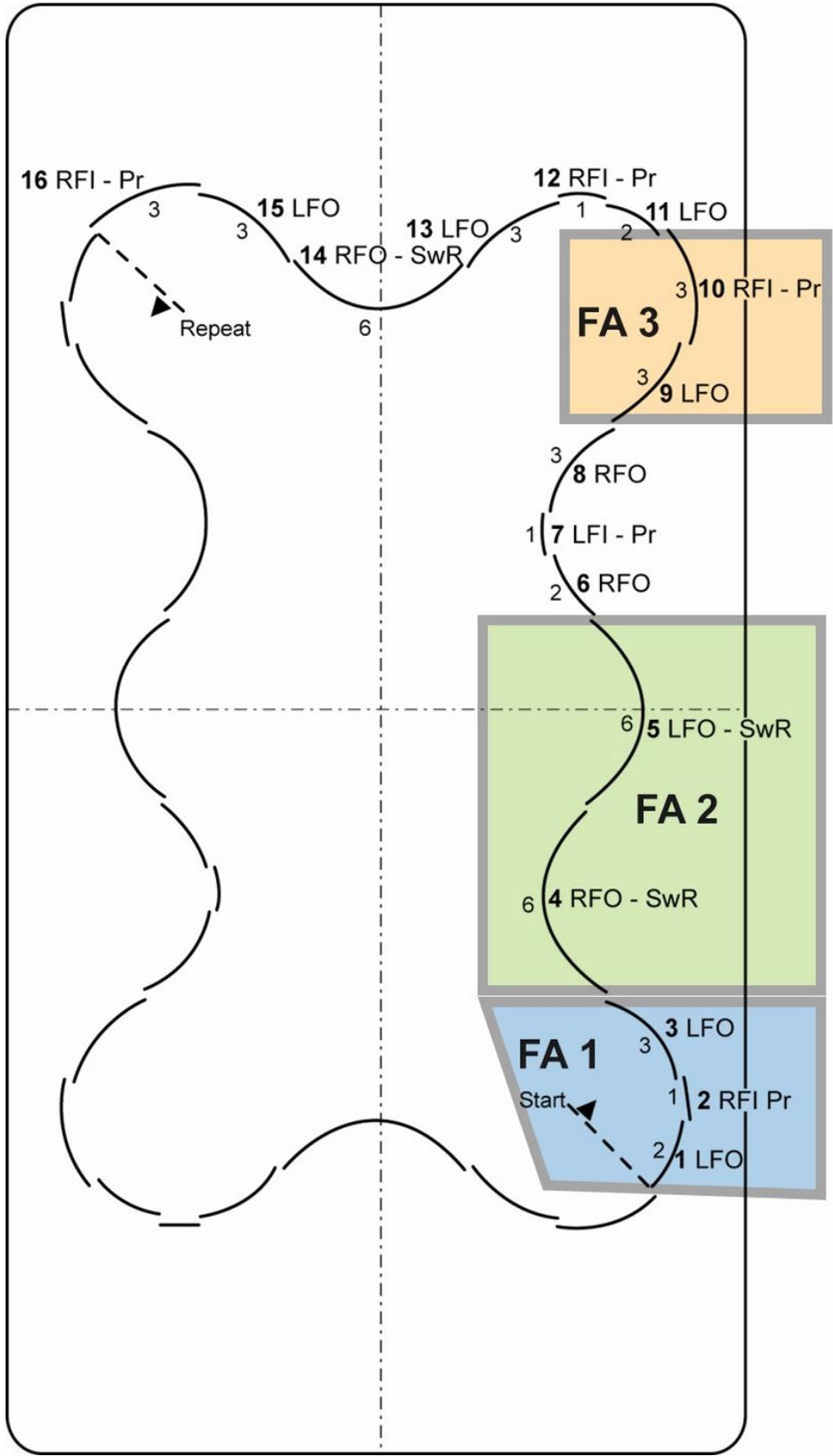
STAR 2A – Dutch Waltz			
Music	Tempo	Pattern	Inventor
Waltz 3/4	<ul style="list-style-type: none"> <li>• 46 measures of 3 beats per minute</li> <li>• 138 beats per minute</li> </ul>	Set	George Muller
First Performed			
Colorado Springs, 1948			
Description			
<p>The dance starts in one corner of the rink, progressing down the side and across the end where it repeats down the other side and across the end to the start: thus, requiring two sequences of the dance for one round of the rink.</p> <p>The dance is skated to slow, deliberate waltz music and consists mostly of progressive sequences interspersed with long rolling edges. It thus allows beginners to devote their attention to getting the feel of the music instead of worrying about complicated steps and allows them to enjoy rhythmical motion in their skating.</p> <p>Upright position, good carriage, and easy flow without too much effort are desired in the dance. The partners should strive for unison of free leg swings and soft knee action throughout the dance. The dance is skated in Kilian hold.</p>			
Suggested Introductory Steps			
Lead: LFO (3), RFO (3) Follow: LFO (3), RFO (3)			
Focus Areas			
<b>Focus Area 1</b> Lead & Follow: Steps 1-3 <b>Lead &amp; Follow:</b> LFO, RFI-Pr, LFO. Skaters are expected to perform the progressive correctly (without crossover) on a strong curve with upright carriage.	<b>Focus Area 2</b> Lead & Follow: Steps 4,5 <b>Lead &amp; Follow:</b> RFO-SwR, LFO-SwR. Skaters are expected to perform the Swing Rolls on strong, bold curves with good free leg extension. There should be an evident rise in the skating knee on both lobes.	<b>Focus Area 3</b> Lead & Follow: Steps 9,10 <b>Lead &amp; Follow:</b> LFO, RFI-Pr. Skaters are expected to perform steps 9 & 10 as a proper progressive with the free leg on step 10 extending under and back.	
Assessment Requirements			
<b>Mandatory Requirements:</b> (3 of 4 successful, including Timing) <ul style="list-style-type: none"> <li>- Correct timing throughout dance, with two timing errors permitted (no more than 4 steps off time in a pattern/sequence)</li> <li>- Minimum 2 of 3 Focus Areas must be successful</li> </ul> <b>Full Pattern Assessment Requirements:</b> <ul style="list-style-type: none"> <li>- Minimum 2 of 3 Full Pattern Assessment Criteria must be Silver or better</li> </ul>			

STAR 2A – Dutch Waltz			
Step Chart			
Hold	Step No.	Steps (Same for Lead & Follow)	Number of Beats of Music
Kilian	1	LFO	2
	2	RFI-Pr	1
	3	LFO	3
	4	RFO-SwR	6
	5	LFO- SwR	6
	6	RFO	2
	7	LFI-Pr	1
	8	RFO	3
	9	LFO	3
	10	RFI-Pr	3
	11	LFO	2
	12	RFI-Pr	1
	13	LFO	3
	14	RFO- SwR	6
	15	LFO	3
	16	RFI-Pr	3



**STAR 2A – Dutch Waltz**

**Dance Pattern**



STAR 2B – Canasta Tango			
Music	Tempo	Pattern	Inventor
Tango 4/4	- 26 measures of 4 beats - 104 beats per minute	Set	James B. Francis
First Performed			
The University Skating Club, Toronto, 1951			
Description			
<p>This dance is skated in reverse Kilian hold. It is a very simple dance with a threefold purpose: first, to introduce the tango rhythm to those at the STAR 2 dance level; second, to give the skater experience in the large eight-count half circles, giving them more speed and confidence in their edges; third, to provide variety for the less experienced dancers.</p> <p>If the fundamental rules of skating and dancing are observed, there should be no particular difficulty with this dance. The first chassé (steps 3 and 4) is done with both feet side by side on count 4; be sure to transfer the weight to the right foot though - do not skate on both feet at the same time. The other chassé is slightly different, it is called a slide chassé. As the weight is transferred to the new skating foot, the free foot slides off the ice in front of the skater, returning close beside the skating foot just in time for a smooth transition to the next edge. Judicious use of knee action on these edges can do a great deal to help the tango expression. Here, too, is a good place for the beginner to practice extending the free leg as straight as possible, and pointing the toe down, not up. The skater should watch that steps 9-13 are skated on a good edge so that step 14 RFO can be aimed somewhat toward the centre of the rink, and so placed accurately as shown on the diagram.</p> <p>This step (14) may be started, optionally, with a cross roll in which the right foot crosses in front of the left foot at the end of step 13 and the push onto the RFO is made from outside of the left foot. An effort should be made to keep the feet fairly close together at the start of the transition, but it is of utmost importance that a toe push be avoided.</p> <p>Neat footwork, tango expression and good carriage should be maintained throughout the dance.</p>			
Suggested Introductory Steps			
Lead: LFO (2), RFO (2), LFO (2), RFO(2) Follow: LFO (2), RFO (2), LFO (2), RFO(2)			
Focus Areas			
<b>Focus Area 1</b> Lead & Follow: Steps 2-4 <b>Lead &amp; Follow:</b> RFI-Pr, LFO, RFI-Ch. Skaters should demonstrate a strong curve with proper progressive- chassé technique.	<b>Focus Area 2</b> Lead & Follow: Steps 6,7 <b>Lead &amp; Follow:</b> RFO, LFI-SICh. Skaters should demonstrate strong blade push followed by a fully extended free foot on the slide.	<b>Focus Area 3</b> Lead & Follow: Steps 9,10 <b>Lead &amp; Follow:</b> LFO, RFI-SICh. Skaters should demonstrate strong blade push followed by a fully extended free foot on the slide.	
Assessment Requirements			
<b>Mandatory Requirements:</b> (3 of 4 successful, including Timing) <ul style="list-style-type: none"> <li>- Correct timing throughout dance, with two timing errors permitted (no more than 4 steps off time in a pattern/sequence)</li> <li>- Minimum 2 of 3 Focus Areas must be successful</li> </ul> <b>Full Pattern Assessment Requirements:</b> <ul style="list-style-type: none"> <li>- Minimum 2 of 3 Full Pattern Assessment Criteria must be Silver or better</li> </ul>			

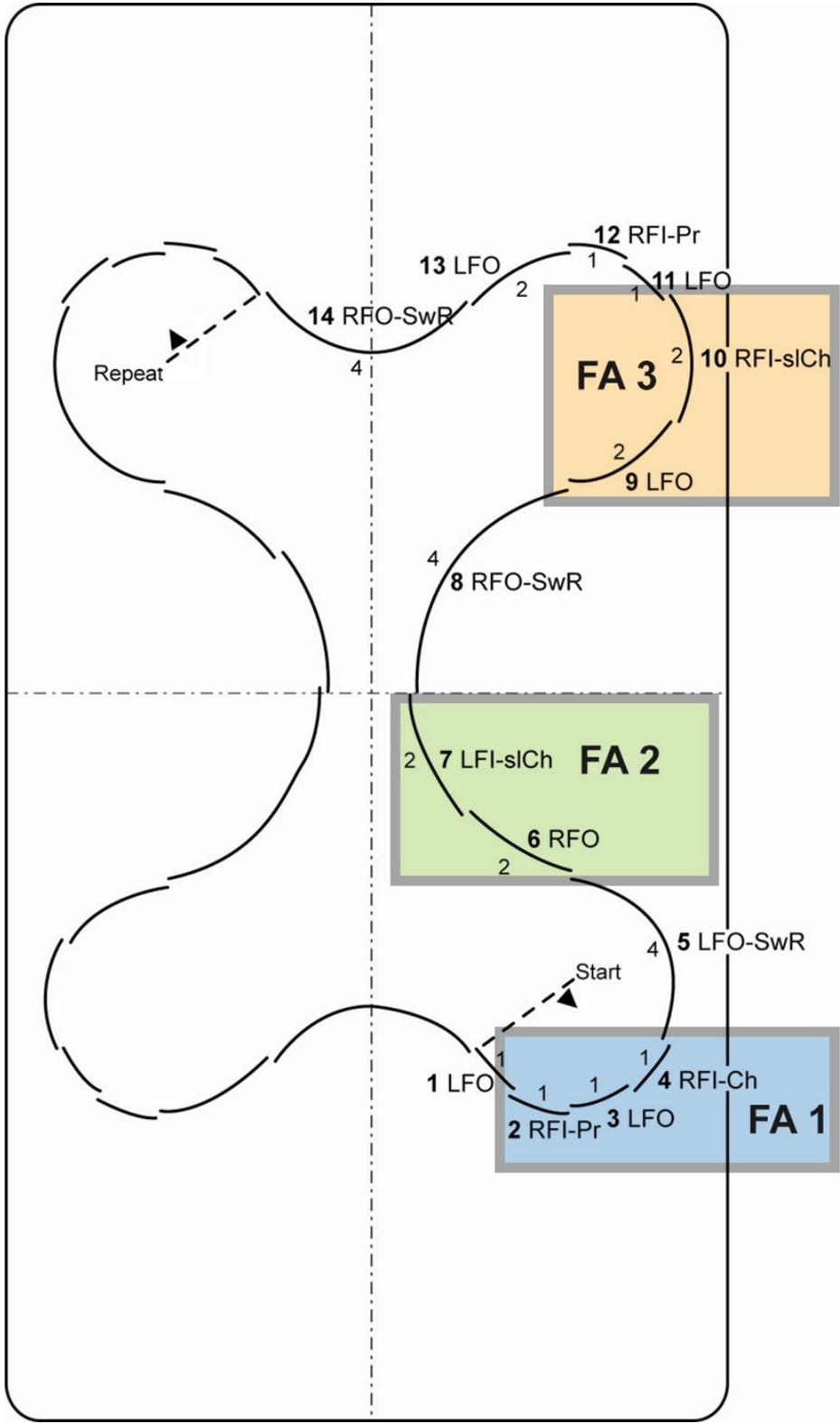
STAR 2B – Canasta Tango			
Step Chart			
Hold	Step No.	Steps (Same for Lead & Follow)	Number of Beats of Music
Reverse Kilian	1	LFO	1
	2	RFI-Pr	1
	3	LFO	1
	4	RFI-Ch	1
	5	LFO-SwR	4
	6	RFO	2
	7	LFI-SlCh	2
	8	RFO-SwR	4
	9	LFO	2
	10	RFI-SlCh	2
	11	LFO	1
	12	RFI-Pr	1
	13	LFO	2
	14	*RFO-SwR	4

\* Optionally CR-RFO



**STAR 2B – Canasta Tango**

**Dance Pattern**



**STAR 3**

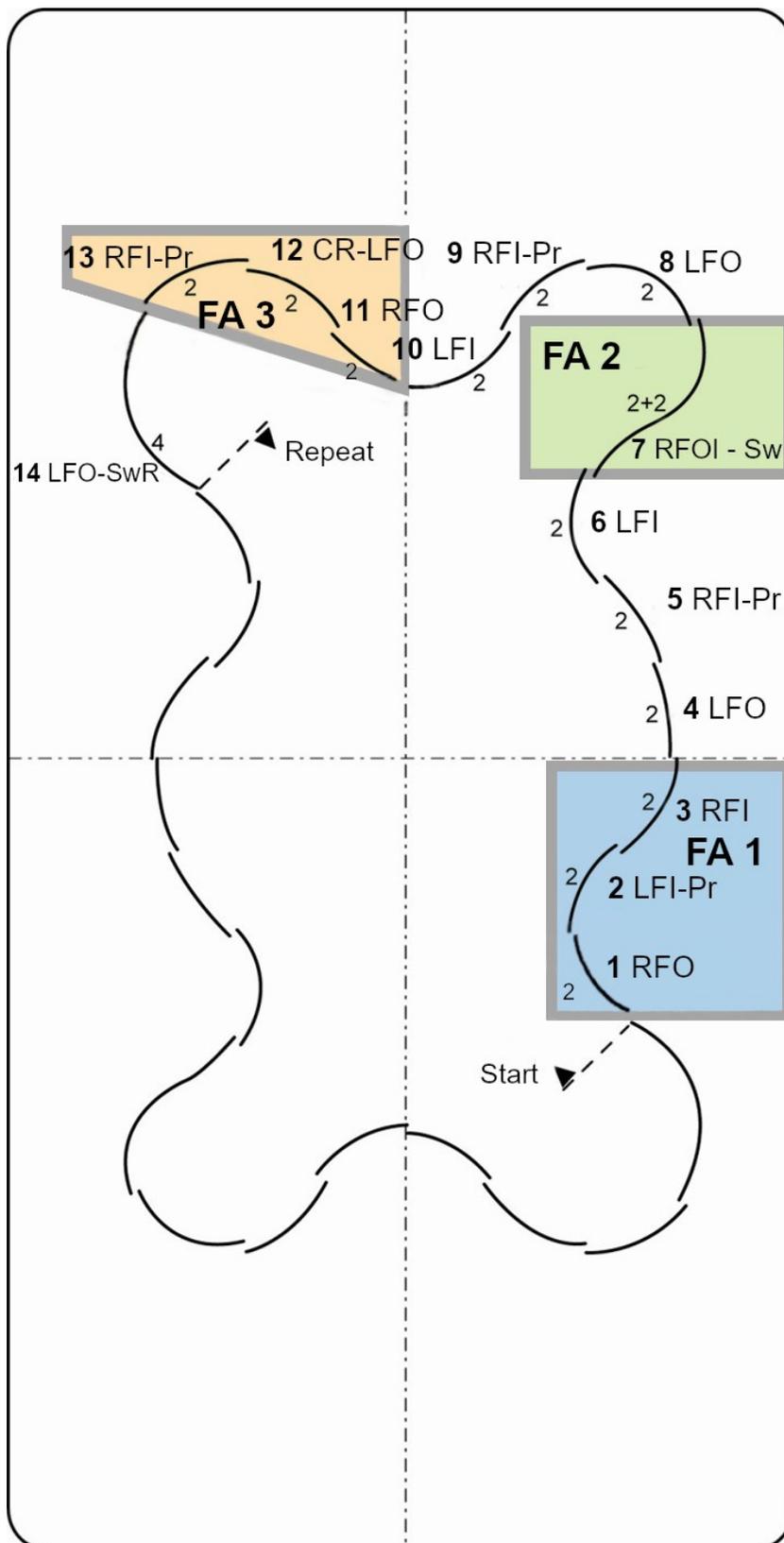
STAR 3A – Baby Blues			
Music	Tempo	Pattern	Inventor
Blues 4/4	<ul style="list-style-type: none"> <li>• 22 measures of 4 beats</li> <li>• 88 beats per minute</li> </ul>	Set	Unknown
First Performed			
Unknown			
Description			
<p>The dance starts in one corner of the rink facing the centre of the ice, progressing down the side across the end and around the corner where it repeats, thus requiring two sequences of the dance for one round of the rink.</p> <p>The dance consists mainly of two beat progressive sequences skated in Kilian hold. Step 7 (RFOI) and Step 14 (LFO-SwR) are the only 4 beat edges. The free leg swing forward and back on Step 7 is executed as follows: forward on count 2 and back on count 3.</p> <p>The simple steps allow beginners to get the feel of the music and enjoy rhythmical motion in their skating. Because of the use of slow Blues music, this dance promotes the use of long edges.</p> <p>Upright position, good carriage and easy flow without too much effort are desired in the dance. The partners should strive for unison of the free leg swings (Step 7 in particular) and soft knee action throughout the dance. The dance is skating in Kilian hold.</p>			
Suggested Introductory Steps			
Lead: LFO (2), RFO (2), LFO-SwR (4) Follow: LFO (2), RFO (2), LFO-SwR (4)			
Focus Areas			
<b>Focus Area 1</b> Lead & Follow: Steps 1-3 <b>Lead &amp; Follow:</b> RFO, LFI-Pr, RFI. Skaters are expected to perform proper progressive technique with blades pushes and good free leg extension on steps 1 & 2. Step 3 should demonstrate a solid inside edge with lean change and externally rotated free foot.	<b>Focus Area 2</b> Lead & Follow: Step 7 <b>Lead &amp; Follow:</b> RFOI-Sw. On this step the free leg will start behind for 1 beat and move in front for 1 beat while on the outside edge, executing a swing roll action. The free leg will then swing back to execute a change of edge. The FI edge will be held for 2 beats with the free leg externally rotated and skating knee bent.	<b>Focus Area 3</b> Lead & Follow: Steps 11-13 <b>Lead &amp; Follow:</b> RFO, CR-LFO, RFI-Pr. Skaters are expected to demonstrate a definite outside to outside lobe change on steps 11 & 12 with proper blade push and cross roll technique. Step 13 should demonstrate proper progressive technique with free leg extending under and back.	
Assessment Requirements			
<b>Mandatory Requirements:</b> (3 of 4 successful, including Timing) <ul style="list-style-type: none"> <li>- Correct timing throughout dance, with two timing errors permitted (no more than 4 steps off time in a pattern/sequence)</li> <li>- Minimum 2 of 3 Focus Areas must be successful</li> </ul> <b>Full Pattern Assessment Requirements:</b> <ul style="list-style-type: none"> <li>- Minimum 2 of 3 Full Pattern Assessment Criteria must be Silver or better</li> </ul>			

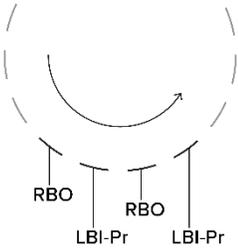
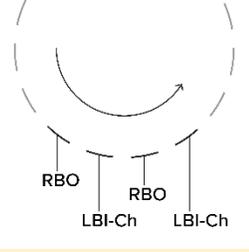
STAR 3A – Baby Blues			
Step Chart			
Hold	Step No.	Steps (Same for Lead & Follow)	Number of Beats of Music
Kilian	1	RFO	2
	2	LFI-Pr	2
	3	RFI	2
	4	LFO	2
	5	RFI-Pr	2
	6	LFI	2
	7	RFOI-Sw	2 + 2
	8	LFO	2
	9	RFI-Pr	2
	10	LFI	2
	11	RFO	2
	12	CR-LFO	2
	13	RFI-Pr	2
	14	LFO-SwR	4

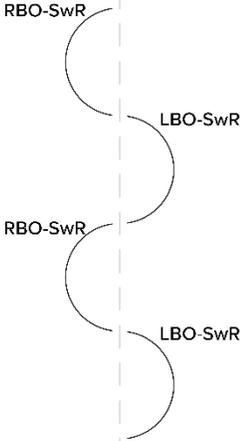
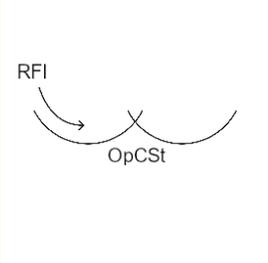


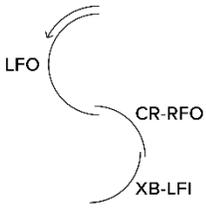
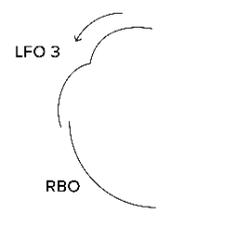
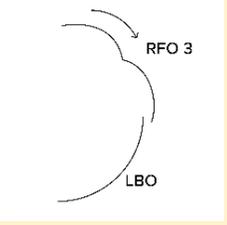
**STAR 3A – Baby Blues**

**Dance Pattern**



STAR 3B Dance - Elements	
Element	CONTENT
<p><b>Backward Progressives</b></p> 	<p><b>Definition:</b> A step or sequence of backward steps in which the free foot passes the skating foot before it is placed on the ice, thereby bringing the new free foot off the ice in front of the new skating foot.</p> <p>The skater performs a backward blade push onto an outside edge, fully extending the free leg to the front of their body and allowing the free foot to pass the skating foot and step down on an inside edge without crossing behind into the circle. The foot that was on the outside edge then executes a backward thrust from the outside edge by pushing forward, with the foot slightly turned into the centre of the circle, until it is fully extended. The free foot then comes back to the skating foot to start the next step.</p> <p>Skaters must perform consecutive backward progressives around a full circle the approximate size of a hockey circle in both directions.</p>
	<p><b>Performance Example:</b> Skaters will repeat the 2-step sequence described above around a circle (approximate size of a hockey circle) until they have completed a full circle in one direction. The skater will then perform backward progressives on the circle in the opposite direction. The skater's upper body is rotated towards the centre of the circle with a strong core position. Arms are extended and placed over the circle.</p>
	<p><b>Mandatory Requirement:</b></p> <ul style="list-style-type: none"> <li>- Meet the definition of the element</li> </ul>
<p><b>Backward Chassés</b></p> 	<p><b>Definition:</b> A series of two backward edges (usually outside, inside) in which on the second edge the free foot is placed on the ice beside the skating foot, but not ahead of or behind it, and the free foot is lifted with the blade parallel to the ice.</p> <p>The skater performs a blade push onto an outside edge, fully extending the free foot to the front of their body and then bringing the free foot to step beside the skating foot to allow the inside foot to rise off the ice slightly with the blade parallel to the ice. The free foot then comes back to the skating foot to start the next step.</p> <p>Skaters must perform consecutive backward chassés around a full circle the approximate size of a hockey circle in both directions.</p>
	<p><b>Performance Example:</b> Skaters will repeat the 2-step sequence described above around a circle (approximate size of a hockey circle) until they have completed a full circle in one direction. The skater will then perform backward chassés on the circle in the opposite direction. The skater's upper body is rotated towards the centre of the circle with a strong core position. Arms are extended and placed over the circle.</p>
	<p><b>Mandatory Requirement:</b></p> <ul style="list-style-type: none"> <li>- Meet the definition of the element</li> </ul>

STAR 3B Dance - Elements	
Element	CONTENT
<p><b>Backward Outside Swing Roll Sequence</b></p> 	<p><b>Definition:</b> A backward roll held for several beats of music during which the free leg lifts and then swings forward, then backward past the skating foot, then back beside to skate the next step. The swing of the leg gives the sense of a rolling movement.</p> <p>The skater will push onto a backward outside edge on a bent skating knee, fully extending the free leg to the front. As the skater reaches the middle of the edge/roll, the skating knee will rise as the free leg extends behind at an approximate 30-degree angle. The roll is finished by bringing the feet together before performing the next step.</p> <p>Using an axis, skaters must perform a minimum of four consecutive backward swing rolls, two on each foot.</p> <p><b>Performance Example:</b> Skaters will repeat the process listed above on a line using the width of the ice. The skater may start from backward skating and may choose starting foot.</p> <p><b>Mandatory Requirement:</b></p> <ul style="list-style-type: none"> <li>- Meet the definition of the element</li> </ul>
<p><b>Forward Inside Open C Steps</b></p> 	<p><b>Definition:</b></p> <p><b>SWING:</b> The forward inside open C step for the Swing Dance is executed on a RFI edge with full extension of the free foot held behind the skater. The skater will then bring the heel of the free foot to the inner side of the skating foot before transferring the weight onto an LBI edge with the right free leg then fully extending behind the skater. The timing for this C step is 2 beats on the RFI edge and 2 beats on the LBI edge.</p> <p><b>FIESTA:</b> The forward inside open C step for the Fiesta Dance is executed on an RFI edge with full extension of the free foot held behind the skater. The skater will then bring the heel of the free foot to the inner side of the skating foot before transferring the weight onto a LBI edge with the right free leg then staying close to the skating leg in preparation for the next step which would be a RBO edge. The timing for this C step is 1 beat on the RFI edge and 1 beat on the LBI edge.</p> <p>The skater must perform one of each C step.</p> <p><b>Performance Example:</b> The skater may start with skating as they prepare to perform each of the two C steps identified above. The skater may restart or perform a series of skating steps between the C steps.</p> <p><b>Mandatory Requirement:</b></p> <ul style="list-style-type: none"> <li>- Meet the definition of the element</li> </ul>

STAR 3B Dance - Elements	
Element	CONTENT
<p><b>RFO Cross Roll, Cross Behind</b></p> 	<p><b>Definition:</b> The RFO cross roll, cross behind is executed from an LFO edge. The free foot is extended behind the skater and internally rotates as it crosses the path of the skating foot to step on an outside edge. Once the weight is transferred to the right foot, the left foot can either be extended behind or raised up behind the skating leg to be brought back in to step on an LFI edge. This cross behind should be tight (feet close together). While on the LFI edge, the right foot should be fully extended in front of the skater.</p> <p>Only one RFO cross roll, cross behind is to be performed.</p> <p><b>Performance Example:</b> The skater may start with skating as they prepare to perform the element identified above.</p> <p><b>Mandatory Requirement:</b></p> <ul style="list-style-type: none"> <li>- Meet the definition of the element</li> </ul>
<p><b>FO Three-turn, BO Edge</b></p>  	<p><b>Definition:</b> The FO three-turn, BO edge is executed from a FO edge on with the free foot fully extended behind the skater on a bent skating knee. The skating knee will rise as the free foot moves towards the skating foot to perform the three-turn. The feet will remain close together as the skater transfers their weight to the BO edge of the new skating foot. Once the weight is transferred the free foot will then fully extend forward.</p> <p>The skater will perform this element twice, once starting with a RFO three-turn and again starting with a LFO three-turn.</p> <p><b>Performance Example:</b> The skater may start with skating as they prepare to perform the element identified above. The skater may restart or perform a series of skating steps between the three-turns.</p> <p><b>Mandatory Requirement:</b></p> <ul style="list-style-type: none"> <li>- Meet the definition of the element</li> </ul>

**STAR 4**

<b>STAR 4A – Swing Dance</b>			
<b>Music</b>	<b>Tempo</b>	<b>Pattern</b>	<b>Inventor</b>
Foxtrot 4/4	<ul style="list-style-type: none"> <li>• 24 measures of 4 beats</li> <li>• 96 beats per minute</li> </ul>	Set	Hubert Sprott
<b>First Performed</b>			
Unknown			
<b>Description</b>			
<p>This is a dance designated for beginners consisting of all basic edges, forward and backward. It presents a relaxed method of changing from forward to backward skating, requires the skater performing the lead steps to learn to lead while skating backward as well as forward, makes the steps of each skater identical, even though similar steps are not skated at the same time, and makes it possible for two skaters to learn to dance or practice it as a couple. The dance is skated down the length of the rink and contains four curvatures or lobes and is skated in closed hold. The one skating forward during the first set of lobes in the straightaway will be skating backward when these four lobes are skated on the opposite side of the rink.</p> <p>The chassé sequences apply to both forward and backward skating. First step of the sequence is an outside edge of one beat. Second step is an inside edge of one beat, during which the free foot is lifted slightly from the ice and is not allowed to move to a position either in front of or behind the skater, but should be held directly beneath the skater in readiness to accept the skater's weight at the start of the third step. The third step is an outside edge of two beats. At the end of the second beat, the skaters must change of edge slightly in order to stroke smoothly into the next edge or lean.</p> <p>The third and fourth lobes of the straightaway consist of two four-beat swing rolls that are skated as in the Fourteenstep but must be skated in each direction.</p> <p>The end sequences consist of seven steps at each end of the rink. Each step of the sequence is held for two full beats except the last step (steps 15 and 30) which is a swing roll of four beats. Skate the end steps with soft knee action, be relaxed, and try to give the appearance of having fun.</p> <p>Step 9 or 24: The person skating backward releases their left hand and curves their edge away from the partner in order to be in position to step forward on the next step.</p> <p>Step 10 or 25: Both skate forward. Skater to the left is the one who has just stepped from backward to forward. Hold nearest hand, but do not crowd each other.</p> <p>Step 11 or 26: Both still skate forward. Skater to right skates slightly faster than their partner.</p> <p>Step 12 or 27: Both still skate forward. Skater to the right should now be slightly in advance of skater to left, and should be ready to skate a RFI open C step. At the same time, the skater to the left has the option of either skating a LFO, RFI progressive or a LFO, RFI slide chassé, in which case the free foot slides off the ice in front of the skater to match the partner's back extension.</p> <p>Forward inside open C step is required. The balance and control must be good, and the execution pleasing to watch.</p> <p>Step 13 or 28: The person to the right skates an RFI C step and finishes the C step in front of the partner.</p> <p>Step 14 or 29: Skater who did the C step is now skating backward directly in front of the partner.</p> <p>Step 15 or 30: Change curvature and skate four beat swing roll in closed position.</p> <p>The dance positions are closed hold when skating the lengths of the rink and hand-in-hand position at end sequences to allow both skaters to skate forward on steps 10, 11, 12 or 25, 26, 27. Separate by at least twenty-</p>			

four inches (24") and hold arms relaxed. Appearance of arms during end sequences up to step 14 or 29 is left to discretion of skaters. Assume closed position in time for step 15 or 30.

**STAR 4A – Swing Dance**

**Suggested Introductory Steps**

(A) Lead: RFO (2), LFI (2), RFO (4)

Follow: LFI (2), OpCStRBI (2), LBO (4)

(B) Lead: RFO (2), LFO (2), RFO (1), LFI (1), RFO (2)

Follow: RFO (2), LFO (2), RFO3 (2), LBO (2)

**Focus Areas**

**Focus Area 1**

Lead & Follow: Steps 1-6 & 16-21

**Lead & Follow:** LFO, RFI-Ch, LFO, RFO, LFI-Ch, RFO and RBO, LBI-Ch, RBO, LBO, RBI-Ch, LBO. Skaters are expected to demonstrate strong curves in both directions with solid chassé technique.

**Focus Area 2**

Lead: Steps 22, 23

Follow: Steps 7, 8

**Lead & Follow:** RBO-SwR, LBO-SwR. Skaters are expected to demonstrate proper backward pushes and knee action on the swing rolls. Strong curves should be evident.

**Focus Area 3**

Lead: Steps 11-13

Follow: Steps 26-28

**Lead & Follow:** LFO, RFI-Pr, LBI. Solid open C step technique should be evident with good free leg extension and neat feet.

**Assessment Requirements**

**Mandatory Requirements:** (3 of 4 successful, including Timing)

- Correct timing throughout dance, with one timing error permitted (no more than 4 steps off time in a pattern/sequence)
- Minimum 2 of 3 Focus Areas must be successful

**Full Pattern Assessment Requirements:**

- Minimum 2 of 3 Full Pattern Assessment Criteria must be Silver or better

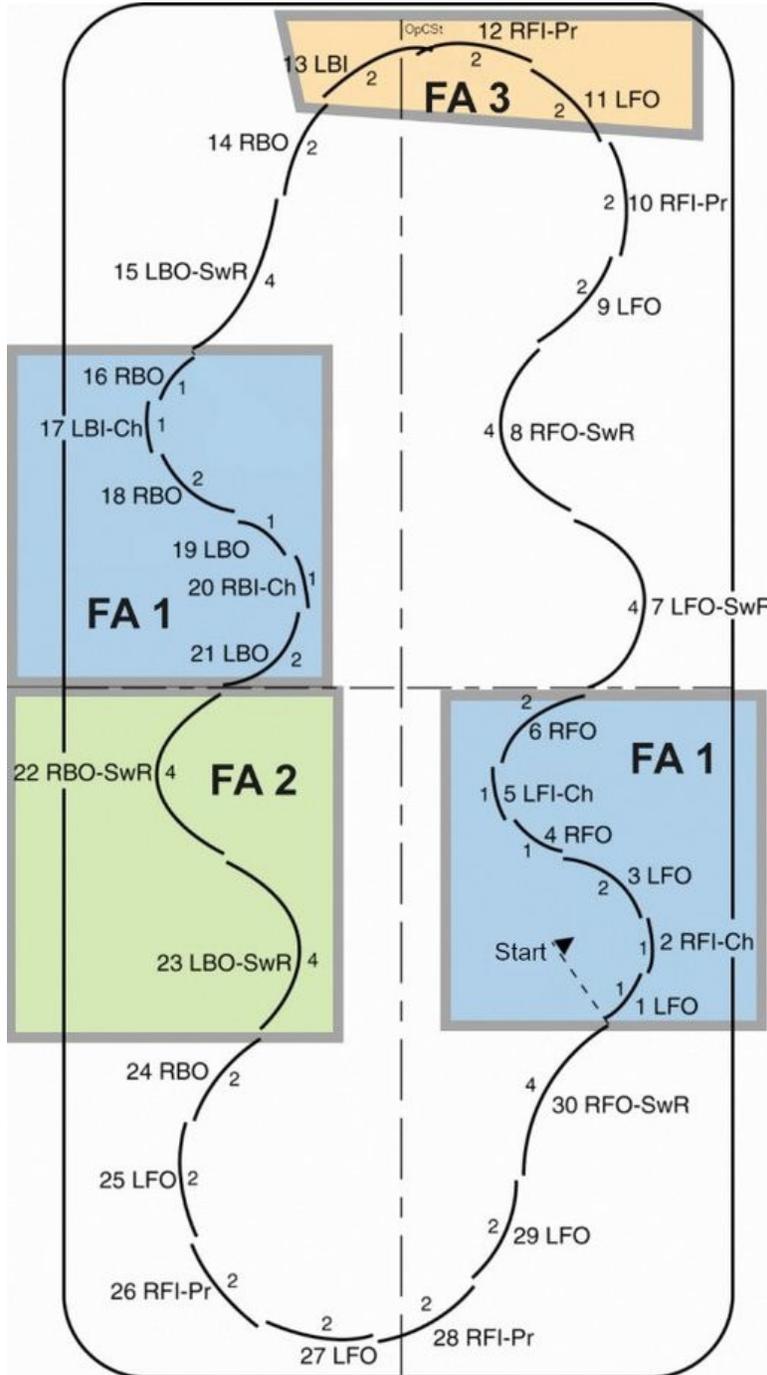


STAR 4A – Swing Dance				
Step Chart				
Hold	Step No.	Lead Steps	Number of Beats of Music	Follow Steps
Closed	1	LFO	1	RBO
	2	RFI-Ch	1	LBI-Ch
	3	LFO	2	RBO
	4	RFO	1	LBO
	5	LFI-Ch	1	RBI-Ch
	6	RFO	2	LBO
	7	LFO-SwR	4	RBO-SwR
	8	RFO-SwR	4	LBO-SwR
Hand-in-hand	9	LFO	2	RBO
	10	RFI-Pr	2	LFO
	11	LFO	2	RFI-Pr
	12	RFI-Pr OpCSt	2	LFO*
Closed	13	LBI	2	RFI-Pr*
	14	RBO	2	LFO
	15	LBO-SwR	4	RFO-SwR
	16	RBO	1	LFO
	17	LBI-Ch	1	RFI-Ch
	18	RBO	2	LFO
	19	LBO	1	RFO
	20	RBI-Ch	1	LFI-Ch
	21	LBO	2	RFO
	22	RBO-SwR	4	LFO-SwR
	23	LBO-SwR	4	RFO-SwR
Hand-in-hand	24	RBO	2	LFO
	25	LFO	2	RFI-Pr
	26	RFI-Pr	2	LFO
	27	LFO* OpCSt	2	RFI-Pr
Closed	28	RFI-Pr*	2	LBI
	29	LFO	2	RBO
	30	RFO-SwR	4	LBO-SwR

\* LFO, RFI progressive step optionally a slide chassé.

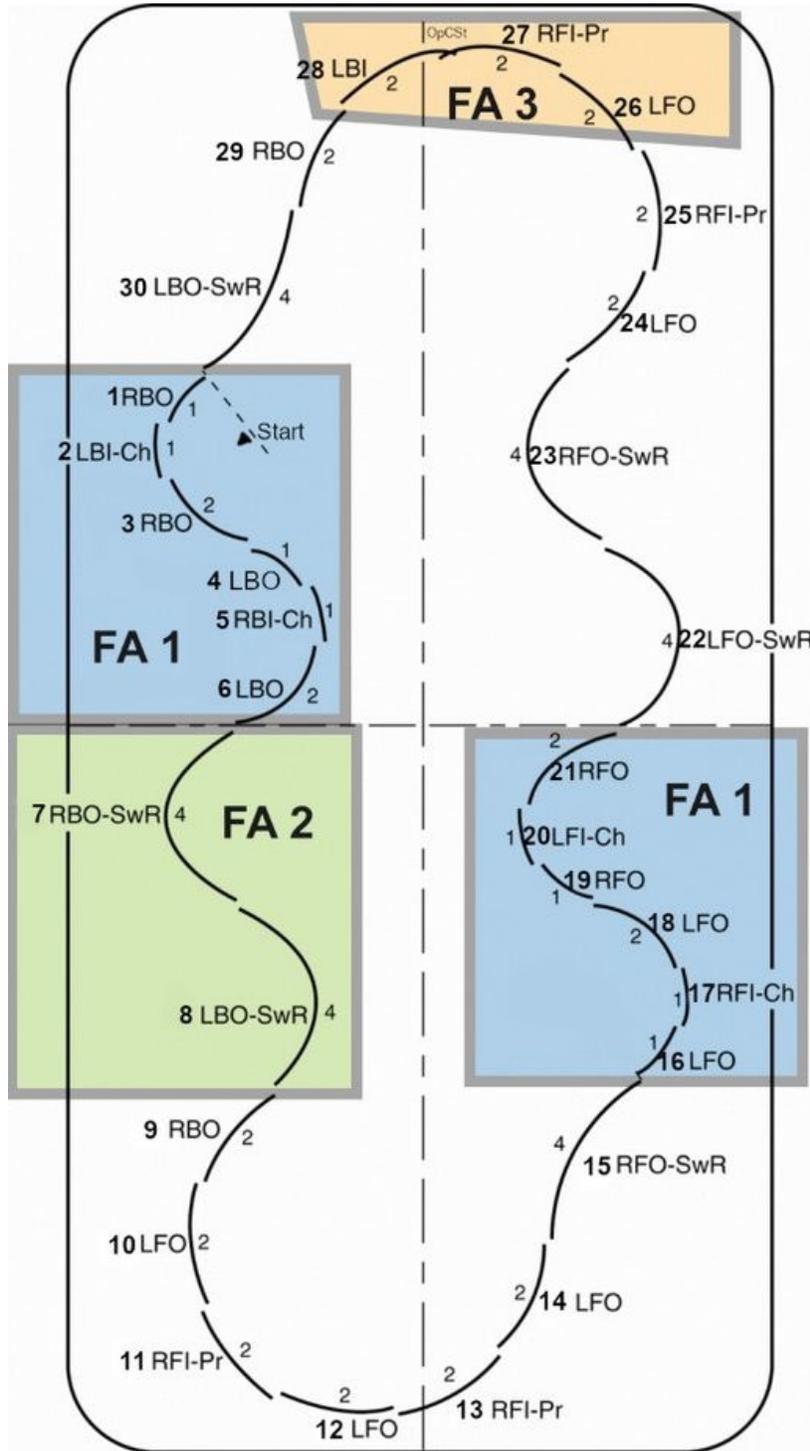
**STAR 4A – Swing Dance**

**Dance Pattern – LEAD**



**STAR 4A – Swing Dance**

**Dance Pattern – FOLLOW**



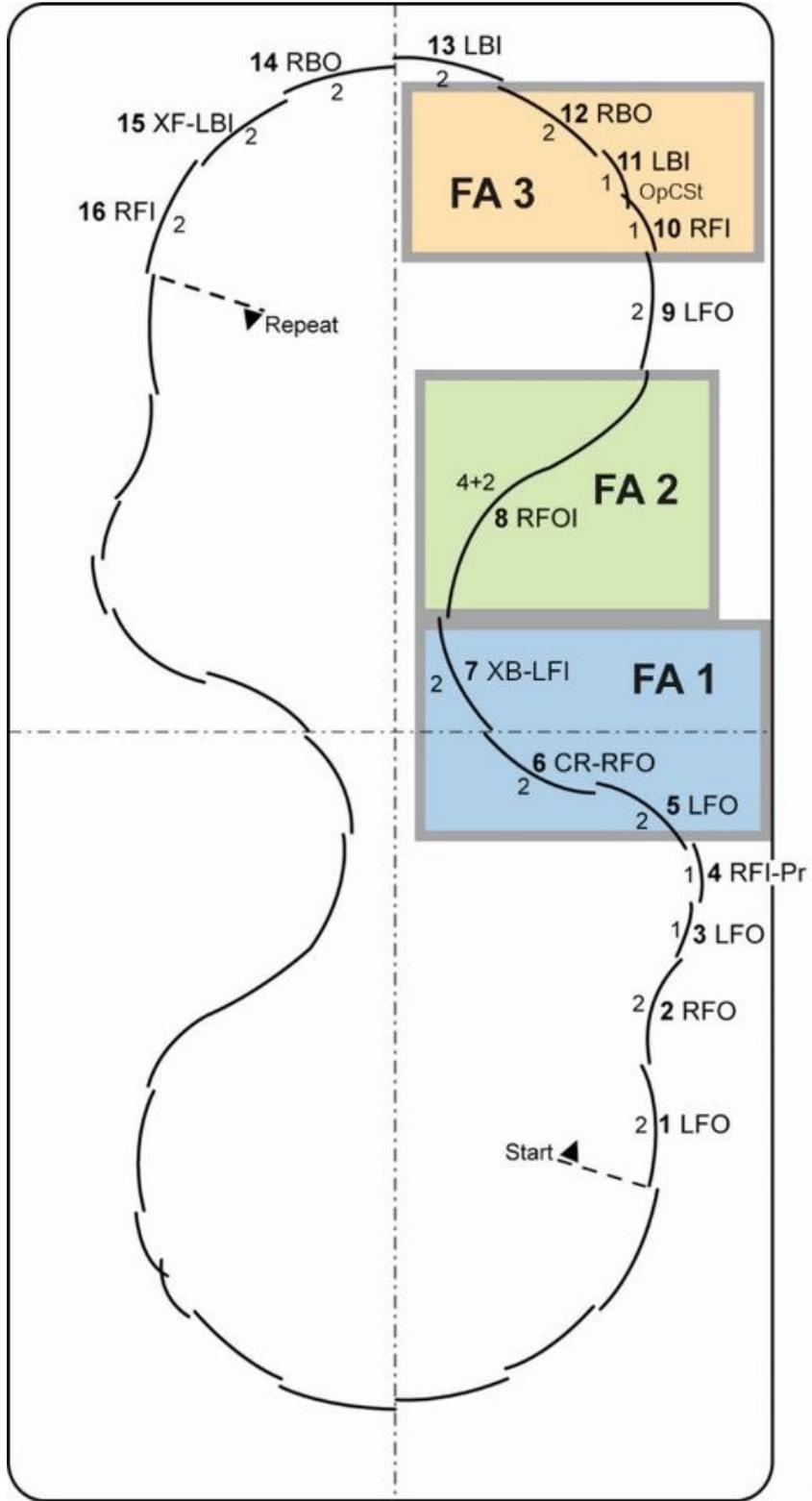
STAR 4B – Fiesta Tango			
Music	Tempo	Pattern	Inventor
Tango 4/4	<ul style="list-style-type: none"> <li>• 27 measures of 4 beats</li> <li>• 108 beats per minute</li> </ul>	Set	George Muller
First Performed			
Colorado Springs, 1948			
Description			
<p>The dance starts in reverse Kilian hold. At steps 10 and 11, partners change to Kilian hold while executing the open C step. Steps 11 to 15 are danced in Kilian hold, and as partners change from backward to forward skating at step 16, they take reverse Kilian hold again to start the dance sequence over.</p> <p>The follow should be a little ahead of the lead at the beginning of step 9 (LFO) to avoid interference at the open C step.</p> <p>The tempo of the Fiesta is slow, tango rhythm, and partners should strive for upright carriage, soft knee action, easy flow, and smooth leg swings. Step 8 allows for a very pleasing interpretation. The skating knee is well bent at the beginning of the stroke. At the count of three, the free leg swings forward, the change of edge is executed with the full swing of the free leg at the end of count four, and then the free leg swings back at the count of one of the next measure. If preferred, the free leg may remain in front after the change of edge. The use of the free leg on step 8 can add a great deal to the character of the dance, but, however it is used, the change of edge must be executed on the correct beat as shown in the diagram.</p> <p>The sequence of steps allows for easy, rhythmical movements and partners should be able to interpret the music and skate the steps in a very pleasing tango style.</p>			
Suggested Introductory Steps			
Lead: LRFO (2), LFO (2), RFI (4) Follow: LRFO (2), LFO (2), RFI (4)			
Focus Areas			
<b>Focus Area 1</b> Lead & Follow: Steps 5-7  <b>Lead &amp; Follow:</b> LFO, CR-RFO, XB-LFI. Skaters are expected to execute a proper cross roll with a blade push and definite outside to outside edge lobe change. The cross behind should have neat feet with a tight cross. Free leg position optional.	<b>Focus Area 2</b> Lead & Follow: Step 8  <b>Lead &amp; Follow:</b> RFOI. On this step the free leg will start behind for 2 beats and move in front for 2 beats while on the outside edge, executing a swing roll action. The free leg will then swing back to execute a change of edge. The FI edge will be held for 2 beats with the free leg externally rotated and skating knee bent.	<b>Focus Area 3</b> Lead & Follow: Steps 10-12  <b>Lead &amp; Follow:</b> RFI, LBI, RBO. Solid open C step technique should be evident with neat feet. BO edge should be stable with a solid knee bend and good free leg extension to the front.	
Assessment Requirements			
<b>Mandatory Requirements:</b> (3 of 4 successful, including Timing) <ul style="list-style-type: none"> <li>- correct timing throughout dance, with one timing error permitted (no more than 4 steps off time in a pattern/sequence).</li> <li>- minimum 2 of 3 Focus Areas must be successful.</li> </ul> <b>Full Pattern Assessment Requirements:</b> <ul style="list-style-type: none"> <li>- minimum 2 of 3 Full Pattern Assessment Criteria must be Silver or better.</li> </ul>			

STAR 4B – Fiesta Tango			
Step Chart			
Hold	Step No.	Steps (Same for Lead & Follow)	Number of Beats of Music
Reverse Kilian	1	LFO	2
	2	RFO	2
	3	LFO	1
	4	RFI-Pr	1
	5	LFO	2
	6	CR-RFO	2
	7	XB-LFI	2
	8	RFOI	4 + 2
	9	LFO	2
	10	RFI	OpCSt 1
Kilian	11	LBI	1
	12	RBO	2
	13	LBI	2
	14	RBO	2
	15	XF-LBI	2
Reverse Kilian	16	RFI	2



**STAR 4B – Fiesta Tango**

**Dance Pattern**



**STAR 5**

STAR 5A – Willow Waltz			
Music	Tempo	Pattern	Inventor
Waltz 3/4	<ul style="list-style-type: none"> <li>• 46 measures of 3 beats</li> <li>• 138 beats per minute</li> </ul>	Set	George Muller
First Performed			
Crystal Ice Palace, Willow Springs (Chicago), 1953			
Description			
<p>Erect carriage and waltz rhythm should be maintained throughout the dance. Partners should skate close together and strive for neat footwork. Good flow and pace are desirable and should be strived for without obvious effort and visible pushing.</p> <p>The Willow Waltz is skated in closed hold throughout. Steps 1 and 2 are chassé steps for both partners.</p> <p>Steps 5 and 6 for the lead form an inside open C step with a three-beat RFI leading into it and a three-beat LBI leading out. Step 6 for the follow (and step 19 for the lead) may be skated, optionally, as a slide chassé, in which case the free foot slides off the ice in front of the skater to match the partner's free leg at this step.</p> <p>The follow's step 8 is a three turned on a beat three.</p> <p>Steps 9, 10 and 11 form a progressive sequence for both partners and are followed by a chassé sequence, steps 12 and 13.</p> <p>The lead's step 14 is a three turned on beat three; (NOTE: not a European Waltz type of three as it is not a cross roll take-off).</p> <p>Steps 18 and 19 form an inside open C step for the follow with each step held for three beats. Step 19 for the lead may be skated optionally as a slide chassé.</p> <p>Steps 20, 21 and 22 are a progressive sequence for both partners.</p>			
Suggested Introductory Steps			
<p>Lead: LRFO (3), LFO (2), RFI-Ch (1), <i>steps 20 to 22</i></p> <p>Follow: LRFO (3), LFO (3), <i>steps 20 to 22</i></p>			
Focus Areas			
<p><b>Focus Area 1</b> Lead: Steps 8-11 Follow: Step 8</p> <p><b>Lead:</b> LBO, RFO, LFI-Pr. BO step to FO step executed with neat feet by bringing feet together on the transition. Skater should demonstrate proper progression technique with blade pushes.</p> <p><b>Follow:</b> RFO3. Skater should demonstrate good technique on the Three-turn with neat feet. Upright carriage of the body should be evident on the turn.</p>	<p><b>Focus Area 2</b> Lead: Step 14 Follow: Steps 15-18</p> <p><b>Lead:</b> LFO3. Skater should demonstrate good technique on the Three-turn with neat feet. Upright carriage of the body should be evident on the turn.</p> <p><b>Follow:</b> LFO, RFO, LFI, RFI. Skater should demonstrate strong blade pushes throughout this section. Step 17 is not a progressive and should therefore be performed with the feet starting side by side and the free leg extending back with external rotation.</p>	<p><b>Focus Area 3</b> Lead: Steps 15-18 Follow: Steps 20-22</p> <p><b>Lead:</b> RBO, LBO, RBI, LFO. Skater should demonstrate strong pushing technique throughout this section with solid knee bend and lean. Skater may rise up to step forward on step 18 with neat feet.</p> <p><b>Follow:</b> RBO, LBI-Pr, RBO. Skater should demonstrate solid progressive technique with solid lean and free leg extension to the front.</p>	

### STAR 5A – Willow Waltz

#### Assessment Requirements

##### **Mandatory Requirements:** (3 of 4 successful, including Timing)

- correct timing throughout dance, with one timing error permitted (no more than 4 steps off time in a pattern/sequence).
- minimum 2 of 3 Focus Areas must be successful.

##### **Full Pattern Assessment Requirements:**

- minimum 2 of 3 Full Pattern Assessment Criteria must be Silver or better.

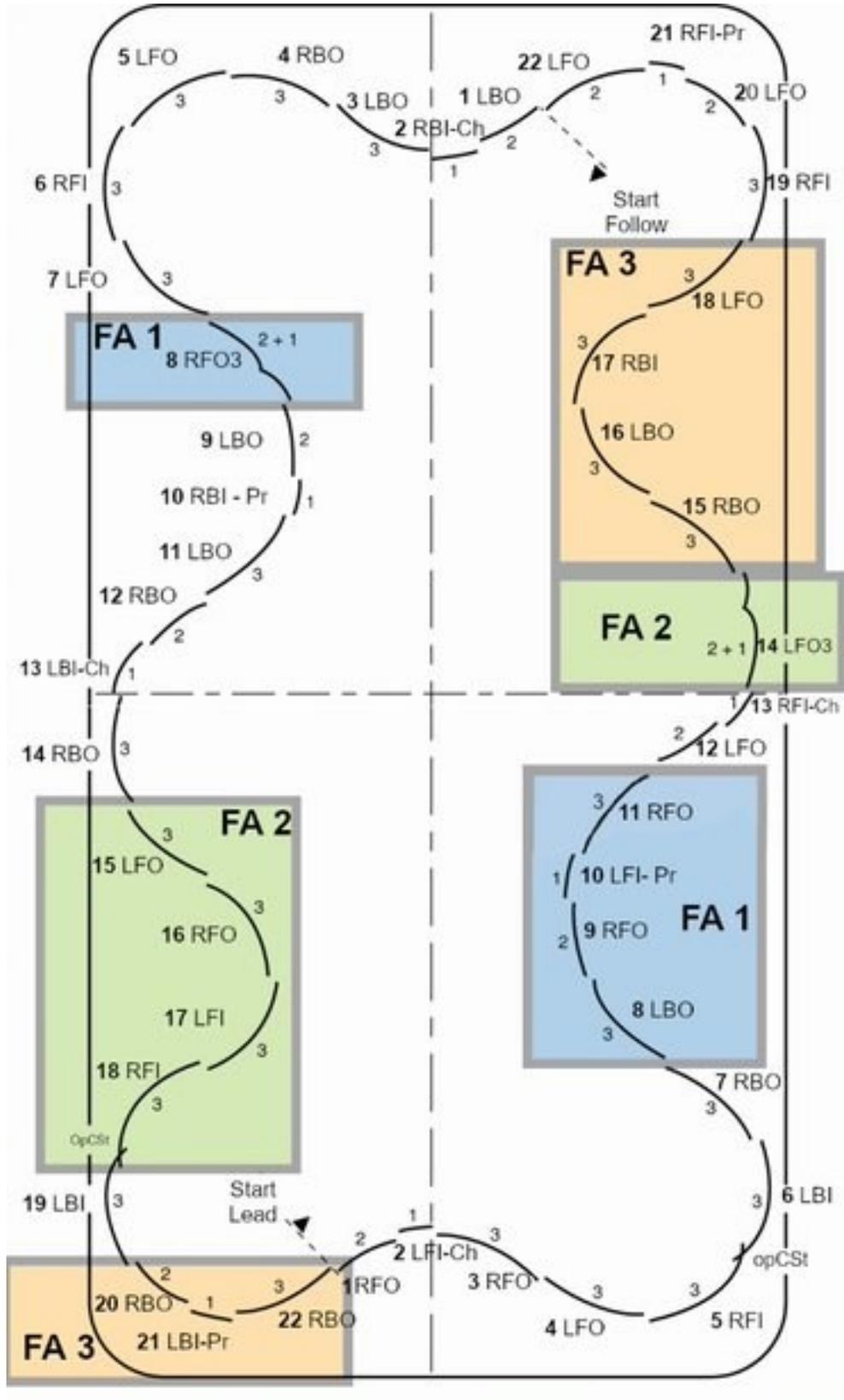


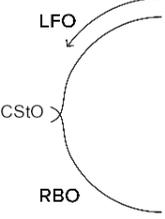
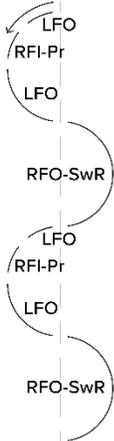
STAR 5A – Willow Waltz							
Step Chart							
Hold	Step No.	Lead Steps	Number of Beats of Music			Follow Steps	
Closed	1	RFO		2		LBO	
	2	LFI-Ch		1		RBI-Ch	
	3	RFO		3		LBO	
	4	LFO		3		RBO	
	5	RFI		3		LFO*	
			OpCSt				
	6	LBI		3		RFI*	
	7	RBO		3		LFO	
	8	LBO		3	2 + 1	RFO3	
	9	RFO		2		LBO	
	10	LFI-Pr		1		RBI-Pr	
	11	RFO		3		LBO	
	12	LFO		2		RBO	
	13	RFI-Ch		1		LBI-Ch	
	14	LFO3		2 + 1	3	RBO	
	15	RBO		3		LFO	
	16	LBO		3		RFO	
	17	RBI		3		LFI	
	18	LFO*		3		RFI	
						OpCSt	
	19	RFI*		3		LBI	
	20	LFO		2		RBO	
21	RFI-Pr		1		LBI-Pr		
22	LFO		3		RBO		

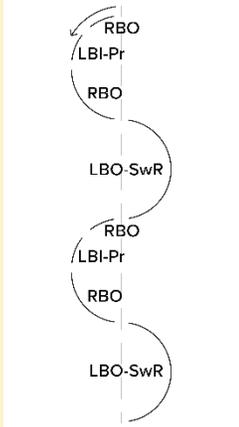
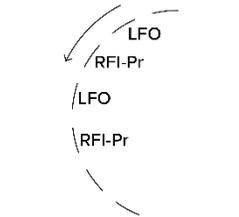
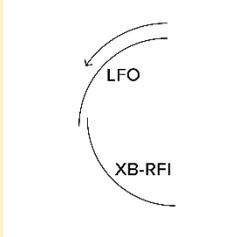
\* LFO, RFI progressive step optionally a slide chassé.

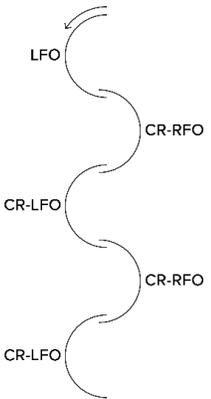
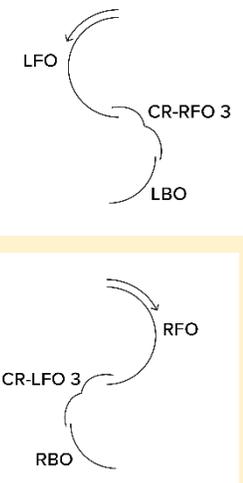
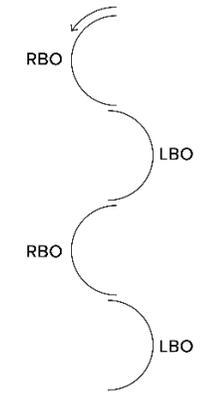
**STAR 5A – Willow Waltz**

**Dance Pattern**



STAR 5B Dance - Elements	
Element	CONTENT
<p><b>LFO Open C Step</b></p> 	<p><b>Definition:</b> The LFO open C step is executed on an LFO edge with full extension of the free foot held behind the skater. The skater will then bring the heel of the free foot to the inner side of the skating foot before transferring the weight onto a RBO edge with the left free leg then staying close to the skating leg in preparation for the next step which would be a LBI edge. The timing for this C step is 1 beat on the LFO edge and 1 beat on the RBO edge.</p> <p>Only one LFO open C step will be performed.</p>
	<p><b>Performance Example:</b> The skater may start with skating as they prepare to perform the element identified above.</p>
	<p><b>Mandatory Requirement:</b></p> <ul style="list-style-type: none"> <li>- Meet the definition of the element</li> </ul>
<p><b>FO Double Knee Bend</b></p>	<p><b>Definition:</b> A FO double knee bend initiates on a FO edge that is created by a blade push with the free leg fully extending behind the skater at an approximately 30-degree angle. The skating knee at the beginning of the edge is bent and held for 1 count before it rises for 1 count and then returns to a bent position for 2 additional counts. The edge is 4 counts in total (1+1+2).</p> <p>The skater will perform an RFO double knee bend and an LFO double knee bend.</p>
	<p><b>Performance Example:</b> The skater may start with skating as they prepare to perform the element identified above. The skater may restart or perform a series of skating steps between each FO Double Knee Bend.</p>
	<p><b>Mandatory Requirement:</b></p> <ul style="list-style-type: none"> <li>- Meet the definition of the element</li> </ul>
<p><b>Forward Progressive – Swing Roll Sequence</b></p> 	<p><b>Definition:</b> The skater may gain speed before commencing this sequence. Start the sequence with an LFO progressive exiting on a LFO edge (LFO, RFI-Pr, LFO edge) with a timing count of 1+1+2. The skater will then bring their feet together before performing a RFO-SwR with the free foot behind for 2 counts on a bent skating knee and then rise up as the free foot passes to the front and hold for 2 counts (2+2). Repeat this sequence.</p> <p>Using an axis, skaters must perform a minimum of four consecutive roll sequences, two on each foot.</p>
	<p><b>Performance Example:</b> The skater may start with skating as they prepare to perform the element identified above. The skater may restart or perform a series of skating steps to then perform the roll sequence in the opposite direction and foot.</p>
	<p><b>Mandatory Requirement:</b></p> <ul style="list-style-type: none"> <li>- Meet the definition of the element</li> </ul>

STAR 5B Dance - Elements	
Element	CONTENT
<p><b>Backward Progressive - Swing Roll Sequence</b></p> 	<p><b>Definition:</b> The skater may gain speed before commencing this sequence. Start the sequence with a LBO progressive exiting on a LBO edge (LBO, RBI-Pr, LBO edge) with a timing count of 1+1+2. The skater will then bring their feet together before performing an RBO-SwR with the free foot behind for 2 counts on a bent skating knee and then rise up as the free foot passes to the back and hold for 2 counts (2+2). Repeat this sequence.</p> <p>Using an axis, skaters must perform a minimum of four consecutive roll sequences, two on each foot.</p> <p><b>Performance Example:</b> The skater may start with skating as they prepare to perform the element identified above. The skater may restart or perform a series of skating steps to then perform the roll sequence in the opposite direction and foot.</p> <p><b>Mandatory Requirement:</b></p> <ul style="list-style-type: none"> <li>- Meet the definition of the element</li> </ul>
<p><b>Ten-Fox Progressive</b></p> 	<p><b>Definition:</b> A Ten-Fox progressive is performed exactly like forward progressives except for the upper body position. For this progressive the upper body will be externally rotated to face outside of the circle with the left arm in front and the right arm behind. This progressive is only performed CCW (LFO – RFI-Pr).</p> <p>The skater must perform a minimum of ½ of a circle of this element.</p> <p><b>Performance Example:</b> To introduce this skill to the skater, the skater will perform this skill on a circle the approx. size of a hockey circle.</p> <p><b>Mandatory Requirement:</b></p> <ul style="list-style-type: none"> <li>- Meet the definition of the element</li> </ul>
<p><b>LFO Cross Behind</b></p> 	<p><b>Definition:</b> The LFO cross behind step is initiated by an LFO edge with the free leg fully extended behind the skater. The right foot then draws toward the skating foot to cross behind (inside the lobe) to step on an RFI edge. The left free foot then extends to the front before coming back beside the skating foot in preparation for an LFO edge (neat feet).</p> <p>Only one LFO Cross Behind will be performed.</p> <p><b>Performance Example:</b> The skater may start with skating as they prepare to perform the element identified above.</p> <p><b>Mandatory Requirement:</b></p> <ul style="list-style-type: none"> <li>- Meet the definition of the element</li> </ul>

STAR 5B Dance - Elements	
Element	CONTENT
<p><b>FO Cross Rolls</b></p> 	<p><b>Definition:</b> FO cross rolls can be initiated from either an RFO or LFO edge. The free foot is extended behind the skater and internally rotates as it crosses the path of the skating foot to step on an outside curve on the opposite lobe. Once the weight is transferred to the other foot, the free leg is extended again and repeats the same action, thus creating a rolling feeling from one edge to the other.</p> <p>The skater must demonstrate a minimum of 4 consecutive cross rolls (2 on each foot).</p> <p><b>Performance Example:</b> The skater may start with skating as they prepare to perform the element identified above.</p> <p><b>Mandatory Requirement:</b></p> <ul style="list-style-type: none"> <li>- Meet the definition of the element</li> </ul>
<p><b>FO Cross Roll, Three-Turn</b></p> 	<p><b>Definition:</b> The FO cross roll three-turn is executed by a FO edge on either foot with the free leg extended behind the skater. The free foot is extended behind the skater and internally rotates as it crosses the path of the skating foot to step on an outside curve on the opposite lobe. The skater will rise up on the skating knee as they bring their free foot to the skating foot while performing the three-turn. The feet will remain close together as the skater transfers their weight to the BO edge of the free foot. Once the weight is transferred the free foot will then fully extend forward.</p> <p>The skater will perform an RFO cross roll/three-turn as well as an LFO cross roll/three-turn.</p> <p><b>Performance Example:</b> The skater may start with skating as they prepare to perform the element identified above. The skater may restart or perform a series of skating steps to then perform the element in the opposite direction and foot.</p> <p><b>Mandatory Requirement:</b></p> <ul style="list-style-type: none"> <li>- Meet the definition of the element</li> </ul>
<p><b>BO Rolls</b></p> 	<p><b>Definition:</b> A roll is a short or long, forward or backward edge skated on a curve.</p> <p>BO rolls start on a BO edge with the free leg extended fully in front. As the skater prepares for the next roll, they will draw their free foot towards their skating foot and step closely beside it onto the new edge, changing the lean towards the new lobe. During these rolls the skating knee will remain bent. For proper technique execution, ensure the free foot does not pass the skating foot.</p> <p>The skater must demonstrate a minimum of 4 consecutive rolls (2 on each foot).</p> <p><b>Performance Example:</b> The skater may start with skating as they prepare to perform the element identified above.</p> <p><b>Mandatory Requirement:</b></p> <ul style="list-style-type: none"> <li>- Meet the definition of the element</li> </ul>

**STAR 6**

STAR 6A – Ten-Fox			
Music	Tempo	Pattern	Inventor
Foxtrot 4/4	<ul style="list-style-type: none"> <li>• 25 measures of 4 beats per minute</li> <li>• 100 beats per minute</li> </ul>	Set	George Muller
First Performed			
Philadelphia, Philadelphia Skating Club and Humane Society, 1939			
Description			
<p>The Ten-Fox, as the title suggests, is mainly a combination of parts of the old Tenstep and the Foxtrot. Most dancers seem to find it easier and therefore more enjoyable than either of those dances.</p> <p>The dance begins with a progressive sequence of three steps, the partners being in closed hold. On <i>step 4</i> the follow does a four-beat left backward outside swing roll and then turns forward on <i>step 4b</i> for a two count right forward inside edge, which brings the partners into open hold. <i>Step 4</i> for the lead is a six-beat right forward outside-inside change edge. The change from an outside to an inside edge takes place on count one as the follow turns forward. It is very important that the follow makes a smooth transition at this point, as they turn from the backward edge to a forward edge.</p> <p><i>Steps 5, 6 and 7</i> are another progressive sequence followed by a four-beat right forward outside edge for the follow as the lead skates a right forward outside three turn and then a two-beat left backward outside edge, bringing the partners again into closed hold.</p> <p>As in the Foxtrot, the follow accentuates count one of <i>step 8</i> (8 begins with count three) with a knee bend as the lead takes <i>step 8b</i>, a two-beat left backward outside edge.</p> <p><i>Step 9</i> is a left forward outside three for the follow as the lead skates a right backward outside edge. The lead then turns forward onto a left forward outside edge, the follow being on a right backward outside edge, as they begin another progressive sequence of three steps leading into <i>steps 13 and 14</i>, which is an open C step for the lead while the follow skates from a right backward outside edge to a left forward outside. As in the Fourteenstep, it is important that the partners' shoulders be parallel to each other and to the tracings, and that the lead checks their rotation with their shoulders after their C step on <i>step 14</i>, so that both partners' shoulders remain approximately flat to the tracings around the end of the rink. Following the lead's C step, there is another progressive sequence across the end of the rink leading into the follow's C step on <i>steps 17 and 18</i>. <i>Step 19</i>, which is the end of the dance is a left backward inside for the follow and a right forward inside for the lead.</p> <p>This has always been a dance that most skaters have enjoyed. Let us keep it so by remembering to have soft knee bends, no pushing, and to lend an ear to the rhythm of the music.</p>			
Suggested Introductory Steps			
Lead: RFO (2), LFO (2), RFO (2), LFO (1), RFI (1) Follow: RFO (2), LFO (2), RFO (2), LFO3 (2)			

STAR 6A – Ten-Fox		
Focus Areas		
<p><b>Focus Area 1</b> Lead: Step 4 Follow: Steps 4a-4b</p> <p><b>Lead:</b> RFOI, Change of Edge with correct edges and timing. Full extension of free leg (free leg placement optional).</p> <p><b>Follow:</b> LBO-SwR, RFI with correct edges foot placement and timing. Full extension of the free leg while passing it close during the swing roll.</p>	<p><b>Focus Area 2</b> Lead: Steps 7-8b Follow: Step 8</p> <p><b>Lead:</b> LFO, RFO3, LBO with correct edges, foot placement, and timing. Correct 2 count hold on LFO to finish lobe followed by proper blade push into RFO with smooth three-turn. Clear LBO edge that is not wide stepped.</p> <p><b>Follow:</b> RFO with double knee bend with correct edge and timing. Strong balance on blade during rising and falling knee action.</p>	<p><b>Focus Area 3</b> Lead: Steps 13-14 Follow: Steps 17-18</p> <p><b>Lead:</b> RFI, OpCSt, LBI with correct edges, foot placement and timing. Left foot placed at inner side of right foot before turn.</p> <p><b>Follow:</b> LFO, OpCSt, RBO with correct edges, foot placement and timing. Right foot placed inner side instep of left foot before turn.</p>
Assessment Requirements		
<p><b>Mandatory Requirements:</b> (3 of 4 successful including Timing)</p> <ul style="list-style-type: none"> <li>- Correct timing throughout dance, with one timing error permitted (no more than 4 steps off time in a pattern/sequence)</li> <li>- Minimum 2 of 3 Focus Areas must be successful</li> </ul> <p><b>Full Pattern Assessment Requirements:</b></p> <ul style="list-style-type: none"> <li>- Minimum 2 of 4 Full Pattern Assessment Criteria must be Silver or better</li> </ul>		

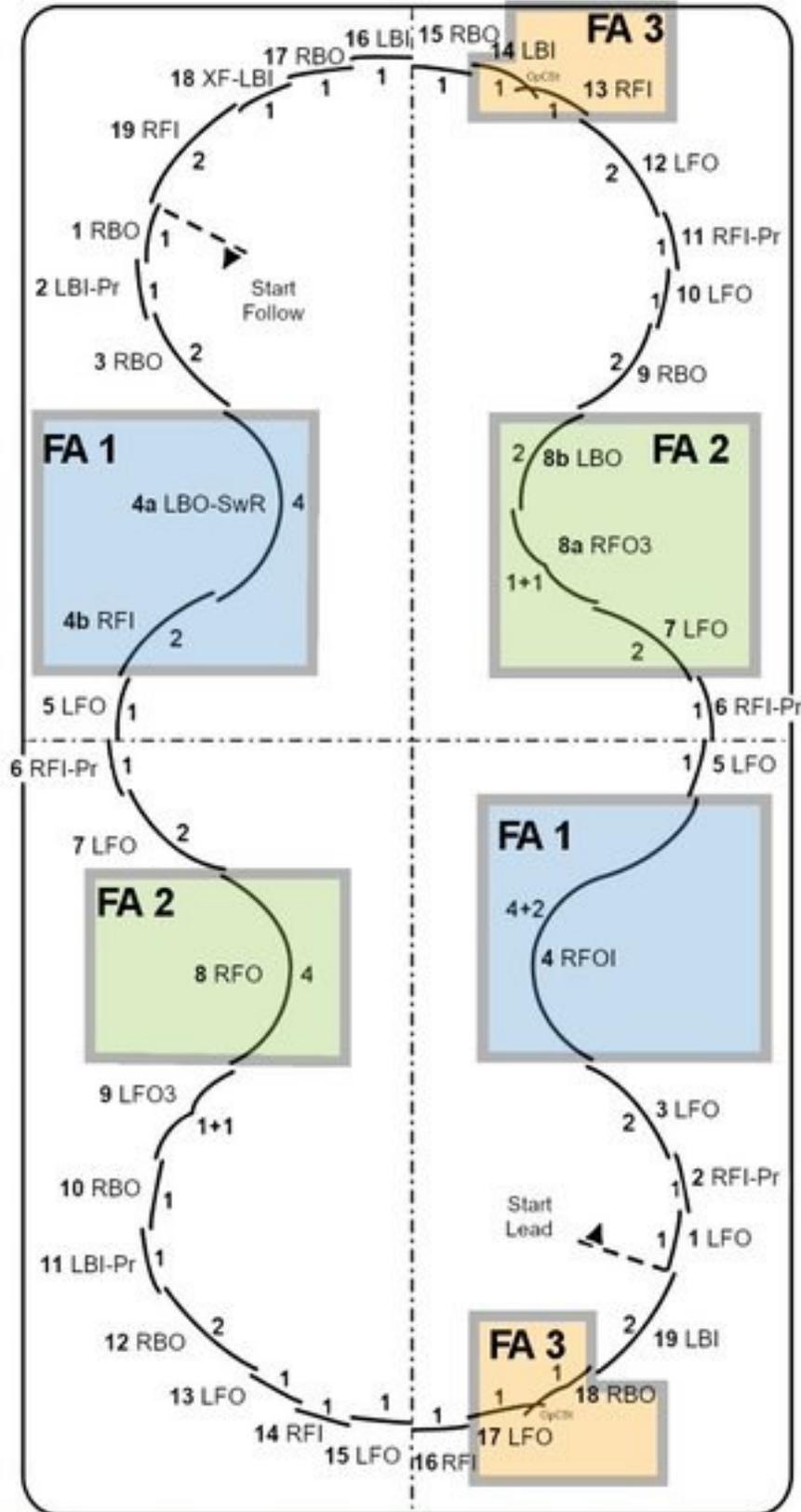


STAR 6A – Ten-Fox						
Step Chart						
Hold	Step No.	Lead Steps	Number of Beats of Music			Follow Steps
Closed	1	LFO		1		RBO
	2	RFI-Pr		1		LBI-Pr
	3	LFO		2		RBO
	4a	RFO		4		LBO
		change to				
Open	4b	RFI		2		RFI
	5	LFO		1		LFO
	6	RFI-Pr		1		RFI-Pr
	7	LFO		2		LFO
	8a	RFO 3	1+1		4	RFO
	8b	LBO	2			
	9	RBO	2		1+1	LFO 3
Closed	10	LFO		1		RBO
	11	RFI-Pr		1		LBI-Pr
	12	LFO		2		RBO
	13	RFI		1		LFO
			OpCSt			
	14	LBI		1		RFI
	15	RBO		1		LFO
	16	LBI		1		RFI
	17	RBO		1		LFO
						OpCSt
	18	XF-LBI		1		RBO
	19	RFI		2		LBI



**STAR 6A – Ten-Fox**

**Dance Pattern**



STAR 6B – European Waltz			
Music	Tempo	Pattern	Inventor
Waltz 3/4	<ul style="list-style-type: none"> <li>• 45 measures of 3 beats per minute</li> <li>• 135 beats per minute</li> </ul>	Set	Unknown
First Performed			
Before 1900. Exact date and location are unknown.			
Description			
<p>The basic steps of the European Waltz are a cross roll three turn, a backward outside edge and a forward outside edge for the lead, while the follow skates a backward outside edge, a three turn and another backward outside edge. Semicircular lobes of these three steps are skated along the sides of the ice surface, the first lobe starting towards the midline; the second toward the side/long barrier. Care must be taken to ensure that these lobes are full semi-circles so that each starts directly towards or away from the midline.</p> <p>These lobes are connected across the ends of the pattern by larger lobes that consist of a series of three turns and back outside edges. A normal end lobe sequence contains four three turns for each partner, but on a wide ice surface, more are permissible. (For the ISU Judging System, the sections of the dance will remain the same, regardless of the number of three turns skated on the end pattern). <u>This is the only pattern option permitted.</u></p> <p>The lead’s three turn at the beginning of each lobe must be skated as a cross roll. The follow’s back outside edge, however, is started as an open stroke. All threes are turned on the count of 3. These types of turns are known as “European Waltz Type Three Turns”. All edges are 3 beats in length.</p> <p>The dance is skated in closed hold throughout and the partners must remain close together. The rotation of the partners should be around the same axis, should be continuous and reverses its direction at the start of each new lobe. For example, in lobes aiming toward the side barrier of the ice surface, the couple rotates to the left; in lobes aiming toward the midline, the couple rotates to the right. All rotations must be well controlled, which is best accomplished with the free foot kept close to the skating foot. On all three turns checking is necessary to prevent over-rotation.</p> <p>Erect posture, consistently powerful stroking, even free leg extension, and a regular rising and falling knee action give this dance its waltz flavour.</p>			
Suggested Introductory Steps			
<p>Lead: LFO (3), RFO (3), LFO (2), RFI-Ch (1), LFO (3)</p> <p>Follow: LFO (3), RFO (3), LFO3 (2+1), RBO (3)</p>			

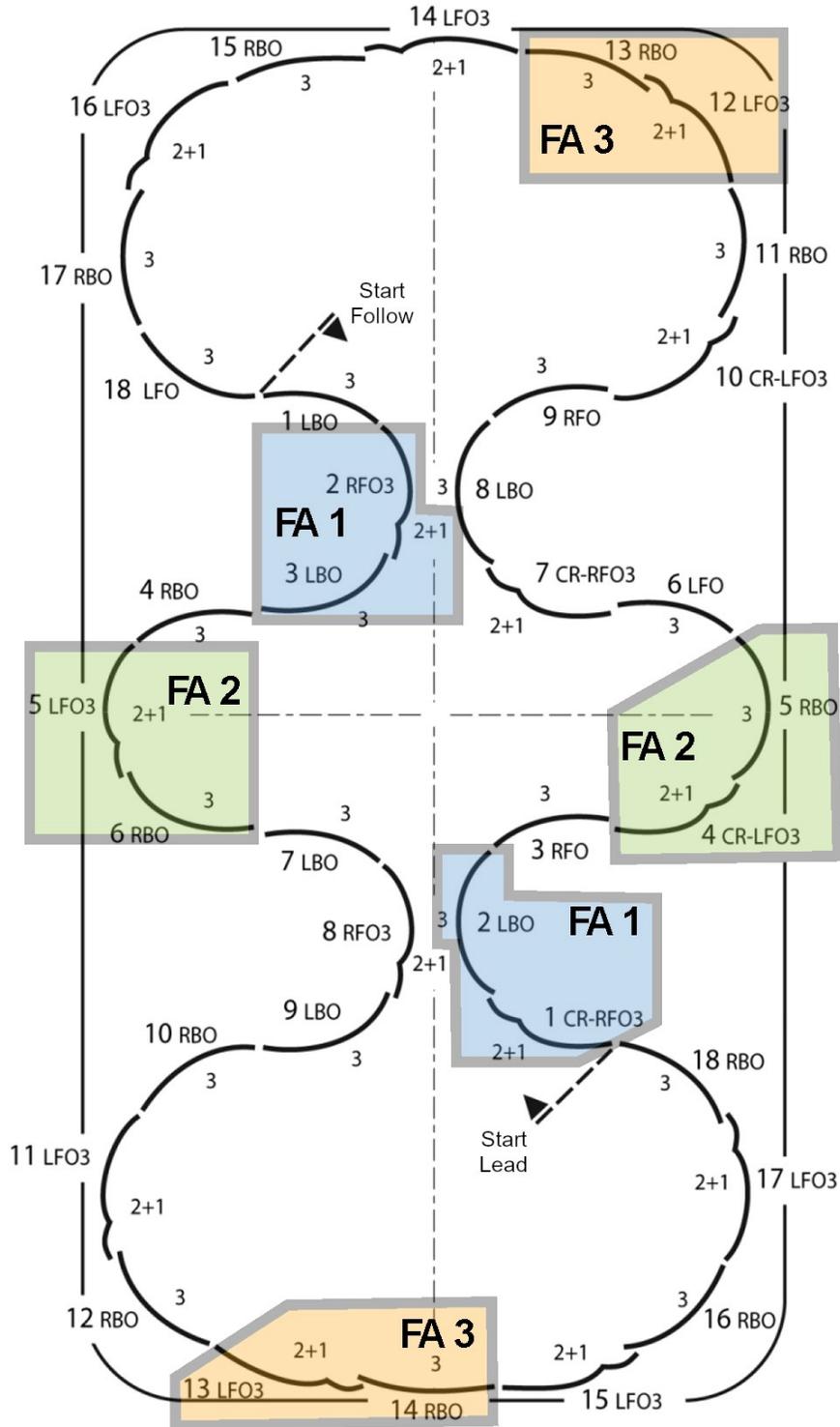
STAR 6B – European Waltz		
Focus Areas		
<p><b>Focus Area 1</b>  Lead: Steps 1-2  Follow: Steps 2-3  <b>Lead:</b> CR-RFO3, LBO with correct edges, foot placement and timing. Proper cross roll technique, correct outside edge, placement of free foot and unweighting of skating leg during three-turn.  <b>Follow:</b> RFO-3, LBO with correct edges, foot placement and timing.  <b>Lead &amp; Follow:</b> Correct placement of instep of free foot to heel of skating foot during three-turn. Turn is completed on count 3 with new skating foot placed on ice without wide step.</p>	<p><b>Focus Area 2</b>  Lead: Steps 4-5  Follow: Steps 5-6  <b>Lead:</b> CR-LFO3, RBO with correct edges, foot placement and timing. Proper cross roll technique, correct outside edge, placement of free foot and unweighting of skating leg during three-turn.  <b>Follow:</b> LFO-3, RBO with correct edges, foot placement and timing.  <b>Lead &amp; Follow:</b> Correct placement of instep of free foot to heel of skating foot during three-turn. Turn is completed on count 3 with new skating foot placed on ice without wide step.</p>	<p><b>Focus Area 3</b>  Lead: Steps 12-13  Follow: Steps 13-14  <b>Lead:</b> LFO3, RBO with correct edges, foot placement and timing.  <b>Follow:</b> LFO3, RBO with correct edges, foot placement and timing.  <b>Lead &amp; Follow:</b> Correct placement of instep of free foot to heel of skating foot during three-turn. Turn is completed on count 3 with new skating foot placed on ice without wide step.</p>
Assessment Requirements		
<p><b>Mandatory Requirements:</b> (3 of 4 successful, including Timing)</p> <ul style="list-style-type: none"> <li>- Correct timing throughout dance, with one timing error permitted (no more than 5 steps off time in a pattern/sequence)</li> <li>- Minimum 2 of 3 Focus Areas must be successful</li> </ul> <p><b>Full Pattern Assessment Requirements:</b></p> <ul style="list-style-type: none"> <li>- Minimum 2 of 4 Full Pattern Assessment Criteria must be Silver or better</li> </ul>		

STAR 6B – European Waltz						
Step Chart						
Hold	Step No.	Lead Steps	Number of Beats of Music			Follow Steps
Closed	1	CR-RFO3	2+1		3	LBO
	2	LBO	3		2+1	RFO3
	3	RFO		3		LBO
	4	CR-LFO3	2+1		3	RBO
	5	RBO	3		2+1	LFO3
	6	LFO		3		RBO
	7	CR-RFO3	2+1		3	LBO
	8	LBO	3		2+1	RFO3
	9	RFO		3		LBO
	10	CR-LFO3	2+1		3	RBO
	11	RBO	3		2+1	LFO3
	12	LFO3	2+1		3	RBO
	13	RBO	3		2+1	LFO3
	14	LFO3	2+1		3	RBO
	15	RBO	3		2+1	LFO3
	16	LFO3	2+1		3	RBO
	17	RBO	3		2+1	LFO3
	18	LFO			3	RBO



**STAR 6B – European Waltz**

**Dance Pattern**

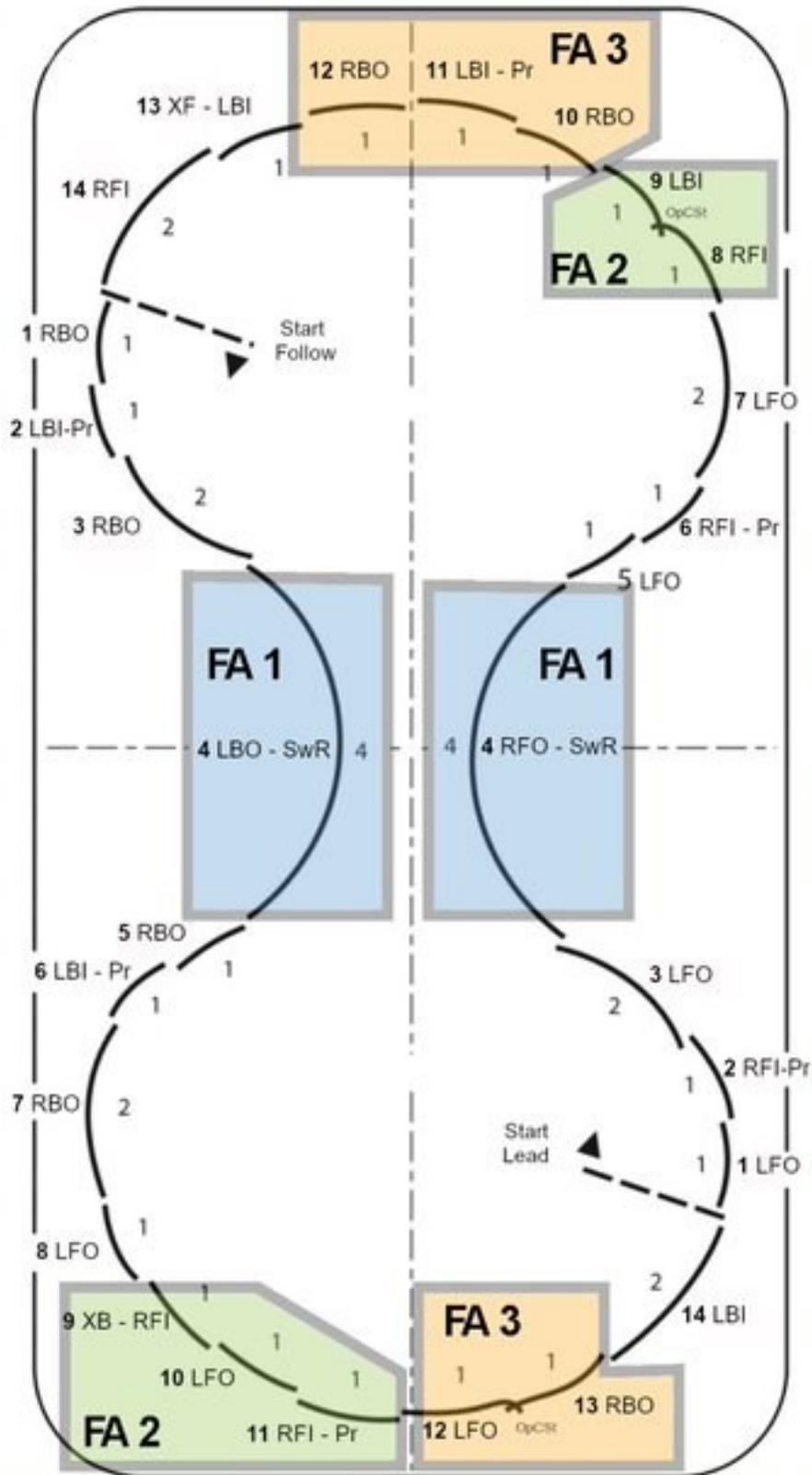


STAR 6C – Fourteenstep			
Music	Tempo	Pattern	Inventor
March 6/8 or 2/4	<ul style="list-style-type: none"> <li>• 56 measures of 2 beats per minute</li> <li>• 28 measures of 4 beats per minute</li> <li>• 112 beats per minute</li> </ul>	Set	Franz Schöller
<b>First Performed</b>			
Vienna, 1889 – as the Ten Step or Schöller March			
<b>Description</b>			
<p>During <i>steps 1 to 7</i> the follow and lead are in closed hold with the follow skating backward and the lead forward. The dance begins with a progressive sequence of three steps forming a lobe curving towards the midline. <i>Step 4</i> is a 4 beat swing roll curving towards the side barrier. It is important that the free legs match on the swing roll and that the partners remain close together. This is followed by another progressive sequence for both partners during <i>steps 5 to 7</i>. <i>Step 7</i> is skated slightly less deeply than <i>step 3</i>, after which the follow steps forward on <i>step 8</i> and skates close beside the lead in open hold until the lead completes their C step.</p> <p><i>Steps 1 to 7</i> should be skated along the continuous axis of the ice surface with <i>steps 8 to 14</i> curving around the ends of the pattern. After the lead's open inside C step on <i>step 9</i>, they should check their rotation with their shoulders and both partners' shoulders should remain approximately parallel to the tracings around the end. During <i>steps 8 to 12</i>, the partners skate in an offset closed hold with the follow's right hip beside the lead's right hip with the follow now skating forward and the lead backward. <i>Step 9</i> for the follow is a crossed behind chassé and <i>step 11</i> is a progressive. On <i>step 10</i> the lead steps close beside the skating foot, <i>steps 11 and 12</i> are a progressive sequence, then <i>step 13</i> is crossed in front. The follow gradually moves ahead of the lead to skate an open outside C step during <i>steps 12 and 13</i>. At the conclusion of <i>step 13</i>, the lead steps forward for <i>step 14</i>. On <i>step 14</i> the partners return to the original closed hold.</p> <p>Soft knee action with the rhythm of the music and easy graceful flow are necessary so that the Fourteenstep will be danced rather than walked or raced. A strong lean is necessary to achieve the required edges at a good pace.</p> <p>In assessments and competition the dance must be skated as specified in the rules, but for dance sessions, when many couples are on the ice at the same time, it is recommended that there be two rolls along the side if the ice surface permits.</p>			
<b>Suggested Introductory Steps</b>			
Lead: LFO (2), RFO (2), LFO (1), RFI-Pr (1), LFO (1), RFI-Ch (1) Follow: LFO (2), RFO (2), LFO (1), RFI-Pr (1), LFO3 (1+1)			

STAR 6C – Fourteenstep				
Focus Areas				
<b>Focus Area 1</b> Lead & Follow: Step 4  <b>Lead:</b> RFO-SwR with correct edge and timing. Skater completes full lobe on outside edge with soft knee action  <b>Follow:</b> LBO-SwR with correct edge and timing. Skater completes full lobe on outside edge with soft knee action.		<b>Focus Area 2</b> Lead: Steps 8-9 Follow: Steps 9-11  <b>Lead:</b> RFI, OpCSt, LBI with correct edges, foot placement and timing. Smooth transition with clear foot placement.  <b>Follow:</b> XB-RFI, LFO, RFI-PR with correct edges, foot placement and timing. Smooth cross behind step with full cross of free foot.		<b>Focus Area 3</b> Lead: Steps 10-12 Follow: Steps 12-13  <b>Lead:</b> RBO, LBI-PR, RBO with correct edges, foot placement and timing. Smooth rhythm for ease of transition while on correct edges.  <b>Follow:</b> LFO, OpCSt, RBO with correct edges, foot placement and timing. Smooth transition with clear foot placement.
Assessment Requirements				
<b>Mandatory Requirements:</b> (3 of 4 successful, including Timing) <ul style="list-style-type: none"> <li>- Correct timing throughout dance, with one timing error permitted (no more than 4 steps off time in a pattern/sequence)</li> <li>- Minimum 2 of 3 Focus Areas must be successful</li> </ul> <b>Full Pattern Assessment Requirements:</b> <ul style="list-style-type: none"> <li>- Minimum 2 of 4 Full Pattern Assessment Criteria must be Silver or better</li> </ul>				
Step Chart				
Hold	Step No.	Lead Steps	Number of Beats of Music	Follow Steps
Closed	1	LFO	1	RBO
	2	RFI-Pr	1	LBI-Pr
	3	LFO	2	RBO
	4	RFO-SwR	4	LBO-SwR
	5	LFO	1	RBO
	6	RFI-Pr	1	LBI-Pr
	7	LFO	2	RBO
Slightly off-set Closed	8	RFI  OpCSt	1	LFO
	9	LBI	1	XB-RFI
	10	RBO	1	LFO
	11	LBI-Pr	1	RFI-Pr
	12	RBO	1	LFO  OpCSt
	13	XF-LBI	1	RBO
Closed	14	RFI	2	LBI

**STAR 6C – Fourteenstep**

**Dance Pattern**



**STAR 7**

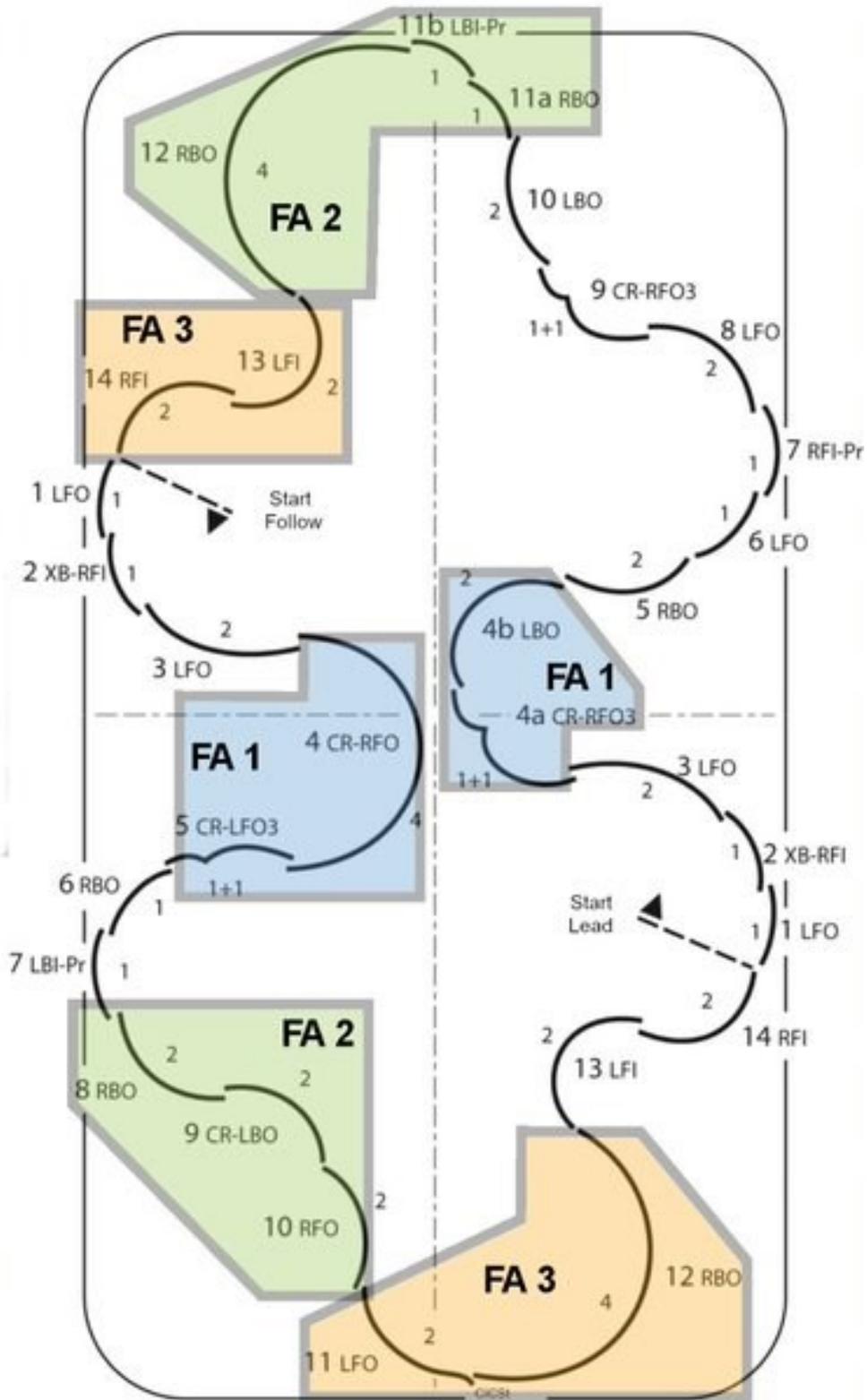
STAR 7A – Foxtrot			
Music	Tempo	Pattern	Inventor
Foxtrot 4/4	<ul style="list-style-type: none"> <li>• 25 measures of 4 beats per minute</li> <li>• 100 beats per minute</li> </ul>	Optional	Eric van der Weyden and Eva Keats
First Performed			
London, Westminster Ice Rink, 1933			
Description			
<p>The dance begins with the partners in open hold with their shoulders and hips close together. <i>Step 2</i> is a crossed behind chassé for both partners. <i>Step 4a</i> is a cross rolled three turn for the lead after which the partners are in closed hold. <i>Step 4</i> for the follow commences with a cross roll then the follow extends their free leg behind for the full 4 counts, accentuating count 3 with a knee bend corresponding to the lead’s knee action for the change of foot. The follow must be careful to avoid lunging. On <i>steps 4b and 5</i> the lead’s free foot leaves the ice in front and is then drawn down beside the skating foot in preparation for the next step.</p> <p><i>Step 5</i> is a cross roll three turn for the follow while the lead skates a RBO edge. <i>Step 7</i> is a progressive for both partners. The partners remain in closed hold until the end of <i>step 8</i>. Then the lead should be at the side of the follow (almost in outside hold) with their right shoulder’s opposite for the lead’s cross roll three turn (<i>step 9</i>).</p> <p>The closed hold is resumed for <i>step 10</i>. The lead skates a progressive during <i>step 11</i> while the follow prepares for the C step. On <i>step 11</i> the follow does not swing the free leg, but after extending it behind, merely brings the free foot down beside the skating heel (keeping the free foot well turned out), then performs an outside closed C step on count 1. To facilitate the follow’s C step, good edges must be skated on <i>steps 10 and 11</i>.</p> <p>On <i>step 12</i>, the free legs of both the partners swing up together, then are drawn down evenly so that, by the end of count 4, they are at the heel of the skating foot ready for <i>step 13</i>. <i>Step 13</i> should be stepped close to the heel of the skating foot. <i>Step 14</i> is an open stroke stepped close beside the skating foot. <i>Steps 13 and 14</i> should be strong inside edges.</p> <p>The Foxtrot must be danced, not stepped. There must be soft knee action and flow. The free foot must always be placed on the ice close beside the skating foot. The dance is designed to be skated on deep edges with semi-circular lobes.</p>			
Suggested Introductory Steps			
Lead: RFI (2), LFO (2), RFI (1), LFO (1), RFI-Pr (2), LFI (2), RFI (2) Follow: RFI (2), LFO (2), RFI (1), LFO (1), RFI-Pr (2), LFI (2), RFI (2)			

STAR 7A – Foxtrot						
Focus Areas						
<b>Focus Area 1</b> Lead: Steps 4a-4b Follow: Steps 4-5  <b>Lead:</b> CR-RFO3, LBO with correct edges, foot placement and timing. Skater demonstrates smooth weight transfer and soft knee action through the cross roll, completing the lobe on the backward outside edge.  <b>Follow:</b> CR-RFO, CR-LFO3 with correct edges, foot placement and timing. Skater demonstrates smooth weight transfer and soft knee action through both cross rolls.		<b>Focus Area 2</b> Lead: Steps 11a-12 Follow: Steps 8-10  <b>Lead:</b> RBO, LBI-PR, RBO with correct edges, foot placement, and timing. Skater demonstrates good edge quality and control on RBO edge, holding for 4 beats.  <b>Follow:</b> RBO, CR-LBO, RFO with correct edges, foot placement and timing. Skater demonstrates smooth weight transfer on cross roll.			<b>Focus Area 3</b> Lead: Steps 13-14 Follow: Steps 11-12  <b>Lead:</b> LFI, RFI with correct edges, foot placement, and timing. Steps should be on well rounded inside edges.  <b>Follow:</b> LFO, CICSt, RBO with correct edges, foot placement and timing. Skater demonstrates proper technique on closed C step finishing with good edge quality and control on RBO edge, holding for 4 beats.	
Assessment Requirements						
<b>Mandatory Requirements:</b> (3 of 4 successful, including Timing) <ul style="list-style-type: none"> <li>- Correct timing throughout dance, with one timing error permitted (no more than 4 steps off time in a pattern/sequence).</li> <li>- At least 2 out of 3 Focus Area must be successful.</li> </ul> <b>Full Pattern Assessment Requirements:</b> <ul style="list-style-type: none"> <li>- At least 2 out of 4 Full Pattern Assessment Criteria must be Silver or better.</li> </ul>						
Step Chart						
Hold	Step No.	Lead Steps	Number of Beats of Music			Follow Steps
Open	1	LFO		1		LFO
	2	XB-RFI		1		XB-RFI
	3	LFO		2		LFO
Closed	4a	CR-RFO3	1+1		4	CR-RFO
	4b	LBO	2			
	5	RBO	2		1+1	CR-LFO3
	6	LFO		1		RBO
	7	RFI-Pr		1		LBI-Pr
*	8	LFO		2		RBO
Closed	9	CR-RFO3	1+1		2	CR-LBO
	10	LBO		2		RFO
	11a	RBO	1		2	LFO
	11b	LBI-Pr	1			CICSt
Open	12	RBO		4		RBO
	13	LFI		2		LFI
	14	RFI		2		RFI

\*Partial outside hold at end of step 8

**STAR 7A – Foxtrot**

**Dance Pattern**



STAR 7B – Tango			
Music	Tempo	Pattern	Inventor
Tango 4/4	<ul style="list-style-type: none"> <li>• 27 measures of 4 beats per minute</li> <li>• 108 beats per minute</li> </ul>	Optional	Paul Kreckow and Trudy Harris
First Performed			
London, Hammersmith Ice Rink, 1932			
Description			
<p>Very erect carriage must be maintained throughout this dance. The partners should skate close together. Neat footwork and good flow are essential. The pace must be maintained without obvious effort or visible pushing. The dance consists of quick crossed steps skated on shallow curves interspersed between slower rolls skated on strong curves, followed by a promenade skated in open position.</p> <p>At the end of the introductory steps the partners should be in outside hold with the follow to the right. The lead makes two quick cross steps (<i>steps 1 &amp; 2</i>), the first crossed in front, the second crossed behind (a crossed chassé sequence). The follow skates a similar sequence, the first crossed behind and the second in front. These quick steps are followed by a 4 beat roll (<i>step 3*</i>) during which the couple assumes closed hold. During or at the end of the roll, the partners return to outside position but this time the follow is on the left. The next lobe consists of the same sequences skated on the opposite feet.</p> <p>The third lobe starts with a shallow front-crossed right outside rocker for the lead on <i>step 7</i> followed by two quick cross steps (<i>steps 8 &amp; 9</i>), the first crossed behind, the second in front. The follow crosses behind on <i>step 7</i>, then steps forward for two steps, crossing on the second step. <i>Step 10</i> is another roll in which the couple assume closed hold. During or at the end of the roll, the partners return to outside hold with the follow on the left. The next lobe consists of another double cross step and roll sequence.</p> <p>* The couple does not need to be in closed hold for the full 4 counts of <i>steps 3, 6, 10, and 13</i> but may change sides from outside to outside in the middle of these rolls, be in closed hold for fewer counts or even briefly. Either technique/interpretation is acceptable.</p> <p>On <i>step 14</i> the follow skates a cross roll into a three turn. The lead also skates a cross roll before stepping forward onto an RFO swing roll (<i>step 15</i>) into closed hold while the follow skates LBO swing roll. The promenade follows with the partners in open hold, skating two quick and then two slow steps. Each partner then executes a closed swing C step (<i>steps 20 &amp; 21</i>), inside for the lead and outside for the follow, with each edge held for 4 beats. On <i>step 22</i> the follow steps forward to execute an inside three turn after one beat, holding the exit edge for 5 beats. The lead skates a chassé sequence followed by a 4 beat roll (<i>steps 22 a, b, c</i>). The first part of <i>step 22</i> is skated in open hold. After the follow's three turn the partners are in closed hold but they complete the step in outside position ready to restart the dance.</p>			
Suggested Introductory Steps			
Lead: LFO (2), RFO (2), LFO (1), RFI-Pr (1), LFO (1), RFI-Ch (1), LFO (4) Follow: LFO (2), RFO (2), LFO (1), RFI-Pr (1), LFO3 (1+1), RBO (4)			

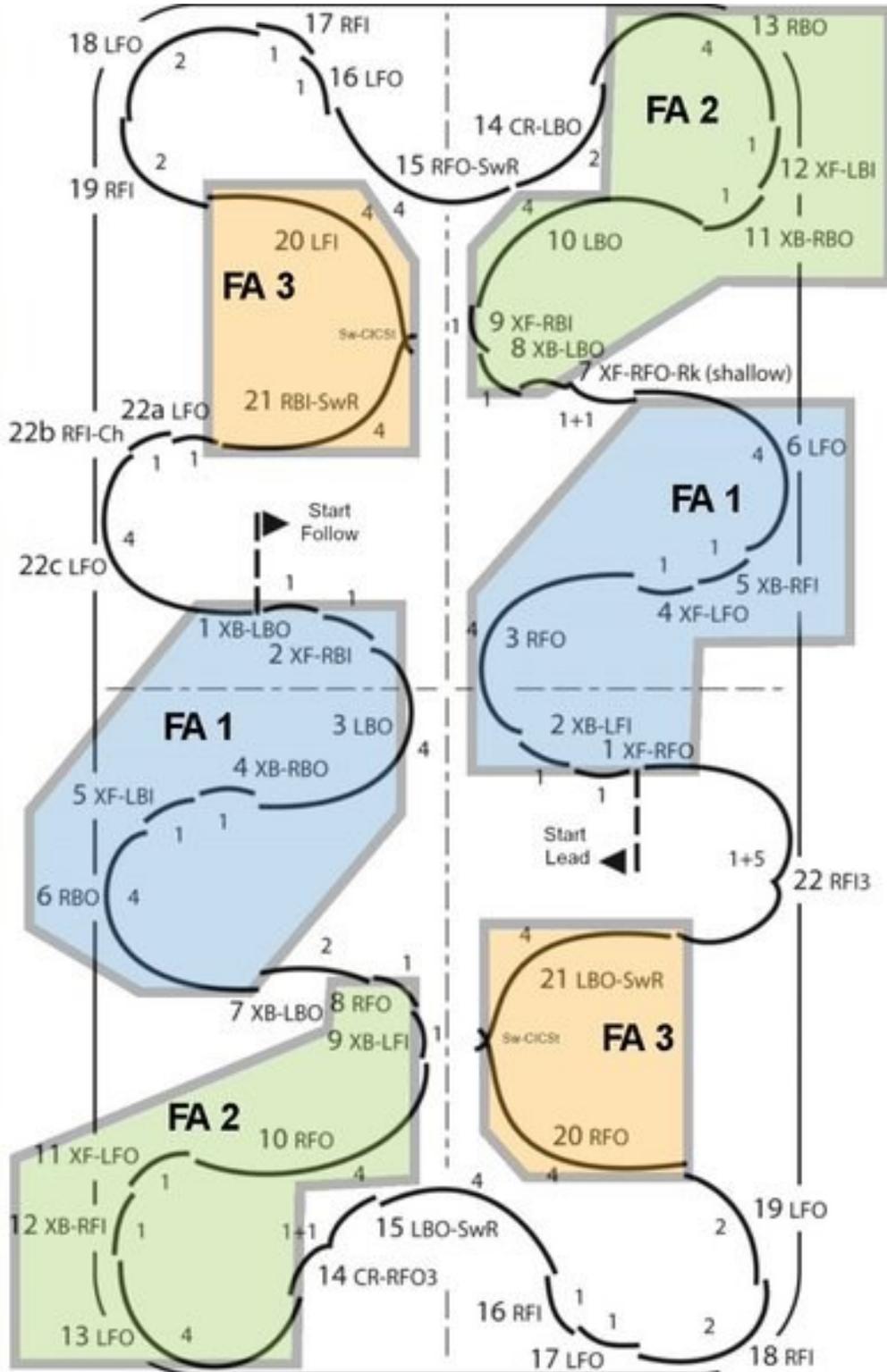
STAR 7B – Tango		
Focus Areas		
<p><b>Focus Area 1</b> Lead &amp; Follow: Steps 1-6 <b>Lead:</b> XF-RFO, XB-LFI, RFO, XF-LFO, XB-RFI, LFO with correct edges, foot placement and timing. <b>Follow:</b> XB-LBO, XF-RBI, LBO, XB-RBO, XF-LBI, RBO with correct edges, foot placement and timing. <b>Lead &amp; Follow:</b> Neat feet throughout section with clear knee action that is ‘down for 2, up for 2’.</p>	<p><b>Focus Area 2</b> Lead &amp; Follow: Steps 8-13 <b>Lead:</b> XB-LBO, XF-RBI, LBO, XB-RBO, XF-LBI, RBO with correct edges, foot placement and timing. <b>Follow:</b> RFO, XB-LFI, RFO, XF-LFO, XB-RFI, LFO with correct edges, foot placement, and timing. <b>Lead &amp; Follow:</b> Neat feet with clear knee action that is ‘down for 2, up for 2’.</p>	<p><b>Focus Area 3</b> Lead &amp; Follow: Steps 20-21 <b>Lead:</b> LFI, Sw-CICSt, RBI-SwR with correct edges, foot placement and timing. <b>Follow:</b> RFO, Sw-CICSt LBO-SwR with correct edges, foot placement and timing. <b>Lead &amp; Follow:</b> Smooth and controlled turn with symmetrical lobe into and out of turn. There should be no skidding, scraping or wide stepping of the C step. Free leg passes close to skating foot during forward and backward swings.</p>
Assessment Requirements		
<p><b>Mandatory Requirements:</b> (3 of 4 successful, including Timing)</p> <ul style="list-style-type: none"> <li>- Correct timing throughout dance, with one timing error permitted (no more than 6 steps off time in a pattern/sequence)</li> <li>- Minimum 2 of 3 Focus Areas must be successful</li> </ul> <p><b>Full Pattern Assessment Requirements:</b></p> <ul style="list-style-type: none"> <li>- Minimum 2 of 4 Full Pattern Assessment Criteria must be Silver or better</li> </ul>		

STAR 7B – Tango							
Step Chart							
Hold	Step No.	Lead Steps	Number of Beats of Music			Follow Steps	
Outside	1	XF-RFO		1		XB-LBO	
	2	XB-LFI		1		XF-RBI	
Closed to Outside	3	RFO		4		LBO	
	4	XF-LFO		1		XB-RBO	
	5	XB-RFI		1		XF-LBI	
Closed to Outside	6	LFO		4		RBO	
	7	XF-RFO-Rk (shallow)	1+1		2	XB-LBO	
	8	XB-LBO		1		RFO	
	9	XF-RBI		1		XB-LFI	
Closed to Outside	10	LBO		4		RFO	
	11	XB-RBO		1		XF-LFO	
	12	XF-LBI		1		XB-RFI	
Closed to Outside	13	RBO		4		LFO	
	14	CR-LBO	2		1+1	CR-RFO3	
Closed	15	RFO- SwR		4		LBO – SwR	
Open	16	LFO		1		RFI	
	17	RFI		1		LFO	
	18	LFO		2		RFI	
	19	RFI		2		LFO	
	20	LFI		4		RFO	
			Sw-CICSt				Sw-CICSt
	21	RBI-SwR		4		LBO-SwR	
	22a	LFO	1		1+5	RFI3	
22b	RFI-Ch	1					
22c	LFO	4					



**STAR 7B – Tango**

**Dance Pattern**

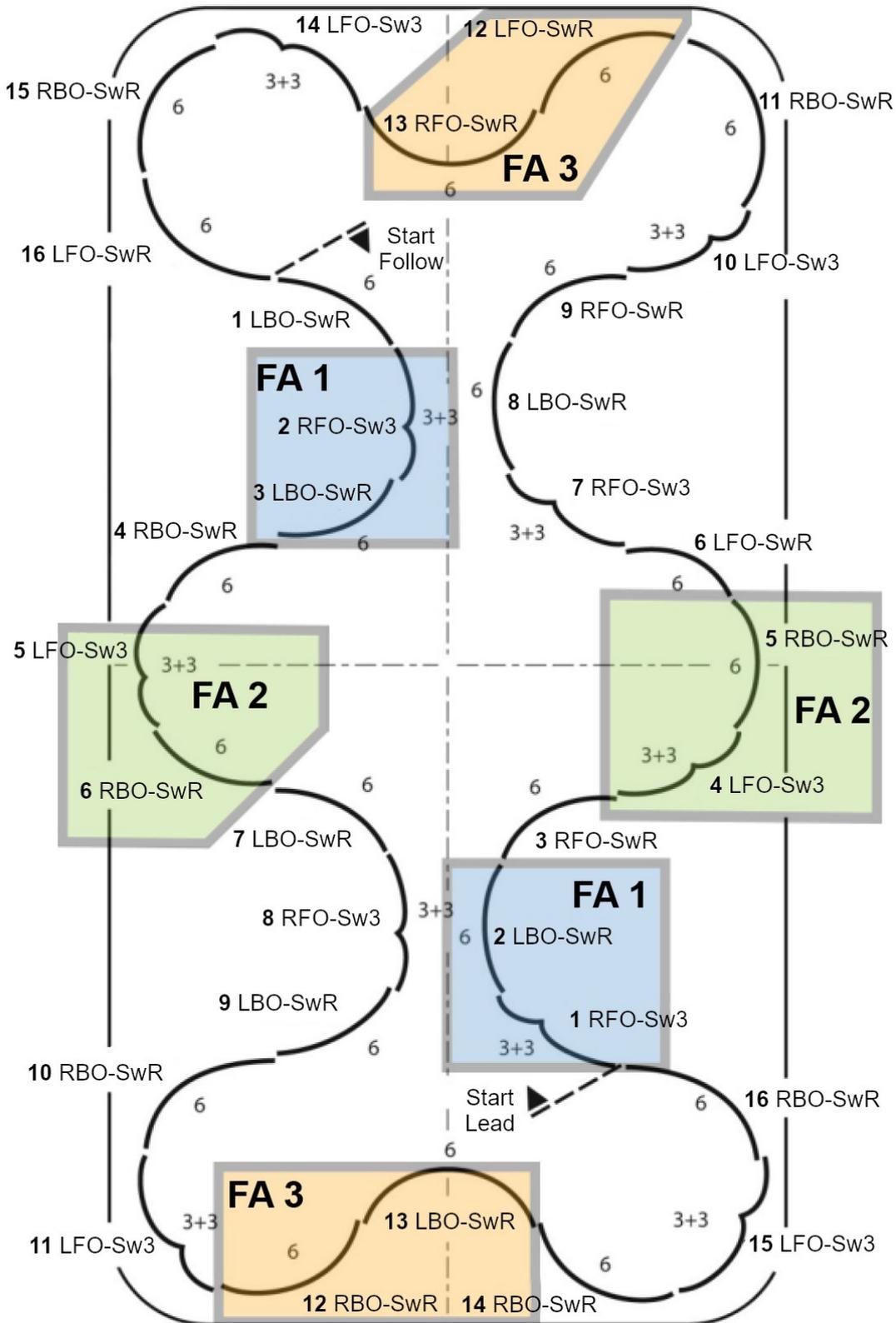


STAR 7C – American Waltz			
Music	Tempo	Pattern	Inventor
Waltz 3/4	<ul style="list-style-type: none"> <li>• 66 measures of 3 beats per minute</li> <li>• 100 beats per minute</li> </ul>	Set	Unknown
First Performed			
Unknown			
Description			
<p>The American Waltz consists of a series of semi-circular lobes skated towards and away from the midline. These lobes are joined at the ends by 6 beat outside swing rolls. The lobes nearest the end/short barrier are positioned so that their ends are closer to the midline, making it possible for a single 6 beat roll to connect them. All steps should be of equal curvature so that each group of three steps forms a large semi-circle with each lobe starting directly towards or away from the midline.</p> <p>The steps of each lobe are the same except that they are skated alternately left and right depending on the direction of the lobe. Although the sequence of steps is the simplest of any ice dance, because of the amount of rotation generated by the couple it is among the most difficult to skate correctly. In order to rotate smoothly, it is necessary for the partners to keep their shoulders parallel with the centre of rotation between them, rather than having one partner whip around the other on the swing three turns. The rotation must be continuous and even, rather than sudden jerks with pauses between.</p> <p>Each step of the American Waltz is held for 6 beats (2 measures) which gives considerable length to each step. The swing of the free foot/leg must be from the hip without any bending of the free leg knee. The threes must be turned with the feet close together, but without pause in the motion of the free foot. The free foot should not pass the skating foot before the three is turned. While maintaining close waltz hold throughout, the partners must synchronize their free leg swings with each other as well as with the music, turning the swing threes on count 4. These types of turns are known as “American Waltz Type Three Turns”.</p> <p>The transition from one foot to the other is accompanied by a bending of the skating knee. This action coincides with the major accent (count 1) and serves to emphasize it. The knee action that adds lilt to the dance must be well controlled and gradual or the dance may become bouncy with the skater losing flow and balance. The dancers must stand upright using a nicely controlled body weight change when simultaneously starting a new lobe.</p> <p>The expression of waltz music is characterized primarily by evenness of flow between points of major and minor emphasis. The points of major emphasis, count 1, are marked by the change of feet and bending of the skating knee. Some of these points coincide with the start of a new lobe and are also emphasized by the change of direction of rotation and lean. The points of minor emphasis (count 4) are marked by turns but are not otherwise emphasized.</p>			
Suggested Introductory Steps			
<p>Lead: LFO (3), RFO (3), LFO (2), RFI-Pr (1), LFO (3), RFO-CR (6), LFO (3) RFI-SlCh (3), LFO-SwR (6)</p> <p>Follow: LFO (3), RFO (3), LFO (2), RFI-Pr (1), LFO (3), RFO-CR (6), LFO-Sw3 (3+3), RBO-SwR (6)</p>			

STAR 7C – American Waltz						
Focus Areas						
<b>Focus Area 1</b> Lead: Steps 1-2 Follow: Steps 2-3  <b>Lead &amp; Follow:</b> RFO-Sw3, LBO-SwR with correct edges, foot placement and timing. Smooth and controlled turn with symmetrical edge depth into and out of turn. No skidding, scraping or wide stepping. Soft and even knee action appropriate for waltz ‘down for 3, up for 3’		<b>Focus Area 2</b> Lead: Steps 4-5 Follow: Steps 5-6  <b>Lead &amp; Follow:</b> LFO-Sw3, RBO-SwR with correct edges, foot placement and timing. Smooth and controlled turn with symmetrical edge depth into and out of turn. No skidding, scraping or wide stepping. Soft and even knee action appropriate for waltz ‘down for 3, up for 3’			<b>Focus Area 3</b> Lead & Follow: Steps 12-13  <b>Lead:</b> LFO-SwR, RFO-SwR with correct edges, foot placement and timing. <b>Follow:</b> RBO-SwR LBO-SwR with correct edges and timing. <b>Lead &amp; Follow:</b> Controlled free leg motion with symmetrical edge depth throughout swing rolls. Soft and even knee action appropriate for waltz ‘down for 3, up for 3’ with controlled transition between lobes with no wide stepping.	
Assessment Requirements						
<b>Mandatory Requirements:</b> (3 of 4 successful, including Timing) <ul style="list-style-type: none"> <li>- Correct timing throughout dance, with one timing error permitted (no more than 4 steps off time in a pattern/sequence)</li> <li>- Minimum 2 of 3 Focus Areas must be successful</li> </ul> <b>Full Pattern Assessment Requirements:</b> <ul style="list-style-type: none"> <li>- Minimum 2 of 4 Full Pattern Assessment Criteria must be Silver or better</li> </ul>						
Step Chart						
Hold	Step No.	Lead Steps	Number of Beats of Music			Follow Steps
Closed	1	RFOSw3	3+3		6	LBO-SwR
	2	LBO-SwR	6		3+3	RFOSw3
	3	RFO-SwR		6		LBO-SwR
	4	LFOSw3	3+3		6	RBO-SwR
	5	RBO-SwR	6		3+3	LFO Sw3
	6	LFO-SwR		6		RBO-SwR
	7	RFOSw3	3+3		6	LBO-SwR
	8	LBO-SwR	6		3+3	RFOSw3
	9	RFO-SwR		6		LBO-SwR
	10	LFOSw3	3+3		6	RBO-SwR
	11	RBO-SwR	6		3+3	LFOSw3
	12	LFO-SwR		6		RBO-SwR
	13	RFO-SwR		6		LBO-SwR
	14	LFOSw3	3+3		6	RBO-SwR
	15	RBO-SwR	6		3+3	LFOSw3
	16	LFO-SwR		6		RBO-SwR

**STAR 7C – American Waltz**

**Dance Pattern**



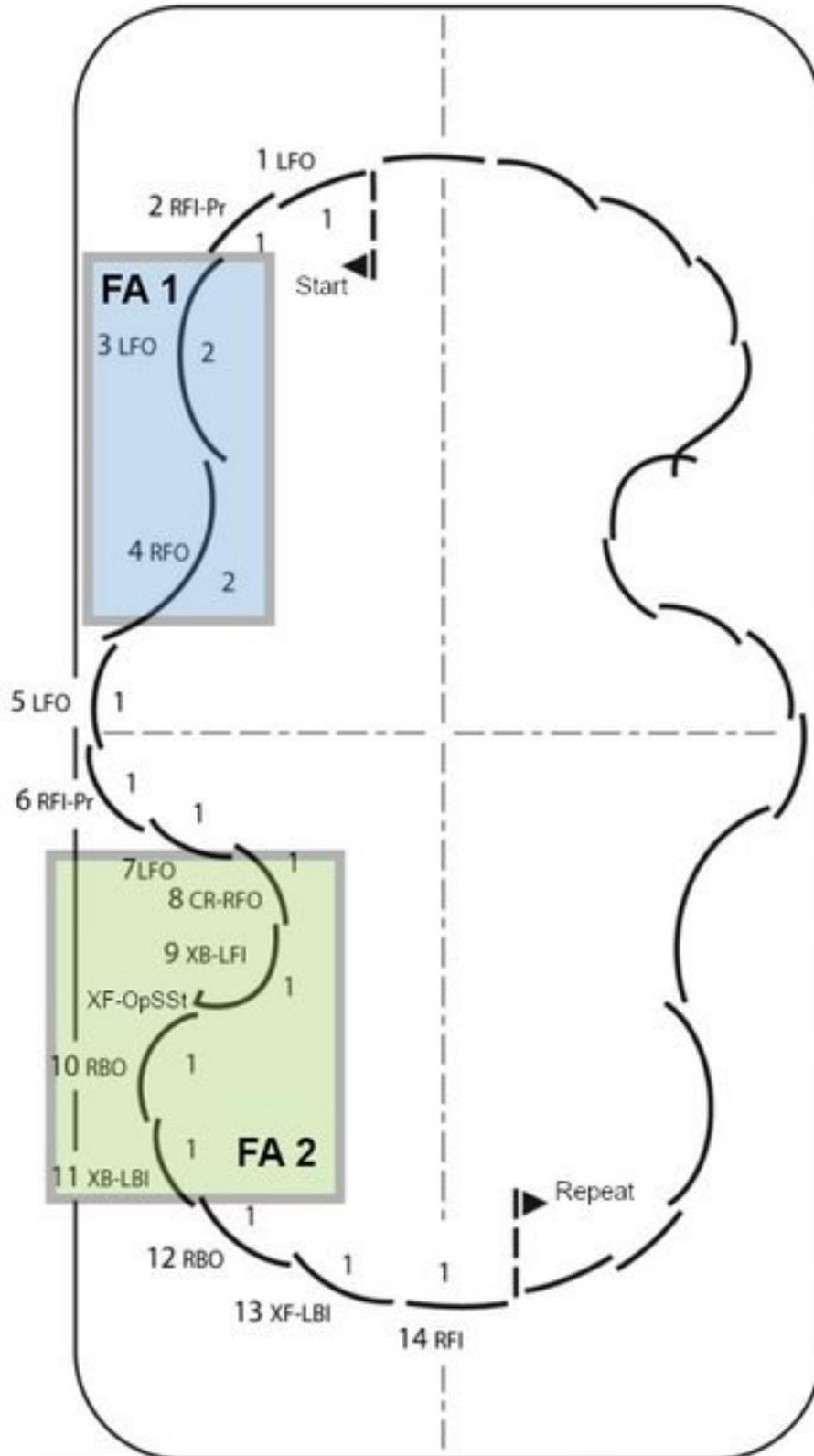
**STAR 8**

STAR 8A – Kilian			
Music	Tempo	Pattern	Inventor
March 2/4 and 4/4	<ul style="list-style-type: none"> <li>• 58 measures of 2 beats per minute</li> <li>• 29 measures of 4 beats per minute</li> <li>• 116 beats per minute</li> </ul>	Optional	Karl Schreiter
<b>First Performed</b>			
Vienna, Engelmann Ice Rink, 1909			
<b>Description</b>			
<p>The Kilian is a test of close and accurate footwork, unison of rotation and control. Upright posture is required throughout. The dance follows a counterclockwise elliptical pattern but the start and succeeding steps may be located anywhere around the circle. Once established, however, no shift of pattern is acceptable on subsequent sequences. The clockwise rotation must be controlled.</p> <p>The partners skate close together in Kilian hold throughout and particular care should be taken to avoid any separation and coming together of the partners. The lead's right hand should clasp the follow's right hand and keep it firmly pressed on the follow's right hip to avoid separation. The lead's left hand should clasp the follow's left hand so that the follow's left arm is firmly extended across the lead's body. There are 14 steps done to 16 beats of music - <i>steps 3 and 4</i> are the only 2 beat steps. All others are one beat steps. <i>Steps 1 to 3</i> form a progressive sequence and care must be taken not to anticipate <i>step 4</i> by changing the body weight too early on <i>step 3</i>. <i>Steps 3 and 4</i> both must be strong outside edges that are not changed or flattened. Correct lean on these edges is essential to the expression of the dance.</p> <p><i>Steps 5 to 7</i> form another progressive sequence and again the body weight must follow the curvature of the lobe. At the start of <i>step 8</i> the body weight shifts toward the outside of the circle and a strong checking action from the shoulders is required to maintain this lean through <i>step 9</i>. <i>Step 8</i> is commenced with a cross roll, while <i>step 9</i> is tightly crossed behind. Both these steps require a strong knee action.</p> <p><i>Steps 9 and 10</i> constitute a crossed in front open S step. The right free foot must be placed on the ice slightly in front of the skating foot, with both knees well turned out in a momentary open position. A strong checking action from the shoulders and hips is necessary at the start of <i>step 10</i> to counteract the turning movement. The left foot leaves the ice and at <i>step 11</i> crosses behind the skating foot to a LBI edge.</p> <p><i>Step 12</i> is taken with the feet passing close together but <i>step 13</i> is crossed in front. Correct clockwise shoulder rotation for both partners on <i>steps 12 and 13</i> facilitates close stepping. <i>Step 14</i> should be stepped close to the heel of the skating foot and not stepped wide or ahead. Care must be taken not to prolong this edge. A well bent knee and upright posture are required on <i>step 14</i>.</p>			
<b>Suggested Introductory Steps</b>			
Lead: LFO (2), RFO (2), LFO (1), RFI-Pr (1), LFO (1), RFI-Ch (1)			
Follow: LFO (2), RFO (2), LFO (1), RFI-Pr (1), LFO (1), RFI-Ch (1)			

STAR 8A – Kilian			
Focus Areas			
<b>Focus Area 1</b> Lead & Follow: Steps 3-4  <b>Lead &amp; Follow:</b> LFO, RFO with correct edges, foot placement and timing. Deep outside edges maintained to the end of the beat, free leg extended and turned out to the back. Precise timing 2, 2. Correct foot placement (open stroke). Clear, deep edges with lean.		<b>Focus Area 2</b> Lead & Follow: Steps 8-11  <b>Lead &amp; Follow:</b> CR-RFO, XB-LFI, XF-OpSSt, RBO, XB-LBI with correct edges, foot placement and timing. Smooth controlled turn and edges, continuous knee action throughout in keeping March rhythm. Foot tightly crossed below the knee. Clear and controlled RFO, LFI, RBO edges.	
Assessment Requirements			
<b>Mandatory Requirements:</b> (3 of 3 successful) <ul style="list-style-type: none"> <li>- Correct timing throughout dance, with one timing error permitted (no more than 4 steps off time in a pattern/sequence)</li> <li>- All Focus Areas must be successful</li> </ul> <b>Full Pattern Assessment Requirements:</b> <ul style="list-style-type: none"> <li>- Minimum 3 of 4 Full Pattern Assessment Criteria must be Silver or better</li> </ul>			
Step Chart			
Hold	Step No.	Steps (Same for Lead & Follow)	Number of Beats of Music
Kilian	1	LFO	1
	2	RFI-Pr	1
	3	LFO	2
	4	RFO	2
	5	LFO	1
	6	RFI-Pr	1
	7	LFO	1
	8	CR-RFO	1
	9	XB-LFI XF-OpSSt	1
	10	RBO	1
	11	XB-LBI	1
	12	RBO	1
	13	XF-LBI	1
	14	RFI	1

**STAR 8A – Kilian**

**Dance Pattern**

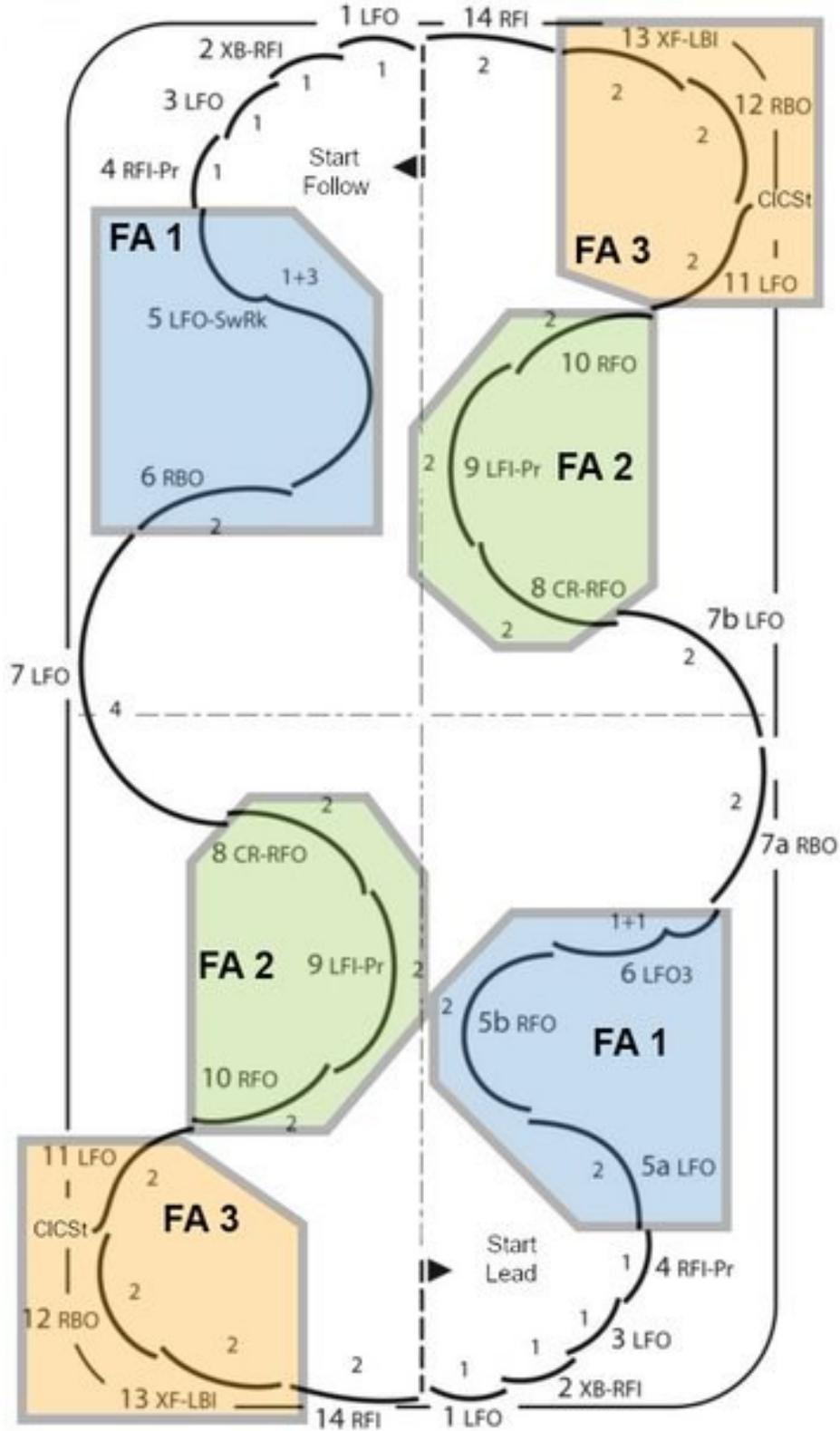


STAR 8B – Rocker Foxtrot			
Music	Tempo	Pattern	Inventor
Foxtrot 4/4	<ul style="list-style-type: none"> <li>• 26 measures of 4 beats per minute</li> <li>• 104 beats per minute</li> </ul>	Set	Eric van der Weyden and Eva Keats
First Performed			
London, Streatham Ice Rink, 1934			
Description			
<p>The Rocker Foxtrot starts at the midline at one end of the ice surface and makes three lobes towards the edge and two towards the midline along each side. Thus, one circuit of the ice surface requires two sequences of the dance.</p> <p><i>Steps 1 to 4</i> that are the same for both partners are skated in open hold and consist of a crossed behind chassé followed by a progressive. <i>Step 5</i> for the follow is a 4 beat LFO swing rocker skated while the lead performs 2 outside edges. The swing rocker is executed with a swing of the free leg and is turned after the free leg has passed the skating foot and is extended forward. The turn should be executed on clean outside to outside edges on beat 2 of the step so that the follow's sinking onto a softly bent knee afterwards will coincide exactly with the lead's knee bend for the RFO edge on beat 3. After the swing rocker the follow's free leg must be swung forward to match the lead's free leg. After the follow's swing rocker, the pattern continues to approach the midline before curving away and care should be taken that both partners are on outside edges.</p> <p>During the swing rocker the couple changes to closed hold which is maintained until <i>step 7b</i> when the couple resumes open hold for the remainder of the dance. The lead must skate an open stroke for <i>step 6</i> and should be in a position exactly opposite their partner at the beginning of the edge to execute the LFO3.</p> <p><i>Step 8</i> is a cross roll. <i>Steps 10 and 11</i> are strong outside edges. <i>Steps 11 and 12</i> are outside closed C steps for both partners. The free leg is first extended behind turned out and then is placed beside the heel of the skating foot, arriving exactly in time for the C step. The lead must be careful not to curve their <i>step 11</i> too deeply since the follow must curve their edge at least as deeply in order to be in position beside the lead for the turn. To achieve the correct positions, the shoulders must be well checked entering the turn. The C Step must be directed towards the side/long barrier to achieve a nicely rounded end pattern if the dance is to commence again at the midline. After the C Step the partners continue a slow clockwise rotation through <i>steps 12 and 13</i> so as to be travelling forward on <i>step 14</i> for the restart of the dance. Both partners commence <i>step 13</i> crossed in front approximately at the centre line.</p> <p>The Rocker Foxtrot should be skated with good knee action, change of lean and flow to enhance the character of a Foxtrot.</p>			
Suggested Introductory Steps			
Lead: RFO (2), LFO (2), RFO (2), LFO (1), RFI-Pr (1), LFO (2), RFO (2) Follow: RFO (2), LFO (2), RFO (2), LFO (1), RFI-Pr (1), LFO (2), RFO (2)			

STAR 8B – Rocker Foxtrot							
Focus Areas							
<b>Focus Area 1</b> Lead: 5a-6 Follow: 5-6  <b>Lead:</b> LFO, RFO, LFO3. Strong hold of LFO and RFO edges with smooth, controlled transition from one another with correct 2, 2 timing. Smooth, controlled three-turn with 1+1 timing.  <b>Follow:</b> LFO-SwRk, RBO. Correct 1+3, 2 timing for a smooth, controlled turn, with clear unweighting of the knees. The free leg swings closely past the skating foot during each swing movement from an LFO to an LBO edge, followed by a solid RBO.		<b>Focus Area 2</b> Lead & Follow: Steps 8-10  <b>Lead &amp; Follow:</b> CR-RFO, LFI-Pr, RFO. Correct 2, 2, 2 timing and technique executed. RFO, LFI, RFO edges are clean and create symmetrical lobes, keeping with Foxtrot rhythm.			<b>Focus Area 3</b> Lead & Follow: Steps 11-13  <b>Lead &amp; Follow:</b> LFO, CICSt, RBO, XF-LBI. Correct 2, 2, 2 timing. C Step executed with the instep of the free foot brought to the heel of the skating foot before the turn. The cross-step is executed with the free leg tightly crossed below the knee, keeping with Foxtrot rhythm.		
Assessment Requirements							
<b>Mandatory Requirements:</b> (3 of 4 successful, including Timing) <ul style="list-style-type: none"> <li>- Correct timing throughout dance, with one timing error permitted (no more than 4 steps off time in a pattern/sequence)</li> <li>- Minimum 2 of 3 Focus Areas must be successful</li> </ul> <b>Full Pattern Assessment Requirements:</b> <ul style="list-style-type: none"> <li>- Minimum 3 of 4 Full Pattern Assessment Criteria must be Silver or better</li> </ul>							
Step Chart							
Hold	Step No.	Lead Steps	Number of Beats of Music			Follow Steps	
Open	1	LFO		1		LFO	
	2	XB-RFI		1		XB-RFI	
	3	LFO		1		LFO	
	4	RFI-Pr		1		RFI-Pr	
Closed	5a	LFO	2		1+3	LFO-SwRk	
	5b	RFO	2				
	6	LFO3	1+1		2	RBO	
Open	7a	RBO	2		4	LFO	
	7b	LFO	2				
	8	CR-RFO		2		CR-RFO	
	9	LFI-Pr		2		LFI-Pr	
	10	RFO		2		RFO	
	11	LFO		2		LFO	
			CICSt				CICSt
	12	RBO		2		RBO	
13	XF-LBI		2		XF-LBI		
	14	RFI		2		RFI	

**STAR 8B – Rocker Foxtrot**

**Dance Pattern**



STAR 8C – Starlight Waltz			
Music	Tempo	Pattern	Inventor
Waltz 3/4	<ul style="list-style-type: none"> <li>• 58 measures of 3 beats per minute</li> <li>• 174 beats per minute</li> </ul>	Set	Courtney J.L. Jones and Peri V. Horne
First Performed			
London, Queens Ice Rink, 1963			
Description			
<p>The character and rhythm of this dance are similar to that of the Viennese Waltz.</p> <p>The dance starts in closed hold with three chassé sequences for both partners. The third step of each chassé sequence must finish on a strong outside edge. After the third chassé, both partners skate a 6-beat change of edge on <i>step 9</i>. The movement of the free leg during the second 3 beats of <i>step 9</i> may be interpreted to the skaters desire. Both partners skate a 6-beat swing roll on <i>step 10</i>. Continuing in closed hold during <i>steps 11 to 15</i>, the lead skates three three-turns while the follow skates two. During this sequence, freedom of movement and interpretation is left to the discretion of the partners, except that they must remain in closed hold. Care should be taken that these three turns are not whipped. After the lead’s final three turn on <i>step 15</i> the lead skates a back progressive while the follow prepares for their outside closed C step (<i>steps 16a &amp; 16b</i>). Both partners hold <i>step 17</i> for 6 beats, accenting count 4 with a lift of the free leg.</p> <p><i>Step 18</i> is skated in open hold. The lead holds <i>step 19</i> for 3 beats while the follow skates an open C step. The partners then resume closed hold for the swing roll on <i>step 20</i>. The follow then turns into open hold and while the lead does a chassé, the follow skates another open C step. The partners resume closed hold for another swing roll on <i>step 23</i>. The “chassé/C step” sequence is reversed once more during <i>steps 24 and 25</i>. During the above three C Steps the follow may place the heel of the free foot to the inside, or at the heel, of the skating foot before the turn.</p> <p>During <i>step 26</i>, the lead releases their left hand and places it across their back. The follow then clasps the lead’s left hand with their right hand. The lead releases their right hand so that, on <i>step 28</i>, the lead can turn their three behind the follow. During <i>steps 26 to 28</i> the lead may bring their right arm forward or place it by their side.</p> <p><i>Steps 27, 28 and 31</i> are commenced by the lead as cross rolls and <i>steps 27 and 31</i> as cross rolls by the follow. <i>Step 29b</i> for the follow is a cross behind chassé after which they must be careful to step beside, not step ahead. On completion of <i>step 29</i>, the partners assume Kilian hold that is retained until <i>step 32</i>. On <i>step 32</i> the lead skates a slide chassé while the follow turns a swing three turn, with a backward lift of the free leg in time with the music, into closed hold to restart the dance.</p>			
Suggested Introductory Steps			
Lead: LFO (3), RFO (3), LFO (2), RFI-Pr (1), LFO (3), CR-RFO-SwR (6), LFO (3), RFI-SlCh (3) Follow: LFO (3), RFO (3), LFO (2), RFI-Pr (1), LFO (3), CR-RFO-SwR (6), LFO-Sw3 (3+3)			

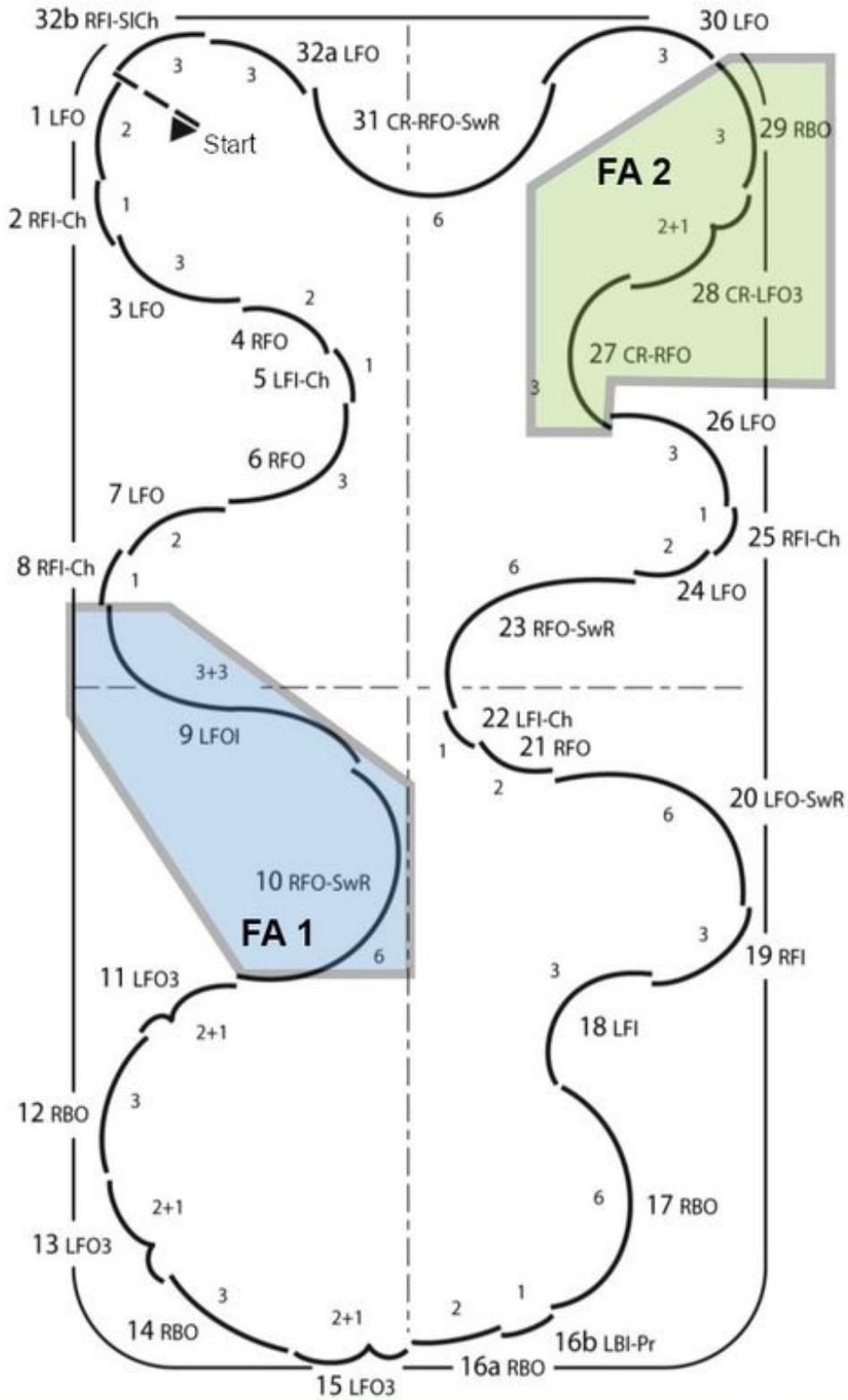
STAR 8C – Starlight Waltz		
Focus Areas		
<p><b>Focus Area 1</b> Lead &amp; Follow: Steps 9-10 <b>Lead:</b> LFOI, RFO-SwR <b>Follow:</b> RBOI, LBO-SwR <b>Lead &amp; Follow:</b> Correct edges, foot placement and timing. Clear outside to inside change of edge, clear unweighting during the change of edge, no flats. Symmetrical lobe with outside edge maintained through entire swing roll.</p>	<p><b>Focus Area 2</b> Lead: Steps 27-29 <b>Lead:</b> CR-RFO, CR-LFO3, RBO. Correct edges, foot placement and timing. Smooth turn with no skids, scrapes, or flat edges. Outside edge easily achieved on cross rolls.</p>	<p><b>Focus Area 2</b> Follow: Steps 19a-23 <b>Follow:</b> RFI, OpCSt, LBI, RBO-SwR, LFI, OpCSt, RBI, LBO-SwR. Correct edges, foot placement and timing. Smooth turns with no skids, scrapes, or flat edges. Outside edge maintained through entire swing roll with free foot passing closely by skating foot on swing.</p>
Assessment Requirements		
<p><b>Mandatory Requirements:</b> (3 of 3 successful)</p> <ul style="list-style-type: none"> <li>- Correct timing throughout dance, with one timing error permitted (no more than 8 steps off time in a pattern/sequence)</li> <li>- All Focus Areas must be successful</li> </ul> <p><b>Full Pattern Assessment Requirements:</b></p> <ul style="list-style-type: none"> <li>- Minimum 3 of 4 Full Pattern Assessment Criteria must be Silver or better</li> </ul>		



STAR 8C – Starlight Waltz						
Step Chart						
Hold	Step No.	Lead Steps	Number of Beats of Music			Follow Steps
Closed	1	LFO		2		RBO
	2	RFI-Ch		1		LBI-Ch
	3	LFO		3		RBO
	4	RFO		2		LBO
	5	LFI-Ch		1		RBI-Ch
	6	RFO		3		LBO
	7	LFO		2		RBO
	8	RFI-Ch		1		LBI-Ch
	9	LFOI		3+3		RBOI
	10	RFO-SwR		6		LBO-SwR
	11	LFO3	2+1		3	RBO
	12	RBO	3		2+1	LFO3
	13	LFO3	2+1		3	RBO
	14	RBO	3		2+1	LFO3
	15	LFO3	2+1		3	RBO
	16a	RBO	2		3	LFO
16b	LBI-Pr	1		CICSt		
Open	17	RBO		6		RBO
	18	LFI		3		LFI
	19a	RFI	3		2	RFI
Closed	19b				1	LBI
	20	LFO-SwR		6		RBO-SwR
	21	RFO		2		LFI
	22	LFI-Ch		1		RBI
	23	RFO-SwR		6		LBO-SwR
	24	LFO		2		RFI
	25	RFI-Ch		1		LBI
Changing (see text)	26	LFO		3		RBO
	27	CR-RFO		3		CR-LBO
	28	CR-LFO3	2+1		3	RFO
	29a	RBO	3		2	LFO
	29b				1	XB-RFI-Ch
Kilian	30	LFO		3		LFO
	31	CR-RFO-SwR		6		CR-RFO-SwR
	32a	LFO	3		3+3	LFOSw3
Closed	32b	RFI-SICh	3			

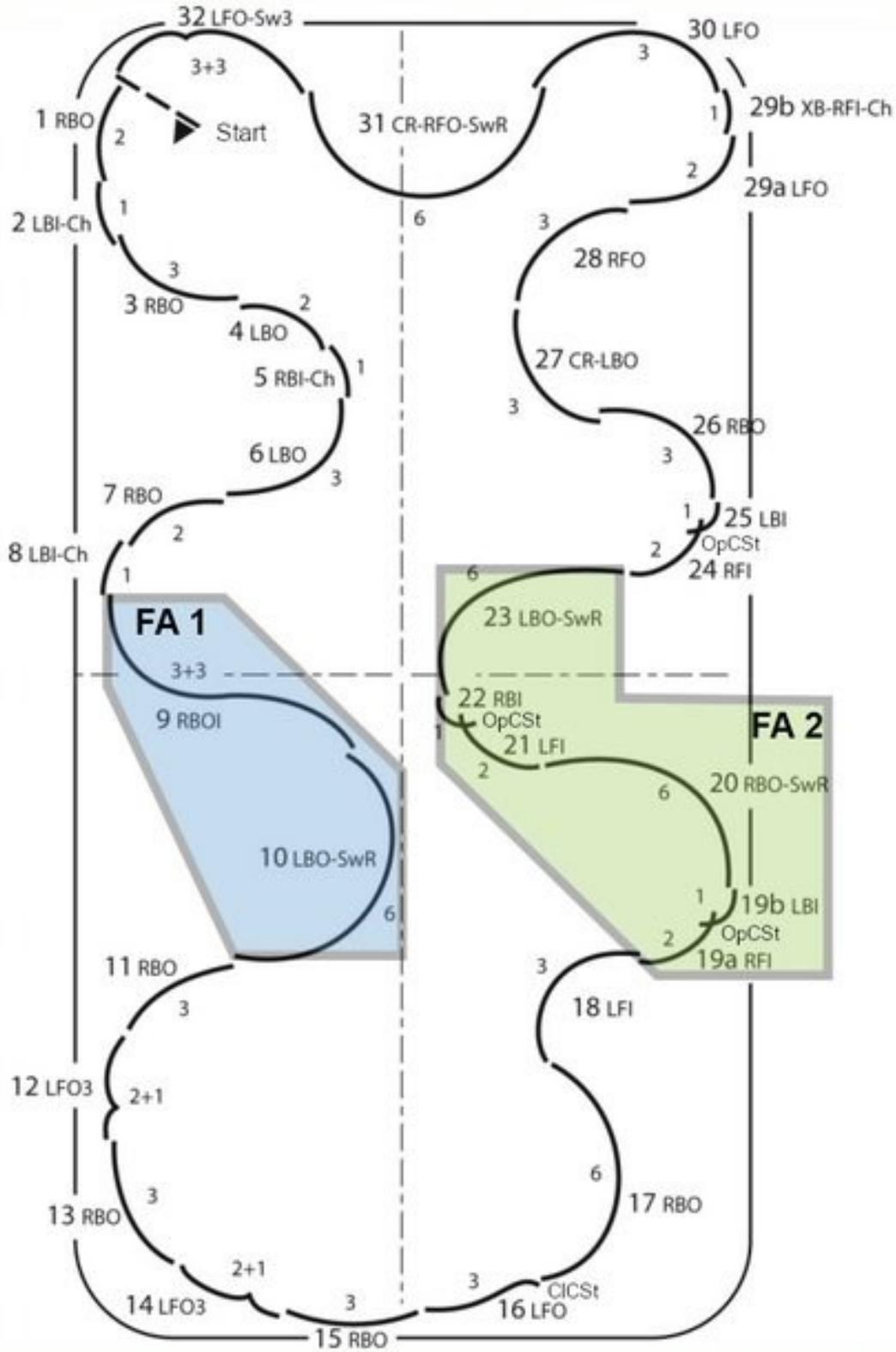
**STAR 8C – Starlight Waltz**

**Dance Pattern - LEAD**



**STAR 8C – Starlight Waltz**

**Dance Pattern - FOLLOW**



**STAR 9**

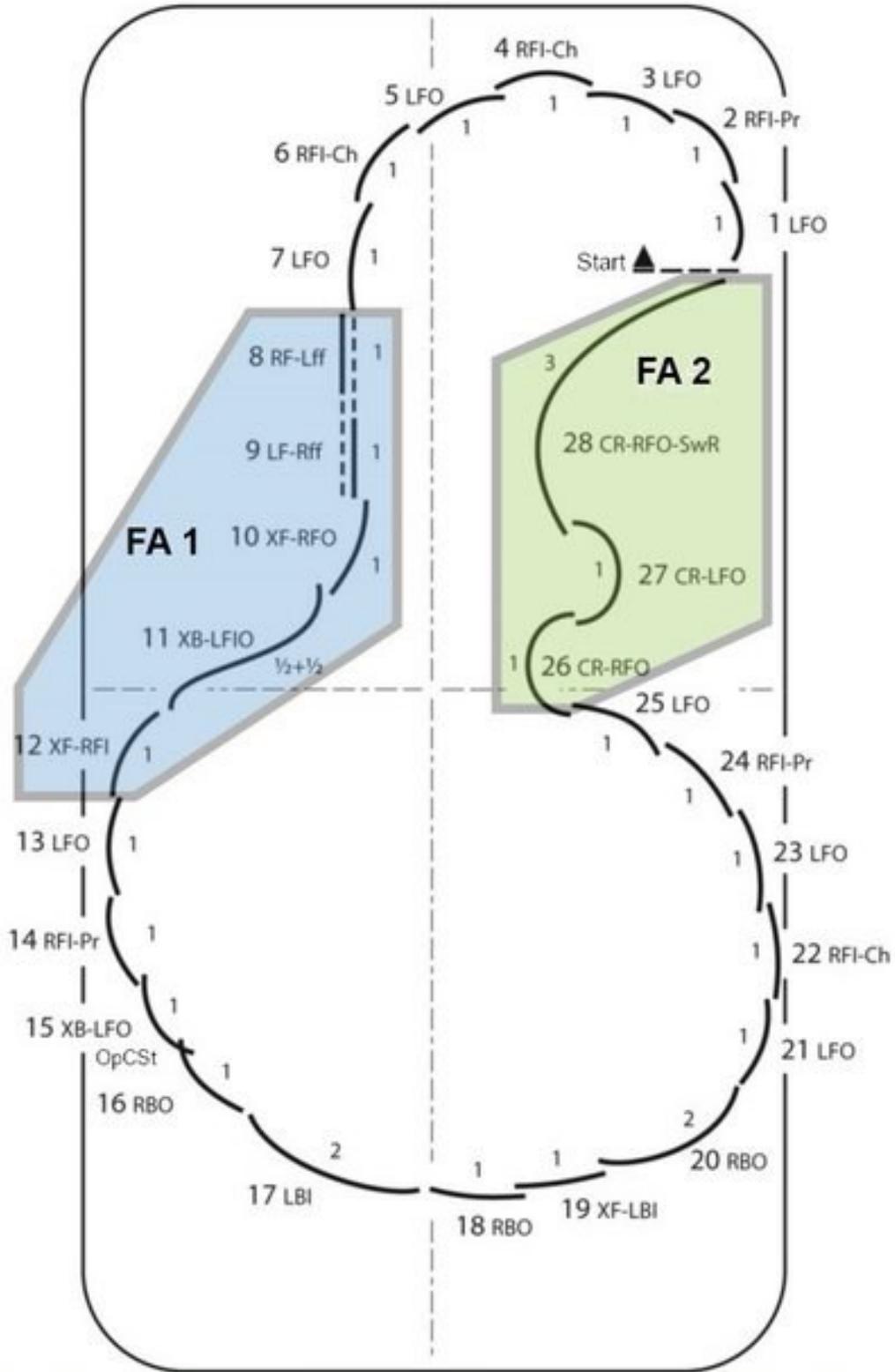
STAR 9A – Paso Doble			
Music	Tempo	Pattern	Inventor
Paso Doble 2/4	<ul style="list-style-type: none"> <li>• 56 measures of 2 beats per minute</li> <li>• 112 beats per minute</li> </ul>	Optional	Reginald J. Wilkie and Daphne B. Wallis
First Performed			
London, Westminster Ice Rink, 1938			
Description			
<p>The Paso Doble is a dramatic and powerful Spanish dance requiring good body control and precise footwork. It can be expressed in terms of its origins from the music of bull fighting or in Flamenco style.</p> <p><i>Steps 1 to 15</i> are skated in outside hold with the follow to the lead’s right. The dance starts with a progressive sequence followed by two chassé sequences. <i>Steps 8 and 9</i> are most unusual slip steps, (sometimes called “slide steps”) for both the follow (skating backward) and the lead (skating forward). They are skated on the flat with both blades on the ice and with the free foot sliding closely past the skating foot to full extension. There are two optional ways to perform these steps: one option is to skate with the knee(s) of the weight bearing leg(s) bent as they slide across the ice, and the other option is to skate with the knee(s) of both of the weight bearing legs straight</p> <p>On <i>step 10</i> the free foot must be lifted distinctly from the ice. The following change of edge on <i>step 11</i> should be boldly skated to produce a pronounced outward bulge of the pattern. The lead crosses in front on <i>step 12</i>, then skates a progressive sequence leading into a cross behind open C step. The follow skates a series of cross steps to coordinate with the lead. After the lead’s C step the partners assume closed hold.</p> <p><i>Step 17</i> is the first 2 beat edge of the dance. The lead extends their free leg in front and the follow extends their free leg behind. The lead then skates a backward edge, a front cross step, then a 2 beat back edge before stepping forward into open hold for chassé and progressive sequences. Meanwhile the partner skates a cross behind chassé followed by two chassés and a progressive sequence. The first of the follow’s two chassés is skated while the lead pauses 2 beats on <i>step 20</i>. <i>Steps 21 to 24</i> are performed together. Care must be taken to ensure that the partners remain in closed hold to the end of <i>step 20</i>.</p> <p>Probably the most difficult portion of the dance is the cross rolling movement on <i>steps 26 to 28</i>. The deeper these outside edges are the better, which necessitates very supple knee action owing to the fast tempo of the dance. On the last cross roll, the free legs are swung to the front and both partners remain on the right forward outside edge. Then only as they bring their free legs back to the heel, (for the lead to prepare to push, and the follow to execute a quick open swing C step on the “and” between counts 4 and 1), they change to a very short RFI edge. This places the follow in an outside hold again for the restart of the dance.</p> <p>The overall pattern of the Paso Doble is approximately elliptical, distorted here and there by outward bulges. The opening progressive is on a curve, but the next few steps are rather straight. The change of edge produces an outward bulge followed by <i>steps 12 to 25</i> that form a curve. The cross rolls cause a deviation in the pattern and there is a final bulge before the restart of the dance.</p>			
Suggested Introductory Steps			
<p>Lead: LFI (2), RFI (2), LFO (1), RFI-Pr (1), LFO (1), RFI-Ch (1), LFO (2), RFO (2)</p> <p>Follow: LFI (2), RFI (2), LFO (1), RFI-Pr (1), LFO3 (1+1), RBO (2), LBO (2)</p>			

STAR 9A – Paso Doble	
Focus Areas	
<p><b>Focus Area 1</b> Lead &amp; Follow: Steps 8-12</p> <p><b>Lead:</b> RF-Lff, LF-Rff, XF-RFO, XB-LFIO, XF-RFI with correct edges, foot placement and timing. Slip steps pass closely together to full extension. Even knee action with clear change of edge.</p> <p><b>Follow:</b> LB-Rff, RB-Lff, XB-LBO, XF-RBIO, XB-LBI with correct edges, foot placement and timing. Slip steps pass closely together to full extension. Even knee action with clear change of edge.</p>	<p><b>Focus Area 2</b> Lead &amp; Follow: Steps 26-28</p> <p><b>Lead:</b> CR-RFO, CR-LFO, CRO-RFO-SwR with correct edges, foot placement and timing. Continuous, even knee action with clear outside edges on all cross rolls.</p> <p><b>Follow:</b> CR-RFO, CR-LFO, CRO-RFO-SwR RFI-OpCSt to LBI with correct edges, foot placement and timing. Continuous, even knee action with clear outside edges on all cross rolls.</p>
Assessment Requirements	
<p><b>Mandatory Requirements:</b> (3 of 3 successful)</p> <ul style="list-style-type: none"> <li>- Correct timing throughout dance, with one timing error permitted (no more than 7 steps off time in a pattern/sequence)</li> <li>- All Focus Areas must be successful</li> </ul> <p><b>Full Pattern Assessment Requirements:</b></p> <ul style="list-style-type: none"> <li>- All Full Pattern Assessment Criteria must be Silver or better</li> </ul>	

STAR 9A – Paso Doble						
Step Chart						
Hold	Step No.	Lead Steps	Number of Beats of Music			Follow Steps
Outside	1	LFO		1		RBO
	2	RFI-Pr		1		LBI-Pr
	3	LFO		1		RBO
	4	RFI-Ch		1		LBI-Ch
	5	LFO		1		RBO
	6	RFI-Ch		1		LBI-Ch
	7	LFO		1		RBO
	8	RF-Lff Slip Step		1		LB-Rff Slip Step
	9	LF-Rff Slip Step		1		RB-Lff Slip Step
	10	XF-RFO		1		XB-LBO
	11	XB-LFIO		$\frac{1}{2} + \frac{1}{2}$		XF-RBIO
	12	XF-RFI		1		XB-LBI
	13	LFO		1		RBO
	14	RFI-Pr		1		XB-LBI
	15	XB-LFO		1		RBO
		OpCSt				
Closed	16	RBO		1		XF-LBI
	17	LBI		2		RFI
Outside	18	RBO		1		LFO
	19	XF-LBI		1		XB-RFI
	20a	RBO	2		1	LFO
20b				1	RFI-Ch	
Changing						
Open	21	LFO		1		LFO
	22	RFI-Ch		1		RFI-Ch
	23	LFO		1		LFO
	24	RFI-Pr		1		RFI-Pr
	25	LFO		1		LFO
	26	CR-RFO		1		CR-RFO
	27	CR-LFO		1		CR-LFO
	28	CR-RFO-SwR	3		3 "and"	CR-RFO-SwR RFI OpCSt to LBI (between counts 4 & 1)

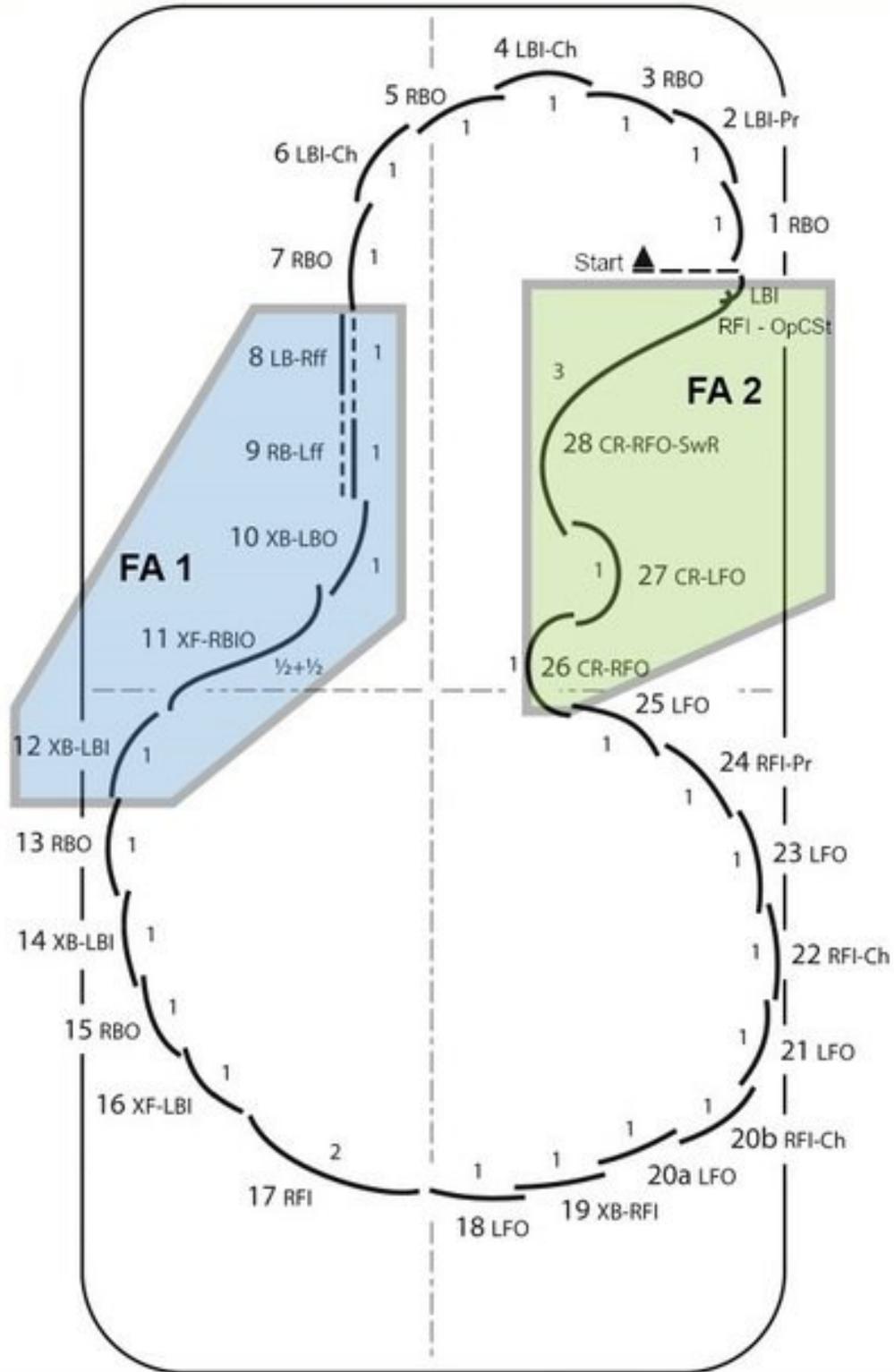
**STAR 9A – Paso Doble**

**Dance Pattern - LEAD**



**STAR 9A – Paso Doble**

**Dance Pattern - FOLLOW**

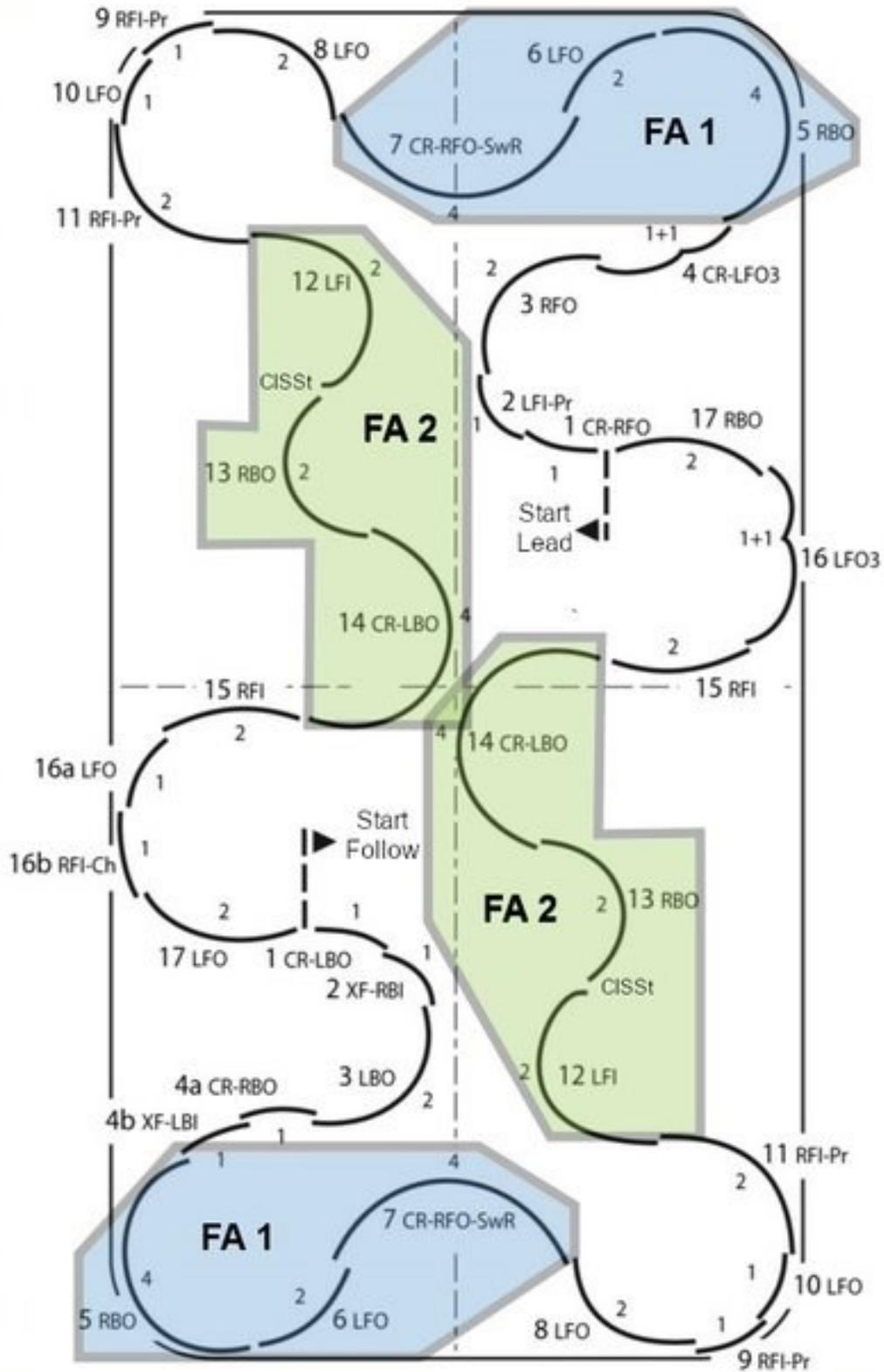


STAR 9B – Blues			
Music	Tempo	Pattern	Inventor
Blues 4/4	<ul style="list-style-type: none"> <li>• 22 measures of 4 beats per minute</li> <li>• 88 beats per minute</li> </ul>	Optional	Robert Dench and Lesley Turner
First Performed			
London, Streatham Ice Rink, 1934			
Description			
<p>The Blues should be skated with strong edges and deep knee action to achieve the desired expression. The lead begins the dance with a forward cross roll, the follow with a back cross roll moving from partial outside to closed hold. The follow crosses in front on <i>step 2</i> while their partner skates a progressive.</p> <p>The lead’s cross rolled three turn on <i>step 4</i> should be skated towards the side barrier. During this turn the follow skates a cross roll and a cross step - the first behind and the second in front. <i>Step 4</i> commences in outside hold and finishes in open hold. <i>Step 5</i> is a strong 4 beat backward outside edge for both partners with the free leg extended in front and brought back to the skating foot just before they step forward for <i>step 6</i>. It should be noted that this step commences on the third beat of the measure. <i>Step 7</i> is a deep cross roll on which the free leg swings forward then returns besides the skating foot for the next step. <i>Steps 8 to 11</i> form a double progressive sequence with an unusual timing: the first and the last steps are 2 beats each, the others are 1 beat in duration -the “Promenade” section. Knee action and an extended free leg are used to accentuate the timing on <i>step 8</i>.</p> <p><i>Steps 12 and 13</i> form a closed S step and both edges should have the same curvature. The free leg should be held back and brought to the heel of the skating foot just in time for the turn. The S step is turned neatly with the new skating foot taking the ice directly under the centre of gravity. <i>Step 14</i> is a backward cross roll for both partners. The pattern may retrogress at <i>step 15</i>. <i>Steps 15 to 17</i> form one lobe with three steps for the follow and four for the lead. During the follow’s three turn, the lead skates a chassé and the partners move into closed hold for the last step of the dance. The pattern may retrogress here.</p>			
Suggested Introductory Steps			
Lead: RFI (2), LFO (1), RFI-Pr (1), LFI (2), RFI (2), LFO (1), RFI-Ch (1), LFO (2) Follow: RFI (2), LFO (1), RFI-Pr (1), LFI (2), RFI (2), LFO3 (1+1), LFO (2)			
Focus Areas			
<b>Focus Area 1</b> Lead & Follow: Steps 5-7 <b>Lead &amp; Follow:</b> RBO, LFO, CR-RFO-SwR with correct edges, foot placement and timing. Smooth transfer of weight during cross roll. No flat edges. Free leg to remain extended throughout swing roll with smooth rolling action and soft knees.		<b>Focus Area 2</b> Lead & Follow: Steps 12-14 <b>Lead &amp; Follow:</b> LFI, CISSt, RBO, CR-LBO with correct edges, foot placement and timing. Smooth controlled turn with no scraping, skidding, or flat edges on entry or exit. Correct cross roll action on step following S step turn. Soft continuous knee action throughout to reflect blues expression.	
Assessment Requirements			
<b>Mandatory Requirements:</b> (3 of 3 successful) <ul style="list-style-type: none"> <li>- Correct timing throughout dance, with one timing error permitted (no more than 4 steps off time in a pattern/sequence)</li> <li>- All Focus Areas must be successful</li> </ul> <b>Full Pattern Assessment Requirements:</b> <ul style="list-style-type: none"> <li>- All Full Pattern Assessment Criteria must be Silver or better</li> </ul>			

STAR 9B – Blues							
Step Chart							
Hold	Step No.	Lead Steps	Number of Beats of Music			Follow Steps	
Partial Outside	1	CR-RFO		1		CR-LBO	
Closed	2	LFI-Pr		1		XF-RBI	
	3	RFO		2		LBO	
Outside	4a	CR-LFO3	1+1		1	CR-RBO	
Open	4b				1	XF-LBI	
	5	RBO		4		RBO	
	6	LFO		2		LFO	
	7	CR-RFO-SwR		4		CR-RFO-SwR	
	8	LFO		2		LFO	
	9	RFI-Pr		1		RFI-Pr	
	10	LFO		1		LFO	
	11	RFI-Pr		2		RFI-Pr	
	12	LFI		2		LFI	
			CISSt				CISSt
	13	RBO		2		RBO	
	14	CR-LBO		4		CR-LBO	
	15	RFI		2		RFI	
	16a	LFO	1		1+1	LFO3	
Closed	16b	RFI-Ch	1				
	17	LFO		2		RBO	

**STAR 9B – Blues**

**Dance Pattern**



STAR 9C – Silver Samba			
Music	Tempo	Pattern	Inventor
Samba 2/4	<ul style="list-style-type: none"> <li>• 54 measures of 4 beats per minute</li> <li>• 108 beats per minute</li> </ul>	Optional	Courtney J.L. Jones and Peri V. Horne
First Performed			
London, Queen’s Ice Rink, 1963			
Description			
<p>The dance begins with the partners in Kilian hold as they skate two run sequences. <i>Steps 4 and 8</i>, after each run sequence, are skated as a “quick cross-over slip RFI”. This is a movement in which the right free foot during the third step (LFO) of the run is held at full extension, and as it takes the ice for <i>steps 4 and 8</i> (RFI cross), the left foot on becoming the free foot is quickly slipped behind and sideways across the tracing just clear of the ice, becoming fully extended and pointing downward to accentuate the rhythm.</p> <p>The follow then skates an open swing three turn into closed hold, with a brief lift of the free leg after the turn (<i>step 9</i>) while the lead skates a slide chassé with the free foot passing forward (<i>steps 9 a and 9 b</i>). Then the partners dance a series of chassés in the character of the Samba (<i>steps 10–17</i>) on a curved pattern. <i>Steps 12–13 and 16–17</i> are skated as slide chassés with the lead slipping their left free leg turned out and forward while the follow matches by extending their right free leg backward.</p> <p>On <i>step 18</i> the partners skate a two-beat deep inside swing roll (lead LFI, follow RBI). Then they skate a series of chassés away from the centre of the rink toward the barrier on an evenly curved pattern (<i>steps 19 – 22</i>). <i>Step 23</i> is a two-beat swing. After both partners skate a chassé (<i>steps 24 – 25</i>), the lead skates a three turn into Kilian hold (<i>step 26</i>) while the follow skates a RBO followed by a LBI cross-in-front to join the lead in skating a RBO for 3 beats (<i>step 27</i>). The timing of the lead’s three (<i>step 26</i>) is unusual in that they step on count 4 and turns on count 1 of the measure.</p> <p>Both partners then skate a cross roll LBO (<i>step 28</i>) and on <i>step 29</i> a cross-in-front right back inside and change of edge to outside with a triple swing of the free leg (forward, back, forward to coincide with the music). The rest of the dance is skated in Kilian hold, and after <i>steps 30 and 31</i> the remaining steps consist of four step-chassé-step sequences (the so-called “inside chassés” as the second and third step of each are inside edges – <i>steps 33 &amp; 34, 36 &amp; 37, 39 &amp; 40, and 42 &amp; 43a</i>), five slip/slide steps, and two inside edges with the free leg held behind, crossing the tracing. The timing of the slip steps is one, one, half (1/2), half (1/2), one (although for this last slip step – <i>step 47</i>– the foot remains on the ice for ½ a beat, before the ½ beat leg lift). A tuck action of the foot is required on the two inside edges <i>steps 48 and 49</i>.</p> <p>Individual interpretation by couples to add Samba character is permitted provided that the integrity of steps, free leg positions and holds is maintained.</p>			
Suggested Introductory Steps			
<p>Lead: RFO (2), LFO (2), RFO, (1), LFI-Pr (1), RFI (2), LFI* (2), RFI* (2)</p> <p>Follow: RFO (2), LFO (2), RFO, (1), LFI-Pr (1), RFI (2), LFI* (2), RFI* (2)</p> <p>*option to complete tuck action of the foot on inside edges for introductory steps</p>			

STAR 9C – Silver Samba	
Focus Areas	
<p><b>Focus Area 1</b> Lead &amp; Follow: Steps 14-18</p> <p><b>Lead:</b> LFO, RFI-Ch, LFO, RFI-Qlf, LFI-SwR with correct edges, foot placement and timing. Neat feet with clear extension on all chassés and swing roll. Clear inside edge maintained for full swing roll. Continuous lively knee action maintained for all steps in keeping with Samba rhythm.</p> <p><b>Follow:</b> RBO, LBI-Ch, LBO, LBI-Qlf, RBO, LBI-Ch, RBO, LBI-Qlf, RBI-SwR with correct edges, foot placement and timing. Neat feet with clear extension on all chassés and swing roll. Clear inside edge maintained for full swing roll. Continuous lively knee action maintained for all steps in keeping with Samba rhythm.</p>	<p><b>Focus Area 2</b> Lead &amp; Follow: Steps 38-47</p> <p><b>Lead &amp; Follow:</b> LFO, RFI-Ch, LFI, RFO, LFI-Ch, RFI, RF-Lff, LF-Rff, RF-Lff, LF-Rff, RF-Lff-Qlf with correct edges, foot placement and timing. Proper chassé technique with deep quick edges and precise timing. Full extension on the ice during slip steps with feet passing one another closely.</p>
Assessment Requirements	
<p><b>Mandatory Requirements:</b> (3 of 3 successful)</p> <ul style="list-style-type: none"> <li>- Correct timing throughout dance, with one timing error permitted (no more than 13 steps off time in a pattern/sequence)</li> <li>- All Focus Areas must be successful</li> </ul> <p><b>Full Pattern Assessment Requirements:</b></p> <ul style="list-style-type: none"> <li>- All Full Pattern Assessment Criteria must be Silver or better</li> </ul>	

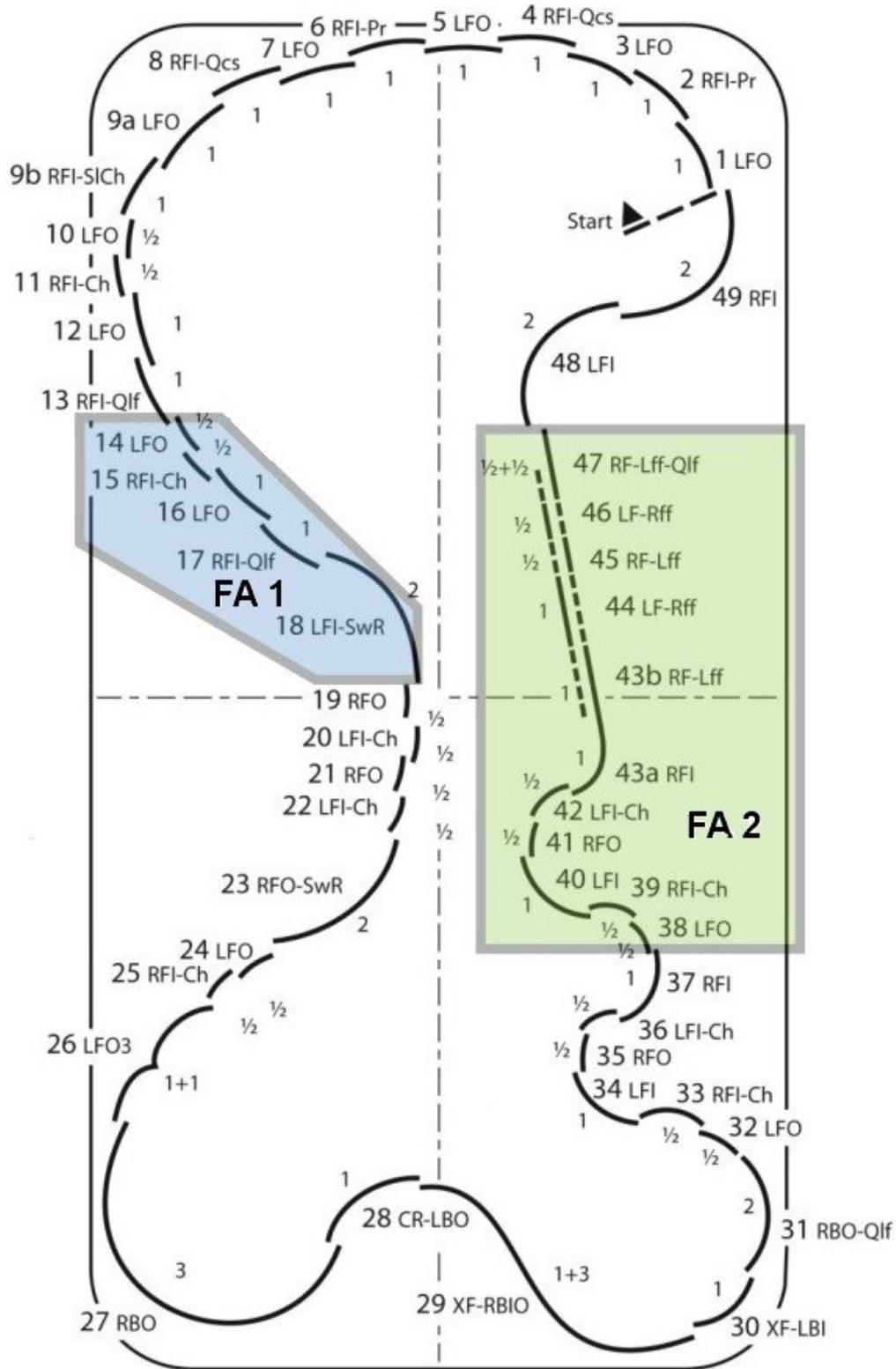
STAR 9C – Silver Samba						
Step Chart						
Hold	Step No.	Lead Steps	Number of Beats of Music			Follow Steps
Kilian	1	LFO		1		LFO
	2	RFI-Pr		1		RFI-Pr
	3	LFO		1		LFO
	4	RFI-Qcs		1		RFI-Qcs
	5	LFO		1		LFO
	6	RFI-Pr		1		RFI-Pr
	7	LFO		1		LFO
	8	RFI-Qcs		1		RFI-Qcs
	Closed	9a	LFO	1		1+1
9b		RFI-SI Ch	1			
10		LFO		½		RBO
11		RFI-Ch		½		LBI-Ch
12		LFO		1		RBO
13		RFI-Qlf		1		LBI-Qlb
14		LFO		½		RBO
15		RFI-Ch		½		LBI-Ch
16		LFO		1		RBO
17		RFI-Qlf		1		LBI-Qlb
18		LFI-SwR		2		RBI-SwR
19		RFO		½		LBO
20		LFI-Ch		½		RBI-Ch
21		RFO		½		LBO
22		LFI-Ch		½		RBI-Ch
23		RFO-SwR		2		LBO-SwR
24		LFO		½		RBO
25		RFI-Ch		½		LBI-Ch
26a		LFO3	1+1		1	RBO
26b					1	XF-LBI
Kilian	27	RBO		3		RBO
	28	CR-LBO		1		CR-LBO
	29	XF-RBIO (swing free leg forward-back-forward)		1 + 3		XF-RBIO (swing free leg forward-back-forward)
	30	XF-LBI		1		XF-LBI
	31	RBO-Qlf		2		RBO-Qlf
	32	LFO		½		LFO
	33	RFI-Ch		½		RFI-Ch
	34	LFI		1		LFI
	35	RFO		½		RFO
	36	LFI-Ch		½		LFI-Ch
	37	RFI		1		RFI
	38	LFO		½		LFO
	39	RFI-Ch		½		RFI-Ch

STAR 9C – Silver Samba							
Step Chart							
Hold	Step No.	Lead Steps	Number of Beats of Music			Follow Steps	
Kilian	40	LFI		1		LFI	
	41	RFO		½		RFO	
	42	LFI-Ch		½		LFI-Ch	
	43a	RFI		1		RFI	
	43b	RF-Lff		1		RF-Lff	
	44	LF-Rff		1		LF-Rff	
	45	RF-Lff		½		RF-Lff	
	46	LF-Rff		½		LF-Rff	
	47	RF-Lff		½		Rf-Lff	
			Qlf at end		+ ½		Qlf at end
	48	LFI		2		LFI	
49	RFI		2		RFI		



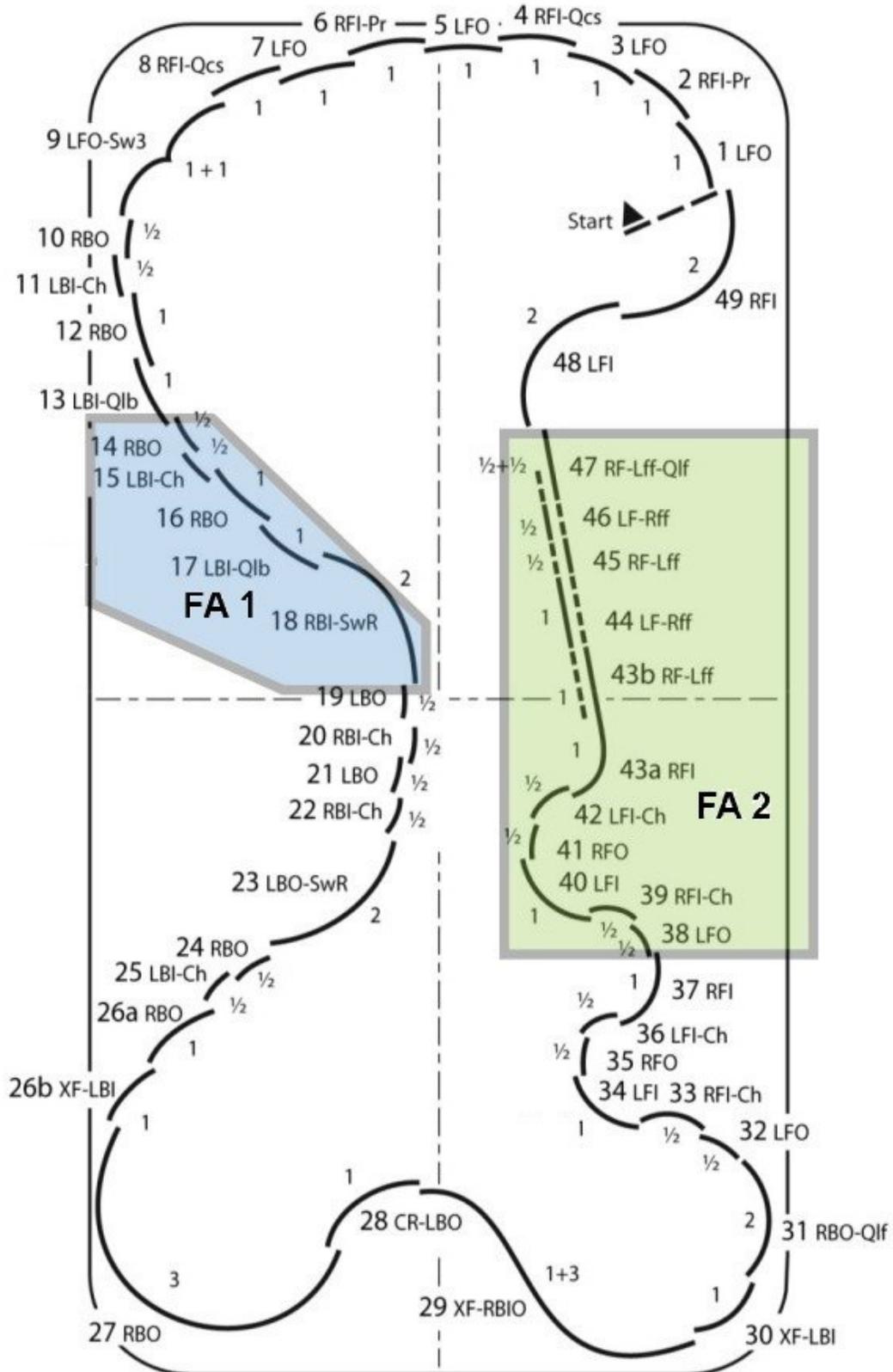
**STAR 9C – Silver Samba**

**Dance Pattern - LEAD**



**STAR 9C – Silver Samba**

**Dance Pattern - FOLLOW**



**STAR 10**

STAR 10A – Cha Cha Congelado			
Music	Tempo	Pattern	Inventor
Cha Cha 4/4	<ul style="list-style-type: none"> <li>• 29 measures of 4 beats per minute</li> <li>• 116 beats per minute</li> </ul>	Optional	Bernard Ford, Kelly Johnson, Laurie Palmer, Steven Belanger
First Performed			
Richmond Hill, Ontario, 1989			
Description			
<p>This dance is designed to introduce dancers to a Latin American rhythm and help them to appreciate rhythm not only with their feet, but also with their bodies. The steps are structured in places so as to portray the feeling of “1, 2 cha-cha-cha”. Individual interpretation by couples to add Cha Cha character is permitted provided that integrity of steps, free leg positions and dance holds are maintained. Retrogressions on pattern transitions are permitted.</p> <p><i>Steps 1 and 2</i> are skated on a lobe towards, then away from the barrier. <i>Steps 3 and 4</i> are slip steps. The lead skates three slip steps (<i>steps 3, 4 and 5</i>) of ½ beat each but on the last one the lead remains on their left foot for another ½ count and the right foot is lifted. The follow skates three slip steps also but as they complete the third slip (<i>step 5a</i>) the left foot crosses behind on the second ½ count for <i>step 5b</i>. There is a tendency for the follow to omit <i>step 5b</i> due to the difficulty of the weight transfer onto the step. Credit should be given by the judges to those who can perform it properly. <i>Steps 1–5</i> are skated in outside hold and give the timing of a “1, 2 cha-cha-cha”. On <i>step 6</i> the dancers change to hand-in-hand hold (follow’s right hand in the lead’s left, follow’s left hand in the lead’s right) to skate a series of cross in front touch down steps*. On <i>step 7</i>, the lead changes sides to the right of the follow’s tracing as the lead turns a rocker and the follow does a three turn. After they make their turns on <i>step 8</i>, the follow is on the left of the lead’s tracing, switching to the lead’s right side after <i>step 9</i>.</p> <p>On <i>step 10</i> the partners assume closed hold and on <i>step 11</i>, both partners extend the free leg to the back on the third beat (musical count 1). On <i>step 14</i>, the follow releases their left hand from the open hold and passes under the lead’s left arm while doing the C step.</p> <p>On <i>step 23</i>, the follow places their left hand in the lead’s right hand. <i>Step 24</i> is a swing closed C step for both dancers, but in opposite directions so that they turn their back towards each other releasing hands. On <i>step 25</i> the follow places their right hand in the lead’s left. Note that <i>step 25</i> is a cross in front for both (XF-RBI for the lead; XF – LBO for the follow).</p> <p><i>Steps 27 to 36a</i> are skated in Kilian hold and <i>steps 27–36</i> are the same for both partners. They skate a series of touch down steps* in Kilian hold (<i>steps 27–29</i>.) Leading to the conclusion of the dance is an extremely deep left forward inside edge for both. It is permitted to retrogress on the pattern as long as this is reflected in a degree of control. The follow then executes an open C Step (<i>steps 37a and 37 b</i>) to be in position to restart the dance.</p> <p><b>Note:</b> <i>Steps 6-9 and 27-29 should be skated with a brief but decisive weight transfer (touchdown) to the other foot on the “and” between counts returning to the original edges.</i></p>			
Suggested Introductory Steps			
Lead: LFI (2), RFI (2), LFO (1), RFI-Ch (1), LFO (1), RFI-Pr (1), LFI-SwR (4), RFI (2), LFO (2) Follow: LFI (2), RFI (2), LFO (1), RFI-Ch (1), LFO (1), RFI-Pr (1), LFI-SwR (4), RFI-OpMo (1), LBI (1), RBO (2)			

STAR 10A – Cha Cha Congelado	
Focus Areas	
<p><b>Focus Area 1</b> Lead &amp; Follow: Step 6-9</p> <p><b>Lead:</b> XF-RFO with L-Td, XF-LFO with R-Td, LFO-Rk, XF-RBI with L-Td, XF-LBI with R-Td</p> <p><b>Follow:</b> XF-RBI with L-Td, XF-LBI with R-Td, LBI3, XF-RFO with L-Td, XF-LFO with R-Td</p> <p><b>Lead &amp; Follow:</b> Use of neat feet, soft knees and energetic 'danced' steps. Correct timing, correct foot placement with skating foot tightly crossed below the knee on each touch down steps. Correct edges for the XF's including the entry and exit edges of the rocker turn (Lead) and three-turn (Follow).</p>	<p><b>Focus Area 2</b> Lead &amp; Follow: Steps 23-25</p> <p><b>Lead:</b> RFO Sw-CICSt, LBO, XF-RBI</p> <p><b>Follow:</b> LFI Sw-CICSt, RBI, XF-LBO</p> <p><b>Lead &amp; Follow:</b> Smooth, controlled turn, symmetrical edge depth throughout with no skidding or scraping. Free leg swings closely past the skating foot during swing. In-step of free foot brought to heel of skating foot before the C step, free foot tightly crossed below the knee for the cross-step.</p>
Assessment Requirements	
<p><b>Mandatory Requirements:</b> (3 of 3 successful)</p> <ul style="list-style-type: none"> <li>- Correct timing throughout dance, with one timing error permitted (no more than 10 steps off time in a pattern/sequence)</li> <li>- All Focus Areas must be successful</li> </ul> <p><b>Full Pattern Assessment Requirements:</b></p> <ul style="list-style-type: none"> <li>- All Full Pattern Assessment Criteria must be Silver or better</li> </ul>	

STAR 10A – Cha Cha Congelado						
Step Chart						
Hold	Step No.	Lead Steps	Number of Beats of Music			Follow Steps
Outside	1	RFI-Pr		1		LBI-Pr
	2	LFO		1		RBO
	3	LF-Rff Slip Step		½		LB-Rff Slip Step
	4	RF-Lff Slip Step		½		RB-Lff Slip Step
	5a	LF-Rff Slip Step	1		½	LB-Rff Slip Step
	5b	(R foot lifted forward at end of step)			½	XB-LBO (R foot lifted forward at end of step)
Both hand-in-hand	6	XF-RFO with L-Td		1 & 1		XF-RBI with L-Td
	7	XF-LFO with R-Td LFO-Rk		1 & 1 "and"		XF-LBI/ R-Td /LBI3
	8	XF-RBI with L-Td		1 & 1		XF-RFO with L-Td
	9	XF-LBI with R-Td		1 & 1		XF-LFO with R-Td
Closed	10a	RBO	1		2	RFI
	10b	LFI	1			CICSt
	11	RFI LFO		4 "and"		LBI RBO
	12	RFI-SICh		2		LBI-SICh
Open	13	LFI		2		RFO
	14	XB-RFO		1		XB-LFI
	15	LFI-Ch		1		RBI
Closed	16	RFO		2		LBO
	17	LFO3	1+1		2	RBO
	18	RBO		2		LFO
Open	19	LFO		2		RFI
	20	RFI		1		LFO
	21	LFO		1		RFI
One hand-in-hand	22	RFO LFI-Ch		1 "and"		LFI RFO-Ch
	23	RFO	Sw-CICSt	3	musical count 4 - 1 - 2	LFI
	24	LBO		2		RBI
	25	XF-RBI		2		XF-LBO
Kilian	26	LFO RFI-Ch	2 "and"		2	RFI
	27	LFO with R-Td		1 & 1		LFO with R-Td
	28	XF-RFI with XB-L-Td		1 & 1		XF-RFI with XB-L-Td
	29	LFO with R-Td		1 & 1		LFO with R-Td
	30	XF-RFO		1		XF-RFO
	31	XB-LFI		1		XB-LFI
Kilian	32	RFI LFO-Ch		1 "and"		RFI LFO-Ch

STAR 10A – Cha Cha Congelado						
Step Chart						
Hold	Step No.	Lead Steps	Number of Beats of Music			Follow Steps
	33	RFI		1		RFI
	34	LFO		1		LFO
	35	XB-RFI		1		XB-RFI
	36	LFI SwR		4		LFI SwR
	37a	RFI	2		1	RFI
Open	37b				1	LBI
	38	LFO		2		RBO





STAR 10B – Westminster Waltz			
Music	Tempo	Pattern	Inventor
Waltz 3/4	<ul style="list-style-type: none"> <li>• 54 measures of 3 beats per minute</li> <li>• 162 beats per minute</li> </ul>	Optional	Eri van der Weyden and Eva Keats
First Performed			
London, Westminster Ice Rink, 1938			
Description			
<p>The Westminster Waltz is characterized by stately carriage and elegance of line. It should be skated with strong edges and a softly flowing knee action. An upright stance without breaking at the waist is essential to its stately character.</p> <p>The dance is commenced in Kilian hold that changes to reverse Kilian hold between <i>steps 5 and 6</i>. <i>Steps 1 to 3</i> form a progressive sequence. <i>Step 3</i>, however, changes to an inside edge after 2 beats so that <i>step 4</i> may be directed with a lilt and quick body weight change towards the centre. <i>Steps 5 and 6</i> form an inside open C step. At the start the lead is on the follow's left but, during the turn, both rotate individually, thus the lead exits from the C step on the follow's right. <i>Step 7</i> should be highlighted by strong edges and good carriage. <i>Step 8</i> should aim toward the side of the ice surface then <i>step 9</i> should continue around the lobe.</p> <p>On <i>step 10</i>, which starts as a cross roll for both partners, the follow turns their three in front of their partner. After the turn the partners join in closed hold, then almost immediately change to open hold for <i>steps 11 and 12</i> which are cross behind chassés skated on a curve. <i>Step 13</i> for the follow is an inside forward swing rocker where the swing is held for 6 beats before the turn on count 1 of the second measure. <i>Step 13</i> for the lead is an outside forward swing counter with the same timing. At the moment of turning the partners must be in hip-to-hip position. <i>Step 14</i> must be taken from the side of the preceding foot.</p> <p>On <i>step 15</i> the lead follows their partner's tracing as the follow turns an inside three on count 4. <i>Steps 16 to 20</i> are skated in closed hold. <i>Step 16</i> is a cross roll for both partners. <i>Step 17</i> has a very moderate progressive movement and afterwards both partners step wide for the start of <i>step 18</i>. <i>Step 20</i> begins as a cross roll for both partners.</p> <p>On count 3 of <i>step 21</i>, the follow turns a three aiming for the lead's left shoulder. On count 4 the follow steps onto a left backward outside edge and extends their right hand across to their partner's right hand to assume reverse Kilian hold. On <i>step 22</i> the lead assists their partner in shifting across in front of them into Kilian hold in preparation for the restart of the dance. Care must be taken in swinging the free legs on <i>step 22</i> during the RFO so as not to interfere with the transition of hold. A one-beat change of edge onto an RFI is skated at the end of <i>step 22</i> to assist in changing the lean for the restart of the dance.</p>			
Suggested Introductory Steps			
Lead: LFO (3), RFO (3), LFO (2), RFI-Pr (1), LFO (3), CR-RFO-SwR (6) Follow: LFO (3), RFO (3), LFO (2), RFI-Pr (1), LFO (3), CR-RFO-SwR (6)			

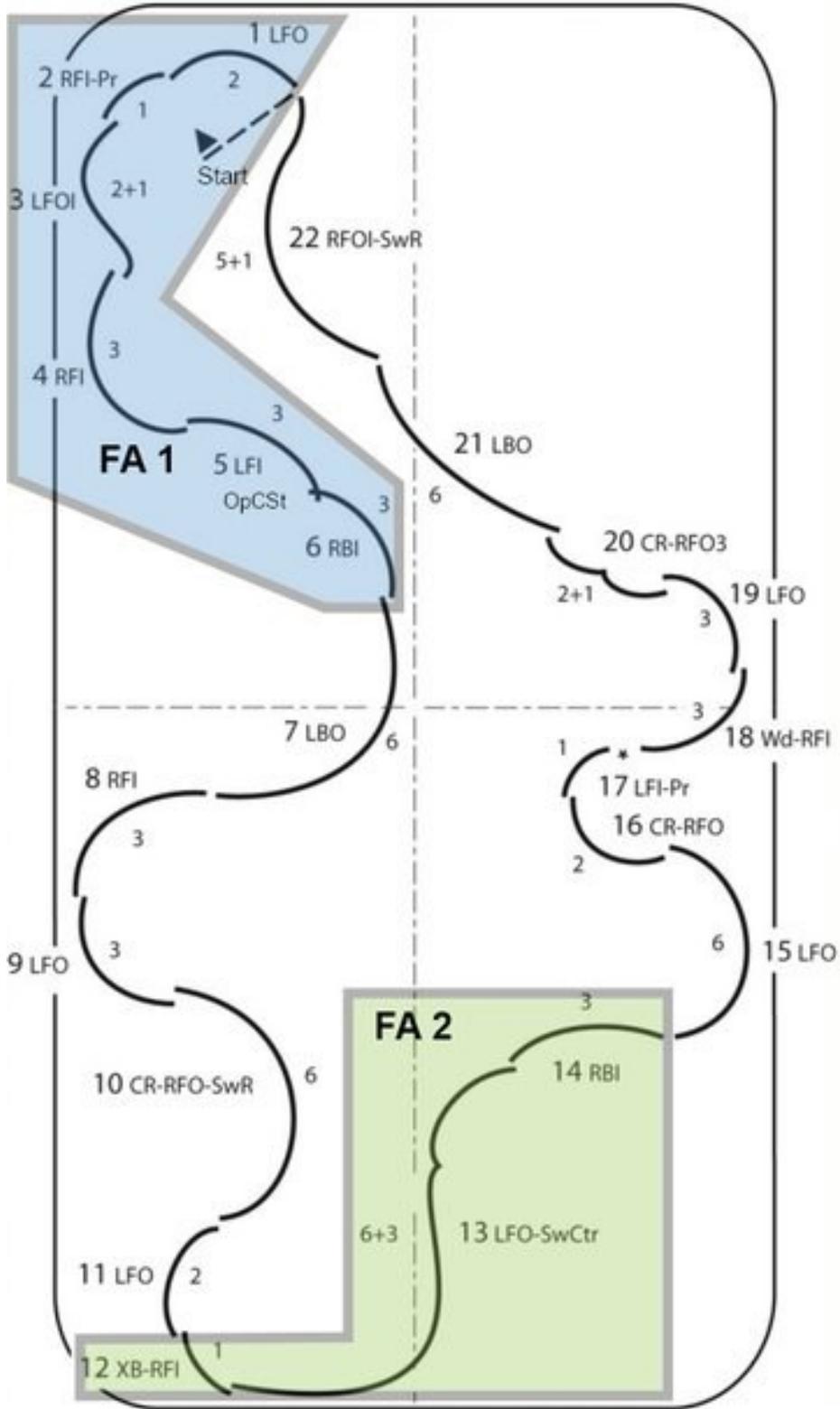
STAR 10B – Westminster Waltz	
Focus Areas	
<p><b>Focus Area 1:</b>            Lead &amp; Follow: Steps: 1-6  <b>Lead:</b> LFO, RFI-Pr, LFOI, RFI, LFI OpCSt, RBI  <b>Follow:</b> LFO, RFI-Pr, LFOI, RFI, LFI OpCSt, RBI  <b>Lead &amp; Follow:</b> Correct steps, turns, foot placement and timing. Proper progressive technique and timing with feet brought together for quick change of edge, heel of free foot brought to instep of skating foot for LFI C step. Focus on smooth transition from progressive to change of edge, strong edges maintained throughout sequence with soft, tilting knees throughout in keeping with waltz rhythm.</p>	<p><b>Focus Area 2:</b>            Lead &amp; Follow: Steps: 12-14  <b>Lead:</b> XB-RFI, LFO-SwCtr, RBI  <b>Follow:</b> XB-LFO, RFI-SwRk, LBO  <b>Lead &amp; Follow:</b> Correct steps, turns, foot placement and timing. Feet tightly crossed below the knee on the cross step, feet brought back together to push into the turn (counter/rocker). Free leg extended (direction optional either to front or to back) on exit edge of turn on back outside edge.</p>
Assessment Requirements	
<p><b>Mandatory Requirements:</b> (3 of 3 successful)</p> <ul style="list-style-type: none"> <li>- Correct timing throughout dance, with one timing error permitted (no more than 6 steps off time in a pattern/sequence)</li> <li>- All Focus Areas must be successful</li> </ul> <p><b>Full Pattern Assessment Requirements:</b></p> <ul style="list-style-type: none"> <li>- All Full Pattern Assessment Criteria must be Silver or better</li> </ul>	



STAR 10B – Westminster Waltz						
Step Chart						
Hold	Step No.	Lead Steps	Number of Beats of Music			Follow Steps
Kilian	1	LFO		2		LFO
	2	RFI-Pr		1		RFI-Pr
	3	LFOI		2+1		LFOI
	4	RFI		3		RFI
	5	LFI		3		LFI
		OpCSt				OpCSt
Reverse Kilian	6	RBI		3		RBI
	7	LBO		6		LBO
	8	RFI		3		RFI
	9	LFO		3		LFO
	10a	CR-RFO-SwR	6		2+1	CR-RFO3
Closed	10b			3	LBO	
Open	11	LFO		2		RFI
	12	XB-RFI		1		XB-LFO
	13	LFO-SwCtr		6+3		RFI-SwRk
	14	RBI		3		LBO
	15	LFO	6		3+3	RFI3
Closed	16	CR-RFO		2		CR-LBO
	17	LFI-Pr		1		RBI-Pr
	18	Wd-RFI		3		Wd-LBI
	19	LFO		3		RBO
	20	CR-RFO3	2+1		3	CR-LBO
Reverse Kilian	21a	LBO	6		2+1	RFO3
	21b				3	LBO
Change Sides	22	RFOI-SwR		5 + 1		RFOI-SwR

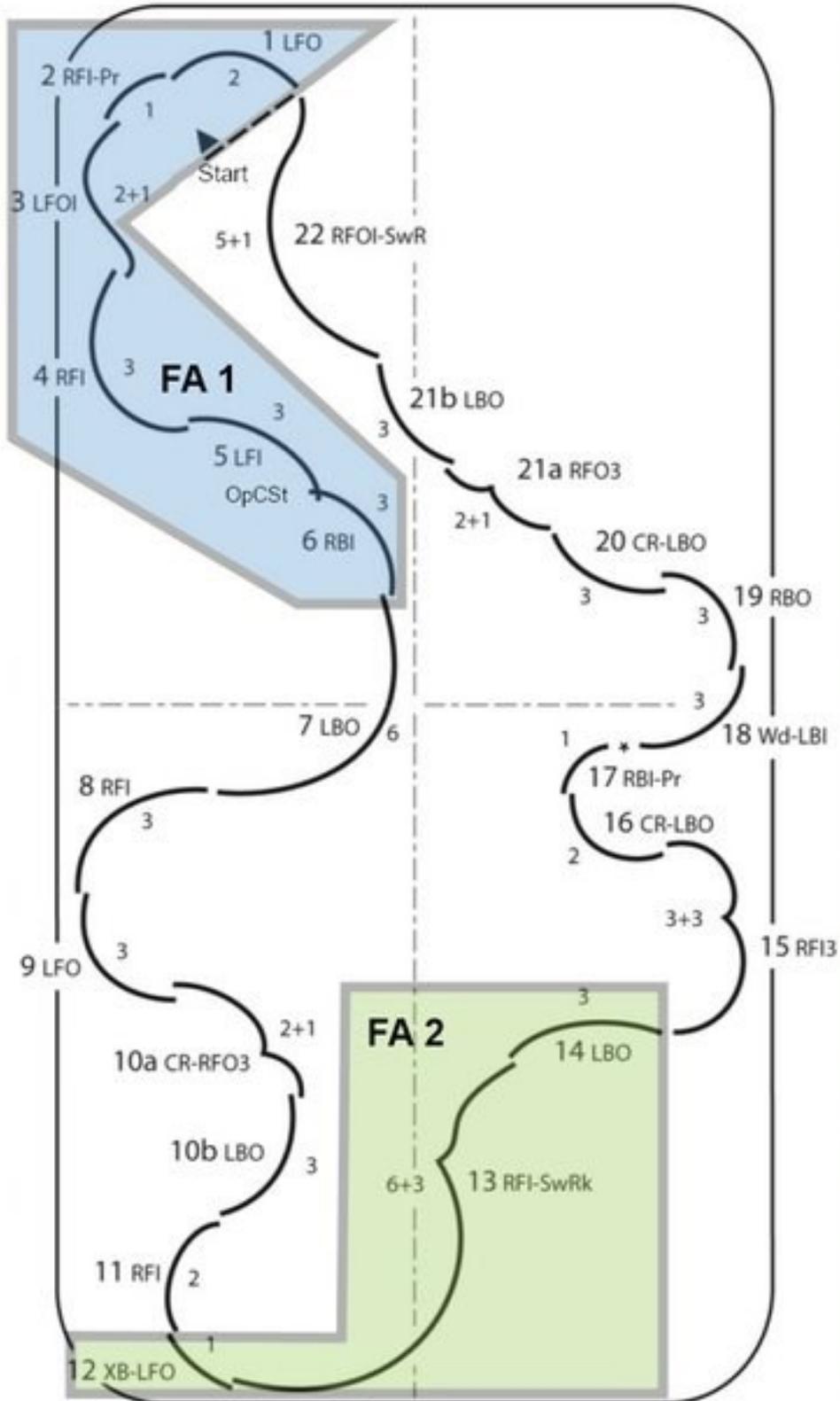
**STAR 10B – Westminster Waltz**

**Dance Pattern - LEAD**



**STAR 10B – Westminster Waltz**

**Dance Pattern - FOLLOW**



STAR 10C – Quickstep			
Music	Tempo	Pattern	Inventor
Quickstep 2/4	<ul style="list-style-type: none"> <li>• 56 measures of 2 beats per minute</li> <li>• 112 beats per minute</li> </ul>	Set	Reginald J. Wilkie and Daphne B. Wallis
First Performed			
London, Westminster Ice Rink, 1938			
Description			
<p>This dance is skated in Kilian hold throughout with both partners skating the same steps. To ensure a really good performance, it is essential that the couple remain hip to hip - that is with the lead's right hip against the follow's left. The Quickstep must be danced in keeping with the music that is fast and of bright character.</p> <p>For true edges to be skated, it is essential that the dance be started approximately on the midline at the end of the ice surface. The sequence of steps requires approximately the length of the ice surface and the direction of the edges shown in the diagram must be adhered to.</p> <p><i>Steps 1 and 2</i> form a chassé sequence, while <i>steps 3 to 5</i> form a progressive sequence. <i>Step 5</i> is a 4 beat left forward outside edge forming the first part of a closed swing S step. The exit edge from the S step is held for 3 beats; the free foot first remains forward, then is drawn down beside the skating foot and swung smoothly outward and backward to assist the knee action to make the change of edge, although optional positions for the free leg are permitted. The change of edge should be distinct to define the shape of the lobe. The remaining steps should be skated with vitality and the edges of <i>steps 7 to 9</i> should be as deep as possible. <i>Step 7</i> is started crossed behind while <i>step 9</i> is crossed in front.</p> <p><i>Step 10</i> is held for 4 beats, is a deep outside edge started with a cross behind towards the side/long barrier. The transition from <i>step 10</i> to <i>step 11</i> can be made with ease if the right backward outside edge is well controlled. <i>Steps 13 to 18</i> are skated lightly but distinctly, and care must be taken to maintain the curvature of the pattern. <i>Steps 13 to 15</i> form a progressive sequence. <i>Step 16</i> is a cross roll, <i>step 17</i> is a crossed behind inside to outside change of edge, and <i>step 18</i> is crossed in front. On <i>step 17</i> a definite change of edge is executed with the right foot held in front ready for <i>step 18</i>.</p>			
Suggested Introductory Steps			
Lead: RFO (2), LFO (2), RFO (2), LFO (1), RFI-Pr (1), LFO (2), RFO (2) Follow: RFO (2), LFO (2), RFO (2), LFO (1), RFI-Pr (1), LFO (2), RFO (2)			
Focus Areas			
<b>Focus Area 1</b> Lead & Follow: Steps 5-6 <b>Lead &amp; Follow:</b> LFO, Sw-CISSt, RBIO. Correct steps, turns, foot placement and timing. The skater must complete the turn by swinging the free leg closely past the skating foot from back to front. The instep of the free foot is then brought to the heel of the skating foot before being placed on the ice for the turn. The new free leg extends to the front before being brought back in for a side to back extension to initiate the RBIO change of edge.		<b>Focus Area 2</b> Lead & Follow: Steps 13-18 <b>Lead &amp; Follow:</b> LFO, RFI-Pr, LFO, CR-RFO, XB-LFIO, XF-RFI. Correct steps, turns, foot placement and timing. The skater must use proper progressive, cross roll and cross step technique while keeping the knees light and moving quickly to the beat of the music. The change of edge must be clear and definite with the free leg placed in front ready to cross in front for step 18.	

**STAR 10C – Quickstep**

**Assessment Requirements**

**Mandatory Requirements:** (3 of 3 successful)

- Correct timing throughout dance, with one timing error permitted (no more than 5 steps off time in a pattern/sequence)
- All Focus Areas must be successful

**Full Pattern Assessment Requirements:**

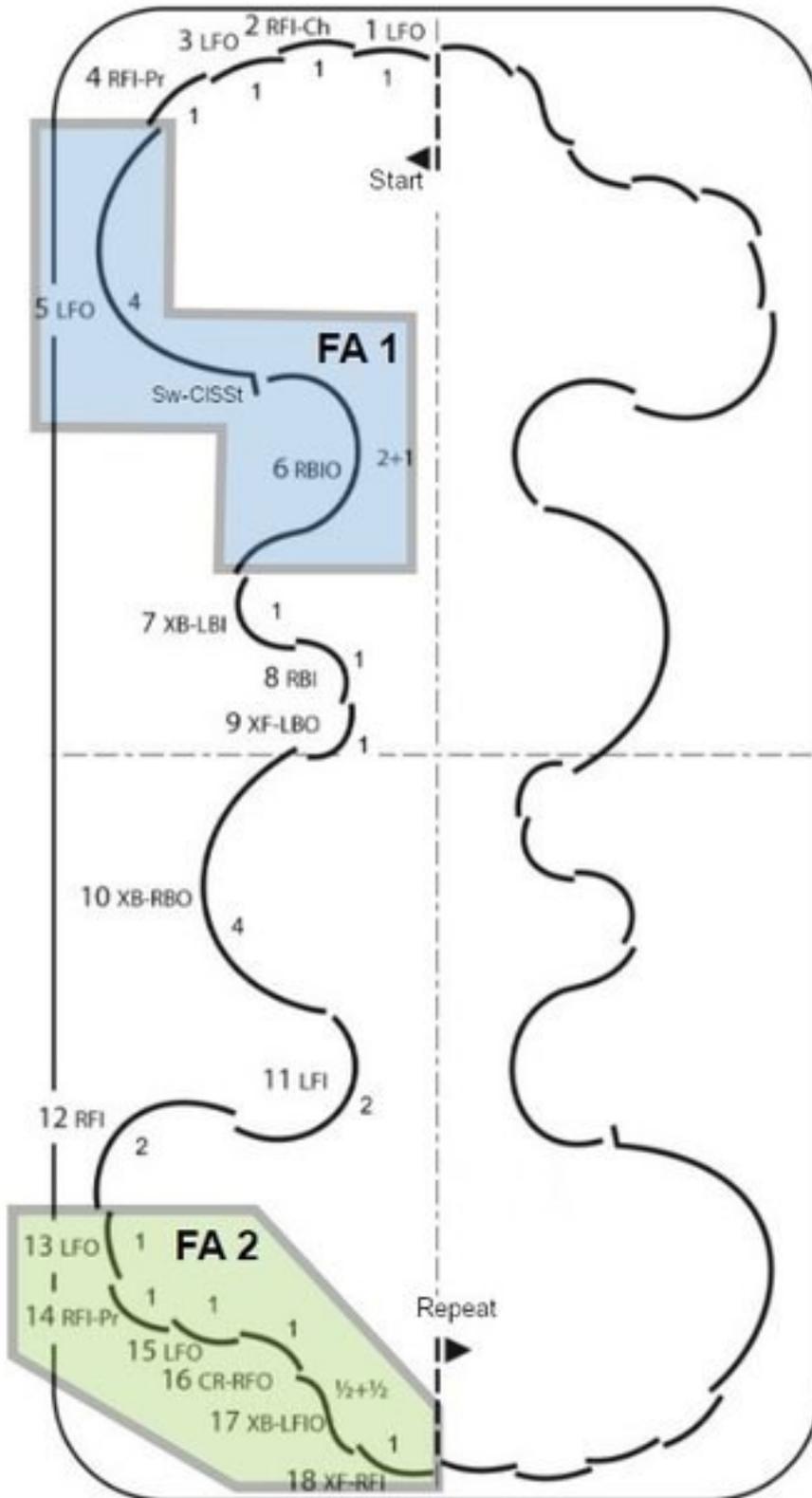
- All Full Pattern Assessment Criteria must be Silver or better

**Step Chart**

Hold	Step No.	Steps (Same for Lead & Follow)	Number of Beats of Music
Kilian	1	LFO	1
	2	RFI-Ch	1
	3	LFO	1
	4	RFI-Pr	1
	5	LFO Sw-CISSt	4
	6	RBIO	2+1
	7	XB-LBI	1
	8	RBI	1
	9	XF-LBO	1
	10	XB-RBO	4
	11	LFI	2
	12	RFI	2
	13	LFO	1
	14	RFI-Pr	1
	15	LFO	1
	16	CR-RFO	1
	17	XB-LFIO	$\frac{1}{2} + \frac{1}{2}$
	18	XF-RFI	1

**STAR 10C – Quickstep**

**Dance Pattern**



Gold

Gold A – Viennese Waltz			
Music	Tempo	Pattern	Inventor
Waltz 3/4	<ul style="list-style-type: none"> <li>• 52 measures of 3 beats per minute</li> <li>• 156 beats per minute</li> </ul>	Optional	Eric van der Weyden and Eva Keats
First Performed			
London, Streatham Ice Rink, 1934			
Description			
<p>The Viennese Waltz is a light and lilting dance that must be skated with strongly curved edges. Soft knee action, neat footwork and elegant carriage are essential.</p> <p><i>Steps 1 to 3 (also 16 to 18)</i> form a progressive sequence. During these sequences the partners are not precisely opposite each other, but slightly to one side in a partial outside hold skating an evenly round, continuous lobe. The timing of <i>steps 1 to 4 (and 16 to 19)</i> is unusual for a waltz and since it adds a pleasant and distinctive touch to the dance, must be closely followed. <i>Steps 1 and 2 (also 16 and 17)</i> are one beat edges, followed by the three-beat edge <i>step 3 (also step 18)</i> and another one beat cross roll <i>step 4 (also step 19)</i>. Care should be taken to follow this timing that is a departure from the typical 1-2-3, 1-2-3 waltz rhythm pattern of the rest of the dance. <i>Steps 4 and 19</i> start the new circle that curves towards the long barrier with an anticipated body weight change.</p> <p>On <i>step 5 (also step 20)</i> a smoothly performed, change of edge is taken with the free foot passing as closely as possible to the skating foot on deep, well-rounded, strong edges. During this change of edge, the partners change sides. After the changes of edge, <i>step 6</i> should continue the well-rounded lobe towards the long/side barrier rather than cutting prematurely toward the end/short barrier.</p> <p>Care must be taken to direct <i>step 8</i> onto a true edge with the follow trailing the lead. There must be a definite change of body weight at the end of <i>step 8</i> for <i>step 9</i> to be accomplished without difficulty. The lead must skate ahead on <i>step 9</i> with the partner following and paralleling their tracing. During <i>step 9</i> they are momentarily in open hold with the shoulders parallel to the tracing. <i>Steps 9 and 10</i> form a closed S step for the lead, while <i>steps 10 and 11</i> form an open C step for the follow that must be performed with the correct timing (2 + 1) and correct edges. On <i>step 12</i> the follow places the left foot to the side and slightly behind the right foot that is held forward afterwards.</p> <p>On <i>step 13</i>, the partners change from closed to outside hold for a proper takeoff for <i>step 14</i>. <i>Step 14 (also step 23)</i> is a cross roll. <i>Step 24</i> should be skated in closed hold with strong edges, a rising knee action and free leg swing to emphasize the character of the dance.</p>			
Suggested Introductory Steps			
Lead: LFO (3), RFO (3), LFO (2), RFI-Pr (1), LFO (2), RFI-Ch (1), LFO (3), RFO (3) Follow: LFO (3), RFO (3), LFO (2), RFI-Pr (1), LFO3 (2+1), RBO (3), LBO (3)			

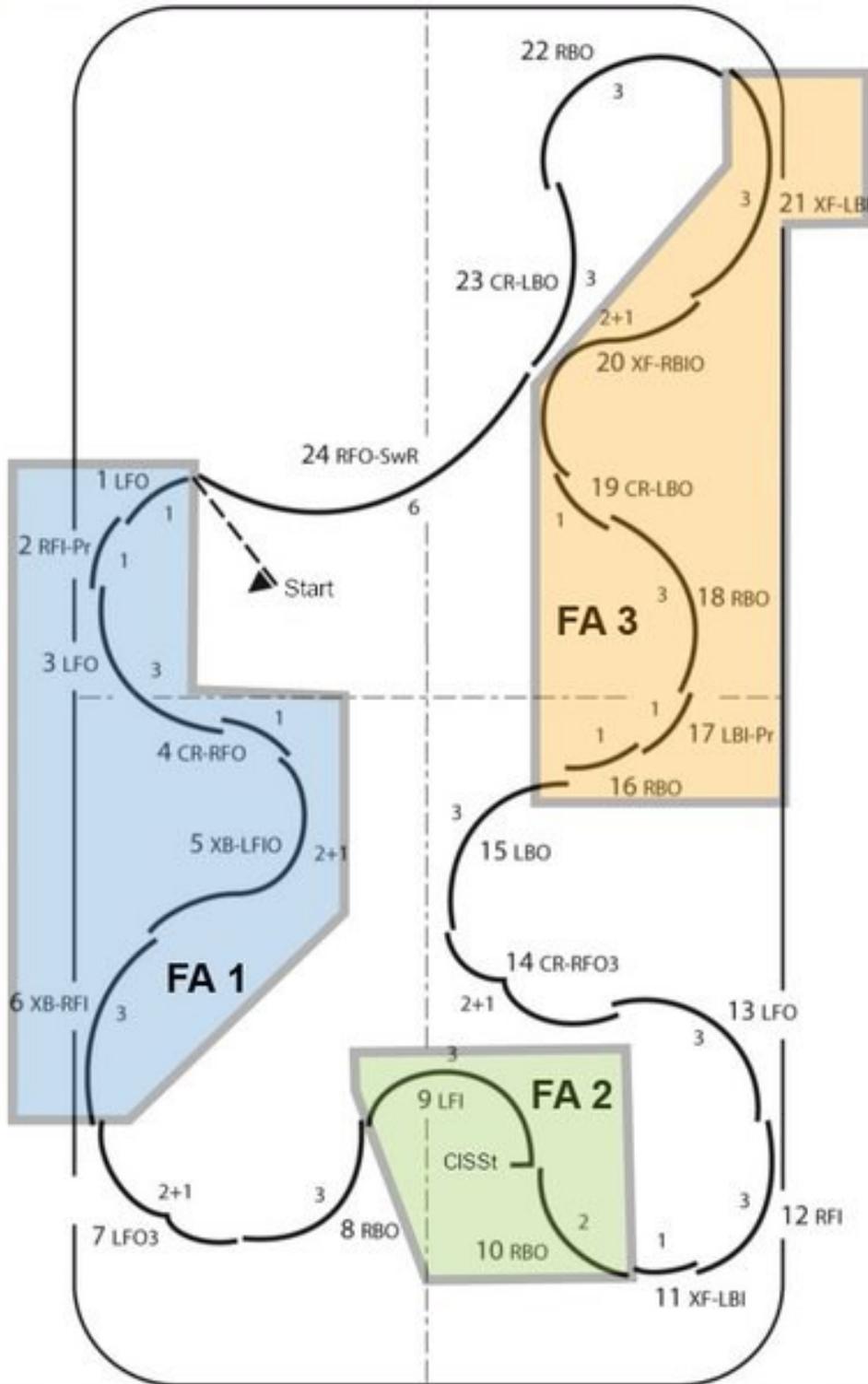
Gold A – Viennese Waltz		
Focus Areas		
<p><b>Focus Area 1</b> Lead &amp; Follow: Steps 1-6 <b>Lead:</b> LFO, RFI-Pr, LFO, CR-RFO, XB-LFIO, XB-RFI <b>Follow:</b> RBO, LBI-Pr, RBO, CR-LBO, XF-RBIO, XF-LBI <b>Lead &amp; Follow:</b> Correct steps, turns, foot placement and timing. Proper progressive, cross roll and cross step technique and timing, feet brought together for quick change of edge. Focus on smooth transition from progressive to cross roll, from cross step to change of edge, and maintain strong edges throughout sequence. Use soft, lilting knees throughout to keep waltz rhythm evident.</p>	<p><b>Focus Area 2</b> Lead: Steps 9-10 Follow: Steps 10-11 <b>Lead:</b> LFI CISSt, RBO <b>Follow:</b> LFO OpCSt, RBO <b>Lead:</b> Correct steps, turns, foot placement and timing. The skater must correctly place the free foot to the heel of the skating foot before transferring weight to complete the closed S step turn. Focus will also be on proper entry and exit edge balance and timing. <b>Follow:</b> Correct steps, turns, foot placement and timing. The skater must correctly place the heel of the free foot to the inner side of the skating foot before transferring weight to complete the open C step turn. Focus will also be on proper entry and exit edge balance and timing.</p>	<p><b>Focus Area 3</b> Lead &amp; Follow: Steps 16-21 <b>Lead:</b> RBO, LBI-Pr, RBO, CR-LBO, XF-RBIO, XF-LBI <b>Follow:</b> LFO, RFI-Pr, LFO, CR-RFO, XB-LFIO, XB-RFI <b>Lead &amp; Follow:</b> Correct steps, turns, foot placement and timing. Proper progressive, cross roll and cross step technique and timing, feet brought together for quick change of edge. Focus on smooth transition from progressive to cross roll, from cross step to change of edge, and maintain strong edges throughout sequence. Use soft, lilting knees throughout to keep waltz rhythm evident.</p>
Assessment Requirements		
<p><b>Mandatory Requirements:</b> (4 of 4 successful)</p> <ul style="list-style-type: none"> <li>- Correct timing throughout dance, with one timing error permitted (no more than 6 steps off time in a pattern/sequence)</li> <li>- All Focus Areas must be successful</li> </ul> <p><b>Full Pattern Assessment Requirements:</b></p> <ul style="list-style-type: none"> <li>- All Full Pattern Assessment Criteria must be Silver or better</li> </ul>		

Gold A – Viennese Waltz						
Step Chart						
Hold	Step No.	Lead Steps	Number of Beats of Music			Follow Steps
Closed*	1	LFO		1		RBO
	2	RFI-Pr		1		LBI-Pr
	3	LFO		3		RBO
	4	CR-RFO		1		CR-LBO
	5	XB-LFIO		2+1		XF-RBIO
	6	XB-RFI		3		XF-LBI
	7	LFO3	2+1		3	RBO
Closed	8	RBO		3		LFO
Open	9	LFI		3		RFO
	10	RBO	CISSt	2		LFO
Closed	11	XF-LBI		1		RBO
	12	RFI		3		LBI
	13	LFO		3		RBO
Outside	14	CR-RFO3	2+1		3	CR-LBO
Closed	15	LBO		3		RFO
Closed*	16	RBO		1		LFO
	17	LBI-Pr		1		RFI-Pr
	18	RBO		3		LFO
	19	CR-LBO		1		CR –RFO
	20	XF-RBIO		2+1		XB-LFIO
	21	XF-LBI		3		XB-RFI
	22	RBO		3		LFO
23	CR-LBO	3		2+1	CR-RFO3	
Closed	24	RFO-SwR		6		LBO-SwR

\* partners slightly to one side – in partial outside

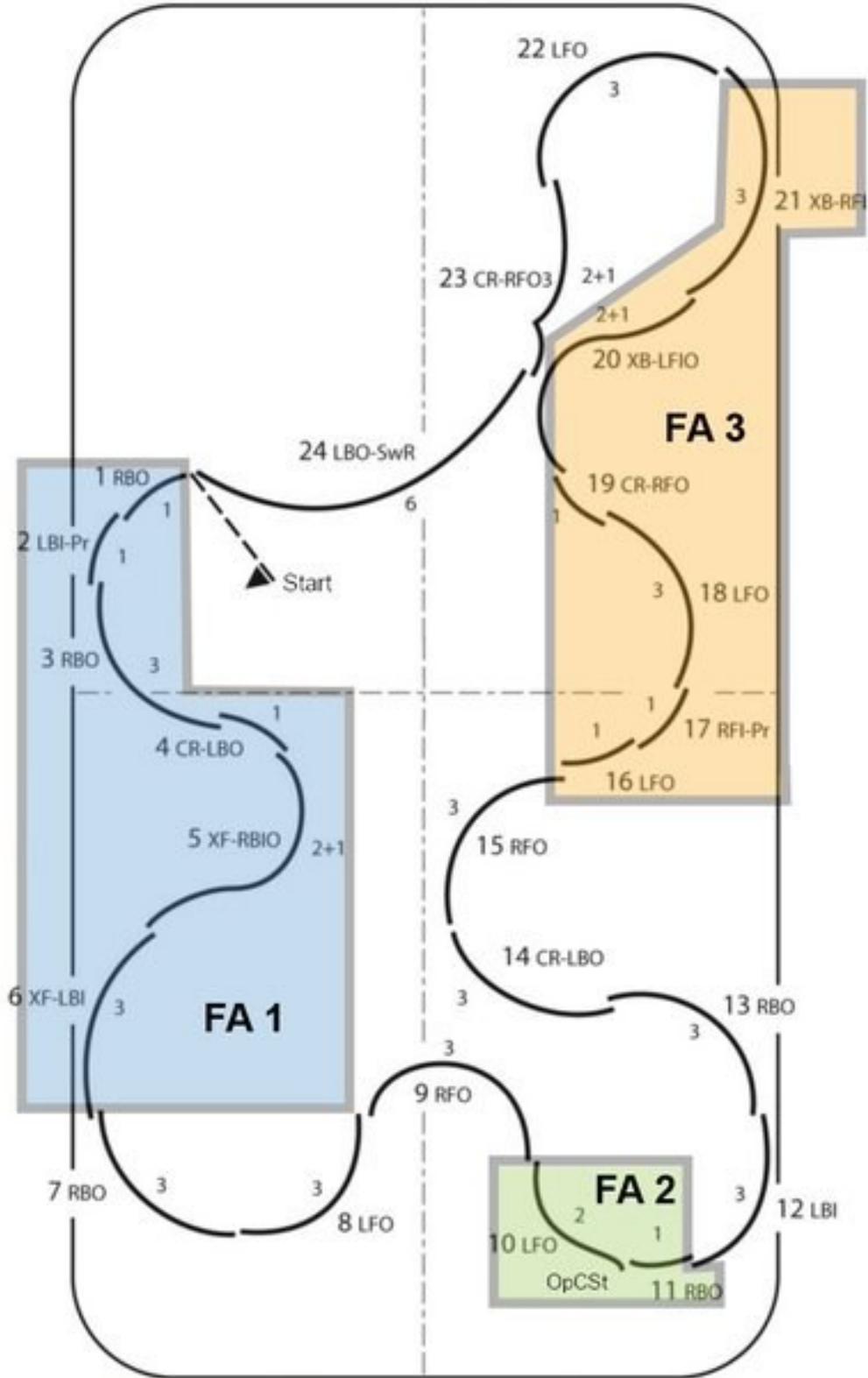
**Gold A – Viennese Waltz**

**Dance Pattern - LEAD**



**Gold A – Viennese Waltz**

**Dance Pattern - FOLLOW**



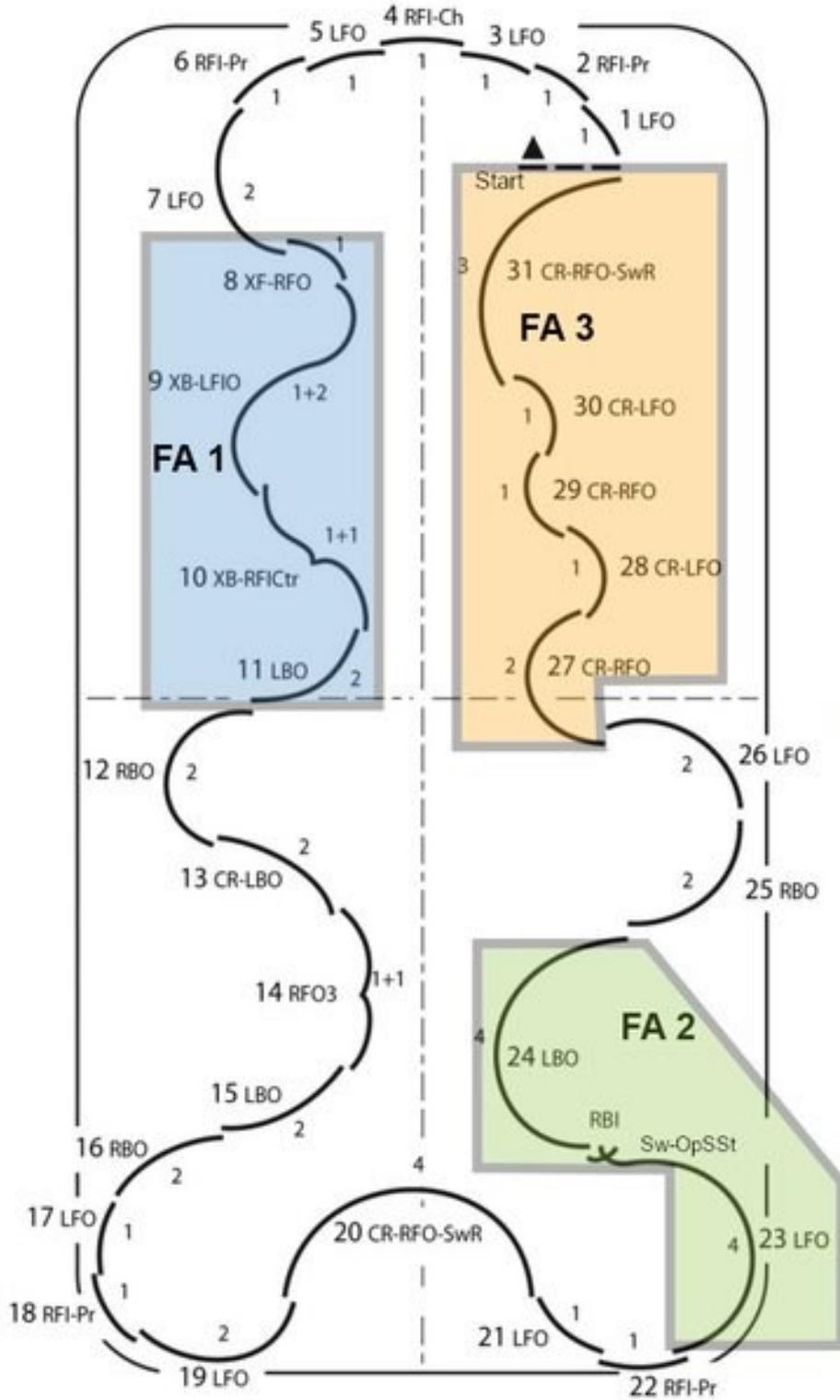
Gold B – Argentine Tango			
Music	Tempo	Pattern	Inventor
Tango 4/4	<ul style="list-style-type: none"> <li>• 24 measures of 4 beats per minute</li> <li>• 96 beats per minute</li> </ul>	Set	Reginald J. Wilkie and Daphne B. Wallis
First Performed			
London, Westminster Ice Rink, 1934			
Description			
<p>The Argentine Tango should be skated with strong edges and considerable “élan”. Good flow and fast travel over the ice are essential and must be achieved without obvious effort or pushing.</p> <p>The dance begins with partners in open hold for <i>steps 1 to 10</i>. The initial progressive, chassé and progressive sequences of <i>steps 1 to 6</i> bring the partners on <i>step 7</i> to a bold LFO edge facing down the ice surface. On <i>step 8</i> both partners skate a right forward outside cross in front on count 1 held for one beat. On <i>step 9</i>, the couple crosses behind on count 2, with a change of edge on count 3 as their free legs are drawn past the skating legs and held for count 4 to be in position to start the next step, crossed behind for count 1. On <i>step 10</i> the lead turns a counter while the follow executes another cross behind then change of edge. This results in the partners being in closed hold as the follow directs their edge behind the lead as the lead turns a counter.</p> <p><i>Step 11</i> is strongly curved towards the side of the ice surface. At the end of this step the follow momentarily steps onto the RFI on the “and” between counts 4 and 1 before skating <i>step 12</i> that is first directed toward the side barrier. The lobe formed by <i>steps 13 to 15</i> starts with a cross roll towards the midline. The follow then turns a cross roll three (<i>step 13</i>) toward the lead, then the lead skates a three turn for <i>step 14</i>. These steps are strong edges followed by <i>step 15</i> that is an outside edge that directs the lobe towards the side of the ice surface.</p> <p>The lead skates a 2-beat edge (<i>step 16</i>) while the follow skates a chassé (<i>steps 16a and b</i>), then the lead steps forward to place the couple in Kilian hold. <i>Steps 17 to 19</i> form a progressive sequence that is followed by a swing cross roll (<i>step 20</i>) across the end of the ice surface. Another progressive sequence leads to <i>step 23</i>. This step is a left forward outside edge for both ending in a forward clockwise “twizzle like motion” for the follow (“Tw1” - the follow’s body turns one full continuous rotation, the skating foot does not technically execute a full turn, followed by a step forward) and a swing open S step for the lead turned between count 4 and count 1 of the next measure. During the twizzle the follow has their weight on the left foot but carries the right foot close beside it. While executing <i>steps 21 to 23</i> the follow must skate hip to hip with the lead, their tracing following the lead’s. After this move is completed the couple moves into closed hold.</p> <p>On the next lobe the follow skates a cross roll onto <i>step 25</i> but the lead does not. After the follow turns their three-turn aiming at the lead (<i>follow step 25</i>), the lead steps forward (lead <i>step 26</i>) into outside hold with the follow on the right. <i>Steps 27 to 31</i> are a series of five cross rolls directed down the ice surface. The first cross roll is held for 2 beats, while the next three cross rolls are one beat each. The partners should skate the cross rolls lightly on well-curved edges. The final step is a cross roll outside swing roll held for 3 beats and at its conclusion the follow steps briefly onto a RFI between counts 4 and 1 which enables them to restart the dance.</p>			
Suggested Introductory Steps			
Lead: LFO (2), RFO (2), LFO (2), RFO (2) Follow: LFO (2), RFO (2), LFO (2), RFO (2)			

Gold B – Argentine Tango		
Focus Areas		
<p><b>Focus Area 1</b> Lead &amp; Follow: Steps: 8-11 <b>Lead:</b> XF-RFO, XB-LFIO, XB-RFI Ctr, LBO <b>Follow:</b> XF-RFO, XB-LFIO, XB-RFIO, XF-LFI, RFI <b>Lead &amp; Follow:</b> Correct steps, turns, foot placement and timing. The skater must focus on proper cross foot technique, crossing the free foot tightly below the skating knee. The free leg is optional during the change of edge, but a clear change of edge and lean must be visible and held for the full 2 counts. The lead performs a RFI counter turn that must have a clear entry and exit edge. The follow must have good balance to hold the LFI edge before quickly stepping onto the RFI during the “and” part of the count.</p>	<p><b>Focus Area 2</b> Lead &amp; Follow: Steps 23-24 <b>Lead:</b> LFO Sw-OpSSt RBI, LBO <b>Follow:</b> LFO Sw-“Tw1”, RFO <b>Lead:</b> Correct steps, turns, foot placement and timing. The skater performs a controlled swing roll making sure the free leg is held behind the skating leg for 2 counts and in front of the skating leg for a full 2 counts before performing an open S step during the “and” part of the count. The LBO after the quick RBI exit edge of the S step must not be wide stepped. <b>Follow:</b> Correct steps, turns, foot placement and timing. The skater performs a controlled swing roll making sure the free leg is held behind the skating leg for 2 counts and in front of the skating leg for a full 2 counts before performing a twizzle-like motion turn (three-turn + step forward) during the “and” part of the count.</p>	<p><b>Focus Area 3</b> Lead &amp; Follow: Steps 27-31 <b>Lead:</b> CR-RFO, CR-LFO, CR-RFO, CR-LFO, CR-RFO SwR <b>Follow:</b> CR-LBO, CR-RBO, CR-LBO, CR-RBO, CR-LBO SwR, RFI <b>Lead &amp; Follow:</b> Correct steps, turns, foot placement and timing. The skater performs controlled and precise cross rolls with proper cross roll technique and timing. The free foot must be placed on the ice on a clear edge, making distinct rounded lobes.</p>
Assessment Requirements		
<p><b>Mandatory Requirements:</b> (4 of 4 successful)</p> <ul style="list-style-type: none"> <li>- Correct timing throughout dance, with one timing error permitted (no more than 8 steps off time in a pattern/sequence)</li> <li>- All Focus Areas must be successful</li> </ul> <p><b>Full Pattern Assessment Requirements:</b></p> <ul style="list-style-type: none"> <li>- All Full Pattern Assessment Criteria must be Silver or better</li> </ul>		

Gold B – Argentine Tango						
Step Chart						
Hold	Step No.	Lead Steps	Number of Beats of Music			Follow Steps
Open	1	LFO		1		LFO
	2	RFI-Pr		1		RFI-Pr
	3	LFO		1		LFO
	4	RFI-Ch		1		RFI-Ch
	5	LFO		1		LFO
	6	RFI-Pr		1		RFI-Pr
	7	LFO		2		LFO
	8	XF-RFO		1		XF –RFO
	9	XB-LFIO		1+2		XB-LFIO
	10	XB-RFI Ctr	1+1		1+1	XB-RFIO
Closed	11	LBO	2		2 “and”	XF-LFI RFI (between counts 4 & 1)
	12	RBO		2		LFO
	13	CR-LBO	2		1+1	CR-RFO3
	14	RFO3	1+1		2	LBO
	15	LBO		2		RFO
	16a	RBO	2		1	LFO
	16b				1	RFI-Ch
Kilian	17	LFO		1		LFO
	18	RFI-Pr		1		RFI-Pr
	19	LFO		2		LFO
	20	CR-RFO-SwR		4		CR-RFO-SwR
	21	LFO		1		LFO
	22	RFI-Pr		1		RFI-Pr
	23	LFO Sw-OpSSt RBI (between counts 4 & 1)		4 “and”		LFO Sw-“Tw1” (between counts 4 & 1)
Closed	24	LBO		4		RFO
	25	RBO	2		1+1	CR-LFO3
	26	LFO		2		RBO
Outside	27	CR-RFO		2		CR-LBO
	28	CR-LFO		1		CR-RBO
	29	CR-RFO		1		CR-LBO
	30	CR-LFO		1		CR-RBO
	31	CR-RFO-SwR	3		3 “and”	CR-LBO- SwR RFI (between counts 4 & 1)

**Gold B – Argentine Tango**

**Dance Pattern - LEAD**





Gold C – Gold Rhythm Dance		
<b>Description</b>		
<p>The Gold Rhythm Dance is created by the skater/coach using dance music with designated rhythm(s). It includes specific elements and a variety of skating movements to reflect the character of the selected rhythm(s).</p> <p>Four (4) required elements are prescribed and each are defined as a Focus Area for the assessment of the Gold Rhythm Dance. The required elements may be skated in any order. To provide a fluid transition between each of the elements, the skater is expected to incorporate steps, turns and movements in the accordance with the character of the music. The Gold Rhythm Dance may be performed as a solo, shadow or with a partner.</p> <p>The dance should proceed in a generally constant direction. Looping of the pattern in either direction is permitted to link elements. Stops should only be used if in the character of music and must not exceed 5 seconds. Stops or loops in the pattern are not permitted in the step sequence or pattern dance element.</p> <p>The dance must be developed through skating skill and quality rather than through non-skating actions such as sliding on one knee or use of toe steps which should be used only to reflect the character of the dance and rhythm.</p> <p><b>Small hops and jumps of up to one rotation are permitted.</b></p>		
<b>Required Elements</b>		<b>Program Time</b>
1. Pattern Dance Element	3. Set of Sequential Twizzles	2:50 (+/- 10 sec)
2. Step Sequence	4. Dance Spin or Dance Combination Spin	
<b>Music</b>		
<p>When creating a Gold Rhythm Dance, one or more rhythms or styles of music may be chosen and should be arranged in a pleasing manner. The Pattern Dance Element must be skated with the corresponding dance rhythm in the style of the selected dance. The program may include any additional rhythms.</p> <p>Rhythms are defined as follows:</p> <ul style="list-style-type: none"> <li>- Traditional Rhythms: Foxtrot, Paso Doble, Quickstep, Tango, Waltz</li> <li>- Latin Rhythms: Cha Cha, Mambo, Merengue, Rhumba, Samba</li> <li>- Additional Rhythms: Blues, Charleston, March, Polka, Rock and Roll, Swing</li> </ul> <p>The tempo of the music throughout the pattern dance element must be constant and in accordance with the required tempo of the pattern dance. For the specific music and tempo requirements for the chosen Pattern Dance, refer to the corresponding pattern dance.</p>		

<b>Gold C – Gold Rhythm Dance</b>
<b>Mandatory Requirements – Elements</b>
<p><b>Pattern Dance Element (PDE):</b></p> <ul style="list-style-type: none"> <li>- The skater may select one pattern dance from one of the following genres:               <ul style="list-style-type: none"> <li>• Latin: Cha Cha Congelado, Silver Samba</li> <li>• Blues: Blues</li> <li>• Tango/Paso: Argentine Tango, Paso Doble</li> <li>• Waltz: Starlight Waltz, Viennese Waltz, Westminster Waltz</li> </ul> </li> <li>- One complete sequence of the dance must be performed</li> <li>- 100% of the steps must be on time</li> </ul> <p>The Pattern Dance Element must be skated in strict time to the music (with correct beats per minute) with the start of the first step of the Pattern Dance Element on beat one of a musical phrase. The Pattern Dance Element must be skated using the selected dance rhythm in the style of the selected dance. The skater must focus on proper timing and step technique while performing the pattern dance element. The pattern dance element can occur anywhere in the program and must be skated to the correct rhythm of the selected dance.</p>
<p><b>Step Sequence:</b></p> <ul style="list-style-type: none"> <li>- One step sequence that is Midline (MiSt), Diagonal (DiSt) or Circular (CiSt)</li> </ul> <p>The skater performs a Midline (straight along the long axis), Diagonal (corner to opposite corner) or Circular (full width of ice in the centre) step sequence. Step sequence is constructed of a variety of steps and turns. Recognizable turns and steps are performed with a clear knowledge of turn direction, entry and exit edge definition, body position and lean. No stops or loops in the pattern are permitted during the step sequence. If the dance is performed with a partner, the sequence may be in hold or not touching or a combination of both.</p>
<p><b>Set of Sequential Twizzles (TwSq):</b></p> <ul style="list-style-type: none"> <li>- Two twizzles in sequence</li> <li>- Demonstrate clockwise and counterclockwise rotation</li> <li>- Minimum of two rotations per foot</li> <li>- Maximum two steps in between twizzles (not including step down for next twizzle)</li> <li>- May be skated anywhere in the program except in the required Step Sequence or Pattern Dance Element.</li> </ul>
<p><b>Dance Spin (Sp):</b></p> <ul style="list-style-type: none"> <li>- Minimum three revolutions</li> <li>- Variations are permitted</li> <li>- Up to one change of foot allowed</li> </ul>
<b>Assessment Requirements</b>
<ul style="list-style-type: none"> <li>- All mandatory requirements must be Silver or higher</li> <li>- All Full Pattern Assessment Criteria must be Silver or higher</li> </ul>

## Assessment Process

### Assessment Criteria

The chart below identifies the criteria used to assess Program Components in the discipline of Dance.

DANCE		
Criteria	The criterion allows for feedback on:	Errors that would be captured under this criterion include:
Accuracy	<ul style="list-style-type: none"> <li>• Performance of correct steps or content</li> <li>• Pattern placement</li> <li>• Technique of steps</li> </ul>	<ul style="list-style-type: none"> <li>• Wide stepping and other technique related errors</li> <li>• Incorrect steps</li> <li>• Incorrect content in Gold Rhythm Dance</li> <li>• Incorrect pattern</li> </ul>
Edge Quality	<ul style="list-style-type: none"> <li>• Balance</li> <li>• Control</li> <li>• Edge depth</li> <li>• Power</li> <li>• Flow</li> </ul>	<ul style="list-style-type: none"> <li>• Shallow edges</li> <li>• Loss of balance</li> <li>• Wobbles               <ul style="list-style-type: none"> <li>• Loss of power</li> <li>• Loss of flow</li> </ul> </li> </ul>
Carriage/Clarity	<ul style="list-style-type: none"> <li>• Posture</li> <li>• Body line</li> <li>• Clarity of movement</li> <li>• Strong core (body is stable through the core muscles)</li> </ul>	<ul style="list-style-type: none"> <li>• Weak body positions/core stability</li> <li>• Movements incomplete or lacking preciseness</li> <li>• Lack of extension creating poor body line</li> </ul>
Character/ Rhythm	<ul style="list-style-type: none"> <li>• Expression of music's:               <ul style="list-style-type: none"> <li>○ Character</li> <li>○ Feeling</li> <li>○ Rhythm</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Skating does not match the rhythm of the music. No evidence of character or feeling to the music.</li> </ul>

## Assessment Standards

Standards have been identified for each criterion.

DANCE									
STAR	1	2	3 & 4	5	6	7	8 & 9	10	Gold
<b>Accuracy</b> Correct steps, technique, pattern.	Skater executes up to 75% of steps correctly. Technique and neat foot placement are developing. Pattern shape and depth of lobes are developing.		Skater executes 75% of steps correctly with adequate technique and neat foot placement. Pattern shape may be inconsistent with limited depth of lobes.		Skater executes correct steps with mostly correct technique and generally neat foot placement. Consistent shape to pattern with limited depth of lobes.		Skater executes correct steps with correct technique and neat foot placement. Clear lobes skated with minor deviations from the pattern.		Skater executes correct steps with strong technique and neat foot placement. Clear lobes are skated following the pattern.
<b>Edge Quality</b> Balance, control, depth of edge, power and flow.	Weak edges and/or wobbles may be present.  Reasonable balance, control, agility and form		Skater demonstrates moderately defined edges.  Skater demonstrates reasonable balance, control, agility and form.		Edges correct but may be shallow. Skater demonstrates some examples of control and balance but may be limited.  Skater has adequate power and flow.		Edges correct with some depth demonstrated.  Moderate balance and control demonstrated.  Skater has moderate power and flow.		Edges well defined with good depth. Skater moves easily across the ice, handles direction changes easily and maintains strong balance and control throughout. Skater has good power and flow.
<b>Carriage/Clarity</b> Style, body line and posture.	Skater may demonstrate weak core and unstable posture with inconsistent or weak balance.  <ul style="list-style-type: none"> <li>• Stable 75% or more of the time</li> </ul> Body lines are developing.		Skater has reasonable upright carriage with some break in posture. Body lines are reasonable.		Skater has comfortable upright carriage and generally good posture. Skater demonstrates reasonably strong core. Body lines are generally pleasing. Movements may lack precision and appear rushed or incomplete.		Skater demonstrates good posture with ease. Core balance is generally strong and body lines are mostly pleasing. Movements are generally precise and clear.		Skater demonstrates clear posture and poise. Core balance is strong and solid. Body lines are pleasing and confident. Movements are precise throughout.
<b>Character/Rhythm</b> Ability to interpret rhythm.	n/a		n/a		Skater's ability to express the music's character, rhythm, and feeling is limited		Skater briefly expresses the music's character, rhythm, and feeling.		Skater expresses the music's character, rhythm, and feeling with confidence and conviction.

<b>GOLD RHYTHM DANCE – ELEMENTS STANDARDS</b>			
	<b>Bronze</b>	<b>Silver</b>	<b>Gold</b>
<b>Pattern Dance</b>		Correct steps, turn, foot placement and timing through full pattern dance.	
<b>Step Sequence</b>		Uses correct skating technique. Edges entering and exiting turns are solid with good flow. Strong posture and balance is solid. Body lines are pleasing and confident in nature. Movements are precise.	
<b>Twizzle Sequence</b>		Position is solid with moderate extension. Body lines are adequate. Edge entering and exiting the turn is solid and strong with good flow, symmetry and control.	
<b>Dance Spin</b>		Position is solid with moderate extension. Body lines are adequate. Strong and consistent speed of revs throughout spin. Exit is controlled. Spin centres quickly. Skater can maintain centre from entry to exit when changing position(s) and/or feet.	

## Program Content (Gold Rhythm Dance only)

There are defined required elements that must be included in the dance that must be successfully completed. These are the mandatory requirements for the Gold Rhythm Dance. The program content is a variety of dance elements to be performed within the program to highlight the skater's skills and abilities.

Each required element must meet the definition of the element (outlined in the content section) to receive an assessment of Silver or better. For example, a spin with less than three revolutions would receive an automatic Bronze assessment.



## Order of Elements

It is strongly recommended that skaters submit the planned order of the required elements. The Assessment Coordinator will ensure this information is provided to the evaluator prior to the assessment.

If the program contains additional elements the skater may indicate which are to be assessed. For example, if the program contains two spins, they may indicate which is to be assessed as the Dance Spin.

Planned Program Sheet Example:

1. Transition – Step Sequence
2. Pattern Dance Element
3. Dance Spin
4. Step Sequence
5. Transition - Field Move

If the order is not indicated and the program contains more than one element that meets the definition of the required elements, then only the **first** executed will be assessed. For example, if the program contains two spins that meet the definition, then the first executed will be assessed as the Dance Spin.

There is space on the assessment sheet to note the element performed and the overall element assessment.

## Mandatory Requirements

### Elements (STAR 1, 3B and 5B)

The mandatory requirement box on the assessment sheet is found next to the element.

ELEMENT	
<b>Forward Outside Cross Rolls</b>	<b>Mandatory Requirements:</b> Yes: <input type="checkbox"/> No: <input type="checkbox"/>

The mandatory requirements will be outlined on the assessment sheet.

Example:

<b>MANDATORY REQUIREMENTS</b> - Must be Yes for element to receive an overall rating of Silver or better.
All elements: Meet definition of the element.

Elements that **do not meet** the mandatory requirements will automatically receive a **BRONZE** rating.

### Dances

Mandatory Requirements are divided into two requirements for all dances (except Gold Rhythm Dance):

- Timing
- Focus Areas

Mandatory Requirement		
REQUIREMENT	SUCCESSFUL	COMMENTS
<b>Timing</b> Full pattern (max 1 timing error)	<input type="checkbox"/> YES <input type="checkbox"/> NO	
<b>Focus Area #1</b> Lead & Follow Steps: 9, 10	<input type="checkbox"/> YES <input type="checkbox"/> NO	
<b>Focus Area #2</b> Follow Steps: 19a-23 Lead Steps: 27-29	<input type="checkbox"/> YES <input type="checkbox"/> NO	
<b>Mandatory Requirement:</b> <input type="checkbox"/> 3 of 3 successful		

### *Timing*

Skaters should demonstrate the ability to perform all the steps on time throughout the entire pattern dance.

For dances at STAR 2 & 3 level, two timing errors are permitted, per assessment, for the Timing requirement to be successful.

Dances at the STAR 4 and higher levels, one timing error is permitted, per assessment, for the Timing requirement to be successful.

A timing error is defined as steps performed that do not match the musical timing identified. These steps may not exceed 25% of a pattern/sequence. Each pattern dance assessment sheet identifies the number of steps permitted in one timing error per pattern/sequence located in the Timing Error box. Steps in the timing error allotment may be either consecutive or non-consecutive. If a timing error exceeds the identified number of steps, the timing requirement would be unsuccessful.

If a skater has a timing error in the first pattern/sequence and another timing error in the second pattern/sequence, this would be considered two timing errors.

#### **Examples for the Ten-Fox:**

*Timing Error: No more than 4 steps off time in a pattern/sequence.*

#### **Successful Timing Requirement:**

- Skater is off time for steps 1-4 on first pattern/sequence then remains on time for remainder of the assessment (one timing error)
- First sequence/pattern is on time. Skater is off time for steps 3-4 and 8-9 in second pattern/sequence only (one timing error, total of four steps off time); remainder of dance is on time.

#### **Unsuccessful Timing Requirement:**

- Skater is off time for steps 3-9 on first pattern/sequence (off time for seven steps which is greater than the maximum of four steps allowed for a timing error)
- Skater is off time for steps 1-2, 7-9, and 18 on second pattern/sequence (total number of steps off time is greater than the maximum of four steps permitted for a timing error)
- Skater is off time for steps 15-18 in first and second pattern/sequence (repeated timing error)
- Skater is off time for steps 1-3 in first pattern/sequence and 7-9 in second pattern/sequence (two timing errors)

Timing must be marked “Yes” for all levels for the Mandatory Requirements to be marked as successful.

### Focus Areas

Focus Areas are a step or series of steps that have been identified in each dance as areas of significant importance. They introduce new skills to the skater and/or are highlights of the dance. There are two to three Focus Areas in each dance that must be successfully completed.

A Focus Area is considered successful when it has been completed twice with the correct edges, foot placement and timing as defined. The timing of the focus area in STAR 2-5 pattern dances may be included as part of the allowed timing error. At this level, the focus is on the technique while the timing may still be in development. The Focus Area does not need to be done successfully on consecutive sequences of the dance and must be done correctly at least twice during the assessment.

## Determining the Overall Assessment

### Calculating the Result

If the Mandatory Requirements are complete, then to achieve a pass, a skater must meet the required number of Silver (or better) Full Pattern assessments indicated at the bottom of the assessment sheet. To achieve a Pass with Honours, a skater will need to achieve the required number of Gold assessments indicated.

<b>Mandatory Requirement completed:</b>	<input type="checkbox"/> YES <input type="checkbox"/> NO	Both requirements must be YES for an overall assessment of Pass or better.
<b>Full Pattern Assessment Requirement completed:</b>	<input type="checkbox"/> YES <input type="checkbox"/> NO	

Record the total number of overall Gold, Silver or Bronze Full Pattern Assessments at the bottom of the sheet. Determine the result by matching the totals in the Gold and Silver tally boxes with the requirement to pass the assessment.

<b>Result:</b> <input type="checkbox"/> <b>Pass with Honours</b> (3 of 4 Full Pattern Assessments at Gold) <input checked="" type="checkbox"/> <b>Pass</b> (3 of 4 Full Pattern Assessments at Silver or better) <input type="checkbox"/> <b>Retry</b>	<b>Total Overall Assessment</b>	<u>Bronze</u>	<u>Silver</u>	<u>Gold</u>
		<b>1</b>	<b>2</b>	<b>1</b>

<b>Result:</b> <input checked="" type="checkbox"/> <b>Pass with Honours</b> (3 of 4 Full Pattern Assessments at Gold) <input type="checkbox"/> <b>Pass</b> (3 of 4 Full Pattern Assessments at Silver or better) <input type="checkbox"/> <b>Retry</b>	<b>Total Overall Assessment</b>	<u>Bronze</u>	<u>Silver</u>	<u>Gold</u>
		<b>1</b>		<b>3</b>



Summary of Passing Requirements

Level		Requirements	Dance Mandatory Requirements
STAR 1	Honours	4/5 Gold	N/A
	Pass	4/5 Silver or better	
STAR 2	Honours	2/3 Gold	3/4 including timing
	Pass	2/3 Silver or better	
STAR 3	Honours	3A: 2/3 Gold 3B: 5/6 Gold	3/4 including timing
	Pass	3A: 2/3 Silver or better 3B: 5/6 Silver or better	
STAR 4	Honours	2/3 Gold	3/4 including timing
	Pass	2/3 Silver or better	
STAR 5	Honours	5A: 2/3 Gold 5B: 7/9 Gold	3/4 including timing
	Pass	5A: 2/3 Silver or better 5B: 7/9 Silver or better	
STAR 6	Honours	2/4 Gold	3/4 including timing
	Pass	2/4 Silver or better	
STAR 7	Honours	2/4 Gold	3/4 including timing
	Pass	2/4 Silver or better	
STAR 8	Honours	3/4 Gold	8A: 3/3 8B: 3/4 including timing 8C: 3/3
	Pass	3/4 Silver or better	
STAR 9	Honours	4/4 Gold	3/3
	Pass	4/4 Silver or better	
STAR 10	Honours	4/4 Gold	3/3
	Pass	4/4 Silver or better	
Gold	Honours	4/4 Gold	4/4
	Pass	4/4 Silver or better	

## Assessment Logistics

### Format

Assessments for STAR 1-5 level skaters will use either the Introductory, Transitional or Classic format as appropriate. All assessments at this level should be conducted on a regular training session.

Dance assessments for levels STAR 5A, STAR 6 and higher should be conducted on “clear ice”, apart from another dance being assessed. There may be more than one evaluator with the evaluators alternating skaters or with skaters starting their dance at opposite ends of the ice. In the case of two skaters, each evaluator is assigned to an end of the rink and assesses the skaters who start at their end. Each evaluator assesses their skater and communicates to each other when their assessment is complete to signal the end of the music.

### Re-skates

Element assessments at the STAR 1, 3B and 5B will indicate the number of re-skates permitted on the assessment sheet. There are no re-skates for pattern dances or the Gold Rhythm Dance.

### Request for a “solo” performance or new partner/shadow

Evaluators may request a solo performance or a new partner/shadow (if available) in the following situations:

- The evaluator feels the performance of the partner or shadow was detrimental to the skater’s success.
- The evaluator feels the partner/shadow provided too much assistance to the skater; therefore, a true assessment of the skater’s ability was hampered.

This is not considered a re-skate and supports “the best interest of the skater” philosophy. The evaluator will use the second performance to determine the final outcome.

