



**NEW ZEALAND**

**ARTISTIC JUDGES**

**STUDY GUIDE**

**2015**

## **TO: THE STUDENT JUDGE**

Please find enclosed in your study pack;

### **1. Class IV Application Form:**

- a) If you are applying for a Class IV commission based on your skating experience (ie must have skated Senior International in the discipline applied for), then complete this form and send to the Artistic Committee at your earliest convenience.
- b) For all other applications you will need to mock judge at least 5 competitions, and have the application form signed off by the Referee of the competition. Please use the enclosed mock judging sheets, and attach these to your application.

### **2. Mock Judging Sheets:**

- a) Please do as much mock judging as possible. Photocopy these sheets if you need more.

### **3. NZFRS Rules and Regulations:**

- a) You **MUST** read this document and become completely converse with its contents, especially the sections noted in the Study Guide

### **4. Judges Study Guide:**

- a) This document has been put together from seminars that I have attended and as a general source of “how to judge” information, which you won’t find in the Rules and Regulations, but hopefully you will find to be of help as you learn to assess skating as a judge.

### **5. Judges Score Card:**

- a) You may find this card to be handy as a reference to the scoring system. Please take this out on the floor with your judges board any time you are judging.

Enjoy your judging! Remember to ask as many questions as possible to Senior Judges, and do as much mock judging as possible. Always check with the Referee that it is ok for you to go onto the floor.

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# **NEW ZEALAND ARTISTIC JUDGES STUDY GUIDE**

## **FOR CLASS IV & III COMMISSIONS**

January 2015

Thank you for showing an interest in becoming an Artistic Judge. Judging can give you personal enjoyment and continuing interest in a sport which you may have already dedicated a lot of time to, perhaps as a skater or seated as a supporter on the sideline. Although it is not a requirement to have been a skater yourself to become a judge, you need to acquire a sound knowledge of the fundamentals of Roller Skating.

I have prepared this study guide to assist the new judge to take the floor as an official with some degree of knowledge. Where possible, I have credited attached notes to their author, but often this is not known. Some content is also sourced from the Australian Judges seminar.

This guide does not replace the NZFRS Figure, Free or Dance manuals. It is intended to alert you to the areas you should cover in your studies, and prepare you for Class IV judging and on to the commission test for Class III.

It is important to read the manuals thoroughly, with regular revision to follow – even when you are a Class 1 judge. As a judge you need to build sound knowledge of the discipline with the technical and rules required.

You may obtain the manuals from the skatenz website and print off yourself. Or purchase the printed book from the Artistic Committee.

To be eligible to register as a judge, you must be 15 years of age and over and be a registered member of the Federation. It is not compulsory to become a credited judge in all disciplines of Figures, Dance (includes Solo, Pairs and Free Dance) and Freeskating (includes Free Pairs), and Precision. To do so however, means you are more versatile as a judge. Clubs are more likely to invite you to officiate knowing you can judge all disciplines. It is important not to judge beyond your personal capabilities. You will not enjoy the task and you certainly do not need the stress.

### **Dress Standard**

Needs to be tidy whilst you are out on the floor **at all times**. No casual wear please i.e. trackpants, t-shirts, jeans, jandals. Once you are commissioned and are officiating at major events especially, please observe the accepted NZ standards of Ladies and Men to wear Navy or Black with white or cream and in addition for men, grey trousers.  
(Refer to NZ Rules and Regulations 11.00.09)

### **Conduct on the Floor**

*Please refer to CIPA General Rules for Judges – Attachment 1:*

### **Conduct off the Floor**

*Unsolicited Opinions* – Do not take it upon you to “instruct” any other official. Your evaluation of the performance of another official may be correct, but there are no circumstances under which you should take it upon yourself to “instruct” your fellow official, especially in public; and there are most certainly no circumstances under which you should publicly criticise your fellow official. The latter holds true whether or not you officiated at the event involved. Remember...“throwing stones” denotes immaturity. If you really feel an official is incompetent or is manipulating scores, make your comments immediately following the event to the Referee.

It is not necessary for the official to “improve” the sport by “helping” the coaches or the contestants! It does not reflect well on NZFRS officials for an individual official to seek out contestants or their coaches to offer technical advice. Often, the official leaves an impression of foolishness that will linger for many years.

You must develop an ability to not be pressured by peer groups, coaches, parents and other judges to a view that is not yours. Trust your own judgement, and always retain a desire to lean and improve judging techniques, forms of assessments, skating theories and practises.

When judging, finish scoring in a quick, efficient manner. You may chose to develop an effective content and routine note system for freeskating in the early stages of your training, but ensure that it does not create delays in arriving at your mark. This style of assessment is not encouraged at International level of judging. With the possible utilization of electronic scoring likely to become more prevalent, judges would be wise to train themselves to accurately score competitors almost instantaneously, **in all events**.

## **Class III Commission**

Once you have held your Class IV Commission for 1 year, you may make application for the Class III Commission (Rule 13:01). This involves completing an open workbook.

You are not being marked on your grammar or spelling. The questions are designed to seek your knowledge on a certain aspect of skating. Try and answer the question in your own words rather than reciting the manual. There will be parts of the workbook that require verbal assessments with a Senior Judge.

It may appear that the questions seem to repeat themselves – or more that the answer you wrote down for one question is similar to another. This is especially prevalent for the Figure exam. For example, a question on the Three turn (Fig 7) will have some of its answers the same as if being asked a question on Brackets (Fig 19a,b), such as strike offs, edge running, tracing carriage etc. What is being sought however, is the knowledge you have to identify what is unique to each figure and noting the most difficult parts of the figure where errors are likely to occur, and what would your assessment be if the most difficult part of the figure were done well.

It is preferred if you can complete the workbook within 1 year of receiving it. The workbook is then returned to the Chief Examiner for marking and you will receive your results with 21 days (Rules and Regs 14:00:03).

The practical test involves judging an event at an agreed competition. Any large event at Areas or Nationals is acceptable. As soon as possible after the event there will be discussions about the event and your assessment techniques with at least 2 examiners. Upon completion of this meeting the examiners will confer straight away and inform you of their decision.

Ideally the workbook and practical assessment should take place within 1 year of each other.

There are many experienced judges who are only too willing to assist you. Perhaps you may like to find someone you feel comfortable with to guide you through the learning phase. I do recommend that you seek information from as many judges as possible. Ask us lots of questions.

During a competition, judges become rather busy, so take it upon yourself to approach the Referee to gain permission to take the floor to do some mock judging. I cannot stress enough the importance of mock judging. No matter how small the competition, the experience you will gain all adds up, and you will become quite confident by the time you are commissioned, and empowered to show your own marks.

As you can see, there is a lot of information to try and learn (and this is only something to get you tempted)!!!!. Study at your own pace and ENJOY!!!

**Above all...enjoy judging in spite of everything!**

Leigh Hudson-Coe  
International 'A' Judge  
Chief Examiner Figures  
NZ Officials Convenor

### **Manuals Required for Study**

The NZFRS Artistic Committee has produced 5 manuals. One is Figures and Freeskating combined, the second is Dance, the third is the Rules and Regulations and the fourth is the Achievement Medal Test Schedule. The Rules and Regulations are revised yearly. Ensure you have your own copy of each of these 4 manuals, and begin to study the sections as listed below. There is also a Stroking Test Schedule.

#### ***Artistic Rules and Regulations***

Sections 5:00-10:00,  
10.00 -13:00, **very important**  
14:00-15:00,  
16.00, **very important**  
9:00.01 (Scoring) – **commit to memory!!!!**

**NB** Please note all subsections of the rules listed above, relevant to the discipline being studied are also to be included in your revision.

#### ***Attachment 2:***

Detailed summary of the Integer System as issued by NZFRS Artistic Committee.

Information sourced from the Rules and Regulations are an overall guide for judging requirements of Roller Skating. To access more specific information refer to the separate manuals for each discipline, and also contact the Chief Examiner for that discipline. As Chief Examiner for Figures, I have included detailed content sheets for figures, as this is my assigned discipline to administer. (*Refer Attachment 3*). Please contact me if you have any queries, (*135 Willowford Road, RD 9, Hastings 4179. Ph 027 231 5466*).

Please contact the relevant Chief Examiner for Freeskating (Raewyn Hailes) and Dance (Tony Alexander) for more detailed information in their respective disciplines.

## GENERAL RULES FOR THE CIPA ARTISTIC JUDGE

These notes are primarily for the reference and guidance of Judges for CIPA Championships and Competitions.

As a matter of good practice the Judge should:

- a) Do as much competitive judging as possible, participate in all forms of judging, and always be actively interested and involved in all aspects of judging.
- b) Attend all practices of the Championships and competitions concerned so as to become familiar with the *current standard* of the competitors skating, as well as being able to evaluate the skaters as to whom are good, average, and poor. **This is not prejudging.**

During the judging of a Championship or competition the Judge should:-

- a) Be in good health, humour, and get sufficient sleep.
- b) Talk to the Referee to clarify any doubtful points.
- c) Judges may not write down the marks awarded by the other Judges during any part of a competition or championship.
- d) Be consistent in his/her evaluation of each couple's / skaters performance.
- e) Look for good points and not only for bad points in a performance. **One mistake should not decide the total value but be taken into fair consideration.**
- f) Look only at the skating being performed: do not be distracted in anyway, but pay strict attention to the performance.
- g) Do not worry about the marks awarded by other judges.
- h) Be quick in the decision for the marks. The first impression is usually the right one.

Every judge is expected to be fully familiar with the CIPA Rules and Regulations (or NZFRS Rules and Regulations as appropriate), affecting judging, particularly duties and conduct of a Judge, in addition to the technical aspects of skating.

- a) A Judge must keep themselves fully informed of all matters concerning judging of skating in the current regulations and communications.
- b) A Judge's eyesight, hearing and general physical condition must be of satisfactory standard in order to carry out his/her duties.

- c) As officials appointed by CIPA (or NZFRS), judges are expected to comport themselves with discretion.
- d) Judges must be, at all times, completely impartial and neutral. They must not show bias for or against any skater on any grounds whatsoever. They must totally disregard public applause or disapproval. They must mark only the skating being performed and must not be influenced by the reputation or past performance of a skater.
- e) Judges must mark independently and while judging, they are not permitted to converse with one another or to indicate errors.
- f) From the commencement of a competition/championship, until the performance has been completed, the Judges of that event are not permitted to discuss with any person, other than the Referee and Assistant Referee of that event, their own or the marks of any other judge.
- g) During the skating of an event, which they are judging, Judges are not permitted to exchange communications with spectators or others, except through the officiating Referee or Assistant Referee.
- h) Judges are forbidden when judging to use previously prepared marks.
- i) The whole range of marks must be used according to the precise merit of the performance. Low marks must not be avoided on sentimental or other grounds if the standard requires them to be given.
- j) Each Judge must keep a private protocol and note on it each mark he/she awards before displaying it.
- k) The Referee may, after warning the Judge, replace him/her, through violating any of the above rules.

To expand on the foregoing somewhat the judge should beware of demonstrating national bias (or Club bias). Almost equally dangerous is to automatically place competitors, ie to award marks for subsequent figures/dances, similar to those awarded for the first figure/dance, irrespective of the quality of the performance of each figure dance. Marks should be used not only to place the competitors relative to one another, but should also be a measure in degree of quality of the performance. It is not enough for the Judge to be fair – he/she must also appear to be fair.

A Judge should possess good musical sense, not only to quickly assess the skater's ability to skate in time to music, as well as to demonstrate rhythm, but also to evaluate the skater's choice of music for their event.

*This document was prepared by CIPA*

## A SUMMARY OF THE INTEGER SYSTEM

The most important thing is to determine in your own mind the true meaning attached to each of the numbers. For example, what exactly is average? How much fault/merit is expected. Also, you must remember that within each set of numbers (5.0-5.9, 6.0-6.9, etc) there is relativity. For example, 5.0 is just barely average, while 5.9 is almost fair.

<b>Integer System</b>	<b>Meaning</b>	<b>Merit</b>	<b>Faults</b>
10.0	Perfect	Perfect	None
9.0-9.9	Excellent	Superior	Rare
8.0-8.9	Very Good	Exceptional	Occasional
7.0-7.9	Good	Proficient-shows good knowledge of items skated, minor faults, but only one rare one.	Few: m +M
6.0-6.9	Fair	Adequate-shows knowledge of item being skated but has some difficulty in execution. Have minor and major faults.	Several: m + M
5.0-5.9	Average	Sufficient-shows knowledge of item but execution is weak and wobbly. Has quite a few faults, both major and minor, but performance is still just barely acceptable.	Many: m + M
4.0-4.9	Below Average	Recognisable. Shows knowledge of item but lack of ability to execute it properly. Has so many faults, both major and minor that the performance is not a passing one but higher grades on other items in the test could still allow the candidate to pass.	Abundant
3.0-3.9	Defective	Conceptually unaware-the item is no longer recognisable, the edges, etc are uncertain and uncontrolled-not sure of what he/she is doing.	
2.0-2.9	Poor	Simply cannot skate the item at all.	
1.0-1.9	Very Poor	Began the item correctly but either didn't complete it or changed into an incorrect or different one.	
0.1-1.9	Extremely Bad		
0	Not Skated		

**Note:** These values were set up for test judging. However, the same evaluation scale is used for competitive judging. The accuracy of your evaluation of a contest will be dependent on the score given the first contestant, since you must also compare performances as well as evaluate their quality.



# HOW TO BUILD YOUR MARK

## FIGURES

(Refer also to the NZFRS Figure and Freeskating Manual)

Know and understand fully the following:

- 1) International Style (with respect to figures)
- 2) Edge Running – (refer to Skating Glossary)
- 3) Tracing – superimposition
- 4) Correct Form – (carriage and movement) – momentum of the figure is to be evaluated on its consistency of edge lean and speed  
Relaxed appearance, Posture baseline, Body position
- 5) Strikes and Take Offs – there **is** a difference – (refer to Skating Glossary)
- 6) Change of Edge
- 7) Turns – technical requirements and placement
- 8) Circle closure
- 9) Concluding figure
- 10) Become familiar with the common errors in each of the above.
- 11) Learn the judging points unique to each figure – (refer to *Attachment 3* – sourced from the 1999 Australian Judges Seminar) – understanding where the most difficult parts of the figure are. These factors must be given due consideration in determining the score while still giving full consideration to the other judging points of the figure.

### Determining Success Factors

1. Figure skating is all about control and smooth, fluid motion
2. How the skater carries themselves around the figure circle
3. How effortlessly the turns and take-off are executed
4. How consistently the skater performs the double or triple repetition of the figure
5. How well the skater matches the take-offs, turns etc
6. How relaxed and poised the skater is while skating the figure
7. Everything stiff, jerky or forced should be avoided in figure skating.

### Assessment of Figures

Know the difficult parts of each figure and plan ahead to put yourself in the best position to see them.

Watch and evaluate the entire figure. Give extra credit if difficult parts are done well. Watch to see if errors on first repetition are repeated or corrected in subsequent repetitions.

Move with the skater to get the best possible view without inconveniencing either the skater or other judges.

## Assessment of Errors for Figures

Minor Error - Small in degree

Not associated with the main feature of the figure

Not repeated, especially at same place on figure

Not one of many varied errors

Does not assist in execution of figures

Major Error - Larger in degree

Associated with main feature of figure

Repeated – especially at same place

One of many errors occurring in the figure

Assists the execution of the figure

### Generally

Many varied errors are worse than one serious error

A serious error repeated is worse than a collection of varied errors

## DANCE

### “Good Movement is Good Dancing”

The highest marks ever given to a couple for compulsory dancing were obtained by skating first class basic dance movements. If we are to elevate our dancing into the Olympic Arena we must guard against movement in excess, which can only be described as a travesty to the beautiful movements one can develop in dancing”

JA Fanthorpe

*(Refer to the NZFRS Dance Manual)*

- 1) General regulations
- 2) Awarding marks
- 3) Metronome timing
- 4) Lobes
- 5) Axis
- 6) Dance patterning – Border, Set, Preferred, Circular and eight form
- 7) Judging points on dance skating – (refer *Attachment 4*– sourced from 1999 Australian Judges Seminar, author Lynette Cole)
- 8) Dance holds
- 9) Learn the requirements of dances that fall into your commission level
- 10) Technical requirements of steps, ie chasses, Mohawks etc – all fully described in the skating glossary.

# FREESKATING

(Refer to the NZFRS Figure and Freeskating Manual)

Know and understand fully the following:

- 1) CIPA International Rules (with respect to freeskating)
- 2) Classifications of jumps and spins – (A-E for spins and A-F for jumps)  
Learn the requirements of each item and the common errors
- 3) Classification of footwork
- 4) Components of Technical Merit ('A' Mark)
  - a) Variety of Content
  - b) Difficulty of Content
- Artistic Impression ('B' Mark)
  - a) Form
  - b) Virtuosity
  - c) Interpretation
  - d) Arrangement
  - e) Timing
- 5) Understand the use of the 'B' mark for freeskating
- 6) Understand the phrase "**JUDGE THE PACKAGE**" - refer pg. 43 of the freeskating manual.
- 7) Refer to *Attachment 5* - information sourced from the 1999 Australian Judges Seminar.

## REFEREEING

The importance of a good Referee cannot be understated. Try to achieve the right attitude that will receive respect from Judges, skaters and parents alike. It is the respect that allows resolution of difficult situations to occur quickly with minimum of fuss, confidence of coaches and skaters in any decisions you make concerning an event and parents feel that their child has had the best advantage possible. The role of the Referee is not only important in running an event, but crucial in allowing judges to judge without distraction

Knowledge is the first major key to success as a Referee. It is important to remember that you are not a judge when you are Referee. Knowledge of the rules that are pertinent to that event is crucial and the administration of those rules in an efficient and effective manner.

Ensure that you are watching the skater at all times, and not gazing around to the audience.

Be Alert.

( Kevin Wilkins, Chief Examiner for Referees, Australia)

## ACHIEVEMENT MEDAL TEST

Become familiar with what tests you are eligible to judge with your commission. Understand the meaning and use of the minimum mark.

**SKATING GLOSSARY** – This contains definitions of all aspects and technicalities for Roller Skating i.e., its fundamentals. Please take time to study this section thoroughly- all the answers are here!

## URNS

### THREE TURN

One foot turn from a forward edge to the opposite backward edge or vice versa

Rotation is in the direction of the initial edge i.e. into the circle

Cusp size is one skate length into the circle along the long axis for single threes and at the one third and two third marks for double three, facing to the centre of the circle.

Deviation from tracing is 1.5 skate lengths

Skid mark is along the painted circle

Entry and exit sides of the cusp should be of equal length and curvature

Change from incoming edge to outgoing edge should be at the point of the cusp

Roll of skate should be even throughout the turn i.e., no gaining or losing speed

Turn should be on at least three wheels, lifting of fourth wheel should not be noticeable

Lean should never be out of the circle

Freeleg action is not prescribed except for the outer forward three turn where the **free-leg should not pass the skating foot** before the turn occurs.

Generally, for a good turn, the freeleg makes no movement but is carried with the body through the turn and skate will remain approximately over the painted tracing

## **DOUBLE THREES**

Figure featuring two consecutive threes skated without change of feet at one third and two third points of the circle.

### **LOOK FOR:**

Rhythm of figure

Accurate placement of turns

Quality of edge and posture on bridge

Quality of turns – tend to be pulled due to insufficient time for preparation – insufficient rotation into turn

Matching in size of turns

Other points covered in general assessment of figures

Forward double threes – **bridge and second three is the most difficult area**

Backward double threes – **take-off and first three is most difficult area**

Errors on bridge should be penalised more severely than errors on remainder of figure

## **BRACKETS**

Brackets are one-foot turns from forward edge to opposite backward edge or vice versa

Rotation is contrary to rotation of initial edge i.e., turn faces out of the circle

Cusp size is 0.5 skate length

### **LOOK FOR:**

Size and curvature of entry and exit shoulders of the cusp should be equal

Entry edge should be maintained to point of cusp and new edge should be assumed at point of cusp

Skid mark is inside the original circle

Quick precise turn – should not gain or lose speed

There should be no assistance from freeleg in making turn

### **Bracket Priorities**

1. Rockover after turn; the first edge is held past the axis. Cusp points in the wrong direction
2. Rockover before turn; the second edge assumed before the long axis; the entry cusp shoulders are deeper than the exit cusp shoulders.
3. Sub-curves before and after Bracket
4. Long flat before turn; insufficient rotation. Turn points in wrong direction
5. Long flat after turn; a failure to stop rotation. Turn points in the wrong direction
6. Turn points in wrong direction; hooked Bracket; the second cusp is pulled back to the line too abruptly
7. Bracket cuts in before turn; turn is off axis, cusp points in wrong direction, hooked turn
8. Flat turn; small cusp in relation to the size of the foot, extreme flattening of the lean or a double lean prior to the turn. Lead rollers will not leave the line.

## LOOPS

### **LOOK FOR:**

Flowing rhythm is all important

No double leans

Curvature of entry shoulder and exit shoulder equal

Speed should be even except for slight slowing on crown

Continuous roll around the loop

Continuous roll and even speed back to strike zone

No forced movement of freeleg pulling the loop

At least three wheels on the crown

### ***Visual Aid***

Watch the rear wheels for forward loops and the front wheels for backward loops – Loop tracings shall be that the leading wheels shall slide around and the trailing wheels shall roll around

### **Loop Priorities**

Crown

Shoulders and Take offs

Rest of Loop

## COUNTERS

One foot turn from forward to backward or vice versa employing similar edges

Skated on three circles

Rotation contrary to initial edge

### **LOOK FOR:**

Cusp size 0.5 skate length

Skid mark in original circle

Turn on long axis

Entry and exit edge of cusp equal in length and curvature

Entry edge should be maintained to point of cusp, exit edge assumed at point of cusp

Freeleg position not prescribed

No gaining or losing speed

No double leans

Errors more apparent on the entrance to the counter

**NB** if there is a change of edge entering the counter, this in effect turns it into a 3 turn

### **Counter Priorities**

1. Change of edge before turn (i.e.; a three turn)
2. Sub-curve before counter
3. Turn off axis
4. Sub-curve after counter
5. Long flat on entrance side of counter – another common error
6. Long flat on exit side of counter
7. Flat turn



## ROCKERS

As for counters except –

Rotation same as original edge

Skid mark in new circle

Errors more apparent on the exit of a Rocker

### **Rocker Priorities**

1. Edge too deep too soon: an improper edge was taken before assuming the correct edge; a change of edge after the turn (ie, Three turn)
2. Change of edge before turn
3. Sub-curve after Rocker
4. Sub-curve before Rocker
5. Long flat after turn
6. Long flat before turn
7. Flat Rocker; flats on both sides of the turn
8. Late off axis turn

## **PARAGRAPH FIGURES**

### **LOOK FOR:**

Even speed around the figure

Artificial methods for maintaining speed

#### **Take-offs**

- Straining
- Lunging
- Rolling start
- Hitching
- Double tracking
- Inaccuracy of edge as result of attempt to gain speed

#### **Running Edge**

- Double leans and poor form caused by lack of control of the edge due to excess speed in first circle
- Cross pulling
- Steering
- Forced edges

#### **Change of Edge**

- Pulling
- Steering
- Double leans and poor form

#### **Turns**

- Bulging out – especially before first bracket
- Subcurves and flattening before especially second circle
- Pulling of turns
- Change of edge after turn due to lack of control
- Double leans and poor form

## **COMPULSORY DANCE - FOR NEW JUDGES**

*Lyn Cole, International A Judge, Australia (1999)*

### ***Dance – a conversation to music***

Considered in two sections: -

### **SECTION 1 – EXECUTION**

Form

Accuracy

Placement

### **SECTION 2 – RHYTHM**

Timing

Unison

Expression

### **General Regulations**

Dances should be skated in the International style with careful attention being given to the timing and rhythm of the music. Couples should skate close together and execute all movements in unison with the steps of the dances being accurately skated. All edges and turns should be smooth and clean in order to preserve the symmetry of the dances.

### ***Awarding of Marks***

In awarding marks out of the scale of ten, the judges should consider the following: -

- a. The correct timing of the dance to the music
- b. The movement of the dancers in rhythm with the music and the relation of this movement to the character of the music
- c. The accuracy with which the skaters follow the requirements set for each dance
  - Especially edges.
- d. The placement of the steps in relation to the required pattern.
- e. The style of the dance couples as shown by their carriage, form and unison

## ***Important Judging Points in Dance Skating***

**EDGES**

**TURNS**

**PROGRESSIVE STEPS**

**PROGRESSIVE RUN**

**CROSSED PROGRESSIVE**

**CROSSED ROLL**

**CHASSE STEPS** – Raised, Closed, Open, Dropped (cut step) and Held

**SWINGS**

**MOHAWK TURNS** – Closed, Open, Dropped, and Held

**CHOCTAW TURNS**

**ROTATION** – Concentric, and Non concentric

**PATTERN** – Set, Optional / Preferred and Border

**BASELINE**

**AXIS**

**LOBES**

**AIM**

**SYMMETRY**

**TIMING**

**OUT OF PHRASE**

**UNISON**

**DANCE POSITIONS**

You will find the definitions of all the above in the Skating Glossary and relevant parts of the dance manual. Some of the wording may be confusing, so please approach the Chief Examiner for Dance for further clarification, or ask any qualified dance judge, until you are quite sure you understand all these terms and what is required of each.

## **SOLO DANCE**

All of the above requirements except for unison.

## **THE FREESKATING ROUTINE – PUTTING IT TOGETHER**

### **A REMINDER**

**EMPHASIS IS ON THE *PACKAGE* – NOT THE INDIVIDUAL ITEMS WHICH MAKE UP THE PACKAGE**

**HIGHEST CREDIT FOR THE BEST OVERALL PERFORMANCE**

### **GOOD CREDIT GIVEN FOR:-**

THE BALANCED ROUTINE

STRONG CONFIDENT PERFORMANCE

GOOD FLOOR COVERAGE

PROGRAMME ARRANGED TO THE MUSIC

GOOD CHOREOGRAPHY

JUMPS AND SPINS OF EQUAL QUALITY AND DIFFICULTY

VARIETY OF CONTENT

CONTENT ITEMS INTEGRATED WITH *FOOTWORK*

ROUTINE SUITABLE FOR SKATERS ABILITY

SPONTANEOUS ENTRY TO CONTENT ITEMS – NO OBVIOUS PREPARATION

**QUALITY ABOVE QUANTITY**

# THE FREESKATING PACKAGE

## MUSIC & PROGRAMME

*The extra dimension to complete the package*

### Why is this important?

When the skaters can all perform the same technical content items, the performance is very different when the items are **presented** in a routine.

## COMPOSITION

- All content groups represented
- Variety of elements within each group
- Content groups at similar level
- Content at varied locations of the floor
- Content from different groups spread throughout the routine
- Linked with interesting and varied footwork
- Parts of routine related and skated with speed and flow

## MUSICAL INTERPRETATION

- Routine arranged to relate intimately with music
- Helped or hindered by choice of music
- Good musical interpretation usually indicates skater is confident and competent at the level he/she is skating
- Good musical interpretation usually indicates good ability to roller skate
- Music is interpreted by steps and body movement as well as content items
- Makes the performance entertaining
- Elevates the performance to the highest level for the content skated
- Effort by the skater in programme arrangement and musical interpretation should be encouraged and **rewarded by judges**

## GOOD MUSICAL INTERPRETATION – HIGHER SKILL LEVEL?

- Timing of jumps and spins dictated by music
- Requires use of footwork in time to the music
- Requires body movement in time to the music
- Requires good flow and movement over the floor
- Is a distraction for skater in performance of content items

## THE REWARD

- Good musical interpretation requires higher skill levels in performing content items and should be rewarded
  - \* On the “A” mark at the highest level for the content presented  
Should also be rewarded on the “B” mark – consider whether the “B” mark should be higher than the “A” mark

## WHAT CAN JUDGES DO TO HELP?

From beginner levels reward the following

- Suitable choice of music
- Balanced presentation of content at appropriate level for the skill of the skater
- Good flow and movement across the floor
- Good programme arrangement and musical interpretation

## **AND WHAT ELSE?**

Give a lower mark for the following

- A hesitant performance that doesn't relate to the music
- Content linked by cross pulls
- Content of one type lumped together
- Poor or incomplete items
- Routine without balance of content items

## **THE TAKE HOME MESSAGE**

- Reward quality not quantity
- The skater with the highest level content item is not necessarily the winner
- Reward the overall performance including choreography and musical interpretation

## ***REWARD THE PACKAGE***

### **REWARD THE GOOD**

### **REWARD GOOD SKATING SKILLS**

**DON'T ZERO IN ON ERRORS AND KILL THE SKATER**  
*(this applies to ALL areas of skating)*