

INTERNATIONAL SKATING UNION

Communication No. 1298

SYNCHRONIZED SKATING

CORRECTIONS TO COMMUNICATIONS / CLARIFICATIONS OF RULES

Appendices: *The Appendices 1, 2 and 3 in Communication 1272 are updated, herewith attached as Appendix A, B and C as follows:*

Appendix A: Difficulty Groups of Elements
Appendix B: Difficulty Groups of Adding Factors
Appendix C: Level of Elements

Additionally the following appendices are published in this Communication:

Appendix D: Reduction /Deduction
Appendix E: Description Grade of Execution (GOE)
Appendix F: Determination Program Components
Appendix G: Marking Guide for Program Components
Appendix H: Program Components Overview

A. REMARKS ON CORRECTIONS TO APPENDICES IN COMMUNICATION NO 1272

- 1. BLOCK** - Please note that each change of configurations in block (**Appendix A**) do not require any new formations each time. A formation may be repeated and will be counted as new one.
- 2. SPIN** – To be counted (both in short program and free skating), the spin must rotate at least 3 revolutions. When rotation will be less, the spin will be counted as omitted. The Group of Element is updated (**Appendix A**)
In the free skating, when the team is performing spins of different difficulty levels at the same time, the lowest level will be counted for the whole team. In the short program, the team may use entry of maximum 2 revolutions and exit of a maximum 2 revolution, however the five (5) required revolutions must be performed in the chosen position.
- 3. INTERSECTION** – To be called the Group, the teams must be back to back (whether skating forward or backwards) for a minimum of one (1) step prior to the intersecting step, otherwise a one (1) lower group will be called (**Appendix A**).
- 4. LINE** – The Group of Element is updated (**Appendix A**)
In junior short program, the combination of shapes must be 1-2-1 lines or 2-1-2 lines. Only the first formation in each shape that covers 1/3 of the length of ice (or correspondent) will be counted.
In the free skating, if a sequence of lines is used, the two lines must be 1+2 lines or 2 +1 line.
- 5. MOVES IN THE FIELD** – The three (3) different most difficult free skating moves will be counted. If one half of a team is performing a FS – move of a higher level and the other one of a lower level, the whole team will be awarded the lower level of difficulty. If half of the team is not performing a FS – move, the move will not be called.
If only 2 FS moves are according to requirements, the third will be counted as level 1 (minimum) and a deduction as Not According to Requirements (NAR) of 0.3 (DED 1) will be done by the Technical Specialist. If the third move is omitted the Technical Specialist will call a level 1 and a deduction of 0.6 (DED 2) for requirement not attempted. (**Appendix A**)

6. MOVEMENTS IN ISOLATIONS – The moves / elements used in Movement in Isolation don't have to be different (**Appendix B**). At least 3 skaters or 3 pairs (and max 9 skaters or max 4 pairs in a team of 20) must do the FS move/element to be counted.

7. PAIR ELEMENT - The team may perform one (1), two (2) or more of free skating moves/ elements and step sequences. The 2 most difficult moves/elements/step sequences will be counted in Difficulty Group of Element.

Step Sequence - For step sequence the higher Group of difficulty will be called when ½ of the pair performs steps from one Group and the other ½ of the pair performs steps from another lower Group. The Step sequence must be performed in dance hold. Dance hold refer to any hold that keep a pair connected

Free Skating move / element - If one half of a team is performing a FS – move of a higher level and the other one of a lower level, the whole team will be awarded the lower level of difficulty. If half of the team is not performing a FS – move, the move will not be called. (**Appendix B**)

8. NO HOLD STEP SEQUENCE– The definition of Group 3 is slightly changed. (**Appendix A**)

9. STEP SEQUENCE – The definition of Group 3 is slightly changed. (**Appendix B**)

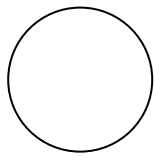
10. CHANGES IN LEVELS OF ELEMENTS (**Appendix C**)

Several corrections and adjustment are done compared to Communication 1272. Please see the new Appendix C)

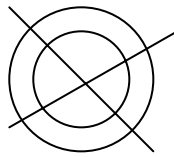
B. CLARIFICATION OF RULES

1. Death Spiral - Death Spiral will be called by the Technical Specialist when at least ½ revolution in FINAL position is performed by the pivoting skater(s) using a correct pivot (toe pick in the ice).
2. Pair Pivot – a movement where one of the skaters in a pair is pivoting (toe pick in ice) and the other is revolving around the pivoting skater (usually in a spiral or arabesque position).
3. Block and Line Pivot- To be counted in block and line, the pivot must be pivoting at least 30°. When the line pivot the pivotal skater must cover at least 1/3 of the length of the ice.
4. Free Skating Move – a spiral in a sustained position with change of edge must be held for 4 seconds. The leading skater (s) must hold the spiral for at least 2 seconds on each edge.
5. Pattern- Moves in the field – In the circular/ oval pattern, the team (as a group) may not pass the long axis, however, to allow deeper edges, some skater/s may slightly pass the long axis as long as the majority of the skaters are on correct side.
6. Step sequences – In both short program and free skating **only the first recognizable** step sequence (adding factor) in each element will be evaluated.
7. Interacting line – Interacting lines means one (1) straight line circling around the other straight line (at least ½ circle). The lines are close as they change the position.
8. Cross – foot spin is a variation of the upright spin. The skaters must be on two (2) feet.
9. Element sequence – A sequence of element of Level 4 or 5 should not be combined with Level 1, as the combination will give less points the Level 4 or 5 alone (Factor 0,7 is used).
10. Change of direction in Element sequence circle and wheel –To be counted, the change of direction in the 1st circle/wheel must be kept EITHER for at least 90 ° before and after the change OR the change of direction may be done between first and second formation and is then counting as part of the 1st circle/wheel. To be counted, the change of direction in 2nd circle/wheel must be kept for at least 90 ° before and after the change. Change of direction counts only when at least half of the team is performing it.
11. Change of hold in Element Sequence line, circle and wheel - The change of hold may happen between the formations (when there is a sequence) and will be credit the first formation. For credit in the second formation, the change of holds must happen during that formation.
12. Transition: In short program, the transition is illegal if more than ½ the length of the ice rink are skated by all skaters.

13. Junior short program – by one circle is meant formation one circle (not circle in a circle etc)



Allowed



Not allowed

14. The coaches may mark on the program content sheet which elements they want to be counted.
15. All reference to Assistant Referees and Substitute Judges must be taken from the Special Regulations Synchronized Skating 2002.

Milan,
November 10, 2004
Lausanne,

Ottavio Cinquanta, President
Fredi Schmid, General Secretary

Difficulty Groups of Elements

Element /Abbreviation

CIRCLE

| | |
|--|--|
| GROUP 1 Three Circles or more Two Circles (side by side) - opposite direction Two Circles (side by side) - same direction | C1 3C1 2OC1 2SC1 |
| GROUP 2 Circle in a Circle - same direction Two Circles in a Circle - opposite direction Two Circles in a Circle - same direction- | C2 CCSC2 2CCOC2 2CCSC2 |
| GROUP 3 Circle in a Circle - opposite direction One Circle | C3 CCOC3 1C3 |

Element /Abbreviation

LINE - Free Skating

| | |
|--|--|
| GROUP 1 Multiple Lines 2 Lines separate (V-Line, T-Line etc) 2 Lines Parallel / follow the leader | L1 ML 2SL1 2PLFL1 |
| GROUP 2 2 Lines (Parallel) Diagonal/not follow the leader 2 Lines (Parallel) 1 Line / follow the leader 1 Line (Horizontal or Vertical) | L2 2PDL2 2PL2 1LFL2 1L2 |
| GROUP 3 1 Line Diagonal / not follow the leader 2 Lines Interacting 2 Lines Pivoting | L3 1DL3 2IL3 2PiL3 |
| GROUP 4 1 Line pivoting 2 Lines interacting and pivoting | L4 1PiL4 2PiL4 |

LINE - Junior Short Program (2 changes of shape required / 3 shapes)

| | |
|--|-------------|
| GROUP 1 Three (3) lines from L1 (Not according to requirements) OR Two (2) lines from L1 and one (1) from L2 / L3 | SPL1 |
| GROUP 2 One (1) line from L1 and two (2) lines from L2 / L 3 OR Three (3) lines from L2 OR Two (2) lines from L2 and one (1) line from L3 / L4 | SPL2 |
| GROUP 3 <u>One (1) line from L2 and two (2) lines from L3 / L 4</u> OR Three (3) lines from L3 OR Two (2) lines from L3 and one (1) from L4 | SPL3 |
| GROUP 4 One (1) line from L3 and two (2) from L4 OR Three (3) lines from L4 | SPL4 |

Element /Abbreviation**BLOCK**

| | |
|---|-----------|
| GROUP 1 NO Change of Configuration in Free Skating NO Change of Configuration in Short Program will be evaluated as Not According to Requirements and the Deduction will be done | B1 |
| GROUP 2 One (1) Change of Configuration OR No change of Configuration (1 shape) in Free Skating with pivoting | B2 |
| GROUP 3 Two (2) Changes of Configuration OR One (1) changes of configuration with pivoting | B3 |
| GROUP 4 Three (3) or more Changes of Configuration without Pivoting OR Two (2) or more changes of configuration with pivoting | B4 |

Element /Abbreviation**WHEEL**

| | |
|--|---|
| GROUP 1 Multiple Pivot Wheels 5 (Five) Spoke Wheel S Wheel 6 (Six) Spoke Wheel Interlocking Pivot Wheels (three or more) | W1 MPW1 5SW1 SW1 6SW1 IPW1 |
| GROUP 2 4 (Four) Spoke Wheel 2 (Two) Spoke Pivot - separate pivot 2 (Two) 2-Spoke Interlocking Wheels 2 (Two) 3-Spoke Interlocking Wheels 2 (Two) V-Interlocking Wheels | W2 4SW2 2SSPW2 22SIW2 23SIW2 2VIW2 |
| GROUP 3 2 (Two) Spoke Wheel 3 (Three) Spoke Wheel 2 (Two) Line Parallel Wheel 1 (One) Spoke Pivot Wheel 2 (Two) Spoke Pivot – common pivot 3 (Three) Line Parallel Wheel 3 (Three) 2 Spoke Interlocking Wheels | W3 2SW3 3SW3 2PW3 1SPW3 2SPW3 3PW3 32SIW3 |

Element /Abbreviation

INTERSECTION

When the team enters the Intersection facing the other lines (whether skating forward or backward) one (1) lower Group will be called. The teams must be back to back for a minimum of one (1) step prior to the intersecting step.

| | |
|---|---|
| GROUP 1 Pass by (Pair pass Intersection) Asymmetrical /lowest degree 2 (Two) Circle Intersection / not revolving Inverted “V” Intersection Collapsing Circle Intersection Sequential (lines intersecting in different times) Four spoke Intersection Block Intersection (3 or more lines) Splicing (individually intersecting at different times) | I1 PI1 AI1 2CI1 IVI1 CCI1 SEQI1 4SI1 BI1 SPLI1 |
| GROUP 2 L-Intersection Splicing 1 (2 Lines, 2 Parallel Lines, 4 Lines) 2 (Two) rotating Circles Intersection 4 Line Intersection - pivot at opposite ends 2 Line Intersection - pivot at opposite ends 4 Line Intersection from same directions 2 Parallel Line Intersection pivot at opposite ends 2 Parallel Line Intersection from same direction Parallel L-Intersection 3 Line Intersection with the center Line stopping | I2 LI2 SPLIL2 2CRI2 4LPOI2 2LPOI2 4LSI2 2PLPOI2 2PLSI2 PLI2 3LCLI2 |
| GROUP 3 V-Intersection/2 Line Intersection - pivot at same end 2 V-Intersection/4 Line Intersection - pivot at the same end 2 Parallel Line Intersection from opposite direction Parallel V-Intersection / 2 Parallel Line Intersection pivot at same end 4 Line Intersection from opposite directions 2 Line Intersection from same directions 3 Line Intersection with all 3 Lines skating Weaving Circle | I3 VI3 2VI3 2PLOI3 PVI3 4LOI3 2LSI3 3L3LI3 WCI3 |
| GROUP 4 Whip Intersection Box Intersection / Triangle Intersection 2 Line Intersection from opposite directions 5 Line Intersection – pentagon | I4 WI4 BOXI4 TI4 2LOI4 5LI4 |

Element /Abbreviation

NO HOLD STEP SEQUENCE

- More than 50% of steps from the higher Group must be executed to be called as the higher Group.
- One level higher Group of difficulty will be called if steps are done on both feet and to both sides
- The Step sequence must cover a minimum of 2/3 of the length of the ice in the straight or diagonal pattern.
- A sequence of at least 2 different turns that is performed on one foot and covering at least ½ of the length of the ice rink or correspondent, will be counted 1 group higher.

| | |
|---|-------------|
| GROUP 1 Simple steps consisting primarily of chasses, three turns, mohawks; Small hops | NHS1 |
| GROUP 2 Group 1 and more varied steps incorporating double threes, choctaws and changes of edge, single twizzles etc. | NHS2 |
| GROUP 3 Group 2 rotating both clockwise and counter clockwise directions OR <u>complex step sequences incorporating a combination of twizzles, brackets, rockers, counters (at least 2 different turns), etc</u> | NHS3 |
| GROUP 4 Group 3 step sequence done on both feet and to both sides or on one foot | NHS4 |

Element /Abbreviation

MOVES IN THE FIELD

The three (3) most difficult free skating moves (fm) will be counted

If one half of a team is performing a FS – move of a higher level and the other one of a lower level, the whole team will be awarded the lower level of difficulty. If half of the team is not performing a FS – move, the move will not be called. If only 2 FS moves are according to requirements, the third will be counted as level 1 (minimum) and a deduction as Not According to Requirements (NAR) of 0.3 (DED 1) will be done by the Technical Specialist. If the third move is omitted the Technical Specialist will call a level 1 and a deduction of 0.6 (DED 2) for requirement not attempted.

| | |
|--|------------|
| GROUP 1 Three (3) different moves from fm1 OR Two (2) different moves from fm1 and one (1) from fm2 or 3 | MF1 |
| GROUP 2 One (1) move from fm1 and two (2) different moves from fm2 / fm 3 OR Three (3) different moves from fm2 | MF2 |
| GROUP 3 One (1) move from fm2 and two (2) different moves from fm3 OR Two (2) different moves from fm2 and one (1) move from fm3 | MF3 |
| GROUP 4 Three (3) different moves from fm3 | MF4 |

Element /Abbreviation

SPIN - Free Skating

The spin must rotate at least 3 revolutions. If less than 3 revolutions are skated, the spin will not be counted.

The Bielman Spin is defined as having the free foot behind the head and above the head held by both hands

Difficult variation of an upright spin is with the free foot held to the head level or higher than head level.

| | |
|---|---|
| GROUP 1 Upright spin with no change of Foot or Position | SP1 USP |
| GROUP 2 <u>Layback, Sideways leaning, Cross foot</u> <u>Sit spin and Camel spin without any change of position or foot.</u> Spin with change of Foot or Position Pair spin | SP2 <u>LSP/CFSP</u> <u>SSP / CSP</u> SPcfp PSP |
| GROUP 3 <u>Flying Spins</u> <u>Bielman Spins or other Difficult variations of an upright spin</u> Spin combination with change of Foot and Position | SP3 <u>FSP</u> <u>BSP</u> CoSP |

SPIN – Short Program

Five (5) revolutions must be done in the chosen position. Entry into the position is maximum (two) 2 revolutions and exit maximum two (2) revolutions.

If 3-4 revolutions are done in a position, there will be a deduction due to “Not According to Requirements“(NAR) 0.3(DED 1). If less than 3 revolutions are skated, the spin will not be counted.

Cross foot spin is when both feet are on the ice during the five revolutions. The free foot may be crossed in front or behind.

| | |
|--|-------------|
| GROUP 1 Upright spin | SP1 USP |
| GROUP 2 Upright spin – variation (layback, sideways leaning or cross foot) | SP2 SPcp |

Element /Abbreviation

MOVEMENTS IN ISOLATION

| | |
|---|------------|
| GROUP 1 <u>One (1) move/element from level 1 or 2</u> OR Two (2) moves/elements from level 1 | MI1 |
| GROUP 2 <u>One (1) move/element from level 3</u> OR One (1) move/element from level 1 and one (1) move/element from level 2 | MI2 |
| GROUP 3 Two (2) moves/elements from level 2 OR One (1) move/element from level 1 and one (1) move/element from level 3 | MI3 |
| GROUP 4 One (1) move/element from level 2 and one (1) move/element from level 3 | MI4 |
| GROUP 5 Two (2) moves/elements from level 3 | MI5 |

Element /Abbreviation

PAIR ELEMENT

- *For step sequence the higher Group of difficulty will be called when ½ of the pair performs steps from one Group and the other ½ of the pair performs steps from another lower Group.*
- *If one half of a team is performing a FS – move of a higher level and the other one of a lower level, the whole team will be awarded the lower level of difficulty. If half of the team is not performing a FS – move, the move will not be called.*
- *The two (2) most difficult moves/elements/step sequences will be counted*
- *The step sequence must be performed in dance hold*
- *Dance hold refers to any hold that keeps a pair connected.*

| | |
|---|------------|
| <p>GROUP 1 <u>One (1) move/element/step sequence from level 1 or 2</u> OR <u>One (1) move/element from level 1 and one (1) move/element from level 2.</u> OR Two (2) move/element/step sequence from level 1</p> | PE1 |
| <p>GROUP 2 <u>One (1) move/element/step sequence from level 3</u> OR One (1) step sequence from level 2 and one (1) FS-move/FS-element from level 1 OR One (1) step sequence from level 1 and one (1) FS-move/FS-element from level 2 OR Two(2) FS-moves/FS-elements from level 2 OR <u>One (1) FS-moves/FS-elements from level 1 and one FS-moves/FS-elements from level 3</u></p> | PE2 |
| <p>GROUP 3 <u>One (1) step sequence from level 4</u> OR One (1) step sequence from level 3 or 4 and one (1) FS-move/FS-element from level 1 OR One (1) step sequence from level 2 and one (1) FS-move/FS-element from level 2 OR One (1) FS-move or FS- element from level 2 and one (1) FS-move or FS- element from level 3. OR Two (2) FS-moves/FS-elements from level 3</p> | PE3 |
| <p>GROUP 4 One (1) step sequence level 3 and one (1) moves/ element from level 2 or 3 OR One (1) step sequence level 4 and one (1) move/ element from level 2</p> | PE4 |
| <p>GROUP 5 One (1) step sequence level 4 and one (1) move/ element from level 3</p> | PE5 |

Difficulty Groups of Adding Factors

When the team does not perform a step sequence or a change of hold in an element the technical specialist shall call zero (0) – s0, h0.

Adding Factor /Abbreviation

STEP SEQUENCES

apply for Block, Circle, Line

- The lower Group of difficulty will be called when ½ of the team performs steps from one Group and the other ½ of the team performs steps from another lower Group
- More than 50% of steps from the higher Group must be executed to be called as the higher Group
- The higher Group of difficulty will be called if steps are done on both feet and to both sides by all skaters.
- Only the first step sequence that fulfils the requirements in an element will be called.
- The Step sequence in a Block must cover a minimum of 2/3 of the length of the ice surface or comparable using other pattern.
- The Step sequence in a Line must cover a minimum of 1/2 of the length of the ice surface or comparable using other pattern.
- The Step sequence in a Circle cover a minimum of 2/3 (240 degrees) of the circle.
- A sequence of at least 2 different turns that is performed on one foot and is covering at least ½ of the length of the ice rink or correspondent, will be counted 1 group higher

| | |
|--|-----------|
| GROUP 1 Simple steps consisting primarily of chasses, three turns, mohawks; Small hops | s1 |
| GROUP 2 Group 1 plus more varied steps incorporating double threes, choctaws and changes of edge, single twizzles etc. | s2 |
| GROUP 3 Group 2 rotating both clockwise and counter clockwise directions OR <u>complex step sequences incorporating a combination of twizzles, brackets, rockers, counters (at least 2 different turns) etc</u> | s3 |
| GROUP 4 Group 3 step sequence done on both feet and to both sides or on one foot. | s4 |

Adding Factor /Abbreviation

HOLD

apply for Block, Circle, Line, Wheel

| | |
|---|-----------|
| GROUP 1 Rotating element – no change in spacing during the change of hold Non rotating element – no turn at the time of the change of hold | h1 |
| GROUP 2 Rotating element – increase or decrease in spacing during the change of hold Non rotating element – a turn at the time of the change of hold | h2 |

Adding Factor /Abbreviation

TRAVELLING

apply for Circle, Wheel

Travelling and Pivoting will also become part of the criteria in GOE for judges
to consider (traveling distance, pattern of travelling etc)

| | |
|---------------------------------|------------|
| GROUP 1 No Travelling | tr0 |
| GROUP 2 Travelling | tr1 |

Adding Factor /Abbreviation**THE POINT OF INTERSECTION****apply for Intersection**

- The lower Group of difficulty will be taken into consideration when ½ of the team performs turns, steps, moves from one level and the other ½ of the team performs steps, turns, moves at the Point of Intersection from another lower Group.

- When no steps, turns or moves are performed, the technical specialist will call **pi0**.

| | |
|--|------------|
| GROUP 1 Three turns, mohawks, small hops/ dance jumps, forward lunges | pi1 |
| GROUP 2 Forward twizzle, forward double threes, changes of edge, forward spirals, back lunges, three turn clockwise and counter clockwise, inside spread eagle | pi2 |
| GROUP 3 Backward twizzles, backward double three turns, brackets, rockers, counters, rotating both clockwise and counter clockwise, outside spread eagles. | pi3 |

Adding Factor /Abbreviation**FORMATIONS****apply for Moves in the Field (MF)**

| | |
|---|--------------|
| GROUP 1 Two (2) Formations / <u>one change of formation</u> | form1 |
| GROUP 2 Three (3) Formations / <u>two changes of formation</u> | form2 |
| GROUP 3 Four (4) or more Formations / <u>three or more changes of formation</u> | form3 |

Adding Factor /Abbreviation**SPIN ENTRY / EXIT****apply for Spin**

| | |
|---|-------------|
| GROUP 1 Stop OR slow speed before entry into spin / Exit with a toe pick stop OR Stop before entry into spin / Exit on edge and a stop after | spe1 |
| GROUP 2 Stop OR slow speed before entry into spin / Exit on edge with continuation into the next element OR High speed before entry into spin / Exit with a toe pick stop | spe2 |
| GROUP 3 High speed before entry into spin / Exit on edge and stop after OR High speed before entry into spin / Exit on edge with continuation into the next element | spe3 |

Adding Factor /Abbreviation

FREE SKATING ELEMENTS / MOVES

apply for Movement in Isolation (MI) and Moves in the Field (MF)

- To get the adding factor in MI at least 3 skaters must perform that FS Element/FS Move
- FS Moves must be sustained to receive the adding factor. Team must skate in that FS move for at least three (3) seconds .
- To be counted as Bielman spiral, the free leg must come above the level of head and behind the head.
- The Bielman Spin is defined as having the free foot behind the head and above the head held by both hands
- Difficult variation of an upright spin is with the free foot held to the head level or higher than head level.
- All other spiral positions will give the level depending on the edge used.

| | |
|---|---|
| <p>GROUP 1 Use jumps, assisted jumps Use of Lifts that do not rotate or glide on a pattern Use of upright spins / no change of Foot or Position</p> <p style="text-align: center;">OR</p> <p>Lunges forward Lunges backward Ina Bauer inside Shoot the duck</p> | <p>fe1</p> <p>SP1</p> <p>fm1 LUf LUB IBin SD</p> |
| <p>GROUP 2 Use of jump sequence, pair pivot Use of Lifts that are stationary and rotate Use of Lifts that are gliding but do not rotate Use of Spin with change of Foot or Position Pair Spin <u>Layback, Sideways leaning, Cross foot</u> <u>Sit spin and Camel spin without any change of position or foot.</u></p> <p style="text-align: center;">OR</p> <p>Spirals forward outside Spirals backward outside Spread eagles inside Hydroblading</p> | <p>fe2</p> <p>SP2 PSP <u>LSP/CFSP</u> <u>SSP / CSP</u></p> <p>fm2 SPfou SPbou SEin HY</p> |
| <p>GROUP 3 Use of death spirals Use of Lifts that glide and rotate Use of Spin combination with change of foot and/or direction (solo or pair) <u>Flying Spins</u> <u>Bielman Spins or other difficult variations of an upright spin</u></p> <p style="text-align: center;">OR</p> <p>Spirals forward inside Spirals backward inside Spiral with change of edge Spread eagles outside Ina Bauer outside Spiral Bielman</p> | <p>fe3</p> <p>PSP3</p> <p><u>FSP</u> <u>BSP</u></p> <p>fm3 SPfin SPbin SPce Seou Ibou SPB</p> |

Adding Factor /Abbreviation

CHANGE OF DIRECTION (Rotation) apply for Wheel and Circle

- When multiple changes are used, the most difficult change will apply.

| | |
|---|-------------------|
| <p>GROUP 1 NO Change of Direction</p> <p style="text-align: center;">OR</p> <p>Change of direction without release of holds (no steps)</p> | <p>cd1</p> |
| <p>GROUP 2 Change of direction with a simple step (<u>mohawk or three turn</u>) or stop and with a release of holds</p> | <p>cd2</p> |
| <p>GROUP 3 Change of direction with a turn without any stop</p> | <p>cd3</p> |

DIFFICULTY GROUPS OF THE ADDING FACTORS INCLUDED IN THE DIFFICULTY LEVELS OF THE FOLLOWING ELEMENTS:

| | |
|----------------------------|---|
| Circle: | 4 Factors / Step sequences, Holds, Travelling, Change of Direction |
| Line: | 2 Factors / Step sequences, Holds, |
| Block: | 2 Factors / Step sequences, Holds |
| Wheel: | 3 Factors / Holds, Travelling, Change of direction/rotation |
| Intersection: | 1 Factor / Point of Intersection |
| Spin: | 1 Factor / Entry with Exit |
| MI: | No adding factors |
| Moves in the Field: | 1 Factor / Formation |
| Pair Element: | No Adding Factors |

Level of Elements in Synchronized Skating / October 2004

CIRCLE

| LEVELS | DIFFICULTY GROUPS ELEMENTS | DIFFICULTY GROUPS STEP SEQUENCES | DIFFICULTY GROUPS CHANGE OF DIRECTION | DIFFICULTY GROUPS TRAVEL | DIFFICULTY GROUPS HOLDS | VALUES |
|---------|----------------------------|----------------------------------|---------------------------------------|--------------------------|-------------------------|--------|
| LEVEL 1 | C1/C2/C3 | s0/s1/s2 | cd 1 | tr 0 | h0/h1 | 1.3 |
| | C1/C2/C3 | s0/s1 | cd 3 | tr 0 | h0/h1 | |
| | C1/C2/C3 | s0/s1 | cd 2 | tr 0 | h0/h1 | |
| | C1/C2/C3 | s0/s1 | cd 1 | tr 0 | h2 | |
| | C1/C2 | s3 | cd 1 | tr 0 | h0/h1 | |
| | C1 | s0/s1/s2 | cd 3 | tr 0 | h0/h1 | |
| | C1/C2 | s2 | cd 2 | tr 0 | h0/h1 | |
| | C1/C2 | s0/s1 | cd 2 | tr 0 | h2 | |
| | C1 | s4 | cd 1 | tr 0 | h0/h1 | |
| | C1 | s3 | cd 3 | tr 0 | h0/h1 | |
| | C1 | s3 | cd 2 | tr 0 | h0/h1 | |
| | C1 | s2/s3 | cd 1 | tr 0 | h2 | |
| | C1 | s0/s1/s2 | cd 2 | tr 0 | h2 | |
| | C1 | s2 | cd 1 | tr 1 | h0/h1 | |
| | C1 | s0/s1 | cd 2 | tr 1 | h0/h1 | |
| | C1 | s0/s1 | cd 1 | tr 1 | h0/h1 | |
| LEVEL 2 | C3 | s3/s4 | cd 1 | tr 0 | h0/h1 | 2.1 |
| | C3 | s2/s3 | cd 3 | tr 0 | h0/h1 | |
| | C3 | s2/s3 | cd 2 | tr 0 | h0/h1 | |
| | C3 | s2/s3 | cd 1 | tr 0 | h2 | |
| | C3 | s0/s1/s2 | cd 2 | tr 0 | h2 | |
| | C3 | s0/s1/s2 | cd 1 | tr 1 | h0/h1 | |
| | C2/C3 | s0/s1 | cd 3 | tr 0 | h2 | |
| | C2/C3 | s0/s1 | cd 2 | tr 1 | h0/h1 | |
| | C2 | s3/s4 | cd 2 | tr 0 | h0/h1 | |
| | C2 | s3/s4 | cd 1 | tr 0 | h2 | |
| | C2 | s2/s3 | cd 2 | tr 0 | h2 | |
| | C2 | s2/s3 | cd 1 | tr 1 | h0/h1 | |
| | C2 | s2 | cd 3 | tr 0 | h2 | |
| | C2 | s2 | cd 2 | tr 1 | h0/h1 | |
| | C2 | s2 | cd 1 | tr 1 | h2 | |
| | C2 | s0/s1 | cd 3 | tr 1 | h0/h1 | |
| | C2 | s0/s1 | cd1/cd 2 | tr 1 | h0/h1 | |
| | C2 | s4 | cd 1 | tr 0 | h0/h1 | |
| | C2 | s3 | cd 3 | tr 0 | h0/h1 | |
| | C1 | s3/s4 | cd 1 | tr 1 | h0/h1 | |
| | C1 | s2/s3 | cd 3 | tr 0 | h2 | |
| | C1 | s2/s3 | cd 2 | tr 1 | h0/h1 | |
| | C1 | s2/s3 | cd 1 | tr 1 | h2 | |
| | C1 | s0/s1/s2 | cd 3 | tr 1 | h0/h1 | |
| | C1 | s0/s1/s2 | cd 2 | tr 1 | h2 | |
| | C1 | s0/s1 | cd 3 | tr 1 | h2 | |
| | C1 | s4 | cd 3 | tr 0 | h0/h1 | |
| | C1 | s4 | cd 2 | tr 0 | h0/h1 | |
| | C1 | s4 | cd 1 | tr 0 | h2 | |
| | C1 | s3 | cd 2 | tr 0 | h2 | |

| | | | | | | |
|---------|-------|----------|----------|-------|----------|-----|
| LEVEL 3 | C3 | s4 | cd 2 | tr 0 | h0/h1/h2 | 2.9 |
| | C3 | s3/s4 | cd 1 | tr 1 | h0/h1 | |
| | C3 | s2/s3 | cd 3 | tr 0 | h2 | |
| | C3 | s2/s3 | cd 2 | tr 1 | h0/h1 | |
| | C3 | s2/s3 | cd 1 | tr 1 | h2 | |
| | C3 | s0/s1/s2 | cd 3 | tr 1 | h0/h1 | |
| | C2/C3 | s4 | cd 3 | tr 0 | h0/h1 | |
| | C3 | s0/s1/s2 | cd 2 | tr 1 | h2 | |
| | C3 | s4 | cd 1 | tr 0 | h2 | |
| | C3 | s3 | cd 2 | tr 0 | h2 | |
| | C2/C3 | s0/s1 | cd 3 | tr 1 | h2 | |
| | C2 | s4 | cd2/cd3 | tr 0 | h2 | |
| | C2 | s4 | cd1/cd 2 | tr 1 | h0/h1 | |
| | C2 | s3/s4 | cd 1 | tr 1 | h2 | |
| | C2 | s2/s3 | cd 3 | tr 1 | h0/h1 | |
| | C2 | s3 | cd 2 | tr 1 | h0/h1/h2 | |
| | C2 | s2 | cd2/cd 3 | tr 1 | h2 | |
| | C1 | s3/s4 | cd 3 | tr 1 | h0/h1 | |
| | C1 | s3/s4 | cd 2 | tr 1 | h2 | |
| | C1 | s2/s3 | cd 3 | tr 1 | h2 | |
| | C1 | s4 | cd2/cd 3 | tr 0 | h2 | |
| C1 | s4 | cd 2 | tr 1 | h0/h1 | | |
| C1 | s4 | cd 1 | tr 1 | h2 | | |
| LEVEL 4 | C3 | s3/s4 | cd 3 | tr 1 | h0/h1 | 3.7 |
| | C3 | s3/s4 | cd 2 | tr 1 | h2 | |
| | C3 | s2/s3 | cd 3 | tr 1 | h2 | |
| | C3 | s4 | cd 3 | tr 0 | h2 | |
| | C3 | s4 | cd 2 | tr 1 | h0/h1 | |
| | C3 | s4 | cd 1 | tr 1 | h2 | |
| | C2 | s4 | cd 3 | tr 1 | h0/h1/h2 | |
| | C2 | s4 | cd 2 | tr 1 | h2 | |
| | C1 | s3 | cd 3 | tr 1 | h2 | |
| C1 | s4 | cd 3 | tr 1 | h2 | | |
| LEVEL 5 | C3 | s4 | cd 3 | tr 1 | h2 | 4.8 |

LINE

| LEVELS | DIFFICULTY GROUPS ELEMENTS | DIFFICULTY GROUPS STEP SEQUENCES | DIFFICULTY GROUPS HOLDS | VALUES |
|---------|----------------------------|----------------------------------|-------------------------|--------|
| LEVEL 1 | L1 | s0/s1/s2 | h0/h1/h2 | 1.3 |
| | L1 | s3 | h0/h1 | |
| | L2 | s0/s1 | h0/h1/h2 | |
| LEVEL 2 | L1 | s3 | h2 | 2.1 |
| | L1 | s4 | h0/h1 | |
| | L2 | s2 | h0/h1/h2 | |
| | L2 | s3 | h0/h1 | |
| LEVEL 3 | L3 | s0/s1 | h0/h1/h2 | 2.9 |
| | L1 | s4 | h2 | |
| | L2 | s3 | h2 | |
| | L2 | s4 | h0/h1 | |
| | L3 | s2 | h0/h1/h2 | |
| | L3 | s3 | h0/h1 | |
| LEVEL 4 | L4 | s0/s1 | h0/h1/h2 | 3.7 |
| | L4 | s2 | h0/h1 | |
| | L2 | s4 | h2 | |
| | L3 | s3 | h2 | |
| | L3 | s4 | h0/h1/h2 | |
| | L4 | s2 | h2 | |
| LEVEL 5 | L4 | s3 | h0/h1/h2 | 4.8 |
| | L4 | s4 | h0/h1 | |
| | L4 | s4 | h2 | |
| | L4 | s4 | h2 | |

BLOCK

| LEVELS | DIFFICULTY GROUPS ELEMENTS | DIFFICULTY GROUPS STEP SEQUENCES | DIFFICULTY GROUPS HOLDS | VALUES |
|---------|----------------------------|----------------------------------|-------------------------|--------|
| LEVEL 1 | B1 | s0/s1/s2 | h0/h1/h2 | 1.3 |
| | B1 | s3 | h0/h1 | |
| | B2 | s0/s1 | h0/h1/h2 | |
| LEVEL 2 | B1 | s3 | h2 | 2.1 |
| | B1 | s4 | h0/h1 | |
| | B2 | s2 | h0/h1/h2 | |
| | B2 | s3 | h0/h1 | |
| | B3 | s0/s1 | h0/h1/h2 | |
| LEVEL 3 | B1 | s4 | h2 | 2.9 |
| | B2 | s3 | h2 | |
| | B2 | s4 | h0/h1 | |
| | B3 | s2 | h0/h1/h2 | |
| | B3 | s3 | h0/h1 | |
| | B4 | s0/s1 | h0/h1/h2 | |
| LEVEL 4 | B4 | s2 | h0/h1 | 3.7 |
| | B2 | s4 | h2 | |
| | B3 | s3 | h2 | |
| | B3 | s4 | h0/h1/h2 | |
| | B4 | s2 | h2 | |
| | B4 | s3 | h0/h1/h2 | |
| LEVEL 5 | B4 | s4 | h2 | 4.8 |

WHEEL

| LEVELS | DIFFICULTY GROUPS ELEMENTS | DIFFICULTY GROUPS CHANGE OF DIRECTION | DIFFICULTY GROUPS HOLDS | DIFFICULTY GROUPS TRAVEL | VALUES |
|---------|----------------------------|---------------------------------------|-------------------------|--------------------------|--------|
| LEVEL 1 | W1 | cd1 | h0/h1/h2 | tr0/1 | 1.3 |
| | W1 | cd2 | h0/h1/h2 | tr0 | |
| | W2 | cd1 | h0/h1 | tr0 | |
| LEVEL 2 | W1 | cd2 | h0/h1/h2 | tr1 | 2.1 |
| | W1 | cd3 | h0/h1/h2 | tr0 | |
| | W1 | cd3 | h0/h1 | tr1 | |
| | W2 | cd1 | h2 | tr0/tr1 | |
| | W2 | cd1 | h0/h1 | tr1 | |
| | W2 | cd2 | h0/h1 | tr0 | |
| | W3 | cd1 | h0/h1 | tr0 | |
| LEVEL 3 | W1 | cd3 | h2 | tr1 | 2.9 |
| | W2 | cd2 | h2 | tr0 | |
| | W2 | cd2 | h0/h1/h2 | tr1 | |
| | W2 | cd3 | h0/h1 | tr0 | |
| | W3 | cd1 | h2 | tr0 | |
| | W3 | cd1 | h0/h1/h2 | tr1 | |
| | W3 | cd2 | h0/h1 | tr0 | |
| LEVEL 4 | W3 | cd2 | h2 | tr0 | 3.7 |
| | W3 | cd2 | h0/h1/h2 | tr1 | |
| | W2 | cd3 | h2 | tr0/tr1 | |
| | W2 | cd3 | h0/h1 | tr1 | |
| | W3 | cd3 | h2 | tr0 | |
| | W3 | cd3 | h0/h1 | tr1 | |
| LEVEL 5 | W3 | cd3 | h2 | tr1 | 4.8 |

INTERSECTION

| LEVELS | DIFFICULTY GROUPS ELEMENTS | DIFFICULTY GROUPS POINT OF INTERSECTION | VALUES |
|---------|----------------------------|---|--------|
| LEVEL 1 | I1 I2 | pi0 or pi1 pi0 | 1.3 |
| LEVEL 2 | I1 I2 I3 | pi2/pi3 pi1 pi0 | 2.1 |
| LEVEL 3 | I2 I3 I4 | pi2/pi3 pi1 pi0 | 2.9 |
| LEVEL 4 | I3 I4 | pi2/pi3 pi1/2pi | 3.7 |
| LEVEL 5 | I4 | pi3 | 4.8 |

NO HOLD STEP SEQUENCE

| LEVELS | DIFFICULTY GROUPS STEPS SEQUENCES | VALUES |
|---------|-----------------------------------|--------|
| LEVEL 1 | NHS1 | 2.1 |
| LEVEL 2 | NHS2 | 2.9 |
| LEVEL 3 | NHS3 | 3.7 |
| LEVEL 4 | NHS4 | 4.8 |

MOVES IN THE FIELD

| LEVELS | DIFFICULTY GROUPS ELEMENTS | DIFFICULTY GROUPS FORMATION | VALUES |
|---------|----------------------------|-----------------------------|--------|
| LEVEL 1 | MF1 | form1/2 | 1.3 |
| LEVEL 2 | MF1 MF2 | form 3 form 1/2 | 2.1 |
| LEVEL 3 | MF2 MF3 | form 3 form 1/2 | 2.9 |
| LEVEL 4 | MF3 MF4 | form 3 form1/2 | 3.7 |
| LEVEL 5 | MF4 | form3 | 4.8 |

MOVEMENTS IN ISOLATION

| LEVELS | DIFFICULTY GROUPS FS ELEMENTS/MOVES | VALUES |
|---------|-------------------------------------|--------|
| LEVEL 1 | MI1 | 1.3 |
| LEVEL 2 | MI2 | 2.1 |
| LEVEL 3 | MI3 | 2.9 |
| LEVEL 4 | MI4 | 3.7 |
| LEVEL 5 | MI 5 | 4.8 |

SPIN Free Skating

| LEVELS | DIFFICULTY GROUPS ELEMENTS | DIFFICULTY GROUPS ENTRY / EXIT SPIN | VALUES |
|----------------|-----------------------------------|--|---------------|
| LEVEL 1 | SP1 | spe1/spe2 | 2.1 |
| LEVEL 2 | SP1 SP2 | spe3 spe1/spe2 | 2.9 |
| LEVEL 3 | SP2 SP3 | spe3 spe1/spe2 | 3.7 |
| LEVEL 4 | SP3 | spe3 | 4.8 |

SPIN Short Program

| LEVELS | DIFFICULTY GROUPS ELEMENTS | DIFFICULTY GROUPS ENTRY / EXIT SPIN | VALUES |
|----------------|-----------------------------------|--|---------------|
| LEVEL 1 | SP1 | spe1/spe2 | 2.1 |
| LEVEL 2 | SP1 SP2 | spe3 spe1/spe2 | 2.9 |
| LEVEL 3 | SP2 | spe3 | 3.7 |

PAIR ELEMENT

| LEVELS | DIFFICULTY GROUPS PAIR ELEMENT | VALUES |
|----------------|---------------------------------------|---------------|
| LEVEL 1 | PE1 | 1.3 |
| LEVEL 2 | PE2 | 2.1 |
| LEVEL 3 | PE3 | 2.9 |
| LEVEL 4 | PE4 | 3.7 |
| LEVEL 5 | PE5 | 4.8 |

ISU Judging System REDUCTIONS and DEDUCTIONS in Synchronized Skating

REDUCTIONS MADE BY THE JUDGES

A. REDUCTIONS FOR BREAKS, STUMBLES, FALLS and COLLISIONS "WITHIN AN ELEMENT"

The Reductions are made by Judges from the GOE points for the Element.

The maximum reduction per element can be Minus 3 GOE.

SHORT PROGRAM for the Required Elements

FREE SKATING for the counted Elements in the Well Balanced Program

BREAKS, STUMBLES:

| | | |
|---------------------|-------------------------------|--------------------------|
| Minor Breaks | 1 or 2 stumbles / breaks | Minus 1 GOE level |
| Major Breaks | More than 2 stumbles / breaks | Minus 2 GOE level |

FALLS:

| | | |
|--------------------|--|--------------------------|
| Minor Fall | One skater down and up | Minus 1 GOE level |
| Medium Fall | Either one skater for prolonged time | |
| | <i>OR</i> down and up for more than one skater | Minus 2 GOE level |
| Major Fall | More than one skater for prolonged time | Minus 3 GOE level |

COLLISIONS:

| | | |
|-------------------------|---|--------------------------|
| Minor Collision | 2 skaters bump without any interruption of the element (no fall) | Minus 1 GOE level |
| Medium Collision | 2 skaters bump with a short interruption of the element (with one skater falling) | Minus 2 GOE level |
| Major Collision | 2 or more skaters bump with a long interruption of the element | |
| | <i>OR</i> 3 or more skaters involved in a collision which may include a fall | Minus 3 GOE level |

DEDUCTIONS MADE BY THE REFEREE

B. DEDUCTIONS FOR FALLS MADE BY REFEREE

Deduction to a fall in any part of the program (required elements and transitions) are made by Referee from the Total Score.

| | | |
|--|--------------|-----------------------|
| Fall of one skater | DED 3 | 1.0 /each time |
| Fall of two skaters or more | DED 4 | 2.0/ each time |
| <u>Additional deductions:</u> | | |
| Fall with interruption 11 to 20 seconds | DED 3 | 1.0/ each time |
| Fall with interruption 21 to 30 seconds. | DED 4 | 2.0/ each time |
| Etc. | | |

C. DEDUCTIONS FOR OTHER VIOLATION

Deductions made by Referee from the Total Score

| | | |
|---|--------------|------------|
| Costume violation | DED 3 | 1.0 |
| Make-up violation | DED 3 | 1.0 |
| Time violation for each violation (for every 5 sec lacking or in excess) | DED 3 | 1.0 |

DEDUCTIONS MADE BY THE TECHNICAL SPECIALIST

D. DEDUCTIONS FOR NOT ACCORDING TO REQUIREMENTS WITHIN ALL ELEMENTS

Deductions identified by the Technical Specialist /verified by the Technical Controller/ are made from the total points for the respective Element.

Not According to Requirements:

| | | |
|---|--------------|------------|
| One (1) missing (attempted) requirement | DED 1 | 0.3 |
| Two (2) missing (attempted) requirements | DED 2 | 0.6 |
| Omitted requirement (each) | DED 2 | 0.6 |
| Three (3) missing (attempted) requirements | DED 3 | 1.0 |
| Four (4) or more missing (attempted) requirements | DED 4 | 2.0 |

E. DEDUCTIONS FOR ADDITIONAL and ILLEGAL ELEMENT

Deductions identified by the Technical Specialist /verified by the Technical Controller/ will be made from the Total Score.

| | | |
|-----------------------|--------------|------------|
| Additional Element | DED 3 | 1.0 |
| Illegal Element /each | DED 4 | 2.0 |

| SYNCHRONIZED SKATING | | | | DESCRIPTION GRADE OF EXECUTION | | | |
|--|---|--|--|---|---|---|---|
| GENERAL ELEMENT QUALITY | --- | -- | - | BASIC VALUE | + | ++ | +++ |
| QUALITY of EDGES, STEPS / TURNS SKATING Including also quality of changes in direction (skating forwards and backwards) | No edges / mainly on flats; Most steps, turns very poorly executed; Skating with toe pushing and noisy; | Lack of edge / turn control; Most turns, steps with toe push or scraped; | Lack of edge /turn control, shallow edges; Stiff with lack of knee action; Many steps, turns with toe push or scraped; | Moderate depth of edges, execution of steps, turns through the whole element; Some scraping sounds but no toe pick pushing; | Good edges; Good execution of steps, turns; Some scraping sounds but no toe pick pushing; | Very Good and varied edges (short and long); Very Good execution of steps, turns No toe pick pushing; | Excellent and varied edges (short and long); Excellent execution of steps, turns through the whole element; No toe pick pushing or scraping sounds; |
| QUALITY AND VARIETY of SHAPES/ CONFIGURATIONS | Skaters struggling with a shape (Shapes never recovered after an error) | Most parts with loss of shape; | Obvious struggling with shapes in many places; | Most parts with clean shapes/ configurations; | Good shape at all times; | Very Good shape at all times; | Excellent shape with (straightness of lines/ roundness of circles) at all times; Variety of Shapes; Excellent line up and very close spacing between skaters; |
| QUALITY of SPACING / DISTANCE between Skaters (closeness), Lines/Circles | Very poor line up, big spacing between skaters and distance between lines/ circles at all times; | Most parts with loss of line up, spacing between skaters or uneven distance between lines/circles | Obvious struggling with line up, spacing between skaters and uneven distance between lines /circles; | Most parts with good line up and close spacing between skaters; Even distance between lines / circles; | Generally good line up and close spacing between skaters Even distance between lines/ circles; | Very Good line up and very close spacing at most times; Even and close distance between lines/ circles | Even distance between lines/circles Excellent equal tension maintained throughout) |
| QUALITY of HOLDS and CHANGE of HOLDS | Struggling with holds; / breaking holds Very poor timing of release and re-grasp of holds. | Struggling with holds, especially after hold changes; Poor timing of release and re-grasp of holds. | Obvious struggling with holds in many places; Struggling with changes of holds by some skaters; | Most parts with clean holds and smoothly hold changes ; Changes of holds with fast turns and steps; | Good grasp/re-grasp in holds and hold changes at most times; Good changes of holds with fast turns and steps; | Very good grasp/re-grasp in holds and hold changes; Very good changes of holds with fast turns and steps; | Excellent grasp/re-grasp in holds and perfect hold changes; Changes of holds with quick rotational turns and steps |
| SPEED (/ FLOW) | Slow speed / flow; | Slow speed/ flow at most times; | Loss of speed / flow during step sequences; | Moderate speed / flow . Some visible pushing; | Good speed / flow Some visible effort; | Good speed/ flow; No visible effort | Very Good speed/flow; No visible effort |
| UNISON (incl. free foot placement, arm movements etc. | Very poor unison; | Poor unison; | Mediocre unison; | Most parts in fair unison; | Good unison. | Very good unison; | Excellent unison. |

| ELEMENT BLOCK | --- | -- | - | BASIC VALUE | + | ++ | +++ |
|--|---|--|---|--|--|---|--|
| <p>1) QUALITY of EDGES, STEPS / TURNS, SKATING 2) QUALITY AND VARIETY of SHAPES/ CONFIGURATIONS 3) QUALITY of SPACING /DISTANCE 4) QUALITY of HOLDS and CHANGE OF HOLDS 5) SPEED (/ FLOW) 6) UNISON</p> | <p>1) -6) See General Element Quality</p> | <p>1) -6) See General Element Quality</p> | <p>1) -6) See General Element Quality</p> | <p>1) -6) See General Element Quality</p> | <p>1) -6) See General Element Quality</p> | <p>1) -6) See General Element Quality</p> | <p>1) -6) See General Element Quality</p> |
| <p>7) QUALITY of PATTERN and AXIS CHANGES</p> | <p>Simple pattern: Only straight directions; Very poor change of axis;</p> | <p>Simple pattern: Only straight directions; Poor change of axis;</p> | <p>Diagonal pattern: some diagonals used Some difficulties in changing axis;</p> | <p>Diagonal pattern. Mostly diagonals used, some straight directions; Moderate change of axis;</p> | <p>Diagonal pattern: No straight directions used Generally good change of axis;</p> | <p>Complex pattern: some circular / serpentine included. Very good change of axis;</p> | <p>Complex pattern: only diagonals and circular / serpentine directions included. Excellent change of axis;</p> |
| <p>8) TRANSITIONS within Block Element Speed Criteria for Transitions also include: - the time to set up new formation - the distance teams move apart from each other during a transition -equal speed, connecting steps (no stop or "wait" for the rest of a team)</p> | <p>Slow speed; Very long time to set up new formation;</p> | <p>Slow speed at most times; Long time to set up new formation;</p> | <p>Loss of speed during transitions; Long time to set up new formation;</p> | <p>Moderate speed with some visible pushing; Moderate time to set up new formation;</p> | <p>Good speed with some visible effort; Short time to set up new formation</p> | <p>Very Good speed; Short time to set up new formation;</p> | <p>Very fast, seamless; Very short time to set up new formation;</p> |

| ELEMENT CIRCLE | --- | -- | - | BASIC VALUE | + | ++ | +++ |
|---|--|---|--|--|--|--|--|
| 1) QUALITY of EDGES, STEPS / TURNS, SKATING 2) QUALITY AND VARIETY of SHAPES/ CONFIGURATIONS 3) QUALITY of SPACING / DISTANCE 4) QUALITY of HOLDS and CHANGE OF HOLDS 5) SPEED (/ FLOW) 6) UNISON | 1) -6) See General Element Quality | 1) -6) See General Element Quality | 1) -6) See General Element Quality | 1) -6) See General Element Quality | 1) -6) See General Element Quality | 1) -6) See General Element Quality | 1) -6) See General Element Quality |
| 7) CONTROL OF ROTATION (incl. also quality change of rotation / clockwise to counter clockwise) | Slow speed; No control of rotation and / or change of direction; | Slow speed at most times; Poor control of rotation and / or change of direction; | Loss of control of rotation and / or change of direction; | Moderate speed with some visible pulling; Controlled rotation and / or change of direction; | Good speed with some visible effort; Good control of rotation at all time; | Generally good speed; Very Good control of rotation at all time; | Very Good speed Very good control of rotation at all time; |
| 8) QUALITY OF TRAVELLING/ ROTATING PIVOT | Poor travelling; Nearly no rotation Pivot as a part of a circle; | Poor travelling; Poor/ slow rotation; | Average rotation/ Unequal force is applied which results in incorrect pivot position; | Average rotation/ most skaters exert equal force; | Good/ consistent travelling while rotating; Pivot at the centre most of the time; | Very Good/ consistent travelling while rotating; Each skater exerts /applies equal force; Pivot at the center; | Very Good/consistent travelling while very fast rotating/each skaters exerts equal force; Pivot at the center; |
| 9) TRANSITIONS within Circle Element Speed, Criteria for Transitions also include: - the time to set up new formation - the distance teams move apart from each other during a transition - equal speed, connecting steps (no stop or "wait" for the rest of a team) | Slow speed; Very poor change of circle formation and size; | Slow speed at most times; Poor changes of circle formation and size | Loss of speed during transitions; Struggling with changes of circle formation and size; | Moderate speed with some visible pushing; Some good changes of circle formation and size; | Good speed with some visible effort; Good changes of circle formation and size; | Good speed; Very Good changes of circle formation and size; | Very fast, seamless Excellent multiple changes of circle formation and size; |

| ELEMENT LINE | --- | -- | - | BASIC VALUE | + | ++ | +++ |
|---|--|---|--|--|---|---|--|
| <p>1) QUALITY of EDGES, STEPS / TURNS, SKATING</p> <p>2) QUALITY AND VARIETY of SHAPES/ CONFIGURATIONS</p> <p>3) QUALITY of SPACING /DISTANCE</p> <p>4) QUALITY of HOLDS and CHANGE OF HOLDS</p> <p>5) SPEED (/ FLOW)</p> <p>6) UNISON</p> | <p>1) -6) See General Element Quality</p> | <p>1) -6) See General Element Quality</p> | <p>1) -6) See General Element Quality</p> | <p>2) -6) See General Element Quality</p> | <p>1) -6) See General Element Quality</p> | <p>3) -6) See General Element Quality</p> | <p>1) -6) See General Element Quality</p> |
| <p>7) QUALITY OF PIVOTING</p> | <p>Skaters totally lose the straightness of line, very slow;</p> | <p>Poor pivoting, loss of straightness, slow;</p> | <p>Obvious struggling with straightness of line and speed;.</p> | <p>Most parts with straight line, moderate speed;</p> | <p>Pivot at one end, straight line during pivoting, good speed;</p> | <p>Pivot at one end, straight line during pivoting, good speed;</p> | <p>Pivot at one end, totally straight line during pivoting, Very good speed during pivoting;</p> |
| <p>8) TRANSITIONS within Line Element</p> <p>Speed</p> <p>Criteria for Transitions also include:</p> <ul style="list-style-type: none"> - the time to set up new formation - the distance teams move apart from each other during a transition - equal speed, connecting steps (no stop or "wait" for the rest of a team) | <p>Slow speed;</p> <p>Very poor changes of formations,</p> | <p>Slow speed at most times;</p> <p>Poor changes of formations,</p> | <p>Loss of speed during transitions;</p> <p>Struggling with changes of formations;</p> | <p>Moderate speed with some visible pushing;</p> <p>Some good changes of formations;</p> | <p>Good speed with some visible effort;</p> <p>Good changes of direction;</p> | <p>Very Good speed;</p> <p>Very Good changes of formations;</p> | <p>Very fast, seamless</p> <p>Excellent multiple changes of formations;</p> |

| ELEMENT WHEEL | --- | -- | - | BASIC VALUE | + | ++ | +++ |
|--|--|--|---|---|---|---|--|
| 1) QUALITY of EDGES, STEPS / TURNS, SKATING 2) QUALITY AND VARIETY of SHAPES/ CONFIGURATIONS 3) QUALITY of SPACING /DISTANCE 4) QUALITY of HOLDS and CHANGE OF HOLDS 5) UNISON | 1) -5) See General Element Quality | 1) -5) See General Element Quality | 1) -5) See General Element Quality | 1) -5) See General Element Quality | 1) -5) See General Element Quality | 1) -5) See General Element Quality | 1) -5) See General Element Quality |
| 6) SPEED / CONTROL OF ROTATION incl. quality change of rotation / clockwise to counter clockwise | Skaters not the same leaning; Slow rotation and/or change of direction; Poor tension in spokes | Poor/ slow rotation and/or change of direction; Poor tension in spokes | Loss of control of rotation and/or struggling with change of direction. Unequal force is applied which results in incorrect pivot position; | Average speed of rotation/ most skaters exert equal force Good tension in spokes | Each skater exerts equal force; Good tension in spoke and good speed of rotation at all time; | Each skater exerts /apply equal force Very Good tension in spokes and very good speed of rotation at all time; | All skaters the same leaning; Each skater exerts/apply equal force; Very Good tension in spokes and very good speed of rotation at all time; |
| 7) QUALITY OF TRAVELLING | Very poor travelling; Short distance Nearly no rotation; | Poor travelling; Short distance Very slow, uneven rotation | Mediocre travelling, Moderate distance Slow and partly uneven rotation | Average travelling; Average distance Average speed but partly uneven rotation | Good/ consistent travelling while rotating; partly uneven rotation | Very Good/ consistent travelling while rotating; Even rotation | Very Good/consistent travelling while rotating very fast and evenly; |
| 8) TRANSITIONS within Line Element Speed Criteria for Transitions also include: - the time to set up new formation - the distance teams move apart from each other during a transition <i>equal speed, connecting steps (no stop or "wait" for the rest of a team)</i> | Slow speed ; Very long transition between shapes with stopping; | Slow speed at most times; Prolonged transition between shapes; | Loss of speed during transitions; Struggling with changes of shapes; | Moderate speed in each shape with some visible pushing; No struggling with changes of shapes; | Good speed in each shape with some visible effort; Good change of shapes; | Good speed in each shape; Good speed in during transition; Very good change of shapes; | Very fast, seamless; Excellent change of shapes; |

| ELEMENT INTERSECTION | --- | -- | - | BASIC VALUE | + | ++ | +++ |
|---|---|--|--|--|---|--|--|
| 1) QUALITY of EDGES, STEPS / TURNS: SKATING 2) QUALITY of SPACING /DISTANCE 3) QUALITY of HOLDS and CHANGE OF HOLDS 4) SPEED (/ FLOW) 5) UNISON | 1) -5) See General Element Quality | 1) -5) See General Element Quality | 1) -5) See General Element Quality | 1) -5) See General Element Quality | 1) -5) See General Element Quality | 1) -5) See General Element Quality | 1) -5) See General Element Quality |
| 6) QUALITY AND VARIETY of SHAPES/ CONFIGURATIONS | Skaters struggling with a shape (Shapes never recovered after an error); moving into smaller groups | Most parts with loss of shape; esp. after the Point of Intersection or move into smaller groups; | Obvious struggling with shapes in many places/ esp. after the Point of Intersection or moving into smaller groups; | Most parts with clean shapes; Acceptable shape kept after Point of Intersection | Good shape at all times; Good shape kept after Point of Intersection; | Very Good shape at all times; Very Good shape kept after Point of Intersection | Excellent shape at all times; Excellent original shape kept after the Point of Intersection |
| 7) POINT OF INTERSECTION | Very slow speed through the whole intersection; Very poor execution of turns, free skating moves | Visible slowing down before the point of intersection; Struggling with execution of turns, free skating moves | Loss of speed before and/or after the point of intersection and mediocre execution of turns, free skating moves | Moderate speed before and after the point of intersection and some good execution of turns, free skating moves | Good speed before and after the point of intersection and good execution of turns, free skating moves | Very Good speed before and after the point of intersection and very good execution of turns, free skating moves | Excellent speed before and after the point of intersection and excellent execution of turns, free skating moves |
| 8) TIMING A THE POINT OS INTERSECTION | Very poor timing. Turns, FS moves done after intersection; | Poor timing; some skaters hesitate on steps at the point of intersection; Turns, FS moves done after intersection; | Mediocre timing; Turns, FS moves done during or after intersection; | Good timing / nearly all skaters arrive at the point of intersection at the same time; Turns, FS moves done during r intersection; | Good timing / nearly all skaters arrive at the point of intersection at the same time ; Turns, FS moves done before or during intersec; | Very Good timing / nearly all skaters arrive at the point of intersection at the same time ; Turns, FS moves done before intersection; | Excellent timing / nearly all skaters arrive at the point of intersection at the same time ; Turns, FS moves done before intersection; |
| 9) TRANSITIONS Within Intersection Element Criteria for transitions also include: -the time to set up new formation - the distance teams move apart from each other during a transition - equal speed, connecting steps (no stop or “wait” for the rest of the team) | Changes of direction and holds not included. Telegraphed transition without change of direction; | Changes of direction and holds not included. | Struggling with changes of direction and holds; | Changes of directions with moderate speed; | Good execution of changes of direction and holds included; | Very Good execution of changes of direction and holds included; | Excellent execution of changes of direction and holds included; |

| LEMENT MOVES IN THE FIELD | --- | -- | - | BASIC VALUE | + | ++ | +++ |
|--|---|---|--|---|---|--|--|
| 1) QUALITY OF SPACING /DISTANCE 2) QUALITY of HOLDS and CHANGE OF HOLDS 3) SPEED (/ FLOW) 4) UNISON | 1) -4) See General Element Quality | 1) -4) See General Element Quality | 1) -4) See General Element Quality | 1) -4) See General Element Quality | 1) -4) See General Element Quality | 1) -4) See General Element Quality | 1) -4) See General Element Quality |
| 5) QUALITY of FORMATIONS, PATTERN, SHAPES | Skaters struggling with a shape / pattern; Small pattern; | Skaters struggling with a shape/pattern; | Obvious struggling with shapes / pattern | Average shape/pattern at most time | Good shape / pattern at most times; | Very Good shape/pattern at all times | Very good shapes of formations and pattern at all times; Pattern on excellent curves. |
| 6) QUALITY of EDGES, SKATING | All moves done on very poor edges; Teams gains flow only through pushing. | Some moves done on very poor edges (on flats); Poor flow; | Moves done on shallow edges (on flats); Mediocre flow; | Some moves done on edges; Average flow. | Most of moves done on good edges; Good flow; | All moves done on very good edges; Very Good flow:. | All moves done on strong, excellent edges; Team able to maintain very good flow throughout moves without any pushing; All moves held in very good sustained positions; |
| 7) BODY POSITION / FLEXIBILITY | No sustained position of moves Weak positions during free skating moves; | All moves/ positions sustained for minimum time; Bad unison in attaining free skating positions; Moves/positions sustained shortly; | Some moves held in sustained position for minimum time; Some skaters have poor positions during free skating moves; | Most moves held in good sustained position Solid free skating positions are held by all skaters; Reasonable glide maintained throughout free skating moves; | Most moves held in good sustained position Movements into and out of a free skating moves positions are in unison; | Most moves held in very good sustained position; Very good body position by most skaters; Matched free leg height during spirals or body line for spread eagles; | Excellent body positions and great flexibility at all times by all skaters; |
| 8) TRANSITIONS between Formations | Poor transitions between formations with total lost of unison and using simple steps; | Poor transitions between formations with lost of unison and using simple steps; | Mediocre transitions between formations, some lost of unison and using simple steps | Average transition with good unison, using only steps during transition | Good transitions with good unison, using steps and some FS Move when changing formations. | Very good transitions, with very good unison, using FS Move and some steps when changing formations. | Excellent dynamic transitions with excellent unison. Changing formations using FS Moves |

| ELEMENT NO HOLD STEP SEQUENCE | --- | -- | - | BASIC VALUE | + | ++ | +++ |
|--|---|---|--|---|--|---|---|
| 1) SPACING /DISTANCE 2 QUALITY of HOLDS and CHANGE OF HOLDS 3) SPEED (/ FLOW) 4) UNISON | 1) -4) See General Element Quality | 1) -4) See General Element Quality | 1) -4) See General Element Quality | 1) -4) See General Element Quality | 1) -4) See General Element Quality | 1) -4) See General Element Quality | 1) -4) See General Element Quality |
| 5) QUALITY of FORMATIONS / PATTERN | Skaters struggling with shape / pattern. Poor pattern; | Obvious struggling with shape/ pattern; | Obvious struggling with shape/ pattern; | Correct shape / pattern; | Good shape/ pattern at most times; | Very good shape/pattern at all times; | Excellent shapes of formations and pattern at all times; |
| 6) QUALITY OF STEPS | No edges/ all steps on flats; Skating with toe pushing and noisy; | Lack of edge / turn control; Most steps with toe push and scraped; | Poor quality of edges; Lack of edge / turn control; Stiff with lack of knee action and shallow edges; | Some good quality edges; Only a small part of steps facing both directions | Good quality edges; facing / rotating both directions; | Good quality and varied edges (short and long) facing / rotating both directions; | Excellent quality and varied edges (short / long); facing / rotating both directions; |
| 7) BODY POSITION | Weak body position during steps; | Weak body position during steps; | Some skaters have poor body position during steps; | Solid body positions are held by all skaters; | Movements into and out of steps are in unison; | Very good body position; | Excellent body positions at all times; |

| ELEMENT SPIN | --- | -- | - | BASIC VALUE | + | ++ | +++ |
|--|---|---|---|--|--|--|---|
| 1) QUALITY of SPACING /DISTANCE | See General Element Quality | See General Element Quality | See General Element Quality | See General Element Quality | See General Element Quality | See General Element Quality | See General Element Quality |
| 2) QUALITY of ENTRY/EXIT | Entering spin with very slow speed; Lack of entry/exit control by all skaters; | Entering spin with slow speed; Poor entry/exit control by all skaters; | Entering spin with slow speed; Rather poor entry/exit control by all skaters; | Entering spin from moderate speed; Acceptable entry/exit by most skaters; | Entering spin using speed; Good entry/exit control by all skaters; | Entering spin using good speed; Very good entry/exit control by all skaters; | Entering spin from the high speed; Excellent entry/exit control by all skaters; |
| 3) SPEED OF ROTATION | Very slow speed of revolutions by the whole team; | Slow speed of revolutions by nearly all of skaters; | Slow speed of revolutions by most of a team; | Moderate speed of revolutions by of all skaters; | Good speed of revolutions nearly by of all skaters; | Good speed of revolutions by of all skaters; | Very good speed of revolutions by of all skaters; |
| 4) BODY POSITION | Weak body positions by all skaters; | Weak body positions nearly by all skaters; | Some skaters have weak body position; | Body positions acceptable by most of skaters; | Solid body positions are held by all skaters; | Very good body positions by all skaters; Very good change of arms/legs position in the first part of spin | Excellent body positions at all times by all skaters; Excellent change of arms/legs position in the first part of spin |
| 5) CENTERING / CENTERING in Spin Position For the required revolutions | Re-centering; Travelling a lot by all skaters; | Re-centering; Travelling a lot by most of skaters; | Travelling a bit by some of skaters; | Centered by most of skaters; | Centered by most of skaters; | Well centered by all skaters; | Well centered by all skaters; |
| 6) UNISON / SPINNING and BODY MOVEMENT | Poor unison in spinning and in body position (by 1/2 of a team); unequal number of revolutions by 1/2 of team | Poor unison in spinning or in body position; unequal number of revolutions by 1/2 of team | Struggling with unison / spinning and body unison; unequal number of revolutions by 1/3 of team | Varied spinning unison but vertical body alignment, arms and free legs in unison; unequal number of revolutions by a few skaters | Acceptable unison in spinning and good in body movement; equal number of revolutions by almost all skaters | Very good unison of all parts of spin; equal number of revolutions by all skaters | Excellent unison of all parts of spin ; equal number of revolutions by all skaters |

| ELEMENT MOVEMENTS IN ISOLATION | --- | -- | - | BASIC VALUE | + | ++ | +++ |
|--|---|--|--|--|---|---|--|
| 1) QUALITY AND VARIETY OF SHAPES / CONFIGURATIONS 2) QUALITY OF SPACING/DISTANCE (between isolated movements and skaters) 3) UNISON | 1) -3) See General Element Quality | 1) -3) See General Element Quality | 1) -3) See General Element Quality | 1) -3) See General Element Quality | 1) -3) See General Element Quality | 1) -3) See General Element Quality | 1) -3) See General Element Quality |
| 4) QUALITY OF FREE SKATING MOVES / FREE SKATING ELEMENTS | Very poor execution with long preparation. | Poor execution; Major problems with technique and preparation. | Preparation evident One or more skaters have minor problem; Adequate execution. | All elements completed with average technique; Moderate execution. | Good level of technique; Good execution. | High level of technique; Very good execution by all skaters. | Very high level of technique; Effortless execution by all skaters. |
| 5) CARRIAGE OF THE SKATERS (for example lifted skaters) | Weak, stiff lunging positions and posture. | Poor posture and positions; Little attention to finishing details. | Mostly erect carriage; Some body breaks; Little use of arms or free leg extension. | Generally pleasing positions, erect carriage; May use arm and free leg extension | Pleasing positions consistently erect carriage; Some attention to body, arm and free legs. | Strong, pleasing (air) positions; Extra attention to body, arm, and free leg positions. | Strong, pleasing (air) positions; Superior use of body, arm, free leg extensions and positions. |
| 6) SPEED /ICE COVERAGE / IMAGE ON THE ICE | Slow speed throughout; Poor ice coverage; Total lack of visible image. | Slow speed; Lack of ice coverage; Lack of visible image most of the time. | Loss of speed during movement; Ice coverage adequate; Simple image visible most of the time. | Moderate speed and ice coverage; Clear and all time visible image. | Good speed with some visible effort; Good ice coverage; Good image at all time with use of symmetrical and/or asymm. positions. | Good speed without effort; Very good ice coverage; Very good image with use of symmetrical and/or asymm. positions. | Very good speed; Excellent ice coverage; Excellent image with use of symmetrical and asymm. positions. |
| 7) TRANSITIONS | Transitions very weak; Telegraphing. | Transitions weak; Telegraphing. | Some movements linked, preparation evident. | Movements moderately linked; Some preparation evident. | Good linking; Variations on entries and exits. | Very good linking; Short entries, good exits. | Excellent linking; Creative entries and exits. |
| 8) MI with LIFTS or JUMPS Jumps – height, clean take off, clean landing Quality of assisted jumps or jumps and lifts | Obvious struggling in lifting and jumping; Very poor flow, unsteady turns and edges; Very poor air and landing positions; Collapse in lift or 2 foot jump landings. | Poor flow in and out of lifts and jumps; Scraped turns and edges; Poor air and landing positions; Touch downs with hand or foot. | Reduced flow in and out of lifts and jumps; Air and landing positions not completed | Adequate rhythm and speed into lifts and jumps; Insufficient timing and flow in and out; Landing generally controlled. | Good lift and jump technique; Correct timing in and out, good flow, good landing control and positions | Very good lift and jump technique and execution; Strong timing in and out, very good flow, controlled landing positions; No visible effort. | Superior in all lifts and jump phases; (speed, flow, very strong pleasing landing positions, strong timing in and out) Completely effortless |

| ELEMENT PAIR ELEMENT | --- | -- | - | BASIC VALUE | + | ++ | +++ |
|---|--|---|--|---|--|---|---|
| <p>1) QUALITY of EDGES, STEPS / TURNS: SKATING 2) QUALITY AND VARIETY of SHAPES/ CONFIGURATIONS 3) QUALITY OF SPACING /DISTANCE 4) QUALITY of HOLDS and CHANGE OF HOLDS 5) SPEED (/ FLOW) 6) UNISON</p> | <p>1-6 See General Element Quality</p> | <p>1-6 See General Element Quality</p> | <p>1-6 See General Element Quality</p> | <p>1-6 See General Element Quality</p> | <p>1-6 See General Element Quality</p> | <p>1-6 See General Element Quality</p> | <p>1-6 See General Element Quality</p> |
| <p>7) QUALITY OF PAIR FREE SKATING MOVES (body position and flexibility)</p> | <p>Weak body positions by all skaters generally and during free skating moves; No sustained position of moves;</p> | <p>Weak body positions nearly by all skaters; All moves/ positions sustained for minimum time; Unison in attaining free skating positions is not good;</p> | <p>Some skaters have weak body position; Some moves held in sustained position for minimum time and with poor position.</p> | <p>Body positions acceptable by most of skaters; Most moves held in solid free skating positions are held by all skaters; Reasonable glide throughout free skating moves;</p> | <p>Solid body positions are held by all skaters; Most moves held in good sustained position Movements into and out of a free skating moves positions are in unison;</p> | <p>Very good body positions by all skaters; Very good change of arms/legs position in the first part of spin Matched free leg height during spirals or body line for spread eagles;</p> | <p>Excellent body positions and great flexibility at all times by all skaters Excellent change of arms/legs position in the first part of spin</p> |
| <p>8) PARTNERING step sequence in dance hold</p> | <p>See General Element Quality 1 & 4</p> | <p>See General Element Quality 1 & 4</p> | <p>See General Element Quality 1 & 4</p> | <p>See General Element Quality 1 & 4</p> | <p>See General Element Quality 1 & 4</p> | <p>See General Element Quality 1 & 4</p> | <p>See General Element Quality 1 & 4</p> |
| <p>9) QUALITY OF PAIR FREE SKATING ELEMENTS</p> | <p>Obvious struggling in lifting and jumping process. Very poor flow and speed, Very poor air and landing positions. Collapse in lift or 2 foot jump landings.</p> | <p>Poor flow and speed in and out of lifts and jumps. Scraped turns and edges. Poor air and landing positions. Touch downs with hand or foot.</p> | <p>Reduced flow and speed in and out of lifts and jumps. Air and landing positions not completed</p> | <p>Adequate rhythm and speed into lifts and jumps. Insufficient timing and flow in and out. Landing generally controlled.</p> | <p>Good lift and jump technique. Correct timing in and out, good flow and speed, good landing control and positions.</p> | <p>Very good lift and jump technique & execution. Strong timing in and out, very good flow and speed, controlled landing positions. No visible effort.</p> | <p>Superior in all lift and jump phases. (great speed, flow, very strong pleasing landing positions, strong timing in and out) Completely effortless</p> |
| <p>10) TRANSITION Criteria for Transitions also include: - the time to set up new formation - the distance teams move apart from each other during a transition - equal speed, connecting steps (no stop or "wait" for the rest of the team)</p> | <p>Very long time to set up new formation;</p> | <p>Long time to set up new formation</p> | <p>Long time to set up new formation;</p> | <p>Moderate time to set up new formation;</p> | <p>Short time to set up new formation;</p> | <p>Short time to set up new formation;</p> | <p>Very fast, seamless</p> |

DETERMINATION PROGRAM COMPONENTS

SYNCHRONIZED SKATING

SKATING SKILLS

| SKATING SKILLS | 1 VERY POOR | 2 POOR | 3 WEAK | 4 FAIR | 5 AVERAGE | 6 ABOVE AVERAGE | 7 GOOD | 8 VERY GOOD | 9 SUPERIOR | 10 OUT- STANDING |
|---|---|---|---|--|--|--|--|---|--|---|
| Balance, rhythmic knee action and precision of foot placement (Basic skating skills/stroking) | - toe pushing scratchy, noisy - no knee action | - toe pushing, scratchy - poor knee action | - toe pushing more than 75% of time - poor knee action | - some parts without toe pushing - little knee action / stiff | - no toe pushing - variable knee action | - no toe pushing - moderate knee action | - no toe pushing - good knee action | - no toe pushing - strong knee action | - no toe pushing - deep, supple knee action | - no toe pushing - knee action deep, fluid |
| Cleanness, sureness of deep edges, steps, turns | - wobbles, only flats - very poor steps/turns | - many flats, scraped - short and poor steps/turns | - shallow wobbly edges scraped - weak steps/turns | - forced edges/turns, few curved | - variable edge quality - narrow range of steps/turns | - edges evident - some ability on steps/turns | - reasonable, sure edges - generally good steps/turns | - strong, sure edges - clean steps/turns | - deep, sure edges - neat, clean steps/turns | - deep, sure edges even in difficult parts - precise steps/turns |
| Flow and effortless glide | - no flow/ no glide | - lack of flow | - lack of flow more than 75% of time | - uneven / variable | - consistent speed and flow only 50% of time | - consistent flow glide | - good flow, glide | - very good flow, smooth | - effortless flow and glide | - exceptional flow and effortless glide |
| Varied use of power/energy, speed and acceleration | - the whole program slow; cannot gain speed | - most program slow; minimal variation in speed | - more than 75% of time slow speed | - uneven / variable | - struggle in some parts to gain speed | - gain and maintain speed fairly easily | - gain and maintain speed/flow easily | - very good without any pushing | - ease in acceleration, varying of speed | - effortless change of speed - high speed even in difficult parts |
| Multi directional skating | - skating only in one direction | - skating mainly in one direction | - few steps / turns able to skate in both directions | - both directions in simple turns | - 50% of skating multi directional | - using both directions in turns frequently | - 75% of skating multi directional with ease | - very good use of multi-directions | - excellent use of all directions | - excellent, seamless use of all directions |
| Balance in skating ability of individual skaters | - very poor basic skating skills of all skaters | - weak basic skating skills of skaters | - obvious differences among skaters | - most skaters fair skating | - similar average skating skills of skaters | - all skaters above average | - good skill of all skaters | - no differences, all skaters very good | - all skaters excellent individual skating ability | - skating ability and skills of all skaters are excellent; extremely well matched |

DETERMINATION PROGRAM COMPONENTS

SYNCHRONIZED SKATING

TRANSITIONS

A. Value of TRANSITIONS within an element in Short Program is included in the description of GOE for each Element

B. TRANSITIONS between each Element in Short Program and Free Skating are evaluated by using scale of 0 to 10 with 0.25 increments

| TRANSITIONS | 1 VERY POOR | 2 POOR | 3 WEAK | 4 FAIR | 5 AVERAGE | 6 ABOVE AVERAGE | 7 GOOD | 8 VERY GOOD | 9 SUPERIOR | 10 OUT- STANDING |
|--|---|--|---|--|--|--|---|--|--|---|
| Variety, Difficulty, Quality, Intricacy (linking steps/formations; elements FS) | - no steps/crossovers only; very simple formations | - majority on two feet, some steps/simple formations | - 75% of time wobbly edges in simple steps/ simple formations | - simple steps / formations; basic edges | - 50% of time known linking simple steps/formations; variable edge quality | - varied use of linking steps/good formations - edges evident | - most parts use difficult, good steps/formations - good edges | - very good, varied steps, formations; - sure edges | - unexpected, difficult steps/formations throughout; - deep edges | - difficult, excellent network of steps/formations throughout - deep edges |
| Quality including unison | - very poor unison throughout | - poor unison | - weak unison | - struggling with unison | - variable unison | - moderate unison throughout | - good unison throughout | - very good unison throughout | - superior unison throughout | - excellent unison throughout |
| Variation of Speed of linking steps/formations/ elements FS | - no variation, slow | - no variation, slow | - no variation, mostly slow 75% of time | - loss of speed in some transitions | - moderate variation <u>with</u> visible pushing | - moderate <u>without</u> any visible pushing | - good variation of speed | - very good variation of speed | - very good, fast variation of speed | - excellent, fast, seamless variation of speed |
| Variation of changes of directions and holds | - not included | - not included | - very little variation | - struggling with changes | - few changes included | - some variety of directions and varied use of holds | - many changes | - many good changes | - many very good changes with the release of holds | - many excellent changes with the release of holds |
| Difficulty and Variety of Entrances/ Exits from elements / Preparation phase | - no difficulty/variety, totally telegraphing; stop before all elements | - no difficulty/variety; telegraphing of most elements/ stop before elements | - 75 % of time no difficulty/variety; stop before some elements | - basic, preparation phase before elements | - basic preparation phase 50% of time | - preparation phase fast, creative on some elements | - preparation phase good interesting, varied on most elements 75% of time | - creative adding to difficulty of elements | - preparation phase original, fast, difficult on all elements | - original, fast, difficult on all elements, seamlessly incorporated |

DETERMINATION PROGRAM COMPONENTS

SYNCHRONIZED SKATING

PERFORMANCE / EXECUTION

| PERFORMANCE EXECUTION | 1 VERY POOR | 2 POOR | 3 WEAK | 4 FAIR | 5 AVERAGE | 6 ABOVE AVERAGE | 7 GOOD | 8 VERY GOOD | 9 SUPERIOR | 10 OUT- STANDING |
|--|--|---|--|--|--|---|---|--|---|--|
| CARRIAGE and BODY ALIGNMENT STYLE / TEAMS PERSONALITY CLARITY OF MOVEMENTS VARIETY OF CONTRAST | - very poor carriage - no attention given to body line and execution of any movements | - weak carriage - little or no attention to body line and execution of any movements | - minimal attention to body line and execution of some other movements | - variable carriage, body line and execution of some other movements | - some attention to body line and execution of other movements | - consistent, upright carriage and execution of other movements | - good carriage, body line, style and execution of other movements | - strong, very pleasing carriage, body line - very good style relates to mood / theme well | - superior carriage, body line, great flexibility and control of body - superior carriage and style portrays the mood/ theme | - excellent form, body line, exceptional flexibility and control of body movements - effortless, elegant carriage and style enhances mood/ theme - excellent teams personality |
| PROJECTION Connection between skaters and audience | - lack performance skills; no projection | - very limited performance skills; no projection | - limited performance skills 25% of time; lack ability of projection to audience | - only basic performance skills; lack ability of projection to audience | - mostly basic performance skills; limited projection or connection with audience | - reasonable performance skills; variable projection to audience | - solid performance skills and projection 75% of time | - very solid performance skills; very good projection to the audience | - superior performance skills; strong projection to audience throughout the program | - outstanding, natural, effortless projection to audience throughout the program |
| UNISON SYNCHRONIZATION and SPATIAL AWARENESS BALANCE IN PERFORMANCE WITHIN A TEAM / RELATIONSHIP BETWEEN SKATERS PHYSICAL, EMOTIONAL AND INTELLECTUAL INVOLVEMENT | - none - skaters no relationship to each other - no involvement | - none - skaters little relationship to each other - no involvement | - 25% of time - very limited skaters interaction - involvement 25% of time | - variable - evidence of communication between skaters in <u>less</u> than 50% of time - uneven / variable | - moderate (sometimes broken) minor variances - some struggling with communication between skaters - involvement 50% of time | - above average (rarely broken) - loss of ability to communicate in some difficult parts - moderate involvement | - good 75% of time - good ability communicate with each other throughout elements and linking steps 75% of time - involvement 75% of time | - very good - very good feeling of oneness throughout all elements and linking steps - very good involvement | - superior - superior ability to communicate with each other throughout all elements and linking steps - superior involvement | - excellent - excellent ability to communicate with each other; excellent relationship between skaters throughout the program - excellent involvement |

DETERMINATION PROGRAM COMPONENTS

SYNCHRONIZED SKATING

CHOREOGRAPHY / COMPOSITION

| Choreography/ Composition | 1 VERY POOR | 2 POOR | 3 WEAK | 4 FAIR | 5 AVERAGE | 6 ABOVE AVERAGE | 7 GOOD | 8 VERY GOOD | 9 SUPERIOR | 10 OUT- STANDING |
|--|--|---|--|---|---|--|--|---|---|--|
| PHRASING and FORM (movements and parts structured to match phrasing of the music) PURPOSE (idea, concept, vision, mood) PROPORTION (equal weight of parts) UNITY (purposeful threading of all movements) SHARED RESPONSIBILITY IN ACHIEVING PURPOSE | - no relation to music / music is background only - non presentation of the theme/idea by composition | - little relation to music/ music is mostly background - non presentation of the theme/idea by composition | - minimal relation of the program content to music - minimal presentation of the theme/ idea by composition 25% of time | - fair program design in relation of content to music and the theme/idea by composition; only a few parts fit music/theme | - some moves loosely related to music - program corresponds relatively well with the theme/idea by composition | - program composition corresponds well with music and the theme / idea | - good program composition/ theme / idea demonstrated via music 75% of time | - very good program composition the theme / idea, very good structured to match the phrasing of the music | - superior program composition, ability of team to create superior performance to match the phrasing of the music | - program elements extremely well connected to music; music intricately woven into a wonderful / memorable performance inspired by theme |
| PATTERN and ICE COVERAGE | - poorly designed - most elements located in the same place(s) - total program directed to judges side | - poor pattern - sections of the ice untouched; - most elements located in the same place(s) /random - mainly program directed to judges side | - little planning of program's layout; weak ice coverage; - very often program directed to judges side | - program layout fair; - frequently program directed to judges side | - elements generally well distributed (ice coverage) pattern moderately difficult and interesting | - good variety of pattern and ice coverage | - good variety of pattern, shapes and direction; - well placed on ice 75% of time | - very good variety of pattern, shapes and direction; distribution of interesting highlights on ice | - original, creative, difficult moves included in an overall on ice; superior pattern | - many original, creative and difficult moves included in an overall on ice; excellent pattern |
| UTILIZATION OF PERSONAL and PUBLIC SPACE | - very poor use of space | - poor use of space | - minimal use of space | - fair use of space | - average use of space | - evident use of space | - use of space and symmetry 75% of time | - very good use of space and symmetry in the program | - team using all the space around them, incorporate level changes; use of symmetry and asymmetry | - team excellently using all the space around them, incorporate level changes; innovative and creative use of symmetry and asymmetry |

DETERMINATION PROGRAM COMPONENTS

SYNCHRONIZED SKATING

| Choreography/ Composition | 1 VERY POOR | 2 POOR | 3 WEAK | 4 FAIR | 5 AVERAGE | 6 ABOVE AVERAGE | 7 GOOD | 8 VERY GOOD | 9 SUPERIOR | 10 OUT- STANDING |
|---|--|---|---|---|--|--|---|---|---|--|
| ORIGINALITY of PURPOSE, MOVEMENTS and DESIGN | - very simple, basic movements/ elements no originality or extras | - most simple, basic and not well executed movements/ elements no creativity | - most basic movements, elements - no creative composition | - program includes a few enhancing movements/ elements very limited creativity | - some interesting movements / elements with highlights - interesting composition | - some original plus many known movements/ elements - moderate creativity | - original, creative plus some known movements/ elements - creative composition 75% of time | - many creative, interesting movements/ elements that support the concept of the program; - very good design | - original elements/ movements superior enhancing music and the concept of program - superior program design | - original, extremely innovative elements movements excellent enhancing music and the concept of program; all effortlessly executed - excellent program design, composition |

DETERMINATION PROGRAM COMPONENTS

SYNCHRONIZED SKATING

INTERPRETATION OF THE MUSIC

| Interpretation | 1 VERY POOR | 2 POOR | 3 WEAK | 4 FAIR | 5 AVERAGE | 6 ABOVE AVERAGE | 7 GOOD | 8 VERY GOOD | 9 SUPERIOR | 10 OUT- STANDING |
|--|---|---|---|--|---|---|---|---|--|--|
| EXPRESSION OF the MUSIC STYLE, CHARACTER and RHYTHM | - no attempt to use music or to demonstrate music style, character/ rhythm - no body involvement | - poor expression of music style - moves unrelated to character/ rhythm - no body involvement | - little / weak expression of music - moves unrelated to character/ rhythm - little body involvement to express the intent of the music | -expression is forced and team weaves in and out of character - team demonstrate music style, character less than 50% of time | - moderate expression of the character of the chosen music style and/or character (with minor exceptions) | -appropriate expression of music style/ rhythm - appropriate body involvement to express the intent of the music | - good expression of music style, rhythm - team demonstrate music style, character for 75% of time | - program elements and music woven into a very good performance/ very good expression of music style, character, rhythm; very good body involvement | - superior expression of music; skating to tell a story or weave a creative and sophisticated composition, lasting and memorable performance through music | - exceptional interpretation of music style, character, rhythm without any errors - wide range of inspired movements/ gestures - motivation from "heart" |
| EFFORTLESS MOVEMENTS IN TIME TO MUSIC / Timing (Changes of Tempo and Rhythmic Structure) | - struggling / moving to music not possible - entire program is off time | - skating poorly timed to music - much of program is off time | - minimal attention paid to timing steps and elements to music - 75% of program parts are off time | - some unmotivated movements - elements frequently off time | - skating / movements moderately well timed to music – more than 50% of the time | - appropriate skating / movements in time to music, good timing | - natural body rhythm that corresponds to the timing of the music; 75% of time skated in time to music | - movements to music with ease and flow; team stays "in character, rhythm" for most of program | - interesting movements explore music character, rhythm with ease; all movements reflect musical demands | - memorable performance, effortless movements in time to music - excellent timing |
| USE OF FINESSE TO REFLECT the NUANCES OF THE MUSIC | - team does not use any parts of music | - poor use of accents and nuances | - weak use of accents and nuances | - reasonable use of accents and nuances in music to emphasize interpretation | - moderate use of accents and nuances in music to emphasize interpretation more than 50% of time | - above average use of accents and nuances in music to emphasize interpretation | - good use of subtleties of music, interpretation for 75% of the time | - very good use of subtleties of music | - superior use of accents and nuances in music to emphasize interpretation | - exceptional use of musical highlights; - skaters/ music/nuances as one |
| RELATIONSHIP BETWEEN SKATERS REFLECTING THE CHARACTER OF THE MUSIC | - no skater relationship to reflect music/theme; individual skaters | - little skater relationship to reflect music/theme | - occasional skater relationship to reflect music/theme | - some skater relationship to reflect music/theme | - skater relationship to reflect music/theme more than 50% of time | - reasonable skater relationship to reflect music/theme | - skater relationship to reflect the music/theme 75% of time | - very good skater relationship to reflect music/theme | -superior ability to relate as one to reflect music/theme | - exceptional ability to relate as one to reflect music/theme |

MARKING GUIDE FOR COMPONENTS (SCORES OUT OF 10)

SYNCHRONIZED SKATING

| | Range of Marks | CHARACTERISTICS OF SKATING SKILLS | CHARACTERISTICS OF LINKING STEPS/FORMATIONS/ MOVEMENTS/ELEMENTS in FS | CHARACTERISTICS OF PERFORMANCE/EXECUTION | CHARACTERISTICS OF CHOREOGRAPHY/COMPOSITION | CHARACTERISTICS OF INTERPRETATION/TIMING |
|--------------------|-----------------------|--|---|--|--|---|
| Outstanding | 10.0 | <ul style="list-style-type: none"> - no toe pushing - deep, fluid knee action - deep, sure, effortless edges even in difficult parts - excellent, precise steps/turns; seamless use of all directions - effortless change of speed - exceptional flow and effortless glide - excellent skating ability and skills of all skaters are extremely well matched | <ul style="list-style-type: none"> - difficult, excellent network of steps/ formations throughout - deep edges - excellent unison throughout - excellent, fast, seamless variation of speed - many excellent directions changes with the release of holds - entrances/exits from elements original, fast, difficult on all elements seamlessly incorporated | <ul style="list-style-type: none"> - excellent form, body line, exceptional flexibility and control of body movements - effortless, elegant carriage and style enhances mood/ theme - excellent team personality - outstanding, natural, effortless projection to audience throughout the program - excellent unison/team moves as one - excellent ability to communicate with each other; excellent relationship between skaters throughout the program | <ul style="list-style-type: none"> - program elements extremely well connected to music, music intricately woven into a wonderful / memorable performance inspired by theme - excellent sharing responsibility by all skaters - many original, creative and difficult moves included in an overall on ice; excellent pattern - team using excellently all the space around them, incorporate level changes; innovative and creative use of symmetry and asymmetry (total utilization of personal and public space) - original, extremely innovative elements, movements excellent enhancing music and the concept of program; excellent program design - excellent use of music/space/symmetry | <ul style="list-style-type: none"> - exceptional interpretation of music style, character, rhythm without any errors - wide range of inspired movements/ gestures/body involvement - motivation from "heart" - memorable performance, effortless movements in time to music - excellent timing - exceptional use of musical highlights - skaters/music/nuances as one - exceptional ability to relate as one to reflect music/theme |
| Superior | 9.0 | <ul style="list-style-type: none"> - no toe pushing - deep, supple knee action - deep, sure, edges - neat, clean steps/turns - excellent use of all directions - ease in accelerating even during difficult steps, varying of speed - effortless flow and glide - all skaters excellent individual skating ability | <ul style="list-style-type: none"> - unexpected, difficult steps/ formations throughout - deep edges - superior unison throughout - very good, fast variation of speed - many very good direction changes with the release of holds - entrances/exits from elements original, fast, difficult on all elements | <ul style="list-style-type: none"> - superior carriage, body line, great flexibility and control of body - carriage and style portrays the mood/ theme - superior performance skills; strong projection to audience throughout the program - superior unison - superior ability to communicate with each other and with music throughout all elements and liking steps | <ul style="list-style-type: none"> - superior program composition, ability of team to create superior performance to match the phrasing of the music - each skater sharing responsibility very well - original, creative, difficult moves included in an overall on ice; superior pattern - team using all the space around them, incorporate level changes; use of symmetry and asymmetry - original elements, movements superior enhancing music and the concept of program; superior program design - superior use of music/space/symmetry | <ul style="list-style-type: none"> - superior expression of music; skating to tell a story or weave a creative and sophisticated composition, lasting and memorable performance through music - interesting movements explore music character, rhythm; all movements reflect musical demands - superior use of accents and nuances in music to emphasize interpretation - superior ability to relate as one to reflect music/theme |
| Very Good | 8.0 | <ul style="list-style-type: none"> - no toe pushing - strong knee action - strong, sure edges - clean steps/turns - very good multidirectional skating - very good acceleration without any pushing - very good, smooth flow/glide - no differences, all skaters very good | <ul style="list-style-type: none"> - very good, varied steps, formations used - sure edges - very good unison throughout - very good variation of speed - many good direction changes/holds - entrances/exits from elements creative adding to difficulty of elements | <ul style="list-style-type: none"> - strong, very pleasing carriage, body line - very good style relates to mood/ theme - very solid performance skills; very well to the audience - very good unison - very good feeling of oneness throughout all elements and linking steps | <ul style="list-style-type: none"> - very good program composition the theme / idea, very good structured to match the phrasing of the music - very good sharing responsibility - very good variety of pattern, shapes and direction; distribution of interesting highlights - very good use of space and symmetry in the program - many creative, interesting movements/ elements that support the concept of the program - very good design - very good use of music/space/symmetry | <ul style="list-style-type: none"> - program elements and music woven into a very good performance/ very good expression of music style, character, rhythm - very good body involvement - movements to music with ease and flow; team stays "in character, rhythm" for most of program; - very good use of subtitles of music - very good skaters relationship to reflect music/theme |

Appendix G

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|----------------------|------------|---|---|--|---|---|
| Good | 7.0 | <ul style="list-style-type: none"> - no toe pushing - good knee action - reasonable, sure edges - generally good steps/turns - 75% of skating multidirectional with ease - gain and maintain speed/flow easily - good flow/glide - good skill of all skaters | <ul style="list-style-type: none"> - most parts use difficult, good steps, formations / 75% of time - good unison throughout - good variation of speed - many direction/holds changes - entrances/exits from elements interesting, varied on most elements 75% of time | <ul style="list-style-type: none"> - good carriage, body line, style and execution of other movements - solid performance skills and projection 75% of time - good unison 75% of time - good ability communicate with each other throughout all elements and linking steps 75% of time | <ul style="list-style-type: none"> - good program composition/theme /idea demonstrated via music 75% of time - good sharing responsibility - good variety of pattern, shapes and direction; - well placed on ice 75% of time - use of space 75% of time - original, creative plus some known movements/ elements all executed well - creative composition 75% of time | <ul style="list-style-type: none"> - good expression of music style, rhythm - team demonstrate music style, character for more than 75% of time - natural body rhythm that corresponds to the timing of the music; 75% of time skated in time - good use of subtitles of music, interpretation for 75% of the time - skaters relationship to reflect the music/theme 75% of time |
| Above Average | 6.0 | <ul style="list-style-type: none"> - no toe pushing - moderate knee action - edges evident - some ability on of steps/turns - using both directions frequently - even, consistent flow/glide - gain and maintain speed fairly easily - all skaters above average | <ul style="list-style-type: none"> - varied use of linking steps/ good formations - edges evident - moderate unison throughout - moderate speed <u>without</u> any visible pushing - some variety of directions and varied use of holds - entrances/exits from elements fast, creative on some elements | <ul style="list-style-type: none"> - consistent, upright carriage and execution of other movements - reasonable performance skills; variable projection to audience - unison above average / broken rarely - loss of ability to communicate in some difficult parts | <ul style="list-style-type: none"> - program composition corresponds well with music and the theme / idea - appropriate sharing of responsibility - good variety of pattern and ice coverage - use of space evident - some original plus many known movements / elements; - moderate creativity | <ul style="list-style-type: none"> - appropriate expression of music style/ rhythm - appropriate body involvement to express the intent of the music - appropriate skating / movements in time to music, good timing - above average use of accents and nuances in music to emphasize interpretation - reasonable skaters relationship to reflect music/theme |
| Average | 5.0 | <ul style="list-style-type: none"> - no toe pushing - variable knee action - variable edge quality - narrow range of steps/turns - 50% of time, skating multidirectional - consistent speed and flow 50% of time - struggle in some parts to gain speed - similar average skating skills of skaters | <ul style="list-style-type: none"> - 50% of time known linking simple steps/formations - variable edge quality - variable unison - moderate speed variation <u>with</u> visible pushing - few directions/holds changes included - entrances/exits from elements basic 50% of time | <ul style="list-style-type: none"> - some attention to body line and execution of other movements - mostly basic performance skills; limited projection or connection with audience - unison moderate (sometimes broken), minor variances - some struggling with communication between skaters | <ul style="list-style-type: none"> - some moves loosely related to music - program corresponds relatively well with the theme/idea by composition - moderate sharing of responsibility - elements generally well distributed throughout the program, pattern moderately difficult and interesting - elements generally well distributed (ice coverage), pattern moderately difficult and interesting - average use of space - some interesting movements/elements with highlights - interesting composition | <ul style="list-style-type: none"> - moderate expression the character of the chosen music style and/or character (with minor exceptions) - skating / movements moderately well timed to music, more than 50% of time - moderate use of accents and nuances in music to emphasize interpretation more than 50% of time - skaters relationship to reflect music/theme 50% of time |
| Fair | 4.0 | <ul style="list-style-type: none"> - some parts without toe pushing - little knee action – stiff - forced edges / turns, few curved - few steps/turns - both directions in simple turns - uneven, variable flow/glide - uneven, variable speed - most skaters fair skating | <ul style="list-style-type: none"> - simple steps / formations - basic edges - struggling with unison - loss of speed in some transitions - struggling with directions/holds changes - entrances/exits from elements basic; basic preparation phase before elements | <ul style="list-style-type: none"> - variable carriage, body line and execution of other movements - only basic performance skills; lack ability of projection to audience - unison moderate (sometimes broken), minor variances - unison variable - evidence of communication between skaters in less than 50% program | <ul style="list-style-type: none"> - fair program design in relation of content to music and the theme/idea by composition; only a few parts fit music/ theme - variable sharing of responsibility - program layout fair - frequently program directed to judges side - fair use of space - program includes a few enhancing movements/ elements - very limited creativity | <ul style="list-style-type: none"> - expression is forced and team weaves in and out of character - team demonstrate music style, character less than 50% of program - some unmotivated movements - frequently off timing of elements - reasonable use of accents and nuances in music to emphasize interpretation - some skaters relationship to reflect music/theme |
| Weak | 3.0 | <ul style="list-style-type: none"> - toe pushing more than 75% of time - poor knee action - shallow, wobbly, scraped edges - weak steps/turns - few steps/turns able to skate in both directions - lack of flow more than 75% of time | <ul style="list-style-type: none"> - 75% of time wobbly edges in simple steps/ simple formations - weak unison - no variation, mostly slow speed - very little variation of changes of direction/holds - entrances/exits from elements only | <ul style="list-style-type: none"> - minimal attention to body line and execution of other movements (mostly poor body alignment) - limited performance skills 25% of time ; lack ability of projection to audience - unison 25% of time | <ul style="list-style-type: none"> - minimal relation of the program content to music - minimal presentation of the theme/ idea by composition, 25% of time - minimal shared responsibility - little planning of program's layout; weak ice coverage | <ul style="list-style-type: none"> - little / weak expression of music - moves unrelated to character/ rhythm - little body involvement to express the intent of the music - minimal attention paid to timing steps and elements to music |

| | | | | | | |
|------------------|------------|---|--|--|---|--|
| | | <ul style="list-style-type: none"> - more than 75% of time slow speed - obvious differences among skaters | <ul style="list-style-type: none"> basic ; 75 % of time no difficulty/ variety, stop <u>before some elements</u> | <ul style="list-style-type: none"> - very limited skaters interaction | <ul style="list-style-type: none"> - very often program directed to judges side - minimal use of space - most basic movements, elements - no creative composition | <ul style="list-style-type: none"> - 75% of program parts are off time - weak use of accents and nuances - occasional skaters relationship to reflect music/theme |
| Poor | 2.0 | <ul style="list-style-type: none"> - toe pushing, scratchy - poor knee action - many flats, scraped edges/turns - short and poor steps/turns - skating mainly in one direction - lack of flow - most program slow; minimal variation in speed - weak basic skating skills of skaters | <ul style="list-style-type: none"> - majority on two feet, simple turns/ simple formations - poor unison - no speed variation speed, slow - changes of direction/holds not included - entrances/exits from elements only basic; no difficulty/ variety; telegraphing of most elements/ stop <u>before of most elements</u> | <ul style="list-style-type: none"> - weak carriage, little or no attention to body line and execution of any elements (body alignment only occasionally present) - very limited performance skills; no projection - no unison - skaters little relationship to each other | <ul style="list-style-type: none"> - little relation to music/ music is mostly background - none presentation of the theme/idea by composition - poor sharing of responsibility - poor pattern - sections of the ice untouched - most elements located in the same place(s) /random - mainly program directed to judges side - poor use of space - most simple, basic and not well executed movements/elements - no creativity | <ul style="list-style-type: none"> - poor expression of music style - moves unrelated to character/ rhythm - no body involvement - skating poorly timed to music - much of program off time - poor use of accents and nuances - little skaters relationship to reflect music/theme |
| Very Poor | 1.0 | <ul style="list-style-type: none"> - toe pushing scratchy, noisy - no knee action - no edges, wobbles, only flats - very poor steps/turns - skating only in one direction - no flow/glide; struggling - the whole program slow; cannot gain speed - very poor basic skating skills of all skaters | <ul style="list-style-type: none"> - no steps/crossovers only; very simple formations - very poor unison throughout - no speed variation, slow throughout - changes of direction/holds not included - entrances/exits from elements only basic; no difficulty/variety.; totally telegraphing/ stop <u>before all elements</u> | <ul style="list-style-type: none"> - very poor carriage, no attention given to body line and execution of any movements (body alignment not present) - lack performance skills; no projection - no unison - skaters <u>no</u> relationship to each other | <ul style="list-style-type: none"> - no relation to music / music is background only - none presentation of the theme/idea by composition - no shared responsibility of skaters - poorly designed - most elements located in the same place(s) - total program directed to judges side - very poor use of space - very simple, basic movements/elements - no originality or extras | <ul style="list-style-type: none"> - no attempt to use music or to demonstrate music style, character, rhythm - no body involvement - struggling / moving to music not possible - entire program is off time - team does not use any parts of music - no skaters relationship to reflect music/theme, individual skaters |

General Marking instructions: Select description for which the majority of aspects apply to determine appropriate mark. If one of aspects does not apply, reduce/add .5 for each degree of variance.

Program Components Overview / Synchronized Skating

| Mark | CHARACTERISTICS OF SKATING SKILLS | CHARACTERISTICS OF TRANSITIONS | CHARACTERISTICS OF PERFORMANCE/EXECUTION | CHARACTERISTICS OF CHOREOGRAPHY/ COMPOSITION | CHARACTERISTICS OF INTERPRETATION |
|----------------------|--|---|---|---|--|
| | <ul style="list-style-type: none"> * Balance, rhythmic knee action and precision of foot placement * Cleanness, sureness of deep edges, steps and turns * Flow and effortless glide * Power/energy and acceleration * Multi directional skating * Balance in skating ability of individual skaters | <ul style="list-style-type: none"> • Variety, Difficulty, Quality, Intricacy (linking steps, formations) • Quality including Unison • Variation of speed of linking steps, formations • Variation of changes of directions and holds • Difficulty and Variety of Entrances/Exits from elements / Preparation phase | <ul style="list-style-type: none"> * Carriage and body alignment * Style and teams personality * Clarity of movements * Variety and contrast * Projection (connection between skaters and audience) * Unison, synchronization and spatial awareness * Balance in performance within team; relationship between skaters * Physical, emotional and intellectual involvement | <ul style="list-style-type: none"> * Phrasing and form (movements and parts structured to match phrasing of the music) * Purpose (idea, concept, vision, mood) * Proportion (equal weight of parts) * Unity (purposeful threading of all movements) * Pattern and ice coverage * Utilization of personal and public space * Originality of purpose, movements and design * Shared responsibility in achieving purpose | <ul style="list-style-type: none"> * Expression of the music style, character and rhythm * Effortless movements in time to music (changes of tempo and rhythmic structure) * Use of finesse to reflect the nuances of the music * Relationship between skaters reflecting the character of the music |
| Outstanding 10 | Approximately 75% of time | | | | |
| Superior 9 | | | | | |
| Very Good 8 | | | | | |
| Good Above Average 7 | Approximately 50% of time | | | | |
| Average 6 | | | | | |
| Average 5 | | | | | |
| Fair 4 | Approximately 25% of time | | | | |
| Weak 3 | | | | | |
| Poor 2 | | | | | |
| Very Poor 1 | | | | | |