

## Components

### I. Skating Skills “BALANCE”

**Definition:** Over all skating quality, edge control and flow over the ice surface demonstrated by a command of the skating vocabulary (edges, steps, turns, etc), the clarity of technique, and the use of effortless power to accelerate and vary speed.

#### **Criteria:**

*Balance, rhythmic knee action, and precision of foot placement*

*Flow and effortless glide*

Rhythm, strength, clean strokes, and an efficient use of lean create a steady run to the blade and an ease of transfer of weight resulting in seemingly effortless power and acceleration.

*Cleanness and sureness of deep edges, steps, and turns*

The skater should demonstrate clean and controlled curves, deep edges, and steps.

*Varied use of power/energy, speed, and acceleration*

Variety is the gradation – some of which may be subtle

*Multi directional skating*

Includes all directions of skating: forward and backward, clockwise and counterclockwise including rotation in both directions.

*Mastery of one foot skating*

Minimal skating on two feet, the movement from foot to foot, the balance necessary to make the shift of weight happen effortlessly.

**Pair Skating and Ice Dancing:** *Equal mastery of technique by both partners shown in unison. (SyS: by all skaters)*

**SyS:** *Lean and flow exhibited if all team members have similar balance and skill*

## II. Transitions/Linking Footwork & Movement

### “CONNECTION”

**Definition:** The varied and/or intricate footwork, positions, movements, and holds that link all elements. In singles, pairs, and synchronize skating this also includes the entrances and exits of technical elements.

#### Criteria:

##### Variety

**Difficulty:** taxes the body’s core; can be intricate, also with difficulty if more parts of the body are used plus more movements

**\*Intricacy:** is a series of complex movements, complex means many different KINDS of movements; also takes more time and space even if in personal space; uses more phrasing of music when connecting to elements

**\*Complexity:** used for SyS instead of Intricacy

**\*(note different term for SyS)**

**Quality** (including unison in Pair Skating, Ice Dancing, and SyS)

**Balance of workload between** skaters (Pair Skating, Ice Dancing and SyS)

**SyS: Variation of speed of linking steps/formations**

Transitions can be short or long, including the use of blade, body, head, arms, legs as dictated by the music. (Minimum use of cross-cuts)

**SyS: Orderly, seamless movement, with little, if any, regrouping.**

### III. Performance/Execution **“DELIVERY”**

**Definition:** is the involvement of the skater/couple/teams physically, emotionally, and intellectually as they translate the intent of the music and choreography.

**Execution:** is the quality of movement and precision in delivery. This includes harmony of movement in Pair Skating, Ice Dancing, and SyS. It is important to remember that performance IS the DELIVERY of the criteria; execution is HOW the criteria is achieved.

**Criteria:**

**Physical, emotional, and intellectual involvement (commitment)**

In all skating disciplines each skater must be physically committed, sincere in emotion, and equal in comprehension of the music and in execution of all movement. This is not interpretation, but how the skater shows the understanding of the ideas of all components. How does the skater successfully DELIVERS that involvement to the audience?

**Carriage**

Carriage is a trained inner strength of the body that makes possible ease of movement from the center of the body.

Alignment is the fluid change from one movement to the next.

**Style and individuality/personality**

Style is the distinctive use of line and movement as inspired by the music. Individuality/personality is a combination of personal and artistic preferences that a skater/pair/couple brings to the concept, manner, and content of the program.

**Clarity of movement**

Clarity is characterized by the refined lines of the body and limbs, as well as the precise execution of any movement.

**Variety and contrast**

Varied use of tempo, rhythm, force, size, level, movement shapes, angles, and body parts as well as the use of contrast.

**Projection**

The skater radiates energy resulting in an invisible connection with the audience.

**Unison and “oneness”** (Pair Skating, Ice Dancing, and SyS)

Each skater contributes equally toward achieving all six of the performance criteria.

**Balance in performance** (Pair Skating, Ice Dancing, and SyS)

Spatial Awareness between skaters – management of the distance between skaters and management of changes of hold (Pair Skating, Ice Dancing, and SyS)

The use of same techniques in edges, jumping, spinning, line, and style are necessary concepts of visual unison; skaters must move alike in stroke, and movement of all limbs and head with an equal workload in speed and power. (Pair, Dance, and SyS Skating)

**SyS: Team sells composition with good execution and clear delivery**

## IV. Choreography “DESIGN”

**Definition:** An intentional, developed, and/or original arrangement of all movements according to the principles of proportion, unity, space, pattern, structure, and phrasing. Must have an idea, set in a structure, created by design that converts musical phrasing into movement phrasing.

The skater(s) must have the skills to be able to show this composition so that they can stay on the phrasing of the music and use the criteria to bind all parts of the program.

### Criteria:

**Purpose (Idea, concept, vision, mood)**

To reward the intentional and quality design of a program.

**Proportion (equal weight of all parts)**

Each part and section has equal weight in achieving the aesthetic pursuit of the composition.

**Unity – purposeful threading of all movements**

A program achieves unity when: every step, movement, and element is motivated by the music. As well, all its parts, big or small, seem necessary to the whole, and there is an underlying vision or symbolic meaning that threads together the entire composition.

**Utilization of Personal and Public Space**

Movement phrases are distributed in such a way they communicate from every angle in a 360 degree skater-viewer relationship.

**Pattern and Ice Coverage**

Movement phrases are designed using an interesting and meaningful variety of patterns and directions of travel.

**Phrasing and Form (movement and parts are structured to match the phrasing of the music)**

A phrase is a unit of movement marked by an impulse of energy that grows, builds, finds a conclusion, and then flows easily and naturally into the next movement phrase. Form is the presentation of an idea, the development of the idea, and its conclusion presented in a specific number of parts and a specific order for design.

**Originality of Purpose, Movement, and Design**

**Originality involves an individual perspective of movement and design in pursuit of a creative composition as inspired by the music and the underlying vision.**

**Shared Responsibility of Purpose (Pair Skating, Ice Dancing, and SyS)**

**Each skater has equal roles in achieving the aesthetic pursuit of the composition with equal steps, movements, and a sense of purpose in unifying the composition.**

## V. Interpretation **“FEELING”**

**Definition:** The personal and creative translation of the music to movement on ice. To reward the skater who through movement creates a personal and creative translation of the music. As the tempo binds all notes in time, the ability to use the tempos and rhythms of the music in a variety of ways, along with the subtle use of finesse to reflect the nuances of all the fundamentals of music: melody, rhythm, harmony, color, texture, and form creates a mastery of interpretation.

### Criteria:

#### *Effortless Movements in Time to the Music*

Can the skater use the varied tempi of the music, the speed variations, and show effortless movement when these changes occur??

The ability to translate music through sureness of rhythm, tempo, effective movement, and effortless flow over the ice surface by: rhythmic continuity, awareness of all tempo/rhythm changes in a variety of ways.

#### *Expression of the music's style, character, and rhythm*

Maintaining the character and style of the music throughout the entire program by use of body and skating techniques to depict a mood, style, shape, or thematic idea as motivated by the structure of the music: melody, harmony, rhythm, color, texture, and form. The total involvement of the body and being should express the intent of the music.

#### *Use of finesse to reflect the nuances of music*

Finesse is the skater's refined, artful manipulation of nuances. Nuances are the personal, artistic ways of bringing subtle variations to the intensity, tempo, and dynamics of the music made by the composer and/or the musician. Interpretation is about using **ONLY THE MUSIC** by the movement of the body to that music; the skater may show in performance/execution that they understand the music and its emotional character, but may not interpret the details of the music, such as crescendos in the music (getting louder gradually—can they end the crescendo with a movement that finishes this musical idea???) If there is no movement, how do they show the interpretation of the music?

**Think the musical details: if the music is soft, are the skaters using big or small movements to reflect this music? Are there accents (emphasis on certain notes) in the music and are the movements to match??? Can the skater HOLD a movement to a note held longer in the music or do they let it go too soon???**

**These are a few examples for the ideas of nuances.**

***The Relationship between skaters reflecting the character of the music.***

**Interpretive unison is an equal partnership with the same degree of sensitivity between skaters, not only to the music, but also to the equal understanding of the music's nuances. There is an intimacy between the skaters that is characterized by a feeling of "surrender" to the music that creates an entity greater than the skaters.**