

Three Program Components

Key Reminders and Guidance for Judges

Introduction

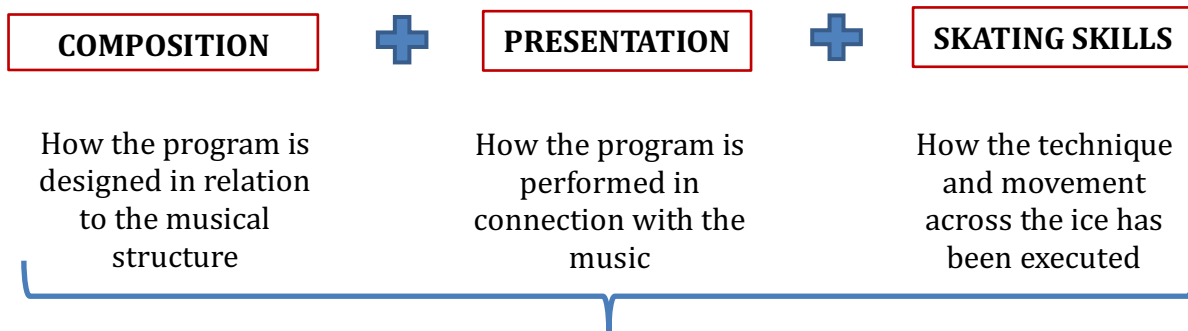
For many of us, the hardest part of judging is coming up with those Program Component marks that truly reward the skaters appropriately. Beginning with the 2022/23 season, the **5 Program Components** have been reorganized in a more logical way **into 3 Program Components** so judges can better assess the artistic aspects of skating programs.

Along with the reduction in the number of Program Components is also a reduction in the number of criteria to consider. Previously, it was simply impossible to identify and objectify (in other words recognize and observe) each of the 27 criteria in just a few minutes. So, moving from **27 to 14 criteria** will greatly help!

No criteria have been lost; however, they have been re-organized to:

- Simplify the wording
- Remove any ambiguity and add greater clarity
- Eliminate any overlap
- Allow judges to better evaluate and better judge PCs

The new approach includes **3 distinct Program Components** whereby each component specifically defines a particular aspect of skating.



Together, the three Program Components define the artistic, choreographic, and technical aspects of the program, avoiding overlapping and ambiguous definitions.

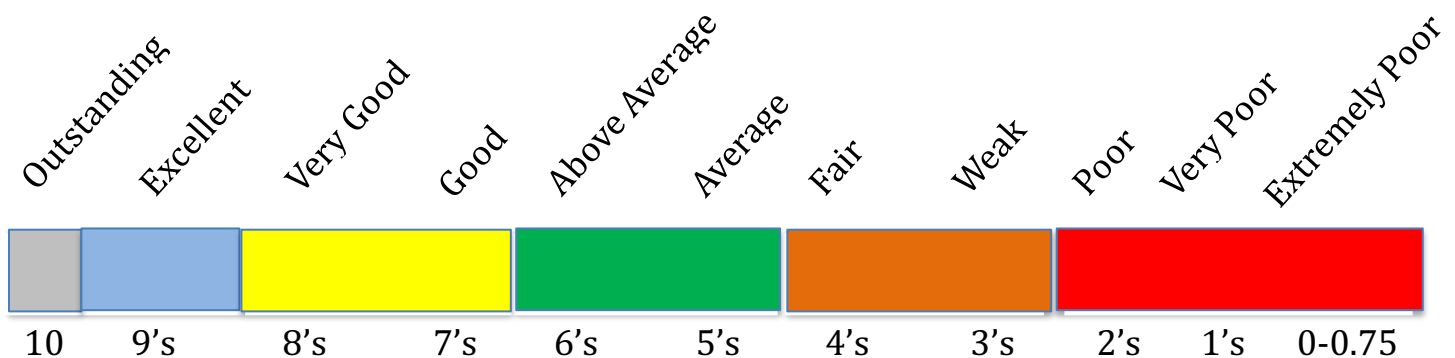
What Remains the Same? – How Components are Judged

With the recent change from **5 to 3 Program Components**, will this impact the way we judge? No! The principles of judging remains the same.

- Understand the criteria;
- Identify and objectify the criteria;
- Mark each component based on the criteria identified and objectified in the program.

The Program Components scale remains the same:

- Program Components scale: 0.25 to 10, in increments of 0.25.
- Each numeric range/ merit band is defined by an adjective, which expresses the degree to which each criteria is demonstrated by the skater(s).



The principle of **equal demonstration of the criteria by all skaters** involved in the program is also preserved.

- For Pair Skating, Ice Dance, and Synchronized Skating, if there are notable differences between the skaters, the **mark should reflect the unit as a whole**.

As before, serious errors and their impact on the program must be considered. Serious errors include falls, interruptions, mistakes that lead to a significant loss of balance and/or control (e.g. big stumbles), and situations where there is a sustained disconnection from the program and the composition. **Serious errors, must therefore be reflected in one's score for each program component.**

Serious Error(s)

Serious errors are falls and/or mistakes which result in a break in the delivery of the program. This break can be minimal or more pronounced and noticeable. These errors must be reflected in the mark awarded for each program component. The consequence depends on the severity and impact they have on the fluidity and continuity of the program. The following guideline should be used.

Category	Mark range	Definition	Errors	Maximum score per program component
Platinum	10	Outstanding	1 serious error	9.50*
Diamond	9.00 – 9.75	Excellent	2 or more serious errors	8.75**
Gold	8.00 – 8.75	Very good	For all Components: *When there is <u>only one error and this error minimally impacts the program</u> , the maximum score of 9.50 is possible as noted above. Note: For the above to apply, the program as a whole is still deemed to be “Excellent”. **When there are 2 or more errors and these errors <u>only minimally impact the program</u> , the maximum score of 8.75 is possible.	
	7.00 – 7.75	Good		
Green	6.00 – 6.75	Above average		
	5.00 – 5.75	Average		
Orange	4.00 – 4.75	Fair		
	3.00 – 3.75	Weak		
Red	2.00 – 2.75	Poor		
	1.00 – 1.75	Very poor		
	0.25 – 0.75	Extremely poor		

- * With **1 fall or serious error**, **10 cannot be** awarded for any PC (**max 9.50**)
 With **2 or more falls or serious errors**, no marks in 9’s for any PC (**max 8.75**)
This applies to ALL disciplines.

What has Changed? – Three New Program Components

With the 3 new components, there are concepts of fundamental importance that align directly with each new component. Understanding these concepts will allow judges to better identify and objectify the criteria and consequently distinguish between the criteria and differentiate between each component. These fundamental concepts are:

- What is a skating program? → **Composition**
- What does “*performing*” a skating program mean? → **Presentation**
- What does “*skating well*” mean? → **Skating Skills**

What is a skating program?

- A program is a series of units of movement with purpose and a relationship with the musical structure. The output being a unified whole with an interesting pattern and design.
- There is a strict relationship between music and movement.

What does “*Performing*” a skating program mean?

- When performing, the skater embodies and brings the composition to life in their own way. They give the viewers a piece of themselves being able to arouse emotions (expressiveness and projection).
- The skater personalizes the composition from the first movement to the last, leaving their mark, and delivers their work to the audience, thus captivating them (projection).
- Because the skater truly hears the music and has a deep appreciation of the music, there is the translation of the details into movement (musical sensitivity and timing).

What does “*Performing*” a skating program together mean?

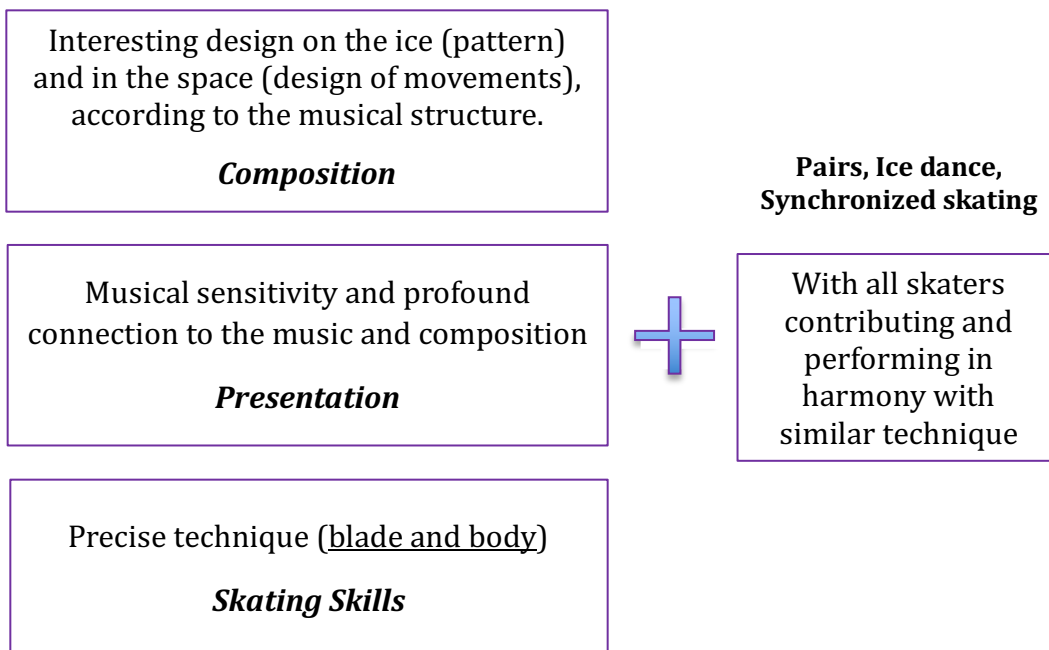
- **Unison:** same technique.
- **Oneness:** an ability to perform as one.
 - demonstration of equivalent competency in expressiveness and projection ability;
 - the same degree of sensitivity between partners to the music;
 - the equal understanding and feeling for the music’s details and nuances to create an entity greater than the individual skater.
- **Awareness of space:** knowing where the other skater/s is/are without looking, including the management of distance between skaters and the easy management of holds.

What does “skating well” mean?

- Skating well starts from the blade – ice relationship.
- Gliding on the ice with complete balance without friction on a precise edge, while executing the repertoire of steps, turns, skating movements in any direction;
- The flow of quality movements in different planes of space and flow while executing the skating repertoire;
- Power, variations (meaning acceleration and deceleration) and control of speed, dynamic stroking.

To summarize ...

Excellent to outstanding assessment of the artistic and choreographic aspects of skating requires:



Component Definitions and Simplified Criteria

Composition	Presentation	Skating Skills
The intentional, developed and / or original arrangement of the repertoire of all types of movements into a meaningful whole according to the principles of proportion, unity, space, pattern and musical structure.	The demonstration of engagement, commitment and involvement based on an understanding of the music and composition.	The ability of the skater to execute the skating repertoire of steps, turns and skating movements with blade and body control.
Unity	Expressiveness & projection	Variety of edges, steps, turns, movements and directions
Connections between and within the elements	Variety and contrast of energy and of movements	Clarity of edges, steps, turns, movements and body control.
Pattern and ice coverage	Musical sensitivity and timing	Balance and glide
Multidimensional movements and use of space	Unison, "oneness and awareness of space" (Pair Skating, Ice Dance, Synchronized Skating)	Flow
Choreography reflecting musical phrase and form		Power and speed

Component 1 – Composition

It's about the "Construction"

Focus	How the program is designed or built, in relation to the music.
Definition	The intentional, developed and / or original arrangement of the repertoire of all types of movements into a meaningful whole according to the principles of proportion, unity, space, pattern, and musical structure.

CRITERIA:

- **Unity:** A coherent entity with all parts appropriately combined, contributing to a sense of completeness.
 - In pair skating, ice dance and synchronized skating, all skaters contribute to making the purpose of the composition clear.
- **Connections between and within elements:** Elements must be fully connected with each other with varied and intricate body and skating movements (including changes in hold, movement type, and duration) demonstrating a range of abilities without interruption of the flow of movements.
 - *A unit of movement* is a block “element – movements – element”. The element becomes part of the flow of movements.
- **Pattern and ice coverage:** The interesting and creative placement of units of movement on the ice. The design of the program and layout covering the entire ice surface.
 - In pair skating, ice dance and synchronized skating, all skaters contribute to create an interesting pattern.
 - For synchronized skating, this includes the ability to stay aligned and maintain symmetry.
- **Multidimensional movements and use of space:** The fluid and controlled movements along or across different planes (high, medium, low, diagonal). The ability to use the space.
 - In pair skating, ice dance and synchronized skating, all skaters contribute to create an interesting design of movements.
- **Choreography reflecting musical phrase and form:**
 - **Form** refers to the structure and organization of a musical composition.
 - **Phrase** is a unit of musical meter that has a complete musical sense of its own.
 - Each unit of movements corresponds to musical phrase and form.
 - Choreographic phrase follows the musical phrase, its beginning, climax and end.

Component 2 – Presentation

It's about the "Performance" of the day

Focus	How the program is performed in relation to the music.
Definition	The demonstration of engagement, commitment and involvement based on understanding of the music and composition.

CRITERIA:

- **Expressiveness and projection:** Through complete personal involvement in the program, the skater(s) express(es) and project(s) a mood, feeling, image, rhythm or style as inspired by the musical selection and by the idea of the composition or as required by the Regulation or by the specific style of the dance.
 - Confident presentation of one's body and energy to communicate a feeling.
 - Ability to capture the viewer, to arouse emotions.
- **Variety & contract of energy and movements:** Introduction of a movement or different movements that can serve to intensify meaning and/or to underline an accent or a musical nuance. The force and movement done should vary throughout the program.
- **Musical sensitivity and timing:** Ability to move accurately and consistently as required by the characteristics of the music and its elements (melody, rhythm, harmony, tempo, dynamic, articulation). Steps and movements follow the musical timing when clearly identifiable or when required by the Regulations or by the specific style of the dance.
 - Finesse of movement(s) to demonstrate an appreciation of musical details, accents and nuances.
 - Appropriate / purposeful translation of music into movements.
- **Unison, Oneness and Awareness of space** (Pair Skating, Ice Dance, Synchronized Skating):
 - Performing as a unit.
 - Ability of partners to interact in harmony for expressive purposes with each demonstrating musical sensitivity.
 - Each skater shares the responsibility of performing the composition with equal ability and competency.
 - An awareness of one's and each other's bodies in space without looking.

Component 3 – Skating Skills

It's about foundational "Technique"

Focus	The technique of skating and movement.
Definition	The ability of the skater to execute the repertoire of steps, turns and skating movements with blade and body control.

CRITERIA:

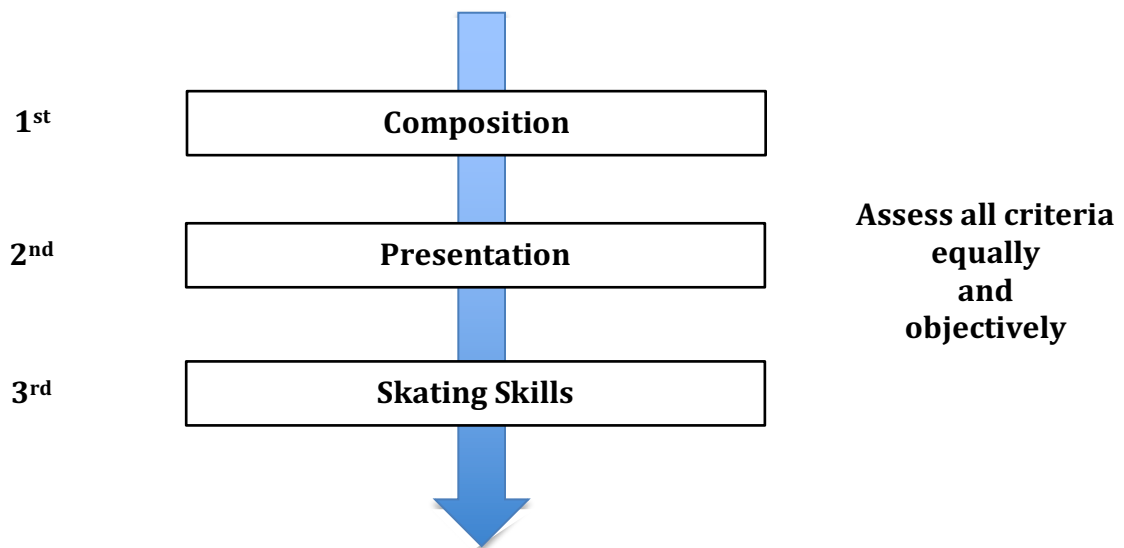
- **Variety of edges, steps, turns, movements and directions:** Diversity in the use of edges, steps, turns, body movements, and direction of skating: forwards, backwards, clockwise, counter-clockwise.
- **Clarity of edges, steps, turns, movements and body control:**
 - Ability to execute each edge, step, turn, and body movement precisely and completely.
 - Clarity is the quality and the precision of execution.
 - Edges must be precise from the moment the blade touches the ice.
 - Core control facilitates movement regardless of the plane.
- **Balance and Glide:**
 - Ability of the blade to glide on the ice without friction.
 - Equilibrium over the blade resulting in control of the blade and movement and in the easy and smooth movement of the blade on the ice.
 - Predominance of one foot skating, however can be on 2-feet.
 - Speed is maintained because of balance, control, and lack of friction of the blade on the ice.
 - Gliding on long, deep edges is more difficult than short, flat edges.
- **Flow:**
 - Ability of the whole body to move smoothly, harmoniously, and effortlessly, starting from a fluid knee-ankle action.
 - Fluid and effortless transition from one movement to another or from a combination of movements to others.
- **Power and speed:**
 - The ability to display energy and to get speed when stepping from one foot to the other (dynamic stroking).
 - The ability to display energy of movement, acceleration and deceleration, and the execution of the skating repertoire with speed and ease.

Guidance and Reminders

Recommended Order of Evaluation

To remove the unintentional or subconscious focus from the execution of difficult elements, it is recommended that the evaluation of Program Components proceed as follows:

- **Composition:** Begin by considering how the program was constructed;
- **Presentation:** Next, consider how the program was delivered/ performed on the day;
- **Skating Skills:** Finally, consider the quality of the skating and movement technique.



Final Reminders

- Strive to recognize, identify, and objectify the criteria during the program: **it is easy to miss something that we are not looking for.**
- **Judge only what you see and not what you expect to see.**
- Be honest with the athletes: every "gift" given to one is something taken away from someone else!

Document credits:

ISU Program Components resources

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