

**RULES FOR
ARTISTIC SKATING COMPETITIONS**

ARTISTIC IMPRESSION

By World Skate Artistic Technical Commission



**WORLD
SKATE**

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1 OWNERSHIP

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2 ARTISTIC IMPRESSION

Score for the artistic impression will be the sum of 4 components. For each one of the components judges should award a score between 0.25 and 10 (9, 8 or 7 depending on the category), allowing for increments of 0.25 (i.e. 0.25, 0.50, 0.75, 1.00, etc.).

- Skating skills.
- Transitions.
- Performance
- Choreography/composition.

Ranges of scoring per category:

- Senior, scoring is up to 10.0.
- Junior, scoring is up to 9.0.
- Youth, scoring is up to 8.0.
- Cadet, Espoir, Minis, Tots scoring is up to 7.0

The result of the artistic impression will be multiplied for a factor that can vary depending on the discipline and category:

CATEGORY/MODALITY	SHORT PROGRAM / STYLE - COMPULSORY DANCE	LONG PROGRAM / FREE DANCE
Junior and Senior		
Ladies free skating	1,0	1,6
Men free skating	1,0	1,8
Pairs	1,0	1,8
Dance/solo	1,0	1,3
Youth		
Ladies free skating	1,0	1,4
Men free skating	1,0	1,6
Pairs	1,0	1,4
Dance/solo	0,8	1,2
Cadet		
Ladies free skating	1,0	1,2
Men free skating	1,0	1,4
Pairs	1,0	1,4
Dance/solo	0,8	1,2
Espoir		
Ladies free skating	0,8	1,0
Men free skating	0,8	1,0
Pairs	0,8	1,0
Dance/solo	0,8	1,0

Minis and Tots		
Ladies free skating		0,8
Men free skating		0,8
Pairs		0,8
Dance	0,6	0,8

3 SKATING SKILLS

The overall ability to roller skate well.

The following are seven serious sins in skating:

- Stiff knees.
- Bending too far forwards.
- Skating on the toes.
- Balancing on the wrong part of the skate.
- Incomplete pushes.
- Too many short jerky steps.
- Skating on shallow curves.

3.1 Quality

Did they make you forget they were on skates?

- Balance is the mastery of one-foot skating; it's the relationship of the wheels to the surface.
- The sureness of the edges and the precision of foot placement on all the steps.
- The controlled curves, showing deep edges, and continuous flow and momentum both in and out of all turns.
- Variety in the use of power/energy, speed, and acceleration and its relationship to the music.
- The use of the skating knee and ankle with the ability to make skating look easy and effortless.
- With limited use of steps that are labored, straight lines, excessive cross pulls.
- Turns that are hoped, flat, and the use of toe stops for pushing are not good quality.
- Without the over use of skating on two feet.

3.2 Carriage

- The control of the body movements while maintaining an excellent center of gravity.
- Posture and alignment with the correct use of inclinations.
- The extension lines of the head, arms, legs, hands and toes, while maintaining core stability.
- The range of movements all performed with strength and control.
- Weakness in this area would be a constant bending forward from the waist, or the lack of extensions or control exiting movements.

3.3 Difficulty

- The intelligent use of a variety of turns and steps.
- Increasing the depth of edge, both before and after the turn, while still maintaining speed and momentum.
- How hard the turns are (levels vs. quality), ease of execution, and talent.

3.4 Directional

Did they use all directions?

- Examples: forward and backward, clockwise and counter clockwise, and rotation in both directions or do they have a dominant turn direction?

3.5 Team skating

Is the team skating with matching technique in a simultaneous and coordinated manner?

- Equal mastery of technique by all and shown in unison.
- The quality of the steps, edges, turns is evenly matched.
- The body placement, including carriage and posture is controlled and works harmoniously.
- The relationship of the movement is a coordinated effort that that looks easy and effortless and is such that they appear to move as one unit.

4 TRANSITIONS

The movements which link all the elements preferably with a minimum use of simple cross-pulls.

4.1 Variety

- Of steps, including the multi-directional, edges, trusts, spread eagles, Ina-Bauer, pivots and the use of two-foot turns, etc.
- In addition, the amount or use of one-foot turns, including threes, rocker, counter, bracket and loops, etc.

4.2 Difficulty

- More reward for body use in edges, with head, arms, torso and legs while performing to the music.

4.3 Complexity

- Intricate, innovative and/or varied footwork, positions and movements that seamlessly link all the elements.

4.4 Seamless - quality

- Including the entrances and exits of technical elements. It's the use of one-foot skating on edges, with enhanced body, head, arms, legs as dictated by the music.

4.5 Team skating

- The balance of the workload and variety of holds.
- The degree of spatial awareness and spatial perception shown by members of the team so that skating and movement during transitions happens without obvious hesitations or re-orienting.

5 PERFORMANCE

Evident errors and falls must affect the scores on the performance.

5.1 Personality or theatrical skills

- To come to life as the music begins, to transform oneself or the ability to act.

- Communication of emotion throughout the use of the whole body - for example the face, body, eyes and hands.
- A personal commitment to the choreography, which shows the skater(s) as an individual performer, and the talent to entertain.
- The ability to make you believe in the character.
- To captivate and perform with sustained energy into multiple characters shades of moods.

5.2 Movement skills

- Reward the skater(s) who show physical flexibility and physical range of motion (ROM) in all planes of motion, as this takes a higher level of skill and stamina to perform.
- Quality of the movements that emphasize the three-dimensional and sculptural aspects of the human body.
- A rich kinesthetic repertoire of movements such as spirals, waves, arches, contractions and side bends.

5.3 Emotional intent

- Aesthetics and the energy of the performance to the music, in whatever style chosen. Perhaps its graceful, elegant, exquisite, beautiful, attractive, pleasing, lovely, powerful, intense, stylish, artistic, etc.
- The use of expressive intention and personal commitment. This demonstrates a skill in the artistry of the skater(s) and the ability to project and to communicate the expressive intention to the music, the judges and the audience.

5.4 Projection

- To control space, time, and energy to captivate and connect with consistency in performance across the program.
- The ability to make you feel like “Time Stands Still” as the program is over quickly, and your attention has been held captive.
- The confidence and effortless commitment to the choreography.
- Ask yourself, did you feel involved in the performance or were you just watching an athlete skate while the music just happened to be playing?

5.5 Team commitment

- Relationship and connection between the partners in the performance (a look, subtle touch, perfect unison of execution, trust, etc...) reflecting the character of the music. The ability to maintain this relationship while skating together or apart.
- The ability of the partnership/team to transcend their own relationship and to evoke or touch the audience as well as the judges.
- Interpretive unison is an equal partnership with the same degree of sensitivity between the partners not only to the music, but also to the equal understanding of the music’s nuances.
- There is an intimacy between the partners that is characterized by a feeling of “surrender” to the music and possibly to each other that creates an entity greater than the two of them.
- Balance in performance, including spatial awareness and the same use of skating technique is essential to the way the performance is perceived by the audience. An effortless looking performance is much more aesthetically pleasing and a team that can achieve this should be rewarded accordingly.

6 CHOREOGRAPHY

6.1 Design

- The layout of the program, the design and the overall patterning.
- The variety or intelligent placement of all the elements on the skate surface, this includes the preparations/entries to technical elements. The elements should be properly distributed in both their placement on the skating surface and in the length of the program.
- The balance of the program so that same type of technical element is spaced throughout the program. i.e. Is the program balanced, or are all the jumps are together?
- With limited use of long preparations into the technical elements.
- Direction changes throughout the program; rotational inner, circular, etc.

6.2 Choreographic intent

- The ability to identify the themes, ideas, story, character, etc.
- Whatever the chosen subject matter, there is a clear intention because the choreographed movements make sense to the music.

6.3 Body design & dimensions

- Body geometry and physical movements in space, with artistic body shapes or use of movements vocabulary, which complement the program and the music.
- Reflecting visually interesting and physically challenging designs of the human.





6.4 Musical relationship

- The ideal relationship is where the skater(s) and the music appear as one.
- Ask yourself, do the movements make sense to the music?
- Do the movements, including the technical elements, match the phrasing in the music?
- Did the skater(s) show ability to use nuances and create subtle physical interactions with/to the music through the use of tempos, melody, rhythm, phrasing, harmony, color, texture and nuances in the music?

6.5 Team skating

- The shared responsibility of purpose (pairs, dance, and group).
- 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.
- The execution of the choreography including enthusiasm, energy & confidence by all skaters in the team.
- The visual effectiveness, creativity, suitability and practicality of team formations.

7 PROGRAM COMPONENTS

	↑ 4.0	The judge needs to “hunt” for criteria for components. Performance is simple with limited interest. Skater gets lost with elements and drifts in and out of musical structure.
	↑ 3.0	Immaturity of skating or performance. Minimal use of criteria. Multiple errors destroying the idea of purpose of the program. Skater acknowledges music only at rest times of performance with the program.
	↑ 2.0	Little evidence of criteria for each component. Many negative notes on judge’s paper. Music is playing, but skater seldom relates.
	↑ 1.0	Little or no criteria of components. Lack of understanding of components. Music is only background sound.

8 GUIDE LINES WITH DETAILED RANGES

	Superior, outstanding
	Good, very good
	Above average, average
	Fair, weak
	Poor, very poor, extremely poor

Note: Text in black is relevant to ALL skaters in ALL events. Text in blue is relevant to couples, pairs & teams.

Ranges of scoring per category:

- Senior, scoring is up to 10.0.
- Junior, scoring is up to 9.0.
- Youth, scoring is up to 8.0.
- Cadet, Espoir, Minis, Tots scoring is up to 7.0

MARKS	SKATING SKILLS	TRANSITIONS	PERFORMANCE	CHOREOGRAPHY
10.0	Outstanding body control and posture - Outstanding inclination - Deep knee action - wonderful thrusting - deep, sure and apparently effortless edges - elegant clever steps and turns - Excellent skills by both partners/entire team - superb & effortless movement - perfect unison	Difficult, intricate series and sequences of steps/turns/edges - movements and skating elements move seamlessly from one to another. Large variety holds - outstanding spatial awareness of partners/team - effortless flow - seamless quality.	Spellbinding - outstanding capacity in energy and speed variations - unique personality - excellent interpretation -sophisticated and elegant style. Perfect interpretive unison - effortless and invoking relationship between partners/team members - equal commitment.	Wide range of clever moves inspired by the theme - ingenious use of music/ space/ symmetry - very intricate pattern - excellent use of personal space - very original. Perfection of team skating- outstanding team effort in the execution of the choreography.
9.5	Excellent body control and posture - Excellent inclination - supple knee action - wonderful thrusting - deep quite sure fluid edges - elegant clever steps and turns. Excellent skills by both partners/entire team - effortless movement - close to perfect unison.	Difficult and intricate sequences of edges/steps/turns - movements and skating elements flows smoothly from one to another. Excellent variety holds - excellent spatial awareness and flow - even difficulty between partners/team.	Wonderful performer - clear and excellent variations of the energy and speed - elegant style - personality - excellent interpretation. Excellent interpretive unison - outstanding relationship - equal commitment.	Variety of interesting moves that develop theme - excellent use of music/space/symmetry - pattern very intricate - excellent use of personal space - originality. Excellent team skating - equal effort in the execution of the choreography.
9.0	Excellent body control and posture - Excellent inclination - supple knee action - wonderful thrusting - strong sure fluid edges - stylish interesting steps and turns. Excellent skills by both partners/entire team - effortless movement - excellent unison.	Difficult sequences of edges/steps/turns - very good variation in movements and skating skills. All the elements flow easily from one to another. Very good variety holds - very good spatial awareness and flow. even difficulty between partners/team.	Strong projection and very clear emotional involvement - easy variance of the energy and speed - superb carriage, excellent lines - Excellent theatricality skills and very good interpretation. Excellent interpretive unison - clear strong relationship - equal commitment.	Some interesting moves that explore the theme - excellent use of space/symmetry - very good music characterization - intricacy in the pattern - very good use of personal space - originality. Strong team skating - equal commitment in the execution of the choreography.
8.5	Very good body control and posture - Very good inclination - strong knee action - very good thrusting - strong sure fluid edges - stylish interesting steps and turns. Very good skills by both partners/entire team - fluid movement - very good unison	Difficult sequences of edges/steps/turns - very good variation in movements and skating skills. All the elements are linked to one another. Very good variety holds - very good spatial awareness and flow - even difficulty between partners/team.	Strong projection and clear emotional involvement - variance of energy its variation and speed - superb carriage and very good body lines - theatricality skills and good interpretation of the music. Very good interpretive unison - strong relationship - equal commitment.	Interesting moves related to the theme and very good music characterization - very good use of space/symmetry - difficult variations in pattern - very good use of personal space - research of originality. Very good team skating - very good commitment in the execution of the choreography.

8.0	<p>Very good body control and posture - Very good inclination - strong knee action - very good thrusting - strong sure edges - polished interesting steps and turns.</p> <p>Very good skills by both partners/entire team - good movement & flow - very good unison</p>	<p>Varied patterns of difficult edges/steps/turns - fluidity in the connection of the movements and skating elements.</p> <p>Very good variety holds - good spatial awareness and flow - even difficulty between partners/team.</p>	<p>Good projection and involvement - good energy and its variation and change of speed - good personality - good theatricality and interpretation.</p> <p>Very good interpretive unison - clear relationship and connection - equal commitment.</p>	<p>Interesting moves related to the theme and good music characterization - very good use of space/symmetry - difficult variations in pattern - good use of personal space.</p> <p>Very good team skating -good commitment in the execution of the choreography.</p>
7.5	<p>Good posture - Good inclination - good knee action - good thrusting - strong sure edges - polished interesting steps and turns.</p> <p>Good skills by both partners/entire team - good movement and flow - good unison</p>	<p>Varied patterns of difficult edges/steps/turns - good variation in movements and skating skills and quality</p> <p>Good variety holds - good spatial awareness and flow - Even difficulty between partners/team.</p>	<p>Projection skills vary - speed and energy vary - excellent carriage/body lines - good personality - good theatricality and interpretation.</p> <p>Good interpretive unison - good relationship and connection - good commitment.</p>	<p>Interesting moves related to the theme and good music characterization - good use of space/symmetry - difficult variations in pattern - nice use of personal space.</p> <p>Good team skating - good commitment in the execution of the choreography.</p>
7.0	<p>Good posture - good inclination - good knee action - good thrusting -reasonable sure edges - good variety of steps and turns.</p> <p>Good skills by both partners/entire team - reasonable movement & flow - good unison.</p>	<p>Series of strong edges/steps/turns/poses - good presence of movements and variation of skating elements (good quality) - fluency.</p> <p>Good variety holds - good spatial awareness & flow - varied difficulty between partners/team.</p>	<p>Projection skills and involvement vary- speed and energy vary with effort - very good carriage/body Lines - show of personality - nice attempt of theatricality and interpretation.</p> <p>Good interpretive unison - good relationship and connection - show of commitment.</p>	<p>Interesting moves related to the theme and good music characterization - good variations in pattern - nice use of personal space.</p> <p>Good team skating - majority of team committed to the execution of the choreography.</p>
6.5	<p>Modest posture - modest inclination - moderate knee action - nice thrusting -reasonable sure edges - good variety of steps and turns.</p> <p>Good skills by majority of team - reasonable movement & flow - Nice attempt of unison.</p>	<p>Series of strong edges/steps/turns/poses - discrete presence of movements and variation of skating elements (average quality)</p> <p>Variable mixture of holds & transitions - moderate spatial awareness & flow - varied difficulty between partners/team.</p>	<p>Moderate projection and involvement - little change of speed and little use of energy variation - good carriage/body lines - show of personality - nice attempt of theatricality.</p> <p>Some interpretive unison - varied relationship and connection -varied commitment.</p>	<p>Good moves related to the theme and loose music characterization - good variations in pattern - nice use of personal space.</p> <p>Good team skating -varied commitment in the execution of the choreography.</p>

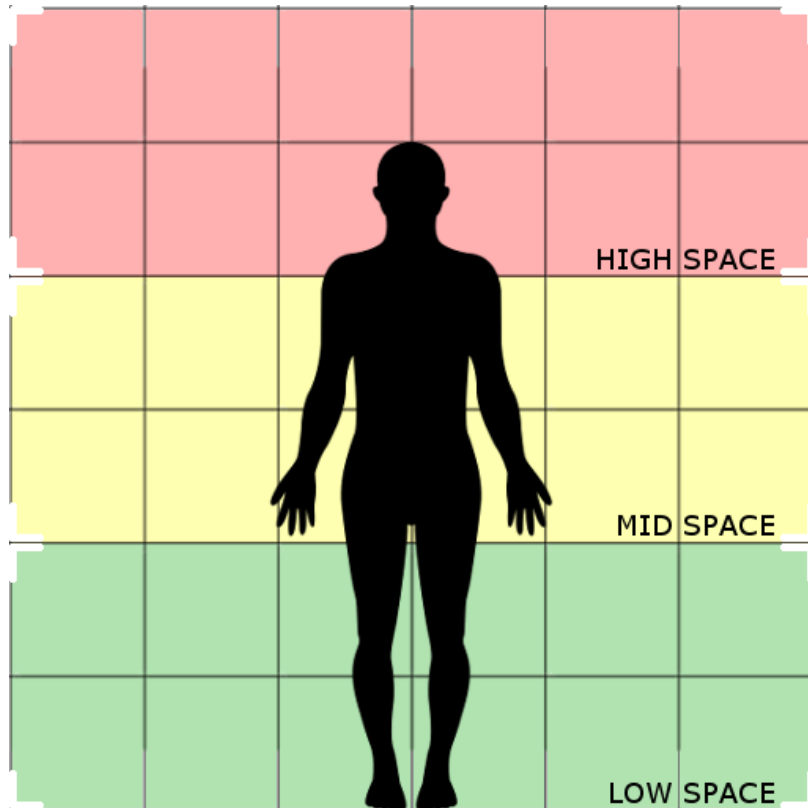
6.0	<p>Modest posture - modest inclination - moderate knee action - nice thrusting - reasonable sure edges - limited type of steps and turns.</p> <p>Level of skill between partners/team varies - moderate movement & flow - nice attempt of unison.</p>	<p>Series of variable edges/steps - simple turns/poses - nice movements and skating elements (average quality).</p> <p>Varied use of different holds - moderate spatial awareness & perception - difficulty not evenly shared.</p>	<p>Some projection and involvement - little change of speed and little use of energy variation - ok carriage/body lines - small show of personality - average attempt of theatricality.</p> <p>Some interpretive unison - varied relationship and connection - unequal commitment</p>	<p>Good moves related to the theme and loose music characterization - good variations in pattern - moderate use of personal space.</p> <p>Moderate team skating - varied commitment in the execution of the choreography.</p>
5.5	<p>Limited Posture - Limited Inclination - variable knee action - variable thrusting - shallow edges - limited types of steps/turns.</p> <p>Skills & unison between partners/team members noticeably varied or average - variable flow of movement.</p>	<p>Variable edges/steps simple turns/poses - average presence of movements and skating elements (average quality).</p> <p>Varied use of different holds - average awareness, perception & flow - difficulty not evenly shared.</p>	<p>Basic projection and involvement - no change of speed and energy - ok carriage/body lines - small show of personality - average attempt of theatricality.</p> <p>Limited interpretive unison - inconsistent relationship and connection - unequal commitment.</p>	<p>Some sequences of movements that fit the music - program concentrated on one side of the floor - no music characterization - some variations in pattern - poor use of personal space.</p> <p>Variable team skating - varied commitment in the execution of the choreography.</p>
5.0	<p>Posture not always - some inclination not always - thrusting not always - variable edge quality and bending - narrow range of steps/turns.</p> <p>Skills & unison between partners/team members noticeably varied or average. Lack of consistent flow.</p>	<p>Basic edges/steps - simple turns/poses - basic moves and skating elements workload.</p> <p>Few variations in holds - noticeable lack of flow & unity within the team - unequal share of difficulty.</p>	<p>Basic projection and involvement - no change of speed and energy - variable carriage/body lines - poor personality - attempt of theatricality.</p> <p>Limited interpretive unison - defective relationship and connection - unequal commitment.</p>	<p>Some sequences of movements that fit the music - program content concentrated in certain parts of the program - no music characterization - some variations in the pattern.</p> <p>Variable responsibility of purpose - inconsistent commitment in the execution of the choreography.</p>
4.5	<p>Variable posture - some inclination not always - variable thrusting - forced edges/turns - little knee action - narrow range of steps/turns.</p> <p>Variable skating skills - limited flow - variable unison.</p>	<p>Limited edges/steps - simple/turns/poses - movements and skating elements (bad quality).</p> <p>Few variations in hold - problems with spatial awareness and flow - unequal share of difficulty.</p>	<p>Only basic performance skills - lack of flow - not correct use of energy and its variations - variable carriage/body lines - no involvement - poor personality - use of theatricality skills not matching the theme.</p> <p>Basic display of interpretive unison - poor relationship and connection - diminutive commitment.</p>	<p>A few isolated groups of moves that fit the music - program content concentrated on certain areas of the surface - no music characterization - some variations in pattern.</p> <p>Limited responsibility of purpose - limited commitment in the execution of the choreography.</p>

4.0	Variable posture, little knee actions - some inclination in some part - variable thrusting - forced edges/flats - few steps/turns. Variable skating skills - limited flow - modest attempt at unison.	Basic steps - simple edges/turns/poses - movements and skating elements (bad quality). Few variations in hold - obvious difficulty with spatial perception causing hesitations in flow - No shared difficulty.	Only basic performance skills - not correct energy variation - variable extension - poorly defined body lines - use of theatricality skills not matching the music - poor personality - no involvement. Lacking interpretive unison - poor relationship and connection - diminutive commitment.	A few isolated group of movements that fit the music - elements not placed effectively on the surface - no construction or music characterization - few variations in pattern. Lack of responsibility of purpose - limited commitment in the execution of the choreography.
3.0	Variable posture - barely bending. Variable thrusting - poor inclination - toe pushing - short edges/turns- few steps/turns. Variable skating skills - lack of flow - little unison	Basic steps - simple edges/turns/poses - basic movements and skating elements attempts (bad quality). Basic holds and team transitions - poor spatial awareness & perception - difficulty attempted by one partner/few team members only.	Limited performance skills - very bad use of energy - variable extension - poorly defined body lines - poor use of theatricality - no personality - no involvement. Lacking interpretive unison - relationship or connection by default - poor commitment.	Many movements don't fit the music - elements not placed effectively on surface - no construction and music characterization - few variations in pattern. Lack of responsibility of purpose - poor commitment in the execution of the choreography.
2.0	Weak posture - barely bending - no thrusting - poor inclination - little power - toe pushing - short edges/turns - few steps/turns. Weak display of team skating skill - lacks flow - poor unison.	Predominance of stroking/simple turns/poses - basic movements and skating element attempts (bad quality). Weak attempt of team transitional skills.	Limited performance skills - no involvement - no energy - poor extension - poorly defined body lines - poor use of theatricality skills - no personality. Poor team performance skills - no relationship or connection - no commitment.	Many movements don't fit the music - lack of coherence - illogical placement of movements and technical elements - no construction and music characterization - few variations in pattern. Lack of responsibility of purpose - no ownership of commitment in execution of the choreography.
1.0	Weak posture - no bending - lack of use of inclination - poor thrusting - short steps - few edges - some loss of balance - struggle with steps/turns. Lack of team skating skill - no unison	Predominance of stroking/simple edges/turns/poses few edges - no movements - no skating elements. Lack of team transitional skills.	Lack of performance skills: hesitant - no involvement - no energy - little extension - no body lines - no personality and theatricality. No team performance - no relationship or connection - no commitment.	Moves don't fit the music - lack of coherence - illogical placement of movements and technical elements - no construction and music characterization - pattern easy and circular. Lack of responsibility in purpose or commitment to choreography.

0.25	<p>Poor posture - no bending - lack of use of inclination - no thrusting - short steps and shaky edges - off balance - struggle with steps/turns. No team skating skills - no unison</p>	<p>Complete absence of ability in basic edges/stroking - few or no edges - no movements - no skating elements. No team transitional skills.</p>	<p>Lack of performance skills: faltering - no involvement - no energy - no extension - no body lines - no personality and theatricality. No team commitment to performance.</p>	<p>Moves don't fit the music - random use of movements - pattern easy and circular - no construction whatsoever. No attempt of team effort toward choreography.</p>
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10 BODY MOVEMENTS

A body movement feature is a position or movement that places the skater in a divergent position regarding the spatial dimensions around the body.



10.1 Purpose

To clarify the definition of what can be considered a body movement feature. To allow skaters the freedom to choose any body movement or position that complies with a set of standards that gives less doubt to the skater and to the Technical Panel about whether an attempted feature is valid.

10.2 Applicable for

- Dance (No Hold Footwork Sequence, No Hold Synchronized Cluster Sequence, Dance Hold Footwork Sequence).
- Solo Dance (Footwork Sequence, Cluster Sequence).
- Free Skating (Footwork Sequence).
- Choreography.

10.3 Body movement feature

To be considered as a body movement to count toward the feature, the skater must achieve one of the following categories of personal space uses with the head, torso, and/or legs:

- a. Head and leg in the HIGH SPACE (e.g. “Y” position, high leg kick).
- b. Head and torso in the MID SPACE, leg in the HIGH SPACE (e.g. the body lateral and the leg high, Biellmann position).
- c. Head in the LOW SPACE, leg in the HIGH SPACE (e.g. Charlotte position, illusion).
- d. Head, torso, and leg in the MID SPACE (e.g. camel position, inverted position, full ring laterally).
- e. Head, torso, and legs in the LOW SPACE (e.g. sit position, shoot the duck).
- f. Head and torso in the MID SPACE and lateral, leg in the LOW SPACE (e.g. lunge position with the body lateral, Ina Bauer with the body inclined laterally, spread eagle with the body inclined laterally).

The skater is encouraged to be creative and use body movements other than the specific examples given. However, to be considered, the body movement must be consistent with the use of body space described by one of categories a-f. The skater may do all required body movements from the same category or from any combination of categories.