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RULES FOR ARTISTIC SKATING COMPETITIONS SHOW

BY WORLD SKATE ARTISTIC TECHNICAL COMMISSION

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Page, Item	Change/Addition/Removal	Rationale
p.4, General	No drones are allowed	Ensures compliance with local laws and venue regulations, while maintaining the safety of athletes, officials, and spectators during performances.

1 OWNERSHIP

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2 SHOW

2.1. GENERAL

Show events: large groups, Small groups and Junior Groups

Large Groups:

From 16 to 30 skaters (maximum 4 reserves)

4:30 – 5:00 minutes +/- 10 seconds

Small Groups:

From 6 to 12 skaters (maximum 2 reserves)

4:30 – 5:00 minutes +/- 10 seconds

Junior Groups:

From 8 to 16 skaters (maximum 2 reserves)

3:30 – 4:00 minutes +/- 10 seconds

- Time starts with the first movement of one of the skaters.
- A maximum time of fifteen (15) seconds of music is allowed before the first movement of the single skater of a group. The deduction of exceeding the time will be 0.5 from the total score.

2.2. MUSIC

There shall be no restrictions on the choice of music, but skating must be in tune with the music chosen.

2.3. ENTRY & EXIT ON THE FLOOR

- Procedure for Entry:
 - The announcer will call groups onto the floor by club and federation and the team will enter the surface of the floor.
 - The announcer will call the title of the program and from that moment the team will have a maximum of forty (40) seconds to position objects or props. (as per 2.6 General rules) and move to their starting positions.
 - Only those skaters who are taking part in the performance are permitted to bring objects onto the rink, and then, only when their performance title is announced. NOT for example, while the marks for the preceding group are being announced. The Organizers must ensure that this rule is strictly applied.
 - There will be a penalty of 0.5 from the total score if the entry takes longer than the permitted time.
 - Once located at the starting point of the program the announcer will read the 25-word description of the program provided by the team.
 - Then the music will start.
- No skater is allowed to leave the skating floor during the performance.
- Procedure for Exit:

- While waiting for the score at the end of a performance, and in the shortest time possible, the group must collect all materials used during their show and ensure the smooth flow of the whole competition is not delayed in any way. The floor must be left completely clean for the next performance.
- The maximum total time from the end of a performance until the next team is called will be 40 seconds. A penalty of 0.5 from the total score will be applied if the time to leave the rink is more than 40 seconds.

2.4. RINK ILLUMINATION

The Organizers must ensure that the rink has a set standard of Illumination for all Groups.

The illumination around the rink should give the effect of a Stage for the Shows. The remainder of the Hall should be with subdued lighting. It is important that the rink itself is clear for the Judges to always see all skaters.

2.5. GENERAL RULES

- Individual and artistic pairs skating are not allowed. Skating will be assessed.
- Jumps with more than one (1) revolution are not allowed.
- Only upright and sit spins without travelling are allowed.
- Movements or steps performed while in a stationary position are allowed. However, programs with constant movement and choreography will receive more credit than programs with excessive stationary movements. The Referee will advise the Judges if this happens and a deduction from Group Technique mark will be made by the Referee, depending on the length of stationary movements during the whole program.
- Choreography must commence within 15 seconds after the music has started.
- A Show performance may not include more than 4 typical precision elements: e.g. a circle and/or a wheel is allowed; or from each mentioned maneuver, 4 are allowed: e.g. 4 circles, etc.
Line maneuvers & Blocks in all forms have no limitations.
Combination of elements will be counted like one element.
- The main performance of a show group must be show, not precision. Show teams give in their performance expression of show elements; so, audience and judges are aware of a theme matching the title of the performance.
- Participants not on roller skates are not allowed. At the start of the program ALL skaters MUST be on the floor. No skater is allowed to leave the floor during the performance. 0.5 deduction will be applied from the total score if this happens.
- Fog machines and personal spotlights are not allowed.
- Theatrical props: No set decorations are permitted. No frames, panels, scenery, independent theatrical wings, flats or structures of any size, kind of materials, will be permitted, even if carried by the skaters themselves. This includes smaller parts that can be put together to create a large theatrical prop.
- Accessories and objects:
 - Accessories which can be carried on and off by an individual skater are permitted. They cannot be larger than one (1) meter cubed in size (i.e. no side can be longer than 1m and total capacity should not be bigger than 1m cubed). It is permitted to position objects or props quickly, along the side

of the rink, but only just before the start of the performance. To avoid disorder and confusion, once they are picked up, they must not be left, abandoned or thrown outside the rink.

If the outside of the rink does not allow space for props, then they may be placed on the floor within one meter from the side.

- It is important that the skaters should demonstrate their ability to use the accessories appropriately and skate well at the same time.
 - It is permitted for skaters to pass objects from one to another and to place them on the skating surface, but only so long as the skater maintains physical contact with the object(s).
 - Leaving any object or prop on the floor out of contact with any skater is allowed only once during the program for a maximum of 10 seconds.
 - Referee's deduction: 0.5 from the total score for each time a prop is not used correctly.
 - If an object falls on the floor no penalty will be incurred, but it will be considered as a negative point in the general impression of the program.
 - Clarification about accessories and objects: Any accessory/object entered onto the rink when the group is called and before the starting the program must be carried just by ONE (1) skater. This also applies to carrying the item off the rink at the end of the program. Objects and accessories when they are waiting to be used cannot be standing and in sight. They must be lying or covered with a cloth or similar covering. If they are covered, the cloth or similar covering cannot be left on the floor when the object is being used. Accessories may not be pushed or dragged at any time during the program (neither during the choreography, at the entrance to the rink, nor when picking up an element from the side of the track). The items must be moved by lifting them up and placing them back on the ground.
 - Hand-held props and accessories carried on the body are allowed, however must be able to be returned out of sight on the body after use. For examples: cords and strings used must be retractable, so they are not left dragging on the floor.
 - No pyrotechnics (i.e. fireworks, flames, crackers, fuse, rocket, sparkler).
 - **No drones allowed.**
- When sending the entries for all Show competitions (all Groups and Quartets) a short explanation of no more than 25 words must be attached to the entries describing the performance in English. These descriptions will be given to the Judges and announced by the speaker once the group is in position and before starting the music.

3 JUDGING SHOW

3.1. SCORING

Score for Show will be based in the sum of four (4) components.

- Idea and Choreography
- Group Technique
- Performance
- Skating Skills

For each one of the components judges should award a score between 0.25 and 10, with the following meaning:

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

Ranges of scoring per category:

- Small and Large Group; scoring is up to 10.0.
- Junior Groups, scoring is up to 9.0.

If there is a tie: The highest score in the component Idea and Choreography will win.

3.2. FACTORS

Depending on the category and type of show group, each component will have a factor by which the mark will be multiplied.

COMPONENT	LARGE GROUP	SMALL GROUP	JUNIOR GROUP
Idea and Choreography	1.5	1.5	1.3
Group Technique	1.4	1.2	1.1
Performance	1.0	1.0	1.0
Skating Skills	0.8	1.0	1.0

3.3. DEDUCTIONS

All deductions are given by the Referee.

ITEM	DEDUCTION
More than 4 typical precision elements	1.0
Music with inappropriate or expletive lyrics in any language	1.0
Costume violation (with opinion of judges). See 2.3	1.0
When the performance is not a show but a precision	1.0
If elements, that are not allowed, are included in the program	0.5
Entry into the rink longer than the permitted time (40")	0.5
Exit off the rink longer than 40" permitted	0.5
More than 15 seconds of music before the first movement	0.5
Props not correctly used	0.5 per incorrect use
Not cleaning the floor according to the rules	0.5
Skating outside of the designated competition surface or touching against the barrier of the skating surface during the program	0.5 per occurrence (skater or group of skaters), regardless of how many skaters are involved.
Falls:	
- Major (more than one skater for a prolonged time)	1.5
- Medium (either one skater for prolonged time or down and up for more than one skater)	1.0
- Minor (down and right up for one skater)	0.5

3.4. EVALUATION SUMMARY

PROGRAM COMPONENTS	
SKATING SKILLS	
Skating Skills	Stability, quality, fluidity, control, carriage, clockwise and anticlockwise
Steps	Difficulty, variety, agility, clear and deep edges
Speed	Linear speed and rapid execution of steps
GROUP TECHNIQUE	
Group maneuvers	Use of lines, curves, diagonals, zigzag, serpentine, etc.
Formations	Quality of formations; line, circle, pyramid, rank, blocks, duets, trios, quartets, quintets, etc. when used
Interaction types	Quality of execution, togetherness, parallel interactions, mirror interactions, counterpoint, canon, rondeau, antiphon, crosses, etc. when used
Transitions	Formations variety, orderly changes, clean and fast execution
Precision	Precision, care of alignment and spacing, synchronism
Harmony	Global harmony of the program
Lifts	Moving and/or stationary lifts
IDEA AND CHOREOGRAPHY	
Idea/Theme	Clarity of intent (concrete or abstract)
Composition	Start, development, variations and conclusion (themes and subthemes) - choreography
Program style	Style definition (classic, modern, contemporary, ethnic, musical, etc.)
Utilization of space, elements displacement and variety	Spatial distribution of the elements, patterns, directions and variety of changes.
Homogeneity, cohesion	Complete vision and coherence of the elements
Originality	Steps, movements, lifts, constructions and new styles
Rhythm and its variations	Timing, rhythmic variations, dynamics, melody, harmony, phrasing
Rhythmic ability	Correct timing and rhythmic variations
PERFORMANCE	
Theatricality	Group and individual expression, Artistic, interpretative and mimicry ability
Quality of movement	Carriage, port de bras, total utilization of different parts of the body, perfect lines, movements quality, fluidity
Energy and its variation	Utilization of the different degrees of energy (weak, strong, light, dry, soft, explosive, percussive, pulsing, sharp, accelerated, slow, etc.)
Costumes, make-up, hairstyle, props	Do they fit with the theme? Were they used smoothly and properly? Do they enhance the performance of the program?
Performance execution	Accordance to the theme and ability in use them
Involvement in the program	Emotional involvement in the program
Projection	Ability in making judges and spectators part of the program

4 COMPONENTS

4.1. SKATING SKILLS

The difficulty of a program depends on the skating skills, the footwork, the edges, the choreographic movements of arms, chest, head, whole body, on the position of the skaters on the rink, as well as on speed, rhythm, jumps and spins (when allowed).

Demonstrating stability and quality of skating through the control of the skates is very important, clean and fluid edges, steps, and revolutions, demonstrate the level of technical mastery and ability. The skaters must be able to skate in all directions, forward, backward, clockwise and anticlockwise. The variety and the difficulty of steps increases the value of technical content as does the use of accelerations and variations of speed.

- **Skating skills**
In Show Skating, the way in which the skaters skate is very important. Every skater must be able to skate fluently and with grace. The group must demonstrate good skate control. i.e. that all the skaters can skate with ability and fluency, without falls or hesitations and with no bad/ugly body positions.
- **Steps**
Steps and turns are a very important technical element in a Show program. They should be varied, and they need to express the character of the music. They should be skated with elegance and fluency and should be quick and deep edged.
A group should not use difficult steps if the skaters are not good at performing them correctly. It is better to use simpler steps which everybody can perform well in order to make the program fluent.
- **Speed: speed has two aspects.**
 - Speed as linear skating speed (moving across the floor). A fast group will always be spectacular to watch, especially when it is able to perform difficult steps, crosses and particular movements, performed at high speed.
 - Speed as rapidity in steps execution, movements, transitions from one position to another (see Group Technique).
- **Show Skating is a special aspect of Artistic Skating, which is why skaters MUST know how to skate properly.**

The more difficult the steps, turns, movements and figures presented and the more easily and fluently they are performed, the higher the credit for the group should be.

Steps, figures and choreographic movements can be executed in a standing position and/or include the use of toe-stops, to create original movements of the arms, legs or head or to enhance a particular moment of the program. Nevertheless, they use of too many standing positions, toe-stops or repetitions of these positions, is not good. A program cannot be a high-level program if it includes too many steps and movements (even if technically difficult) performed in standing positions. Stationary movements can be presented only to emphasize a particular moment of the program.

Each unnecessary stop will reduce the value of the program.

4.2. GROUP TECHNIQUE

Group Technique is the ability of the group of skaters to move in different formations such as lines, curves, diagonals, zig-zags, serpentine, etc., and to move into other different kinds of formation such as lines, circles, pyramids, etc., in complete ranks, and/or -broken and/or divided – and/or combined ranks (e.g. duets, trios, quartets, quintets, etc.) and to move into different kind of interactions (mirror, parallel-contrasting-sequential lines, crosses, canon-rondeau-antiphon-unison-counterpoint, etc.) in accordance with the structure of the program.

Examples from music and dance:

- Counterpoint is the simultaneous of two or more themes that are independent in contour and rhythm and are harmonically interdependent.
- Canon is a composition which combines one melody with one or more imitations which gradually overlay the original. The original theme is known as the antecedent, those which follow are known as subsequent.
- In Rondeau, a principal theme (sometimes called the refrain) alternates with one or more contrasting themes, generally called episodes, but also occasionally referred to as digressions, or couplets. Possible patterns in the classical period include ABA, ABACA, or ABACAD'A.
- Antiphon or “call and response” is a choreographic and musical type where the major theme is executed by one or more skaters while the rest is looking or listening. Then the group standing repeats the movement the same as executed before by the skater or the group of skaters.

In summary, Group Technique is the ability to create, vary and modify different successive formations with order, speed, fluidity and precision and to execute movements and changes of position on the rink, without apparent effort or tangles. Skating in a straight line is the easiest way to get a group moving on the rink. Skaters must demonstrate their ability to skate both forward and backward, in a straight line, curve, etc., or in block, with intersections or in any other way, always fluently, without falls or hesitations, without looking at one another in order to avoid collisions or to correct their positions.

If the group contains a large number of skaters, elements such as blocks or lines can be used more frequently to help the group to move together both in formation and synchronously.

- Lifts, figures and artistic positions
Lifts and figures are used to express a particular moment of the program, to emphasize a music beat or to communicate in a creative way, the meaning of the program. However, the way they are presented must always match the chosen theme and the character of the music, they have to be performed without lengthy preparations and with confidence.

Lifts should be performed in classic fashion (smoothly – both the lifter and the one lifted), as in pairs or dance movements, while figures are those movements that groups of skaters or even the entire group perform in standing positions or in group of three, or four, etc. skaters.

In general, it is better to avoid dangerous lifts or artistic positions in which lifters or lifted skaters can risk their safety.

Although Show Skating is not Precision Skating, a way does need to be found to maintain order, precision and synchronism in the group to avoid problems of alignment and distance of the skaters.

4.3. IDEA AND CHOREOGRAPHY

The construction of the program includes: the idea (theme) and its composition, the style of the program, its technical structure, the use of the space, the positioning of the structural elements, and their variety, the unity, compatibility and consistency of the elements, originality, their rhythm and its variations.

- The idea (theme), its composition and program style:
The theme is the first recognizable element in a show group program, and it is characterized by its intent and by what it wants to communicate.

It is accomplished through its creative composition: the start, the way it develops, its variations and the way it ends, through a specific number of parts (sub-themes) in a specific coherent order.

This must be expressed through the choice of a particular expressive form e.g. classic dance, modern, contemporary, musical, ethnic etc. and/or a combination of these.

The program must represent the artistic and formal intention of the Theme.

They are two kinds of theme: concrete or abstract. A concrete idea mirrors a story, an event, an historical moment etc. An abstract idea is when through choreography the aim is to communicate a feeling, a sensation, an emotion. There must be a recognizable thread running through the whole program: title, music, steps, movements, gestures, the expressiveness, the costumes, make-up, hair styles, and accessories must all contribute to emphasize the meaning of the choreography.

Judging the theme, especially an abstract one, is not easy because judging it properly sometimes depends on the culture, knowledge and sensitivities of the individual judge; the theme **MUST** be judged objectively.

Nevertheless, sometimes, easy and ordinary themes can be accomplished in a brilliant way.

- The technical structure of the program
The structure of the program means: its construction, steps architecture, movements, formations and their interactions according to the principles of proportion, unity, space, form, structure and phrasing.

There must be balance between the different parts and sections of the choreography in accordance with the aesthetic principle of the composition.

The structure of the program is the writing of the program choreography both from the technical and artistic point of view.

- Use of space, the positioning of the elements and variety
The special positioning and the variety of the patterns, their directions, their movements and their changes of movements must be designed to communicate clearly to every corner of the rink.

A program MUST cover the whole rink floor, and the skaters MUST move in all directions following different imaginary lines. The elements should be distributed all over the rink and not just in one part of it. The use of the floor should consider the utilization of the space three dimensionally. Skaters must know how to move the whole body to fill the space around them.

The technical elements should be arranged so that the program becomes a continuous flow of elements following the same logic, to make the program a complete opera with a meaning and with its own history.

The construction of the program, the disposition of the elements, its architecture, must be designed keeping in mind what is intended to be expressed, with full regard to the music chosen.

The sequences of the elements must be logically linked together. It must be designed around movements, gestures, and positions not merely for effect, but motivated by the music itself and respecting its rhythm and features.

The program scheme must be varied, not repetitive and rich in content. There should be harmony between the various parts of the program: there should be harmony, but they should contrast in character at the same time.

During the program repetitions (steps, formations and positions) should be avoided. The repetition of some movements will only be accepted if the choreography requires it (for example in a dance such as the Charleston where typical movements can be repeated), or if starting from a basic step the group then executes different variations (for example Bolero).

- Homogeneity, consistency and unity
Compatibility, coherence and the unity of the elements of the choreography, are performed through consistency and coherence of movements, steps and structure.

All the elements must be consistent with the music. Both the small and large sections must reflect an overall vision of the choreographic work to give a meaning to the entire composition.

All the technical elements must be merged to have a continuous flow. The elements must follow a logic. They must have a precise purpose, so that the program is consistent with its meaning, its story and its pattern.

The construction of the program, i.e. the positioning of the elements, its architecture, must be designed on what it is supposed to express, and on the music chosen. The sequences of the elements must have a logic. Movements, positions, gestures, should not be just for effect. They have to be motivated by the music itself, according to its characteristics and its rhythm.

When looking at a Show Group program what we should be looking for is not merely a group of skaters skating together, but a group skating as one person or at least where the relationship between skaters is clear. It would be a mistake to depend on just a few good skaters using the others merely as walk-ons. Skaters can perform movements and interpret themes of music altogether or in small groups or even individually when the choreography requires it. The important thing is that all the movements, all the interpretations, should give the impression of a Compact Group.

- Originality

From a theoretical point of view, originality means the ability to do something new, or in a new way. In technical terms, when applied to a roller-skating program, originality is obtained through characteristic skating elements, that is with unusual steps, movements and patterns. Originality is NOT just creating new steps and new movements but creating new styles.

Put a program onto the rink in an innovative and creative way. Actual fragments of musicals, ballets or other show performances which are already well known can be interpreted and presented in a new form or in the classic ballet style.

Originality should also be demonstrated in the program structure.

- Rhythm and its variations

Using the time and rhythm with variety and contrast, is the ability to use the time and the varying rhythms of the music in different ways during the program to underline the important parts of the music such as the melody, its color and its form. This is the ability to underline the music and to produce subtle variations of intensity, timing and dynamic to the musical composition.

Timing is the basic beat of the music which determines the speed of the piece or its pace (metronome).

Melody is the linear structure which, by using the height and intensity of the different notes, forms the exterior contour of the musical phrase.

The note's length and shortness, produces the rhythm that scatters the melody into impulses. The rhythm has a big influence on the body. It can be line and fragmented and is closely connected to the energy of the piece.

Harmony is the simultaneous relationship between sounds, resulting in the variation of tones, colors and interior responses. Together with rhythm, it has a lot of influence on muscular activity and nervous energy and therefore stimulates physical movement.

Phrasing: a choreographic phrase is a period made up of a group of movements.

4.4. PERFORMANCE

Body language is the ability to express a specific emotion through gestures, mimicry and various postures or through use of the whole body, (i.e. no verbal language is used to transmit the feeling).

Corporal expression, to be complete, must include not just body attitudes, but also facial expressions which clearly can contribute to the expression of a particular emotion.

Both individually and as a group, the skaters must be able to express themselves through the body in a complete, uniform and homogeneous way. The quality and timing of gestures and movements as well as the ability to interpret the chosen theme with facial expressions, are very important points by which the judges may evaluate the artistic level of the group and its quality.

The fundamental elements of expressiveness and interpretations are:

- Carriage.
- Port de bras.
- Total utilization of the different parts of the body.
- Perfect lines.
- Quality, clarity and precision of the movements.
- Variety and contrast.
- Gracefulness, fineness, elegance and smooth control of movements.
- Fluidity, seamlessness in changing movements.
- Energy and its variation and shades (a sequence of movements has a precise energy that has a beginning, then grows and finishes and flows naturally into the next choreographic phrases) e.g. weak, strong, light, dry, soft, explosive, percussive, pulsing, rising and falling, sharp, accelerated, decelerating, slow, etc.
- Artistic, ability to mimic and interpret (theatricality).

The theme, the original concept, the intention of the choreography, how to translate all of this onto the rink, and the ability of all the skaters to interpret the style and the character of the program, appropriately to the music and fulfilling the intent of the preselected theme, are to be kept in mind all the time throughout the program.

Costumes, make-up, hairstyles, and props are very important in defining the theme and the message of the program. They contribute in strengthening the communicative and artistic part of the theme. For this reason, they have to be used carefully, paying close attention to detail both from an artistic and historical point of view. Elaborate costumes and/or props, with skaters demonstrating their ability to use them with confidence and dexterity can earn higher credit for difficulty. Changes of costumes during the performance must be performed tidily and rapidly so as not to interrupt the fluency of the program.

It is vital that the emotional, physical and intellectual involvement of the skaters is projected across to judges and the public alike.

Accuracy and synchronism

Judges will consider, both the expressiveness of the idea and the clarity, precision, finesse and care of the program. They have to pay attention to alignment and synchronism where requested. The group must demonstrate self-confidence and control, giving an impression of order and attention to detail. Falls, hesitations, stops, etc., will considerably reduce the mark for presentation. Change of costumes and props should be made without stops or hesitations in the flow of the program.

Harmony and rhythmic ability

Not only do the movements have to be in time with the music, but every movement, whether individual or group must be in harmony with the music. Skaters must express the music using appropriate movements of the body, head, arms, legs, with movements of the whole group.

Movements, gestures, steps, should match the character of the melody, the harmony, rhythm, time, dynamics and emotion of the music and not just casually or with no involvement. The style of the program must express and underline the character of the music, and the skaters must be able to be always keep in time and follow the rhythmic variations correctly.

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 DETAILED SCORES

MARKS	SKATING SKILLS	IDEA AND CHOREOGRAPHY	PERFORMANCE	GROUP TECHNIQUE
9.0 – 10.0	Outstanding body control, posture and inclination - Deep knee action - wonderful thrusting – deep, sure and apparently effortless edges - elegant clever steps and turns. Spellbinding group linear skating speed – extremely rapid execution of elements and change from one position/element to another. Use of Jumps and Spins strictly as choreographic elements. Use of stationary and original movements/toe-stops strictly to emphasize a particular moment of the program.	Excellent clarity of intent- spellbinding ability to communicate the idea. Very clear and creative composition of the program: extremely coherent start/development/conclusion matching with the title, costume, idea and music. Existence of a very well recognizable thread running through the whole program. Very easily recognizable and original style. Wide range of clever moves inspired by the theme/music. Varied and intricate pattern with wonderful use of the whole space and of directions. Outstanding and coherent distribution of the elements. Very original program.	Excellent ability to mimic (facial expression) and to interpret. Outstanding carriage, port de bras, perfect lines. Total utilization of all parts of the body. Excellent quality, clarity and precision of movement. Elegance and smooth control of movements. Spellbinding fluidity in changing movements. Perfect use of variety and contrast. Perfect use of energy and its variations and shades. Spellbinding ability of skaters to translate the intention of the choreography, the style and character of the program onto the rink and appropriately to the music. Excellent choice of costumes, make-up, hairstyles and props according to the theme/music.	Outstanding ability to create, vary and modify different successive formations (lines, curves, diagonals, zigzags, serpentine, pyramids, ranks, etc.) with order, speed, fluidity and precision and to execute movements and changes of position on the rink, without apparent effort. Excellent alignment between skaters. No hesitations. Wide range of different movements in the music: counterpoint, canon, rondeau, antiphon. Limited use of original and creative Lifts and Figures always matching the theme/character of the music. Excellent ability to skate forward and backwards, in a straight line, on a curve, in a block, intersections. Excellent expression of the idea and wonderful clarity, precision and finesse of the program. Spellbinding order, alignment, synchronism (where requested), control and self-confidence of the group. No falls, hesitations or stops. Change of costumes and props always in the flow of the program without stops/hesitations.

	Ingenious use of music - use of time and rhythm with high variety and contrast.	Amazing emotional/physical and intellectual involvement the of skaters.	Every single movement, gesture, step of the group in harmony with the music. The style of the program expresses perfectly the character of the music. Skaters always follow the rhythmic variations correctly.
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8.0 – 8.9	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 group linear skating speed – very rapid execution of elements and change from one position/element to another. Limited use of Jumps and Spins just as choreographic elements. Limited use of stationary and original movements/toe-stops just to emphasize a particular moment of the program.	Very good clarity of intent-very good ability to communicate the idea. Very clear and creative composition of the program: coherent start/development/conclusion matching with the title, costume, idea and music. Existence of a well recognizable thread running through the whole program. Recognizable and original style. Interesting moves related to the theme/music. Varied and difficult variations in pattern with good use of the space and of directions. Very good and coherent distribution of the elements. Research of originality. Very good use of music - use of time and rhythm with variety and contrast.	Very good ability to mimic (facial expression) and to interpret. Very good carriage, port de bras, perfect lines. Very clear utilization of all parts of the body. Interesting quality, clarity and precision of movement. Elegance and smooth control of movements. Very good fluidity in changing movements. Recognizable use of variety and contrast. Recognizable use of energy and its variations and shades. Very good ability of skaters to translate the intention of the choreography, the style and character of the program onto the rink and appropriately to the music. Very good choice of costumes, make-up, hairstyles and props according to the theme/music. Wonderful emotional/physical and intellectual involvement of skaters	Very good ability to create, vary and modify different successive formations (lines, curves, diagonals, zig-zags, serpentine, pyramids, ranks, etc.) with order, speed, fluidity and precision and to execute movements and changes of position on the rink, without apparent effort. Very good alignment between skaters. No hesitations. Good range of different movements in the music: counterpoint, canon, rondeau, antiphon. Limited use of original and creative Lifts and Figures matching the theme/character of the music. Very good ability to skate forward and backwards, in a straight line, on a curve, in a block, intersections. Very good expression of the idea, clarity, precision and finesse of the program. Very good order, alignment, synchronism (where requested), control and self-confidence of the group. No hesitations or stops. Change of costumes and props whilst maintaining the flow of the program without stops/hesitations.
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				Movements, gestures, steps of the group in harmony with the music. The style of the program expresses the character of the music very well. Skaters follow the rhythmic variations correctly.
7.0 – 7.9	Good posture - good inclination - good knee action - good thrusting - strong sure edges - polished interesting steps and turns. Good group linear skating speed – rapid execution of elements and change from one position/element to another. Limited use of Jumps and Spins mainly as choreographic elements. Limited use of stationary movements/toe-stops mainly to emphasize a particular moment of the program.	Good clarity of intent- good ability to communicate the idea. Clear composition of the program: start/development/ conclusion matching with the title, costume, idea and music. Existence of a recognizable thread running through the whole program. Recognizable style. Interesting moves related to the theme/music. Good variations in pattern. Some parts of the program focused on one side of the floor. Some original movements/steps. Good use of music - use of time and rhythm mainly with variety and contrast.	Good ability to mimic (facial expression) and to interpret. Good carriage, port de bras, perfect lines. Utilization of all parts of the body most of the time. Good quality, clarity and precision of movement. Elegance and smooth control of movements almost always. Fairly good fluidity in changing movements. A reasonably good use of variety and contrast. A reasonably good use of energy and its variations and shades. Good ability of skaters to translate the intention of the choreography, the style and character of the program onto the rink and appropriately to the music. Proper choice of costumes, make-up, hairstyles and props according to the theme/music. Enjoyable emotional/physical and intellectual involvement of skaters.	Good ability to create, vary and modify different successive formations (lines, curves, diagonals, zig-zags, serpentine, pyramids, ranks, etc.) with order, speed, fluidity and precision and to execute movements and changes of position on the rink, without apparent effort. Good alignment between skaters. Hesitations rarely. Some different movements in the music: counterpoint, canon, rondeau, antiphon. Limited use of Lifts and Figures mainly matching the theme/character of the music. Good ability to skate forward and backwards, in a straight line, on a curve, in a block, intersections. Good expression of the idea, clarity, precision and finesse of the program. Recognizable order, alignment, synchronism (where requested), control and self-confidence of the group. No hesitations or stops.

				Change of costumes and props mainly executed in the flow of the program without stops/hesitations. Most movements, gestures, steps of the group in harmony with the music. The style of the program expresses the character of the music in a fairly good way. Skaters follow the rhythmic variations in a reasonably good way.
6.0 - 6.9	Modest posture - modest inclination - moderate knee action - nice thrusting - reasonable sure edges - limited type of steps and turns. Modest group linear skating speed – moderate rapidity in execution of elements and change from one position/element to another. Use of Jumps and Spins not always as choreographic elements. Use of stationary movements/toe-stops not always to emphasize a particular	Modest clarity of intent - modest ability to communicate the idea. Not always clear composition of the program: start/development/ conclusion not always matching with the title, costume, idea and music. Existence of a recognizable thread running only through some parts of the program. Not a clear recognizable style. Good moves related to the theme/music. Good variations in pattern. Many parts of the program focused on one side of the floor. Some original movements/steps.	Modest ability to mimic (facial expression) and to interpret. Good carriage, port de bras, perfect lines not always evident. Utilization of all parts of the body not all the time. Good quality, clarity and precision of movement not always evident. Elegance and smooth control of movements occasionally. Acceptable fluidity in changing movements. Use of variety and contrast only sometimes. Use of energy and its variations and shades only sometimes. Modest ability of skaters to translate the intention of the choreography, the style and character of the program onto the rink and appropriately to the music.	Modest ability to create, vary and modify different successive formations (lines, curves, diagonals, zig-zags, serpentine, pyramids, ranks, etc.). Some lack of order, speed, fluidity and precision when executing movements and changes of position on the rink. Some problems of alignment between skaters. Some hesitations. Only some different movements in the music: counterpoint, canon, rondeau, antiphon. Use of Lifts and Figures not always matching the theme/character of the music. A lot of skating in a straight line, less in curves, blocks or intersections. Modest expression of the idea, clarity, precision and finesse of the program. Mainly recognizable order, alignment, synchronism (where requested), control and self-confidence of the group. Few hesitations or stops.

	moment of the program.	Loose music characterization - use of time and rhythm not always with variety and contrast.	Acceptable choice of costumes, make-up, hairstyles and props according to the theme/music. Emotional/physical and intellectual involvement of skaters only sometimes.	Change of costumes and props not always executed in the flow of the program, mainly without stops/hesitations. Some movements, gestures, steps of the group in harmony with the music. The style of the program expresses the character of the music some of the time. Skaters do not follow the rhythmic variations at all times.
5.0 – 5.9	Posture not always - some inclination not always - thrusting not always - variable edge quality and bending - narrow range of steps/turns. Group linear skating speed only sometimes – rapidity in execution of elements and change from one position/element to another only sometimes. Use of Jumps and Spins as choreographic elements only sometimes. Use of stationary movements/toe-stops to emphasize a particular moment of	Weak clarity of intent- weak ability to communicate the idea. Not always clear composition of the program: start/development/ conclusion not always matching with the title, costume, idea and music. Existence of a recognizable thread running through only a few parts of the program. Not clear recognizable style. Some sequences of movements that fit the theme/music. Some variations in pattern. Program concentrated on one side of the floor. Poor music characterization - use of time and rhythm without variety/contrast.	Modest ability to mimic (facial expression) and to interpret. Carriage, port de bras, good lines only sometimes. Not recognizable utilization of all parts of the body. Good quality, clarity and precision of movement only sometimes. Elegance and smooth control of movements only sometimes. Fluidity in changing movements only sometimes. Use of variety and contrast only occasionally. Use of energy and its variations and shades only occasionally. Modest ability of skaters to translate the intention of the choreography, the style and character of the program onto the rink and appropriately to the music. Choice of costumes, make-up, hairstyles and props are not	Weak ability to create, vary and modify different successive formations (lines, curves, diagonals, zig-zags, serpentine, pyramids, ranks, etc.). Lack of order, speed, fluidity and precision when executing movements and changes of position on the rink. Problems of alignment between skaters. Some hesitations, some collisions. Few different movements in the music: counterpoint, canon, rondeau, antiphon. Or abuse of one of them. A lot of skating in a straight line, only a few times in curves, blocks or intersections. Use of Lifts and Figures matching the theme/character of the music just sometimes. Modest expression of the idea, clarity, precision and finesse of the program. The order, alignment, synchronism (where requested), control and self-confidence of the

	the program only sometimes		always in accordance with the theme/music. Emotional/physical and intellectual involvement of skaters is not always present.	group is not always recognizable. Some hesitations or stops. Change of costumes and props only sometimes executed in the flow of the program and, sometimes with stops/hesitations. Some movements, gestures, steps of the group in harmony with the music. The style of the program is expressing the character of the music only occasionally. Skaters follow the rhythmic variations sometimes.
4.0 4.9	Variable posture, little knee actions - some inclination in some part - variable thrusting - forced edges/flats - few steps/turns. Little group linear skating speed – little rapidity in execution of elements and change from one position/element to another. Abuse of Jumps and Spins and/or the majority of them not used as choreographic elements. Abuse of stationary movements/toe-stops	Weak clarity of intent- weak ability to communicate the idea. Not clear composition of the program: start/development/ conclusion not matching with the title, costume, idea and music. Absence of a recognizable thread in most parts of the program. Style not recognizable. A few isolated group of movements that fit the theme/music. Little variations in pattern. Program content concentrated on certain areas of the surface or elements not placed effectively on the surface.	Weak ability to mimic (facial expression) and to interpret. Carriage, port de bras, good lines just few times. Utilization of only some parts of the body. Quality, clarity and precision of movement rarely. Elegance and smooth control of movements is rare. No fluidity in changing movements. Use of variety and contrast is rare. Use of energy and its variations and shades is rare. Weak ability of skaters to translate the intention of the choreography, the style and character of the program onto the rink and appropriately to the music.	Weak ability to create, vary and modify different formations (lines, curves, diagonals, zig-zags, serpentine, pyramids, ranks, etc.). No order, speed, fluidity and precision when executing movements and changes of position on the rink. No alignment between skaters. Many hesitations and collisions and some falls. Only a few isolated movements in the music: counterpoint, canon, rondeau, antiphon. Or abuse of one of them. Abuse of Lifts and Figures and/or the majority them not matching the theme/character of the music. A lot of skating in a straight line, only a few times in curves, blocks or intersections. Weak expression of the idea, clarity, precision and finesse of the program.

	and/or the majority of them not used to emphasize a particular moment of the program.	No music characterization.	Choice of costumes, make-up, hairstyles and props rarely match the theme/music. Emotional/physical and intellectual involvement of skaters is evident just sometimes.	Rarely recognizable order, alignment, synchronism (where requested), control and self-confidence of the group. Some hesitations or stops. Change of costumes and props are rarely executed in the flow of the program and, frequently with stops/hesitations. Few movements, gestures, steps of the group in harmony with the music. The style of the program hardly ever expresses the character of the music. Skaters follow the rhythmic variations only a few times.
3.0 – 3.9	Variable posture - no bending. Variable thrusting - poor inclination - toe pushing - short edges/turns- few steps/turns. Rarely any group linear skating speed – rarely any rapidity in execution of elements and change from one position/element to another. Use of Jumps and Spins performed as a technical elements and rarely as choreographic elements.	Poor clarity of intent- poor ability to communicate the idea. No composition/construction of the program: start/development/ conclusion missing or not matching with the title, costume, idea and music. Absence of a recognizable thread in most parts of the program. Style not recognizable. Most of the movements don't fit the theme/music. Few variations in pattern. Elements not placed effectively on the surface. No music characterization.	Poor ability to mimic (facial expression) and to interpret. Absence of Carriage, port de bras, good lines. Utilization of only some parts of the body. Quality, clarity and precision of movement are rare. Absence of elegance and smooth control of movements. No fluidity in changing movements. Use of variety and contrast is not recognizable. Use of energy and its variations and shades is not recognizable. Poor ability of skaters to translate the intention of the choreography, the style and character of the program onto the rink and appropriately to the music.	Poor ability to create, vary and modify different formations (lines, curves, diagonals, zig-zags, serpentines, pyramids, ranks, etc.). No order, speed, fluidity and precision when executing movements and changes of position on the rink. No alignment between skaters. Many hesitations and collisions and some falls. Absence of movements in the music as counterpoint, canon, rondeau, antiphon. Abuse of Lifts and Figures and/or use of them rarely matching the theme/character of the music. A lot of skating in a straight line, only a few times in curves, blocks or intersections. Poor expression of the idea, clarity, precision and finesse of the program.

	Abuse of stationary movements/toe-stops and/or rarely using them to emphasize a particular moment of the program.		Choice of costumes, make-up, hairstyles and props rarely match the theme/music. Rare displays of emotional/physical and intellectual involvement of skaters.	Order, alignment, synchronism (where requested), control and self-confidence of the group is almost never recognized. Many hesitations or stops. Change of costumes and props hardly ever executed in the flow of the program and, frequently with stops/hesitations. Few movements, gestures, steps of the group in harmony with the music. The style of the program hardly ever expresses the character of the music. Skaters rarely follow the rhythmic variations.
1.00 – 2.9	Weak posture - no bending - lack of use of inclination - poor thrusting - short steps - few edges - some loss of balance - struggle with steps/turns. No group linear skating speed – no rapidity in execution of elements and change from one position/element to another. Use of Jumps and Spins performed as a technical elements and not as choreographic elements.	No clarity of intent- No ability to communicate the idea. No composition/construction of the program: start/development/ conclusion missing or not matching with the title, costume, idea and music. Lack of coherence. Absence of a recognizable thread running through the program. No recognizable style. Movements don't fit the theme/music. Pattern easy and circular. Illogical placement of movements and elements. No music characterization.	No ability to mimic (facial expression) and to interpret. Absence of Carriage, port de bras, good lines. Utilization of only few parts of the body. No quality, clarity and precision of movement. Absence of elegance and smooth control of movements. No fluidity in changing movements. No use of variety and contrast. No use of energy and its variations and shades. No ability of skaters to translate the intention of the choreography, the style and character of the program onto the rink and appropriately to the music.	No ability to create, vary and modify different formations (lines, curves, diagonals, zig-zags, serpentines, pyramids, ranks, etc.). No order, speed, fluidity and precision when executing movements and changes of position on the rink. No alignment between skaters. Constant hesitations and collisions and falls. Absence of movements in the music as counterpoint, canon, rondeau, antiphon. Abuse of Lifts and Figures and/or use of them not matching the theme/character of the music. Abuse of skating in a straight line. Lack of curves, blocks or intersections. No expression of the idea, no clarity, precision or finesse of the program.

	Abuse of stationary movements/toe-stops and not using of them to emphasize a particular moment of the program.		Choice of costumes, make-up, hairstyles and props not matching the theme/music. Absence of emotional/physical and intellectual involvement of skaters.	No recognizable order, alignment, synchronism (where requested), control and self-confidence of the group. Constant hesitations or stops. Change of costumes and props are never executed in the flow of the program and, frequently with stops/hesitations. Movements, gestures, steps of the group are not in harmony with the music. The style of the program doesn't expresses the character of the music. Skaters don't follow the rhythmic variations.
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