JUDGES

LESSON ONE

JUDGES ROLE

The Judge is the person who evaluates the quality of the individual elements presented and awards the 4 component marks to the skaters performance.

Unlike today the judge doesn't have to decide what was done, ie was it a Toe Loop or a Flip, an invert or a layover. Their job is to evaluate how well the performance was done.

LESSON ONE – DOCUMENTS TO HAVE IN FRONT OF YOU

Official Regulation Artistic - Free 2019 Updated 04 Sept 2018
Official Regulation Artistic - Solo Dance 2019 Updated 04 Sept 2018
ROLLART - Free skating values 2019
ROLLART – Dance values 2019

All of these can be found on the World Skate website, Artistic section, About, Regulations, Rule Books
www.worldskate.org/artistic/about/regulations/category/262-rule-books.html

LESSON ONE – QUALITY OF ELEMENT (QOE)

This is the grade awarded to every element performed by the skater and awarded by the Technical Specialist.

The judge is awarding a mark in a range from -3 through to +3. For something that is complete and correct but nothing is particularly great you award "0". This in not "nothing". It means they get the full base value for the element – nothing more and nothing less.

On the last page of this lesson you will find a section of the scoring table for Freeskating elements. Find the row for single lutz (1Lz). You will see in the base column the value 0.9 – if a skater is awarded a QOE of 0 for that element then the value of 0.9 is added to their score. If the skater is awarded a +3 QOE then when you look at the 3 column you will see a value of 0.4 so the skater gets a total of 0.9 + 0.4 = 1.3 and conversely -3 QOE results in 0.9 – 0.4 = 0.3 for the element.

You do NOT have to remember the values or do the math – the system does that for you. You simply have to understand the principle of what awarding a QOE does. And know how to look for the information if asked.

As most judges in NZ judge a multiple of disciplines we are going to look at a sample of requirements for each discipline. It is up to each judge to read thoroughly ALL the QOE information for the discipline(s) they will be judging.

Just as there are specific criteria for the elements to be awarded. There are also specific criteria for their QOE evaluation.

When evaluating the QOE start with all the positive criteria you can find. For example when evaluating Jumps are the following present:
1. Very good height and length.
2. Very good extension during landing and/or original and creative exit.
3. Difficult and/or unexpected take off.
4. Clear, recognizable steps and skating movements executed just before the takeoff.
5. Difficult and artistic position in the air and/or late start of rotation.
6. Very good fluidity in taking off and landing.
7. Not displaying effort or strain during the execution of the element (i.e. the jump looks effortless).
8. Matching the execution of the element with the music structure.

Judges should score their QOE using the following guidelines:
0   when skaters achieve the basic characteristics of the element.
+1   when skaters fulfill 1 - 2 features.
+2   when skaters fulfill 3 – 4 features.
+3   when skaters fulfill 5 - 6 features.

Dance has a slightly different way of tabling QOE's – because there are things that positively and negatively affect an element and its hard to split them into positive points and negative aspects.

Here is an example from the Solo Dance regulations for a cluster sequence. For this type of table its about the language used to describe what you are seeing to someone else. For example if you were telling another judge about what you are seeing, and are using words like:
Entered awkwardly, the footwork was labored, and the edges were generally flat – then you are going to award a QOE of -2 (-3, -1, & -1)
Entered and exited with ease, Smooth footwork, and good edges you are going to award a QOE of +1 (+1, +1, +2)

ASPECTS	VERY POOR	POOR	MEDIOCRE	ACCEPTABLE	GOOD	VERY GOOD	OUTSTANDING/ EXCELLENT
CLUSTER SEQ	-3	-2	-1	Base	+1	+2	+3
Entry/completion	Awkward/ off balance	Hesitant/ lack of control	Abrupt	Sure/stable	Sure and smooth	With ease	Seamless
Footwork	Completely uncontrolled	Some lack of control and wide stepping	Labored/ variable	Sure/clean	Smooth/ neat	Very good and stylish	Clever and exquisite
Edges	Very flat and shaky	Generally flat and hesitant	Some flats and variable stability	Shallow but stable	Good curves and secure	Strong confident	Deep and quite bold

Here are links to 2 freeskating programs and 2 solo dance programs. Watch them one element at a time. Find the relevant QOE information for each element as you watch it and write down the QOE's you would award – and most importantly why. And send me what you come up with to the rollartnz@gmail.com with Judge training in the subject line.

Remember start with the positive and then amend for the negative.
https://drive.google.com/open?id=1_ubiBb7omS2peYpibJJOqJwAN0hnFBWS
https://drive.google.com/open?id=1SoT8byiyZaDwLBdHwQSMViPwtrQTK7ZR
https://drive.google.com/open?id=1gXl5SmvEtv-Rx_Elz3zQrAGtAwPoxA3f
https://drive.google.com/open?id=1SkV846xA_y-SMHuEsoFkTQVbMNYcVJ5W

COMPONENT SCORES – SKATING SKILLS

The other part of a Judges job is the component scores. Follow is from a document originally created to introduce RollArt to judges. But it is equally relevant now

Food for Thought Videos – to get you started

How do we get our sport from here

https://youtu.be/yshkhkSRlAo

To here

https://youtu.be/6vEoA_gwKPU

SOURCE MATERIAL

Download the Artistic Impression documentation from the World Skate website on RollArt.

http://www.rollersports.org/component/phocadownload/category/255-english?download=1897:rollart-artistic-impression

Read this documentation! Seriously! Until you have read it – much of what comes next will not make a lot of sense.

Think about it a bit. Then watch a couple of current ice and roller video clips. Here are a couple of suggestions

https://youtu.be/mpAAAmWq_z8
https://youtu.be/iunMiQkVZkY
https://youtu.be/0mA5e-AMaQU

Try and ignore the jumps and spins and just think about the way the skater is skating and how the program is constructed.

GENERAL PRINCIPLES

The components under RollArt are there to allow judges to give a score that takes into consideration all aspects of the skater's performance. And gives specific reward for the areas they are strongest at.

It is an absolute score. How well did this skater do compared to be the perfect/ultimate skater.

It is NOT relative to age, ability, or calibre of competition.

The aim is that the same performance done by two different skaters at exactly the same quality should get the same components score regardless of where in the world they are skating. And regardless of whether it is a regional open day or the world championships.

Finally it is here to give judges the tools to do their job better in a time when everything they do is open to criticism. It gives the judge the ability to show the skater what they rewarded and what they didn't. Unlike now where you hear the craziest things about why a skater got the mark that they did.
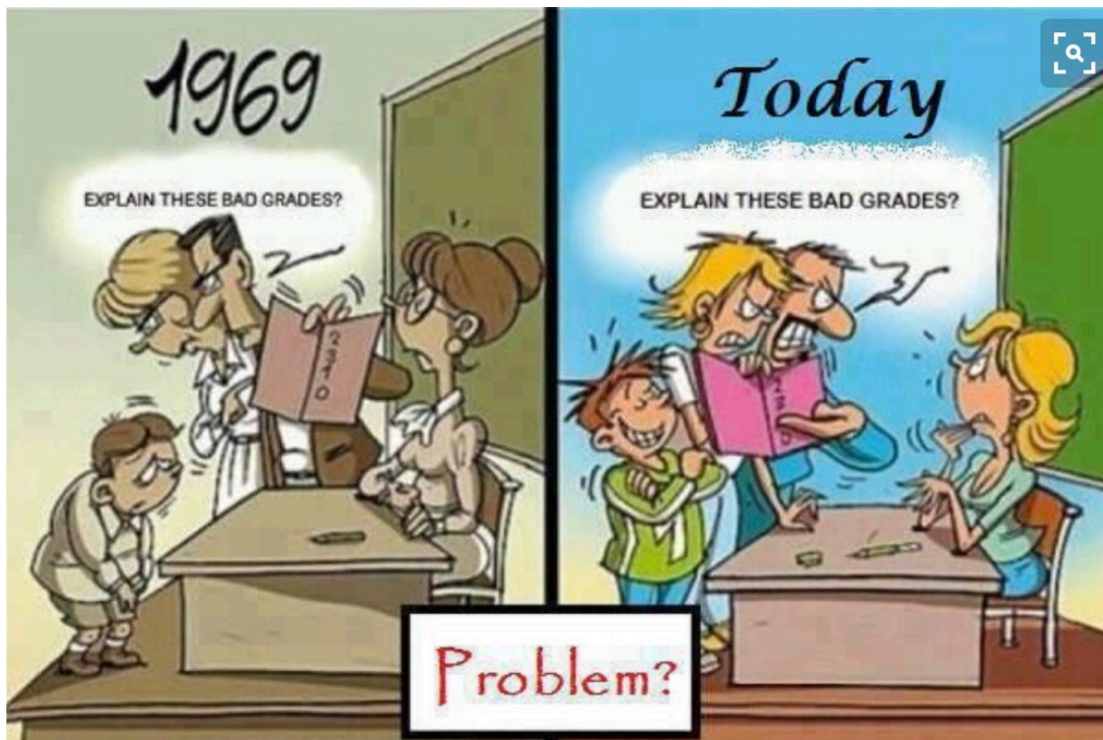
HOW IT IS SCORED

The judge will give a separate score to each of 4 key components. It is expected and natural that for many skaters the score for one component may be quite different to that of another.

We can all think of the skater that is technically very strong, and does some intricate footwork. Yet there is something missing. They look like a robot, doing things because their coach told them to. Their program is specifically designed to allow them to do the jumps, and it really doesn't matter what music is playing.

Under our current system we need to give one mark that reflects all of the good and the bad.

Under RollArt it is conceivable that they would get the following:

- Skating skills   5.75
- Transitions   4.75
- Performance   2.5
- Choreography   3.5

None of these scores represent the jumps or spins or how well they are done.

Nor does it represent the colour of their leotard or the club that they skate for.

Sorry couldn't resist it!

It is also conceivable that you could get the same score for two very different skaters. A Juvenile skater who is doing a nice tidy program of simple technical content that is done with good edges and turns, but who has not yet developed the maturity or presentation skill, and whose coach is a youngster just learning about choreographing a program. And a Senior mens skater doing a program packed with triples, but who has no real choreographic structure to the program, skates totally upright, has long preparations into the content items, and little or no musical interpretation.

Its All In The Language

In the Artistic Impression document you will find a useful table for each of the component scores to help you get to grips with where a skater should be scored. *(Ignore the coloured columns for now we will get to that later)*

Each table is different using specific language relating to the criteria for that component. This is from the performance section.

Score				Description
5.0				Poor project and involvement - no change of speed and energy - variable carriage/body lines - poor personality - attempt of theatrality.
4.5				Only basic performance skills - lack of flow - not correct of energy and its variations - variable carriage/body lines - no involvement - poor personality - use of theatrality skills not matching the theme.
4.0				Only basic performance skills - not correct energy variation - variable extension - poorly defined body lines - use of theatrality skills not matching the music - poor personality - no involvement.
3.5				Limited performance skills - very bad use of energy - variable extension - poorly defined body lines - poor use of theatrality - no personality - no involvement.
3.0				Limited performance skills - no involvement - no energy - poor extension - poorly defined body lines - poor use of theatrality skills - no personality.
2.5				Lack of performance skills: hesitant - no involvement - no energy - little extension - no body lines - no personality and theatrality.
2.0				Lack of performance skills: faltering - no involvement - no energy - no extension - no body lines - no personality and theatrality.

Notice there is no mention of the variety of turns, or the use of the floor, etc. Because Performance is not about those things.

It is also important to remember that it is quite OK for skaters who are doing their first program at a novice event to be even lower.

The beauty of this system is that when you can look at the skater in a year or so and they are starting to "perform" their score will go up. Not like today where their mark can go down for a better performance.

WHERE TO NEXT:

Part 2 – Skating Skills

Part 3 – Transitions

Part 4 – Performance

Part 5 – Choreography

Over the next few years we will see a dramatic change in the way programs are created and presented as skaters and coaches come to grips with the new system.

When you look back at programs from even 2 years ago and try and mock judge them under the new system the component scores would be hideous. But you can't blame the skater or coach, because they were working to a different set of rules.

Some things will work. Some things will not, and they will get changed by World Skate. A good example was the Midnight Blues in the Style dance. It's a HUGE pattern and when people tried to put the style dances together there simply wasn't enough time to have transitions. World Skate learned from that and made the music requirements longer.

I'm saying this a little tongue in cheek – but also rather seriously.

To quote one of my favorite people

"Buckle Up Buttercup – it's going to be an interesting ride".

FREE SKATING VALUES

JUMP	CODE	3	2	1	BASE	<	<<	-1	-2	-3	Combo	Combo <	Combo <<
No Jump	NJ				0,0								0,00
Waltz Jump	1W	0,3	0,2	0,1	0,3	0	0	-0,1	-0,2	-0,3	0,31	0,00	0,00
Toeloop	1T	0,3	0,2	0,1	0,6	0,42	0,3	-0,1	-0,2	-0,3	0,61	0,43	0,31
Salchow	1S	0,3	0,2	0,1	0,6	0,42	0,3	-0,1	-0,2	-0,3	0,61	0,43	0,31
Flip	1F	0,4	0,2	0,1	0,8	0,56	0,4	-0,1	-0,2	-0,4	0,86	0,60	0,43
Lutz	1Lz	0,4	0,2	0,1	0,9	0,63	0,45	-0,1	-0,2	-0,4	0,96	0,67	0,48
Loop	1Lo	0,4	0,2	0,1	0,9	0,63	0,45	-0,1	-0,2	-0,4	0,96	0,67	0,48
Thoren	1Th	0,4	0,2	0,1	0,9	0,63	0,45	-0,1	-0,2	-0,4	0,96	0,67	0,48
Axel	1A	0,4	0,3	0,2	1,3	0,91	0,65	-0,2	-0,3	-0,4	1,40	0,98	0,70
Double Salchow	2S	0,4	0,3	0,2	1,7	1,19	0,85	-0,2	-0,3	-0,4	1,85	1,30	0,93
Double Toeloop	2T	0,4	0,3	0,2	1,7	1,19	0,85	-0,2	-0,3	-0,4	1,85	1,30	0,93
Double Flip	2F	0,5	0,4	0,2	2,0	1,4	1	-0,2	-0,4	-0,5	2,28	1,60	1,14
Double Lutz	2Lz	0,5	0,4	0,2	2,2	1,54	1,1	-0,2	-0,4	-0,5	2,51	1,76	1,25
Double Loop	2Lo	0,5	0,4	0,2	2,2	1,54	1,1	-0,2	-0,4	-0,5	2,51	1,76	1,25
Double Thoren	2Th	0,5	0,4	0,2	2,2	1,54	1,1	-0,2	-0,4	-0,5	2,51	1,76	1,25
Double Axel	2A	1,3	0,8	0,3	6,1	4,88	3,66	-0,3	-0,8	-1,3	7,02	5,61	4,21
Triple Salchow	3S	1,4	0,9	0,4	7,0	5,6	4,2	-0,4	-0,9	-1,4	8,12	6,50	4,87
Triple Toeloop	3T	1,4	0,9	0,4	7,0	5,6	4,2	-0,4	-0,9	-1,4	8,12	6,50	4,87
Triple Flip	3F	1,8	1,1	0,4	8,3	6,64	4,98	-0,4	-1,1	-1,8	10,04	8,03	6,03
Triple Lutz	3Lz	1,9	1,2	0,5	8,8	7,04	5,28	-0,5	-1,2	-1,9	10,65	8,52	6,39
Triple Loop	3Lo	1,9	1,2	0,5	8,8	7,04	5,28	-0,5	-1,2	-1,9	10,65	8,52	6,39
Triple Thoren	3Th	1,9	1,2	0,5	8,8	7,04	5,28	-0,5	-1,2	-1,9	10,65	8,52	6,39
Triple Axel	3A	2,3	1,6	0,9	11,8	9,44	8,26	-0,9	-1,6	-2,3	14,40	11,52	10,08