

Rollart



**NEW JUDGING SYSTEM FOR
ARTISTIC ROLLER SKATING COMPETITIONS
ARTISTIC IMPRESSION**

By
Nicola Genchi



INDEX

Index.....	2
1. ARTISTIC IMPRESSION	3
2. SKATING SKILLS.....	3
Quality	4
Carriage	4
Difficulty	4
Directional	4
Team skating	4
3. TRANSITIONS.....	4
Variety	4
Difficulty	4
Complexity.....	5
Seamless - quality.....	5
Team skating	5
4. PERFORMANCE.....	5
Personality or theatrical skills	5
Movement skills	5
Emotional intent.....	5
Projection	5
Team commitment.....	6
5. CHOREOGRAPHY	6
Design	6
Choreographic intent	6
Body design & dimensions	6
Musical relationship	6
Team skating	6
6. GUIDE LINE	7
7. GUIDE LINES WITH DETAILED RANGES.....	8

1. ARTISTIC IMPRESSION

We encourage you to begin using the following document for judging information. Between this and the manual, you should have all the information you need to ensure a “high quality” routine is scored properly.

Some of the ISU training videos may be helpful, in the beginning, if used simply as a generalised introduction. Please use these purely as a guide, nothing more, as the roller system is not the same as on the ice, and this could become distracting.

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, allowing for increments of 0.25 (i.e. 0.25, 0.50, 0.75, 1.00, etc.).

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

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

Junior and senior:

Ladies free skating:	1,3 short program	1.8 long program
Men free skating:	1,5 short program	2.0 long program
Pairs:	1,5 short program	2.0 long program
Dance:	1,2 style dance	1.8 free dance

Cadet and youth:

Ladies free skating:	1.3 short program	1.8 long program
Men free skating:	1.5 short program	2.0 long program
Pairs:	1.5 short program	2.0 long program
Dance:	1.3 style dance	1.8 free dance

Ranges of scoring per category:

- Senior, scoring is up to 10.0.
- Junior, scoring is up to 9.0.
- Youth + Cadet, scoring is up to 8.0.

2. 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.

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 laboured, straight lines, excessive cross pulls.
- Of turns that are hoped, flat, and the use of toe stops for pushing.
- The over use of skating on two feet.

Carriage

- The control of the body movements while maintaining an excellent centre 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.

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.

Directional

Did they use all directions?

- Examples, forward and backward, clockwise and counter clockwise, and rotation in both directions or have a dominant turn direction.

Team skating

- Equal mastery of technique by all and shown in unison.

3. TRANSITIONS

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

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 3's, rocker, counter, bracket, and loops, etc.

Difficulty

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

Complexity

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

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.

Team skating

- The balance of the workload and variety of holds.

4. PERFORMANCE

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, perform with sustained energy into multiple characters or shades of moods.

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 kinaesthetic repertoire of movements such as spirals, waves, arches, contractions, side bends.

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.

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?

Team commitment

- Relationship between the partners reflecting the character of the music.
- 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.

5. CHOREOGRAPHY

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.
- With limited use of long preparations into the technical elements.
- Direction changes throughout the program; rotational inner, circular, etc.

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.

Body design & dimensions

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

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. The use of tempos, melody, rhythm, phrasing, harmony, colour, texture and nuances in the music?

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.

6. GUIDE LINE

SKATING SKILLS	EXTREMELY POOR	VERY POOR	POOR	WEAK	FAIR	AVERAGE	ABOVE AVERAGE	GOOD	VERY GOOD	OUT- STANDING
VALUE	40-44%	45-49%	50-54%	55-59%	60-64%	65-69%	70-74%	75-79%	80-89%	90-100%
Quality										
Carriage										
Difficulty										
Directional										
Team skating										
TRANSITIONS	EXTREMELY POOR	VERY POOR	POOR	WEAK	FAIR	AVERAGE	ABOVE AVERAGE	GOOD	VERY GOOD	OUT- STANDING
Variety										
Difficulty										
Complexity										
Seamless quality										
Team skating										
PERFORMANCE	EXTREMELY POOR	VERY POOR	POOR	WEAK	FAIR	AVERAGE	ABOVE AVERAGE	GOOD	VERY GOOD	OUT- STANDING
Personality or theatrical skills										
Movements skills										
Emotional intent										
Projection										
Team commitment										
CHOREOGRAPHY	EXTREMELY POOR	VERY POOR	POOR	WEAK	FAIR	AVERAGE	ABOVE AVERAGE	GOOD	VERY GOOD	OUT- STANDING
Design										
Choreographic intent										
Body design & dimensions										
Musical relationship										
Team skating										

7. GUIDE LINES WITH DETAILED RANGES

MARKS RANGE	CAD/ YOUTH	JUNIOR	SENIOR	SKATING SKILLS
10.0				Outstanding body control and posture - outstanding inclination - deep knee action - wonderful thrusting - deep quite sure apparently effortless edges - elegant clever steps and turns.
9.5				Excellent body control and posture - excellent inclination - supple knee action - wonderful thrusting - deep quite sure fluid edges - elegant clever steps and turns.
9.0				Excellent body control and posture - excellent inclination - supple knee action - wonderful thrusting - strong sure fluid edges - stylish interesting steps and turns.
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.
8.0				Very good body control and posture - very good inclination - strong knee action - very good thrusting - strong sure edges - polished interesting steps and turns.
7.5				Good posture - good inclination - good knee action - good thrusting - strong sure edges - polished interesting steps and turns.
7.0				Good posture - good inclination - good knee action - good thrusting - reasonable sure edges - good variety of steps and turns.
6.5				Modest posture - modest inclination - moderate knee action - nice thrusting - reasonable sure edges - good variety of steps and turns.
6.0				Modest posture - modest inclination - moderate knee action - nice thrusting - reasonable sure edges - limited type of steps and turns.
5.5				Limited Posture - limited inclination - variable knee action - variable thrusting shallow edges - limited types of steps/turns.
5.0				Posture not always - some inclination not always - thrusting not always - variable edge quality and bending - narrow range of steps/turns.
4.5				Variable posture - some inclination not always - variable thrusting - forced edges/turns - little knee action - narrow range of steps/turns.
4.0				Variable posture, little knee actions - some inclination in some part - variable thrusting - forced edges/flats - few steps/turns.
3.5				Variable posture - no bending. Variable thrusting - poor inclination - toe pushing - short edges/turns- few steps/turns.
3.0				Weak posture - no bending -no thrusting poor inclination - little power - toe pushing - short edges/turns - few steps/turns.
2.5				Weak posture - no bending - lack of use of inclination - poor thrusting - short steps - few edges - some loss of balance - struggle with steps/turns.
2.0				Poor posture - no bending - lack of use of inclination - no thrusting - short steps and shaky edges - off balance - struggle with steps/turns.

MARKS RANGE	CAD/ YOUTH	JUNIOR	SENIOR	TRANSITIONS
10.0				Difficult, intricate series and sequences of steps/turns/edges - movements and skating elements move seamlessly into the following.
9.5				Difficult and intricate sequences of edges/steps/turns - movements and skating elements flows smoothly into the following.
9.0				Difficult sequences of edges/steps/turns - very good variation in movements and skating skills. All the elements flow easily in each other.
8.5				Difficult sequences of edges/steps/turns - very good variation in movements and skating skills. All the elements are linked one another.
8.0				Varied patterns of difficult edges/steps/turns fluidity in the connection of the movements and skating elements.
7.5				Varied patterns of difficulty edges/steps/turns - good variation in movements and skating skills and quality
7.0				Series od strong edges/steps/turns/poses - good presence of movements and variation of skating elements (good quality) - fluency.
6.5				Series od strong edges/steps/turns/poses - discrete presence of movements and variation of skating elements (average quality)
6.0				Series of variables edges/steps - simple turns/poses - nice movements and skating elements (average quality).
5.5				Variable edges/steps simple turns/poses - average presence of movements and skating elements (average quality).
5.0				Basic edges/steps - simple turns/poses - basic moves and skating elements workload.
4.5				Limited edges/steps - simple/turns/poses - movements and skating element (bad quality).
4.0				Basic steps - simple edges/turns/poses - movements and skating element (bad quality).
3.5				Basic steps - simple edges/turns/poses - basic movements and skating element attempts (bad quality).
3.0				Predominance of stroking/simple turns/poses - basic movements and skating element attempts (bad quality).
2.5				Predominance of stroking/simple edges/turns/poses few edges - no movements - no skating elements.
2.0				Complete absence of ability in basic edges/stroking - few or no edges - no movements - no skating elements.

MARKS RANGE	CAD/ YOUTH	JUNIOR	SENIOR	PERFORMANCE
10.0				Spellbinding - outstanding capacity in energy and speed variations - unique personality - excellent interpretation -sophisticated and elegant style.
9.5				Wonderful performer - clear and excellent vary of the energy and speed - elegant style - personality - excellent interpretation.
9.0				Strong projection and very clear emotional involvement - easily vary of the energy and speed - superb carriage, excellent lines - excellent theatrality skills and very good interpretation.
8.5				Strong projection and clear emotional involvement - vary of energy its variation and speed - superb carriage and very good body lines movements - theatrality skills and good interpretation of the music.
8.0				Good projection and involvement - good energy and its variation and change of speed - good personality - good theatrality and interpretation.
7.5				Projection skills vary - vary speed and energy - excellent carriage/body lines - good personality - good theatrality and interpretation.
7.0				Projection skills and involvement vary- vary speed and energy with effort - very good carriage/body Lines - show of personality - nice attempt of theatrality and interpretation.
6.5				Little projection and involvement - little change of speed and little use of energy variation - good carriage/body lines - show of personality - nice attempt of theatrality.
6.0				Little projection and involvement - little change of speed and little use of energy variation - ok carriage/body lines - small personality - average attempt of theatrality.
5.5				Poor project and involvement - no change of speed and energy - ok carriage/body lines - poor personality - average attempt of theatrality.
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.

MARKS RANGE	CAD/ YOUTH	JUNIOR	SENIOR	CHOREOGRAPHY
10.0				Wide range of clever moves inspired by the theme - ingenious use of music/space/symmetry - very intricated pattern - excellent use of personal space - very original.
9.5				Variety of interesting moves that develop theme - excellent use of music/space/symmetry - pattern very intricated - excellent use of personal space - originality.
9.0				Some interesting moves that explore the theme - excellent use of space/symmetry - very good music characterization - intricacy in the pattern - very good of use of personal space - originality.
8.5				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 the personal space - research of originality.
8.0				Interesting moves related to the theme and good music characterization - very good use of space/symmetry - difficult variations in pattern - good use of the personal space.
7.5				Interesting moves related to the theme and good music characterization - good use of space/symmetry - difficult variations in pattern - nice use of the personal space.
7.0				Interesting moves related to the theme and good music characterization - much of program focused on one side of the floor - good variations in pattern - nice use of the personal space.
6.5				Good moves related to the theme and loose music characterization - much of program focused on one side of the floor - good variations in pattern - nice use of the personal space.
6.0				Good moves related to the theme and loose music characterization - program focused on one side of the floor - good variations in pattern - poor use of the personal space.
5.5				Some sequences of movements that fit the music - program concentrated in one side of the floor - no music characterization - some variations in pattern -poor use of personal space.
5.0				Some sequences of movements that fit the music - program concentrated in certain parts of the program - no music characterization - some variations in the pattern.
4.5				A few isolated groups of moves that fit the music - program concentrated in certain areas of the surface- - no music characterization - some variations in pattern.
4.0				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.
3.5				Many movements don't fit the music - elements not placed effectively on surface - no construction and music characterization - few variations in pattern.
3.0				Many movements don't fit the music - lack of coherence - not logic placements of movements and technical elements - no construction and music characterization - few variations in pattern.
2.5				Moves don't fit the music - lack of coherence - not logic placements of movements and technical elements - no construction and music characterization - pattern easy and circular.
2.0				Moves don't fit the music - random use of movements - the pattern easy and circular - no construction whatsoever.