



## Program Components Summary



Leslie is an ISU Judge in Singles, Pairs and Dance, and a Canadian level Referee in Ice Dance. She has given seminars on Program Components all over Canada and the rest of the World, and was instrumental in the development of Skate Canada's CPC Judge Clinic material.

Besides being a former National level competitor in singles, Leslie is an accomplished athlete in several different sports. While competing as a figure skater, she set several Canadian high jump records. Leslie also competed at the National level in both Heptathlon and Pentathlon, has successfully completed both marathons and triathlons, and played on a winning team at a National level volleyball tournament in the United Kingdom.

After completing her MBA, Leslie has worked as a Business Change Management Consultant in North America and the United Kingdom, and is currently based in Vancouver.

Yikes, those program components! How do I judge each of the 5 components appropriately? This document is not a repeat of the specific criteria for each program component – you have all of that information. It is more an interpretation of the criteria, reminders, and suggestions for judging based on attending & delivering seminars, from discussions with many individuals including Anne Schelter, Lori Nichol, and Joe Inman, as well as interacting with fellow judges, coaches and skaters.

### **1. Skating Skills**

This component is all about the overall skating quality - How does the skater cover the ice? Look at the skater's ability "from the ice up"! Ask yourself the following questions:

- Does the skater have supple, rhythmic knee action?
- Are they stepping precisely on clean edges with good technique, ease of weight transfer, a solid lean?
- Do they demonstrate various turns, steps, edges? Are these clean and controlled?
- How do they achieve speed? Do they accelerate easily or does it take them tons of steps to simply get going?
- Can they skate in their non-favoured direction? Forwards and backwards? On one foot?
- Can they vary their speed – both in the tempo of their steps (e.g. 1 beat, 2 beats, 4 beats) as well as speed over the ice?
- Do both partners (pairs, dance) demonstrate all of the above equally?

### **2. Transitions**

Transitions are the "glue" of the program – the stuff before, between and after the technical elements. Develop shorthand that helps you record transitions and differentiates between the simple and more complex ones. Don't get fooled with the "ta-da" types of transitions – we all know the ones where it's just a flick of an arm. Look for varied types of transitions using different body parts, movements, positions, steps and holds. And don't forget about whether the transitions are done with quality and fit the phrasing of the music!

The key question for transitions:

- Do they create a "movement phrase" that enhances the link between elements or are they just pointless additions?

### **3. Performance / Execution**

This component is two parts in one. First, the Performance part is all about PASSION! - Sincerity, Depth, Style, Individuality, Total Involvement - where the program is an "extension of the skater's soul". Projection

does not need to be outward or “entertaining the audience” but more about radiating energy and drawing the audience into the performance.

The Execution part is about quality – it’s about clarity, ease and fluidity of movement, refinement and purposeful placement of the entire body, and the ability to move using various tempos, levels, shapes.

This is also the component where you can show the impact of that “WOW moment” when a skater simply nailed their performance today – or conversely, when they didn’t have a great day. But don’t forget that a really good (or bad) skate may also impact other components.

#### 4. Choreography / Composition

This component is all about the “construction” of the program with the music as the foundation; where every element, transition, step, movement is motivated by the music. Everything “fits” to the music’s structure and phrasing - every part has a purpose and is linked together in a unifying thread. It is all the parts that make up the whole where one movement naturally connects and flows to the next – it makes sense!

Other aspects in this component are the use of:

- Personal and Public Space – not just on the ice, but above the ice as well
- Pattern / Ice Coverage – interesting patterns and direction of travel
- Originality – movements done to enhance the music and concept of the program. It’s all about the artistic distribution of highlights and movements – a veritable ‘*theatre in the round*’.

And don’t forget, for pairs and dance, that each skater has an equal role in achieving the program’s purpose!

#### 5. Interpretation

This component is the personal and creative translation of the music to movement on ice. It is the ability to move easily in a variety of tempos with sensitivity to the musical timing, rhythm, and phrasing of the music. It’s the ability to express the music’s style, character and rhythm bringing that personal touch – that finesse! You know the skater has got it right when you hear more depth or aspects in the music because of the element or movement performed.

#### A Bit About Unison (Pairs & Dance)

The truly great pair and dance teams complement each other. They are both individuals and equal partners creating a “magical affinity” – there is balance of ability demonstrated in every component!

#### In Summary...

Remember to judge each component independently and to award marks based on the criteria. To help differentiate between each program component, try this approach. First determine what was the skater’s best component, then what was their worst component and then fill in the remaining three. Separate and spread your component marks where warranted. Use the key words (e.g. weak, average, superior, etc.) and percentage demonstrated to help you get into the right range for each component - remember it’s based on an absolute scale NOT a mark range for the competitive level. Just because a skater is in the Senior category doesn’t mean they should get in the 5s and 6s – and just because a skater is in Juvenile, doesn’t mean they must be in the 1s or 2s. And most of all, Good Luck!

Skating Skills	How the skater covers the ice
Transitions	What the skater does before, after, and between elements
Performance / Execution	How the skater does each movement and the program today
Choreography	How the movements are arranged with the music
Interpretation	What the skater is doing with the music