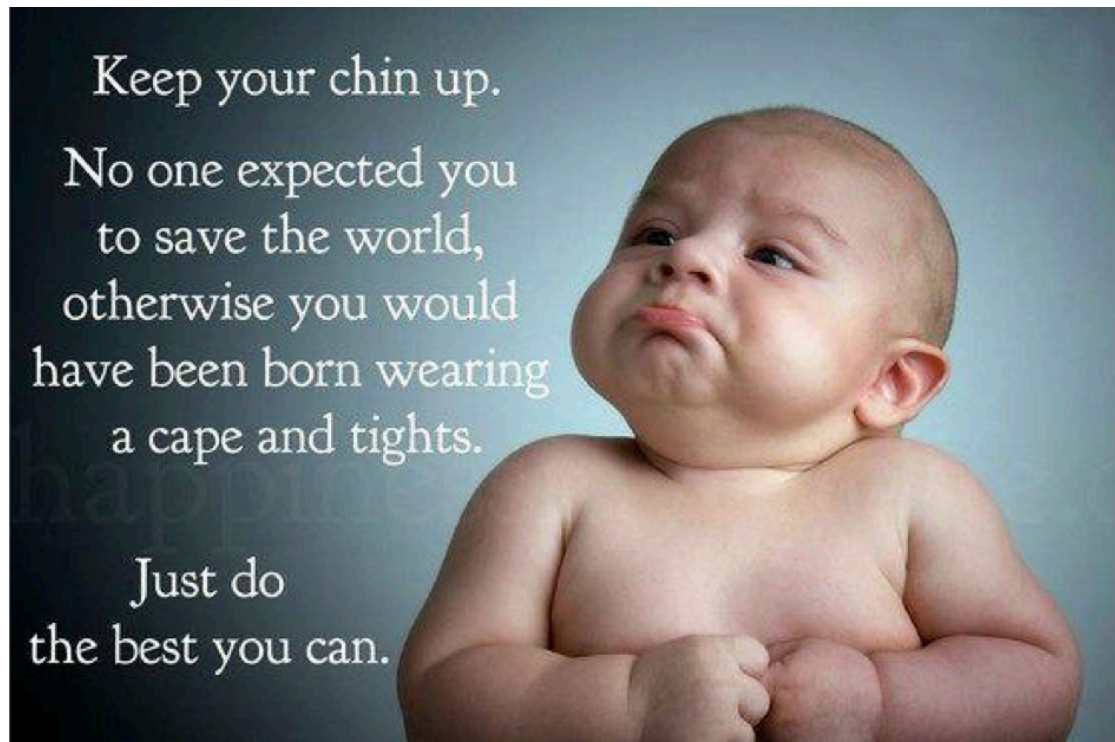


## Part 1

# RollArt – The B Mark



**Pam Peters**

*Thanks to Susan Brooks for allowing me to utilize her recent presentation on the B mark. And to Nicola Genchi for all the work he has done developing the system and his seminars.*

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# ROLLART

## **Thoughts and tips for developing your understanding of our new judging system**

### **Professional Development – It's our turn!**

Like most these days I find myself looking for the "App", the tool that will save me time and allow me to skip the learning and get straight on to the doing..... Sadly this is one of those time there is no short cut.

In Perth and in Rome it was made clear that officials were expected to take responsibility for their own learnings. It was pointed out that when you consider the number of hours coaches and athletes put into the sport it is not unreasonable for Officials to do regular homework.

All the regulatory materials will be kept up to date by World Skate ATC (Artistic Technical Committee– but they will not be sending everyone a personal email to tell you when things get updated.

This includes watching videos, doing research online as to what's happening overseas, and generally "staying current" to use an aviation term.

So in light of that I have set these learning documents up to lead you to the material, so you can find it for yourself in the future.

## Food for Thought Videos – to get you started

How do we get our sport from here

<https://youtu.be/yshkhkSRIAo>

To here

[https://youtu.be/6vEoA\\_gwKPU](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/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.

If you had the opportunity to discuss these programs with another judge how would you describe them. What language would you use. What did you see that you could reward? And how much of it did you see? Was it throughout the program or only in little patches?

If your passion is dance, find couple of free dance videos and try the same exercise. Remember the principals are the same.

## GENERAL PRINCIPLES

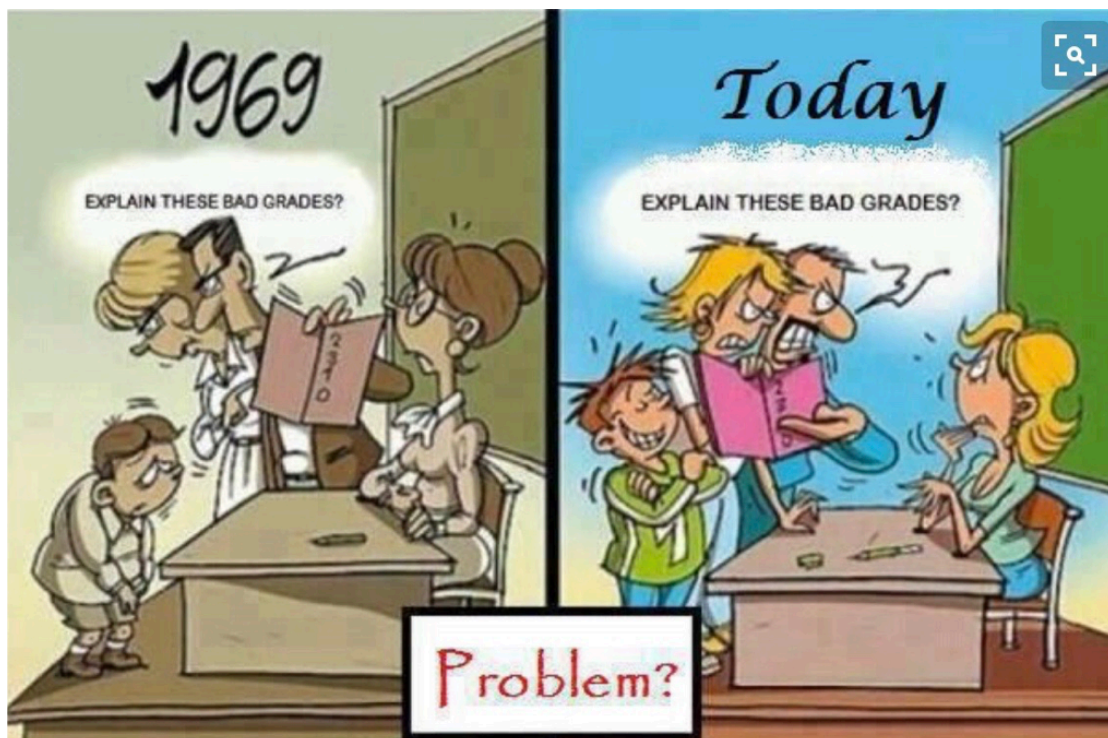
The components under RollArt are there to allow judges to give a score that takes into consideration all aspects of the skater's performance. And gives specific reward for the areas they are strongest at.

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 out of 10. The increments are 0.25 – so you won't see an individual judge give a 5.6

The scores from each judge are then averaged. If there are more than 3 judges the top and bottom score for each component will be discarded.

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.

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

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

Part 6 – 2018, the year of change and compromise

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.

## PARTING SHOTS:

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

ROLLART is open for discussion, shared learning, feedback, and development. It is **NOT** open for debate. Here in NZ we can't decide that we will shift the points range for the components or change the criteria. That would totally defeat the purpose of the system.

Finally to quote one of my favorite people "Buckle Up Buttercup - it's going to be an interesting ride".

Yours in Skating - Pam