



NEW ZEALAND ARTISTIC JUDGES STUDY GUIDE **FOR CLASS IV & III COMMISSIONS**

April 2020

Thank you for showing an interest in becoming an Artistic Judge. Judging can give you personal enjoyment and continuing interest in a sport which you may have already dedicated a lot of time to, perhaps as a skater or seated as a supporter on the sideline. Although it is not a requirement to have been a skater yourself to become a judge, you need to acquire a sound knowledge of the fundamentals of Roller Skating.

I have prepared this study guide to assist the new judge to take the floor as an official with some degree of knowledge. Where possible, I have credited attached notes to their author, but often this is not known. Some content is also sourced from the Australian Judges seminar.

This guide does not replace the NZFRS Figure, Free or Dance manuals. It is intended to alert you to the areas you should cover in your studies, and prepare you for commission testing.

It is important to read the manuals thoroughly, with regular revision to follow – even when you are a Class 1 judge. As a judge you need to build sound knowledge of the discipline with the technical and rules required.

You may obtain the manuals from the website [nzartistic rollersports.co.nz](http://nzartisticrollersports.co.nz)

To be eligible to register as a judge, you must be 15 years of age and over and be a registered member of the Federation. It is not compulsory to become a credited judge in all disciplines of Figures, Dance (includes Solo, Pairs and Free Dance) and Freeskating (includes Free Pairs), Precision and Show Groups. To do so however, means you are more versatile as a judge. Clubs are more likely to invite you to officiate knowing you can judge all disciplines. It is important not to judge beyond your personal capabilities. You will not enjoy the task and you certainly do not need the stress.

Dress Standard

Needs to be tidy whilst you are out on the floor **at all times**. No casual wear please i.e. trackpants, t-shirts, jeans, jandals. Once you are commissioned and are officiating at major events especially, please observe the accepted NZ standards of Ladies and Men to wear Navy or Black with white or cream and in addition for men, grey trousers. (Refer to NZ Rules and Regulations 14.00.09)

Conduct on the Floor

Please refer to World Skate Artistic Technical Committee 'Code of Ethics for Officials'.

Conduct off the Floor

Unsolicited Opinions – Do not take it upon you to “instruct” any other official. Your evaluation of the performance of another official may be correct, but there are no circumstances under which you should take it upon yourself to “instruct” your fellow official, especially in public; and there are most certainly no circumstances under which you should publicly criticise your fellow official. The latter holds true whether or not you officiated at the event involved. Remember...“throwing stones” denotes immaturity. If you really feel an official is incompetent or is manipulating scores, make your comments immediately following the event to the Referee.

It is not necessary for the official to “improve” the sport by “helping” the coaches or the contestants! It does not reflect well on NZFRS officials for an individual official to seek out contestants or their coaches to offer technical advice. Often, the official leaves an impression of foolishness that will linger for many years.

You must develop an ability to not be pressured by peer groups, coaches, parents and other judges to a view that is not yours. Trust your own judgement, and always retain a desire to learn and improve judging techniques, forms of assessments, skating theories and practises.

When judging, finish scoring in a quick, efficient manner. You need to become familiar with notation system for freeskating in the early stages of your training. With the utilization of electronic scoring, judges would be wise to train themselves to accurately score competitors almost instantaneously, **in all events**.

Class III Commission

Once you have held your Class IV Commission for 1 year, you may make application for the Class III Commission (Rule 16.02). This involves completing an open workbook.

You are not being marked on your grammar or spelling. The questions are designed to seek your knowledge on a certain aspect of skating. Try and answer the question in your own words rather than reciting the manual. There will be parts of the workbook that require verbal assessments with a Senior Judge.

It may appear that the questions seem to repeat themselves – or more that the answer you wrote down for one question is similar to another. This is especially prevalent for the Figure exam. For example, a question on the Three turn (Fig 7) will have some of its answers the same as if being asked a question on Brackets (Fig 19a,b), such as strike offs, edge running, tracing carriage etc. What is being sought however, is the knowledge you have to identify what is unique to each figure and noting the most difficult parts of the figure where errors are likely to occur, and what would your assessment be if the most difficult part of the figure were done well.

It is preferred if you can complete the workbook within 1 year of receiving it. The workbook is then returned to the Chief Examiner for marking.

The practical test involves judging an event at an agreed competition. Any large event at Areas or Nationals is acceptable. As soon as possible after the event there will be discussions about the event and your assessment techniques with at least 2 examiners. Upon completion of this meeting the examiners will confer straight away and inform you of their decision.

Ideally the workbook and practical assessment should take place within 1 year of each other.

There are many experienced judges who are only too willing to assist you. Perhaps you may like to find someone you feel comfortable with to guide you through the learning phase. I do recommend that you seek information from as many judges as possible. Ask lots of questions.

During a competition, judges become rather busy, so take it upon yourself to approach the Referee to gain permission to take the floor to do some mock judging. I cannot stress enough the importance of mock judging. No matter how small the competition, the experience you will gain all adds up, and you will become quite confident by the time you are commissioned, and empowered to show your own marks.

As you can see, there is a lot of information to try and learn (and this is only something to get you tempted)!!!!. Study at your own pace and ENJOY!!!

Above all...enjoy judging in spite of everything!

Leigh Hudson
NZ Officials Convenor

Manuals Required for Study

The NZFRS Artistic Committee has produced 4 manuals. One is Figures and Freeskating combined, the second is Dance, the third is the Rules and Regulations and the fourth is the Achievement Medal Test Schedule. The Rules and Regulations are revised yearly. Ensure you have your own copy of each of these 5 documents, and begin to study the sections as listed below. There is also a Stroking Test Schedule.

NZ Artistic Rules and Regulations

Sections 5:00-12:00,
13.00 -15:00, **very important**

NB1 Please note all subsections of the rules listed above, relevant to the discipline being studied are also to be included in your revision.

Rollart refer to World Skate Artistic Technical Commission Rules for Artistic Skating Competitions protocol Technical Panel.

Official Regulations Artistic – General.
Section 4.2 Rollart the System
Section 5 Officiating Regulations
Section 6 Code of Ethics

NB2 All documents listed can be found on
<http://nzartisticrollersports.co.nz/>

Attachment 2:

Detailed summary of the Integer System as issued by NZFRS Artistic Committee.

Information sourced from the Rules and Regulations are an overall guide for judging requirements of Roller Skating. To access more specific information, refer to the separate manuals for each discipline,

Please contact the relevant Chief Examiner for Freeskating (Raewyn Hailes) and Dance (Tony Alexander) and Figures (Leigh Hudson) for more detailed information in their respective disciplines.

HOW TO BUILD YOUR MARK

FIGURES

(Refer also to the NZFRS Figure and Freeskating Manual)

Know and understand fully the following:

- 1) International Style (with respect to figures)
- 2) Edge Running – (refer to Skating Glossary)
- 3) Tracing – superimposition
- 4) Correct Form – (carriage and movement) – momentum of the figure is to be evaluated on its consistency of edge lean and speed
Relaxed appearance, Posture baseline, Body position
- 5) Strikes and Take Offs – there **is** a difference – (refer to Skating Glossary)
- 6) Change of Edge
- 7) Turns – technical requirements and placement
- 8) Circle closure
- 9) Concluding figure
- 10) Become familiar with the common errors in each of the above.
- 11) Learn the judging points unique to each figure – (refer to *Attachment 3* – sourced from the 1999 Australian Judges Seminar) – understanding where the most difficult parts of the figure are. These factors must be given due consideration in determining the score while still giving full consideration to the other judging points of the figure.

Determining Success Factors

1. Figure skating is all about control and smooth, fluid motion
2. How the skater carries themselves around the figure circle
3. How effortlessly the turns and take-off are executed
4. How consistently the skater performs the double or triple repetition of the figure
5. How well the skater matches the take-offs, turns etc
6. How relaxed and poised the skater is while skating the figure
7. Everything stiff, jerky or forced should be avoided in figure skating.

Assessment of Figures

Know the difficult parts of each figure and plan ahead to put yourself in the best position to see them.

Watch and evaluate the entire figure. Give extra credit if difficult parts are done well.

Watch to see if errors on first repetition are repeated or corrected in subsequent repetitions.

Move with the skater to get the best possible view without inconveniencing either the skater or other judges.

Assessment of Errors for Figures

Minor Error - Small in degree

Not associated with the main feature of the figure

Not repeated, especially at same place on figure

Not one of many varied errors

Does not assist in execution of figures

Major Error - Larger in degree

Associated with main feature of figure

Repeated – especially at same place

One of many errors occurring in the figure

Assists the execution of the figure

Generally

Many varied errors are worse than one serious error

A serious error repeated is worse than a collection of varied errors

DANCE

“Good Movement is Good Dancing”

The highest marks ever given to a couple for compulsory dancing were obtained by skating first class basic dance movements. If we are to elevate our dancing into the Olympic Arena we must guard against movement in excess, which can only be described as a travesty to the beautiful movements one can develop in dancing”

JA Fanthorpe

(Refer to the NZFRS Dance Manual)

- 1) General regulations
- 2) Awarding marks
- 3) Metronome timing
- 4) Lobes
- 5) Axis
- 6) Dance patterning – Border, Set, Preferred, Circular and eight form
- 7) Judging points on dance skating – (refer *Attachment 4*– sourced from 1999 Australian Judges Seminar, author Lynette Cole)
- 8) Dance holds
- 9) Learn the requirements of dances that fall into your commission level
- 10) Technical requirements of steps, ie chasses, Mohawks etc – all fully described in the skating glossary.

FREESKATING

(Refer to the NZFRS Figure and Freeskating Manual)

Know and understand fully the following:

- 1) CIPA International Rules (with respect to freeskating)
- 2) Classifications of jumps and spins – (A-E for spins and A-F for jumps)
Learn the requirements of each item and the common errors
- 3) Classification of footwork
- 4) Components of

Technical Merit (‘A’ Mark)	a) Variety of Content
	b) Difficulty of Content
Artistic Impression (‘B’ Mark)	a) Form
	b) Virtuosity
	c) Interpretation
	d) Arrangement
	e) Timing
- 5) Understand the use of the ‘B’ mark for freeskating
- 6) Refer to *Attachment 5* - information sourced from the 1999 Australian Judges Seminar.

REFEREEING

The importance of a good Referee cannot be understated. Try to achieve the right attitude that will receive respect from Judges, skaters and parents alike. It is the respect that allows resolution of difficult situations to occur quickly with minimum of fuss, confidence of coaches and skaters in any decisions you make concerning an event and parents feel that their child has had the best advantage possible. The role of the Referee is not only important in running an event, but crucial in allowing judges to judge without distraction

Knowledge is the first major key to success as a Referee. It is important to remember that you are not a judge when you are Referee. Knowledge of the rules that are pertinent to that event is crucial and the administration of those rules in an efficient and effective manner.

Ensure that you are watching the skater at all times, and not gazing around to the audience.

Be Alert.

(Kevin Wilkins, Chief Examiner for Referees, Australia)

ACHIEVEMENT MEDAL TEST

Become familiar with what tests you are eligible to judge with your commission.

SKATING GLOSSARY – This contains definitions of all aspects and technicalities for Roller Skating i.e., its fundamentals. Please take time to study this section thoroughly- all the answers are here!

URNS

THREE TURN

One foot turn from a forward edge to the opposite backward edge or vice versa

Rotation is in the direction of the initial edge i.e. into the circle

Cusp size is one skate length into the circle along the long axis for single threes and at the one third and two third marks for double three, facing to the centre of the circle.

Deviation from tracing is 1.5 skate lengths

Skid mark is along the painted circle

Entry and exit sides of the cusp should be of equal length and curvature

Change from incoming edge to outgoing edge should be at the point of the cusp

Roll of skate should be even throughout the turn i.e., no gaining or losing speed

Turn should be on at least three wheels, lifting of fourth wheel should not be noticeable

Lean should never be out of the circle

Freeleg action is not prescribed except for the outer forward three turn where the **free-leg should not pass the skating foot** before the turn occurs.

Generally, for a good turn, the freeleg makes no movement but is carried with the body through the turn and skate will remain approximately over the painted tracing

DOUBLE THREES

Figure featuring two consecutive threes skated without change of feet at one third and two third points of the circle.

LOOK FOR:

Rhythm of figure

Accurate placement of turns

Quality of edge and posture on bridge

Quality of turns – tend to be pulled due to insufficient time for preparation
– insufficient rotation into turn

Matching in size of turns

Other points covered in general assessment of figures

Forward double threes – **bridge and second three is the most difficult area**

Backward double threes – **take-off and first three is most difficult area**

Errors on bridge should be penalised more severely than errors on remainder of figure

BRACKETS

Brackets are one-foot turns from forward edge to opposite backward edge or vice versa

Rotation is contrary to rotation of initial edge i.e., turn faces out of the circle

Cusp size is 0.5 skate length

LOOK FOR:

Size and curvature of entry and exit shoulders of the cusp should be equal

Entry edge should be maintained to point of cusp and new edge should be assumed at point of cusp

Skid mark is inside the original circle

Quick precise turn – should not gain or lose speed

There should be no assistance from freeleg in making turn

Bracket Priorities

1. Rockover after turn; the first edge is held past the axis. Cusp points in the wrong direction
2. Rockover before turn; the second edge assumed before the long axis; the entry cusp shoulders are deeper than the exit cusp shoulders.
3. Sub-curves before and after Bracket
4. Long flat before turn; insufficient rotation. Turn points in wrong direction
5. Long flat after turn; a failure to stop rotation. Turn points in the wrong direction
6. Turn points in wrong direction; hooked Bracket; the second cusp is pulled back to the line too abruptly
7. Bracket cuts in before turn; turn is off axis, cusp points in wrong direction, hooked turn
8. Flat turn; small cusp in relation to the size of the foot, extreme flattening of the lean or a double lean prior to the turn. Lead rollers will not leave the line.

LOOPS

LOOK FOR:

Flowing rhythm is all important

No double leans

Curvature of entry shoulder and exit shoulder equal

Speed should be even except for slight slowing on crown

Continuous roll around the loop

Continuous roll and even speed back to strike zone

No forced movement of freeleg pulling the loop

At least three wheels on the crown

Visual Aid

Watch the rear wheels for forward loops and the front wheels for backward loops – Loop tracings shall be that the leading wheels shall slide around and the trailing wheels shall roll around

Loop Priorities

Crown

Shoulders and Take offs

Rest of Loop

COUNTERS

One foot turn from forward to backward or vice versa employing similar edges

Skated on three circles

Rotation contrary to initial edge

LOOK FOR:

Cusp size 0.5 skate length

Skid mark in original circle

Turn on long axis

Entry and exit edge of cusp equal in length and curvature

Entry edge should be maintained to point of cusp, exit edge assumed at point of cusp

Freeleg position not prescribed

No gaining or losing speed

No double leans

Errors more apparent on the entrance to the counter

NB if there is a change of edge entering the counter, this in effect turns it into a 3 turn

Counter Priorities

1. Change of edge before turn (i.e.; a three turn)
2. Sub-curve before counter
3. Turn off axis
4. Sub-curve after counter
5. Long flat on entrance side of counter – another common error
6. Long flat on exit side of counter
7. Flat turn

ROCKERS

As for counters except –

Rotation same as original edge

Skid mark in new circle

Errors more apparent on the exit of a Rocker

Rocker Priorities

1. Edge too deep too soon: an improper edge was taken before assuming the correct edge; a change of edge after the turn (ie, Three turn)
2. Change of edge before turn
3. Sub-curve after Rocker
4. Sub-curve before Rocker
5. Long flat after turn
6. Long flat before turn
7. Flat Rocker; flats on both sides of the turn
8. Late off axis turn

PARAGRAPH FIGURES

LOOK FOR:

Even speed around the figure

Artificial methods for maintaining speed

Take-offs

- Straining
- Lunging
- Rolling start
- Hitching
- Double tracking
- Inaccuracy of edge as result of attempt to gain speed

Running Edge

- Double leans and poor form caused by lack of control of the edge due to excess speed in first circle
- Cross pulling
- Steering
- Forced edges

Change of Edge

- Pulling
- Steering
- Double leans and poor form

Turns

- Bulging out – especially before first bracket
- Subcurves and flattening before especially second circle
- Pulling of turns
- Change of edge after turn due to lack of control
- Double leans and poor form

COMPULSORY DANCE - FOR NEW JUDGES

Lyn Cole, International A Judge, Australia (1999)

Dance – a conversation to music

Considered in two sections: -

SECTION 1 – EXECUTION

Form

Accuracy

Placement

SECTION 2 – RHYTHM

Timing

Unison

Expression

General Regulations

Dances should be skated in the International style with careful attention being given to the timing and rhythm of the music. Couples should skate close together and execute all movements in unison with the steps of the dances being accurately skated. All edges and turns should be smooth and clean in order to preserve the symmetry of the dances.

Awarding of Marks

- a. The correct timing of the dance to the music
- b. The movement of the dancers in rhythm with the music and the relation of this movement to the character of the music
- c. The accuracy with which the skaters follow the requirements set for each dance
- Especially edges.
- d. The placement of the steps in relation to the required pattern.
- e. The style of the dance couples as shown by their carriage, form and unison

Important Judging Points in Dance Skating**EDGES****TURNS****PROGRESSIVE STEPS****PROGRESSIVE RUN****CROSSED PROGRESSIVE****CROSSED ROLL****CHASSE STEPS** – Raised, Closed, Open, Dropped (cut step) and Held**SWINGS****MOHAWK TURNS** – Closed, Open, Dropped, and Held**CHOCTAW TURNS****ROTATION** – Concentric, and Non concentric**PATTERN** – Set, Optional / Preferred and Border**BASELINE****AXIS****LOBES****AIM****SYMMETRY****TIMING****OUT OF PHRASE****UNISON****DANCE POSITIONS**

You will find the definitions of all the above in the Skating Glossary and relevant parts of the dance manual. Some of the wording may be confusing, so please approach the Chief Examiner for Dance for further clarification, or ask any qualified dance judge, until you are quite sure you understand all these terms and what is required of each.

SOLO DANCE

All of the above requirements except for unison.

THE FREESKATING ROUTINE

GOOD CREDIT GIVEN FOR:-

THE BALANCED ROUTINE

STRONG CONFIDENT PERFORMANCE

GOOD FLOOR COVERAGE

PROGRAMME ARRANGED TO THE MUSIC

GOOD CHOREOGRAPHY

JUMPS AND SPINS OF EQUAL QUALITY AND DIFFICULTY

VARIETY OF CONTENT

CONTENT ITEMS INTEGRATED WITH *FOOTWORK*

ROUTINE SUITABLE FOR SKATERS ABILITY

SPONTANEOUS ENTRY TO CONTENT ITEMS – NO OBVIOUS PREPARATION

QUALITY ABOVE QUANTITY

THE FREESKATING PACKAGE

MUSIC & PROGRAMME

The extra dimension to complete the package

Why is this important?

When the skaters can all perform the same technical content items, the performance is very different when the items are **presented** in a routine.

COMPOSITION

- All content groups represented
- Variety of elements within each group
- Content groups at similar level
- Content at varied locations of the floor
- Content from different groups spread throughout the routine
- Linked with interesting and varied footwork
- Parts of routine related and skated with speed and flow

MUSICAL INTERPRETATION

- Routine arranged to relate intimately with music
- Helped or hindered by choice of music
- Good musical interpretation usually indicates skater is confident and competent at the level he/she is skating
- Good musical interpretation usually indicates good ability to roller skate
- Music is interpreted by steps and body movement as well as content items
- Makes the performance entertaining
- Elevates the performance to the highest level for the content skated
- Effort by the skater in programme arrangement and musical interpretation should be encouraged and **rewarded by judges**

GOOD MUSICAL INTERPRETATION – HIGHER SKILL LEVEL?

- Timing of jumps and spins dictated by music
- Requires use of footwork in time to the music
- Requires body movement in time to the music
- Requires good flow and movement over the floor
- Is a distraction for skater in performance of content items

THE REWARD

- Good musical interpretation requires higher skill levels in performing content items and should be rewarded
 - * On the “A” mark at the highest level for the content presented
Should also be rewarded on the “B” mark – consider whether the “B” mark should be higher than the “A” mark

WHAT CAN JUDGES DO TO HELP?

From beginner levels reward the following

- Suitable choice of music
- Balanced presentation of content at appropriate level for the skill of the skater
- Good flow and movement across the floor
- Good programme arrangement and musical interpretation

AND WHAT ELSE?

Give a lower mark for the following

- A hesitant performance that doesn't relate to the music
- Content linked by cross pulls
- Content of one type lumped together
- Poor or incomplete items
- Routine without balance of content items

THE TAKE HOME MESSAGE

- **Reward quality not quantity**
- **The skater with the highest level content item is not necessarily the winner**