



COACH AND JUDGE PROGRAM COMPONENTS SEMINAR

On Friday July 23 and Saturday July 24, coaches and judges from across the country gathered in Toronto for the Coach and Judge Program Components Seminar. We were privileged to have Ted Barton, Lori Nichol, Joe Inman and Louis Stong as our seminar presenters; having them share their wealth of knowledge and international experience was an opportunity that is unlikely to be repeated anywhere else in the world. Having this seminar immediately after the ISU meetings in Frankfurt was an added bonus as we were provided with clarifications and updates to the CPC changes for the upcoming season.

The focus of this seminar was Program Components – specifically, we were able to obtain a greater understanding of what each of the PC's truly represent and the process judges use to evaluate each one. Each of the Program Components were presented individually, providing us with definitions and explanations of the various factors that are considered for each, as well as video examples from singles, dance, and pairs (limited examples of synchronized were included) to give us a feel for what those explanations represented. Throughout the seminar, the words “connection” and “commitment” were used often by the presenters, emphasizing the importance of the relationship between the skater and the ice, the music, the choreography and the quality of the performance.

TRANSITIONS

The first program component to be covered was Transitions. The four types of transitions used to build a program are footwork transitions, skating movements, body movements and non-listed elements. To be effective, transitions should be woven seamlessly into a program (think Patrick Chan) with purpose and in relation to the music. Footwork transitions should incorporate steps (i.e. progressives, mohawks, Choctaws, toe steps,) and turns (i.e. loops, brackets, rockers, counters, double threes,) and should utilize all directions (forward, backward, clockwise and counter clockwise.) Simple footwork transitions can be introduced to skaters at an early age and then complexity can be increased as the skater develops their skating skills. Body movement transitions should involve the head, arms and torso and can be used to help define the character of the music. Skating movements, often referred to as “field moves,” include Ina Bauers, spread eagles, spirals, pivots, lunges, arabesques and stops. These too should utilize all directions. As with footwork transitions, body movement can be taught early in a skater’s development. Non-listed elements include stag jumps, falling leaves, mazurkas, ballet-type jumps, walleys, etc. It is important to note that a half-loop is no longer a non-listed element and will occupy a jump box if utilized in a program.

The judging criteria used to assess transitions are variety, difficulty, intricacy and quality. At the higher levels, judges will expect to see a variety of transitions from all subsections. They will expect that the footwork transitions will consist of complex turns and steps (i.e. counters and rockers as opposed to three turns.) They will reward complex skating movements such as Ina Bauers more than basic movements such as spirals. They will evaluate the quality of transitions based on the clarity and commitment to those moves, their balance throughout the program and their connection to the music.



COACH AND JUDGE PROGRAM COMPONENTS SEMINAR

PERFORMANCE/EXECUTION

This program component can be summed up as the delivery of the program. The criteria that are included in the judges' assessment are the physical, emotional and intellectual involvement of the skater, carriage, style and individuality, clarity of movement, variety and contrast, and projection. Is the skater completely committed to all aspects of the program? Does the skater demonstrate correct posture and alignment with fluidity in their movement? Has the skater demonstrated their own style and personality to differentiate themselves from the other skaters? Does the skater precisely execute all aspects of the program with refined lines and required stamina throughout the program? Does the skater demonstrate differences in rhythm, force, size and speed? Does the skater project using many body parts to express a connection to the music? The overall effect of the skater's performance should be the blending of sport and art to create a special experience. Even at the lower levels, clarity and projection should be a priority for skaters.

INTERPRETATION

Interpretation reflects the feeling or the soul of the program. The characteristics that the judges are looking for in their evaluation of interpretation are specifically related to the music. The skater should demonstrate effortless movement in time to the music, without visible struggle or fatigue. The skater's movement should express the style, character, phrasing and rhythm of the music and should help to draw the audience into the performance. The skater should demonstrate the ability to respond to the nuances of the music, reflecting intensity, changes in tempo, elongated or highlighted notes, or additional instrumentation in the music. The music itself should have structure to its editing, with complete phrasing. Through the use of effortless movement, expression and finesse to reflect the nuances of the music, the skater will reflect the texture, form and colour of the music.

SKATING SKILLS

The five areas of focus in the evaluation of the Skating Skills program component are balance, flow, sureness, speed and direction. When a skater demonstrates balance, they are in control, with their centre of gravity moving with the edge. They demonstrate rhythmic knee action and precise foot placement. Balance should be demonstrated throughout the program in all technical elements and in all choreographical aspects of the program. A skater with good flow moves smoothly, steadily and freely with effortless glide and easy knee and ankle action. When considering flow, the judges are looking for complete pushes from the blade without toe pushing, body alignment over the correct place on the blade, and depth of curves. Cleanness and sureness is demonstrated by a lack of scratching, toe pushes, and skidding and shows a sense of confidence. Speed is evaluated based on the skater's ability to develop their speed in a minimal time and over a minimal amount of space, with power and easy acceleration. It is also evaluated on how it varies throughout a program. Direction refers to the skater's ability to demonstrate mastery in all directions (forward, backward, clockwise and counter clockwise) and also reflects the skater's direction of skating in relation to their body position. An additional factor to be considered when evaluating the skating skills mark is the skater's mastery of one foot skating.



COACH AND JUDGE PROGRAM COMPONENTS SEMINAR

CHOREOGRAPHY

Choreography is defined as “an intentional, developed and/or original arrangement of all types of movements according to the principles of proportion, unity, space, pattern, structure and phrasing.” The movements and elements in a program should be organized in such a manner as to communicate an idea. Choreography must have a purpose. It may not necessarily be communicating a story but rather may be communicating the expression of a feeling, idea or mood, and can be inspired by nature, theatre, history and literature.

Choreography does not only encompass body and foot movement but also the technical elements themselves, logically placed and linked in a manner that integrates them into the fabric of the performance. The program must have structure, with both the technical elements and the movements distributed in a logical and pleasing pattern that utilizes the entire ice surface and reaches beyond the boards to draw in the audience. Preparations for elements should be varied to maintain interest in the performance, all directions should be used, and both curved and linear movement should be demonstrated. A full range of body movement should be utilized, with the skater working outside their centre of gravity (in relation to the basic upright position) but these body movements should make sense and have a purpose in the communication of the idea/concept. The audience should get a sense that the skater, music and movement were related. Did the movement match the music, utilizing the musical highlights? Did the skater reflect the tension and release evident in the music? Was the movement appropriate and structured to match the phrasing of the music? Did the choreography demonstrate originality and creativity?

For pairs/dance, each program component has additional considerations. For Skating Skills, equal mastery of technique by both partners should be shown in unison. Transitions should have a balance of workload between partners. When considering Performance/Execution, the judges evaluate the spatial awareness between both partners, their ability to manage the distance between themselves and changes in hold. Both partners share equal responsibility in achieving the purpose of the choreography of the program. The relationship between the partners as they reflect the character of the music is considered when assessing the mark for Interpretation.

Not all skaters are equally able in terms of their program components; therefore, it stands to reason that for many skaters there could be a considerable difference between each of their program components marks. Judges are encouraged to differentiate where they see fit between the program components marks, i.e. a skater’s Skating Skills mark could be considerably higher than their Interpretation mark. With the detailed criteria that judges use to assess the PC marks, it will be more commonplace to see significant differences for each skater and for coaches this will be a valuable tool in determining areas for development for our skaters and assessing their progress. As part of our training plans it is recommended that as often as possible we incorporate opportunities for our skaters to develop their own abilities through the use of edges, turns, and body movements to a variety of musical genres with variations in mood and rhythm. That basic joy that comes from the run of the blade can be nurtured and developed through the skaters’ own exploration of how they can use lean, knee action, free leg action and the use of their core to accelerate, flow, turn and stop, continually rediscovering the beauty of our sport and pushing their own limits to further develop their abilities. This can



COACH AND JUDGE PROGRAM COMPONENTS SEMINAR

only help our skaters improve both their technical abilities, as they gain greater control and balance, and their ability to communicate their program through their movement.

ISU CLARIFICATIONS

The following clarifications for singles/pairs were discussed briefly at the seminar:

- There are now 13 categories of Difficult Variations for spins
- The same category of DV may be repeated a second time if there is a considerable difference in the distribution of the body core.
- A difficult variation is considered as attempted when the attempt is clearly visible, irregardless of whether or not the attempt was successfully counted
- For Step Sequences, the attempt at the bullet for one foot skating must be one half of the total distance of the sequence including the retrogression, not just ½ of the length of the ice
- A Serpentine Step Sequence must have at least two bold curves – it can have three or more but does not have to

As the summer season progresses we can expect further clarifications from both the ISU and Skate Canada as questions are raised in regard to this year's changes. Check the Skate Canada and ISU websites frequently as they are the best source of information

In summation, the Coach and Judge Program Components Seminar, while intense and compressed, was a great opportunity for us as coaches to avail ourselves of some of the greatest resources in the skating world and perhaps to gain a greater appreciation for the incredibly detailed job that our judge volunteers have undertaken as the CPC system has evolved. As the CPC has now been implemented in the STARSkate system as well as the competitive stream, all coaches will benefit from participating in these opportunities for professional development when they are offered so as to better serve our base of skaters and our skating communities.

Spins

Rules

General	<p>The minimum number of revolutions required in a position is two (2). In case this requirement is not fulfilled, the position is not counted.</p> <p>A spin with less than three rotations is considered as a skating movement and not a spin.</p> <p>If the skater falls when entering a spin, a spin or a spinning movement is allowed immediately after this fall (for filling time purpose) with this spin/movement not being counted as an element.</p> <p>In spins in one position and flying spins (<i>which means a spin with a flying entrance and no change of foot and position</i>) the concluding upright position at the end of the spin (final wind-up) is not considered to be another position <u>independent of the number of revolutions, as long as in such a final wind-up no additional feature is attempted (any change of edge, variation of position ect..)</u> and the revolutions executed in this position are not to be counted in the required number of revolutions.</p> <p>Variations of positions of the head, arms or free leg, as well as fluctuations of speed are permitted.</p> <p>In spin combinations during a change of position a difficult variation of position can be executed (which means that a difficult change of position is counted as a difficult spin variation).</p>
----------------	---

Short Program	<p>The Short Program of the season 2010 – 2011 includes the following 3 spins:</p> <p>-Seniors: Flying spin <u>with landing position different than in the Spin in one Position;</u></p> <p>Juniors: Flying camel spin;</p> <p>-Senior Men: Camel/Sit spin (<u>position different from the landing position of the Flying spin</u>) with only one change of foot;</p> <p>Junior Men: Sit spin with only one change of foot;</p> <p>-Senior & Junior Ladies: Layback/sideways leaning spin;</p> <p>-Spin combination with all three basic positions and only one change of foot.</p> <p>The spins must have a required minimum number of revolutions: eight (8) for the flying spin and the layback spin, six (6) revolutions on each foot in the spin with a change of foot and the spin combination, the lack of which must be reflected by the Judges in their marking. In the spin combination the change of foot is required.</p> <p>Except flying spins, spins cannot be commenced with a jump.</p>
----------------------	---

Specific elements in Short Program:

Ladies: layback/sideways leaning spin	<p>Any position is permitted, as long as the basic layback or sideways leaning position is maintained for eight (8) revolutions without rising to an upright position. The position of a "Biellmann Spin" can only be taken and considered as a feature to increase the Level after having successfully rotated these required 8 revolutions in the layback-position (backward and/or sideways).</p>
--	--

Men: spin with only one change of foot	<p>Senior & Junior: The spin must consist of only one change of foot, which may be executed in the form of a step over or a jump with not less than six (6) revolutions on each foot.</p> <p>Senior: The competitor <u>can</u> choose either the camel position or the sit position to be executed, <u>but this position must be different from the landing position of the Flying spin;</u></p> <p>Junior: Only the prescribed sit or camel position is permitted to be executed.</p>
---	---

Spin combination with change of foot	<p>The spin combination must include all three basic positions (sit, camel, upright or any variation thereof) and only one change of foot with not less than six (6) revolutions on each foot. The change of foot may be executed in the form of a step over or a jump. The change of foot and the change of position may be made either at the same time or separately.</p>
---	--

Flying spin	<p>Senior: Any type of flying spin is permitted <u>with landing position different than in the Spin in one Position</u>; A minimum of eight (8) revolutions in the landing position which may be different from the flying position.</p> <p>Junior: Only the prescribed "Flying" position or its variation is permitted. A minimum of eight (8) revolutions in the landing position which must be the same as the flying position. In the flying sit spin changing foot on landing is permitted.</p> <p>Senior & Junior: No previous rotation on the ice before the take-off is permitted. A step over must be considered by the Judges in the Grade of Execution. The flying position must be attained in the air. The required eight (8) revolutions can be executed in any variation of the landing position.</p>
Free Skating	<p>A well balanced Free Skating program for Men and Ladies (Senior and Junior) must contain maximum of 3 spins, one of which must be a spin combination, one a flying spin or a spin with flying entrance and one a spin with only one position.</p> <p>All Spins must be of a different character (must have different abbreviations). Any Spin with the same abbreviation as one executed before will be deleted by computer (but will occupy a spinning box).</p> <p>If no one of the performed spins has a flying entrance, or if no one is a spin in one position, or no one is a spin combination, the third executed spin will be automatically deleted by the computer.</p> <p>The spins must have a required minimum number of revolutions: six (6) for the flying spin and the spin with only one position and ten (10) for the spin combination, the lack of which must be reflected by Judges in their marking. These minimum numbers of required revolutions must be counted from the entry of the spin until its exit (<u>except final wind-up in Spins in one position and Flying spins</u>). In the spin combination the change of foot is optional and the number of different positions is free.</p>

Level features

- 1) A difficult variation in a basic or (for spin combinations only) in an intermediate position
- 2) Another difficult variation in a basic position which must be significantly different from the first one and:
 - spin in one position with change of foot – on different foot than the first one
 - spin combination without change of foot – in different position than the first one
 - spin combination with change of foot – on different foot and in different position than the first one
- 3) Change of foot executed by jump
- 4) Backward entrance/Difficult variation of flying entrance/Landing on the same foot as take-off or changing foot on landing in a Flying Sit Spin
- 5) Clear change of edge in sit (only from backward inside to forward outside) or camel
- 6) All 3 basic positions on both feet
- 7) Both directions immediately following each other in sit or camel spin
- 8) At least 8 rev. without changes in pos./variation, foot or edge (camel, sit, layback, difficult upright), counts twice if repeated on another foot

Additional features for the Layback spin:

- 9) One change of position backwards-sideways or reverse, at least 3 rev. in each position (counts also if the Layback spin is a part of any other spin)
- 10) Biellmann position after layback spin (SP – after 8 revolutions in layback spin)

Backward entry, change of edge and any type of difficult spin variation count as features that can increase the Level only once per program (in the first spin they are attempted);

The following requirements are mandatory for Levels 2 – 4 both in Short Program and Free Skating:

- a) **for Spin Combinations with change of foot all 3 basic positions;**
- b) **for Spins with change of foot at least one basic position on each foot.**

In any spin with change of foot the maximum number of features attained on one foot is two (2).

Clarifications

Positions

Basic Positions	<p>There are 3 basic positions: camel, sit and upright positions. Intermediate positions are all other positions.</p> <p>Camel: free leg backwards with the knee higher than the hip level, however Layback, Biellmann and similar variations are still considered as upright spins.</p> <p>Sit: the upper part of the skating leg at least parallel to the ice.</p> <p>Upright: any position with extended or almost extended skating leg (a slight bend of the knee is allowed) which is not a camel position.</p>
Intermediate positions	<p>All the other positions not fulfilling the requirements of any basic position.</p> <p>Spin Combination: The number of revolutions in intermediate positions is counted in the total number of revolutions; intermediate positions can be considered as difficult variations in accordance with the definition of such positions, but going to one of these positions is not considered as a change of position which can only be from one basic position to another basic position.</p> <p>Spin in one position and Flying Spin: Intermediate positions are allowed, counted in the total number of revolutions required by the Rules, but are not valid for Level features.</p>
Spin with no change of position	<p>A "spin with no change of position", in which another basic position is executed with more than two (2) revolutions, does not fulfil the requirements of a spin with "no change of position" and will be identified as a "spin combination". However, the concluding upright position at the end of the spin (final wind-up) is not considered to be another position <u>independent of the number of revolutions, as long as in such a final wind-up no additional feature is executed (change of edge, variation of position etc.)</u>, and the revolutions executed in it are not to be counted in the required number of revolutions.</p>
Less than 2 revolutions in every basic position	<p>If a spin does not have at least 2 continuous revolutions in some basic position, no Level has to be given.</p>
Less than 2 revolutions in basic positions (spin combination)	<p>A spin combination executed with only 1 position with not less than 2 revolutions (as to the requirements) and in all other positions less than 2 revolutions (not to the requirements) receives Level 1 and the Judges will also reduce the GOE.</p>
Less than 3 basic positions (spin combination Short Program)	<p>If a skater performs less than the required 3 basic positions (upright, sit, camel) with not less than 2 revolutions, the Level of the spin combination can not be more than 1 and the Judges will also reduce the GOE.</p>
Spin with one basic position and one intermediate position	<p>The Technical Panel will have the right to decide if a spin is a spin combination or a spin in one position or a flying spin with the following guideline: if the spin contains two positions (<u>with any number of revolutions</u>) that are quite different from each other, it's a combination.</p>
All three basic positions executed	<p>In the spin combination, in order to be counted as a Level feature, all three basic positions must be executed on both feet.</p>
Entrance of the spin	
Flying entrance	<p>Deathdrop, butterfly or any variation of another flying entrance (except the regular flying camel) can be considered as a Level feature.</p> <p>In case the regular flying camel or an obvious "step over" (instead of a jump) is performed, this entrance cannot be considered as a Level feature.</p>

<i>Flying Spin: flying entry - position not attained in the air</i>	Flying entry is part of the character of the spin and is considered an additional feature except in the case of a flying camel. If an obvious "step over" (instead of a jump) is performed or the skater does not attain the position in the air, this entrance cannot be considered as a Level feature and in the Short Program the Level can not be more than 1. In Free Skating however just the corresponding Level feature will not be counted, but the other features can still be applied to arrive to a higher Level.
<i>Flying Sit Spin: landing on the same foot</i>	In a flying sit spin "landing on the same foot as take off or changing foot on landing" is counted as a Level feature only when the sit position is attained in the air.
<i>Backward entrance</i>	A backward entrance includes (but not limited to) a forward-inside three turn in a spin. In order to be counted as a Level feature backward entrance requires the first 2 revolutions on a backward outside edge. The Backward entry counts as a feature that can increase the Level in only one spin in both the Short Program and the Free Skating; while doing that, the first attempt is taken into account.

Variations

<i>Simple variation</i>	A simple variation of position is a movement of a body part, leg, arm, hand or head, which enhances but does not change the basic position of the main body core. A simple variation does not increase the Level.
<i>Difficult variation</i>	A difficult variation is a movement of a body part/leg/arm/hand/head, which requires more physical strength or flexibility and that has an affect on the balance of the main body core. Only these variations can increase the Level.

<u>Categories of difficult variations</u>	<p>There are 13 categories of difficult variations:</p> <p>For CAMEL POSITION there are 3 categories based on direction of the belly button:</p> <ul style="list-style-type: none"> - (CF) Camel Forward: with belly button facing forward - (CS) Camel Sideways: with belly button facing sideways - (CU) Camel Upward: with belly button facing upward <p>For SIT POSITION there are 3 categories based on position of free leg:</p> <ul style="list-style-type: none"> - (SF) Sit Forward: with leg forward - (SS) Sit Sideways: with leg sideways - (SB) Sit Behind : with the leg behind <p>For UPRIGHT POSITION there are 3 categories based on position of torso:</p> <ul style="list-style-type: none"> - (UF) Upright Forward: with torso leaning forward - (US) Upright Straight or Sideways: with torso straight up or sideways - (UB) Upright Biellmann: in Biellmann position <p>For LAYBACK POSITION there is 1 category</p> <ul style="list-style-type: none"> - (UL) Upright Layback <p>For INTERMEDIATE POSITION there is 1 category (IP)</p> <p>For INCREASE OF SPEED there is 1 category (IS)</p> <p>For JUMP IN A SPIN there is 1 category (IS)</p>
--	--

<i>Crossfoot spin</i>	"Crossfoot Spin" must be executed on both feet with the weight equally divided on both feet. A Crossfoot Spin is considered as a difficult variation of the Upright position <u>US</u> and will receive, if correctly executed, one feature. <u>I</u> t is not required to stay on one foot for three revolutions before the cross.
------------------------------	---

<i>Biellmann position</i>	"Biellmann position" is a difficult variation of the Upright position <u>UB</u> when the skater's free leg is pulled from behind to a position higher than and towards the top of the head, close to the spinning axis of the skater.
----------------------------------	---

<i>Windmill</i>	"Windmill (Illusion)": is considered a difficult variation of an intermediate position <u>IP</u> , it must be done at least 3 times in a row to be counted as a Level feature.
------------------------	--

<i>Jump on the same foot within a Spin (JS)</i>	In any spin a clear jump within a spin started and landed on the same foot (at least 2 revolutions before and after the jump) will be considered as a difficult variation. This jump must be done from a basic position into the same <u>or another</u> basic position and can be performed even before the required minimum number of revolutions in order to be considered as a difficult variation (both SP & FS).
--	--

<i>Increase of speed (IS)</i>	For camel, sit and layback positions, once the position has been established, a clear increasing of speed will be considered as a difficult variation. Increasing speed counts only in a basic position or while going within a basic position into its variation; it is not valid as a feature if the increase of speed happens while going from one basic position to another basic position.
--------------------------------------	--

<i>Repetitions</i>	<u>Both in Short Program & in Free Skating, if a difficult spin variation of the same category is repeated, this repetition can be counted only when the distribution of the body weight or core is significantly different from the first variation.</u> <u>Once the skater attempts two difficult variations within an above category, he will not receive credit for a further attempt within that category (even if executed on a different foot).</u>
---------------------------	---

<i>What is an attempt</i>	A difficult variation is considered as attempted when this variation is clearly visible, independent of the fact this variation was counted or not (on whatever grounds).
----------------------------------	---

<i>Definition of Types of difficult variations (reference comm. 1611)</i>	Two difficult variations are considered to be of different types if they are from different categories (as defined above) or from same category, but with significantly different body weight or core distribution.
--	---

<i>Two difficult variations in a spin in one position without change of foot & flying spin</i>	Both these variations will be counted as Level features if they both are in basic positions with at least 2 revolutions and fulfill the criteria described above in "Repetitions".
---	--

<i>Two difficult variations in a spin combination</i>	Difficult variations count not more than twice. One of the two variations can be in an intermediate position, the other one must be in a basic position. The two variations must be, on different feet, in different positions and fulfill the criteria described above in "Repetitions".
--	---

Edges and directions

<i>Clear change of edge</i>	<u>Clear change of edge can be counted as a Level feature only in Sit (only from backward inside to forward outside edge) or Camel position.</u> <u>Any attempted execution of change of edge other than in camel position or from backward inside to forward outside in sit position will be ignored, not blocking the possibility to credit it elsewhere.</u> <u>The change of edge counts as a feature that can increase the Level only once per Short Program and once per Free Skating Program; while doing that, the first attempt is taken into account.</u> Clear change of edge in order to be counted as a feature for a Level requires at least 2 full rev. on one edge followed by at least 2 full rev. on another edge in the same basic position (<u>sit or camel</u>). A change of edge within an upright or intermediate spinning position does not count for a feature.
------------------------------------	---

<i>Spinning in both directions</i>	Execution of spins in both directions (clockwise and counter clockwise) (<u>in sit, camel or combination of the two</u>) that immediately follow each other will be rewarded by counting this as an additional feature in all Levels. A minimum of 3 revolutions in each direction is required. A Spin executed in both directions (clockwise and counter clockwise) as above is considered as one Spin.
---	--

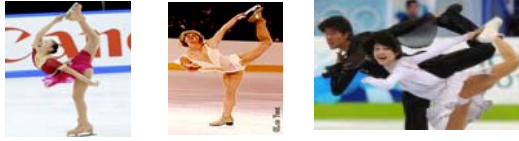
Change of foot

<p>Change of foot (spin in one position and spin combination)</p>	<p>To be considered, a change of foot in a spin requires at least three (3) revolutions before and after the change (these revolutions can be in any positions, including intermediate positions). If there are not three (3) revolution before or after the change, this results in the following: Short Program - the spin is not fulfilling the requirements and no Level and value will be given; Free Skating - the second part of the spin will not be called and will not be valid for Level features; the element becomes a spin in one position with no change of foot or a spin combination with no change of foot.</p>
<p>Staying on the same foot</p>	<p>A change of foot in spins means “spinning on each foot”. A transition in either (air or ice) that uses each foot but the skater remains spinning on the same foot is not considered as a change of foot.</p>
<p>Simple change of foot</p>	<p>Does not require significant strength and skill. e.g. a step over, a small hop, a simple hop or jump from or into an upright position. Such a change does not increase the Level.</p>
<p>Change of foot <u>executed by jump</u></p>	<p>Requires significant strength and skill. <u>It must be executed from sit or camel position directly into any basic position.</u> <u>For example:</u> a clear jump over or a toe-Arabian or any form of a “butterfly”. Such a change can increase the Level.</p>
<p>Toe Arabian as change of foot</p>	<p>This change of foot is allowed, will be considered as a change of foot <u>executed by jump</u> and will count as a feature only in Free Skating. If performed in Short Program, such change of foot will be considered as an error, will not count as a feature and the GOE will be reduced according to the ISU guidelines for touching the ice with the free foot.</p>
<p>Spin with a second change of foot</p>	<p>A second change of foot (if attempted) in a spin with change of foot is not allowed in Short Program (wrong element) and does not count as a feature for a higher Level in Free Skating.</p>
<p>Spinning centres too far apart (spin in one position and spin combination)</p>	<p>If the spinning centres (before and after the change of foot) are too far apart and the criteria of “two spins” is fulfilled (there is a curve of exit after the first part and the curve of entry into the second part), this results in the following: Short Program - the spin is not fulfilling the requirements and no Level and value will be given; Free Skating - the second part of the spin will not be called and will not be valid for Level features; the element becomes a spin in one position with no change of foot or a spin combination with no change of foot.</p>
<p>Number of features on one foot</p>	<p>The maximum number of features that a skater can get on one foot is <u>two (2)</u>. The features for backward entry or flying entry will be counted in the quota of the foot before the change. The features “Change of foot <u>executed by jump</u>”, “<u>Both directions...</u>” and “All 3 basic positions on <u>both feet</u>” will be counted in the quota of the foot after the change. <u>The feature for crossfoot spin will be counted in the quota of the foot on which the cross position was started.</u></p>
<p>Spin in one position with change of foot or spin combination: less than 2 revolutions in a basic position on one foot</p>	<p>Short Program: If there are 2 rev. on one foot in a basic position, but less than 2 rev. in a basic position on the other foot, the Spin will have no Level and consequently no value. Free Skating: If a spin has no basic position on one foot, the features from the other foot may still be applied. <u>However the Level can not be higher than 1.</u></p>

CAMEL POSITIONS

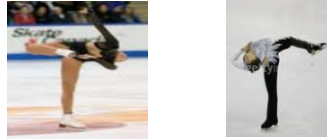
CF

CAMEL FORWARD



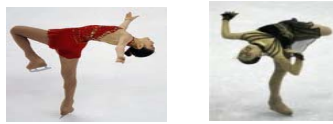
CS

CAMEL SIDWAYS



CU

CAMEL UPWARD



SIT POSITIONS

SF

SIT FORWARD



SS

SIT SIDWAYS



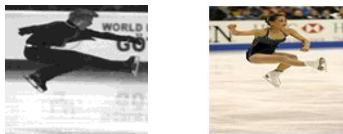
SB

SIT BEHIND



JS

JUMP WITHIN A SPIN
WITH LANDING ON THE
SAME FOOT



Jump within a spin will be considered a difficult variation if done from a basic position to the same or another basic position. This variation can be counted twice per program as long as the two executions are with significantly different body weight or core distribution.

UPRIGHT POSITIONS

UF

UPRIGHT FORWARD



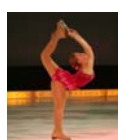
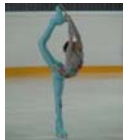
US

UPRIGHT STRAIGHT and
SIDEWAYS



UB

UPRIGHT BIELLMANN



UL

UPRIGHT LAYBACK



INTERMEDIATE POSITIONS

IP

INTERMEDIATE
POSITIONS
(ALL)



INCREASE OF SPEED

IS

For camel, sit and layback positions once the position has been established, a clear increase of speed will be considered a difficult variation. This variation can be counted twice per program as long as the two executions are with significantly different body weight or core distribution.