

November SYS Update



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ISU Communications for 2022-23

- Well-Balanced Program – Comm. No. 2471
- Difficulty Groups of Elements – Comm. No. 2501
- Scale of Values – Comm. No. 2486
- GOE Guidelines Reductions Deductions – Comm. No. 2487
- SYS Novice Guidelines & WBP – Comm. No. 2491
- Technical Handbook for Technical Panel – updated Nov. 11
- Technical Handbook for Referees
- Q&A #1 & #2

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Other Resources

- SC Webinars – eLearning Site
 - Program Components
 - Technical Update
- Three Program Component Key Reminders document
- ISU Videos – ISU eLearning Site
- New Judges Sheets



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Key Aspects, Element Criteria and Bullets



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Key Aspects

- **Foundational measures for synchronized skating**
- **Apply to all elements**
- **Of equal importance**
 - Shape
 - Unison
 - Speed & Flow



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Additional Criteria

Apply to elements (when applicable):

- Quality and variety of:
 - Steps, turns, fes, fms, skating movements and body movements
 - Holds: minimum of two different types of connected Holds
 - Entries and/or exits
 - Features (*judges must know the element features*)
- Reflects the timing, tempo, character or nuance of the music
- Reflects creativity or originality



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Additional Bullets

Apply to specific elements:

- Define specific qualities of the element
- Increase the GOE when the positive quality is demonstrated
 - There could be additional increases as appropriate
 - Example: outstanding unison of the element
- Require reduction when the negative quality is demonstrated
 - There could be additional reductions as appropriate
 - Example: a stumble within the element



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Overall Comments for GOEs

More Positive Judging is a focus

- Build the mark up rather than take away
- Don't double deduct – was it an error or just fair quality
- Look for and reward the positives
- Don't hunt for mistakes
- Be fair, you need to attribute for the obvious mistakes
- Be reasonable with "same" visible errors
 - Example/ if 5 pairs all touchdown, don't reduce by -5



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Element Specific Updates



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No Hold Element

- Features are recognizable for the tech panel, the judges assess the quality (jump, diagonal turns)
- Body movement must show a change in balance and be low (see Q&A #2)
- If jump feature is done well to the music, can award the music bullet
- For variety of steps bullet, must have a variety of turns throughout the element, not just the same ones over and over



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Moves & Group Lift

- Downgrades by technical panel do not affect the GOE mark (ie/ there is not a specific reduction applicable to downgrades)
- Can give the bullet for quality when several things are good, even if one is not
- Domestically, the choreo error ! is not showing on judges screens, so TC needs to tell Referee, who then tells judges (reduction of -2 to be applied to GOE mark)
- The NHT for group lift collapses was removed this year to recognize the potential quality of the rest of the element, although still considered a serious error
 - Highest starting GOE "could be" +3 if all others done of excellent quality, then reduction for collapse



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Intersections

- Entry variation is part of the element, so falls will be assigned to the element by the technical panel if it's part of the entry variation
 - When does it start and how will we know (see Q&A #2)
- Entry variation is "before" – not defined, can be anytime before
 - All kinds of movements allowed – lift, complex pattern with 2 turns, field moves, free skating moves etc
- Check your screens to see if a fall is part of the element or not
- Not intersecting at the same time is the judges responsibility



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Intersections

- Video 1
- Video 2
- Video 3



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Spins

- The key portions of the spin where we want to see and reward synchronization:
 - Entry
 - Exit
 - Change of position
 - Change of foot
- It is not expected that all skaters have unison on individual spin rotations



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Travelling Element

- Looking for quality of the travel throughout, continuous
- Moving as fast as possible
- If they travel more than $\frac{1}{2}$ the ice, there is a +1 adjustment to give



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Twizzles

- Change of configuration – both configurations must be of same element shape
 - Example – block to block; line to line



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Three Distinct Program Components

*Assessment of the Artistic and Choreographic
Aspects of Skating*



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Three Distinct Program Components

Each component specifically defines a particular aspect of skating:

COMPOSITION

How the program is
designed in relation to the
musical structure



PRESENTATION

How the program is
performed in connection
with the music



SKATING SKILLS

How the technique of
skating and of movement
has been executed

Together, the three program components define the artistic and
choreographic aspects of the program and the technique of the skaters



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Identify and objectify the criteria

Composition What is a skating program?	Presentation What does "performing" a skating program mean?	Skating Skills What does "skating well" mean?
The intentional, developed and / or original arrangement of the repertoire of all types of movements into a meaningful whole according to the principles of proportion, unity, space, pattern and musical structure.	The demonstration of engagement, commitment and involvement based on an understanding of the music and composition.	The ability of the skater to execute the skating repertoire of steps, turns and skating movements with blade and body control.
Unity	Expressiveness & projection	Variety of edges, steps, turns, movements and directions
Connections between and within the elements	Variety and contrast of energy and of movements	Clarity of edges, steps, turns, movements and body control
Pattern and ice coverage	Musical sensitivity and timing	Balance and glide
Multidimensional movements and use of space	Unison, oneness and awareness of space (Pair Skating, Ice Dance, Synchronized Skating)	Flow
Choreography reflecting musical phrase and form		Power and speed



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Serious errors

- "Break in the Program"
- Similar impact at all levels
- No formula – can impact all 3 PC's equally or could impact one PC more heavily
- Judge the skate of the day

Serious Error(s)				
Serious errors are falls and/or mistakes which result in a break in the delivery of the program. This break can be minimal or more pronounced and noticeable. These errors must be reflected in the mark awarded for each program component. The consequence depends on the severity and impact they have on the fluidity and continuity of the program. The following guideline should be used.				
Category	Mark Range	Definition	Mistake	Maximum score per Program Component
Platinum	10	Outstanding	1 Serious error	9.50 *
Diamond	9.00 – 9.75	Excellent	2 or more Serious errors	8.75 **
Gold	8.00 – 8.75	Very Good	For all Components: *When there is <u>only one error</u> and <u>this error minimally impacts the program</u> , the maximum score of 9.50 is possible as noted above. Note: For the above to apply, the program as a whole is still deemed to be "Excellent". **When there are 2 or more errors and these errors <u>only minimally impact the program</u> , the maximum score of 8.75 is possible.	
	7.00 – 7.75	Good		
Green	6.00 – 6.75	Above Average		
	5.00 – 5.75	Average		
Orange	4.00 – 4.75	Fair		
	3.00 – 3.75	Weak		
Red	2.00 – 2.75	Poor		
	1.00 – 1.75	Very Poor		
	0.25 – 0.75	Extremely Poor		



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What is a skating program?

A skating program is a series of **units of movement (element – connections – element)** that create an entity with a clear relationship with the musical phrase and the music chosen. This seamless flow of movements continues into and out of technical elements. The chosen edges, steps, turns, and movements from the skating repertoire creates an interesting pattern on the ice and an interesting design of movements in space. The continuous execution of a variety of movements includes the use of the whole body along different planes.



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Composition reminders

Definition - The intentional, developed and / or original arrangement of the repertoire of all types of movements into a meaningful whole according to the principles of proportion, unity, space, pattern and musical structure.

- For a program to meet the definition:
 - The chosen steps and movements must make sense together and must connect elements;
 - Movements must occupy space in different dimensions;
 - The parts of the program must have a relationship with each other;
 - Must create an interesting pattern on the ice;
 - Must follow the musical phrasing, structure, and form.

When this does not exist, we have a training session done to music.



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What does “performing” a skating program mean?

When performing, the skater embodies and brings the composition to life in their own way. They give the viewers a piece of themselves being able to arouse emotions (expressiveness and projection).

The skater personalizes the composition from the first movement to the last, leaving their mark, and delivers their work to the audience, thus captivating them (projection).

Because the skater truly hears the music and has a deep appreciation of the music, there is the translation of the details into movement (musical sensitivity and timing).



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Presentation reminders

Definition - The demonstration of engagement, commitment and involvement based on understanding of the music and composition.

- For a performance to meet the definition, there must be:
 - A deep appreciation and connection with the music;
 - A respect for the musical timing and rhythm when clearly identifiable;
 - The use of movements that serve to intensify or emphasize meaning with contrast of energy;
 - A shared commitment to the program.

When this does not exist, the program is not believable.



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What does “skating well” mean?

Skating well is the ability to execute the skating repertoire with precision and complete balance over the blade demonstrating clean and deep edges, and effortless changes from one foot, direction and movement to the other. There is evident glide and flow as the body moves in different planes of space as a result of core control and a fluid knee-ankle action. Power and changes in speed are done effortlessly.



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Skating skills reminders

Definition - The ability of the skater to execute the skating repertoire of steps, turns and skating movements with blade and body control.

- For a skater to meet the definition, there must be:
 - Balance and glide on edges in all directions while executing the skating repertoire;
 - Flow of quality movements while executing the repertoire of edges, steps, turns, and skating movements.
 - Power, variations and control of speed, and dynamic stroking;
 - A developed technique of skating and of movement.

When this does not exist, the skater is only walking on the ice



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Summary

Excellent to outstanding assessment of the artistic and choreographic aspects of skating requires:

Interesting design on the ice (pattern) and in the space (design of movements), according to the musical structure.

Musical sensitivity and profound connection to the music and composition

Precise technique (blade and body)



**Pairs, Ice dance,
Synchronized skating**

With all skaters contributing and performing in harmony with similar technique



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Reminders

- Not simply a reshuffling of criteria, there are differences in the new criteria for all 3 PC's
- Remember: In SYS – looking for equal demonstration by all skaters. If notable differences, it must reflect the unit as a whole.
- Think positive - Build PC marks up using criteria rather than reducing from the top
- Serious errors must be reflected in each PC score
- Evaluate each criteria with equal weight
- Remember that importance of PC scores – they have as much impact on the final score as an incorrect technical call



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Don't give teams gifts!

A "gift" of 1.5 points (5.5 instead of a 4) in each component means:

- Men SP: gift of 7.51 points - 1A is called a 3A
- Men FP: gift of 14.8 points – 1A is called a 4A
- **Women, Pairs, SYS SP: gift of 5.98 points – GLB is called a GB4**
- **Women, Pairs, SYS FP: gift of 12 points**
- Dance RD: gift of 5.98 points
- Dance FD: gift of 9 points



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Distinctions and clarifications:

- Connections between elements (CO) & variety of skating repertoire (SS)
 - SS – diversity in the use of connections
 - CO – appropriate selection of footwork, skating movements to join 2 elements
- Choreography reflecting musical phrase & form (CO), Musical sensitivity & timing (PE), Variety & contrast of energy & movement (PE)
 - CO – accurate execution of units of movement
 - PE – subtle details of the music translated into music, combining movement to emphasize an underlying musical accent, crescendo, nuance
- Originality is no longer a criteria



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Video Discussion

- Example 1
- Example 2
- Example 3
- Example 4



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Questions?



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Appendix



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Understanding Errors in Intersections

- **Collision – Serious error. Stops the progression** of the Skater(s) and flow through the Point of Intersection is severely impacted and/or stopped: **Starting GOE is NHT -3**
- **Bump – Minor error. Disrupts the progression** of the Skater(s) and flow through the Point of Intersection is impacted, but the Skater(s) are still moving through the pi: **GOE reduction -1**
- **Additional Reductions**
 - Not intersecting at the same time -1 to -2
Note: Confirm with video review
 - Approach/Exit shapes not maintained -1 each



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Understanding Errors in Lifts

- **Collapse (Group, Pair, Creative) – Serious error.** A collapse is when the **lifted position is not maintained** and can occur from any fixed height of a Lift.
GOE reduction -2 (1 lift) to -3 (2 or more lifts)
- **Lift Not Attempted or Achieved – Serious error.** Usually caused by a disruption prior to the Lift.
A Lift not achieved is a **failure in the lifting process**.
GOE reduction -3 (1 lift) to -4 (2 or more lifts)
- **Additional Reductions**
 - Loss of Speed at Exit of lift -1
 - Non-lifting skaters not executing steps or movements (ex. gliding on 2 feet) -1



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Errors and the GOE

- **Each** error occurring within the same Element must be reflected in the final marks for GOE and Program Components
- When a Not Higher Than reduction is listed, the NHT must be your **starting GOE**
- Additional reductions can be applied as warranted, but your **final GOE can be Not Higher Than** the mark defined



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Understanding Errors in Features

Timing errors due to choreography are technical errors

- Identified by the Technical Panel
- Displayed by an exclamation point (!) on Judges screen
- Judges reduce GOE by -2 per element

Timing errors due to execution are quality errors

- Reflected in marks for Key Aspects (Shape, Unison, Speed & Flow)



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Serious and Minor Errors

- **Serious** errors impact the integrity/continuity and fluidity of the Element and/or its relation to the music and must be reflected accordingly
- **Minor** errors do not fully impact the integrity/continuity and fluidity of Elements and should not be over penalized when awarding GOE



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Serious Errors and Falls

- Collision during Intersection NHT -3
- Lift position not Attained -3 to -4
- Collapse in a Lift -2 to -3

- Fall inside an Element
 - Fall of one Skater -2 to -3
 - Fall of two Skaters -4
 - Fall of three or more Skaters NHT -5
- Fall outside an Element
- Must affect the PCs



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Calculating Multiple Errors

- Examples – Reflecting each error in the GOE
 - Collision during Intersection followed by a fall/falls that result from the collision:
Collision = NHT -3, PLUS -2 to -3 for the fall = -5
 - Collapse in one Lift = Starting GOE, -2 for the collapse
 - Collapse on one Lift with a fall = **if starting GOE = +3**, -2 for the collapse, PLUS -2 to -3 for the fall, overall -1 to -2
(-4 to -5 in total GOE reductions)
 - Collapse in two Lifts with a fall = Starting GOE and -3 for the collapse, PLUS -2 to -3 for the fall, overall -5 in GOE



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Awarding the GOE

GRADE OF EXECUTION										
-5	-4	-3	-2	-1	0	+1	+2	+3	+4	+5
Extremely Poor	Very Poor	Poor	Weak	Fair	Average	Above Average	Good	Very Good	Excellent	Outstanding
6+ bullets	5 bullets	3-4 bullets	2 bullets	1 bullet	- / +	1 bullet	2 bullets	3-4 bullets	5 bullets	6+ bullets

- **For an Element to receive +5:**

Applicable

- All Key Aspects and Additional Criteria must be performed with very good quality and contain **no errors and/or a Serious error**

- **For an Element to receive +4:**

Applicable


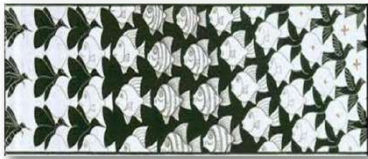
- Two Key Aspects and all Additional Criteria must be performed with good quality and contain **no Serious error**



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Composition - criteria reminders

<p>Unity</p> <p>The unified whole is different from the sum of the parts.</p> 	<p>When each part is separate, they mean nothing. When they come together in an appropriate way, they create an entity with a clear purpose</p> <p>All skaters participate equally</p>
<p>Connections between and within elements</p> 	<p>Elements connected with each other with varied and intricate body and skating movements (including changes in hold, movement type, and duration)</p> <p>A <i>unit of movement</i> is a block "element – movements – element". The element becomes part of the flow of movements.</p>



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Composition - criteria reminders

Pattern and Ice Coverage



The interesting and creative placement of units of movement on the ice.

For synchronized skating, this includes the ability to stay aligned and maintain symmetry. All skaters contributing equally

Multidimensional movements and use of space



The fluid and controlled movements along or across different planes (high, medium, low, diagonal). The ability to use the space.

All skaters contribute to create an interesting design of movements.

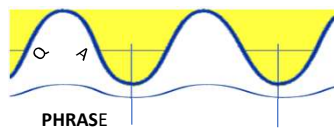


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Composition - criteria reminders

Choreography reflecting musical phrase and form



Form refers to the structure and organization of a musical composition.

Each unit of movement follows the musical phrase, its beginning, climax and end.



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Presentation - criteria reminders

Expressiveness and projection

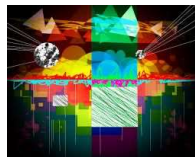


Personal involvement in the program as inspired by the musical selection and by the idea of the composition

Confident presentation of one's body and energy to communicate a feeling.

Ability to capture the viewer, to arouse emotions.

Variety and contrast of energy and of movements



Different ways of combining movements to intensify or emphasize meaning and/or to underline an accent or a musical nuance.

The force and movement done should vary throughout the program.



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Presentation - criteria reminders

Musical sensitivity and timing



Ability to move accurately and consistently as required by the characteristics of the music

Steps and movements follow the musical timing when clearly identifiable.

Finesse of movement(s) to demonstrate an appreciation of musical details, accents and nuances. Appropriate / purposeful translation of music into movements.

Unison, oneness and awareness of space



Performing as a unit demonstrating musical sensitivity.

Each skater shares the responsibility of performing the composition with equal ability and competency. An awareness of one's and each other's bodies in space without looking.



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Skating skills - criteria reminders

Variety of edges,
steps, turns,
movements and
directions



Diversity in the use of edges, steps, turns, body movements, and direction of skating: forwards, backwards, clockwise, counter-clockwise.

Clarity of edges,
steps, turns,
movements and
body control



Ability to execute each edge, step, turn, and body movement precisely and completely. Clarity is the quality and the precision of execution. Edges must be precise from the moment the blade touches the ice. Core control facilitates movement regardless of the plane.



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Skating skills - criteria reminders

Balance and glide



Ability of the blade to glide on the ice without friction. Equilibrium over the blade resulting in control of the blade and movement and in the easy and smooth movement of the blade on the ice. Predominance of one foot skating, however can be on 2-feet. Speed is maintained because of balance, control, and lack of friction of the blade on the ice. Gliding on long, deep edges is more difficult than short, flat edges.

Flow



Ability of the whole body to move smoothly, harmoniously and effortlessly, starting from a fluid knee-ankle action. Fluid and effortless transition from one movement to another or from a combination of movements to others.



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Skating skills - criteria reminders

Power and speed



The ability to gain and control speed when stepping from one foot to the other (dynamic stroking).

The ability to display acceleration and deceleration, and the execution of the skating repertoire with speed and ease.



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