



SKATECANADA

INTERPRETIVE SKATING TEST STANDARDS MANUAL



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INTRODUCTION

The Interpretive Program provides an avenue within which skaters can develop their ability to interpret music without the pressure created by the demand for technical difficulty in other programs. Skaters can take tests as individuals or as a couple (male/female, female/female, and male/male) at the following levels:

- Introductory
- Bronze
- Silver
- Gold

This program is a means of encouraging skaters to develop:

- an understanding of the relationship between movement and rhythm patterns (music)
- an awareness of their innate choreographic creativity
- an ability to employ basic skating skills as vehicles of expression
- an extensive repertoire of expressive movements
- an increased confidence in their performance skills

This program requires those who judge this discipline to possess an understanding of musical structure and basic choreographic principles. Appendix A contains definitions that may be of use throughout this manual.

Objectives of Interpretive Skating Test Standards

This manual is a resource tool for officials and coaches alike. The first part of the manual provides an introduction to the Interpretive Skating Program, an overview of the theories underlying creative movement, and some guidelines for continued study. Marking of the interpretive program and the conduct of tests and competitions are covered in the last portion.

The following topics will be covered:

- creation of an interpretive program
- role of the coach/choreographer as well as the skater in the development of interpretive skating
- selection of music and costuming
- introducing the principles of creative movement
- requirements to become an Interpretive Test Evaluator
- evaluation criteria and passing requirements
- test standards

Some of the features of the Interpretive program (compared to the Artistic Test Program) include the following:

- One evaluator will assess Interpretive tests.
- All Interpretive tests shall be evaluated by Interpretive Evaluators.
- For all levels, the programs shall be a minimum of 2.0 minutes and a maximum of 3.0 minutes (+ or – 10 seconds).
- There are no age criteria. Age has little impact on a skater’s ability to interpret music. Skating skills and other basic components are not necessarily reflective of a person’s age, but rather his/her acquired skill set.
- The Adult test is eliminated and the adult skaters are folded into the Interpretive Program. The Adult Artistic test is equivalent to the Bronze Interpretive test. For example, if a skater has passed the Adult Artistic test, then they can progress in the Interpretive program beginning at the Silver Interpretive test.
- A candidate may qualify for the same test more than once using a different theme and program on each occasion.
- A candidate for an Interpretive test shall have passed the preceding test.
- The Interpretive Tests are open to singles skaters or couples.

Components of an Interpretive Program

While viewing an Interpretive program, a judge should consider the various elements of expressive movement that the skater has used to communicate the chosen theme. These are briefly summarized below:

| | |
|-------------|---|
| Theme | - symbolic meaning + music – movement suitability to the music and the skater’s skills. |
| Motivation | - reason that generates the movement |
| Design | - two aspects – time and space - phrases (time) – succession of movement - symmetry/asymmetry (space) - levels and direction (space) - utilization of area (3D space) |
| Dynamics | - variations in tempo and tension |
| Gesture | - stylized movements with a social, functional, ritual, or emotional basis |
| Style | - language of expression, texture of movement |
| Composition | - continuity, pacing, development, repetition, dramatic tension |

PRINCIPLES OF CREATIVE MOVEMENT

The concept of the Interpretive program has its roots in creative dance. People have composed dances throughout the ages. The instinct to use movement is an elemental part of human nature.

Over time three principal forms of dance developed:

- folk dancing – usually rural, lower class, exuberant
- social dance – usually urban, upper class, formalized
- court performances – principally ballet, stylized

In the first half of the twentieth century, dance as a discipline expanded in many areas of technique, style, form and content as it became a form of popular entertainment.

For many centuries, dances have been composed instinctively by talented individuals. Not until the nineteen thirties, were theories of dance composition developed and taught. This led to a continuing expansion and exploration of the human ability to communicate through movement set to music. It is these theories that we must consider as a basis for developing and assessing interpretive programs.

Composition is not simply inspiration, but it is based on a conception of a theme, and the manipulation of that theme cannot be developed, or shaped without knowledge of the rules of composition.

The most instinctive art form is the A B A: a beginning, a middle and an end.

Dance is designed in two aspects: space and time. At any given moment a dance has a design on space. (Think of a snapshot of a dance). Design in time, exists within the sequence of movements and is more complex than the design in space. It ranges from a simple transition of one movement to another, to the lengthier phrase, and finally to the over-all structure. It is much more difficult to perceive the design on time than on space. The eye must be trained to remember how movements follow each other.

Design in time is often structured in units, called phrases, that correspond to natural biological rhythms. Each phrase has a recognizable shape with a beginning and an end and usually rises and falls. Differences in phrase length and shape provide variety in the performance. For practical purposes phrases may be considered in three categories: the high point at the beginning; the high point at or near the middle; the high point at or near the end. The high point might be achieved in tempo, or some other element of movement.

Dynamics is the key that adds interest to the dance. It extends from the smoothness of cream to the sharpness of tack. Sharp dynamics plus speed has a stimulating effect: smooth dynamics plus moderate or slow movement is soothing. The good dance is not constructed to stay very long with one dynamic because too much sharpness is nerve wracking, while too much legato is boring. Interesting dances often involve simultaneous dynamics. For instance, one arm can continue with the main theme, while the other beats or quivers. This can be varied by use of other parts of the body. The feet can be staccato, while the arms and body legato. This produces a very rich texture to the program.

ROLE OF THE COACH/CHOREOGRAPHER

For the Interpretive program, the coach/choreographer should function as a mentor; guiding skaters to develop their own choreographic skills, rather than as a creator of movements to be imitated. After the theme and music has been selected, the coach should discuss them with the skater to draw out and enlarge his/her understanding of the theme. This is particularly important in the case of the inexperienced interpretive skater.

It is important that the communication of the program's theme be done through the skater and not through the movements and choreography set out by the coach/choreographer. The coach should encourage skaters to attend introductory classes in acting and modern dance as a means of expanding their knowledge of movement. These classes could develop an understanding of themes and moods in music. Experience in these will encourage the skater to become less inhibited.

DEVELOPING INTERPRETIVE SKATING PROGRAMS

Interpretive skating programs require a different choreographic approach than do competition or show programs. For tests or competitions the music is selected for its potential to showcase the difficult jumps, spins and other elements of the skaters' repertoire. A show program is designed to entertain an audience by presenting a sample of some of the skater's spectacular moves.

Interpretive skating programs are generated by starting with either a specific musical selection or a particular theme. Skaters might start by selecting a piece of music which they would like to interpret by using their skating skills, listening to the music and developing an understanding of its story or abstract theme that could provide continuity to the movements. Conversely, skaters might start with a theme they wish to express and then select music that is appropriate. In either case, it is essential that the theme and the music form a unified whole from which the movements flow.

For inexperienced interpretive skaters the theme should be clear and simple. There is not time in a brief program to explore an elaborate theme, nor do they have the necessary interpretive skills. Silver level skaters can develop a wider range of movements, gestures and body language that can enable them to utilize a wide variety of skills to express complex themes involving changes of mood, character or style.

After the choice of theme and music have been made. The next stage is to fit the movements suggested by the theme to the music.

There are four basic elements of movement:

1. Time - a movement may be quick or sustained in duration
- the time it takes to perform a movement must be based in motivation for that movement; what feeling does it lend to the overall picture
2. Weight - a movement may be strong or light in texture
3. Flow - a movement may be restrained (bound) or fluid in execution (sharp and staccato versus flowing and languid)
4. Space - a movement may move directly from A to B, or flexibly fill the space between A and B.

Varying these movement styles enables the skater to convey a range of feelings during a program.

Although rhythm is the most basic element of music and dance, dissonance and strange designs in time and space are at the core of much modern dance. This discarding of preconceived notions of what dance should be has led to considerable exploration of the elements of line, rhythm and texture. Such movements are not grotesque, but rather a state of physical awareness full of potential action. Tension can not be indicated, it must be actual. However, for these movements to be effective a high degree of technique is required. Inexperienced skaters will not be more effective by attempting movements beyond their control, but less so.

COMPOSITION OF AN INTERPRETIVE PROGRAM

The interpretive program consists of a variety of skating moves selected for their value in enhancing the skater's interpretation of the music rather than for their technical difficulty. Jumps may be included, but credit will not be given for their technical difficulty. Credit for jumps and spins is based solely on the chosen theme, not merely a collection of pleasing or spectacular moves assembled to entertain an audience (exhibition/show program).

Although creative movement usually has a theme as a starting point, each movement need not be part of a coherent "story line". Movement expresses in aesthetic form the drives, desires, and reactions of alive human beings. It does not involve animals, fairies, ghosts or toys come to life, except as they might exist in the mind of the skater.

While many programs will, undoubtedly, reflect known themes from past ballet, opera, operetta or musical productions of the stage or screen, skaters should be encouraged to move beyond these to explore more original and personal concepts. Skaters choosing an unknown theme shall be rewarded. Programs might explore designs in abstract movement suggested by selected sound patterns, moods, or concepts.

Skaters are requested to present to their evaluator/judge a brief statement of the chosen theme. This should serve to whet the judges' appetites for the program and provide a framework within which it can be assessed. It is to be no more than 70 characters in length.

SELECTION OF MUSIC FOR INTERPRETIVE SKATING

For this program any type of music may be used provided that the theme and music form a unified whole. In some cases, the music may provide the inspiration for the theme; in other cases a theme may be selected, then appropriate music chosen to convey it. Vocal music is permitted at all levels.

Rhythm is the most powerful element of dance, but its value is rarely appreciated or utilized. Rhythm permeates every aspect of life, providing organization and patterns of existence. Humans possess four innate rhythms:

- breathing/singing/speaking/ which leads to phrasing
- muscle/nerve actions such as heartbeat and peristalsis
- propulsion – walking/running/jumping
- emotional rhythms – feelings/moods/passions

If movements are organized into these rhythmic patterns, they elicit response because they connect to everyone's experience.

If the rhythmic structure is readily felt by the audience, then they will not be distracted from the performance by the effort needed to understand it. Humans do not sustain feelings with steady intensity, therefore, dramatic rhythmic patterns must show variation to be convincing. Motivation and gesture must be understood by skaters if they are to convey rhythm patterns effectively.

Therefore, care must be taken to select music that permits the skater to fully explore all aspects of the chosen theme. The skater then must study the selected music intensively in order to fully understand and develop its rhythmic patterns.

Three forms of music that are most suitable for interpretive programs are melodic, rhythmic and dramatic. This eliminates such forms as the intellectual composition, the bravura piece, the impressionistic composition, the "big" piece, the well-known programmatic piece, the too-complex composition, the cliché-ridden and the commonplace. There is still a vast range of music to consider, even after these exclusions.

After the preliminary choices of subject matter and music, there is still that most important aspect of fitting together the music and the movement.

SELECTION OF CLOTHING FOR INTERPRETIVE SKATING

The clothing chosen for Interpretive programs should be simple and tasteful. Its purpose is to enable the skater to more fully experience the theme that is being presented. Elaborate costumes can inhibit movement and tend to detract from the skating itself. Care must be taken to ensure that the theme is clearly presented by the sequence of movements without reliance on the clothing to make the concept clear.

Make-up and hairstyle may also be used to assist the skater in capturing the mood. These too should be used discretely, rather than tending to extremes.

Props may not be used in Interpretive programs. Any item that is held in the hand or removed during the performance is considered to be a prop. Thus, for example, a hat worn throughout the program is not considered to be a prop, but becomes one if it is intentionally removed during the performance. If something falls off on its own, it is not a prop.

The safety of the skater must be a major consideration in the selection of clothing. Tails, boot covers, and trailing fabric that could trip the skater should be avoided.

QUALITIES OF AN INTERPRETIVE SKATING JUDGE / EVALUATOR

Those who have decided to become involved in evaluating/judging the Interpretive program must be prepared to develop their understanding of movement and modern dance in many directions. Every opportunity should be taken to view live performances, film, television and video material that display various periods and styles of dance.

A keen sense of music is essential for evaluating Interpretive programs. An understanding of the rhythm and melody patterns is necessary to be able to visualize their potential for interpretation. Although it is often helpful for the judge to be aware of the original theme for which the music was composed, this must not block the judge's ability to understand a different theme that the skater may have chosen to set to music.

Judges for this discipline must be able to set aside their personal interpretation of the music in order to be able to appreciate the interpretation presented by the skater. Analysis must be focussed within the context established by the skater. Finally, imagination is necessary to be able to quickly absorb and assess an artistic program within the available time.

NOTE: All Interpretive tests shall be evaluated by one Interpretive Evaluator

INTERPRETIVE TEST EVALUATOR (from Officials Definition, Appointment, Qualifications Policy)

Prerequisite: The prerequisite to an Interpretive promotion are:

- A minimum of Gold evaluator certification in the Free Skating, Skating Skills or Dance
- A skating background defined as follows:
- Any two of Junior Bronze Free Skating, Skills, Dance; or
- Any one of Senior Bronze Free Skating, Skills, Dance or a Juvenile Competitive test; or
- Any one higher level test

Clinic: Successful completion of the Interpretive Skating Clinic

Practical: Successful completion of the Interpretive Skating Workbook, which includes as a minimum the following practical exercises:

- Standards module (actual or video)
- Report of a supervised evaluation session with three interpretive tests
- Summary report of an observation session at a theatrical or dance performance (actual or video)

EVALUATION CRITERIA

Interpretive Skating programs are to be evaluated using the following criteria:

SKATING

- I. Edge and Turn Quality
- II. Speed, Flow and Power
- III. Creative Movement with Sureness
- IV. Carriage and Line

PERFORMANCE

- I. Interpretation of Music
- II. Communication of Theme
- III. Use of Whole Body
- IV. Use of Levels and Space
- V. Originality/Creativity
- VI. Interaction (Couples only)

Specific skills will be evaluated on the following scale: Excellent, Good, Satisfactory, and Needs Improvement.

Skating

- i) **Edge and Turn Quality** - Quality of basic edges and turns (e.g. three turns, brackets, Choctaws etc.) incorporated into the choreography of the program.
- ii) **Speed, Flow and Power** - Gaining and maintenance of speed; easy and continual flow; power reflective of the ability of the skater and the chosen music/theme.
- iii) **Creative Movement with Sureness** - Incorporating new and creative movements performed with sureness and control.
- iv) **Carriage and Line** - Upper body carriage and body line reflective of the chosen music/theme yet still incorporating good style (e.g. a skater may choose African Tribal dance music; one would expect angular lines and departure from the “normal” skating posture, but this should not be confused with poor basic form. In other words, there is a difference between intentional choreography and poor basic form and line).

Performance

- i) **Interpretation of Music** - Clear interpretation of the chosen music.
- ii) **Communication of Theme** - The skater’s ability to portray the chosen theme through interpretation of music, skating skills and movement rather than through mime and posing. The current evaluation of “Development of Theme” is problematic in that too many persons get caught up in trying to tell (or discern from the performance given) a story from start to finish. This limits creativity and shifts the focus of the program from development of interpretation skills and creative movement/performance. The “Communication of Theme” idea allows for less subjectivity and more objectivity as it is easier to decide whether a skater is utilizing the music chosen (with an appropriate underlying theme), creative movement and strong basic skating skills than it is to evaluate a skater’s ability to tell the story of Juliet’s Death, as example.

- iii) **Use of Whole Body** - Skater's ability to use the entire body (including torso) to help interpret the music and communicate the theme. Particular attention should be paid in differentiating between postural and gestural movements.
- iv) **Use of Levels and Space** - Skater's ability to use low, mid and high levels as well as space (either immediately surrounding the body as well as within the performance area, or ice surface). The Interpretive Program is a perfect vehicle to begin experimenting with use of levels and space which then can ideally be incorporated into other free skating or ice dancing programs once the skill is more developed.
- v) **Originality/Creativity** - Skaters should be encouraged to choose (and rewarded when chosen) an unknown theme or original interpretation of a known piece of music.
- vi) **Interaction** - This is relevant to couples only and reflects the need for interaction between the couple during the test but encourages more creativity than what might be the case if the term "unison" is incorporated.

NOTE: Since in the Interpretive program falls may be a deliberate choice in order to enhance the development of the theme, marks should only be deducted for falls that clearly interrupt that development. Such falls should be penalized in the second mark.

PASSING REQUIREMENTS

| | | Introductory | | Bronze | | Silver | | Gold | |
|-------------|---------------------------------|---------------------------------------|------------------------------------|---------------------------------------|---------------------------------------|---------------------------------------|---------------------------------------|---------------------------------------|---------------------------------------|
| | | Singles | Couples | Singles | Couples | Singles | Couples | Singles | Couples |
| Skating | Edge and Turn Quality | 2/4 must be Satisfactory or better | | 2/4 must be Satisfactory or better | | 3/4 must be Satisfactory or better | | 4/4 must be Satisfactory or better | |
| | Speed, Flow and Power | | | | | | | | |
| | Creative Movement with Sureness | | | | | | | | |
| | Carriage and Line | | | | | | | | |
| Performance | Interpretation of Music | 2/5 must be Satisfactory or better | 3/6 must be Satisfactory or better | 3/5 must be Satisfactory or better | 3/6 must be Satisfactory or better | 4/5 must be Satisfactory or better | 4/6 must be Satisfactory or better | 5/5 must be Satisfactory or better | 6/6 must be Satisfactory or better |
| | Communication of Theme | | | | | | | | |
| | Use of Whole Body | | | | | | | | |
| | Use of Levels and Space | | | | | | | | |
| | Originality / Creativity | | | | | | | | |
| | Interaction (couples only) | | | | | | | | |

Please see Appendix C for sample Interpretive Skating Test Evaluation Sheets.

JUDGING INTERPRETIVE COMPETITIONS

There are two viewpoints that are unproductive in terms of objective comparison of interpretive programs.

1. Comparison of the validity of the chosen themes does not lead to significant decisions.
2. Personal likes/dislikes of the judge or the audience have little to do with the relative artistry of the performance.

The judge should consider the programs rationally in terms of the choreographic and presentation skills displayed. The most significant of these for determination of placing are:

- demonstrated strong range of expressive skills
- suitability of technical elements chosen to illustrate theme
- sophistication of the theme
- sense of physical awareness that provides texture to the program
- unity of the symbolic meaning and the music

The same standards used in evaluating an Interpretive Skating test should be looked at when judging interpretive skating competitions. See Appendix B for the Interpretive Skating Test Standards document and Appendix D for a sample of a Interpretive Skating Judges Worksheet.

REFERENCES

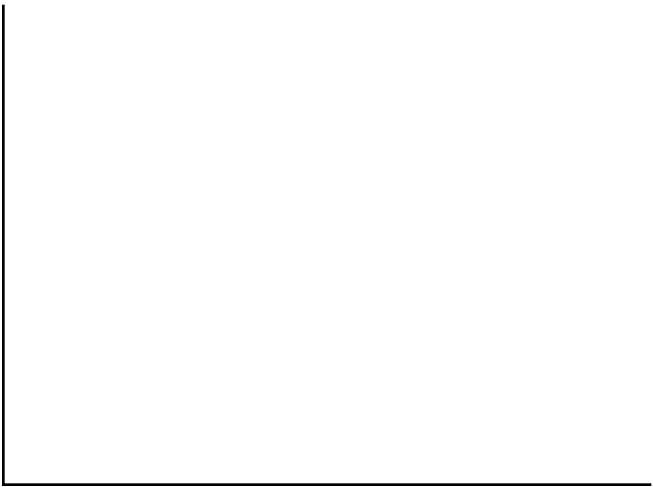
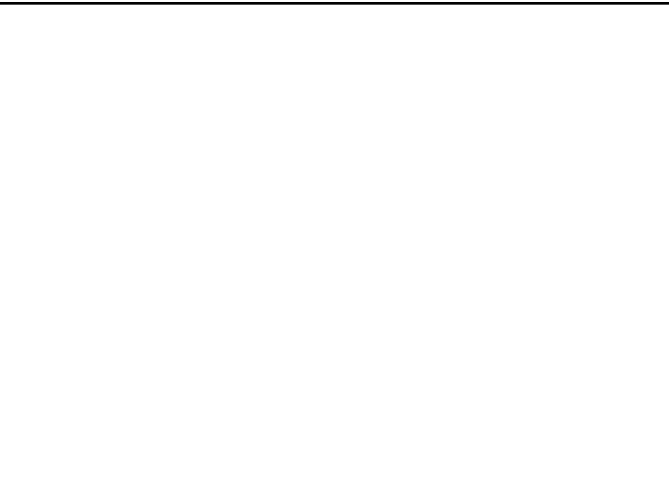
Horst, Louis and Russell, Carrol. *Modern Dance forms*

Humphrey, Doris, *The Art of Making Dances*

Laban, Rudolph, *Modern Educational Dance*, MacDonald and Evans

DEFINITIONS

| | |
|----------------------------------|--|
| Abstract Concept than a story | a theme that is generalized or universal rather |
| Accompaniment | the sound patterns that provide an underlying structure for the program |
| Interpretive Program | a program in which emphasis is placed on the skaters' ability to use their skills to interpret music rather than on their technical prowess |
| Dynamics | variations of tempo and tension within the movements |
| Exhibition/Show Program | a program in which the music is used essentially as background for a series of pleasing or spectacular moves intended primarily to entertain an audience |
| Gesture | stylized movement with a social, functional, ritual or emotional basis |
| Mime | a series of gestures that convey a theme |
| Prop | an item which is not attached to the costume, is held in the hand of the skater, or is intentionally removed from the costume at some point in the performance |
| Story | a narrative of an event or series of events that might serve as the theme of a program |
| Theme | the idea or concept that motivates the program design |



INTRODUCTORY INTERPRETIVE SKATING TEST STANDARDS

| | EXCELLENT | GOOD | SATISFACTORY | NEEDS IMPROVEMENT |
|---|---|---|--|--|
| <p>SKATING <i>Edge and Turn Quality</i> (Quality of basic edges and turns (e.g. three turns, brackets, Choctaws etc.) incorporated into the choreography of the program)</p> | <ul style="list-style-type: none"> strong edges skated with consistent flow, glide and lean execution of turns appears smooth throughout variety of turns incorporated into the choreography of the program | <ul style="list-style-type: none"> edges skated with moderate flow, glide and lean turns are reasonably clean with evidence of some control minimal variety of turns incorporated into the choreography of the program | <ul style="list-style-type: none"> edges skated with some depth, reasonable flow, glide and some lean turns show some lack of control basic turns incorporated into the choreography of the program | <ul style="list-style-type: none"> edges lack depth, many flats, erratic flow and glide, little or no lean, stiff knees execution of turns show evidence of lack of control, toe pushing no variety of turns incorporated into the choreography of the program (i.e. straight skating, with few turns incorporated) |
| <p>Speed, Flow and Power (Gaining and maintenance of speed; easy and continual flow; power reflective of the ability of the skater and the chosen music/theme.)</p> | <ul style="list-style-type: none"> demonstrates distinct ability to change and maintain speed as dictated by the music continuous flow in movement consistent power shown throughout the program enhancing the skaters ability and chosen music/ theme | <ul style="list-style-type: none"> demonstrates adequate ability to change and maintain speed as dictated by the music moderate flow in movement adequate power shown throughout the program enhancing the skaters ability and chosen music/ theme | <ul style="list-style-type: none"> demonstrates minimum ability to change and maintain speed as dictated by the music reasonable flow in movement with a few rough transitions from step to step minimum power shown throughout the program enhancing the skaters ability and chosen music/ theme | <ul style="list-style-type: none"> demonstrates weak ability to change and maintain speed as dictated by the music weak flow in movement lack of power shown throughout the program |
| <p>Creative Movement with Sureness (Incorporating new and creative movements performed with sureness and control).</p> | <ul style="list-style-type: none"> original, imaginative content for the Introductory level throughout the program variety in content chosen | <ul style="list-style-type: none"> some original content regarding steps, positions etc. in the program some variety in the content with some basic steps and positions interspersed | <ul style="list-style-type: none"> use of basic steps and positions with in the program minimum evidence of innovative moves acceptable | <ul style="list-style-type: none"> no variety in steps or positions e.g. progressives, chassés, straight skating used predominantly no evidence of innovative or expressive moves |

| | | | | |
|--|--|---|--|---|
| | <ul style="list-style-type: none"> • consistent performance of movements with sureness and control • positions and manner of skating original and innovative; the style appropriate to the music and theme chosen throughout • distinct positions | <ul style="list-style-type: none"> • moderate performance of movements with sureness and control • positions and manner of skating appropriate to music and theme • consistent positions | <ul style="list-style-type: none"> • moderate performance of movements with sureness and control • positions and manners of skating generally appropriate to music and theme • adequate positions | <ul style="list-style-type: none"> • movements are weak and lack control • little or no relation of manner of skating or positions to music and theme • weak positions |
|--|--|---|--|---|

Carriage and Line

(Upper body carriage and body line reflective of the chosen music/theme yet still incorporating good style)

PRESENTATION

Interpretation of Music
(Clear interpretation of chosen music)

| | | | |
|--|--|--|--|
| <ul style="list-style-type: none"> • clear understanding of the music, ie. phrasing, melody etc., throughout the program • consistent use of appropriate moves and positions in relation to the music • appropriate music chosen for the theme/mood and interpreted throughout • timing accurate throughout; strong sense of rhythm evident throughout | <ul style="list-style-type: none"> • general evidence of understanding of the music ie. phrasing melody etc., throughout most of the program • general use of appropriate moves and positions in relation to the music • music appropriate to the theme/mood and interpreted through most of the program • one minor deviation in timing - acceptable; general sense of rhythm evident | <ul style="list-style-type: none"> • some evidence of understanding of the music ie. phrasing, melody etc., in me program • occasional use of appropriate moves and positions in relation to the music • music basically appropriate to the theme/mood • interpretation of music not consistent through the program; several minor • timing deviations acceptable | <ul style="list-style-type: none"> • little or no evidence of the understanding of the music • little use of appropriate moves and positions in relation to the music • music not appropriate to the theme/mood • several instances of being off-time; no evident sense of rhythm • inconsistent or lack of interpretation of music |
|--|--|--|--|

| | | | | |
|---|---|--|--|---|
| <p>Communication of Theme (The skater's ability to portray the chosen theme through interpretation of music, skating skills and movement rather than through mime and posing).</p> | <ul style="list-style-type: none"> • theme generally well expressed throughout the program in the interpretation of the music through skating skills and movement • ability to express a change of pace • "feeling" coming from "within" the skater • theme appropriate to maturity of skater | <ul style="list-style-type: none"> • theme fairly well communicated through most of the program in the interpretation of the music through skating skills and movement • evident changes of pace expressed within the program • "feeling" coming from "within" the skater throughout most of the program • theme appropriate to maturity of skater | <ul style="list-style-type: none"> • theme communicated during parts of the program in the interpretation of the music through skating skills and movement • some changes of pace expressed within the program • some evidence that skater "feels" the theme as required • theme appropriate to maturity of skater | <ul style="list-style-type: none"> • no communication of theme in the interpretation of the music through skating skills and movement • no changes of pace and mood as required by chosen theme • no "feeling" expressed by skater, but rather skating material "given" by coach • theme not appropriate to maturity of skater • relies on posing and pantomime rather than skating skills |
| <p>Use of Whole Body (Skater's ability to use the entire body (including torso) to help interpret the music and communicate the theme. Particular attention should be paid in differentiating between postural and gestural movements)</p> | <ul style="list-style-type: none"> • well coordinated use of arms, legs, head etc., to express the theme throughout the program • varied use of "personal" space | <ul style="list-style-type: none"> • adequate use of arms, legs, head etc., to express the theme through most of the program • some variation in use of "personal" space | <ul style="list-style-type: none"> • some use of different parts of the body to express theme within the program • limited use of "personal" space | <ul style="list-style-type: none"> • use of only one body part e.g. arms to express theme • little or no use of personal space, eg. skating upright throughout |

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|--|---|--|--|---|
| <p>Use of Levels and Space (Skater's ability to use low, mid and high levels as well as space (either immediately surrounding the body as well as within the performance area, or ice surface).</p> | <ul style="list-style-type: none"> • use of different levels of movement showing originality and variety • superior coverage of ice throughout program • highlights well distributed within the program • highlights well distributed on ice surface • innovative pattern, clever use of ice surface | <ul style="list-style-type: none"> • use of some original movements • almost complete coverage of ice throughout most of program • highlights placed in a variety of spots within the program • highlights distributed fairly well on the ice surface • pattern interesting | <ul style="list-style-type: none"> • use of simple movements • adequate coverage of ice throughout program • highlights included within the program • highlights placed in several different places on the ice • pattern simple | <ul style="list-style-type: none"> • overuse of the arms etc., without any variety in movements chosen • program design covers only small area of ice surface • program design is basically circular, moving around the barrier on, skating moves only up and down the ice surface • highlights all placed in one part of the program e.g. at beginning • highlights all placed in same area on the ice and/or not related to the music • pattern lacking |
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| <p>Originality/ Creativity (Skaters should be encouraged to choose (and rewarded when chosen) an unknown theme or original interpretation of a known piece of music)</p> | <ul style="list-style-type: none"> • variety and originality evident in theme and movements chosen • varied use of movements reflecting theme and its relation to the music • primarily uses body to develop theme rather than acting and pantomime | <ul style="list-style-type: none"> • incorporation of some varied and original moves • imagination used in design, though not overly complex • acting and/or pantomime plays only a minor part | <ul style="list-style-type: none"> • basic skating moves interspersed with some original moves • program concept - basic but with a few imaginative parts • relies on acting and pantomime to some extent | <ul style="list-style-type: none"> • little or no creative moves • skating by direction only, a copy of others • no imagination overuse of acting and pantomime throughout • use of a prop |
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Interaction (couples

only) Skaters may or may not touch and they may work in direct opposites but are considered as a whole unit when being evaluated. Both skaters should be able to be viewed by the evaluator for the majority of the time.

- exceptional ability for the couple to work as a unit and interact with in another

- interesting interaction between the couple; performing as a unit

- adequate interaction between the couple

- little or no interaction between the couple. Gives appearance of two disconnected performances

BRONZE INTERPRETIVE SKATING TEST STANDARDS

| | EXCELLENT | GOOD | SATISFACTORY | NEEDS IMPROVEMENT |
|--|---|---|--|--|
| <p>SKATING <i>Edge and Turn Quality</i> (Quality of basic edges and turns (e.g. three turns, brackets, Choctaws etc.) incorporated into the choreography of the program).</p> | <ul style="list-style-type: none"> strong edges skated with consistent flow, glide and lean execution of turns appears effortless throughout interesting variety of turns – incorporated into the choreography of the program | <ul style="list-style-type: none"> edges skated with moderate flow, glide and lean execution of turns is generally smooth with little interruption in flow some variety of turns – incorporated into the choreography of the program | <ul style="list-style-type: none"> edges skated with some depth, reasonable flow, glide and some lean turns are reasonably clean with evidence of some control minimum variety of turns – incorporated into the choreography of the program | <ul style="list-style-type: none"> edges lack depth, many flats, erratic flow and glide, little or no lean, stiff knees execution of turns show evidence of lack of control, toe pushing demonstrated weak variety of turns – incorporated into the choreography of the program |
| <p>Speed, Flow and Power (Gaining and maintenance of speed; easy and continual flow; power reflective of the ability of the skater and the chosen music/ theme.)</p> | <ul style="list-style-type: none"> demonstrates distinct ability to change and maintain speed as dictated by the music continuous flow in movement consistent power shown throughout the program enhancing the skaters ability and chosen music/ theme | <ul style="list-style-type: none"> demonstrates distinct ability to change and maintain speed as dictated by the music moderate flow in movement consistent power shown throughout the program enhancing the skaters ability and chosen music/ theme | <ul style="list-style-type: none"> demonstrates adequate ability to change and maintain speed as dictated by the music reasonable flow in movement with a few rough transitions from step to step adequate power shown throughout the program enhancing the skaters ability and chosen music/ theme | <ul style="list-style-type: none"> demonstrates weak ability to change and maintain speed as dictated by the music weak flow in movement minimum power shown throughout the program enhancing the skaters ability and chosen music/ theme |
| <p>Creative Movement with Sureness (Incorporating new and creative movements performed with sureness and control).</p> | <ul style="list-style-type: none"> original, imaginative content for the Introductory level throughout the program variety in content chosen | <ul style="list-style-type: none"> some original content regarding steps, positions etc. in the program some variety in the content with some basic steps and positions interspersed | <ul style="list-style-type: none"> use of basic steps and positions with in the program minimum evidence of innovative moves acceptable | <ul style="list-style-type: none"> no variety in steps or positions e.g. progressives, chassés, straight skating used predominantly no evidence of innovative or expressive moves |

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| | <ul style="list-style-type: none"> strong performance of movements with sureness and control positions and manner of skating original and innovative; the style appropriate to the music and theme chosen throughout superior positions | <ul style="list-style-type: none"> consistent performance of movements with sureness and control positions and manner of skating appropriate to music and theme distinct positions | <ul style="list-style-type: none"> moderate performance of movements with sureness and control positions and manners of skating generally appropriate to music and theme adequate positions | <ul style="list-style-type: none"> weak performance of movements with sureness and control little or no relation of manner of skating or positions to music and/or theme weak positions |
| Carriage and Line | | | | |
| (Upper body carriage and body line reflective of the chosen music/theme yet still incorporating good style) | | | | |
| PRESENTATION | | | | |
| Interpretation of Music | | | | |
| (Clear interpretation of chosen music) | | | | |
| <ul style="list-style-type: none"> clear understanding of the music, ie. phrasing, melody etc., throughout the program consistent use of appropriate moves and positions in relation to the music appropriate music chosen for the theme/mood and interpreted throughout timing accurate throughout; strong sense of rhythm evident throughout | <ul style="list-style-type: none"> general evidence of understanding of the music ie. phrasing melody etc., throughout most of the program general use of appropriate moves and positions in relation to the music music appropriate to the theme/mood and interpreted through most of the program one minor deviation in timing - acceptable; general sense of rhythm evident | <ul style="list-style-type: none"> some evidence of understanding of the music ie. phrasing, melody etc., in me program occasional use of appropriate moves and positions in relation to the music music basically appropriate to the theme/mood interpretation of music not consistent through the program; several minor timing deviations acceptable | <ul style="list-style-type: none"> little or no evidence of the understanding of the music little use of appropriate moves and positions in relation to the music music not appropriate to the theme/mood several instances of being off-time; no evident sense of rhythm inconsistent or lack of interpretation of music | |

Communication of Theme

- (The skater's ability to portray the chosen theme through interpretation of music, skating skills and movement rather than through mime and posing).
- theme clearly expressed throughout the program in the interpretation of the music through skating skills and movement
 - superior ability to express a change of pace
 - "feeling" coming from "within" the skater
 - theme appropriate to maturity of skater
 - theme generally well expressed through most of the program in the interpretation of the music through skating skills and movement
 - evident changes of pace expressed within the program
 - "feeling" coming from "within" the skater throughout most of the program
 - theme appropriate to maturity of skater
 - theme fairly well communicated through most of the program in the interpretation of the music through skating skills and movement
 - some changes of pace expressed within the program
 - some evidence that skater "feels" the theme as required
 - theme appropriate to maturity of skater
 - no communication of theme in the interpretation of the music through skating skills and movement
 - no changes of mood as required by chosen theme
 - no "feeling" expressed by skater, but rather skating material "given" by coach
 - theme not appropriate to maturity of skater
 - relies on posing and pantomime rather than skating skills

Use of Whole Body

- (Skater's ability to use the entire body (including torso) to help interpret the music and communicate the theme. Particular attention should be paid in differentiating between postural and gestural movements)
- well coordinated use of arms, legs, head etc., to express the theme throughout the program
 - varied use of "personal" space
 - adequate use of arms, legs, head etc., to express the theme through most of the program
 - some variation in use of "personal" space
 - some use of different parts of the body to express theme within the program
 - limited use of "personal" space
 - little or no use of personal space, eg. skating upright throughout

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| <p>Use of Levels and Space (Skater's ability to use low, mid and high levels as well as space (either immediately surrounding the body as well as within the performance area, or ice surface).</p> | <ul style="list-style-type: none"> • use of different levels of movement showing originality and variety • superior coverage of ice throughout program • highlights well distributed within the program • highlights well distributed on ice surface • innovative pattern, clever use of ice surface | <ul style="list-style-type: none"> • use of some original movements • almost complete coverage of ice throughout most of program • highlights placed in a variety of spots within the program • highlights distributed fairly well on the ice surface • pattern interesting | <ul style="list-style-type: none"> • use of simple movements • adequate coverage of ice throughout program • highlights included within the program • highlights placed in several different places on the ice • pattern simple | <ul style="list-style-type: none"> • overuse of the arms etc., without any variety in movements chosen • program design covers only small area of ice surface • program design is basically circular, moving around the barrier on, skating moves only up and down the ice surface • highlights all placed in one part of the program e.g. at beginning • highlights all placed in same area on the ice and/or not related to the music • pattern lacking |
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| <p>Originality/ Creativity (Skaters should be encouraged to choose (and rewarded when chosen) an unknown theme or original interpretation of a known piece of music)</p> | <ul style="list-style-type: none"> • variety and originality evident in theme and movements chosen • varied use of movements reflecting theme and its relation to the music • primarily uses body to develop theme rather than acting and pantomime | <ul style="list-style-type: none"> • incorporation of some varied and original moves • imagination used in design, though not overly complex • acting and/or pantomime plays only a minor part | <ul style="list-style-type: none"> • basic skating moves interspersed with some original moves • program concept - basic but with a few imaginative parts • relies on acting and pantomime to some extent | <ul style="list-style-type: none"> • little or no creative moves • skating by direction only, a copy of others • no imagination overuse of acting and pantomime throughout • use of a prop |
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Interaction (couples

- Skaters may or may not touch and they may work in direct opposites but are considered as a whole unit when being evaluated. Both skaters should be able to be viewed by the evaluator for the majority of the time.
- exceptional ability for the couple to work as a unit and interact with in another
- interesting interaction between the couple; performing as a unit
- adequate interaction between the couple
- little or no interaction between the couple. Gives appearance of two disconnected performances

SILVER INTERPRETIVE SKATING TEST STANDARDS

| | EXCELLENT | GOOD | SATISFACTORY | NEEDS IMPROVEMENT |
|--|---|---|--|--|
| <p>SKATING Edge and Turn Quality (Quality of basic edges and turns (e.g. three turns, brackets, Choctaws etc.) incorporated into the choreography of the program).</p> | <ul style="list-style-type: none"> strong edges skated with consistent flow, glide and lean execution of turns appears effortless throughout interesting variety of turns – incorporated into the choreography of the program | <ul style="list-style-type: none"> edges skated with moderate flow, glide and lean execution of turns is generally smooth with little interruption in flow some variety of turns – incorporated into the choreography of the program | <ul style="list-style-type: none"> edges skated with some depth, reasonable flow, glide and some lean turns are reasonably clean with evidence of some control minimum variety of turns – incorporated into the choreography of the program | <ul style="list-style-type: none"> edges lack depth, many flats, erratic flow and glide, little or no lean, stiff knees execution of turns show evidence of lack of control, toe pushing demonstrated weak variety of turns – incorporated into the choreography of the program |
| <p>Speed, Flow and Power (Gaining and maintenance of speed; easy and continual flow; power reflective of the ability of the skater and the chosen music/ theme.)</p> | <ul style="list-style-type: none"> demonstrates distinct ability to change and maintain speed as dictated by the music continuous flow in movement consistent power shown throughout the program enhancing the skaters ability and chosen music/ theme | <ul style="list-style-type: none"> demonstrates distinct ability to change and maintain speed as dictated by the music moderate flow in movement consistent power shown throughout the program enhancing the skaters ability and chosen music/ theme | <ul style="list-style-type: none"> demonstrates adequate ability to change and maintain speed as dictated by the music reasonable flow in movement with a few rough transitions from step to step adequate power shown throughout the program enhancing the skaters ability and chosen music/ theme | <ul style="list-style-type: none"> demonstrates weak ability to change and maintain speed as dictated by the music weak flow in movement minimum power shown throughout the program enhancing the skaters ability and chosen music/ theme |
| <p>Creative Movement with Sureness (Incorporating new and creative movements performed with sureness and control).</p> | <ul style="list-style-type: none"> original, imaginative content for the Introductory level throughout the program variety in content chosen | <ul style="list-style-type: none"> some original content regarding steps, positions etc. in the program some variety in the content with some basic steps and positions interspersed | <ul style="list-style-type: none"> use of basic steps and positions with in the program minimum evidence of innovative moves acceptable | <ul style="list-style-type: none"> no variety in steps or positions e.g. progressives, chassés, straight skating used predominantly no evidence of innovative or expressive moves |

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| <ul style="list-style-type: none"> effortless performance of movements with sureness and control positions and manner of skating original and innovative; the style appropriate to the music and theme chosen throughout superior positions | <ul style="list-style-type: none"> strong performance of movements with sureness and control positions and manner of skating appropriate to music and theme distinct positions | <ul style="list-style-type: none"> distinct ability to perform of movements with sureness and control skater demonstrates sufficient style to portray the mood of the performance to the music adequate positions | <ul style="list-style-type: none"> weak ability to perform of movements with sureness and control little relation of manner of skating or positions to music and/or theme weak positions |
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Carriage and Line

(Upper body carriage and body line reflective of the chosen music/ theme yet still incorporating good style)

PRESENTATION

Interpretation of Music
(Clear interpretation of chosen music)

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| <ul style="list-style-type: none"> clear understanding and use of the music, ie. phrasing, melody etc., throughout the program consistent use of original moves and positions in relation to the music superior choice of music to match theme/mood – strong interpretation throughout superior feel for timing and rhythm commits to music completely through well-timed movement of all body parts | <ul style="list-style-type: none"> generally demonstrates understanding and use of the music ie. phrasing, melody etc., throughout most of the program general use of appropriate moves and positions in relation to the music throughout program appropriate music chosen for the theme/mood and well interpreted throughout timing accurate throughout; strong sense of rhythm evident throughout shows consistent commitment to music through timing of movements | <ul style="list-style-type: none"> demonstrates some ability to feel and use music throughout program is able to synchronize moves and highlights with music fairly consistently music appropriate to the theme/ mood and interpreted through the program minor deviation in timing- acceptable; sense of rhythm evident accurate timing of movements to interpret music with some emotion evident | <ul style="list-style-type: none"> little evidence of understanding of the music ie. phrasing, melody etc., in the program only occasional use of appropriate moves and positions in relation to the music music not appropriate to the theme/mood several instances of being off-time; no evident sense of rhythm or lack of commitment to music inconsistent or lack of interpretation of music |
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| Communication of Theme | (The skater's ability to portray the chosen theme through interpretation of music, skating skills and movement rather than through mime and posing). | <ul style="list-style-type: none"> • theme clearly expressed throughout the program in the interpretation of the music through skating skills and movement • superior ability to express a change of pace • "feeling" coming from "within" the skater • theme appropriate to maturity of skater | <ul style="list-style-type: none"> • theme generally well expressed in the interpretation of the music through skating skills and movement • evident changes of pace expressed within the program • "feeling" coming from "within" the skater throughout most of the program • theme appropriate to maturity of skater | <ul style="list-style-type: none"> • theme fairly well communicated through most of the program in the interpretation of the music through skating skills and movement • some changes of pace expressed within the program • some evidence that skater "feels" the theme as required • theme appropriate to maturity of skater | <ul style="list-style-type: none"> • no communication of theme in the interpretation of the music through skating skills and movement • no changes of mood as required by chosen theme • no "feeling" expressed by skater, but rather skating material "given" by coach • theme not appropriate to maturity of skater • relies on posing and pantomime rather than skating skills |
| Use of Whole Body | (Skater's ability to use the entire body (including torso) to help interpret the music and communicate the theme. Particular attention should be paid in differentiating between postural and gestural movements) | <ul style="list-style-type: none"> • well coordinated use of arms, legs, head etc., to express the theme throughout the program • varied use of "personal" space | <ul style="list-style-type: none"> • adequate use of arms, legs, head etc., to express the theme through most of the program • some variation in use of "personal" space | <ul style="list-style-type: none"> • some use of different parts of the body to express theme within the program • limited use of "personal" space | <ul style="list-style-type: none"> • use of only one body part e.g. arms to express theme • little or no use of personal space, eg. skating upright throughout |
| Use of Levels and Space | (Skater's ability to use low, mid and high levels as well as space (either immediately surrounding the body as well as within the performance area, or ice surface). | <ul style="list-style-type: none"> • use of different levels of movement showing originality and variety • complete coverage of ice throughout program | <ul style="list-style-type: none"> • use of some original movements and different levels • generally complete coverage of ice throughout program | <ul style="list-style-type: none"> • incorporates some use of different levels • program reasonably covers the ice surface evenly | <ul style="list-style-type: none"> • use of simple movements and/or overuse of facial expression • program design does not cover full area of ice surface |

- creative and clever use of space to incorporate all directions in program design
- interesting and varied design of program
- use of basic skating patterns to cover the ice surface
- program design is basically circular, moving around the barrier only or lacking in thought and planning
- interesting and varied highlights well distributed within the program
- variety of highlights included throughout the program
- some highlights included
- skating moves only up and down the ice surface
- highlights well distributed on ice surface; well related to music
- highlights distributed generally well on the ice surface; usually related to music
- highlights fairly well related to music and conscious of space
- highlights, if any, all placed in one part of the program e.g. at beginning
- highlights all placed in same area on the ice and/or not related to the music

Originality/Creativity

- (Skaters should be encouraged to choose (and rewarded when chosen) an unknown theme or original interpretation of a known piece of music.)
- variety and originality evident in theme and movements chosen
 - incorporation of some varied and original moves
 - solid basic skating moves interspersed with an occasional original move
 - superior variety and originality in choice of theme and movements
 - interesting and varied use of movements reflecting theme and its relation to the music
 - some imagination used in design, though not overly complex
 - program concept - basic with few imaginative parts - skating mostly by direction of someone else
 - theme/concept conveyed entirely through movement, passion, conviction in program
 - acting and/or pantomime plays only a minor part in conveying the theme
 - relies on acting and pantomime to a great extent
 - no reliance on acting or pantomime
 - inclusion of a prop

Interaction (couples

only) Skaters may or may not touch and they may work in direct opposites but are considered as a whole unit when being evaluated. Both skaters should be able to be viewed by the evaluator for the majority of the time.

- exceptional ability for the couple to work as a unit and interact with in another

- interesting interaction between the couple; performing as a unit

- adequate interaction between the couple

- little or no interaction between the couple. Gives appearance of two disconnected performances

GOLD INTERPRETIVE SKATING TEST STANDARDS

| | EXCELLENT | GOOD | SATISFACTORY | NEEDS IMPROVEMENT |
|--|--|---|--|--|
| <p>SKATING Edge and Turn Quality (Quality of basic edges and turns (e.g. three turns, brackets, Choctaws etc.) incorporated into the choreography of the program).</p> | <ul style="list-style-type: none"> superior quality edges skated with exceptional flow, glide and lean effortless execution of turns throughout exceptional variety of turns incorporated into the choreography of the program | <ul style="list-style-type: none"> strong edges skated with consistent flow, glide and lean strong execution of turns - appears effortless interesting variety of turns incorporated into the choreography of the program | <ul style="list-style-type: none"> edges skated with moderate flow, glide and lean Turns are generally smooth with little interruption in flow some variety of turns incorporated into the choreography of the program | <ul style="list-style-type: none"> edges lack depth, many flats, erratic flow and glide, little lean, stiff knees execution of turns lacking control, some toe pushing and scratching minimum variety of turns incorporated into the choreography of the program |
| <p>Speed, Flow and Power (Gaining and maintenance of speed; easy and continual flow; power reflective of the ability of the skater and the chosen music/theme.)</p> | <ul style="list-style-type: none"> demonstrates exceptional ability to change and maintain speed as dictated by the music exceptional flow between and during movements exceptional power shown throughout program enhancing the skaters ability and chosen music/theme | <ul style="list-style-type: none"> demonstrates superior ability to change and maintain speed as dictated by the music continuous even flow in movement superior power shown throughout program enhancing the skaters ability and chosen music/theme | <ul style="list-style-type: none"> demonstrates distinct ability to change and maintain speed as dictated by the music consistent flow in movement continuous power shown throughout program enhancing the skaters ability and chosen music/theme | <ul style="list-style-type: none"> demonstrates weak ability to change and maintain speed as dictated by the music toe pushing, choppy or rough transitions as skater moves from step to step minimum power shown throughout program enhancing the skaters ability and chosen music/theme |
| <p>Creative Movement with Sureness (Incorporating new and creative movements performed with sureness and control).</p> | <ul style="list-style-type: none"> inclusion of well executed original and creative movements and combinations of movements superior use of chosen content to portray theme – many creative innovative moves, steps | <ul style="list-style-type: none"> original, imaginative content throughout the program interesting variety in content chosen - evidence of creative, innovative moves, steps | <ul style="list-style-type: none"> some original content regarding steps, positions etc. in the program some variety in the content with some basic steps and positions interspersed | <ul style="list-style-type: none"> use of very basic steps and positions within the program minimum evidence of innovative moves |

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| | <ul style="list-style-type: none"> effortless performance of movements with sureness and control exceptional body positions, control and execution of movements reflective of the chosen music/theme superior positions | <ul style="list-style-type: none"> strong performance of movements with sureness and control positions and manner of skating original and innovative; the style appropriate to the music and theme chosen throughout distinct positions | <ul style="list-style-type: none"> distinct ability to perform of movements with sureness and control positions and manner of skating appropriate to music and theme adequate positions | <ul style="list-style-type: none"> minimum ability to perform movements with sureness and control little relation of manner of skating or positions to music and/or theme weak positions |
| Carriage and Line (Upper body carriage and body line reflective of the chosen music/theme yet still incorporating good style) | | | | |
| PRESENTATION | | | | |
| Interpretation of Music (Clear interpretation of chosen music) | <ul style="list-style-type: none"> exceptional understanding of and use of the music superior use of known and original moves to relate the music exceptional feel for timing and rhythm | <ul style="list-style-type: none"> clear understanding and use of the music, ie. phrasing, melody etc., throughout the program consistent use of original moves and positions in relation to the music appropriate music chosen for the theme/mood and well interpreted throughout | <ul style="list-style-type: none"> evidence of understanding and use of the music ie. phrasing, melody etc., throughout most of the program general use of appropriate moves and positions in relation to the music throughout program music generally appropriate to the theme/mood and interpreted through the program | <ul style="list-style-type: none"> little evidence of understanding of the music i.e. phrasing, melody etc., in the program only occasional use of appropriate moves and positions in relation to the music music not appropriate to the theme/mood |

- timing accurate throughout; strong sense of rhythm evident throughout
- minor deviation in timing - acceptable; sense of rhythm evident
- shows consistent commitment to music through timing of movements
- inconsistent or lack of interpretation of music

- superior use of expression to portray the theme in the interpretation of the music through skating skills and movement
- theme clearly expressed throughout the program in the interpretation of the music through skating skills and movement
- clear ability to express a change of pace as dictated by music
- some evident changes of pace expressed within the program
- strength in commitment of movement evokes reaction from viewer
- “feeling” coming from “within” the skater
- “feeling” coming from “within” the skater throughout most of the program
- theme appropriate to maturity of skater
- theme not appropriate to maturity of skater
- relies on posing and pantomime rather than skating skills

- exceptional use of full body to demonstrate conviction and belief in theme
- well coordinated use of arms, legs, head etc., to express the theme throughout the program
- strong use of body to display conviction
- attempt to use whole body to display conviction and sense of purpose
- complete use of ‘personal’ space
- interesting varied use of ‘personal’ space
- over use of only one body part e.g. arms to express theme
- lack of commitment of whole body

Communication of Theme

(The skater’s ability to portray the chosen theme through interpretation of music, skating skills and movement rather than through mime and posing).

Use of Whole Body

(Skater’s ability to use the entire body (including torso) to help interpret the music and communicate the theme. Particular attention should be paid in differentiating between postural and gestural movements).

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| <p>Use of Levels and Space (Skater's ability to use low, mid and high levels as well as space (either immediately surrounding the body as well as within the performance area, or ice surface).</p> | <ul style="list-style-type: none"> • exceptional use of all types of movements in a unique and balanced way • superior ice coverage and utilization of varied and creative patterns of movement • superior use of highlights in relation to space and music | <ul style="list-style-type: none"> • use of different levels of movement showing originality and variety • complete coverage of ice throughout program • creative and clever use of space to incorporate all directions in program design | <ul style="list-style-type: none"> • use of some original movements and different levels • almost complete coverage of ice throughout most of program • generally interesting and varied design of program • skating moves only up and down the ice surface | <ul style="list-style-type: none"> • use of simple movements • program design does not cover full area of ice surface • program design is basically circular, moving around the barrier only or lacking in thought and planning | <ul style="list-style-type: none"> • highlights all placed in one part of the program e.g. at beginning • highlights all placed in same area on the ice and/or not related to the music |
| <p>Originality/ Creativity (Skaters should be encouraged to choose (and rewarded when chosen) an unknown theme or original interpretation of a known piece of music).</p> | <ul style="list-style-type: none"> • use of original or previously unknown theme - original personal concept • superior variety and originality in choice of theme and movements • theme conveyed entirely through movement, passion, conviction in program • no reliance on acting or pantomime | <ul style="list-style-type: none"> • variety and originality evident in theme and movements chosen • interesting and varied use of movements reflecting theme and its relation to the music • primarily uses body to develop theme rather than acting and pantomime | <ul style="list-style-type: none"> • incorporation of some varied and original moves • imagination used in design, though not overly complex • acting and/or pantomime plays only a minor part in conveying the theme • inclusion of a prop | <ul style="list-style-type: none"> • basic skating moves only • program concept - basic with few imaginative parts - skating mostly by direction of someone else • relies on acting and pantomime to a great extent | <ul style="list-style-type: none"> • highlights distributed fairly well on the ice surface; usually related to music |

Interaction (couples only) Skaters may or may not touch and they may work in direct opposites but are considered as a whole unit when being evaluated. Both skaters should be able to be viewed by the evaluator for the majority of the time.

- exceptional ability for the couple to work as a unit and interact with in another
- interesting interaction between the couple; performing as a unit
- adequate interaction between the couple
- little or no interaction between the couple. Gives appearance of two disconnected performances



SKATECANADA

| | | |
|-----|-------|------|
| | | |
| Day | Month | Year |

INTERPRETIVE SKATING TEST EVALUATION SHEET - SINGLES

HOME CLUB COPY

Club Holding Test _____
 Candidate _____
 Evaluator _____

Home Club of Candidate _____
 Coach _____
 Signature of Evaluator _____

| INTRODUCTORY INTERPRETIVE - SINGLES | |
|-------------------------------------|--------------------------------|
| Pass <input type="checkbox"/> | Retry <input type="checkbox"/> |

| BRONZE INTERPRETIVE - SINGLES | |
|-------------------------------|--------------------------------|
| Pass <input type="checkbox"/> | Retry <input type="checkbox"/> |

| SILVER INTERPRETIVE - SINGLES | |
|-------------------------------|--------------------------------|
| Pass <input type="checkbox"/> | Retry <input type="checkbox"/> |

| GOLD INTERPRETIVE - SINGLES | |
|-------------------------------|--------------------------------|
| Pass <input type="checkbox"/> | Retry <input type="checkbox"/> |

INTERPRETIVE SKATING TEST EVALUATION SHEET - SINGLES

Candidate _____ Evaluator _____

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|-----|-------|------|
| | | |
| Day | Month | Year |

E = Excellent G = Good S = Satisfactory NI = Needs Improvement

Level of Test Introductory Bronze Silver Gold

Title of Program _____

(not to exceed 70 characters in length)

CANDIDATE'S COPY

| | E | G | S | NI | COMMENTS |
|---------------------------------|---|---|---|----|----------|
| SKATING | | | | | |
| Edge and Turn Quality | | | | | |
| Speed, Flow and Power | | | | | |
| Creative Movement with Sureness | | | | | |
| Carriage and Line | | | | | |
| PERFORMANCE | | | | | |
| Interpretation of Music | | | | | |
| Communication of Theme | | | | | |
| Use of Whole Body | | | | | |
| Use of Levels and Space | | | | | |
| Originality / Creativity | | | | | |

Passing Requirement:
Introductory: 2/4 Skating and 2/5 Performance
Bronze: 2/4 Skating and 3/5 Performance
Silver: 3/4 Skating and 4/5 Performance
Gold: 4/4 Skating and 5/5 Performance

| | |
|---------------|-----------|
| Total | /9 |
| RESULT | |

HOME CLUB COPY

INTERPRETIVE SKATING TEST EVALUATION SHEET - COUPLES



| | | |
|-----|-------|------|
| Day | Month | Year |
|-----|-------|------|

Club Holding Test _____
 Candidate _____
 Partner _____
 Is Partner also a candidate? Yes No
 Evaluator _____

Home Club of Candidate _____
 Home Club of Partner _____
 Coach _____
 Signature of Evaluator _____

| INTRODUCTORY INTERPRETIVE - COUPLES | |
|-------------------------------------|--------------------------------|
| Pass <input type="checkbox"/> | Retry <input type="checkbox"/> |

| BRONZE INTERPRETIVE - COUPLES | |
|-------------------------------|--------------------------------|
| Pass <input type="checkbox"/> | Retry <input type="checkbox"/> |

| SILVER INTERPRETIVE - COUPLES | |
|-------------------------------|--------------------------------|
| Pass <input type="checkbox"/> | Retry <input type="checkbox"/> |

| GOLD INTERPRETIVE - COUPLES | |
|-------------------------------|--------------------------------|
| Pass <input type="checkbox"/> | Retry <input type="checkbox"/> |

INTERPRETIVE SKATING TEST EVALUATION SHEET - COUPLES

| | | |
|-----|-------|------|
| Day | Month | Year |
|-----|-------|------|

Candidate _____ Evaluator _____

E = Excellent G = Good S = Satisfactory NI = Needs Improvement

Level of Test Introductory Bronze Silver Gold

Title of Program _____

(not to exceed 70 characters in length)

CANDIDATE'S COPY

| | E | G | S | NI | COMMENTS |
|---------------------------------|---|---|---|----|----------|
| SKATING | | | | | |
| Edge and Turn Quality | | | | | |
| Speed, Flow and Power | | | | | |
| Creative Movement with Sureness | | | | | |
| Carriage and Line | | | | | |
| PERFORMANCE | | | | | |
| Interpretation of Music | | | | | |
| Communication of Theme | | | | | |
| Use of Whole Body | | | | | |
| Use of Levels and Space | | | | | |
| Originality / Creativity | | | | | |
| Interaction | | | | | |

Passing Requirement:
Introductory: 2/4 Skating and 3/6 Performance
Bronze: 2/4 Skating and 3/6 Performance
Silver: 3/4 Skating and 4/6 Performance
Gold: 4/4 Skating and 6/6 Performance

| | |
|---------------|------------|
| Total | /10 |
| RESULT | |



Judge's Worksheet

INTERPRETIVE SKATING

REFEREE/JUDGE _____ EVENT _____ DATE _____

| COMPETITORS NAME (S) | SKATING – Edge and turn quality; speed, flow and power; creative movement with sureness; carriage and line | PRESENTATION – interpretation of Music; communication of theme; use of whole body; use of levels and space; | TOTAL DEDUCTIONS | SKATING | PRESENTATION | TOTAL MARKS | FINAL PLACE |
|----------------------|--|---|------------------|---------|--------------|-------------|-------------|
| 1. | | | | | | | |
| 2. | | | | | | | |
| 3. | | | | | | | |
| 4. | | | | | | | |
| 5. | | | | | | | |
| 6. | | | | | | | |
| 7. | | | | | | | |
| 8. | | | | | | | |
| 9. | | | | | | | |
| 10. | | | | | | | |
| 11. | | | | | | | |

