



U.S. FIGURE SKATING SINGLES/PAIRS JUDGING MANUAL FOR TEST JUDGES' TRAINING

**Prepared by
U.S. FIGURE SKATING
JUDGES EDUCATION AND TRAINING SUBCOMMITTEE**

This manual is designed for use as a teaching and learning aid for trial judges and current judges at judges' schools and as a refresher for judges of all levels between schools. It may be copied in part or in whole only with the permission of the United States Figure Skating Judges Education and Training Subcommittee (JETS) Chair.

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I. INTRODUCTION

This manual considers only moves in the field (MIF), free skate, and pair tests as governed by U.S. Figure Skating. Competition judging is another realm of figure skating and is governed by national and international standards and rules known as the International Judging System (IJS). In either case, test judging or competition judging, it is important to stay informed about rule changes. The IJS system is not considered in this manual.

A. WHY BECOME A JUDGE?

The personal reasons for becoming a judge are as varied and individual as the people who judge. For former skaters, a common motivation is the wish to continue to be an active participant in the sport, even after they have stopped testing and/or competing. For adult skaters who did not skate as children, but for whom the sport is now part of their lives, becoming a judge increases the sense of involvement in the sport which may last for many years. For parents, whose children are skating or have stopped skating, becoming a judge allows continued involvement in a sport in which they have spent a lot of time.

Judges feel that judging is a way to make a contribution to the sport they love. Judging can be an important part of their lives for many years but still be subordinate to the demands of education, career, and family.

Not all skaters, even those of championship caliber, automatically become good judges. There is much more to being a good judge than just being able to identify the elements of skating. Understanding the level of quality and being able to award appropriate marks to skaters of all levels, not just top-level skaters, are key. Moreover, an element of maturity and a willingness to serve in a variety of venues are important characteristics of good judges as well.

Adult skaters, parents, and others interested in skating may develop into excellent judges if they spend sufficient time studying the sport. These individuals, who because of age, maturity, and an innate sense of values and judgement, may have the qualities to evaluate skating tests and even competition skating.

Before deciding to become a judge, examine the characteristics described in the next section and ask yourself how well you fulfill the criteria. If you are interested in pursuing a judging appointment, you will have to attend a judges' school. The purpose of a judges' school is to improve and to help advance figure skating by developing well-trained judges who will maintain the standards of judging tests of U.S. Figure Skating and who will uphold the integrity of the sport. Schools provide the opportunity for trial judges to interact with official judges and for official judges to share knowledge and experiences with one another in the developing and evolving sport of figure skating. Schools provide both classroom instruction and demonstrations on ice, and open discussions are encouraged. The U.S. Figure Skating web site has updates on schools in your area. Select "Events/Results" to obtain "Event Search." Use the pull-down menu of "Event Type" and select "Judges/Officials Schools." Then select "Search."

B. THE QUALITIES REQUISITE FOR A JUDGE

There are many qualities—from ethical and dedicated to objective and decisive—that good figure skating judges must have. Although it is impossible to identify and describe all of them here, the following are the most basic qualities required to serve as a judge with U.S. Figure Skating.

1. A desire to serve the sport

Judges must take the time to study the sport, not only when working toward an appointment, but throughout their judging careers. After receiving an appointment, a judge must be willing to devote time, often at personal inconvenience, to judge tests and competitions where and when they are needed. U.S. Figure Skating consists of a wide range of clubs with skaters of varying levels of skill and needs, and they all must be served. A judge should not choose only the prime and prestigious sites.

2. A sense of ethics

A judge must be willing to uphold the U.S. Figure Skating standards for judging and integrity. This philosophy is summarized in the JUDGE'S CREED. While the text may seem dated, the ideas are not. All judges must adhere to the ideals expressed by the creed.

- I consider it an honor and a privilege to be a judge of figure skating.
- I shall make my judgment to the best of my ability with all humility and then shall keep my own counsel unless questioned officially.
- I shall free my mind of all former impressions, be cooperative and punctual, and do my best always to improve my knowledge and to uphold the dignity of the sport.

3. Proper temperament

Judges should display tact and confidence when judging and when interacting with people in the ice arena. They should also be objective, which means that they can be free from influence by persons or personalities both on and off the ice. Judges must appraise the skating of a test or competition accurately and mark it accordingly. It is also important that a judge be able to explain succinctly and with confidence why he or she gave a particular score or arrived at a certain outcome on a test.

Tact is an important part of good overall temperament, for a judge may be faced with an unhappy or disappointed parent, or a coach vocally dissatisfied with a result. A judge must be able to take questioning and criticism calmly, even when circumstances are trying. Note that a discussion should not degenerate into an argument. It is a good policy to listen to all of the issues raised without interruption. Wait until the individual has voiced all of his/her concerns and then calmly address the more important issues. Responding immediately to each and every issue can develop into an argument.

Quiet **confidence** in one's ability to judge is another important component of temperament. A judge, who has done his/her conscientious best to mark fairly, should not worry unduly if the resulting mark differs from those of the rest of the panel. Judging skating is not an exact science, which is why three judges are used for tests,

and five or more for competitions. Concern over results can make a judge more anxious which may disrupt the concentration required to evaluate other skaters.

4. Knowledge of figure skating

Obviously, a thorough knowledge of the sport is essential. However, the knowledge required for judging goes beyond that obtained only through skating. A judge must study the U.S. Figure Skating Rulebook and Tests Book, observe and participate in judges' schools and seminars, and maintain an open and continuous relationship with coaches and skaters. No judge, however seasoned, should stop studying and observing and thereby evolving as a judge. It is important to stay up to date on the rules and developments in this dynamic sport and to keep an open mind toward new skating trends.

A judge's skating ability is not in itself a measure of judging ability. Vital to the mix of what it takes to be a good judge are dedication and a willingness to develop the skills necessary to serve the sport. Granted that, all other elements being equal, an individual who has years of skating experience has a distinct advantage as a judge.

5. Ability to communicate

A judge must be able to communicate with skaters, coaches, parents, monitors, and other judges. As a judge you will likely be asked to interpret the comments you made on test papers, which often will include more in-depth questions by coaches on what needs to be improved to pass a test. You must be able to convey to them why you arrived at a particular outcome for a test, explaining accurately and concisely the errors in the elements in the test. If a judge cannot explain these things well, then the credibility of that judge and the judging community as a whole is jeopardized.

C. JUDGES' REGULATIONS

The following regulations, combined with the elements of the Judge's Creed, govern the behavior of judges of U.S. Figure Skating. For a more complete understanding of the requirements and regulations for judges, refer to the Judges Rules (JR) section of the most recent U.S. Figure Skating rulebook. A careful reading of the section on Judges' Ethics (subsection E) is also recommended. Whenever in doubt about a rule, contact an appropriate member of the Judges Committee.

- Judges shall stand or sit as far apart as is practicable and shall not converse with one another or with spectators while judging.
- Judges shall not compare notes with one another and must judge independently.
- When judging tests, judges shall stand or sit at locations where they can see the complete program and can hear the music.
- Judges shall not publish any statements concerning tests which they have judged. This restriction includes electronic media such as e-mails and on-line chat rooms.

Violations of these rules may be grounds for action by the U.S. Figure Skating Judges Committee as specified in the most recent U. S. Figure Skating Rulebook.

D. SUGGESTIONS FOR JUDGES

The following suggestions are not necessarily covered by rules given in the U.S. Figure Skating Rulebook but constitute good policy. In addition, read the following section on ethics in judging.

- 1.** Be on time. Arrive at the rink at least 15 minutes, and preferably 30 minutes, ahead of the time that you are expected to judge. Check with the test chair about the actual start of tests as compared to the start of the warm-up.
- 2.** Check with the test chair about the tests you are scheduled to judge to determine if there are tests that you may see infrequently. Review in advance all current and applicable rules prior to those tests. Inform the test chair if you are not eligible to judge some of the tests assigned.
- 3.** Check the test schedule to determine that you have a test sheet for each listed skater. Note whether the test sheet is the most current version!
- 4.** A visiting judge owes the first duty to the host club, that is paying the judge's expenses, not to organizations or personal friends in the area.
- 5.** Judges should conduct themselves properly at all times as representatives of U.S. Figure Skating. Talking during tests or during a competition event may give the perception to spectators that something inappropriate is being discussed, when in fact a comment may be completely innocent. Perception is important! Note that, with current technology, judges' actions can be recorded on audio as well as video during test sessions and competitions.
- 6.** Judges and trial judges should not talk to each other during a test. If you have any questions, ask the Judge-In-Charge (JIC).
- 7.** Judges must judge independently. Judges should not look at other judges' papers during tests (or during competitions) or let the results of other judges influence their judging decisions. They should also not let the results of previous tests in a test session influence how they evaluate tests during the remainder of that particular test session.
- 8.** Judges should act in a dignified manner. However, their body language and demeanor should also convey an openness to skaters, parents, and coaches so that communication is possible.
- 9.** A judge should not assume the role of teacher, even if asked by a parent how to improve a test, for example. It is best to leave teaching to the coaches. Comment only on what you see and don't suggest specific methods to correct an error.

10. When judging, concentrate on the skater. Forget the audience, surroundings, and other judges except for the demands of courtesy.
11. Judge what you see at the time of the test or event, not what you think the skater is capable of doing, and give marks appropriate to the test or performance that day. Even if you have seen a skater complete an element day after day for a long period of time, you must judge only how that element is skated on that particular day.
12. Use a range of marks both high and low so that a distinction is shown between the various skaters. Skaters, parents, and coaches are not educated by results that are equal for skaters with obviously different levels of quality. Looking for "plus" qualities will help.
13. Remember to sign **legibly** all judging sheets and to include your U.S. Figure Skating number.
14. Write your comments legibly and concisely for the benefit of the skater and coach as well as yourself so that a later discussion of the test is possible.
15. At the completion of a test, total your marks and circle PASS or RETRY before handing your sheet to the JIC or test chair. Your paper should be checked for the accuracy of the marks by the test chair before the paper is given to the skater. However, it is best not to assume that this will be done, so double check the math before handing it in. This will avoid returning your papers to you for corrections, which can disrupt subsequent tests.
16. The JIC should make sure that **all trial papers** of trial judges are handed in after each test. Either during a warm-up period or in the judges' room, sign the papers and ink in the marks and the results of the tests. If there is sufficient time, discuss the tests with the trial judge while the test is still in mind. Trial judges should discuss their marks only with official panel members, and only for the purpose of evaluating their assessment of the test or event. They should not discuss tests with skaters, coaches, or parents. If approached to do so, they should refer that person to the judge-in-charge or the test chair who can ask a judge to address the question.
17. Be prepared to talk to the candidates, especially if the test has been marked as retry, and be prepared to explain the reason for your marks. If possible, the coach should also be present. Suggestions for improvement should be offered privately and only when requested. Arguments should be avoided. Praise may be given after a test or event. However, be sensitive to the possibility of showing a bias by appearing friendly to some skaters or coaches but not others.

18. Remember, this sport is about the skaters and our involvement as judges is for the skaters. As judges, our job is to act as "facilitators" and to aid the skater's development. We can do this by providing fair and objective appraisals of their performances.

In summary, judges must remember to judge the tests and events independently and as they occur. We must give every skater a chance to pass a test. However, only the performance and presentation that day determine whether a test is marked pass or retry.

Judges should enjoy the experience of judging. When it becomes a chore or an unpleasant situation, we need to step away and assess our position. Why are we judging? Is it for prestige or vicarious reasons? Is it to give back to the sport we so love because we truly want to help skaters along the way?

Once you become a judge, there are many reasons for continuing to judge. Foremost, is a feeling of accomplishment when you have judged fairly and exactly the way you wanted regardless of your agreement with the rest of the panel. However, if you are consistently in disagreement over a period of time it may be beneficial to reassess your standards or attend a school or seminar to update your skills.

E. ETHICS IN JUDGING

JR 1.01 gives a very general statement concerning ethics in judging. This section describes specific ethical issues as they apply to judging tests. As mentioned previously, a judge must give a fair assessment of the skater's performance on the day of the test. Other factors past or future should not intervene in the evaluation that day. Bias in judging - in either a positive or negative sense - must be avoided. To do otherwise is unfair and is evident to skaters, coaches, and parents. Most skaters and experienced coaches know how the test was skated and what marks might be expected. Honest and fair treatment by the judges will be respected even if the skater and coach had hoped for a better outcome. It is vital that the reputation of a judge not be compromised because the effects can be long lasting and future marks the judge gives may well be viewed in that context.

Ethical Considerations

- 1.** The skater may be a member of the judge's home club and the judge may even skate with that individual. The marks for friends and home club skaters should be no different from those that would be given to skaters at any other rink. Giving the benefit of the doubt to a skater just because you know him or her is not acceptable. On the other hand, marking down a skater to avoid the appearance of a favorable bias is also unfair and must not occur.
- 2.** The skater may be the child of family friends, who may live in your neighborhood, attend the same house of worship, or belong to an organization of which you are a member. This situation requires not only unbiased judging but the development of a separation of the judging of skating from other facets of a

judge's life in social settings. In social settings, a judge should avoid commenting on tests that she or he has judged as well as tests not judged. Remarks made to one person may be changed, misunderstood, or taken out of context when repeated to others. Being aware of the line between skating circles and social circles is important and not crossing that line should be a continuing part of your responsibility to the sport and to skaters.

3. The reputation of the skater is not relevant on test day. Even if the skater has not been notably successful in previous tests, a judge's attitude should be that the skater may pass the test on that day if the standard is met. Look for good qualities that may outweigh poor qualities among all skaters. Similarly, a skater with a reputation for quality skating should not be rewarded with inappropriate high marks for a substandard performance on that day. To do so can discourage other skaters and coaches and they can lose respect for judges and the sport that allows such positive bias.

4. The style or technique of skating in a test must be evaluated independently of your personal preferences. A judge should not say "I like" or "I prefer..."

5. The judge should never compare a test with other tests in written notes on the test sheet or in personal communication with skaters or coaches.

6. Although a skater should be put at ease at the start of the test, a judge must avoid making personal remarks such as how nice the skating dress is. A skater could conclude that the test was passed because of the dress and that the dress actually played a role in the outcome of the test. If another skater whose dress was not mentioned does not pass a test, we want to make sure that she does not draw an unwarranted conclusion about what is being evaluated and why the test did not pass.

7. Avoid circumstances where another judge, in violation of judging ethics, talks to you about a skater in either a negative or positive manner in the judges' room prior to the test. This is a violation of general judging ethics. You should ignore comments during the test as well. These circumstances and any other more serious attempts to influence your judging are among the most difficult situations to handle in judging. Just remember - you must make independent and unbiased evaluations and come to your own final decision regarding a skater's performance.

8. Do not make remarks about a skater or coach to other judges or discuss personal information about them. These types of comments may inadvertently influence the evaluation of a skater or at least be perceived as having done so.

9. The personal circumstances of the skater are not relevant to the evaluation of a test. Common among these are that a skater may be taking a test for the last time before leaving for college or that the test is being taken right before the

deadline for a qualifying competition. Although the judge can be sympathetic, the standard for passing a test cannot change. Although the skater may be disappointed, especially due to these types of personal circumstances, the judges will be respected for the honest and fair treatment of skaters.

10. A judge should not allow the reputation of a coach to affect the marking of the test either in a negative or positive manner. Even if the coach is not known to put out high quality tests, the skater may meet or even exceed the test standard. Similarly a coach with an excellent reputation may well have students who cannot meet the test standard on that test day. Judges should avoid the appearance of showing favoritism toward a skater based on who the coach is. Remember, the coach is not testing - the skater is.

11. Prior to a dance test, opinions about the choice of a partner or the ability of that partner are not relevant. Judges are not in a position to know the circumstances of the choice of a partner by the skater. In addition, same-sex partners who are the coaches of the skater must be regarded with the same respect as for other partners. Consideration of the partner is allowed when consulting with the JIC about a reskate.

12. Do not discuss coaches or make comparisons between coaches with skaters and parents of skaters. This may be very tempting under some circumstances but your opinion could be passed on and be regarded as a positive or negative bias. A simple statement that you are not allowed by the ethical codes for judges to comment is appropriate.

13. A judge should not fear being “out of line” as compared to the rest of the panel and should not alter his or her developed standard during the course of a test session for the purpose of preserving a good judging record. Although it is human nature to feel good about being “right” as shown by agreement with others, each judge has to have the confidence that the test has been judged fairly and exactly the way the judge wants regardless of agreement with the results. Only if you are constantly in disagreement with a variety of judges at a number of locales should you reassess your standard of values.

14. Never discuss another judge’s marks for a test with a skater, coach or parent of the skater and do not try to discern what another judge has written on a test paper if asked to do so. Only discuss your own marks with the skater, coach, or parent and then only when asked. Do not seek out the skater or coach to comment on the test.

15. Judges may discuss tests with one another or with a trial judge for the purposes of education. However, the discussions should be guarded in the judges’ room. Individuals such as hospitality volunteers or assistants for the test chair should not hear your opinions about the tests.

16. JR 1.05 specifically states that judges should refrain from publishing or e-mailing remarks or commenting in on-line chat rooms about tests which they have judged. Although not specifically stated, it is not advisable to comment about judgements of tests or events that you did not judge.

Avoiding Bias or Appearance of Bias

1. Remember that you are a volunteer and do not have to accept invitations to judge at a test session if there are past or current circumstances that may affect your ability to judge without bias or the appearance of bias. A judge should be comfortable while evaluating the test of a skater. It is not necessary to explain why you cannot do a particular test session. In fact, explanations may be passed on and misinterpreted and cause an even greater problem for you as a judge.

2. If during the review of your assignment list at a test session you find yourself assigned to judge a skater whom you prefer not to judge, seek a replacement judge. It may be best to have the judge serve as a replacement for several tests including the one of concern to you. By reassigning several tests, the test of concern will not be evident. The best course of action is to inform the test chair that you would prefer that another judge replace you. An explanation is not necessary.

3. If replacement judges are not available, ask another judge to serve as the JIC. If the judges rotate in this responsibility then your concern will not be evident.

F. SUGGESTED STUDY MATERIALS

1. You should have a current U.S. Figure Skating Rulebook and the associated Tests book. Changes in skating requirements occur every year and are reflected in these updated publications. Recent changes after the publication date that are deemed urgent or changes clarifying a rule appear on the U.S. Figure Skating web site (www.usfigureskating.org) and should be checked each week.

2. A moves in the field manual is available from the PSA. This publication, updated in 2010 to include the New/Revised MIF provides a list of expectations for each move and common errors that may occur.

3. PSA videotapes of the original MIF elements as well as the 2010 DVDs on the New/Revised MIF elements are very instructive.

4. Videos of adult MIF elements are available on the U.S. Figure Skating web site (www.usfigureskating.org). Select Programs followed by Adults and then Educational Skating Videos.

II. TEST JUDGING

A. OFFICIALS REQUIREMENTS

In order to officiate, judges must be registered members of U.S. Figure Skating for the current year and have their appointments renewed annually. If you have a judging appointment and are still actively trial judging to obtain a promotion, you may officiate and trial judge at the same test session. However, your top priority during that test session should be judging tests that you are assigned so that the skaters receive your best effort and your focus.

Three qualified U.S. Figure Skating judges usually form a test panel. However, Silver and higher judges may act as a single panel for: preliminary figure; pre-preliminary and preliminary moves in the field and free skating tests; preliminary pair tests; adult pre-bronze and bronze free skating tests; adult bronze pairs; Special Olympics moves in the field and free skating tests. Bronze judges may act as a single panel only for Pre-Preliminary Free Skate, Pre-Preliminary MIF, and Adult Pre-Bronze MIF tests.

The test chair is in charge of the test session, and trial judges should apply to him/her for permission to trial judge. Feel free to ask test chairs in your area to let you know if they will be having tests at the level you need to trial judge. Also, please keep the test chairs in your area aware of your judging status. If you receive a promotion, let them know, but do not start judging at that new level until you receive official notification of your appointment. All the judges and trial judges should report to the test chair at least 15 minutes, but preferably one-half hour prior to the start of the actual tests. Note that there is often a short warm-up period scheduled as well. This is a good time to review and sign the test papers and **make sure** you have all of the test papers for the skaters you are assigned to judge.

B. JUDGE IN CHARGE

For every test, one of the three official judges is chosen **by the panel** to be the judge-in-charge (JIC). The JIC need not be the highest ranking or most experienced judge, or the local judge. The JIC is the only judge who should deal with the skater at the start of the test, during the test, or in discussing the reskate (Section II D) if required.

It is useful to share the responsibilities of the JIC among the judges on an agreed rotational basis. Rotation may occur for each test or the panel might rotate from one warm-up group to the next. Note that occasionally a judge may prefer not to serve as the JIC for a specific skater based on reasons that need not be stated. Such decisions are the prerogative of the judge.

At the start of a MIF test the JIC can give instructions to the skater about the timing of doing each element. Some JIC prefer that the skater wait until all judges are ready to watch the next element and indicate such to the skater by a wave of the hand or a nod of the head. Other JIC are willing to allow a skater to proceed at that individual's pace which is based on how the skater has trained for the test. A skater may prefer to keep going from one element to the next without significant interruption of

pace. Judges should develop techniques for writing comments to keep up with the skater. Another consideration for allowing the skater to control the pace of the test is the resultant saving of ice time and of course the overall cost of the test session. Small additional increments of time between elements to accommodate the least efficient judge eventually add up over the entire test session.

The JIC must be aware of the next element to be skated in a MIF test and must be prepared to stop the skater as soon as possible if the wrong element is started as per TR 22.02 D. The JIC should then indicate which element should be done. Note that this test rule means that the skater cannot skate the entire incorrect element and then skate the “missed” element next or at the end of the test. The mistake by the skater is treated as a “false start” and the skater is granted a “fresh start” for which there is no penalty. Note that this is not a reskate - that possibility is preserved by the fresh start. If the same or a different false start occurs, this event requires a second fresh start and each judge must deduct 0.1 from the mark that otherwise would have been given at the completion of the element.

At the conclusion of the MIF or Free Skate test the JIC should inquire in neutral language whether anyone of the panel wishes to see a reskate of an element in the case of a MIF test or one or two elements in a Free Skate test. Some simple phrase such as “Does anyone wish to see something again?” or “Are we finished?” are possible questions. If the other two judges do not ask for a reskate then the test is complete. The JIC should then dismiss the skater with a phrase such as “That completes your test, thank you.”

If both judges indicate that a reskate is needed then a reskate must occur. If one judge indicates that a reskate is required and the JIC also wants a reskate then a reskate must occur. The JIC asks what element in the case of MIF tests or which one or two elements in the case of a Free Skate test should be reskated. If the majority of the judges has the same issues then the element(s) to be reskated are settled. If there is no agreement as to the element(s) then the JIC makes the decision (TR 23.01 and TR 30.01).

The JIC should determine what features of the element were not satisfactory and then call the skater to convey that information. No instructions should be given about how to “fix” the element but sufficient descriptive information should be provided to the skater so that the coach will know how to correct the problem. It is a good policy to tell the skater to go to the coach prior to the reskate even if the skater indicates a willingness to simply reskate the element immediately. It is also a good policy to tell the skate to return to the JIC with a plan of action. That plan may be a practice followed by the reskate or the reskate without a practice period. It is also a good policy to consistently have skaters indicate that the reskate is now ready to be viewed.

The JIC should oversee any trial judge’s actions and collect all trial judge’s sheets at the end of the test or after a group of tests. It is important that the trial judges not hear the results of the test as might be implied by comments of the judges. The JIC should also check that all papers be turned in. If three tests of a particular level occurred and the trial judge only turns in two papers then the trial judge should be questioned about the missing paper. Trial judges should be judging all tests within a group of tests at the same level and rendering decisions. It is not an acceptable

practice to pick and choose tests that are clearly passing or may obviously require a retry and to turn in only the papers for those tests. Close decisions have to be made by judges and trial judges alike.

C. THE NUMBERS AND THEIR MEANING

The preliminary dance tests, the pre-preliminary and adult pre-bronze moves in the field tests, the pre-preliminary and adult pre-bronze free skate tests, and the preliminary pair tests are marked on a pass or retry basis. All other tests are judged using numerical values.

A scale of zero to six is used in judging all figure skating tests and some competitions. This scale originates from the earliest days of figure skating. Decimals to one place are permitted to show more detailed differentiation, i.e., 3.1 or 3.3, etc.

All U.S. Figure Skating tests have a standardized passing average and a passing total mark. The skater must attain at least the passing total from two or more of the official panel in order to pass the test. If the criteria are not met then the test is deemed "retry." (See the next section for a discussion of retry and reskate.) Judges must be aware of the passing average for a particular test. They must understand the numbers and use them well so that the marks have meaning to the skaters. The numbers must reflect your intentions. While judging, note what has been achieved in each element as well as the errors. For the final decision of pass or retry, know what is most important for that particular test level. Weigh the items done well against the errors, keeping in mind what abilities the skater is asked to demonstrate for the level being tested. Always ask yourself at the end of the test: "Is this a passing test?" If the answer is "yes," then pass the test. If the answer is "no," then mark the test as a "retry."

As a judge, consider your scores. If the numbers do not bear out your intentions, either for a pass or retry, change the numbers where possible to make them support your intentions. Do not "retry" a test because your score is short by 0.1 points. If you feel that the overall test has met the requirements and is passing, examine the test sheet to determine which mark could be marked 0.1 higher to reflect the right overall outcome. If you are confident that the test is not passing, decrease a mark for some facet of the test to reach a total deficiency of 0.2 points. When you are in doubt, ask for a reskate for a particular element or give the benefit of the doubt to the skater.

The marks given **must** reflect your comments on the test sheet, and the comments should elaborate the meaning of the marks. Each must support and justify the other. Do not write "good test" and give marks below the passing average. If the performance is indeed good, then the mark should be above average. If your comments show many errors, your mark should be below the passing average.

D. RETRYs AND RESKATES

The original term for a test not passed was "fail" but the terminology has been changed to **retry**. This term means that the test does not meet generally accepted standards. If two or more judges mark the test as retry then the test does not pass. A test when marked "retry" may not be retaken prior to the twenty seventh (27th) day following the date of the original test.

The term **reskate** refers to a repeat of element(s) of a test to achieve a better score. In essence it is a "second chance" to skate a particular element better than it

was performed the first time in the test. The reskate cannot be requested by the skater or the coach but only by judges of the panel. A reskate is not required even if the test has not passed by only 0.2 points. The reskate is the result of a conscious decision by judges that there is a chance that the test can pass if the skater can correct some element of the test. For example, if a test is skated well but a fall on a particular element brings the total score of a test down below the required passing total, a judge may request to see that element again. The reskate, if performed well, could then bring the total score for the test up to the required passing average, and constitute a passing test.

If a reskate is requested, the JIC should explain to the skater what element needs to be reskated and the reason for this selection. No instruction as to how to fix the error should be given - that should be done by the coach. The judge should tell the skater to consult with his or her coach before repeating the element.

A brief rest and warm-up is permitted before the reskate is performed. Note that the rules (TR 23.01 and 30.01) do not specify the number of practice attempts allowed within that time but there is an obvious time limit that should be considered. After consulting with the coach, a skater may elect to either repeat the element without a warm-up practice for that element or request a warm-up. It is a good practice to tell the skater to return to you to specifically state the "plan." If a skater successfully completes the element during the practice time, that element **cannot be accepted**. The choice has been made by the skater and the coach as to which attempt "counts" as the official reskate. If the official reskate then is unsuccessful, the test must be marked as retry. If no warm-up is requested and the reskate is unsuccessful, a request by either the coach or skater for a second attempt must be denied.

The reskate rules as applied to free skating and moves in the field tests are given in each of those respective sections of the U.S. Figure Skating Rulebook and Tests Book. You should review these rules prior to the test session so that you are prepared to handle them efficiently.

III. MOVES IN THE FIELD TESTS

Moves in the field (MIF) tests are basic skating on edges and curves with required features such as turns. They are skated without music and the skater has one foot on the ice at all times.

The number of standard MIF test and the marks required to pass these tests are given in Section III E. There are also Adult and Masters MIF tests described in Section III F. The Supplemental MIF test effective 2010-2011 are discussed in Section III G.

MIF tests may be passed independently of free skate, dance, or pair tests. However, the corresponding MIF test must be passed before taking a free skate or pair test at the same level. There is no MIF test requirement for compulsory dance tests but there is for free dance tests. Skaters may pass MIF tests higher than their corresponding free skate, dance, or pair test level and skate in qualifying competitions at the highest level defined by their free skate, dance, or pair test level.

A. PREPARING TO JUDGE MIF TESTS

Some judges have not had the experience of actually doing MIF elements and as a consequence this aspect of figure skating may require more study than for free skate. It is helpful to watch skaters at club sessions or get the MIF videos or DVDs available

from the PSA. These materials are very useful because the elements may be played and replayed as well in slow motion. It takes a keen eye to pick up some unusual step or incorrect turn in elements skated in an actual test.

The Tests Book provided by U.S. Figure Skating is convenient to have during a test. It can be opened to the correct page and placed on the barrier for ready reference. The PSA booklet may be more useful because it highlights the expected qualities for each element as well as a lists of errors that if observed should be noted on the test sheet for the skater.

B. BASIC RULES FOR MIF TESTS

1. The elements of each test **must be skated in the order listed** on the test sheet. If the skater starts a move other than prescribed, the JIC must immediately stop the skater. The consequences of this are described in Section II B and III H.
2. Moves in the field must start from a standing, stationary position with a maximum of seven (7) introductory steps. Judges must understand this requirement for each element in MIF tests.
3. A skater may stop briefly to consult with the coach between elements **but not between components** where a change of direction or change of foot occurs.
4. Coaches should not be coaching during the actual skating of the element.

C. FOCUSES OF ELEMENTS IN MIF TESTS

Each element of a MIF test may have one or more focuses, which are listed next to the elements on the test sheet. These are:

- Power
- Edge quality
- Extension
- Quickness
- Continuous flow and strength
- Turn Execution

Each element should be evaluated on the focuses listed and whether they are achieved. However, a judge may consider features other than the listed focuses when assigning a mark. For example good edges should be expected even if edges are not listed as a focus. In addition, the skater should achieve an effortless, flowing, and graceful execution of each element. The skater should be controlled and have his/her body balanced over the skating foot. General accuracy of the pattern generated can be considered. Bilateral ability is an important consideration and is increasingly important through the MIF test structure.

Although there is no music, there should be a sense of rhythm and cadence throughout the elements. For some elements such as the counters of the Novice test, back loops of the Junior test, and the serpentine step sequence of the Senior test an

even cadence should be maintained. Skaters who accomplish this should be rewarded in the assigned mark. For power circles in the Juvenile MIF test there should be an increase in the rhythm of the crossovers. For elements such as the power pulls of the Junior test the rhythm should be slow, slow, and slow on the pulls followed by quick, quick on the rockers.

D. PATTERNS IN MIF TESTS

The Tests Book as well as the test sheets indicate that the steps in MIF tests should be skated in general accordance with the diagrams. Although there is no penalty for novel approaches, it is clear that the best chance for success is to follow closely the diagrams and descriptions.

Judges should note whether the skater fills the rink from end to end and in some elements from side to side. Failure to do so may indicate insufficient power.

Skaters who do not “set up” a move properly will invariably encounter difficulty. A common error occurs in crossover sequences down the length of the rink where the transitions between lobes are too diagonal. As a result the skater will run out of room, pull up short, and be unable to skate the end run successfully on a curve. Special note should be made when skaters have introductory steps to gain speed and start an element too far down ice. They may reach the other end of the rink at the completion of the element but not as a result of power in the element itself.

E. STANDARDS FOR MIF TESTS AND MARKS

There are eight levels of MIF tests as indicated in Table 1. The marks for all elements within a test level are identical.

Table 1: Marks for Standard MIF Tests (2010-2011)

MIF Test	Passing Average	Number of Elements	Total Passing Mark
Pre-preliminary	none	Four (4)	Pass/Retry
Preliminary	2.5	Six (6)	15.0
Pre-Juvenile	2.7	Six (6)	16.2
Juvenile	3.0	Six (6)	18.0
Intermediate	3.2	Five (5)	16.0
Novice	3.5	Six (6)	21.0
Junior	4.0	Six (6)	24.0
Senior	4.5	Five (5)	22.5

These marks must be mentally paired with a standard developed by the judge by watching many tests. The marks awarded to a skater must reflect what the skater does

on test day. Although the marks for the elements in many tests do not have a wide deviation, a judge must be prepared to indicate the quality or lack thereof on a specific element by the assigned mark.

Going above the passing average is a reward for the skater who has worked diligently on a test and performed it well on test day. That skater should be distinguished from another skater who has not skated as well or has not performed the test at the same quality level. There are times when a highly qualified dancer may have delayed taking the Senior MIF test to move up to the next level. The skating could be significantly above the test standard and the mark should reflect that performance. You may find varying levels of skating quality in any given test session. For example, there may be two passing senior MIF tests, performed at very different levels. You should reflect these differences in skill level in the scores given. One skater's total score may equal the passing average required for test, whereas another skater may pass the test with a score substantially above the passing average.

Judges must avoid a positive bias based on the reputation of a skater. For example, a skater may well have several triple jumps and need to pass the Novice MIF test in order to take the Novice free skate test, but remember, the two are unrelated. U.S. Figure Skating has decided that skating on edges with strong curves with prescribed features such as turns is important. Indeed MIF elements can provide for the development of spiral sequences and step sequences. In addition, MIF elements can contribute significantly to several of the component marks of the IJS system. Judges must maintain the standard of MIF tests to ensure that the development of quality skating consists of more than just multi-revolution jumps.

Going significantly below the passing average may also be required. It is not fair to give the same mark to a skater who is only slightly below the standard and for one who struggles throughout the test and is not adequately trained. For the second skater, the marks should indicate that considerably more work is required. Otherwise, the skater, coach, and parents may conclude that it is merely a matter of waiting 27 days and it is likely that the test will pass.

Judges must avoid a negative bias based on the fact that a skater has only passed a much lower free skate test but is testing a higher MIF test. For example, an Intermediate free skater may take the Senior MIF test. The required skills are very different - the skater may not be able to do double jumps but can skate with power and control, and do the required turns for the MIF test. If so, the skater should be rewarded with the gold medal in that discipline of the sport.

Judges must also avoid a negative bias on the basis of age. There is no age requirement to take a MIF test. A very young skater could well develop the necessary power, cover the ice and do all of the required turns for the Senior MIF test. What is important is the performance on test day - not how young (or old) the skater is.

F. ADULT MIF TESTS

The purpose of Adult MIF tests is to encourage adult skaters to learn the fundamentals of figure skating. The elements can provide a foundation for Adult Free Skate tests and Adult Dance tests. These individuals may be part of a continuing group of adults on which clubs depend for management. Most parents, who do not skate, may

have been active in the club but leave the sport after their children stop skating. Adult skaters, if encouraged to do so by judges, may also provide a source of judges. For these reasons, judges should encourage and have a positive attitude toward adult skaters.

Prior to 2010 there were four Adult MIF tests which could be taken by skaters 21 years of age or older. In 2010 the composition of these tests was changed to incorporate some of the elements introduced in the standard MIF tests. In addition, these four tests now may be taken by Masters skaters - skaters 50 year of age or older - but with a different passing average. The passing average, number of elements, and total passing average for both Adult and Masters tests are listed in Table 2.

Table 2: Passing Average Marks for Adult/Masters MIF Tests (2010-2011)

MIF Test	Number of Elements	Passing Mark - Adult	Passing Mark - Masters
Pre-Bronze	Five (5)	Pass/Retry	Pass/Retry
Bronze	Five (5)	2.5	2.3
Silver	Six (6)	2.7	2.5
Gold	Six (6)	3.0	2.8

Adult skaters prior to 2010 could only continue with MIF tests in the standard track requiring the same standard of performance and achieving the same passing mark as for younger skaters. Now both Adult and Masters skaters can take the MIF tests from Intermediate through Senior with a lower passing average mark. These average passing marks along with the reference marks for the standard tests are given in Table 3.

Table 3: Passing Average Marks for Adult/Masters MIF Tests (2010-2011)

MIF Test	Standard Test	Adult Test	Masters Test
Intermediate	3.2	3.0	2.8
Novice	3.5	3.3	3.1
Junior	4.0	3.8	3.6
Senior	4.5	4.3	4.1

The general standards for Adult MIF tests are given in the TR section of the Tests Book for U.S. Figure Skating. If you are in an area with few adult skaters, these sections should be reviewed prior to judging Adult MIF tests.

There are some guidelines for determining whether an element is passing or not. All of the elements are part of the standard MIF tests and these standards are well known. When judging Adult MIF tests there are two adjustments that must be made compared to how standard MIF tests are judged. First the focus may be different. Power often is not demanded but rather “continuous flow and strength.” Second the passing average for the elements may not be the same as for the standard tests even though in a number of cases they are equal. Prior to a test, review the passing average for each element for the corresponding standard test. It is that number and the associated level of expectation that should provide the basis for a mark in an Adult MIF test.

One example of an element that has a different passing average is the Eight-Step Mohawk sequence in the Silver MIF test which has a passing average of 2.7 compared to 3.0 for the Juvenile MIF test. Do not expect an adult to skate this element at the standard for a passing Juvenile test. However, if the adult skates the element like a skater of the Juvenile test, the mark should not be the passing average for the Silver MIF test - 2.7 - but rather 3.0. Reflective marking is important.

It is important that there be a correspondence between the marks of adult and standard MIF tests for the same element. Some skaters do both tracks. Thus, a skater who has received a 3.2 on the brackets of the Intermediate MIF test wouldn't understand why a similar performance on the Gold MIF test received a 3.0 rather than a 3.2.

Adult skaters can skate above the level of the passing average. Some adults skated as children and return to the sport they love. They may have even tested figures. Don't be surprised - if you are a judge for school figures - to find an adult who can do clean brackets at the top of an even arc while maintaining positions that you haven't seen in a long time. The moral of this example is that adults do not always skate like “adults.”

G. SUPPLEMENTAL MIF TESTS

With the introduction of the New/Revised MIF tests in 2010-2011 there are skaters who have passed MIF tests and have not had the experience of doing new elements that include loops and twizzles. Although not required, some skaters may choose to do the Supplemental Intermediate and Supplemental Senior MIF tests. The Supplemental Intermediate MIF test consists of the new elements of the Preliminary through Intermediate tests and the passing average for each element is 3.2. Any skater who has passed the Intermediate MIF test or higher may take this test. The Supplemental Senior MIF test consists of the new elements of the Novice through Senior MIF tests and the passing average for each element is 4.5. Any skater who has passed the Senior MIF test may take this test.

Adult and Masters skaters may take the Supplemental Intermediate MIF tests with the passing averages of 3.0 and 2.8. For the Supplemental Senior MIF tests the passing averages of 4.3 and 4.1, respectively.

Table 4: Passing Average Marks for Supplemental MIF Tests (2010-2011)

Supplemental MIF Test	Standard Test	Adult Test	Masters Test
Intermediate	3.2	3.0	2.8
Senior	4.5	4.3	4.1

H. ERRORS IN MIF TESTS

As in free skate tests, there are serious errors in moves in the field tests. A serious error without subsequent correction in a reskate requires that a test be marked retry. Under no conditions can high marks in several other elements of the test be used to balance the low mark for the element with the serious error. For that reason, elements with serious errors should be given marks with significant reductions below that which would have been given in the absence of the error. A reduction of at least 0.3 points is not unreasonable. If that reduction does not suffice, change other marks to lower the total score. Remember that the test should be not marked as retry by only 0.1 points. Serious errors necessitating a retry for a test unless corrected in a reskate are:

- A fall;
- Touch-down of the hand or foot needed to save the skater from falling;
- Omission of a component of the element.

The second type of error is known as a mandatory error. Mandatory errors do not require a reskate of the element in order for the skater to pass the test. The errors are:

- Exceeding the maximum allowed introductory steps;
- Not starting from a standing, stationary position.

Mandatory errors require a deduction of 0.1 points below that which would have been given for the element in the absence of the error. A deduction must be given for each element where the error occurs. The fact that a deduction has been applied should be indicated on the test sheet so that the meaning of the mark is understood.

The JIC must tell the skater to stop if the element has been started on the wrong foot or if he or she starts an element out of the prescribed order. The mistake is treated as a false start and there is no penalty. However, a second false start followed by a second fresh start requires a deduction of 0.1 points below that which would have been given for the element.

I. RESKATES IN MIF TESTS

After a MIF test, only one (1) element may be reskated. The reskate may consist of the entire element or a portion of the element. A reskate is required for a major error such as a touch-down or fall in order for the test to pass. A reskate may also be requested for a test slightly below the passing average. Determine which of the test elements the skater has the best chance to improve during a reskate. Thus, the selection need not be the element with the lowest mark because the judges may feel that it is unlikely that the element can be significantly improved. Give the skater the best chance to improve the total score to the passing average. If the judges cannot decide which element to select the JIC makes the decision.

Judges should carefully consider the consequence of asking for a reskate for less than a serious error on a test slightly below the passing average. For example, a judge may feel that "a bit more power is needed" on the power pulls of the Junior MIF test. The reskate may result in a touch-down and then the test must be marked as retry.

J. COMMENTS ON TEST SHEETS

The skater needs to know what has been done correctly as well as what features of specific elements are below the standard and why. Make remarks on both aspects but take care with the adjectives used on the test sheet. "Poor edges" and "bad posture" probably shouldn't be written on a test sheet. Perhaps "insecure edges" or "wobbles on curves" might be better choices. Another alternative is to offer a more positive constructive note such as "work on posture."

Be aware that while you consider your remarks to be between you and the skater, the test sheets may be duplicated and have a long life and the skaters and coaches may make comparisons with other test sheets. It is difficult to maintain a relationship between marks and remarks but a continuing effort should be made to do so.

On many elements, the comments on test sheets should give information about items such as clockwise versus counterclockwise, forward versus backward, and right versus left. For example, the forward twizzles of the Intermediate MIF test has twizzles on both the right and left foot as well as on the outside and inside edges. Comments about these turns should designate both the foot and the edge. Use a consistent shorthand so that skaters and coaches know which features were acceptable and which were not. In addition, this short hand will aid you in describing the test with the skater and coach.

As you judge, you should make it a habit to count components of elements of a MIF test. First, always note the number of introductory steps and record that number with an indication of a deduction where needed. For example only two strokes are allowed for the Junior Straight Line Step but the Junior Back Loops must commence from a stationary position and the first stroke is that designated for the pattern. Counting the number of turns in the first element of the Novice MIF test - inside three turns on each of the two arcs and the number of rocker/choctaws on the subsequent two arcs - coupled with remarks can support a positive mark reflecting good power and controlled turns versus a lack of power and a slowing down resulting in a large number of turns. On power circles of the Juvenile MIF test, the number of crossovers may be small as the result of not developing the proper increase in circle size or may be large as the result of not developing power. If you mentally count - one, and, two, and, ... for the two strokes that constitute each crossover you will be able to record the point where a sudden unacceptable shift in speed occurs.

IV. FREE SKATE TESTS

The U.S. Figure Skating test structure includes eight standard free skating tests and four adult free skating tests: pre-preliminary, preliminary, pre-juvenile, juvenile, intermediate, novice, junior, senior, adult pre-bronze, adult bronze, adult silver and adult gold. The corresponding MIF test must be passed prior to attempting the free skating test.

Free skating tests are skated to music, except for the pre-preliminary and adult pre-bronze tests. Each of the free skate tests consists of required jumps, spins and steps. If one or two serious errors (Section IV C) occur during the test, they may be reskated at the completion of the test, without music, in order to give the skater a second

chance to pass the test. However as discussed in Section IV D, if only one serious error occurs the test may be passed based on the presentation mark.

The moves in the field themselves do not have to be included in the choreography of the free skating program with music, but it is hoped that some of the skills learned in these tests will be evident even if the exact stroking and footwork are not actually incorporated in the program. It is expected, however, that the programs will be well balanced and will demonstrate an advancing ability to achieve speed, maintain flow, skate on strong curves, and skate increasingly more complex and difficult footwork as skaters advance in the test structure. Judges should note when and how these types of elements are included in a program and should reward skaters in the presentation mark.

Skaters must complete the required elements in order to pass any given test. However, they are not limited to performing only these elements. Extra elements may be added to the test up to a specified number without a penalty. An element may be tried more than once in the program but must be completed successfully once, or reskated afterward, if it is a requirement for the test. Note that multiple falls and repeated jumps can affect the technical mark as well as the presentation mark even though the required elements are eventually completed.

A. PREPARING TO JUDGE FREE SKATE TESTS

Judges of free skating tests must recognize and properly evaluate all of the required jumps, spins, and steps as they are performed in a program. Jumps occur in an instant and in the best programs when you may least expect them. Errors such as improper entry and/or exit edges, two footed landings, and incomplete rotation must be quickly identified and noted for each jump. Recognizing these errors and noting them correctly require good focus and a trained eye. That is one reason judges who have taken free skate tests or have competed at even low levels have a distinct advantage in judging free skate tests. Nevertheless, judges who have not taken free skate tests can be effective judges. Adult skaters or parents, who after years of watching tests and competitions, may be able to identify free skate elements and evaluate their quality. Your skills as a judge can be improved in several ways. Consider the following:

- Watch television and identify the jump, its overall quality, and any errors such as incomplete rotation and two foot landings. Count the number of revolutions in spins and the number of revolutions in each position in combination spins.
- Watch Ice Network which provides coverage of both non-qualifying and qualifying competitions.
- Purchase DVDs of selected complete events for competitions. Play the program for a skater and “judge” the skater. Replay the program and check your notes to determine if you were correct the first time.
- Train your eye at club sessions or at non-qualifying competitions. Sit in the stands and practice judge each program as if that skater were taking a free skating test. Alternatively, just track the jumps in one program and note each error, and the spins in another program, noting revolutions in position and number of positions.

Ask the test chair to send by e-mail a copy of the test session schedule, including a list of which tests you will be judging. This will allow you time to review the requirements of the tests before you go to the session. Finally, always check that the test sheet at the test session is the most recent one and has the correct requirements.

B. STANDARDS FOR FREE SKATE TESTS AND MARKS

For each free skate test, two marks must be awarded - one for technical merit and one for presentation. The sum of these two marks must be equal to or be greater than the required passing total for the test to pass. These marks must be mentally paired with a standard developed by the judge by watching many tests. The marks must reflect what the skater does on test day.

A judge must indicate the quality or lack thereof by assigning marks that reflect how the elements were completed and how the program was performed. Going above the passing average is a reward for the skater who has skated a quality program. That skater should be distinguished from another skater who has not skated as well. Test scores are not comparisons between skaters as are competition marks but clearly the scores should reflect how the program was skated.

There are skaters who may have delayed taking a test to remain at a certain competition level and then decide to move up to the next level. This is an instance where the skating level may be significantly above the test standard and the marks should reflect that performance. If a Junior test is performed at a level comparable to a Senior test, then the judge should mark the Junior test in the range for the Senior test. Judges should use their marks to reflect quality and should not feel restricted to stay close to the passing average.

The passing average and total passing mark for the free skate tests are given in Table 5.

Table 5: Free Skate Passing Marks (2010-2011)

Free Skate Test	Passing Average Technical Merit and Presentation	Passing Total
Pre-Preliminary	None	Pass/Retry
Preliminary	2.5	5.0
Pre-Juvenile	2.7	5.4
Juvenile	3.0	6.0
Intermediate	3.2	6.4
Novice	3.5	7.0
Junior	4.0	8.0
Senior	4.5	9.0

Unfortunately there are cases of skaters who are not ready to take a test but have been “put out” on a test by a coach or have been urged to test by a parent. There are also cases where a skater has a bad day and everything that could go wrong does. Although it may be difficult, the marks must reflect the program skated. Marks that are only 0.1 or 0.2 lower than the passing average for each of the two marks may not be appropriate. If a Junior test is not even at the Novice level then the marks should be in that lower range. The mark should indicate to the skater and coach that considerably more work on the test is required. Otherwise, they may conclude that the test is close to passing and it is merely a matter of waiting 27 days and it is likely that the test will pass.

Judges must avoid a positive bias based on the reputation of the skater. Even if you personally know that a skater can do the elements of the test, what is important is whether the skater actually does them on test day and in the program. In addition, a skater may feel better about actually doing their best and passing a test as compared to getting a gift from the judges.

Judges must also avoid a negative bias on the basis of age. There is no minimum age requirement to take a free skate test. Even if you feel that the skater is moving through the tests too quickly, that choice is the prerogative of the skater. What is important is the performance on test day - not how young (or old) the skater is.

C. ERRORS IN FREE SKATE TESTS

In subsequent sections, there are descriptions of the elements that occur in a free skate test. Independent of the specific aspects of a jump or spin there are features that are easily identified as errors. There are two types of errors to consider in free skate tests - serious and quality.

Serious errors necessitating a retry for a test unless corrected in a reskate are:

- A fall;
- Incomplete rotation (“a cheat”) of a jump either on the landing or take-off;
- Two-footed landing of a jump;
- Touch-down of the hand or foot needed to save the skater from falling;
- A blatant change of edge before a jump as in a Lutz changing it into a flip;
- A turn or turns between the two (2) jumps of a required combination jump;
- A spin that is short by one or more revolutions, or a spin that does not attain the required position(s);
- Omission of a required element.

Quality errors that do not necessitate a reskate are:

- An incidental touch-down of the free foot;
- An improper change of edge shortly before the take-off;
- Turns after the landing of a required jump or difficulties in holding the landing;
- Traveling in required spins;
- Spins that are short by less than one (1) revolution.

D. RESKATES IN FREE SKATE TESTS

If there are three (3) or more serious errors in a free skate test, no reskate is allowed and the test must be marked as retry. Note that it is the total of serious errors in both jumps and spins that affect this requirement

After a free skate test, only two (2) different elements may be reskated at the discretion of the judges. The elements may involve either serious or quality errors. The skater may choose any element that fulfills the stated test requirement. Thus, if the missed jump is one of the optional jumps in the program, the skater may choose to do a jump that is different from the one performed in the program. A skater who omitted a required element or substituted a required element in the test may use one of the reskates to fulfill the stated requirement. **If a serious error occurs in the reskate, the test cannot pass. The presentation mark may not be used to compensate for the low technical mark.**

If there is only one serious error in a free skate test a reskate may or may not be required depending on the overall quality of the other aspects of the program. The presentation mark may be used to balance the lower technical mark. However, if a reskate is requested and a serious error occurs during the reskate **the presentation mark cannot be used to pass the test.** For this reason, a judge should carefully consider whether or not requesting a reskate is in the best interest of the skater. If the presentation mark is not high enough to carry the test with one serious error present then a reskate is certainly warranted.

The use of the presentation mark to pass a test is generally a rare occurrence. Few skaters are able to skate significantly above the test level and achieve a very high presentation mark. The exception is a skater who has competed for several years at one level and decides to move to the next level.

How much is a reasonable deduction from the passing standard when a serious error occurs during a test? Consider the effect of a serious error in both the 6.0 system of judging short programs and in the IJS system. For the former, deductions such as 0.3 or 0.4 occurred - in the latter, reductions of -3 occur that, when applied to the base value, significantly affect the mark for that element. Thus marking down the technical mark in a free skate test by only 0.1 point and increasing the presentation mark by 0.1 point is not reasonable when a serious error has occurred. The quality of the program as graded in the presentation mark probably should be significantly above average to balance out the lower technical mark. Note that the decrease in the technical mark should be with respect to that which would have been given in the absence of the serious error.

There is another important reason to be cautious in the use of the presentation mark to pass a test with a serious error. Although tests are different from competitions and comparisons between tests of skaters are not formally made by judges, comparisons are made by skaters, coaches, and parents. An appearance of bias may result if one skater passes a test with a serious error and another skater doesn't pass even though no serious error was made in the program. It should be abundantly clear that the skater who passed the test skated a high quality program despite the serious error. Comments should also be used to support the marks in these cases.

If a reskate is requested by the judges, the skater may choose to perform the reskated element(s) with or without a warm-up of that element. However, after conferring with the coach, the skater must let the JIC know the intended course of action. This determination must be made before the skater begins to perform an element so that the judges know if the try is a warm-up or the reskate. When more than one element must be reskated, the skater may choose to warm-up one element followed by the reskate and then warm-up the second element followed by that reskate. Alternatively, the skater may choose to warm up both elements and then perform the reskates one after the other. Either course of action is acceptable, but the situation must be clear. Since the warm-up is not to be judged, it is a good practice not to look at the warm-up.

E. TECHNICAL MARK

The technical mark is one-half of the overall mark given for free skate tests. It reflects what is attempted and done in a program. This mark should, however, reflect more than just the quality of the jump and spin elements of the test. For example, in the instance of a Novice test, even if the jumps or spins have no serious errors, ask the question, "Has the program been skated at the Novice level?" If there are many quality errors (such as wrapped free legs, low jumps, traveling spins, poor spin positions) the answer may be no. A judge must also evaluate what occurs between the elements, such as overall skating and stroking and connecting moves. Consider the criteria used for two of the component marks in the IJS system to find words to support your conclusion about these types of elements that are part of the technical mark of a test. Comments about Skating Skills and Transitions/Linking Footwork and Movements can revolve around the descriptive words listed below. If a skater does not exhibit the skills required for a specific level program, making comments that address the characteristics below may be very helpful to the skater.

Skating Skills

- balance, rhythmic knee action and precision of foot placement
- flow and effortless glide
- cleanness and sureness of edges in turns and steps
- power and acceleration
- multi-directional skating
- mastery of one foot skating

Transitions/Linking Footwork and Movement

- variety
- difficulty
- intricacy

Obviously a judge can't comment on all of these criteria. However, knowing them well enough to select the proper words to describe a quality program and its associated mark is helpful. It is even more important for a program that does not meet the test standard because the skater and coach will be looking for specific things to correct.

F. PRESENTATION MARK

One-half of the overall mark for a free skate test is reserved for presentation - or how the program is skated. It may be easier to evaluate a program based on the required elements, but the presentation mark is very important in the overall evaluation of whether a test should pass or not. You should do your best to make notes or think about highlights of the program and how it is being skated, even though this may be difficult when evaluating and recording the technical elements completed in the program. Having a good command of the terminology to evaluate and give feedback regarding presentation will both help with your ability to comment on this area quickly and be helpful to the skater.

Three of the component marks used in the IJS system provide a good summary of some of the features that should be considered in the presentation mark of a test. These categories and some of the features for each category are:

Performance/Execution

- carriage
- style and individuality
- projection
- variety and contrast

Choreography/Composition

- ice coverage
- unity of movements
- a sense of purpose
- phasing of movements to music

Interpretation

- effortless movement in time to the music
- expression of the style and character of the music
- variations to the intensity, tempo, and dynamics of the music

Judges should always make some comments in the presentation box about whether the skater has or has not made good use of the program as related to the music. Positive remarks make a skater realize that the effort was recognized, rewarded, and worthwhile. If the skater doesn't relate to the music or you feel that the music is incidental, then say so, but try to identify what can be corrected to increase the presentation mark. Skaters and coaches should understand that a program is more than a collection of elements skated within a specific time period with the music playing in the background.

It is important that judges do not allow their personal preferences of musical style to affect the evaluation of free skate tests. The source of music need not be restricted to a small group of traditional composers. Skating is an evolving sport and judges must allow skaters to experiment. What is important is what the skater does with the music.

G. IDENTIFICATION OF FREE SKATE ELEMENTS

1. Evaluation of Jumps

The key to jump identification is always the take-off. The take-off tells you which jump is being attempted. Independent of the type of jump or the number of revolutions completed in the air, there are four phases that should be considered and evaluated to properly mark the jump elements of a free skate. There can be negative or positive aspects to each of these phases. The four phases are:

- preparation
- take-off
- rotation (flight)
- landing.

For the **preparation** phase, consider how the skater prepares to do a jump. Does the skater do numerous cross-overs to set up the jump? Is there a long hesitation before the jump (telegraphing)? Has the skater performed a difficult entry such as a spread eagle into an Axel or running three turns into a loop? These types of movements or steps before the jump add to the difficulty and should be rewarded. If the jump appears to come out of nowhere and you didn't anticipate it, such as a Lutz jump at center ice - then the skater should receive special credit.

The jump **take-off** should be on a well-defined edge and the position of the skater should be noted. Is the flip jump done with a hammering motion of the free leg as the skater is leaning strongly forward or does the skater lightly tap the toe-pick of the free-foot and have a pleasant upright body position leading to a smooth continuous vault? Does the Lutz take off from a true backward outside edge or is there a long change of edge before the skater picks? Does the double toe-loop lift off of an outside edge, with a smooth vaulting motion, or does the toe pick tap to the side of the skater with an Axel performed off of the toe? This is called a "toe Axel" and is a major error when evaluating a required double toe-loop. This cannot be a passing element.

Flight must also be evaluated. Judges should note the body position in the air and be able to recognize the number of revolutions achieved in the air. Is the body upright in the air and rotating on axis or is it leaning and rotating off-axis? Does the skater have neat foot and leg positions in the air or does he or she have a strong leg "wrap?" You should also consider special features in this phase of the jump, such as a hand held overhead while in the air.

Finally, the **landing** of the jump must be evaluated. When we first learn to judge, this is perhaps the easiest phase to evaluate, since there are many quality and serious errors that can occur when a skater lands a jump. Quality errors include three turns out of a jump, a scratchy or shaky landing, or a tap down of the free foot. Serious errors include a step out, a two-foot landing, or a fall. Obviously, the ideal is a clean, one-foot landing with good flow out, a strong edge, and body line and free-leg extension. This is also the place to look for any rotation that occurs on the ice rather than in the air. For example, if a

double loop is required in the test and the skater only rotates 1 and ½ times in the air, lands forward, and does a three turn to complete the remaining ½ revolution, then the jump is “cheated.” This jump cannot fulfill the requirement of the double loop.

Judges must develop the ability to appraise quickly and precisely each jump as a whole, since the program goes on and there are no “instant replays.” If you are just beginning to judge, it may take some time to learn to note all phases of the jump. However, knowing what types of errors may occur during the various phases will help you to evaluate whether or not a jump is performed well enough to count or whether it has to be reskated.

2. Types of Jumps

With few exceptions, which will be discussed later, almost all jumps are landed on a backward outside edge. For the majority of skaters whose jumps revolve in the counter clockwise direction, this means that virtually all jumps will be landed on a right backward outside (RBO) edge. For skaters who rotate clockwise, the landing will be on a left backward outside (LBO) edge.

Two things differentiate one jump from another - the character of the take-off and the number of revolutions. For the moment, consider only the single jumps, which are all one revolution in the air (with the exception of the Axel.) There are two types of jumps - edge jumps, which take off from an edge, and toe jumps, which take off with the assistance of the toe-pick. Theoretically, there are eight different backward take-off positions, which could precede the RBO landing, giving rise to eight different single jumps. They are:









1. Right backward outside (RBO) – the loop jump
2. Right backward outside with left toe assist – the toe loop jump
3. Right backward inside (RBI) – the Walley jump
4. Right backward inside with left toe assist – the toe Walley jump
5. Left backward outside (LBO) – the toeless Lutz jump
6. Left backward outside with right toe assist – the Lutz jump
7. Left backward inside (LBI) – the Salchow jump
8. Left backward inside with right toe assist – the flip jump

Most skaters are able to jump in only one direction. Those who jump counterclockwise find that the clockwise rotation feels unnatural, and vice versa. **A few skaters have the ability to jump in both directions for some jumps, but this is extremely rare. Keep an open eye and give due credit for these difficult jumps.** A well-planned program may feature the two jumps back to back so that they will not be missed by the judges. If you see two Axel jumps back to back the jumps could be repeats in the same directions but note the curve of the jumps as a clue that the two Axel jumps were done in opposite directions. For purposes of simplification, only counterclockwise jumps will be discussed in this manual. However, what is said for the tracing of the counterclockwise jump will be the mirror image of that for the clockwise jump. In addition,

whenever the right (left) foot is involved in a counterclockwise jump, the left (right) foot would be used in a clockwise jump.

For the discussion of jumps, a list of symbols as used in the Tests book of U.S. Figure Skating is used. These symbols, listed in Table 6, denote the edge of the jump by a different intensity arrow with the foot indicated. The revolutions in the air are given by lightly dashed lines.

Table 6: Legend for Jumps

f	forward		split
b	backward		outside
o	outside		inside
i	inside		right outside
T	rotation in the sense of three turn (natural rotation)		left inside
C	rotation in the sense of counter turn (counter rotation)		revolution of 360 degrees in the air
!	toe push		revolution of 180 degrees in the air
	symbol for crossed feet (Mazurka)		

a. Loop Jump: The loop jump is the simplest jump to describe because the take-off and landing edges are identical (outside) and on the same curve. Nevertheless, the jump is not the easiest to perform. The jump diagrammed for a counterclockwise jump and the tracing for a skater moving from left to right is as follows.



Skaters might use the free foot as an assist in the take-off, and therefore the judge must make certain that the take-off is done from only one foot - not two feet. Note the direction of the tracings. If a skater lands the jump going back in the direction for the entry then a partial rotation has occurred on the ice in the take-off and the revolution(s) in the air are insufficient.

b. Toe Loop Jump: There are pairs of jumps that are closely related in that the take-off edge and exit edge are the same but one jump requires a toe assist and

the other jump does not. The toe loop jump and the loop jump are examples. Note the small mark on the **outside** of the tracing which indicates the position of the foot for the vault.



Although related by the tracing on the ice, the loop jump and toe loop jump look very different when performed because the body positions of the skater are different because the toe pick is used at the take-off. The jump is frequently entered from a forward inside three turn. Many skaters “cheat” this jump by rotating on the toe and actually turning forward before taking off. This converts a toe loop jump into a “toe waltz jump” and for a double toe loop into a “toe Axel.” These are not recognized jumps and are treated as serious errors.

c. Salchow Jump: For this jump the take-off and landing edges are different - inside edge entry and outside edge exit. Note however, that the tracings are on the same curve.



This jump is usually entered from a forward outside three turn but can also be entered from a forward inside mohawk. The skater jumps from the back inside edge, makes a full revolution in the air, and lands on the back outside edge of the foot opposite from the take-off foot. Ideally this jump, as all other jumps, should flow across the ice. Coming to a virtual stop because of a scratchy back inside edge and swinging the free leg over to land in the same place is a quality error.

d. Flip Jump: The flip jump and Salchow are another pair of jumps that are closely related because they share the same take-off edge and landing edges as well as the curve of the tracing. In the flip jump, also known in the past as a toe Salchow, there is a toe assist. Note the small mark on the **inside** of the tracing that indicates the position of the toe-pick for the vault.



The approach is usually from an outside three turn, but sometimes from a forward inside mohawk. Note that some skaters use this entry and then quickly switch feet changing from a back inside edge to a back outside edge and pick outside of the curve. The result is a toe loop jump, which must be identified correctly.

e. Lutz Jump: This is a difficult jump for most skaters. The take-off is from the back outside edge with a toe assist, and the landing is on the back outside edge of the opposite foot on a different curve from the entry.



Note that the location of the mark for the assisting foot in the Lutz jump is like that of the flip jump but the edge and curve of the entry edge are different. Maintaining a back outside edge through the toe assist is key to performing this jump correctly. If it is not maintained and switches over to a back inside edge, the Lutz becomes a flip or “flutz” jump. The judge should watch carefully to see that the back outside edge is maintained until the moment of take-off. This is the crux of the jump. Skaters who change from the outside edge to the inside edge too long before touching the ice in the vault have not accomplished a Lutz jump. A blatant change of edge is a serious error and is grounds for a reskate.

The entry edge for the Lutz jump may be the most easily recognized in figure skating. The traditional approach is to pick up speed and have a long glide on a back outside edge into the “Lutz corner.” However skaters may also approach this jump out of a quick turn from front to back, by establishing a short back outside edge, picking quickly, and vaulting into the air. Was the jump a toe loop, a flip, or a Lutz jump? The judge has to identify the jump correctly. This approach to the Lutz jump may occur on the center line at the end of the rink after footwork but a judge should be prepared to identify the jump even if performed at center ice with only a few entry steps.

f. Toeless Lutz Jump: This jump is rarely done and it is highly unlikely that you will see one in either a test or competition program. The entry and exit tracings of this jump resemble those of the Lutz jump but there is a slight change from an outside to an inside on the entry edge. There is also no pick into the ice to assist take-off. This jump is not part of U.S. Figure Skating required elements for tests.

g. Walley Jump and Toe Walley Jump: Neither jump is required in any U.S. Figure Skating tests. The Walley jump (one revolution only) might be part of a jump sequence. Some skaters who have mastered the jump do two into another jump - for example, walley, walley, double toe loop combination. Some skaters may do one or more as they move across the ice. When done well and to the music the jumps should be noted. A Walley can be considered a transition. The toe Walley, which may be a single, double or triple jump, has been declared by the ISU to be essentially the same as the toe loop, and a skater may not receive credit for performing both a toe loop and a toe Walley as two different jumps. As performed by most skaters, a toe Walley is not easily distinguished from a toe loop. The difference often is in the entry curve. A toe Walley is often performed from a forward outside three turn with a change of foot while backward and then a toe assist. This jump most likely will have the entry edge of a flip and the take-off of a

toe loop. The tracings of a Walley and Toe Walley are shown below.



Walley



Toe Walley

h. Waltz Jump and Axel Jump: The waltz jump and the Axel are easy to distinguish from the jumps already described. Although they too are landed on a back outside edge, the take-off is from a forward outside edge. For a counterclockwise jumper the entry edge is LFO and the landing is on a RBO edge. The waltz jump requires only one-half revolution in the air, and the Axel one and one half. Note that while one and a half revolutions occur in the Axel, the jump is regarded as a single jump.



Waltz Jump



Axel Jump

The usual preparation for these jumps is from a right backward outside edge with a step forward to a left forward outside edge. If the skater is not secure, this preparation may be long and the forward momentum may virtually cease as the skater steps forward and jumps in place. With no flow on the entry or exit the jump should be considered as low quality. The judge must watch for a cheat on the take-off, which will show as a skid of a half turn on the ice. As with all other jumps, the landing may also be cheated with more than a quarter turn on the ice.

Judges should look for good flow into and out of the Axel jump. If the jump goes up easily and covers a distance across the ice to a secure landing on a solid edge, reward the skater in the technical mark. The entry into the Axel from a position such as a spread eagle is a positive attribute.

I. Half Jumps: The half flip and half Lutz are skated in the Pre-Preliminary test and Adult Pre-Bronze test. The take-off is identical to the analogous single jumps, but the landing is forward, first on either toe and then on the forward edge of the other foot.



Half Flip Jump

The split jump and stag jump are “half jumps” with half flip or half Lutz take-offs in which the skater is in a split or stag position in the air prior to landing. One

of these is usually done to meet the requirements of the Juvenile Free Skate test and the Adult Gold Free Skate test.

The term “half loop” is a misnomer. It is actually a full-revolution single jump, differing from the loop jump in that the landing is on the left backward inside edge, rather than the right backward outside edge. Thus, the take-off and landing foot are different. Prior to 2010, this jump was used as part of jump sequences and it had no value in the IJS system for competitions. This jump is considered as a loop jump and has a value in the IJS system.



Half Loop Jump

j. Multiple Revolution Jumps: Double, triple, and in some cases, quadruple revolutions are possible for most of the jumps. Triple jumps are part of the test structure of U.S. Figure Skating only as options in the Senior free skate test. However, there is a restriction that only one (1) may be repeated in combinations or jump sequences. Quadruple jumps currently are not required in the test structure. Tracings of both a double Salchow and a triple loop are shown below. They resemble those for single jumps with the exception of the number of rotations shown between the two solid tracings.



Double Salchow



Triple Loop

Double and triple jumps must be evaluated using the same criteria and phases listed for single jumps. One or more of these phases are more likely to have serious or quality errors. Watch for the take-off which may involve a substantial curve on the ice for the entry edge as in a double loop or a turn forward on a double toe loop turning it into a “toe Axel.” Concentrate on the position of the foot on the ice in the landing. If there is less than a quarter turn on the ice (a quarter turn cheat), only a quality error results. If more than a quarter turn occurs on the ice the jump has a serious error. Of course, a landing on the exact expected exit curve with a strong position should be appropriately recognized with comments on the test sheet.

3. Jump and Combination Jump Requirements

The requirements for jumps, combination jumps, and jump sequences have changed in the past and will undoubtedly change again in the future. It is important that you have a current Tests Book so that you know the requirements. The rule changes are voted on at the General Meeting of U.S. Figure Skating in May. It is your responsibility to keep up with notices on the U.S. Figure Skating web site. It is important to check the test

sheets you receive at test sessions to see whether they are current. There is a date on the bottom of the sheets so you'll have an idea immediately if they are outdated. However, you should still look at the requirements before judging the test and make sure that they are current with the Tests Book.

Leaving out a required jump or substituting an incorrect jump is a serious error. The test may still pass based on the presentation mark - see Section IV D - but a reskate is probably the more likely consequence. For example, the required jumps in the Pre-Juvenile Free Skate test (2010-2011) are: Loop, Flip, and Lutz. If a skater omits the Loop and does a Salchow then the Loop must be done in the reskate. In the Intermediate Free Skate test (2010-2011) the required double jump may only be a double Salchow or a double Toe Loop. Thus, a double Loop is incorrect and one of the two required double jumps must be done in the reskate.

Required single or double revolution jumps must not have a second jump executed from the landing edge because the result is a combination jump. The second jump such as a single Loop jump or a single Toe Loop jump may be the result of the skater's inability to hold the landing edge. Unless the test is to be passed based on the Presentation Mark, the required jump should be reskated.

The jump combinations are also restricted in some tests. For the Preliminary Free Skate test (2010-2011) the combination must have a single toe loop and one of the listed jumps for the test which are Waltz Jump, Salchow, Loop and Flip. The Pre-Juvenile Free Skate test (2010-2011) has a more specific requirement which is a Loop jump that must be skated as the second jump after one of the listed jumps which are Loop, Flip, and Lutz.

4. Spin Requirements

In contrast to the difficulties involved in identifying the many different kinds of jumps, the identification of spins is relatively easy. In principle, there are only three basic types of spins: the upright spin, the sit spin, and the camel spin. Skaters perform many variations of these positions: for instance, the layback spin is considered a variation of the upright spin as is the Biellmann spin.

Just as almost all skaters jump in only one direction, skaters usually spin in only one direction. Skaters whose jumps rotate counterclockwise usually also spin in the counterclockwise direction. A few skaters do learn to do some spins in the opposite direction and this mastery should be rewarded. As with jumps that are performed in both directions, skaters who can spin in both directions will usually go from one spin in one direction right into another spin in the opposite direction.

The simplest spins, called forward spins, are those which counterclockwise spinners perform upon the left foot. Similarly, clockwise spinners perform forward spins upon the right foot. Counterclockwise spins performed upon the right foot are called back spins (as are clockwise spins performed upon the left foot).

There are four phases that should be considered and evaluated to mark properly the spins of a free skate are:

- preparation
- entry
- rotation (speed, center, and position)
- exit.

An acceptable spin should have a controlled entry and exit, and have a distinct position with the correct number of rotations with a consistent speed. Check the minimum requirements for each test. Distinguish between total rotations and rotations **in position**. Failure to hold spins in the required position for the required number of revolutions or to attain the proper position is a serious error. A spin that is short by one or more revolutions constitutes a serious error but a spin that is short by less than one (1) revolution constitutes only a quality error. Traveling during a spin is also a quality error.

Judges should note the degree to which a spin meets or falls short of the requirements. There is a difference between a skater for whom you have to slowly count to the bare minimum of rotations versus one for whom there is no doubt that the rotations are complete. On a positive note, skaters who can immediately establish a spin position, strongly center the spin, rotate at a high rate of speed, and exceed the number of revolutions required should be rewarded. Value is added to a spin if it exhibits good style, changes in position of hands, legs, and body or a change in rotational speed. These may occur in all three types of spins. However, judges should note when spins are characterized by ill-defined positions, loss of speed, traveling, or fewer than required positions.

Table 7: Spin Requirements in Free Skate Tests (2010-2011)

Spin	PDF	PF	PJF	JF	IF	NF	JR.	SRF	AdPB	AdB	AdS	AdG
Two-foot									X 3			
One-foot	X 3								X 3	X 4		e 4
One-foot back		X 3								X 3		e 4
Sit		X 3		X 4		a 6	b 6	c 6		X 3	d 3	e 4
Camel			X 3	XM 4		a 6	b 6	c 6			X 3	e 4
Attitude or Layback				XL 4		a 6	b 6	c 6			d 3	e 4
Flying spin					X 5	X 5	X 6	c 6				e 4

a - Only one of these spins is required in the Novice Free Skate Test.

b - Only one of these spins is required in the Junior Free Skate Test.

c - Only one of these spins is required in the Senior Free Skate Test.

d - Only one of these spins is required in the Adult Silver Free Skate Test.

e - Only one of these spins is required in the Adult Silver Free Skate Test.

f - Two different solo spins are required in the Adult Gold Free Skate Test.

5. Flying Spin Requirements

The identification of spins is complicated somewhat when the skater jumps prior to the start of spin rotation, or jumps to change feet during a spin. Any spin commenced with a jump is called a flying spin. The name of the flying spin is determined by the position attained in the air. In evaluating flying spins, note the take-off foot, the air position, the landing foot and the landing position. Many variations, with differing degrees of difficulty, are possible. Several flying spins are required in the U.S. Figure Skating test structure. All of these require the skater to attain the camel or the sit position in the air.

6. Combination Spin Requirements

Combination spins may involve one or more positions and may have changes of foot in some tests. A camel change camel spin has one change of foot but consists of only one position. A camel-upright-change sit spin has three positions but only one change of foot. Read the test rules carefully to note the requirements and limitations.

The quality errors and serious errors as well as the phases for combination spins are the same as for spins. Judges must watch for the degree of re-centering on a change of foot and be familiar with what is an acceptable change in the spinning axis for a passing spin. It is also important to track the number of revolutions during the transition between changes of position to determine the actual number of rotations in position. Finally, judges should reward balance of speed and revolutions in combination spins.

Table 8: Combination Spin Requirements in Free Skate Tests (2010-2011)

Test Level	Combination Spins
Pre and Pre-Preliminary	None
Pre-Juvenile	Camel to sit spin (6 revolutions in positions)
Juvenile	One change of foot; change of position optional (4 revolutions each foot)
Intermediate	At least one change of foot and at least one change of position (4 rev. each foot)
Novice	At least one change of foot; at least one change of position (5 rev. each foot)
Junior/Senior	All three positions and one change of foot (5 rev. each foot)
Adult Pre-Bronze	None
Adult Bronze	None
Adult Silver	Only one change of position; optional change of foot (3 rev. each position)
Adult Gold	Only one change of foot and at least one change of position (4 rev. each foot)

7. Steps and Moves Requirements

The U.S. Figure Skating test structure also requires footwork sequences, sometimes in specified patterns such as straight line, circular, or serpentine. The various turns and steps that may be included in a step sequence are three turns, brackets, counters, rockers, mohawks, and choctaws. As a result of the New/ Revised MIF tests, Loops and Twizzles may also occur more frequently. Turns and steps may also occur in connecting moves between other elements of a program. Two other commonly seen connecting moves are the spread eagle and the Ina Bauer. When evaluating step sequences, judges should note the edge quality, sureness, quickness of the steps, the leg, foot, and arm positions, and the flow throughout the sequence.

8. Spirals and Spiral Sequences Requirements

Spirals may be included in any free skate test. Note the position of the leg, the arch of the back, the position of the head and arms, and the quality of the skated edge to determine the quality of a spiral. Spiral sequences are an option to a step sequence in

the Novice Free Skate test and a requirement for one of the two step sequences for ladies in the Junior and Senior Free Skate tests. Because the rules change, read them to determine the required number of positions, changes of foot, or change of directions. Also in order for a spiral to count, the position must be held three (3) seconds.

H. ADULT FREE SKATE TESTS

The purpose of adult Free Skate tests is to encourage adult skaters to learn the fundamentals of free skating. These individuals may be part of a continuing group of adults on which clubs depend for management. Adult skaters may also provide a potential pool of future judges. For all these reasons, judges should encourage and have a positive attitude toward adult skaters.

The general standards for Adult Free Skate tests are given in the TR section of the Tests book for U.S. Figure Skating. If you are in an area with few adult skaters these sections should be reviewed prior to judging Adult Free Skate tests. There are some guidelines to determine whether a test is passing or not. All of the types of jumps and spins are the same as for the standard free skate tests. One only has to consider the marks for these tests and compare them to an appropriate standard test. Prior to a test, review the passing average. It is that number and the associated level of expectation that provide the basis for a mark in an adult free skate test. A comparison is given in the Table 8.

Table 8: Comparison of Adult and Standard Free Skate Tests

Adult Test	Passing Total Mark	Standard Test	Passing Total Mark
Pre-Bronze	Pass/Retry	Pre-Preliminary	Pass/Retry
Bronze	5.0	Preliminary	5.0
Silver	5.4	Pre-Juvenile	5.4
Gold	6.0	Juvenile	6.0

Do not expect an adult taking the Adult Gold Free Skate test to move like a Juvenile in a qualifying competition. The test should resemble the average test for a Juvenile skater. However, adults may not skate with the abandon of a youngster. Adults think about what is to happen as they leave the ice and falls can be more serious.

When judging an adult, remember the presentation mark. Adults may have more say in their choice of music than younger skaters which increases the chances that they will feel the music and express its character.

Adult skaters can skate above the level of the passing average. There are adults who skated as children and return to the sport they loved. This usually can be seen by the quality of stroking which distinguishes them from adults who did not skate as children. As with all tests, mark what you see and don't be afraid to mark up a test if deserved.

I. COMMENTS ON TEST SHEETS

As a judge it is important to remember that the test sheets that are handed to the skaters and coaches are some of the most valuable feedback they can get. Comments

on the positive aspects of a test reinforce what the skater is doing well and indicate to them that their skills are recognized and appreciated. Comments on the negative aspects of a test point out what the skater needs to improve and what adjustments need to be made before the test is retaken. It is vital that every jump and spin be observed and its quality or lack thereof be recorded. Not only is this information important in determining whether or not a reskate should be allowed, it is helpful for the skater to see what mistakes he or she made and determine how to correct them.

There are at least two ways that judges record this information. Some place shorthand notations within the technical merit box, others place the same information on the lines on the bottom portion of the test sheet. In either case, you should learn to write down the information without missing a subsequent element. Some elements may occur in close proximity to one another, such as a jump after a footwork sequence or an additional jump after a combination jump. The entry of a spin may be missed if it occurs immediately after a footwork sequence or a jump.

The short hand used by judges varies considerably. Every judge has his/her own favorites to record errors in elements. Talk with several judges and formulate a set that makes sense to you. In addition, note that there is an IJS system of codes for elements of free skate programs. Whereas “L” and “Z” may have been used by judges for the loop jump and Lutz jump, respectively, the IJS notations are “Lo” and “Lz,” respectively.

At the conclusion of the test, you should write a summary of the features of the test including acceptable elements and flawed elements. Be careful with the adjectives you use to describe your observations and evaluations. Negative words like “poor” and “bad” probably should be avoided on a test paper. Using a word like weak is somewhat better. For example, a jump might be described appropriately as having a “shaky or weak landing” but turning the comment around and saying something like “need to work on the landing edge” might be more constructive. Another example of this type of comment for a skater with small or low jumps might be “work on elevation.”

There are many reasons for scrutinizing your comments on test sheets. First and foremost is that we want to encourage skaters rather than discourage or deflate them. A skater who has not passed a test will feel bad enough, and negative comments on test papers will only make the skater feel worse. Being honest about what the skater did wrong is important because a test that doesn't pass shouldn't be filled only with glowing remarks. The message will then be incongruous, and your marks should always have corresponding comments. However, stating the mistakes in a positive and constructive manner will help the skater the next time the test is taken. Keep in mind that test papers are often duplicated at clubs, retained by parents and coaches, and may be passed on to others. It is important that any summary written be one that you can live with and one that is filled with comments you can stand by. In an effort to make thorough comments, make sure you don't lose track of time and risk delaying the start of the next test.

V. PAIR SKATING TESTS

Because there are far fewer pair skating tests than there are singles skating tests, the majority of judges are more comfortable judging singles than pairs. The fact of the matter is that we do not get much exposure to pairs skating, but this should not discourage new judges. It is helpful to identify and concentrate on the similarities

between judging singles skating and pairs skating when first learning about pairs. For example, as with all skating disciplines common sense should be your guide to make good judgment calls in pair skating. Whatever your level of experience, your common sense will tell you whether an element was difficult or easy and if that element was performed well, passably, or poorly. Equally important in judging pairs is the ability to watch skating and to stay focused on the performance. Don't get caught with your head down. Because pair skating includes two people performing both individual and pair elements, and because unison and synchronization of the couple as a unit are of primary consideration, it is crucial to watch rather than write. Especially in pair skating, watching the entire performance is the key to evaluating unison and element quality

A. PREPARING TO JUDGE PAIR TESTS

There are not many pair tests taken each year and they are often at a limited number of sites. Thus, it takes special effort to prepare to judge a pair test. You know how to evaluate all of the required solo jumps, spins and steps from judging singles tests. Pair spins and death spirals are easily recognized and it doesn't take long for a judge to develop a sense of the overall quality of these elements. It is the identification of lifts that causes the most problems for judges.

There are relatively few judges who have skated pairs and have a feel for what is being done. Other judges have to develop ways to observe what occurs in the take-off, in the supported position, and in the exit. Watching television may not help because the action occurs so fast, especially in the initial lift. Recording the event and playing the program in slow motion through the lifts may be useful. Watch Ice Network skating videos which provide coverage of pair events in competitions below the Senior level. Consider purchasing video tapes or DVDs of Juvenile and Intermediate events at Junior Nationals or Novice and Junior events at Sectional Competitions. Play the programs in slow motion or even stop action to determine how the lift is entered, (noting the hand holds), the changes if any in the air, and the method of dismount.

B. UNISON IN PAIR SKATING

Unison should be the primary feature considered in evaluating a pair skating test. It is the basic foundation of the discipline and the primary factor around which the discipline was developed. Synchronizing the various elements such as solo jumps and solo spins is important. However, moves in the field, maintaining a close, spatial relationship, and similarity in positions and body line are also critical factors to consider when evaluating unison

To review quickly, don't clutter your mind with too many details. Watch the program and use common sense. Most importantly, remember to change your focus from singles skating to pair skating by evaluating how things are done by two skaters performing as one pair. Remember to judge the quality of the element first, whether performed together or individually, and then base your marks not only on its execution, but also on how the element was performed by two skaters in relation to one another.

The judges' rules provide some qualitative guidance about the unison that should be expected for pair tests. They are:

- Preliminary Some degree of unison
- Juvenile Some degree of unison in good form
- Intermediate Moderate degree of pair unison
- Novice Basic pair unison and good form and flow
- Junior Good partner relationship and good degree of unison
- Senior Complete harmony and a marked degree of unison

C. ELEMENTS OF PAIR SKATING

1. Lifts

There are four phases of a pair lift:

- preparation
- take-off
- air position
- landing/exit.

There are certain characteristics common to all lifts whether simple or complex that distinguish good quality from poor quality. Some judging problems result from having to make decisions about lifts that are more difficult but skated poorly versus easier lifts that are skated very well. In all cases, the entire lift must show complete control and sureness rather than a struggle for survival. You should look for the following items when evaluating the quality of a lift.

- Correct take-off position including the lady entering the lift from one foot
- Ease or struggle in the lifting process
- Adequate ice coverage and flow across the ice. Lifts should travel down the ice and not remain stationary.
- Smooth footwork by the man during the lift (including strong, well controlled, flowing edges that are free from scraping and use of the toe picks.)
- Strong, well controlled, and aesthetically pleasing air positions by the lady.
- Solid landing with adequate speed - both the man and the lady should exit on one foot
- Sufficient flow in and out of the lift

For all lifts, the partners may give each other assistance only through hand-to-hand, hand-to-arm, hand-to-body, and hand-to-upper part of the leg (above the knee) grips. There are five lift group classifications determined by the hold at the moment the lady passes the man's shoulder. The lift is defined by this "hold" regulation regardless of how many positions are attained by the lady in the air or the difficulty of the exit of the lift. Lift groups are arranged in ascending order of difficulty, with Group 3 & 4 having the same difficulty.

- Group One: Armpit hold
- Group Two: Waist hold
- Group Three: Hand-to-Hip hold
- Group Four: Hand-to-Hand hold (press lift type)
- Group Five: Hand-to-Hand hold (lasso lift type)
 - a. Toe or Tap Lasso (flip or Lutz take-off)
 - b. Step Lasso
 - c. Side-by-Side Lasso (Axel take-off)
 - d. Reverse Lasso

In the easier lifts the lady is basically passive as she is lifted to a position. She maintains the same position throughout the maneuver. Examples of easier lifts are the Axel (group one), Lutz (group one), and waist loop (group two). The more difficult lifts are those where the lady is fully extended over the man's head, but remains more passive than active as in a platter lift (group three). Examples of even more difficult lifts are the hand-to-hand press (group four) and star (group three) lifts. The most difficult lifts are those employing the lasso take-off (group five). Lifts are generally most difficult when the lady has one or both hands/arms free, when the man has one arm/hand free and when the man's number of rotations increases (up to the legal limit of 3-1/2).

The assignment of a lift to one of the listed groups depends on the method of take-off. Don't be confused by a change of position in the air. Such changes are considered by the technical panel in a competition and determine the level. Judges in tests as well as in competitions consider only the quality of the element. In a test expect good technique on the proper lift that fulfills the requirement.

2. Twist Lifts

While most of the quality checkpoints described for lifts also apply to twist lifts, there are some distinct differences. First and foremost that the lady is released by and then caught by the man during this lift. There are five phases to a twist lift:

- preparation
- take-off
- air position
- twist turn at top
- landing/exit

The more revolutions performed by the lady in the air, the more difficult the twist lift becomes. A split by the lady is not required but can be rewarded if done well. There may be a specific take-off required in competition short programs but there are none in the test structure. The following should be considered when evaluating the twist lift.

- Correct take-off position
- Man's position correct at release
- Adequate ice coverage
- Organized, correct and aesthetically pleasing air position

- Completed revolutions
- Adequate height and distance
- Correct catch of lady – man’s hand on lady’s waist and no collapse on the man’s chest
- Solid landing, sufficient flow in and out – both partners must exit on one foot

Twist lifts should not slow down before the initial toe pick of the lady. The man should reach full extension with his arms when the lady is overhead and the twist should occur after full extension. The lady should be caught at the waist while the man’s arms are still over his head so that she is assisted to a smooth landing by the man. In no case should the lady be dropped or allowed to land without assistance. The man as well as the lady must finish the lift on one foot. This is normally accomplished by a strong push by the man during the lift’s exit. Most of the problems in twist lifts happen when the man does not reach full extension and/or the lady is not directly above the man’s hands at full extension resulting in a poor catch.

3. Solo Jumps: The four phases to a solo jump are:

- preparation
- take-off
- flight
- landing

The jumps are easy to recognize, but sometimes difficult to watch because they occur simultaneously. It is easy to miss some of the jump errors because our eyes are unable to focus on two skaters at the same time. Try to focus between the two skaters to catch mistakes. Evaluation of jump quality in pair skating is no different from that of single skating. In pair skating, however, the factor of unison is added. Theoretically, jumps should be of equal height and distance. They should take off at the same time and land at the same moment on a similar arc. Unless the choreography dictates differently, or the pair jumps in opposite directions, jumps, regardless of their difficulty should be skated with speed and in close proximity by the partners. A summary of the things to look for when evaluating the quality of a solo jump are:

- Average length of preparation phase
- Adequate height and distance
- Organized air position
- Completed revolution
- Clean landing
- Sufficient flow in and out
- Partners synchronized with each other on all phases of the jump
- Unison in terms of position in the air and the height and distance of jumps

4. Throw Jumps: Throw jumps are recognizable by the jump the lady performs from the take-off and the rotations in the air. There are four phases to a throw jump:

- preparation
- take-off
- flight
- landing

The preparation is often signaled by the skaters. The throw itself controls the fate of the entire element. If the throw is not performed correctly, the element has a limited chance of success. With the exception of top-level competitions, most throws will be either assisted jumps or throws that only go up, not "out." Well-executed throw jumps must have two things happen to be considered good quality.

- The lady must execute a jump, that is greater in both height and amplitude than she would normally do under her own power. The take-off and throw should be skated with speed and strong edges and the take-off should not slow down.
- The landing must be on a strong, well-controlled edge showing no signs of either under rotation or over rotation. Two-footed landings are also a common problem when teams have not mastered the throw.

Things to examine when evaluating the quality of a throw jump are:

- Average length of preparation phase
- Adequate speed at take-off
- Man's position at release
- Adequate height and distance – this should be greater than what the lady would normally do on her own
- Organized/vertical air position
- Completed revolutions
- Clean landing and sufficient flow in and out; man also exits on one foot

5. Step Sequences: Step sequences should be executed together according to the character of the music. Step sequences performed in a hand-hold or shoulder hold are more difficult than step sequences in which the skaters are not touching. Things to consider when evaluating the quality of a step sequence are:

- Adequate pattern size and shape
- Adequate energy and focus in execution
- Moderate speed and flow – maintained or accelerated
- Control and commitment
- Adequate extension and flexibility
- Adequate unison
- Proximity to one another

6. Spiral Sequences: Spiral sequences are required only in the Junior and Senior Pair Tests. There is no required pattern specifying the spiral sequence but the element should have good ice coverage. Partners are not required to start and finish the spiral

position at the same time but both partners should be in a spiral position for three seconds together. Things to consider when evaluating the quality of a spiral sequence are:

- Adequate pattern size and shape
- Adequate energy and focus in execution
- Moderate speed and flow – maintained or accelerated
- Spirals that exceed minimum requirements
- Control and commitment
- Adequate edge quality, extension and flexibility
- Adequate unison

7. Death Spirals

Death spirals are probably the most easily recognizable of all pair elements. There are four phases to a death spiral:

- preparation
- entry
- rotation (position & speed)
- exit

There is a debate over which edge death spiral is the most difficult. The ISU classifies the death spirals from most difficult to easiest in the following order: backward outside, backward inside, and forward inside. The forward outside is not typically done. For the purpose of this manual we will not worry about the detail of the relative difficulty of the various death spirals. What is important to remember is that all death spirals have a number of common requirements:

- The skating edges of both partners should be free from scraping and toe picks
- The lady should attain her final position quickly and in an aesthetically pleasing manner
- The blade of the lady must remain in contact with the ice and the lady's boot should not rest on the ice.
- The man should attain a strong pivot position with the knee in a 90° position and maintain the pivot without difficulty.
- The lady's position should be low and parallel to the ice. The lady's back should not be excessively arched.

Things to look for when evaluating the quality of a death spiral are:

- Adequate energy and focus in execution
- Moderate speed and flow with control and momentum throughout
- Adequate extension and flexibility demonstrated
- Correct pivot position and at least one revolution by each partner
- Lady's position and edge quality adequate
- Controlled exit without a struggle to raise the lady at the end

8. Solo Spins: There are four phases to a solo spin:

- preparation
- entry
- rotation (position, center, and speed)
- exit

The matched positions (free leg extension, arms, head) and speed maintenance by both partners is essential to good quality spin. The exit of the spin should be nearly as fast as the entry. Unison is a very important factor in determining the quality of this element. Judges should expect very little unison at the juvenile and intermediate levels and reward it when it is present. In contrast, they should expect championship quality at the senior level and lower their marks when it is not present. Things to consider when evaluating the quality of a solo spin are :

- Controlled entry and exit
- Distinct positions that “match”
- Reasonable proximity of skaters consistent with safety
- Balanced rotation done with consistent speed
- Correctly synchronized and exited at the same time
- Both spins centered

9. Pair Spins: There are four phases in a pair spin:

- preparation
- entry
- rotation (position, center, and speed),
- exit.

The one critical feature to watch for in simple pair spins and pair combination spins is the momentum of the spin from beginning to end. Good momentum throughout usually indicates a pair spin of relatively good quality, as opposed to one that ends slowly. Things to consider when evaluating the quality of a pair spin are:

- Controlled entry and exit
- Distinct positions
- Balanced rotation done with consistent speed
- Correctly synchronized and exited correctly
- Spin adequately centered

D. REQUIREMENTS FOR PAIR TESTS

The requirements for pair tests, which may change each year, are given in Tables 9 through 17 along with comments about the level of expectations. As in other disciplines, the quality should increase with each level.

Table 9: Guide for Judging the Pre-Juvenile Pair Test (2010-2011)

Spins	Death Spiral	Jumps/Throw Jumps	Lifts	Step Sequence	Unison
<p>One pair spin with no change of position or change of foot with a minimum of 3 revolutions in position.</p> <p>One solo spin with a minimum of 3 revolutions in position.</p>	<p>One death or pivot spiral. No minimum requirements. Optional.</p>	<p>One single jump is required. There should be some degree of unison on the take-off, height, and landings.</p> <p>One jump combination or sequence with single jumps only.</p> <p>One throw jump, single, optional.</p>	<p>Only one lift, from Group 1 or a waist loop lift from Group 2, is required. The lift may be more of a partner-assisted jump. The lift may be unsteady with scratchy footwork by the man. The lady may have an awkward position.</p>	<p>There should be stroking both forward and backward, clockwise and counterclockwise.</p> <p>Footwork and connecting moves such as spirals and spread eagles should be performed using at least one-half of the ice surface.</p>	<p>The simpler moves should show some degree of unison in stroking and footwork. The program should be skated to the music.</p> <p>Expect difficulty in centering and maintaining the pair spin. There may be only a minor degree of synchronization in the solo spin.</p>

Table 10: Guide for Judging the Juvenile Pair Test (2010-2011)

Spins	Death Spiral	Jumps/Throw Jumps	Lifts	Step Sequence	Unison
<p>A pair spin of at least 4 revolutions with no change of foot. Optional change in position but minimum of 2 revolutions in each position.</p> <p>A solo spin or combination spin with no change of foot. Position change optional but minimum of 2 revolutions per position. Minimum of 5 total revolutions is required.</p>	<p>One death or pivot spiral with a minimum of ½ revolution by man in pivot position.</p>	<p>One solo jump, single or double.</p> <p>One jump combination or sequence with single or double jumps.</p> <p>One throw jump, single, optional.</p> <p>There should be some degree of unison on the take-off, height, and landings.</p>	<p>Two different lifts are required. Lifts may be selected from Group 1 or one lift may be the waist loop lift from Group 2. Minimum of one revolution of the man.</p> <p>The man should have some ability to lift and the lady should attain some degree of control in the air. The lifts may be unsteady with scratchy footwork by the man.</p>	<p>One serpentine, circular, or straight-line step sequence fully using the ice surface.</p> <p>There should be a variety of moves and connecting steps.</p>	<p>There should be an obvious attempt at unison.</p> <p>The program should be skated to the music.</p> <p>Expect difficulty in centering and maintaining the spin.</p> <p>The spins should have some synchronization.</p>

Table 11: Guide for Judging the Intermediate Pair Test (2010-2011)

Spins	Death Spiral	Jumps/Throw Jumps	Lifts	Step Sequence	Unison
<p>One solo spin combination with at least one change of position by each partner and a minimum of 5 revolutions, minimum of 2 revolutions in each position. Expect difficulty in centering but the revolutions must be performed with moderate speed and positions.</p> <p>One pair spin with no change of foot but at least one change of position with at least 5 revolutions - and a minimum of 2 revolutions per position.</p>	<p>One death spiral with a minimum of ½ revolution by the man in pivot position.</p>	<p>One solo jump, single or double jump.</p> <p>There should be a moderate degree of unison on the take-off, height, and landings.</p> <p>One jump combination or sequence of single or double jumps.</p> <p>One throw jump, single or double.</p>	<p>Two different lifts are required. Lifts may be from Group 1 and the waist loop lift from Group 2. One lift may be a forward press, two-handed star, or platter lift. Minimum one revolution by the man.</p> <p>The man should be steady on his feet and the lady should be in a pleasing position in the air. Both should exit the lift on one foot.</p> <p>One single twist lift.</p>	<p>One serpentine, circular, or straight-line step sequence fully using the ice surface is required with a moderate degree of unison.</p>	<p>There should be a moderate degree of unison with good flow and form.</p> <p>The pair should show some advanced fundamentals of pair skating including intermediate-based moves in the field in mirror and/or shadow skating. There should be some awareness of partner.</p>

Table 12: Guide for Judging the Novice Pair Test (2010-2011)

Spins	Death Spiral	Jumps/Throw Jumps	Lifts	Step Sequence	Unison
<p>One pair spin combination with a minimum of 6 revolutions. Each partner must change feet and position at least one time - together or separately. Minimum of 2 revolutions in each position is required. Speed should be maintained throughout the spin.</p> <p>One solo spin with at least one change of position by each partner. Minimum of 6 revolutions. Change of foot is optional, but if performed, minimum of 3 revolutions on each foot.</p>	<p>One death spiral with at least one full revolution by the man in a pivot position.</p>	<p>One solo jump either an Axel or a double jump is required. The jumps should show basic pair unison. Synchronization is desired at least for the take-off.</p> <p>One jump combination or jump sequence. At least one jump must be a double.</p> <p>Two different throw jumps are required - either single or double.</p>	<p>Two different lifts, one must be from Group 3 or Group 4. Minimum of one revolution by the man.</p> <p>Full extension of the lifting arms is required. The lady should be in a pleasing position in the air.</p> <p>One twist lift, single or double. The man should catch the lady before she lands.</p>	<p>One sequence of spirals fully utilizing the ice surface. All spirals held at least 3 seconds. Number of spirals is optional but must be balanced between partners.</p>	<p>The fundamentals of basic pair skating should be evident. Pair elements should be strong. The skating should be more than that of two individual skaters.</p> <p>The program should also have connecting moves and footwork.</p> <p>The program should be skated with expression in time to the music.</p>

Table 13: Guide for Judging the Junior Pair Test (2010-2011)

Spins	Death Spiral	Jumps/Throw Jumps	Lifts	Step Sequence	Unison
<p>One solo spin combination. Each partner must change feet and position at least one time. Minimum of 2 revolutions in each position and minimum of 4 revolutions on each foot.</p> <p>One pair combination spin with a minimum of 8 revolutions. Each partner must change feet and position at least one time either together or separately.. Minimum of 2 revolutions in each position.</p> <p>All spins must be well centered, demonstrate solid positions, and maintain good speed throughout the spin.</p>	<p>One death spiral on a forward edge with a minimum of one full revolution by the man in pivot position.</p> <p>The lady must have a pleasing position.</p> <p>The exit must be performed smoothly without undue stress.</p>	<p>One solo double jump is required.</p> <p>One jump combination or sequence. At least one jump must be a double and different from the solo jump.</p> <p>The jumps should be done in unison. The take-off, height, and landing should be synchronized.</p> <p>Two different throw double jumps. They should have good height and distance with a strong landing.</p>	<p>Two different lifts, one must be from Group 3 or 4. Minimum of one revolution by the man. Full extension of the lifting arms is required. The lady should be in a pleasing position in the air. Both the lady and man should exit on one foot.</p> <p>One twist lift, double. The man should catch the lady in the air and assist her to a one-foot landing. Both the lady and man should exit on one foot.</p> <p>The lifts should be executed with confidence, little scratching, and full extension. The lifts should move across the ice with no loss of speed.</p>	<p>One straight line, circular, or serpentine sequence fully utilizing the ice surface. The skaters should skate close together during the sequence and demonstrate very good unison.</p> <p>One sequence of spirals fully utilizing the ice surface. Each held at least three seconds. Number of spirals is optional but must be balanced between partners.</p>	<p>All aspects of the program must be good. Mediocre is not acceptable. Strong stroking and connecting steps are expected. The couple should have good form and show a good partner relationship.</p> <p>There should be a change of pace in the music and the skating. Musicality should be expected for the entire program.</p> <p>Only minimal breaks in unison should be accepted.</p>

Table 14: Guide for Judging the Senior Pair Test (2010-2011)

Spins	Death Spiral	Jumps/Throw Jumps	Lifts	Step Sequence	Unison
<p>One solo spin combination. Each partner must change feet at least once and position at least two times and demonstrating all three basic positions. Minimum of 2 revolutions per position.</p> <p>One pair combination spin with a minimum of 8 revolutions. Each partner must change feet and position at least one time together or separately and demonstrating all three basic positions.. Minimum of 2 revolutions per position.</p> <p>All spins must be well centered, performed in good position, and skated with good speed that is maintained. The pair spin must be well controlled with correct positions.</p>	<p>One death spiral on a backward edge with a minimum of one full revolution after the pivot is set.</p> <p>The lady must have a pleasing position and be at full depth.</p> <p>The exit must be performed without undue stress.</p>	<p>One solo double jump selected from double flip, double Lutz, or double Axel.</p> <p>They must be performed in unison. The take-off, height, and landing should be synchronized.</p> <p>One jump combination or sequence - two jumps must be double of a like or different nature. Both must be different from the solo jump.</p> <p>Two different throw double jumps having good height and distance. Both partners should have good positions on the throw and on the landing.</p>	<p>Three different lifts, one must be from Group 3 or 4 and one must be from Group 5. Minimum of one revolution by the man. Full extension of the lifting arms is required. The lady should be in a pleasing position in the air. Both the lady and man should exit on one foot.</p> <p>One twist lift, double. The man should catch the lady in the air and assist her to a one-foot landing. Both the lady and man should exit on one foot.</p>	<p>One straight line, circular, or serpentine sequence fully using the ice surface.</p> <p>The skaters should skate close together during the sequence and demonstrate very good unison.</p> <p>One sequence of spirals fully utilizing the ice surface. Each held at least three seconds. Number of spirals is optional but must be balanced between partners. There should be equally strong positions for both partners.</p>	<p>Both partners must move together in complete harmony. The couple should have good form with excellent expression of the mood and rhythm of the music.</p> <p>There should be a change of pace in the music and the skating. Harmonious steps and connecting movements in time to the music should be maintained throughout the program.</p> <p>Pairs should demonstrate a oneness and relationship between each other to reflect the character of the music throughout the performance. Pairs should demonstrate a developed sense of spatial awareness, good management of hand holds and tracking in/out of elements.</p>

Table 15: Guide for Judging the Adult Bronze Pair Test (2010-2011)

Spins	Death Spiral	Jumps	Lifts	Step Sequence	Unison
<p>A pair spin with no change of position or change of foot, such as an upright or camel spin, is required with a minimum of three revolutions in position. Expect difficulty in centering and maintaining the spin.</p> <p>One solo spin with three revolutions in position is required.</p>	<p>One pivot spiral in which the man attains the pivot position and the lady circles about him in a spiral position is required. The hand hold and pivot positions are optional.</p>	<p>One single jump is required. There should be some degree of pair unison.</p> <p>One jump combination or sequence with half and single jumps is required.</p> <p>There should be some unison on the take-off, height, and landings.</p>	<p>Only one lift such as a waltz or half flip is required. No overhead lifts are allowed.</p> <p>Expect the lift to be unsteady with scratching of the ice by the man and an awkward position by the lady.</p>	<p>There should be stroking forward and backward, clockwise, and counterclockwise.</p> <p>Moves such as spirals, spread eagles, or pivots should be performed utilizing one-half of the ice surface.</p>	<p>The simpler moves should show some unison.</p> <p>Do not expect too much at this level.</p>

Table 16: Guide for Judging the Adult Silver Pair Test (2010-2011)

Spins	Death Spiral	Jumps	Lifts	Step Sequence	Unison
<p>A pair spin with no change of position or change of foot and a minimum of three revolutions in position is required. Expect difficulty in centering and maintaining the spin.</p> <p>A solo spin with one change of position is required (minimum of four revolutions total). The spin should have some synchronization.</p>	<p>One death-type spiral (hand hold, pivot, lady's edge are optional) or pivot spiral in which the man attains the pivot position and the lady circles about him in a spiral position.</p>	<p>One single synchronized jump is required. There should be some unison on the take-off, height, and landings.</p> <p>One jump combination or sequence using half or single revolution jumps is required. No Axel or multi-revolution jumps are allowed.</p>	<p>Two different lifts are required such as a waist loop, Lutz, or waltz lift. No overhead lifts are allowed.</p> <p>The lift(s) may be unsteady with scratchy footwork by the man. The lady may have an awkward position.</p>	<p>There should be stroking in unison (mirror or shadow) with connecting moves and turns in the field such as spirals, spread eagles, pivots, and basic dance steps.</p> <p>One serpentine, circular, or straight-line step sequence is required.</p>	<p>The simpler moves should show a moderate degree of unison.</p>

Table 17: Guide for Judging the Adult Gold Pair Test (2010-2011)

Spins	Death Spiral	Jumps	Lifts	Step Sequence	Unison
<p>A pair spin such as pair sit, pair camel, or pair combination spin with a minimum of four revolutions in position is required.</p> <p>A solo spin is required with a change of foot and/or a change of position (minimum of five revolutions total).</p> <p>Solo spin should show moderate synchronization.</p>	<p>One death-type spiral with the pivot position attained by the man. The lady's edge is optional. A regular hand hold must be used.</p>	<p>One single or double synchronized jump is required showing some degree of unison in the take-off, height, and landing.</p> <p>One jump combination or sequence using single or multi-revolution jumps. The jumps should be synchronized.</p>	<p>Three different lifts are required. All lifts may be from Group 1, however one lift may be selected from Groups 2-4, and one may be a twist lift.</p> <p>The man should be steady on his feet and the lady should be in a pleasing position in the air. Both should exit the lift on one foot.</p>	<p>There should be stroking in good unison with connecting moves, moves in the field using shadow and/or mirror skating.</p> <p>One serpentine, circular, or straight-line step sequence is required with a good degree of unison.</p>	<p>There should be good unison shown on this test. The pair should demonstrate partner relationship, with good flow and form.</p>

VI. IJS SYSTEM AND LEVELS OF ELEMENTS

The International Judging System is used in U.S. Figure Skating qualifying competitions and in some non-qualifying competitions. A technical panel of two specialists and one controller assigns levels to spins, step sequences, and spiral sequences in singles and pairs as well as to pair spins, lifts, and death spirals in pairs skating. The assignment of a level is a consensus and that judgement is aided by the use of video. **Judges assign a grade of execution based on the quality of the elements, including jumps, as they are done.** They do not make any judgements or have any input on the levels assigned to an element.

In U.S. Figure Skating tests, judges must identify which elements are performed and evaluate only the quality of the elements of a program. Under no circumstance should a judge comment on the apparent level of the elements even if qualified as a specialist or controller. Such comments confuse the roles of a judge and a technical person in the sport. Levels are not considered in the test structure. Judges should avoid discussing levels of elements with coaches. Judges who are specialists or controllers might do so in general but not with regard to the test skated.