AUSTRALIAN ARTISTIC COMMITTEE

FIGURE MANUAL

Edition 12 – 2020
(Rev 1 Feb 2021)

We thank the Roller Skating Rink Operators Association (America) for allowing us to reprint some of the contents of this manual.

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1. REGULATIONS FOR PROFICIENCY CERTIFICATE

This test shall be optional and not considered as a prerequisite to the other tests in this handbook. Skaters wishing to commence proficiency tests at the first bar level of Dance, Free Dance, Figures Free Skating Singles or Free Skating Pairs may do so without having first taken a Proficiency Certificate Test.

Skaters shall prove their ability to skate forward and backward edges and execute a two foot turn for the fee of $1.00

This test shall be judged by one judge who must hold at least the lowest level of commission available in any of the artistic fields. The candidate's performance will not be graded by scores; the judge will simply designate "PASS" or "FAIL".

1.1 Requirements

Commence from rest, unassisted by toe stops or barrier. Skate forward edges.
Execute a two foot turn (either a mohawk or choctaw) Skate backward edges.
Come to a stop (either while backwards, or may turn forward and stop)

Note: The candidate should skate at least the length of the rink during the execution of the above requirements and should stop without engaging the barrier. A spread eagle turn is not acceptable. A clean two foot turn executed with good weight transference from one foot to the other is required.

2. REGULATIONS FOR PROFICIENCY TESTS

(a) Each Judge will assess each of the Figures in a test as “competent” or “not yet competent” and will also give an overall assessment of “competent” or “not yet competent” for the test. For the skater to be assessed as competent for the test, the candidate must receive an overall assessment of “competent” from a majority of the judges.

(b) When marking figures, judges shall consider the following:

(i) a good edge running, without flats or sub-curves
(ii) superimposition
(iii) clean turns, made in the correct position
(iv) maintenance of a consistent speed throughout the figure
(v) style, carriage and movement.

It is not possible to assess exactly the penalty to be imposed for a given error as it depends very largely on the degree of the specific mistake. For example, the seriousness of a change of edge in a turn increases in direct proportion to the distance from the point of the cusp at which the change of edge occurs. Also a flat is of greater importance in direct relation to its length. The degree of an error is accentuated if it is repeated throughout the figure. A serious error is one which is connected with the main feature of a figure (the actual turn, or loop or change of edge). A serious mistake also occurs when it follows immediately the execution of the main feature, as the mistake then indicates lack of control. Similarly, an error becomes more serious if it facilitates the execution of the main feature of the figure (ie flats or change of edge before turns).

An accumulation or combination of various and different errors in a figure incurs a greater penalty than the single serious error alone. However, a single serious error, repeated throughout the figure, becomes worse than an accumulation of different errors.

(c) The fact that a skater fails in a figure by a fall or putting down the non-tracing foot must not lead a judge to mark the figure as not skated. The following touchdown penalties shall apply:

(i) If a skater falls or stops through his own fault in a figure, resulting in disruption of flow, the referee shall restart him at the point of failure just prior to the interruption. The distance shall be left to the referee's discretion, but shall be such that the skater is not further disadvantaged. Judges shall resume judging when the skater passes the point of the fall or the stop. The penalty for such a fault shall be one whole mark (1.0).

(ii) If a skater touches down due to loss of control, the penalty will be 1.0 on a major part of the figure and 0.5 on a minor part of the figure. A major part of the figure is a take-off, turn or change of edge. A minor part of the figure is the running edge connecting the major parts.

(iii) If a skater brushes a wheel on the floor in a manner which is hardly perceptible to the judges and the referee, there will be no set deduction by the Touchdown Rule. The fault will be penalised by the judges as appropriate in the assessment of the figure.

(iv) Where the skater performs an INCORRECT turn and a touchdown penalty as described in (i) and (ii) above is not involved. The Referee shall instruct the judges to reduce their score by one full mark (1.0) for each incorrect turn.

(v) Once a touchdown penalty has been imposed, the skater shall not be penalised again at the same point on the same tracing.

(vi) If a skater executes a take-off more than two skate lengths from the junction of the long and the short axes, the referee shall stop the skater and have him complete the tracing from the point of take-off. This action should be taken **ONLY** when it is obvious that the early take-off is due to lack of momentum, and not due to lack of judgement on the part of the skater to correctly place the take-off. Judges are directed by the referee to penalise an early take-off due to lack of momentum by one whole mark (1.0).

(vii) The referee may allow the skater to start a figure a second time without penalty. However, a third strike off will incur a penalty of one whole mark (1.0). The decision to restart is at the discretion of the skater but the decision must be made within the first one third (⅓) of the initial circle.

(d) Figure skating is the skating of prescribed movements according to the schedule. For Australian Championships and proficiency tests, all figures (except Paragraph Figures but including paragraph loops), must be skated three times without stopping after the initial start. Paragraph figures, except paragraph loops, must be skated two times without stopping after the initial start.

All loops (including paragraph loops) must be skated three times without stopping after the initial start.

(e) Figures must be commenced from rest at the intersecting point of two circles. The only exceptions to this are Figures 1c, 1d, 2c and 2d which may be commenced on the long axis at the end of a set of circles.

Starts must be made with a single push from a stationary position without lunging, buckling or double leans. The starting edge should be a pure edge without flats or sub-curves. No impetus may be taken from the foot, which is about to become the tracing foot, ie double tracking is not permitted. Every stroke should be taken from the four wheels and not the toe stop.

(f) The Referee shall signal the start and finish of each figure with one whistle blast on each occasion. When two tests are being run simultaneously, a verbal command shall be given to start and finish.

(g) The Referee shall inform the candidate, which figure is to be skated and shall see that the candidate starts the figure into the correct circle and on the correct foot and edge.

(h) Any skater making an appeal to the Referee for a second strike off after fouling in the first third of the first circle may have such re-start without penalty. A third strike off will incur an automatic penalty of 1.0.

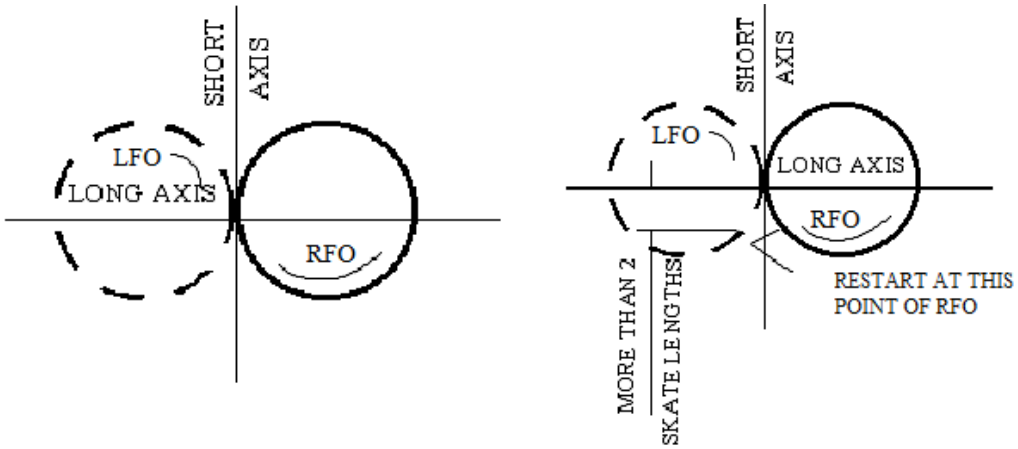
(i) If the skater is interfered with in any way which causes him to fall or stop, the Referee shall allow the skater to start the figure anew. The referee instructs the skater to skate the figure anew. Judging re-starts from the point of interruption. No penalty is involved. The Referee may allow whatever period of rest the Referee deems necessary.

(j) **EARLY TAKE-OFF** Due to lack of momentum

A take-off of more than two skate lengths before the junction of the long and short axis is not to be judged as an early take-off. This is a failure to complete the circle and the Referee shall stop the skater and re-start him, at the point of failure, on the correct edge and foot for the completion of the circle. The skater is to finish the circle and commence the next take-off at the junction of the long and short axis.

The Referee shall advise the judges that a major penalty is involved and he shall direct them to reduce their mark accordingly (one whole mark reduction, 1.0).

Below is a diagram illustrating the correct take-off and an early take-off for an RFO to an LFO edge:

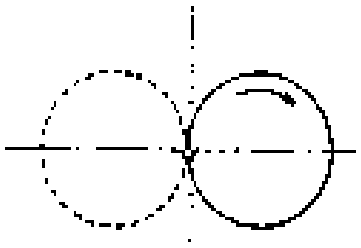


CORRECT TAKE-OFF **EARLY TAKE-OFF**

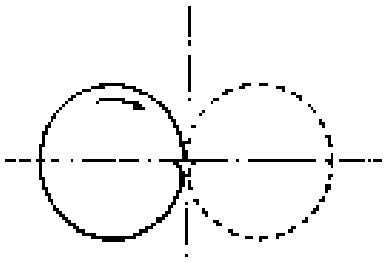
(k) **REQUEST FOR REPEAT OF FIGURE**

Once all figures in a proficiency test have been completed a judge may, if a performance was unsatisfactory, ask for one or more figures to be re skated.

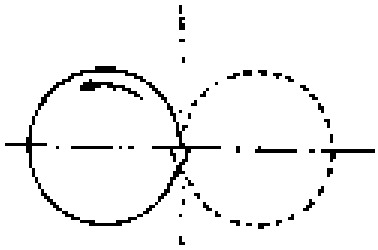
The illustrations below show the tracings at the take-offs.



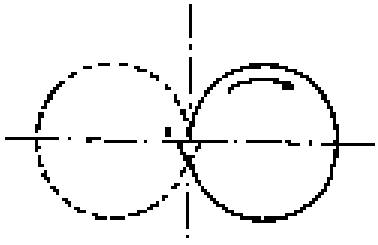
EIGHT
Fig.1 RFO-LFO



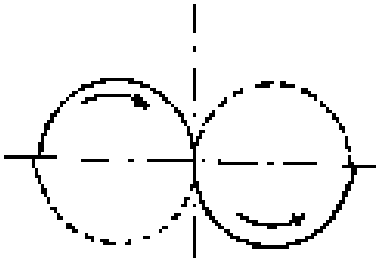
EIGHT
Fig.3 RBO-LBO



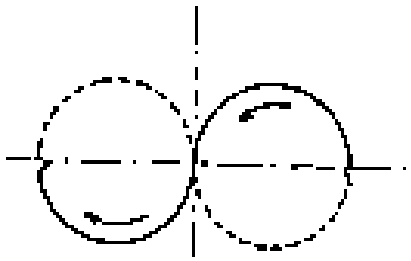
EIGHT
Fig.2 RFI-LFI



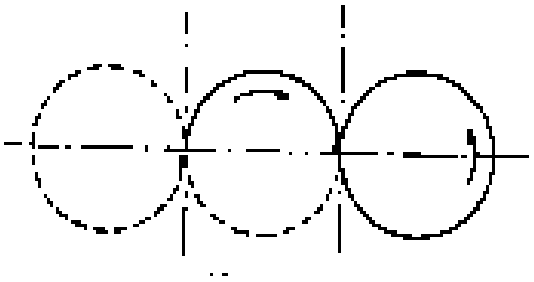
EIGHT
Fig.4 RBI-LBI



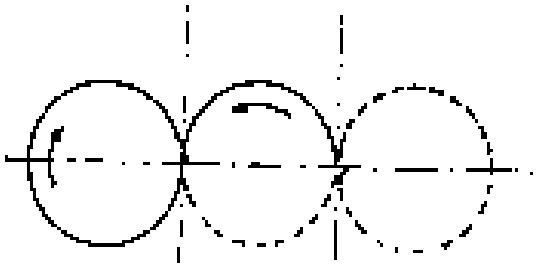
HALF CHANGE EIGHT
Fig.1c RFOI-LFOI
Fig.1d LFOI-RFOI



HALF CHANGE EIGHT
Fig 2c RFIO-LFIO
Fig 2d LFIO-RFIO



CHANGE EIGHT
Fig.5a RFOI-LFIO
Fig.6b LBOI-RBIO



CHANGE EIGHT
Fig.5b LFOI-RFIO
Fig.6a RBOI -LBIO

3. CORRECT CARRIAGE, FLOW AND MOTION IN COMPULSORY FIGURES

3.1 Basic Regulations

(a) Above all, an effortless, flowing and graceful execution should be achieved.

(b) Within the limits of the following rules, freedom is granted to the individuality of the skater.

3.2 Carriage

For correct carriage the following directions are to be observed:

(a) The head should be carried in an upright position, relaxed and held naturally.

(b) The body should be upright but not stiff and not bent forward or to the side at the hips.

(c) The arms should be held gracefully, without raising the hands or the elbows far away from the body.

(d) The hands should not be carried higher than the waist, the palms held easily, naturally and parallel to the floor.

(e) The fingers should neither be extended nor clenched.

(f) The skating leg should not be stiff but should be flexible with the knee slightly bent.

(g) The free leg should be very slightly bent at the knee, generally held over the tracing, with the free foot not too close to the skating foot. When the leg is in front, its knee and ankle are to be gracefully extended.

(h) The free foot is to be carried slightly above the floor, the toe of the skate pointing downward and outward.

(i) Exaggerated positions should be avoided.

3.3 Flow

A consistent speed, rhythm and even flow should be maintained throughout, avoiding jerky, abrupt and angular movements.

3.4 Motion

Moderate use of the arms and free foot to assist the execution of the compulsory figure is permitted within the range of the foregoing paragraphs.

There are certain tricks used by skaters in an effort to assist the execution of their figures. Judges should be aware of these, in order to recognise when a skater is cheating.

CROSS PULLING is a primary source of momentum in which the free leg or some other portion of the body is moved across or at an angle to the tracing, causing the tracing foot to follow.

STEERING occurs when the tracing skate does not follow the arc to be skated, and the skater continually pulls the leading wheels of the skate back to the line.

FORCED EDGES are tracings made with the weight outside the circumference of the curve and with the ankle dropped usually associated with a double lean.

LUNGING occurs during take-offs. The skater throws the body forward from the hips up, in an effort to gain momentum.

HITCHED TAKE-OFF is an incorrect movement of the employed skate, which involves skidding or jumping forward of the heel wheels in order to assist forward take-offs.

4. CORRECT TRACING

4.1 Basic Regulations

(a) Circles; long and short axis.

The circle is the fundamental of all school figures. Each school figure consists of two circles or three circles, which join each other except for a brief interruption to their continuous tracing due to a change of feet. The circles and half circles should begin and end as near as possible to the intersection of the long and short axis.

The long axis of the figure divides it longitudinally into symmetrical halves. The short axis divides the figure into symmetrical circles. It forms a right angle with the long axis where the circles join. Figures, which consist of three circles, have two short axes, which divide the figure into three equal circles.

(b) Curves; (parts of circles).

Curves should be skated with a clean edge, uninterrupted tracing, without wobbles or sub-curves inward or outward.

(c) Changes of edge.

All changes of edge should be made at the intersection of the long and short axis, with a smooth, even transition. A good change of edge will produce a flat approximately the length of the employed foot. There is no prescribed action of the free leg.

Common errors: double leans, flats, "S" curves, sub-curves and pulls.

(d) Turns

The turns are to be skated with a clean edge up to the turn, and similarly after the turn, without skids, or scrapes, made quietly and without obvious lifting of the wheels, and not hooked or pulled, or unpermitted changes of edge either before or after the turn. The cusps of the turns should be of equal size. The entry into and the exit from the turns should be symmetrical. In turning a forward outside Three, International style, the free leg and foot are carried slightly behind and in line with the skating foot, and the free foot being turned downwards and outwards.

4.2 Special Rules for Specified Figures

(a) Loops

Loops should be clean cut, without skids or scrapes and of an even speed. The entry-exit crossing of the loop tracing, as well as the centre of the head of the loop itself, should lie on the long axis of the figure and divides the loop into symmetrical halves.

Common errors: circles instead of loops, uneven shoulders, off axis, buckling, double leans, pulling out too soon or too late, rocking action at head of loop.

(b) Three Turns

A one foot turn from a forward edge to the opposite backward edge or vice versa with the direction of the turn being the same as the initial edge (ie the cusp inside the circle). The turn should be placed on the long axis, with the second curve the same size as the first. The depth of the cusp of the turn is approximately one skate length, and the shoulders of the turn should be even. The turns should be executed with a smooth even rotation, not jumped or pulled.

Common errors: double leans, buckling, and flats before and after, off axis, sub curves, kicked, jumped and pulled turns.

(c) Double Three

Two consecutive Three Turns on the same foot and the same arc. The first turn is executed at a point ⅓ of the way around the circle; the second curve shall cut the long axis at right angles, and the second turn is executed at a point ⅔ of the way around the circle. The cusps of the turns shall point to the centre of the circle being skated and the three curves shall be of equal size.

Common errors: misplacement of turns and errors listed for Three Turns.

(d) Brackets

One foot turns from a forward edge to the opposite backward edge or vice versa, with the rotation of the turn being contrary to the initial edge (ie the cusp outside the circle). The turn should be placed on the long axis and the depth of cusp should not exceed one half the length of the skate. There should be no change of edge before or after the turn. There is no prescribed free leg action.

Common errors: flats or changes of edge before or after the turns, double leans, off axis, jumped turns, cutting off the circle, pulled turns.

(e) Rocker Turns

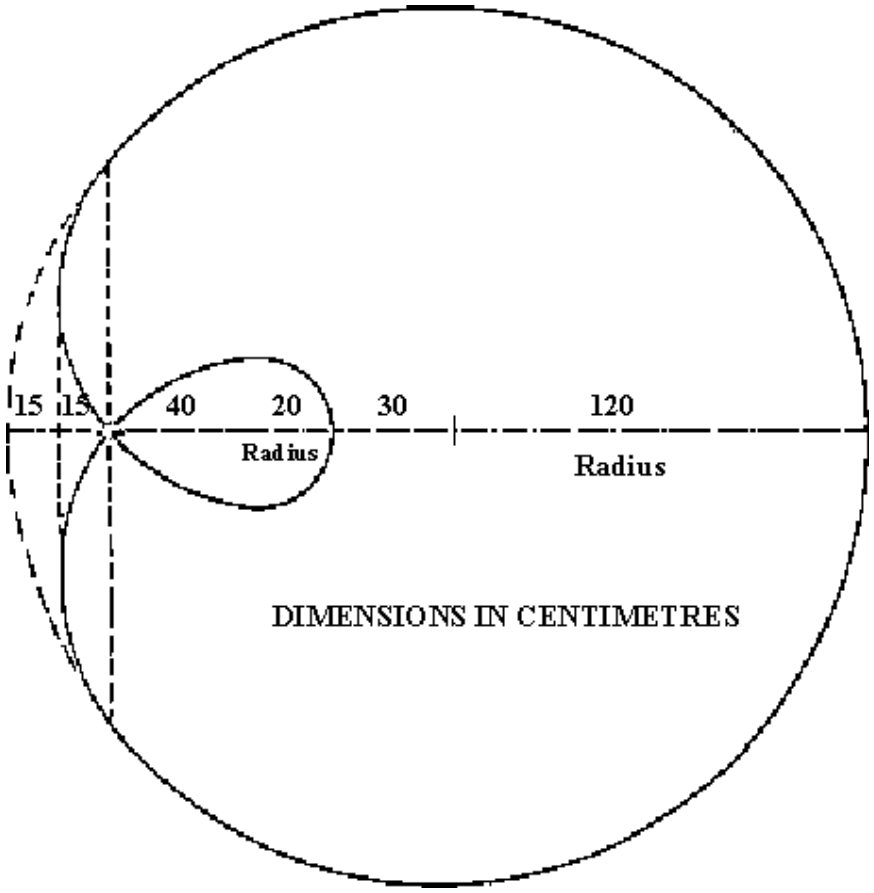
A one foot turn from a forward edge to a similar backward edge or vice versa, with the rotation of the turn being the same as the initial edge. They should be turned without change of edge and the turns should be placed on the long axis, with the cusp not exceeding one half the length of the skate. There is no prescribed free leg action.

Common errors: double leans, changes of edge before or after the turns, flats before and after the turns, pulled turns, buckling and off axis.

(f) Counter Turns

A one foot turn from a forward edge to a similar backward edge or vice versa, with the rotation of the turn being contrary to the direction of the initial edge. They should be turned on the long axis, with a cusp not exceeding one half the length of the skate and without a change of edge before or after the turn. There is no prescribed action for the free leg.

Common errors: double leans, buckling, off axis, pulled turns, flats before or after turns, jumped turns, changes of edge.



5. FIGURE TESTS

5.1 General Rules

Each Judge will assess each of the Figures in a test as "competent" or "not yet competent" and will also give an overall assessment of "competent" or "not yet competent" for the test. For the skater to be assessed as competent for the test, the candidate must receive an overall assessment of "competent" from a majority of the judges.

FIGURE TESTS	**REQUIREMENTS**			
No. 1 TEST (Award - 1st Bronze Bar All of the 3 judges must hold at least a Bronze Figure commission. The referee must hold at least a Bronze Figure commission or a referees' commission. If no referee is available then the highest qualified judge will referee the test.	1. 1 2. 1d	RFO - LFOI -	LFO RFOI	Eight Half Change Eight
No. 2 TEST (Award - 2nd Bronze Bar) As for No. 1 Test	1. 2 2. 2d	RFI - LFIO -	LFI RFIO	Eight Half Change Eight

FIGURE TESTS	REQUIREMENTS				
No. 3 TEST (Award - 3rd Bronze Bar)	1.	5a	RFOI -	LFIO	Change Eight
	2.	5b	LFOI -	RFIO	Change Eight
As for No. 1 Test					
No. 4 TEST (Award - 4th Bronze Bar)	1.	3	RBO -	LBO	Eight
	2.	7	RFO -	LFO	Three
As or No. 1 Test					
No. 5 TEST (Award – Bronze Medal)	1.	9a	RFI -	LBO	Three
	2.	9b	LFI -	RBO	Three
As for No. 1 Test					
No. 6 TEST (Award - 1st Silver Bar)	1.	8a	RFO -	LBI	Three
	2.	8b	LFO -	RBI	Three
Judges must hold at least a Silver Figure Commission	3.	11	RFI -	LFI	Double Three
No. 7 TEST (Award - 2nd Silver Bar)	1.	10	RFO -	LFO	Double Three
	2.	26a	RFOI -	LBOI	Change Three
	3.	26b	LFOI -	RBOI	Change Three
As for No. 6 Test					
No. 8 TEST (Award - 3rd Silver Bar)	1.	12	RBO -	LBO	Double Three
	2.	24a	RFOI -	LFIO	One Foot Eight
	3.	24b	LFOI -	RFIO	One Foot Eight
As for No. 6 Test	4.	28a	RFOI -	LFIO	Change Double Three
	5.	28b	LFOI -	RFIO	Change Double Three
No. 9 TEST (Award – 4th Silver Bar)	1.	19a	RFI -	LBO	Bracket
	2.	19b	LFI -	RBO	Bracket
	3.	22a	RFO –	LBO	Counter
As for No. 6 Test	4.	22b	LFO –	RBO	Counter
	5.	27a	RFIO –	LBIO	Change Three
	6.	27b	LFIO –	RBIO	Change Three
No. 10 TEST (Award – Silver Medal)	1.	4	RBI –	LBI	Eight
	2.	6a	RBOI –	LBIO	Change Eight
Judges must hold at least a Silver Figure Commission and one should be from an outside Club.	3.	6b	LOIB – RIOB		Serpentine
	4.	20a	ROF – LOB		Rocker
	5.	20b	LOF – ROB		Rocker
	6.	23a	RIF - LIB		Counter
	7.	23b	LIF - RIB		Counter
No. 11 TEST (Award – 1st Gold Bar)	1.	13	RBI -	LBI	Double Three
	2.	14	RFO –	LFO	Loop
	3.	15	RFI	LFI	Loop
Judges must hold at least a Gold Figure Commission and one should be from an outside Club.	4.	18a	RFO –	LBI	Bracket
	5.	18b	LFO –	RBI	Bracket
	6.	21a	RFI -	LBI	Rocker
	7.	21b	LFI -	RBI	Rocker

FIGURE TESTS	REQUIREMENTS			
No. 12 TEST (Award – 2nd Gold Bar)	1.	16	RBO – LB	Loop
	2.	29a	RBOI – LBIO	Change Double Three
	3.	29b	LBOI – RBIO	Change Double Three
As for No. 11 Test	4.	30a	RFOI – LFIO	Change Loop
	5.	30b	LFOI – RFIO	Change Loop
	6.	32a	RFOI – LBOI	Change Bracket
	7.	32b	LFOI – RBOI	Change Bracket
No. 13 TEST (Award – 3rd Gold Bar)	1.	17	RBI - LBI	Loop
	2.	31a	RBOI – LBIO	Change Loop
	3.	31b	LBOI – RBIO	Change Loop
As for No. 11 Test	4.	33a	RFIO – LBIO	Change Bracket
	5.	33b	LFIO – RBIO	Change Bracket
	6.	34a	RFO – LFI	Paragraph Three
	7.	34b	LFO – RFI	Paragraph Three
No. 14 TEST (Award – 4th Gold Bar)	1.	35a	RBO – LBI	Paragraph Three
	2.	35b	LBO – RBI	Paragraph Three
	3.	36a	RFO – LFI	Para. Double Three
As for No. 11 Test	4.	36b	LFO – RFI	Para. Double Three
	5.	38a	RFOI – LFIO	Paragraph Loop
	6.	38b	LFOI – RFIO	Paragraph Loop
	7.	40a	RFO – LFI	Paragraph Bracket
	8.	40b	LFO – RFI	Paragraph Bracket
No. 15 TEST (Award - Gold Medal)	1.	25a	RBOI - LBIO	One Foot Eight
	2.	25b	LBOI - RBIO	One Foot Eight
	3.	37a	RBO - LBI	Para Double Three
As for No. 11 Test	4.	37b	LBO - RBI	Para Double Three
	5.	39a	RBOI - LBIO	Paragraph Loop
	6.	39b	LBOI - RBIO	Paragraph Loop
	7.	41a	RBO - LBI	Paragraph Bracket
	8.	41b	LBO - RBI	Paragraph Bracket

6. LOOP FIGURE TEST

6.1 General Rules

Each Judge will assess each of the Figures in a test as “competent” or “not yet competent” and will also give an overall assessment of “competent” or “not yet competent” for the test. For the skater to be assessed as competent for the test, the candidate must receive an overall assessment of “competent” from a majority of the judges.

LOOP TESTS	REQUIREMENTS					
No. 1 LOOP TEST (Award - Bronze Bar) At least one of the three judges must hold at least a Bronze Figure Commission. The other two judges may hold a No. 1 Figure Commission	1.	14	RFO	-	LFO	Loop
	2.	15	RFI	-	LFI	Loop
No. 2 LOOP TEST (Award - Silver Bar) All three judges must hold at least a Silver Figure commission	1.	30a	RFOI	-	LFIO	Change Loop
	2.	30b	LFOI	-	RFIO	Change Loop
No. 3 LOOP TEST (Award - Silver Bar) As for No. 2 Test	1.	16	RBO	-	LBO	Loop
	2.	17	RBI	-	LBI	Loop
No 4 LOOP TEST (Award - Gold Bar) All three judges must hold at least a Gold Figure commission	1.	31a	RBOI	-	LBIO	Change Loop
	2.	31b	LBOI	-	RBIO	Change Loop
No. 5 LOOP TEST (Award - Gold Bar) As for No. 4 Test	1.	38a	RFOI	-	LFIO	Paragraph Loop
	2.	38b	LFOI	-	RFIO	Paragraph Loop
	3.	39a	RBOI	-	LBIO	Paragraph Loop
	4.	39b	LBOI	-	RBIO	Paragraph Loop

	**EIGHT** Fig 1 RFO - LFO Fig 2 RFI - LFI Fig 3 RBO - LBO Fig 4 RBI - LBI
	**HALF CHANGE EIGHT** Fig 1c RFOI - LFOI Fig 1d LFOI - RFOI Fig 2c RFIO - LFIO Fig 2d LFIO - RFIO
	**CHANGE EIGHT** Fig 5a RFOI - LFIO Fig 5b LFOI - RFIO Fig 6a RBOI - LBIO Fig 6b LBOI - RBIO
	**THREE** Fig 7 RFO - LFO Fig 8a RFO - LBI Fig 8b LFO - RBI Fig 9a RFI - LBO Fig 9b LFI - RBO
	**DOUBLE THREE** Fig 10 RFO - LFO Fig 11 RFI - LFI Fig 12 RBO - LBO Fig 13 RBI - LBI
	**LOOP** Fig 14 RFO - LFO Fig 15 RFI - LFI Fig 16 RBO - LBO Fig 17 RBI - LBI

	**BRACKET** Fig18a RFO - LBI Fig18b LFO - RBI Fig 19a RFI - LBO Fig 19b LFI - RBO
	**ROCKER** Fig 20a RFO - LBO Fig 20b LFO - RBO Fig 21a RFI - LBI Fig 21b LFI - RBI
	**COUNTER** Fig 22a RFO - LBO Fig 22b LFO - RBO Fig 23a RFI - LBI Fig 23b LFI - RBI
	**ONE FOOT EIGHT** Fig 24a RFOI - LFIO Fig 24b LFOI - RFIO Fig 25a RBOI - LBIO Fig 25b LBOI - RBIO
	**CHANGE THREE** Fig 26a RFOI - LBOI Fig 26b LFOI - RBOI Fig 27a RFIO - LBIO Fig 27b LFIO - RBIO

	**CHANGE DOUBLE THREE** Fig 28a RFOI - LFIO Fig 28b LFOI - RFIO Fig 29a RBOI - LBIO Fig 29b LBOI - RBIO
	**CHANGE LOOP** Fig 30a RFOI - LFIO Fig 30b LFOI - RFIO Fig 31a RBOI - LBIO Fig 31b LBOI - RBIO
	**CHANGE BRACKET** Fig 32a RFOI - LBOI Fig 32b LFOI - RBOI Fig 33a RFIO - LBIO Fig 33b LFIO - RBIO
	**PARAGRAPH THREE** Fig 34a RFO - LFI Fig 34b LFO - RFI Fig 35a RBO - LBI Fig 35b LBO - RBI
	**PARAGRAPH DOUBLE THREE** Fig 36a RFO - LFI Fig 36b LFO - RFI Fig 37a RBO - LBI Fig 37b LBO - RBI

PARAGRAPH LOOP

Fig 38a	RFOI	-	LFIO
Fig 38b	LFOI	-	RFIO
Fig 39a	RBOI	-	LBIO
Fig 39b	LBOI	-	RBIO

PARAGRAPH BRACKET

Fig 40a	RFO	-	LFI
Fig 40b	LFO	-	RFI
Fig 41a	RBO	-	LBI
Fig 41b	LBO	-	RBI

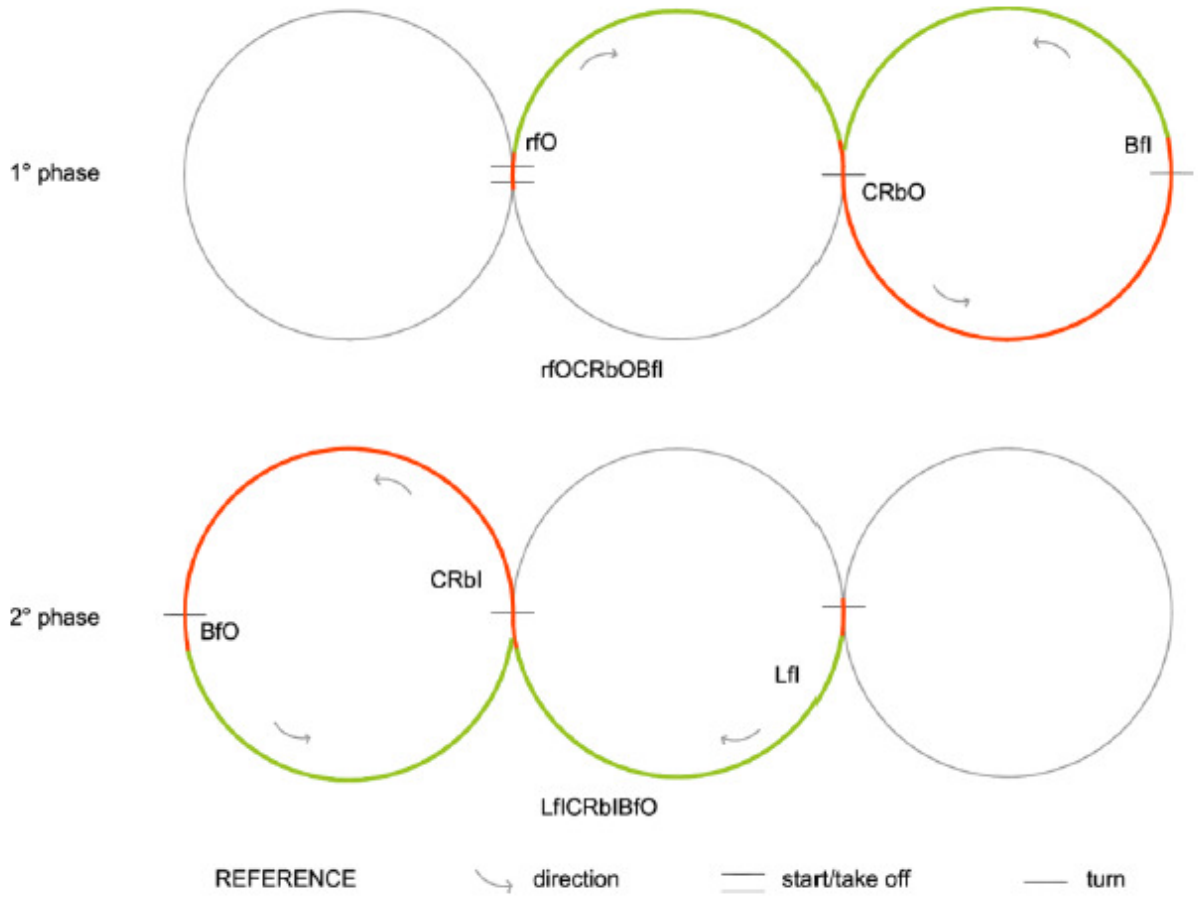


Fig 42 Forward Outside Counter combined with bracket and inside Counter (3 circuits)

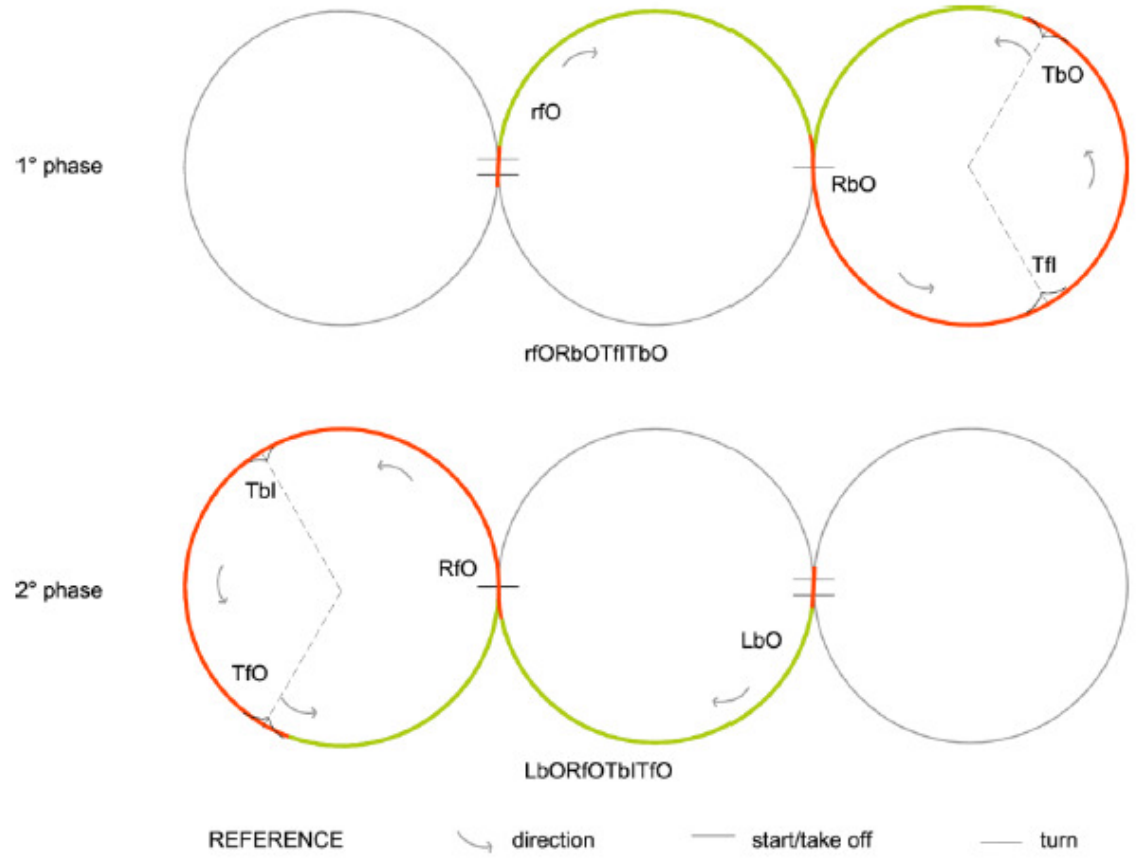


Fig 43 Forward outside Rocker combined with outside Double Three (3 circuits)

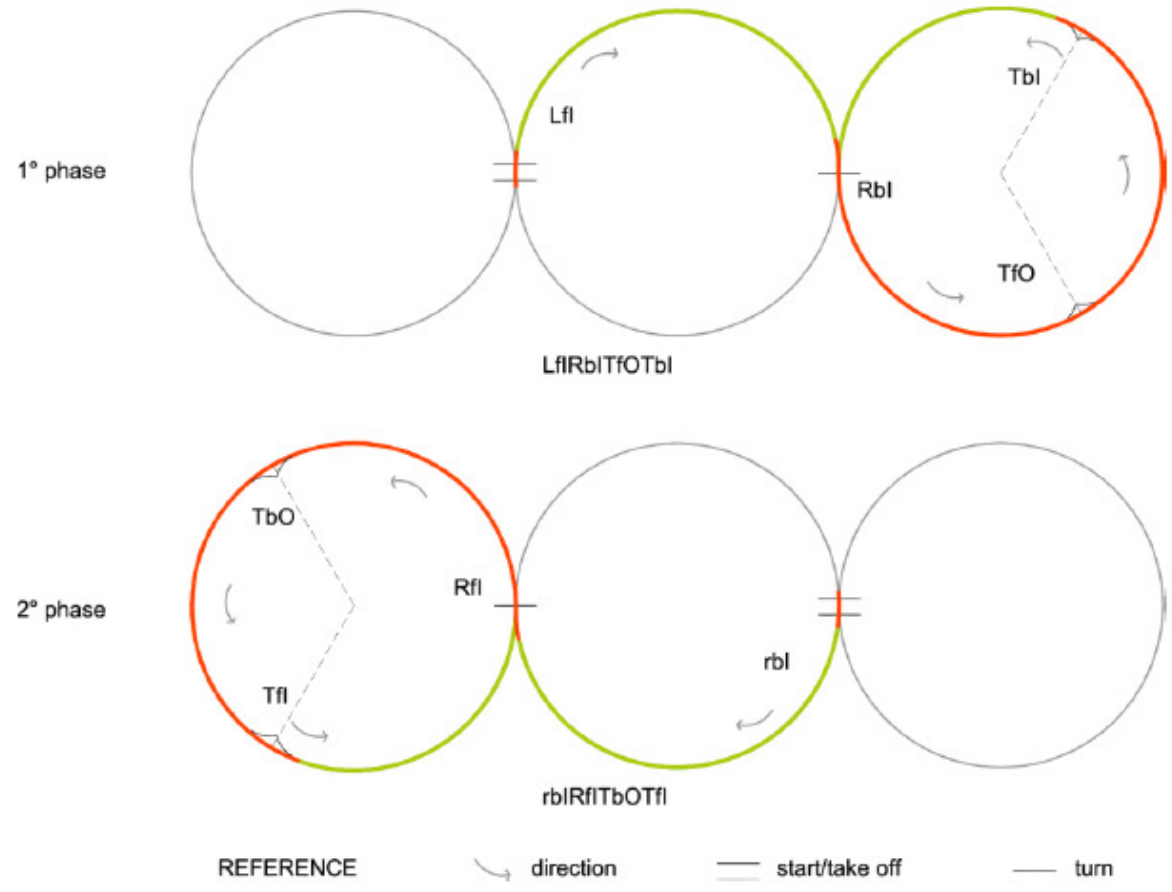


Fig 44 Forward inside Rocker combined with inside Double Three (3 circuits)

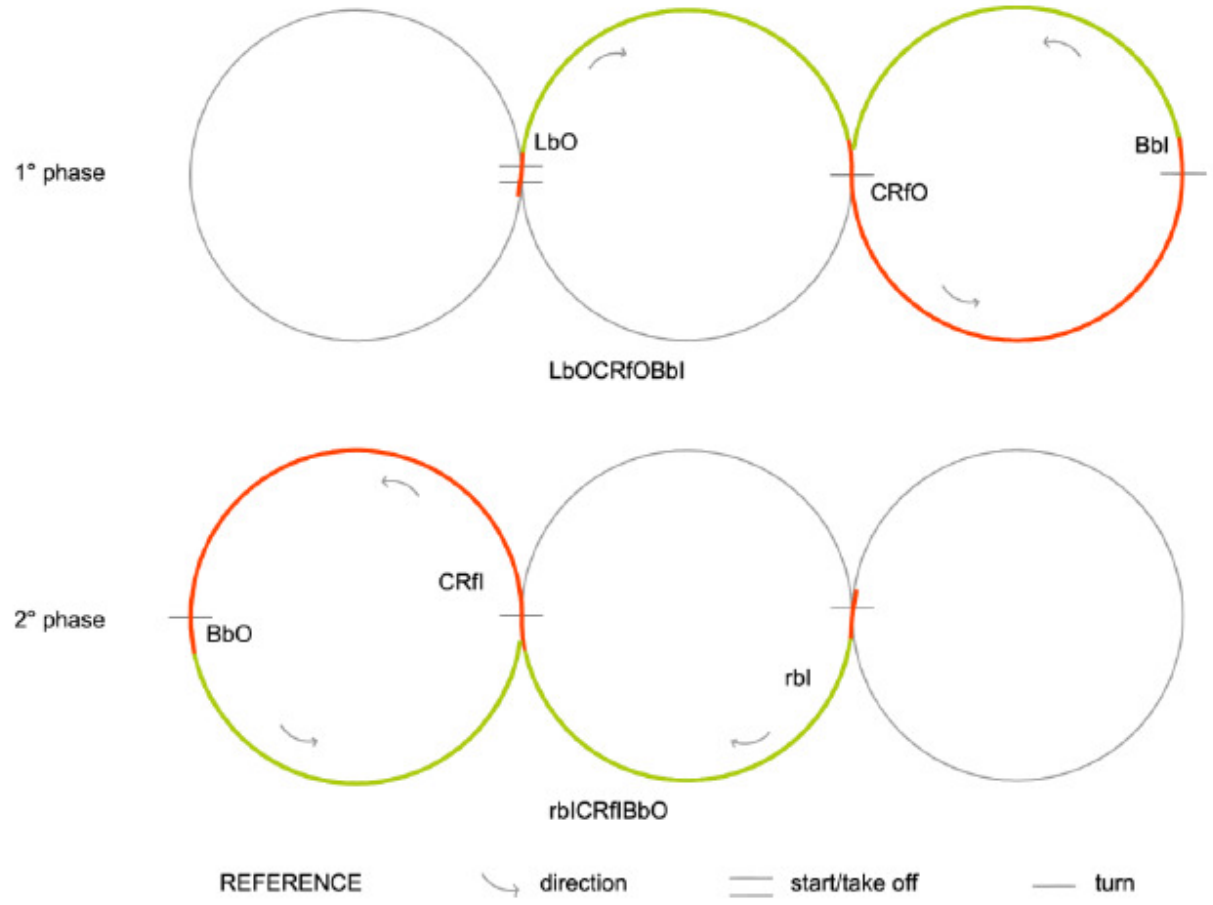


Fig 45 Backward Outside Counter combined with Bracket and inside Counter (3 circuits)

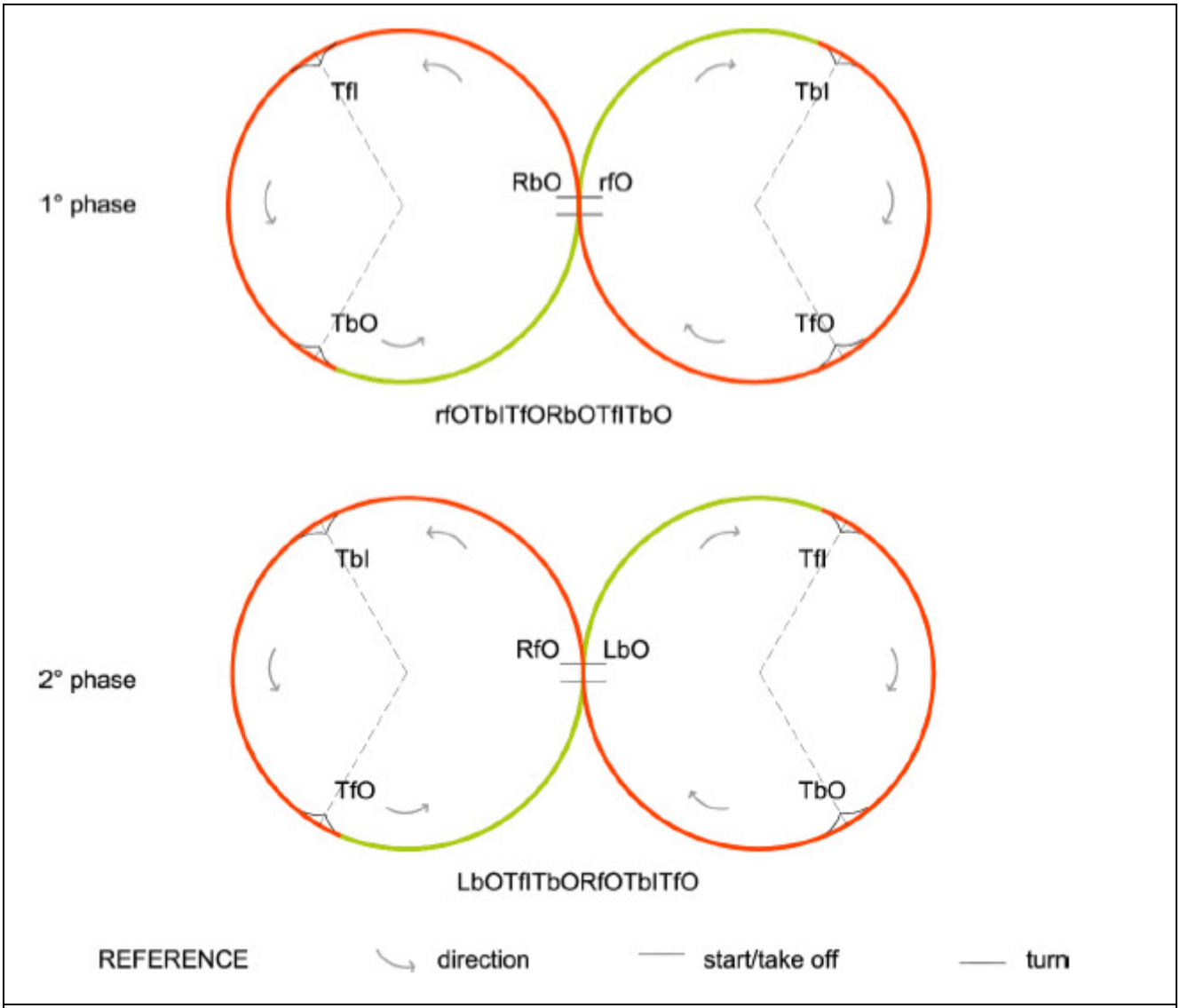


Fig 46 Forward outside Double Three combined with outside Rocker and backward Double Three paragraph (2 circuits)

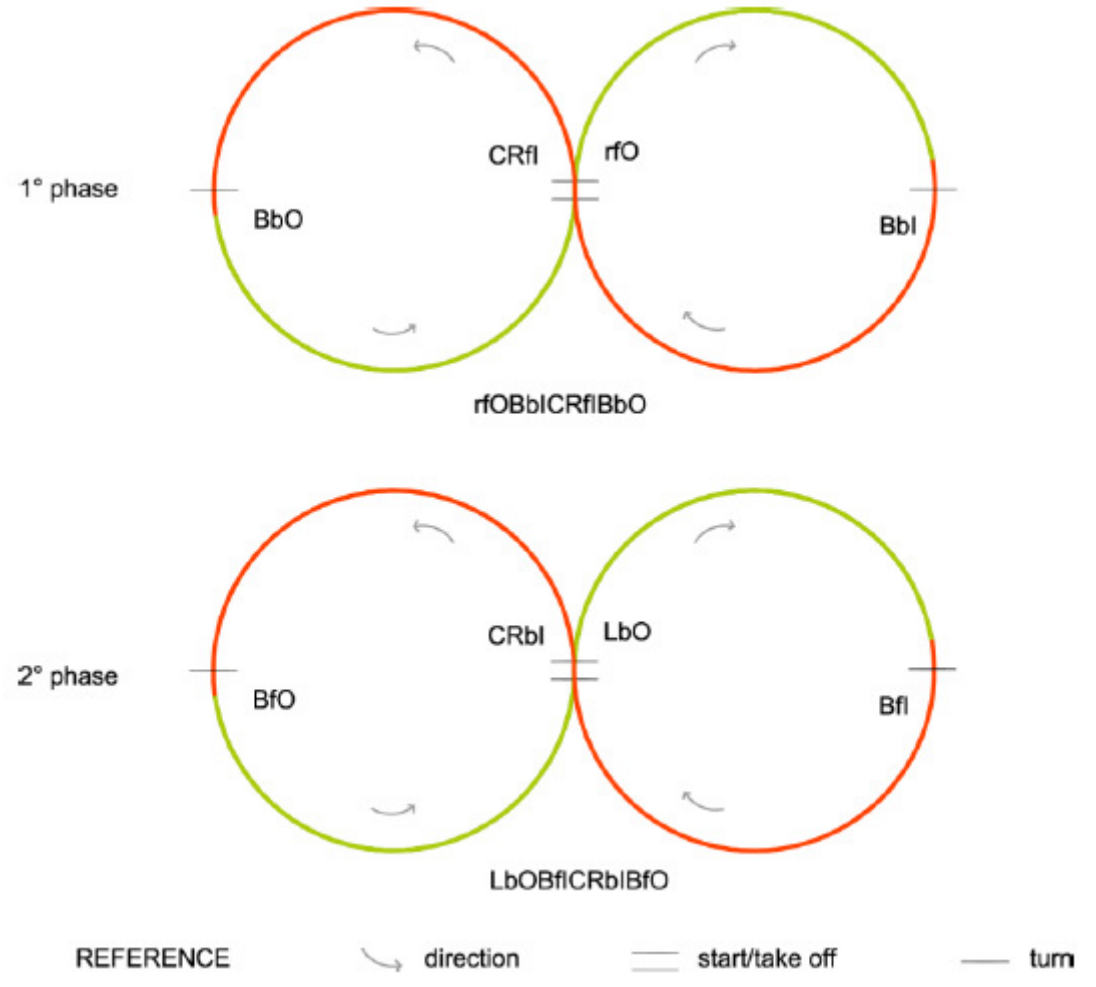


Fig 47 Forward outside Bracket combined with inside Counter and backward Bracket paragraph (2 circuits)

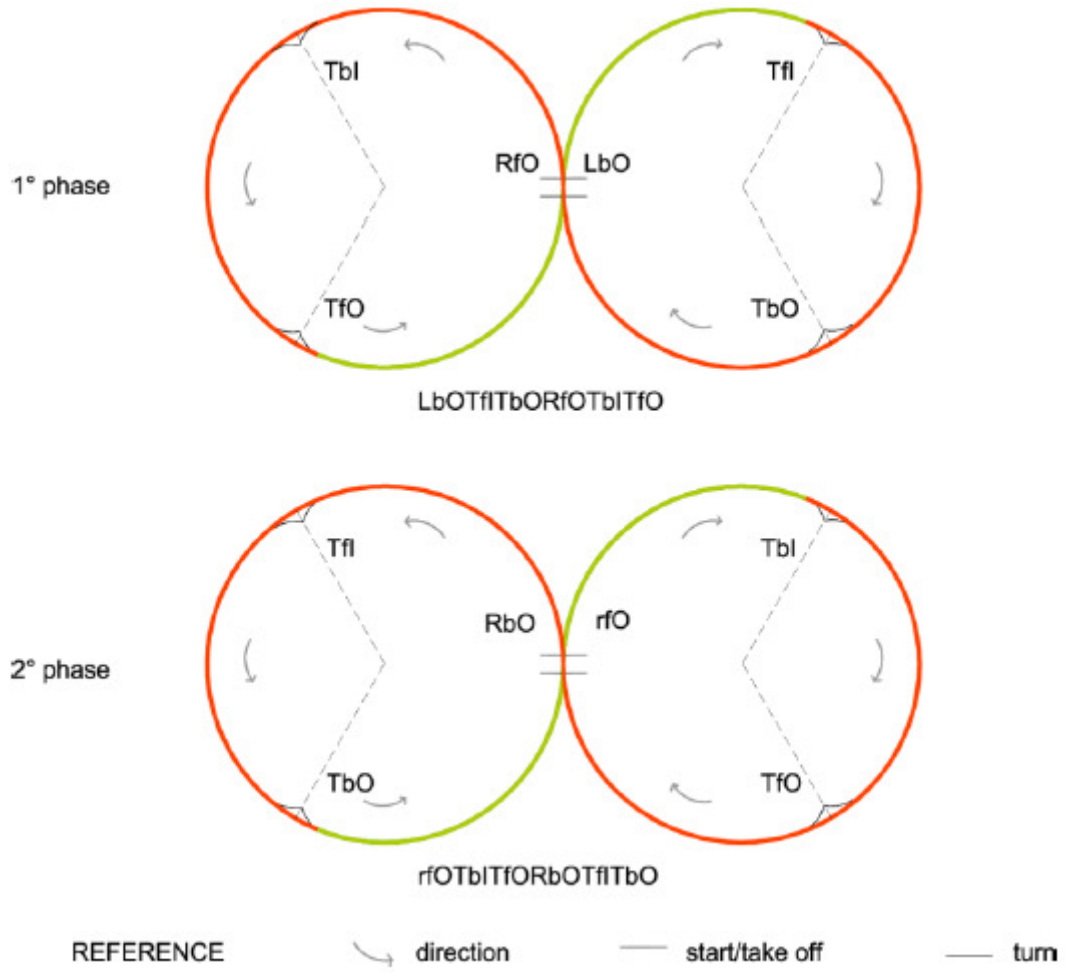


Fig 48 Backward Double Three combined with outside Rocker and forward Double Three paragraph (2 circuits)

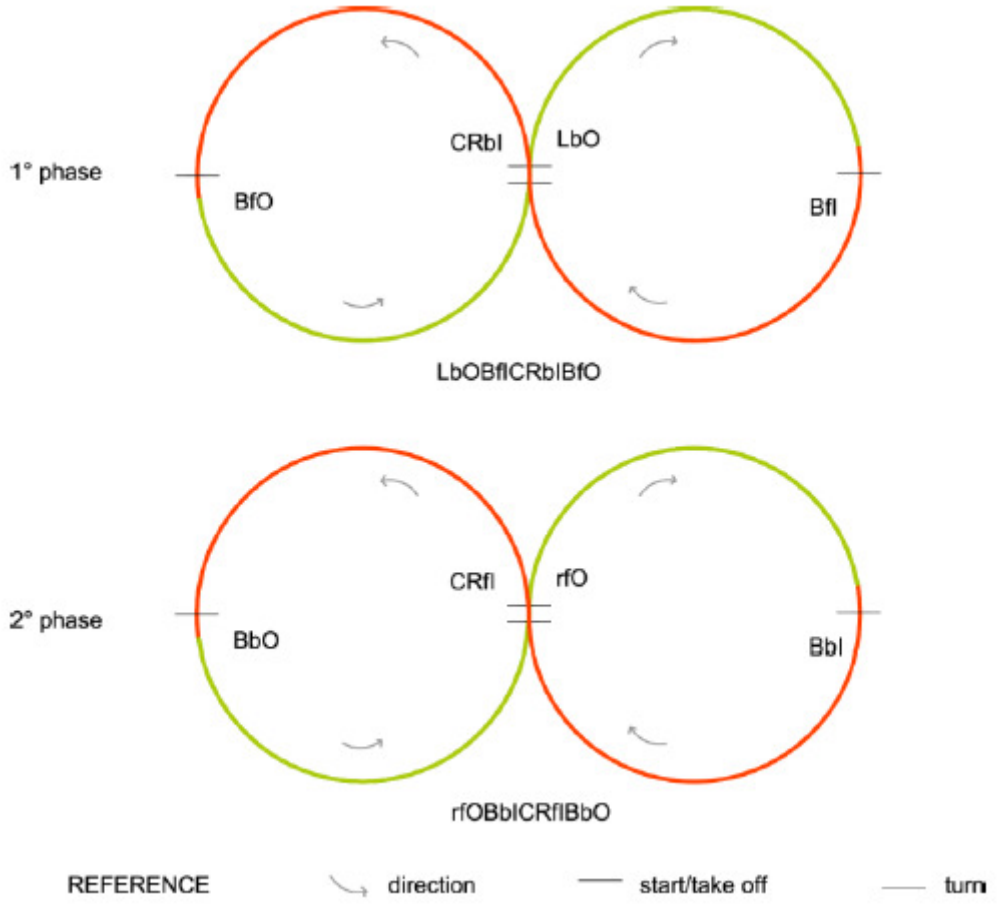


Fig 49 Backward outside Bracket combined with inside Counter and forward Bracket paragraph (2 circuits)

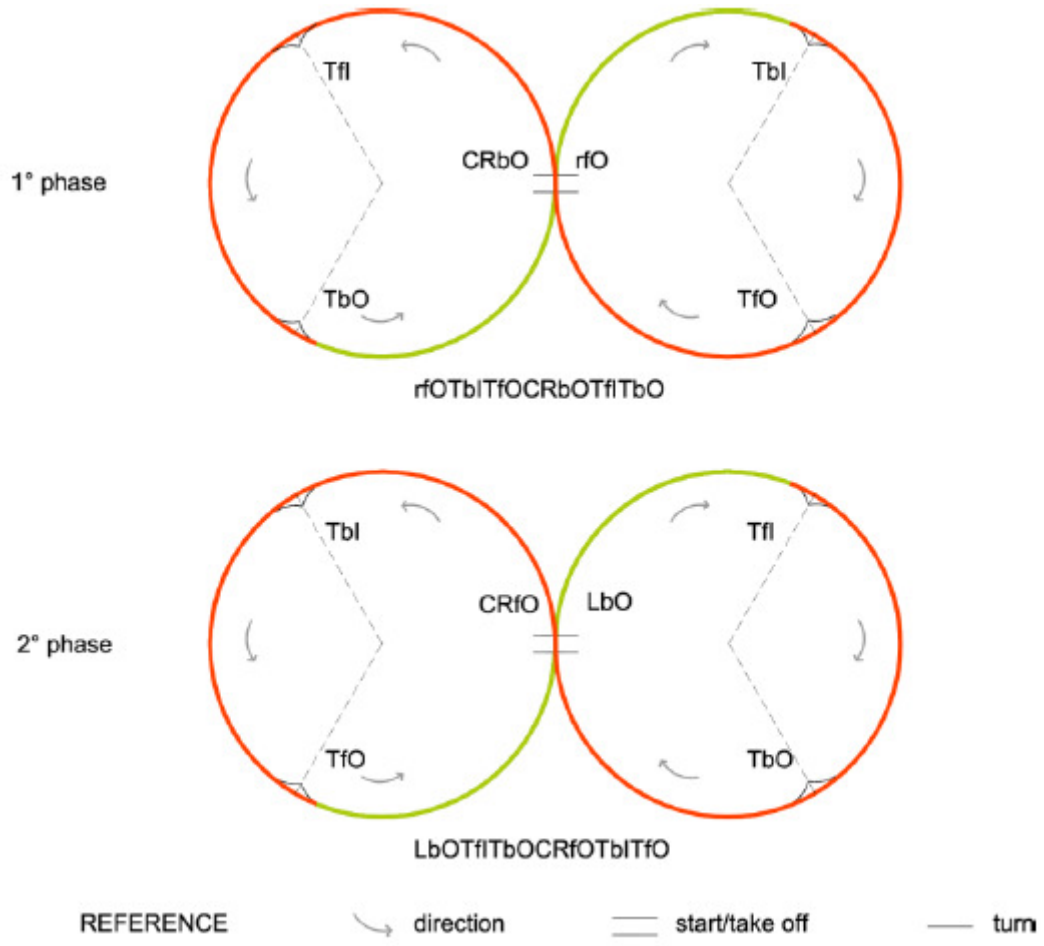


Fig 50 Forward Double Three combined with outside Counter and backward Double Three paragraph (2 circuits)

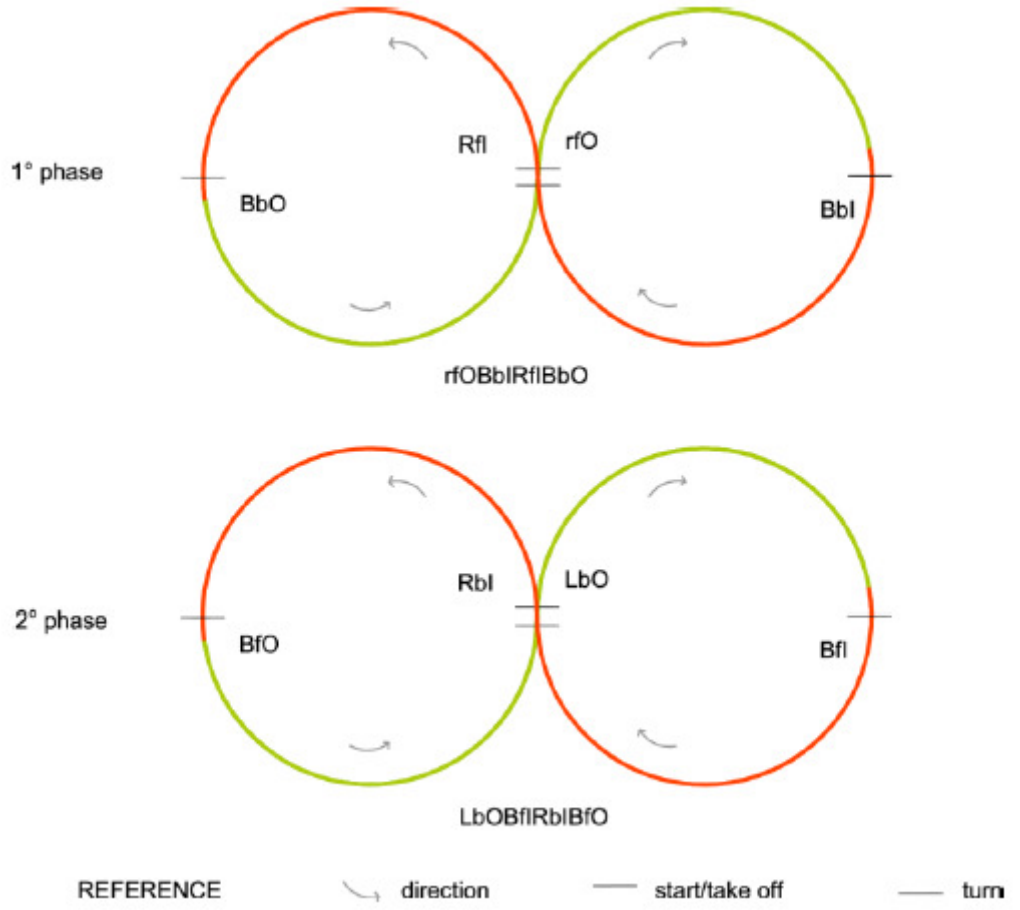


Fig 51 Forward outside Bracket combined with inside Rocker and backward Bracket paragraph (2 circuits)

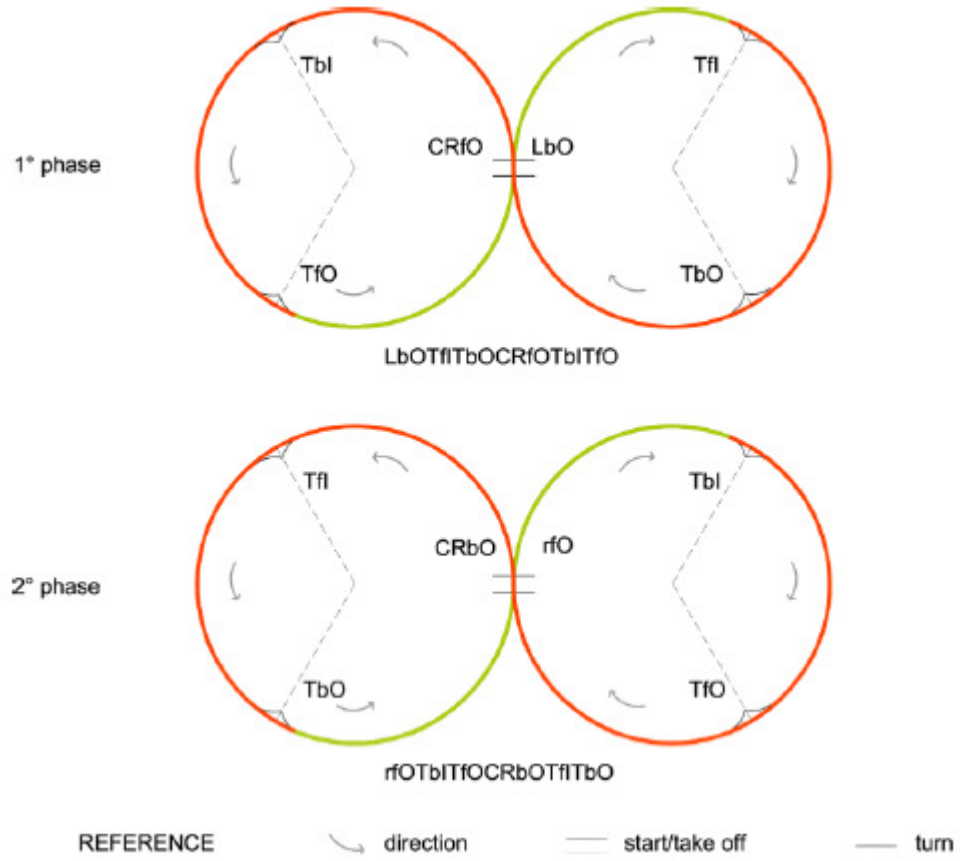


Fig 52 Backward outside Double Three combined with outside Counter and forward Double Three paragraph (2 circuits)

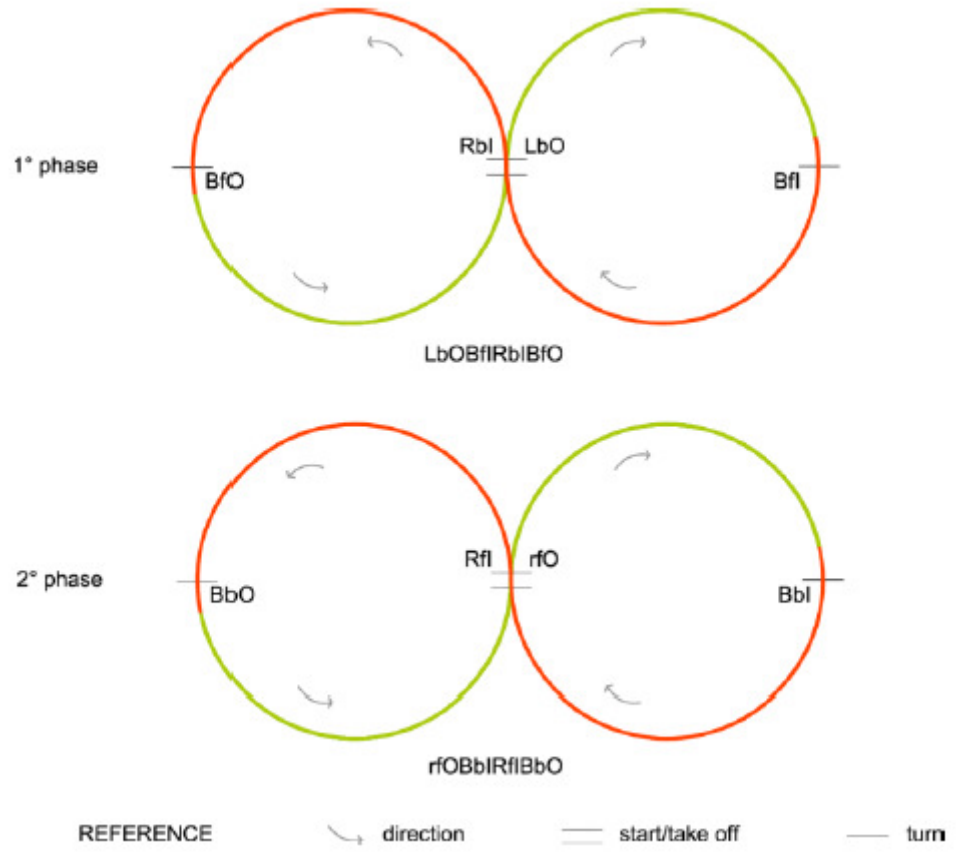


Fig 53 Backward outside Bracket combined with inside Rocker and forward Bracket paragraph (2 circuits)

The following pages have been included in the figure manual to promote and improve figure skating in Australia.

Some slight changes have been made in wording (eg Marking) to adapt the information to conditions prevailing in Australia.

We thank the Roller Skating Rink Operators Association (America) for allowing us to reprint contents of their own various manuals and for their continuing efforts to improve, promote and upgrade roller skating throughout the world.

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7. ROLLER SCHOOL FIGURES
By Ron Jellse, SRSTA, Bedford Park, IL

The judging of Roller School Figures is a much more difficult task than judging other forms of Art Skating. A Figure Skating Judge must judge a figure while it is happening. He must be quick to observe both the good and bad points of the figure, since there is nothing to observe after completion. We all know there are certain portions of each figure that are the most difficult, thus the judge should be most careful to see the execution of the most difficult portions, since such portions are most likely to show the differences between competitors, or between failing or passing a test.

The Judge, in his concern to position himself to view the more difficult portions of the figure, should not overlook the importance of viewing the full performance of the figure. He should not, for example, take a position at the extreme end of a three circle figure, such as a Change Bracket, and particularly sacrifice his opportunity to view the skating of the whole figure merely to get a closer view of one difficult turn.

Where a judge stands is very important in figures. It depends upon the figure and also the individual perspective of each judge. In general, for two circle figures, a position at the side will give a good perspective of the whole figure, as well as a near enough view of the turns at either end. For three circle figures, it is usually best to stand opposite the centre circle, but near one of the changes leading into one or the other of the end circles. If a judge feels that a backward change or a backward turn is the most difficult portion of the figure, a stand by the centre circle near such a change or turn will place the judge in the best position to view it. In other words, a judge should plan before he judges, deciding which feature he must be careful not to miss. He should then move to the position he considers most advantageous.

Judges should move with the skater to get the best view of what they want to see, but at the same time must stand at a reasonable distance so they do not interfere with the skater or the other judges.

8. SUMMARY

8.1 Where To Stand and What To Look For

(a) A judge should know the difficult parts of each figure and plan ahead to place himself in a position to see them.

(b) A judge should watch and evaluate the entire figures, keeping in mind that the difficult parts fit together into his score which is for the whole figure.

(c) Judges should move with the skater to observe the whole figure, but must not interfere with either the skater or the other judges.

8.2 Understanding Important Figure Terms

Style: The individual manner of execution of the skater on a figure.

Correct Tracing: Keeping the skate as closely as possible to the painted line of the figure, with no deviation from the arc being skated. The tracing shall be a pure edge with no flats or sub-curves.

Correct Carriage: See page 6

Edge Quality: The degree of purity or excellence of the edge. The degree of absence of flats or sub-curves.

Pace: The rate of movement of the skate around the figure.

Rhythm: The regular pattern of body movement around the figure.

Double Repetition: The correct repetition of School Figure twice through.

Triple Repetition: The correct repetition of a School Figure three times through.

STYLE should not be a determining factor in the passing of a test or in the outcome of a figure contest. The judge in figure skating should assign a mark on the basis of a correct tracing (which includes double or triple repetitions), and carriage and movement, as defined under Judging Points on School Figures.

The meaning of **CORRECT TRACING** can easily be misunderstood. The terms defined earlier all have a part in **CORRECT TRACING**.

First, let us take the terms in reverse order. **DOUBLE** and **TRIPLE REPETITION** refer to the **consistency** of doing the figure well. In Roller Figure Skating a judge has to recognise the good and bad points done in the first repetition and watch to see if these are repeated in the following repetitions. His mark is on the ability of the skater to hit the “bull’s eye” each repetition, and how perfectly the figure is done each time through.

Second, **RHYTHM**, **PACE** and **EDGE QUALITY** are factors in **CORRECT TRACING**. The body RHYTHM of the skater has a bearing on his rate of movement around the figure and the excellence of his edge.

Different skaters have different rates of **RHYTHM** and **PACE** around the circles. Just because a skater has a difference **PACE** on the circle, or a different body **RHYTHM** than the judge is used to seeing in his local club, he should be able to evaluate this difference approach in its own right. A figure skater that is fast is not necessarily steady, or a slow figure skater is not necessarily a controlled figure skater.

The Judge, to evaluate **CORRECT TRACING**, can ask three questions:

(a) How correct was each repetition during the skater’s, either, **DOUBLE** or **TRIPLE REPETITIONS**?

(b) Was the **PACE** and **RHYTHM** around the circle even throughout the entire figure?

(c) What was the degree of **EDGE QUALITY** throughout the entire figure?

9. STARTING FIGURES

9.1 Standing Starts

(a) The standing start must be made with a single push from a stationary position; without lunging, buckling and double leans.

(b) The starting edge should be a **pure edge** without flats or sub-curves.

(c) The start must be made from the flat of the unemployed foot only. Starts made from toe stop must be penalised by the judges.

(d) The thrusting or pushing foot to be placed no more than one skate length from the long axis.

(e) The thrusting foot cannot move toward the long axis, until the striking foot moves into the direction of the required initial edge.

(f) The thrusting foot must leave the floor before crossing the long axis.

(g) The pace of standing and moving take-offs should be as similar as possible.

9.2 Transitions (Take-offs)

Transition: A change from one edge to another; a change from one circle to another; a take off.

Transitions, or starts, are divided into two parts:

(a) The “thrust” either from rest or from the foot upon which the previous circle has just been skated.

(b) The “strike” upon and by the new skating foot.

10. CONCLUDING FIGURES

It is to be accepted as equally correct in concluding a figure to use a subsequent take-off, or the method of continuing the roll past the long axis, without a subsequent take-off.

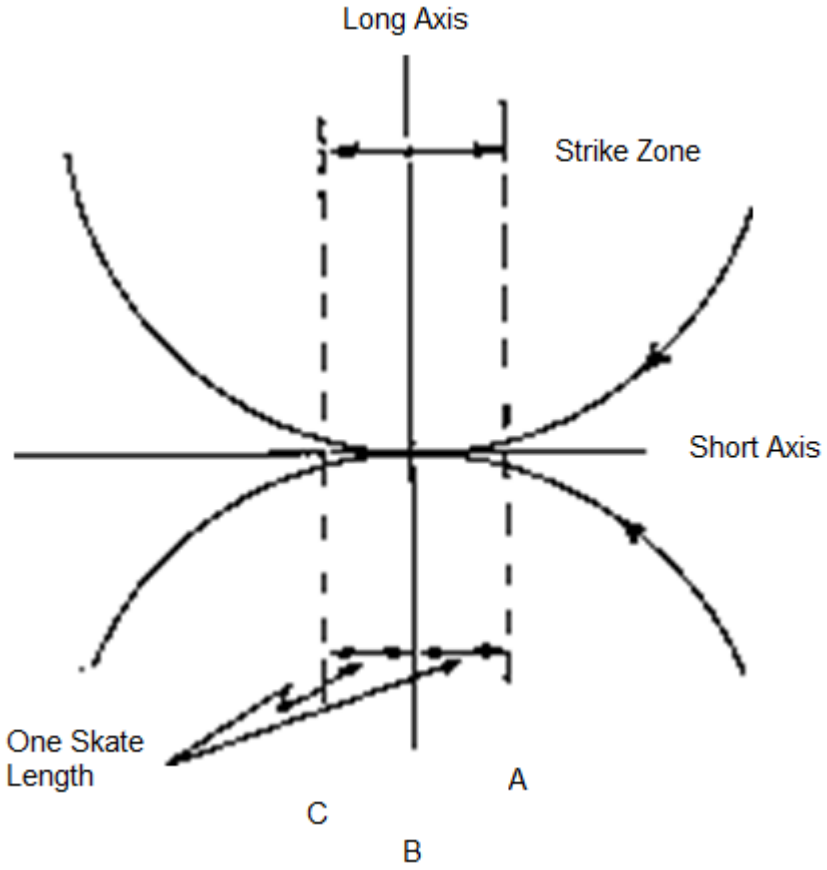
11. TAKE-OFFS

Long Axis: An imaginary straight line which passes through the centres of the two or three circles.

Short Axis: An imaginary straight line that vertically crosses the long axis at the point of tangency of the circles, sometimes called the “transverse” axis.

Strike Zone: A zone of approximately one skate length on either side of the long axis where the skater changes feet and transfers his weight from one foot to the other.

Diagram:



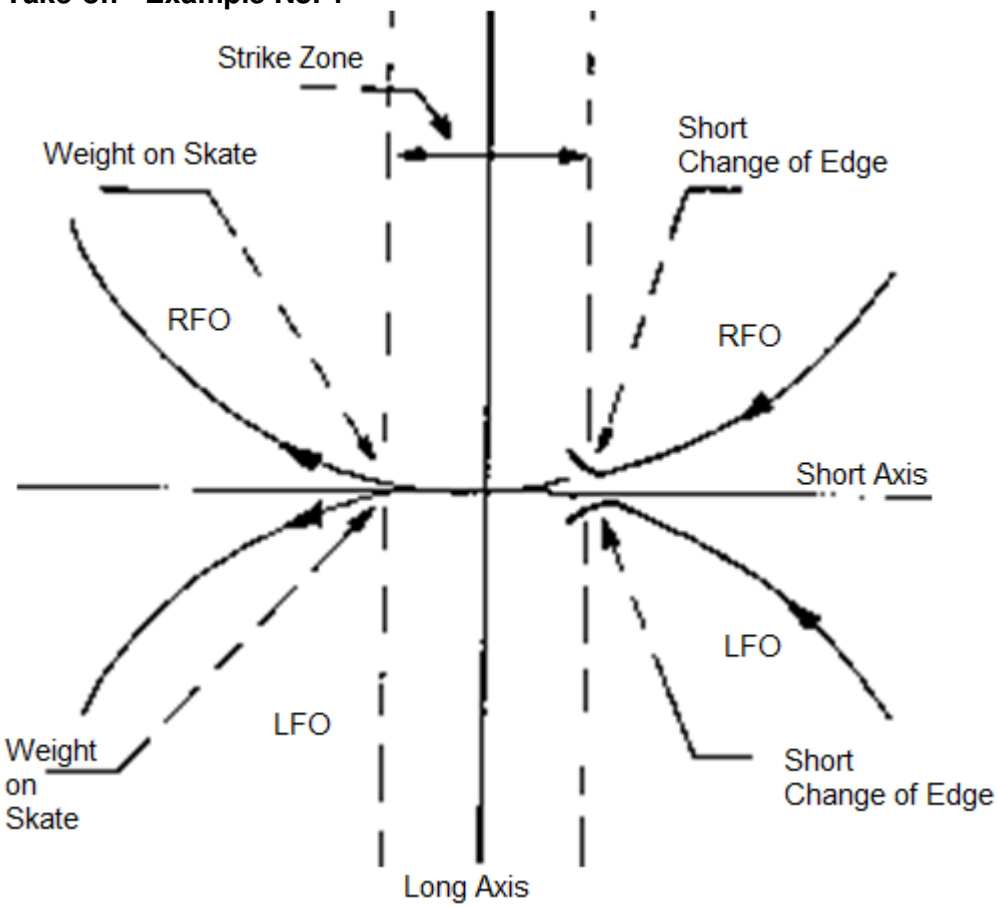
Strike Zone

For the incoming or outgoing edge, the skater must go at least as far as point “A” on his employed foot, at which time he will slide the employed foot and push onto a new edge at the same time. When stepping onto the new edge, he must place it between points “B” and “C”. This is the allowable skate length distance in which a skater must place his skate on a take-off. This holds true for all take-offs, although the skater will take more of the allowable skate length on backward take-offs. Outside take-offs will have a tendency to be late. Inside take offs will have a tendency to be early.

Diagram:

Forward Outside Take-off

FO Take-off Example No. 1

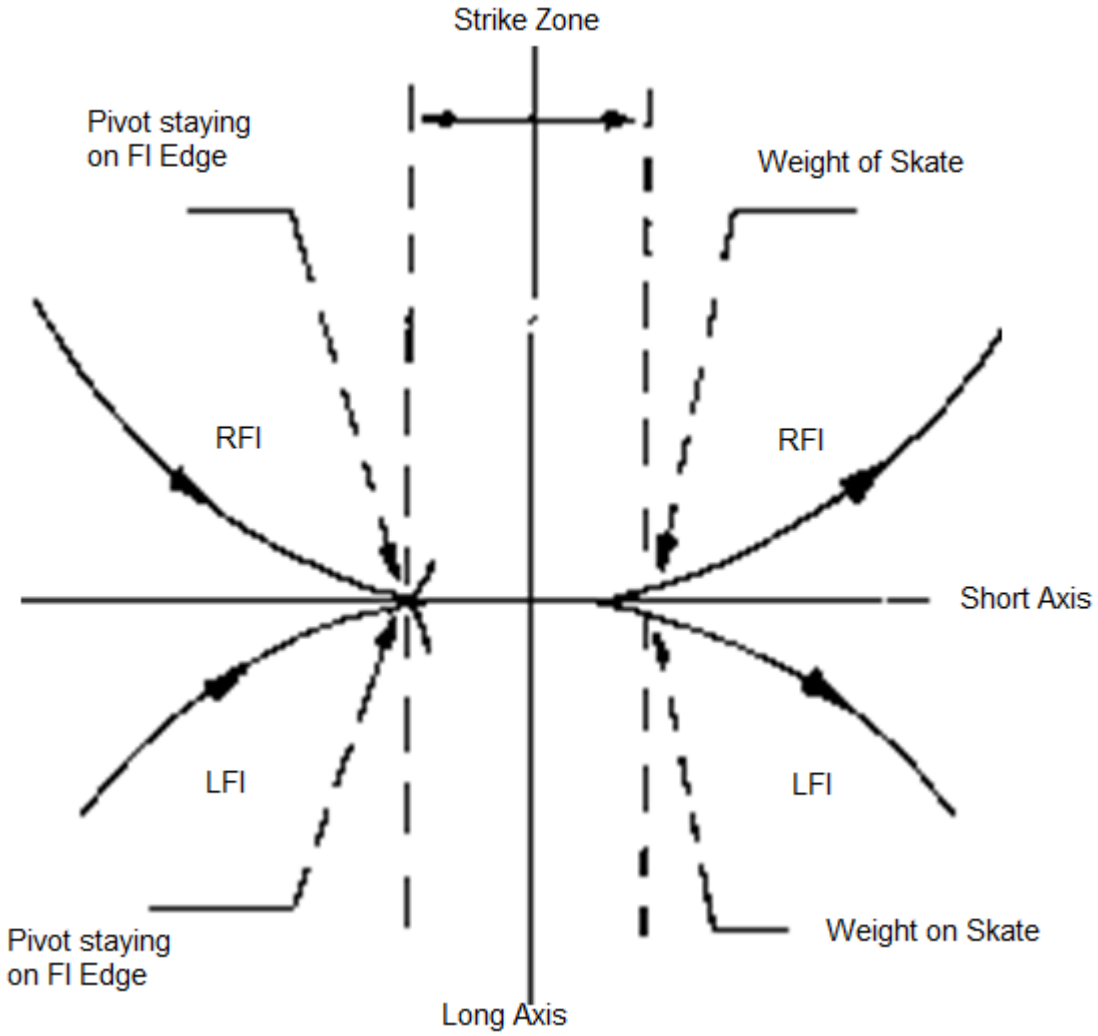


1. The outside forward edge is maintained right up to the strike zone (approximately one skate length from the long axis). A sharp, but true, outside forward curve of departure from the main circle is followed immediately by a short quick change of edge to the inside from which the thrust is made.
2. Any part of the striking skate may take the floor at the axis.
3. The thrusting foot pivots, stops and leaves the floor before crossing the long axis.
4. The skate stops, but the forward motion continues.
5. The take-off should be a quick precise transition from one foot to the other with a single push from the skate leaving the surface.
6. The feet should be reasonably close during the take-off.

Diagram:

Forward Inside Take-off

FI Take-off Example No. 2

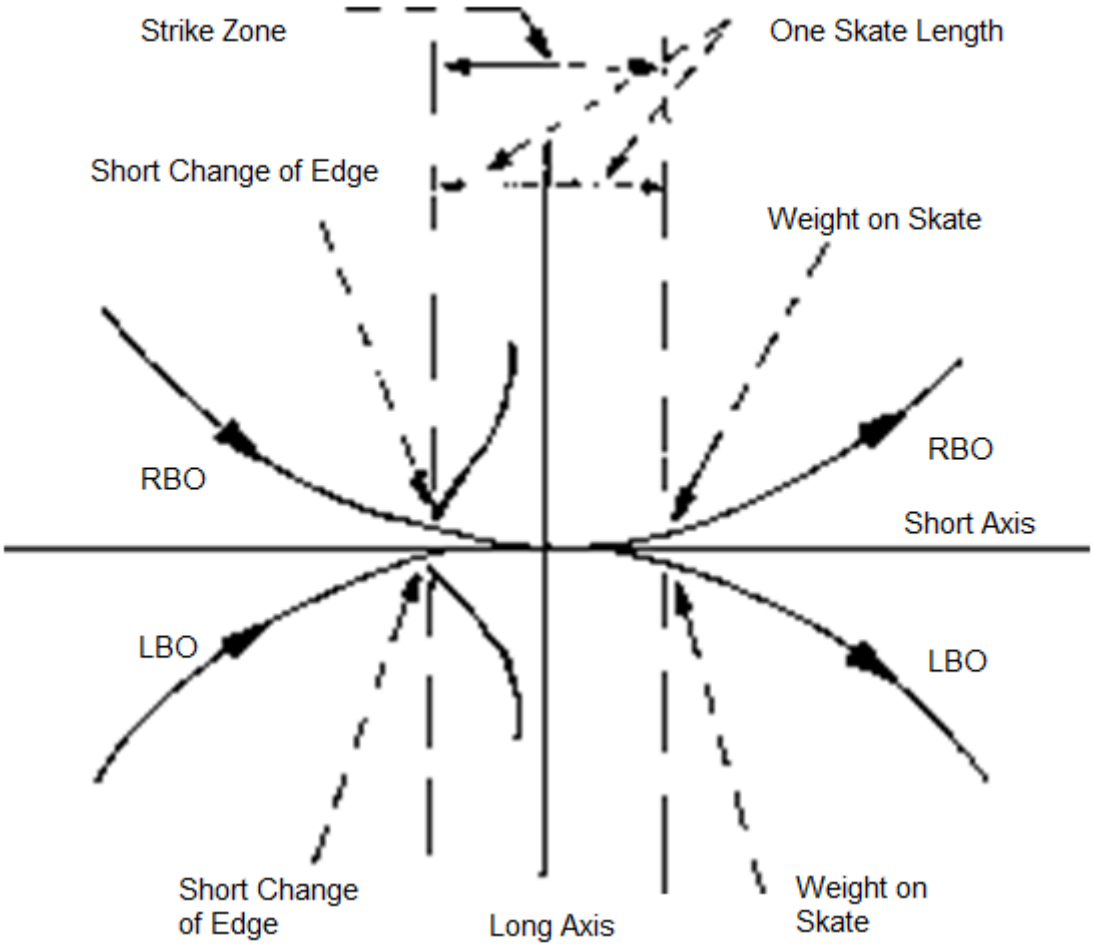


1. The inside forward edge is maintained right up to the strike zone, (approximately one skate length from the long axis) followed immediately by a quick pivot staying on the inside edge from which the thrust to the new inside edge is made.
2. The inside forward take-off is different from the outside take-off in that there is no short rockover on the take-off. This take-off must be done inner to inner.
3. The inside forward take-off is much harder to close to the strike zone than the OF take-off.
4. Any part of the striking skate must take the floor at the axis.
5. The take-off should be a quick precise transition from one foot to the other with a single push from the skate leaving the surface.
6. The feet should be close during the take-off.

Diagram:

Back Outside Take-off

BO Take-off Example No. 3

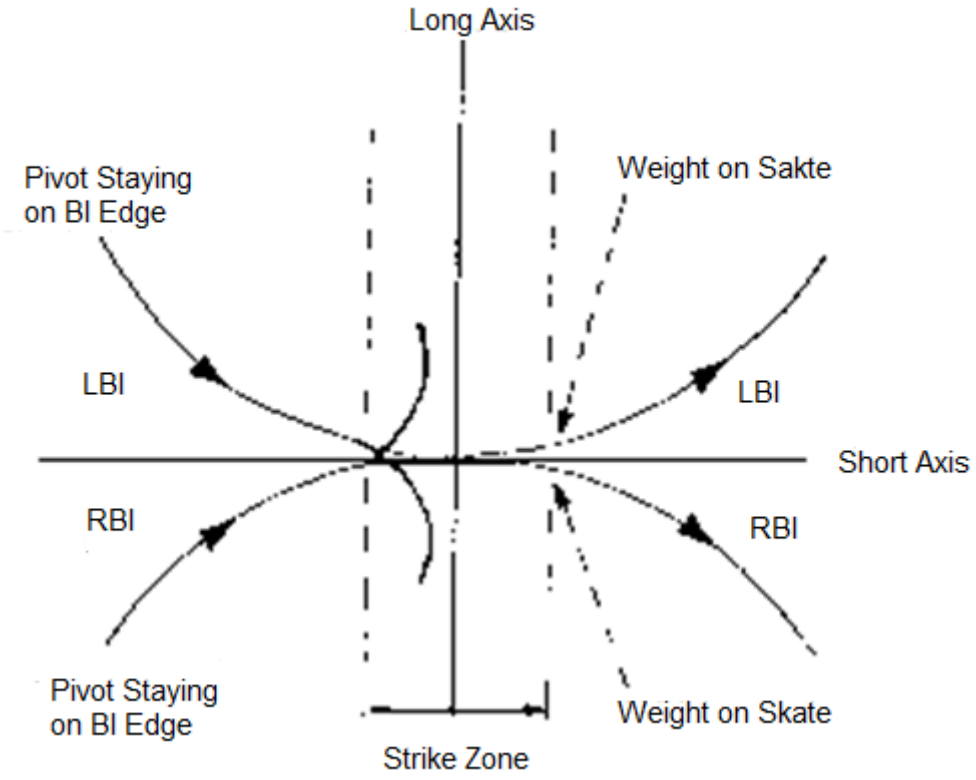


1. The outside backward edge is maintained right up to the strike zone (approximately one skate length from the long axis). A sharp but true outside back curve is made for the departure from the main circle, followed immediately by a short quick change of edge to the inside from which the thrust is made.
2. Any part of the striking skate may take the floor at the axis.
3. The thrust foot pivots, stops and leaves the floor before crossing the long axis. NOTE: Backward take-offs are difficult to stop before touching the long axis. It is not considered an error to touch the long axis as long as you do not keep both feet on the floor and drag the thrusting foot through.
4. The thrusting foot should not recross the circle previously traced.
5. The skate stops, but the motion continues.
6. The take-off should be a quick precise transition from one foot to the other with a single push from the skate leaving the surface.
7. The feet should be reasonably close during the take-off.

Diagram:

Back Inside Take-off

BI Take-off Example No. 4



1. The inside backward edge is maintained right up to the strike zone (approximately one skate length from the long axis) followed immediately by a quick pivot staying on the inside edge from which the thrust to the new inside edge is made.
2. The inside backward take-off is different from the outside take-off in that there is no short rockover on the take-off. The take-off must be done inner to inner.
3. The inside backward take-off is much harder to close to the strike zone than the OB take off.
4. Any part of the striking skate must take the floor at the axis.
5. The thrusting foot pivots, stops and leaves the floor before crossing the long axis. NOTE: Backward take-offs are difficult to stop before touching the long axis. It is not considered an error to touch the long axis as long as you do not keep both feet on the floor and drag the thrusting foot through.

11.1 Important Points on all Take-offs

(a) The edges on all take-offs should be held to one skate length before the axis and the new employed foot should assume the weight of the body no later than one skate length past the long axis (the strike zone on all take-offs).

(b) The pushing skate should leave the floor before rolling through the long axis.
- The outer take-offs have a tendency to be late.
- The inner take-offs have a tendency to be early.
- The slide on the inner take-offs must be done from the inside of the foot (inner to inner).
- The backward take-offs are more difficult to stop before touching the long axis. The skate may touch the long axis as long as both feet are not left on the floor and the pushing foot dragged through. The pushing foot may not recross the circle previously traced.

(c) Only one thrust in a figure is made from rest, and this should be made with good edge quality (absence of flats or sub-curves). The other thrusts occur when the skater has momentum and may differ slightly from the original thrust from rest. However, this difference should be avoided if possible.

(d) Take-offs should be quick, precise changes from one foot to the other with a single push from the skate leaving the surface.

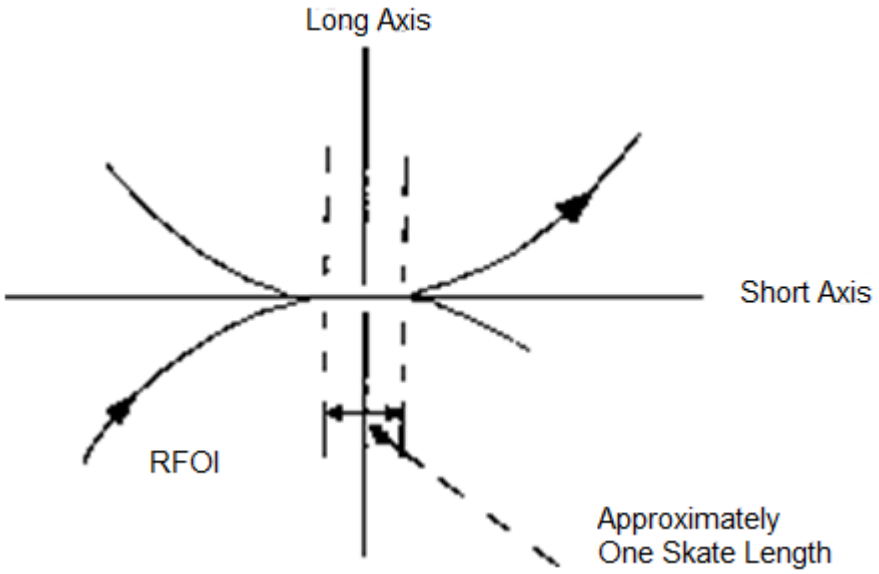
NOTE: This is not to be construed that the take-offs are to be done violently. Everything violent, stiff or angular is to be avoided.

(e) All take-offs are skated with complete control over the skate at all times. This means that an even roll or flow is preferred on take-offs to skate a figure of consistent edge quality.

NOTE: The pace of the take-offs once chosen should not move with a jerky forward backward motion.

12. CHANGE OF EDGE

Change of Edge (Abr C E) A change of curve from outside to inside, or vice versa, on one foot without a change of direction of the skate.



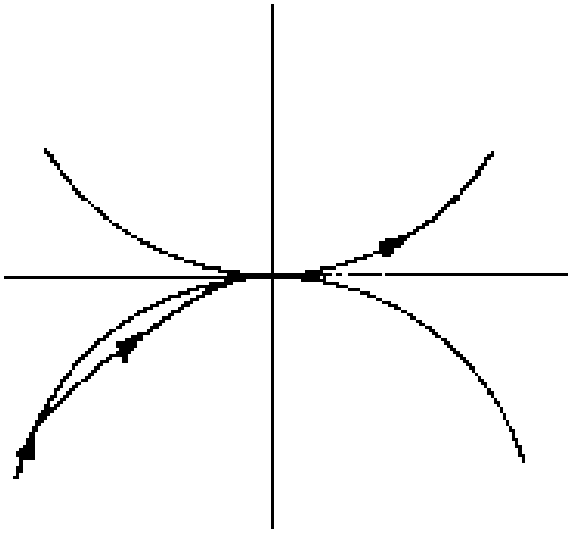
1

1. All changes of edge should be made at the intersection of the long and short axis, with a smooth, even transition.

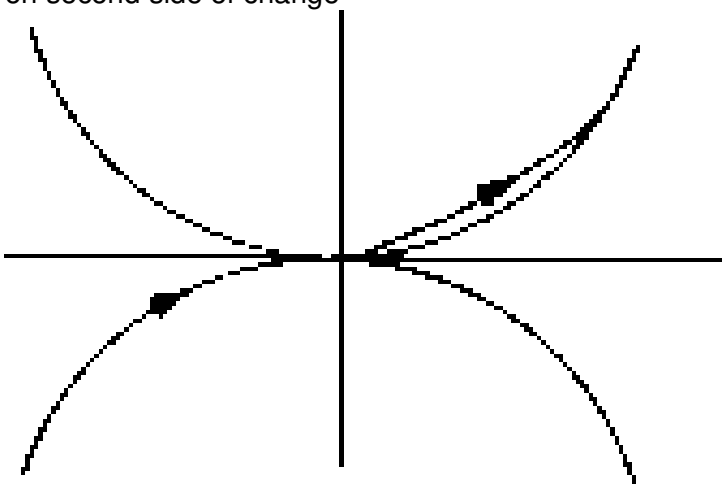
2. A good change of edge will produce a flat approximately the length of the employed foot.
3. There is no prescribed action of the free leg on changes of edge.

12.1 Common Faults on Change of Edges

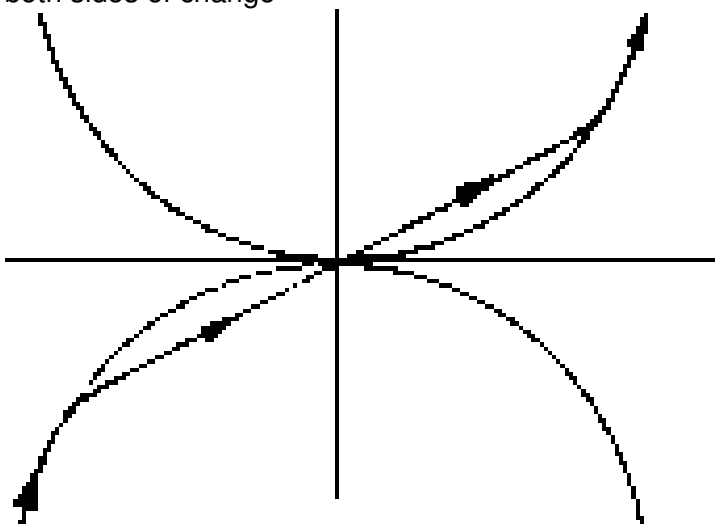
1. Cutting across flat on first side of change



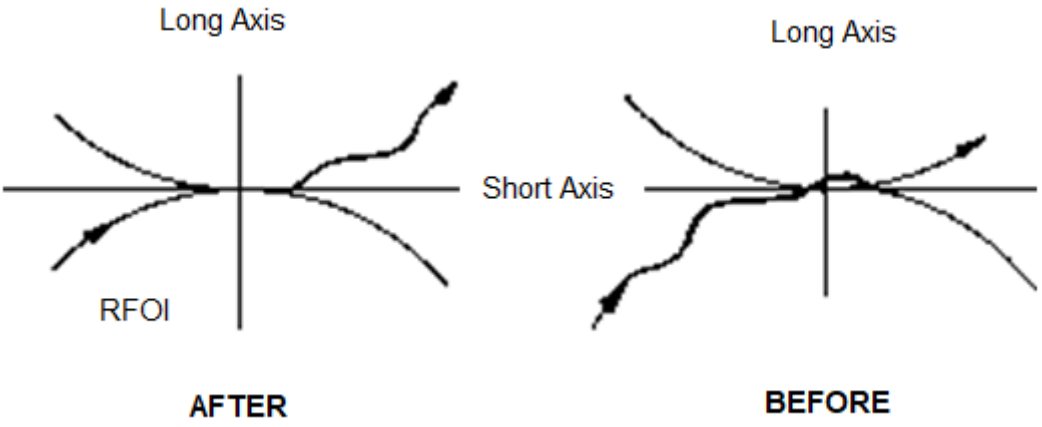
2. Cutting across flat on second side of change



3. Change or cutting both sides of change

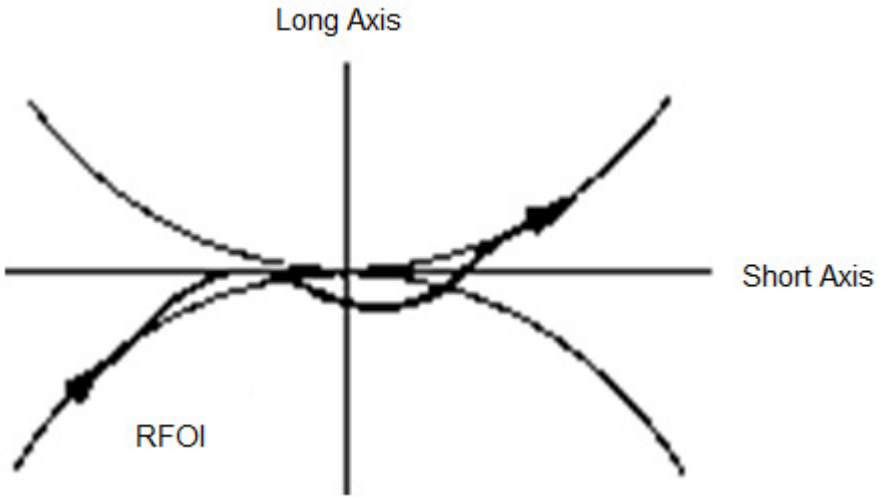


4. Wobble either before or after change

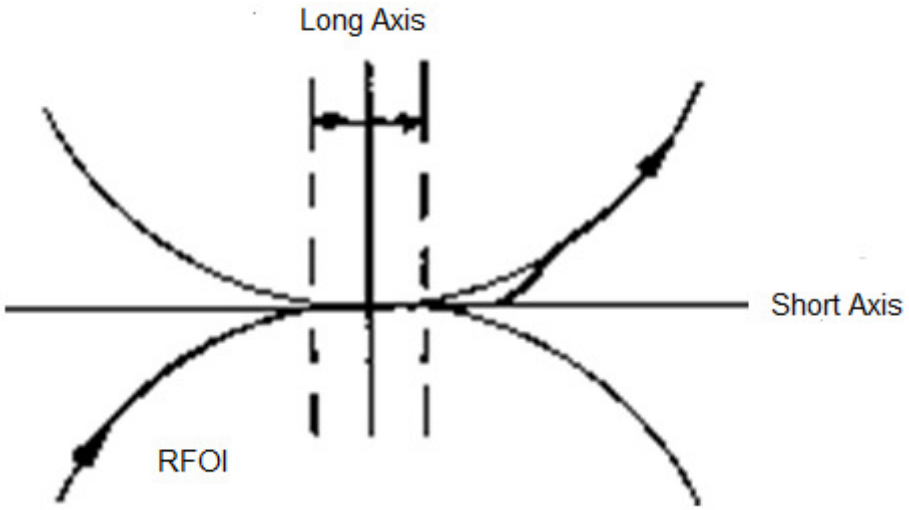


5. Forced change of edge - outside edge held too long past long axis

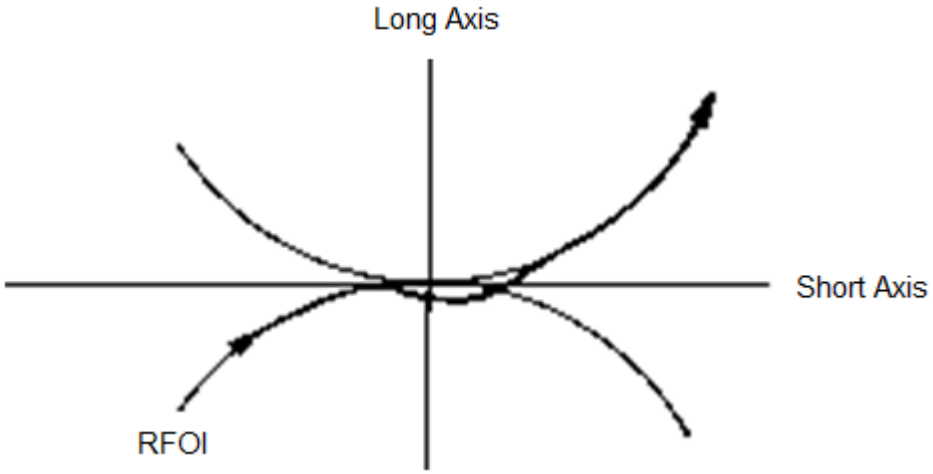
6. “S”ing change of edge



7. Flat too long - held more than length of skate



8. Pulling change of edge - gaining speed on change



9. Double lean

13. THREE TURNS

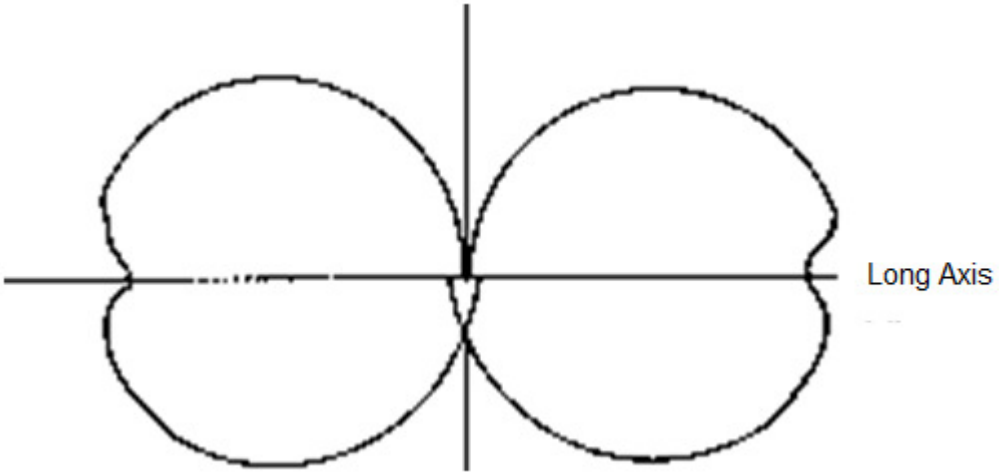
Figures 7, 8a/b, 9abB, 26a/b, 27a/b, 34a/b, 35a/b

Cusp The point of intersection of, and the two small curves comprising, the deviation from the arc. The point of any one foot turn.

Three (Abr 3) A one foot turn from a forward edge to an opposite backward edge or vice versa, with the rotation in the direction of the initial edge, and with the cusp inside the circle.

1. Threes should be made with the turns placed on the long axis.

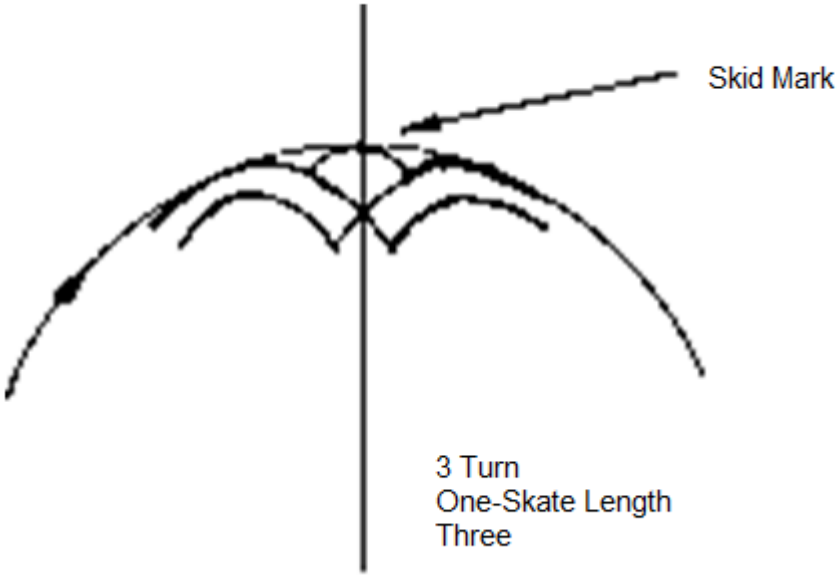
Diagram:



Other Three Figures: 8a/b, 9a/b, 26a/b, 27a/b, 34a/b, 35a/b

NOTE: Figure 7 has a Choctaw Turn in it which must be an BI to an FO edge with no rockover and the thrusting foot leaves the floor by the long axis.

2. The depth of the cusp of the Three Turn shall be one skate length with the skid mark on the circle.



3. For Three Turns the cusp extends one skate length into the circle and the shoulders of the turn are symmetrical.

4. On Three Turns the entrance edge should be held right up to the precise instant of turn, with the new edge assumed when the skate is going away from the long axis.

5. There is no prescribed action of the free leg except on the FO Three Turn. In the FO three turn, the freeleg must not pass the skating foot and move to a leading position, before the turn.

6. Three Turns should be executed with a smooth even rotation, not jumped or pulled.

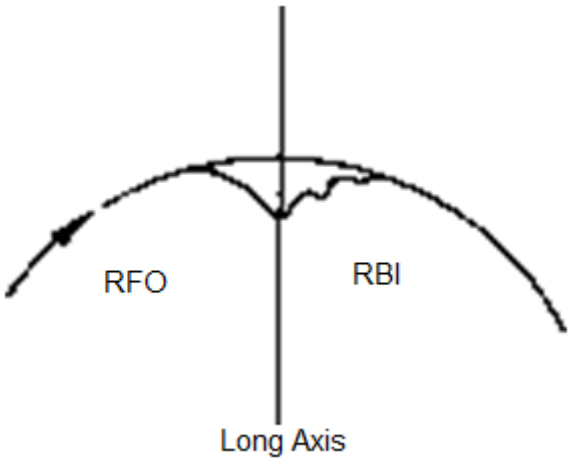
7. Three Turns should be done with complete control over the skate at all times, so an even flow or roll through the turn is desired.

   NOTE: The skate should not stop during the turn. The speed of entry and exit from the turn should be even. No jerky forward backward motion on turns.

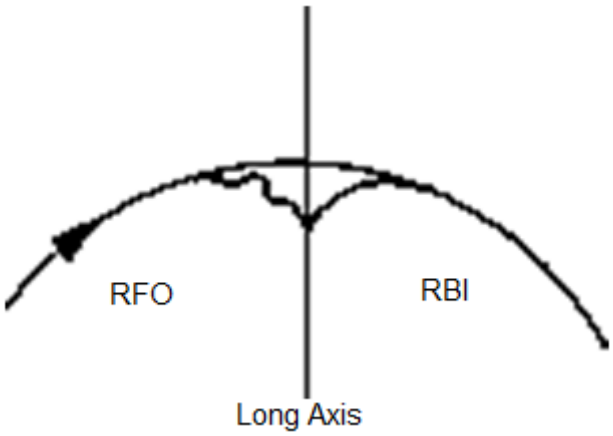
8. Three Turns should be done on at least three wheels on a steady radius. In a good Three Turn any lifting of the fourth wheel should be almost imperceptible to the judges.

13.1 Drawings of Problems on Threes

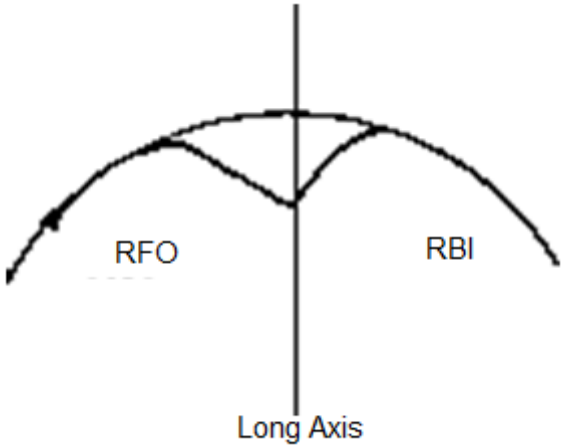
1. Wobble after Three



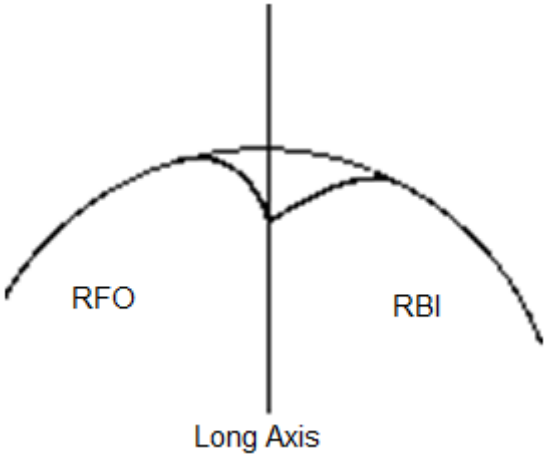
2. Wobble before Three



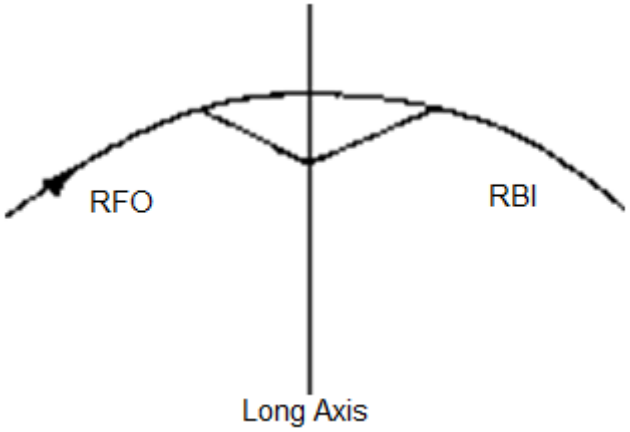
3. Flats before Three



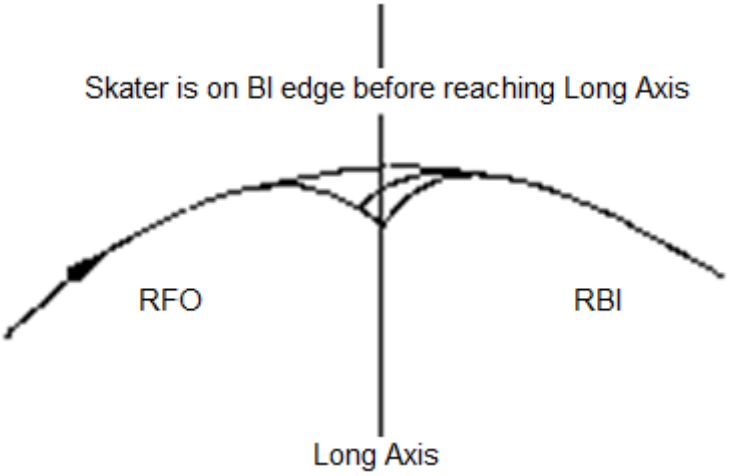
4. Flats after Three



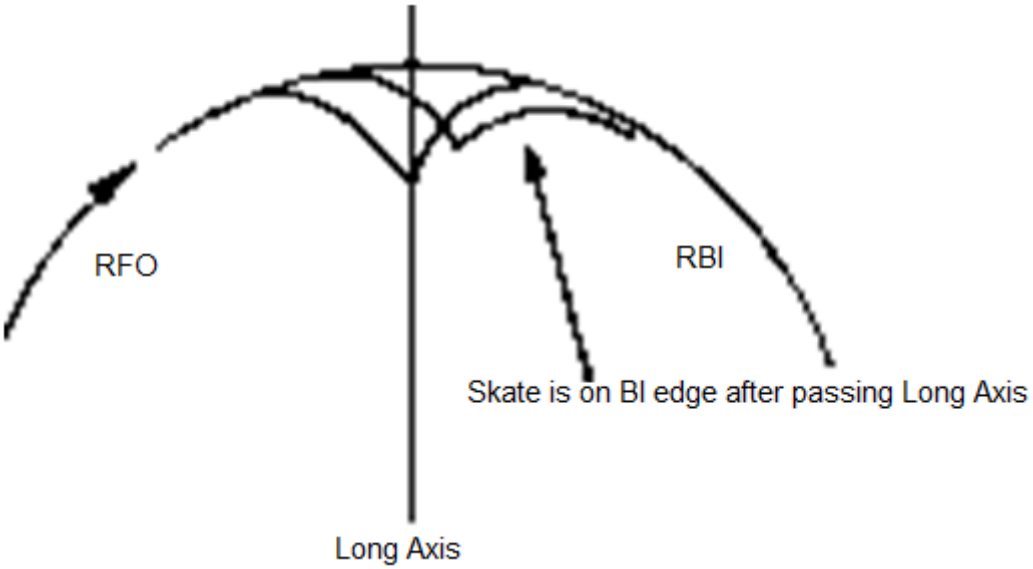
5. Flats both sides of Three



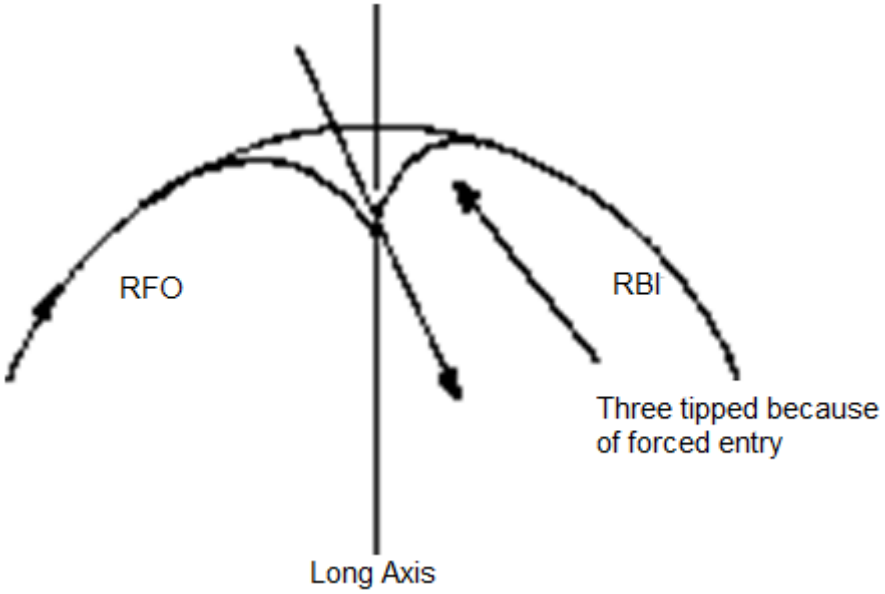
6. Change of edge before Three most common



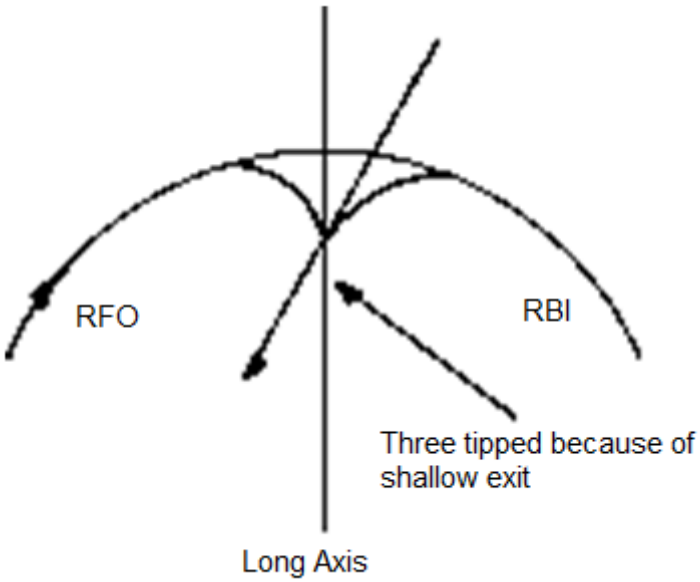
7. Change of edge past Three



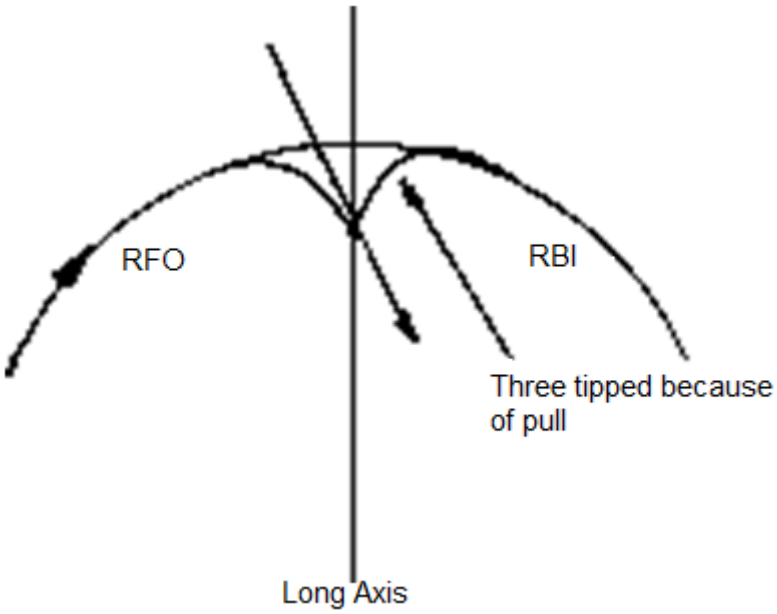
8. Long forced edge before turn



9. Shallow exit after Three



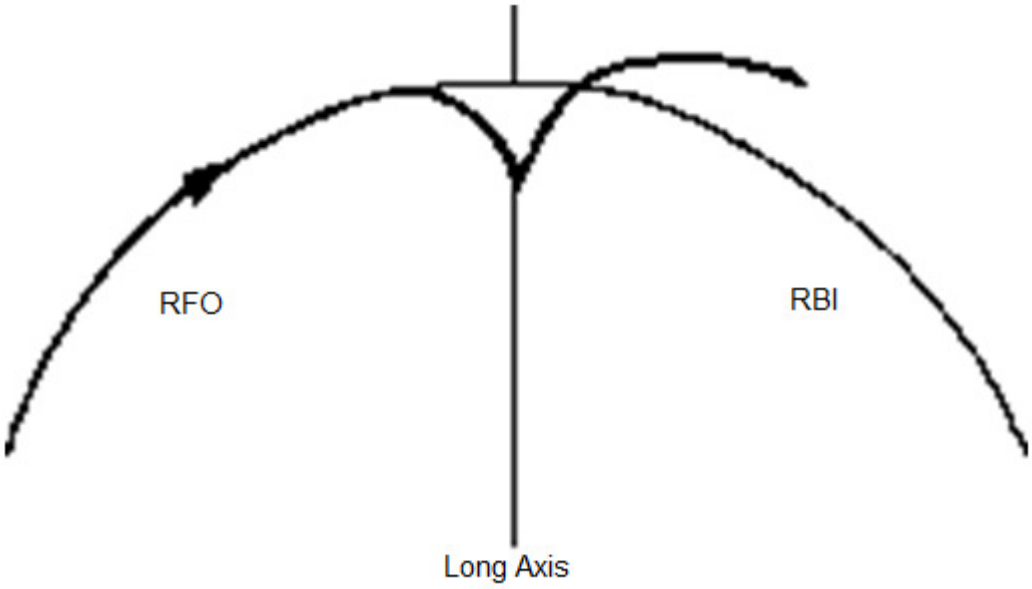
10. Hooked Three



NOTE: Most common error especially in second turn of Double Threes. Pull usually from loss of balance; the skater did not turn around far enough on first curve and has to pull himself out of bad position.

TIP: Increase speed on exit of turn.

11. Bulge after turn

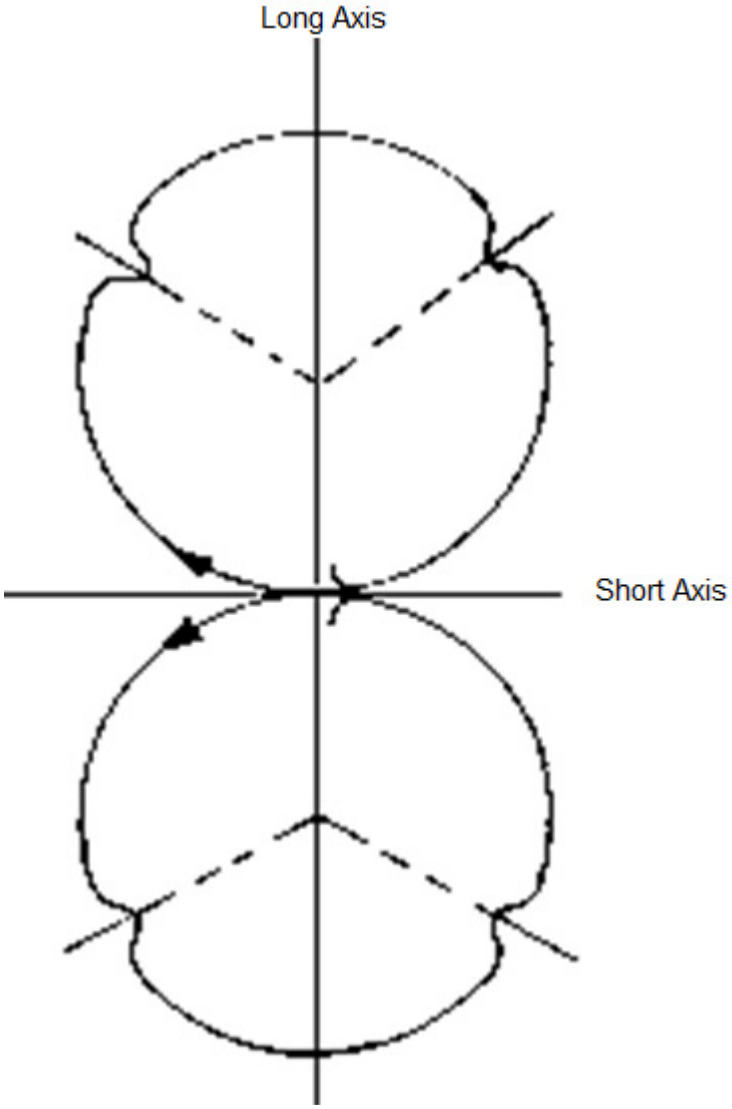


NOTE: Probably an error even worse than falling in (depending on how far) because if the skater went out he probably hit the wrong edge afterwards.

14. DOUBLE THREES

Diagram:

Double Threes
Figure 10, Other Double Three Figures 11, 12, 13, 28a/b, 29a/b, 36a/b, 37a/b



Two consecutive Three Turns are on the same foot and the same arc. The first turn is executed at a point ⅓ of the way around the circle; the second curve shall cut the long axis at right angles and the second turn is executed at a point ⅔ of the way around the circle. The point of the cusps should extend into the circle and the shoulders of the turns should be symmetrical and equal.

1. The entrance edge of the cusp should be held right up to the precise instant of turn with the exit edge being assumed when the skate is going away from the point of the cusp.

2. Double Three should be done with complete control over the skate at all times. An even flow or roll through the turns is desired.

   NOTE: The skate should not stop during the turn. The speed of the entry and exit from the turn should be even. No jerky forward backward motion on Double Threes.

3. Double Three turns should be done on at least three wheels on a steady radius. Any lifting of the fourth wheel should be almost imperceptible to the judges.

14.1 Judges Observations of Double Threes

1. Judges do not only observe one turn to see if the shoulders of that single turn are even on Double Threes; they must observe and compare the sizes of two different turns and compare the sizes of two different turns and compare their relative sizes.

   NOTE: It should be noted that the distance from the centre of the ankle to the toe is much greater than that from the ankle to the heel. For this reason back turns have a tendency to be executed quicker than forward turns, since in turning backward the foot has less distance to travel than when turning forward. This is the reason that by their very nature forward turns have larger slower cusps than back turns. Now the ability to produce these turns evenly, matching the size of the back turn with an even speed of entrance and exit should be rewarded by the judges.

2. The point of cusps should extend into the circle and the shoulders of the turns should be symmetrical and equal. Cusps should be one skate length deep.

3. Inside turns also have a tendency to have longer entrance cusps than exits.

4. Outside turns have a tendency to rockover early before the turn.

5. For the forward Double Three, the middle arcs and the second threes are skated backwards, so the judge should position himself so he can readily observe the backward arc and the second backward three.

6. For the backward Double Three the more difficult parts are the backward take-offs and the first threes. In this case the judge should position himself so he can readily observe these sections.

7. Flow and roll of the skate is important in all figures, but in Paragraph Double Threes, pulls out of turns, or in the changes, or any other artificial and incorrect means of maintaining speed are serious faults which judges should watch for.

8. On Paragraph Threes, if the first turn is taken too fast, the following section of the figure sometimes lacks control. The roll on the second turn is often lacking causing sub-curves or flats.

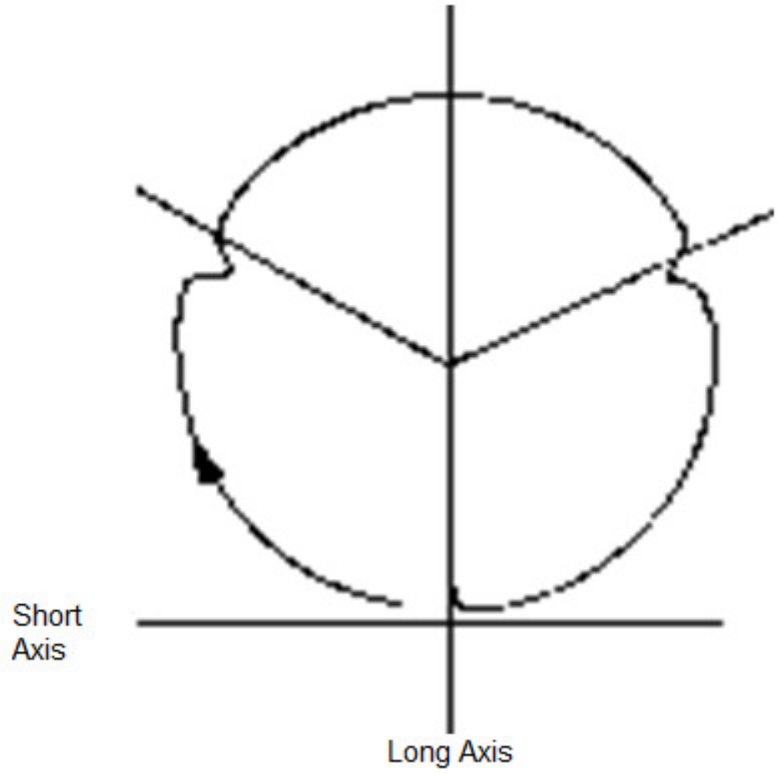
9. For the Forward Paragraph Double Threes, the second and fourth threes are taken backward and hence are trouble spots and often are placed off axis. A judge should position himself so that he can observe the second and fourth threes.

10. For the Back Paragraph Double Threes, the take-offs and changes are backward, and the placing of the first and third threes are difficult. Judges should position themselves so they will have a good view of the first and third Threes.

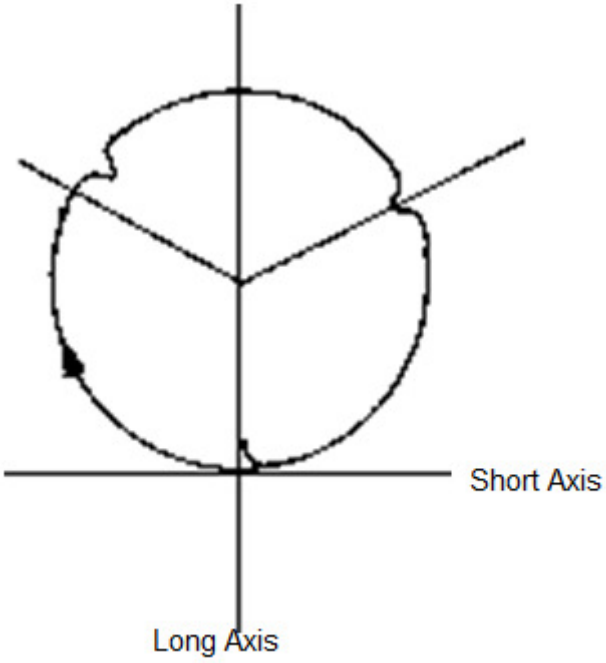
11. Consistent place and flow throughout the Three Turn Figures is a clue to the symmetry of the shoulders of the turns.

14.2 Drawings of Common Errors on Double Threes

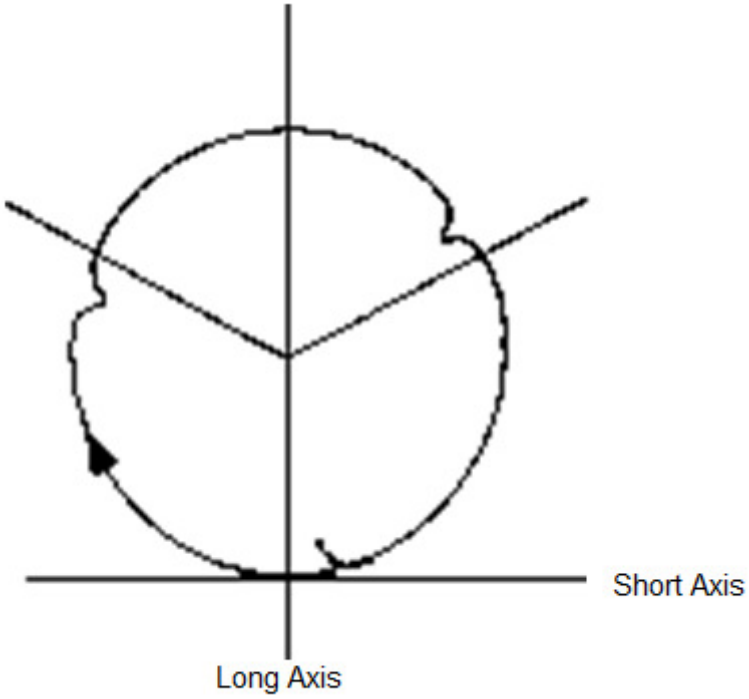
1. First turn off axis early



2 First turn off axis late

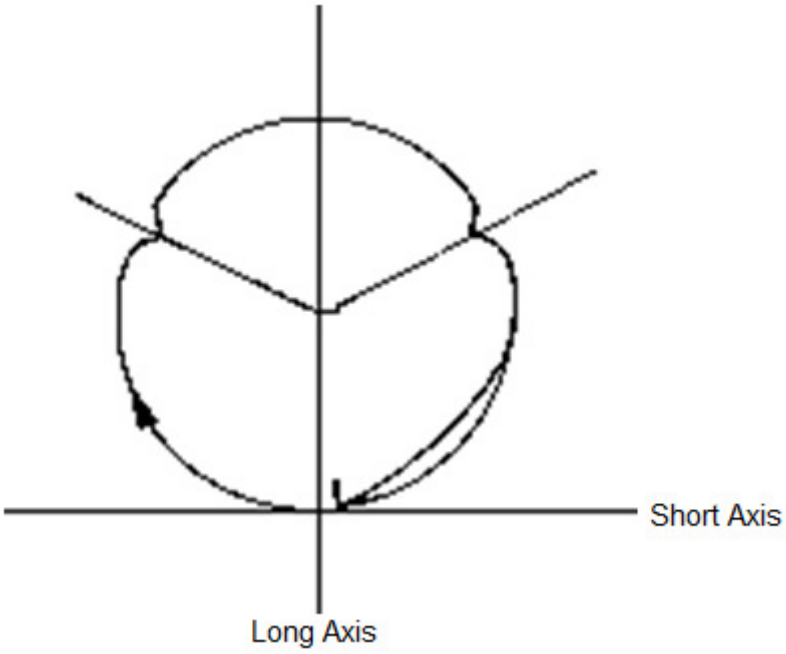


3 Both turns off axis; both early



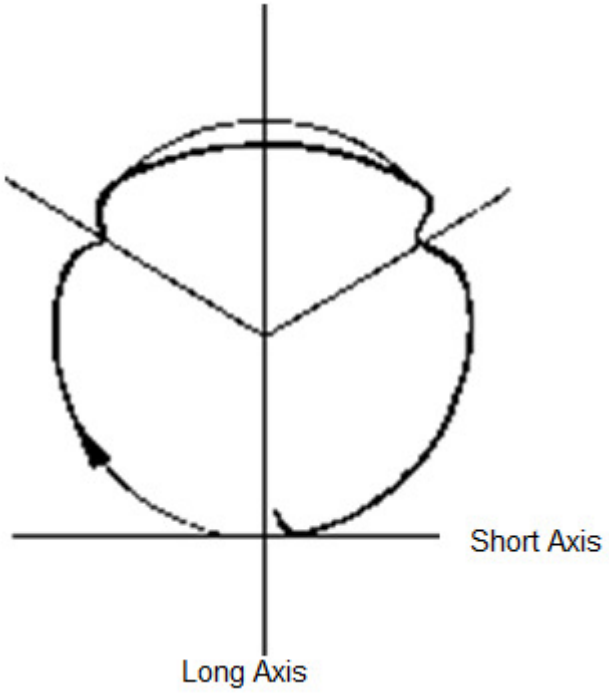
NOTE: This is the most common error in placement of Double Threes.

4 Cutting circle off after three

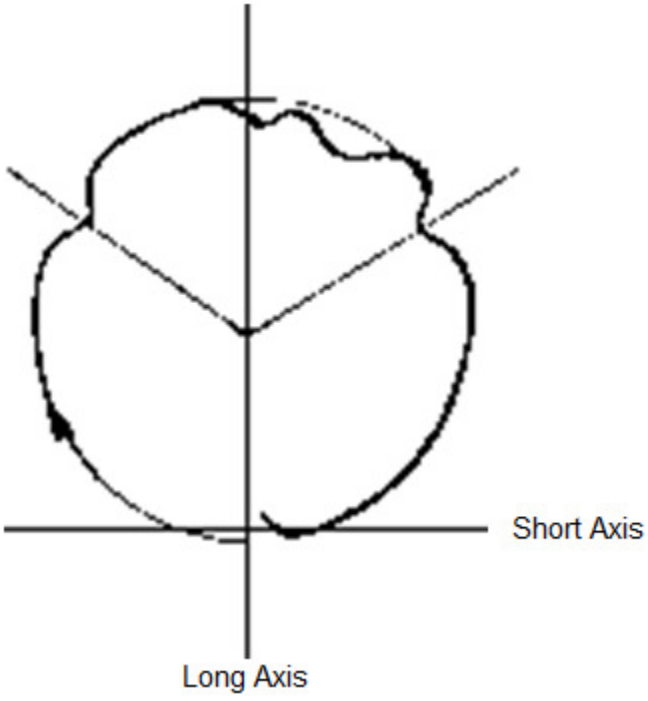


NOTE: The closer to the three this happens, the more serious the error.

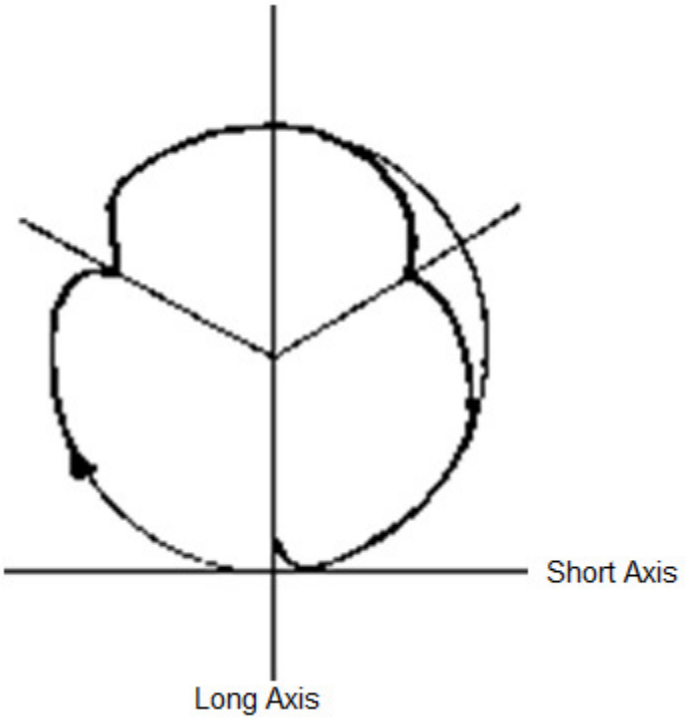
5 Flat across top of circle



6 Wobble across top of circle

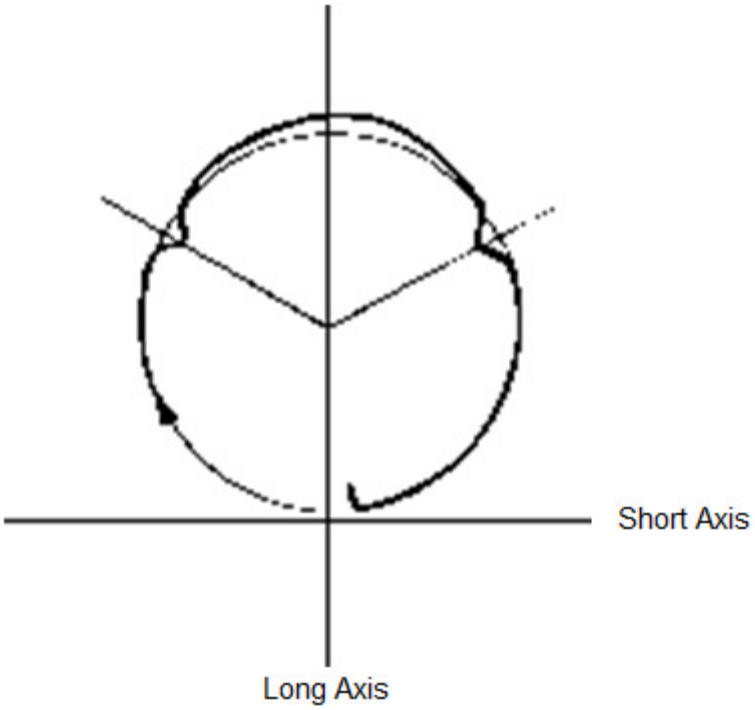


7 Long flat early departure from radius of circle for turn

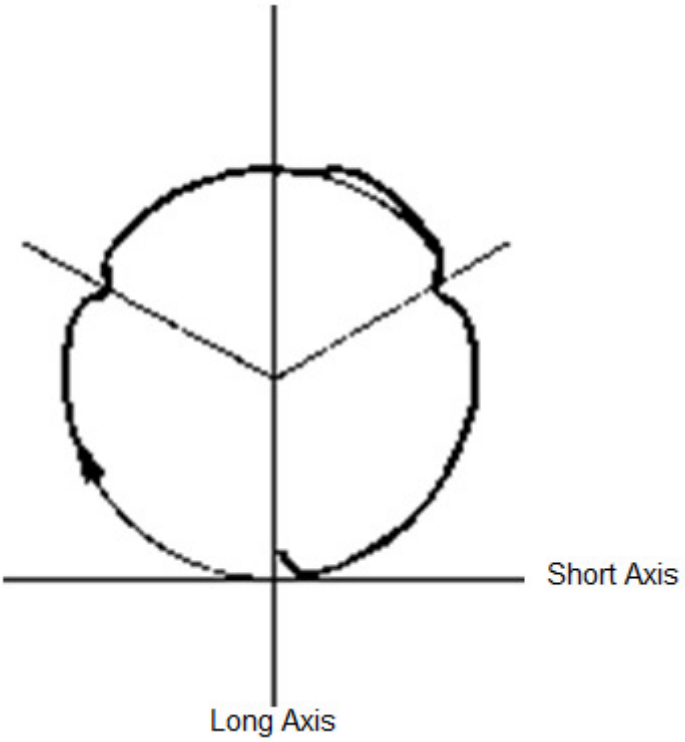


NOTE: One of the most common errors on Double Threes.

8 Bulge out over top of circle

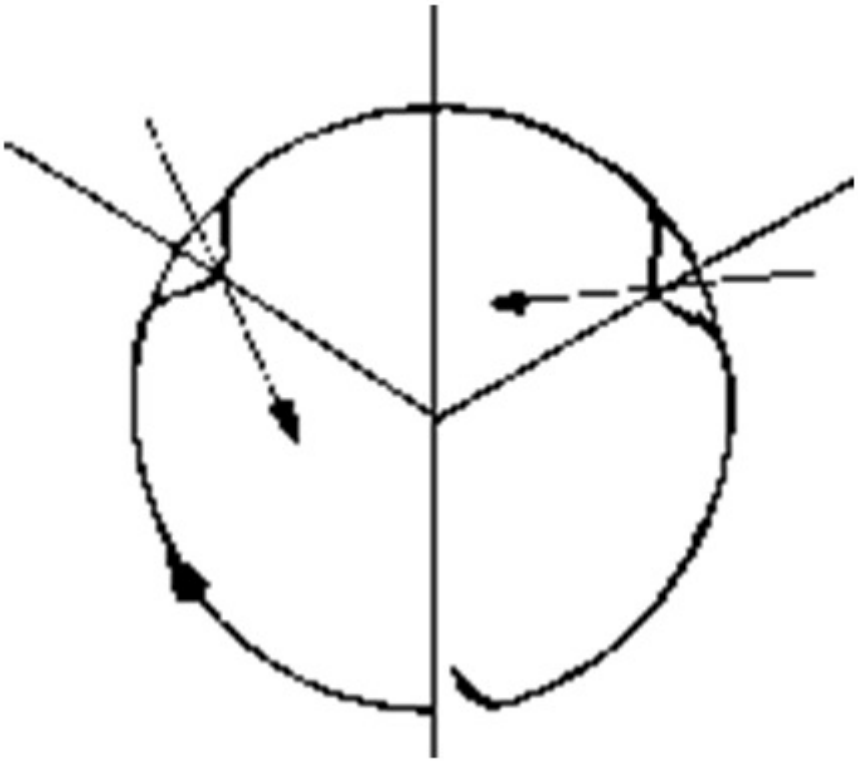


9 Bulge out before second Three



NOTE: This error is another common error, and is compounded if the lean goes outside the circle and the skater rocks over before the turn.

10 Both Threes not pointing to the centre of the circle



NOTE: If the first shoulder of the Three has a long flat the Three will point the opposite directions from the diagram.

The first Three, a forward, had a much flatter, longer, second shoulder.

The Second Three, a backward, is the same type of error, but this is where the Three points on the same flat exit backwards.

15. BRACKETS

Figures 18a/b, 19a/b, 32a/b. 33a/b, 40a/b, 41a/b

Bracket: A one foot turn from a forward edge to the opposite backward edge or vice versa; the rotation of the turn is contrary to the original edge.

1. The Bracket should be turned at the long axis with a cusp pointing out of the circle, not exceeding one half the length of the skate.

2. Brackets should be made without a change of edge before or after the turn and the first and second curves should be of the same size.

3. The Bracket turn is not a natural turn; while the body is leaning into the main circle, the skate is forced to curve in the opposite direction and away from the centre of gravity. This turn requires a quick, precise turn in a short space.

15.1 Important Judging Tips on Brackets

1. In the forward to backward Brackets there are likely to be errors during the preparation for the turns. Errors before Bracket turns are serious errors because they incorrectly facilitate the making of the turn. In extreme cases a change of edge may even occur before the turn. NOTE: Keeping this in mind, a good position for a judge to observe Brackets would be on the side of the figure nearest the skater's approach to the Bracket, but not excluding the view of the exit edge.

2. In the backward to forward Brackets, there are likely to be errors on the exit edges. The judges should be alert that a change of edge frequently occurs here.

3. Flow and roll of the skate is very important on the Paragraph Brackets. Here again, pulls out of the turns or in the change or any other artificial and incorrect means of maintaining speed are serious faults.

   NOTE: It is advisable on Paragraph Brackets, and in all Paragraph Figures, to stand in position near the take-offs, so that a judge can move to a position to see both turns.

4. In the Forward Serpentine Brackets and also the Forward Paragraph Brackets, bulges out after the first turns are common.

5. In the Backward Serpentine and also the Backward Paragraph Brackets, skaters very often cusp inward to make the first back Bracket.

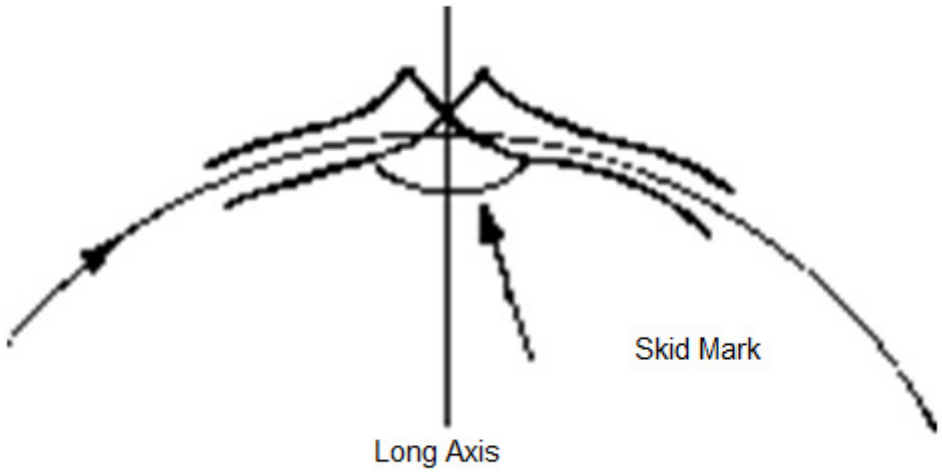
6. In Bracket Figures inside Brackets are very often more shallow than outside Brackets. Even cusps on inside and outside Brackets are fine points, which should be rewarded by the judges.

7. There is no prescribed free leg action on Brackets.

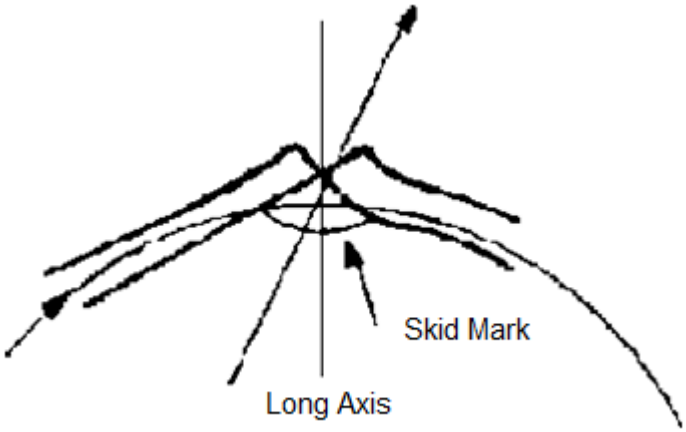
8. Bracket Turns should be done on four wheels.

15.2 Drawings of Brackets

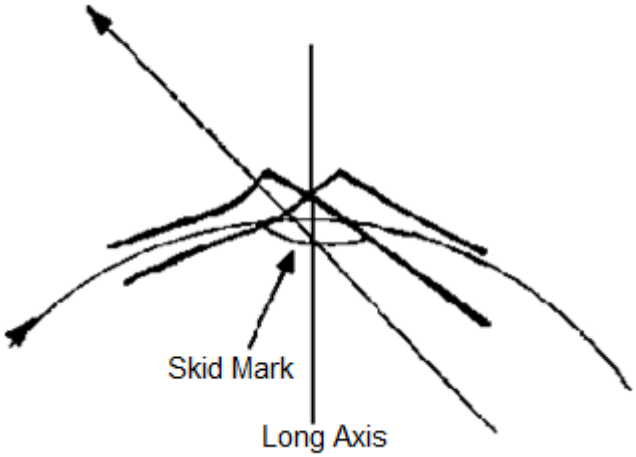
1. Correct Bracket ½ skate length. Turn points out of circle at the long axis



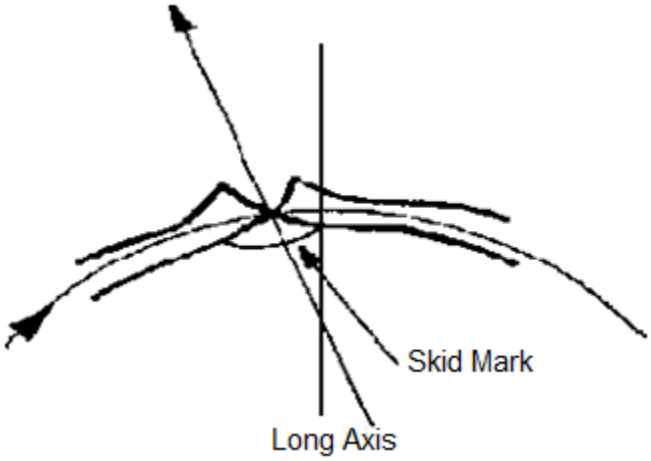
2. Long flat before turn; insufficient rotation. Turn points in wrong direction



3. Long flat after turn; failure to stop rotation. Turn points in wrong direction

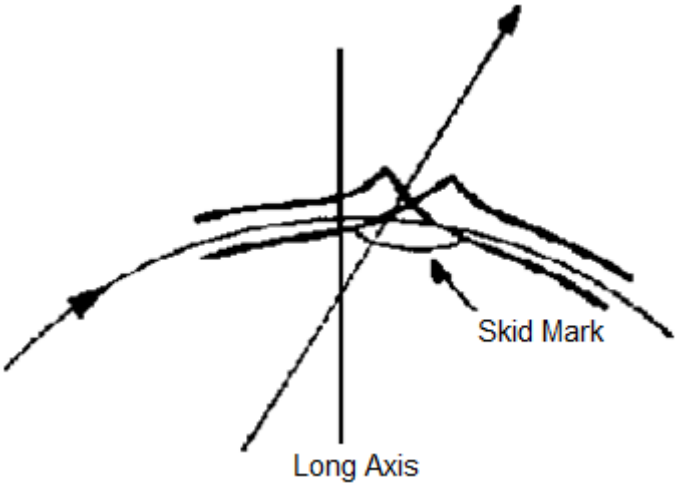


4. Rockover before turn; second edge assumed before long axis; entry cusp shoulders deeper than exit shoulders. Turn points in wrong direction

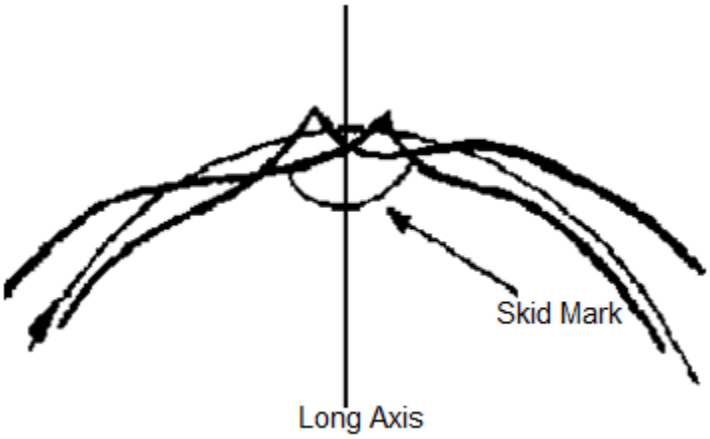


NOTE: Common on forward turns.

5. Rockover after turn; first edge held past long axis. Turn points in wrong direction

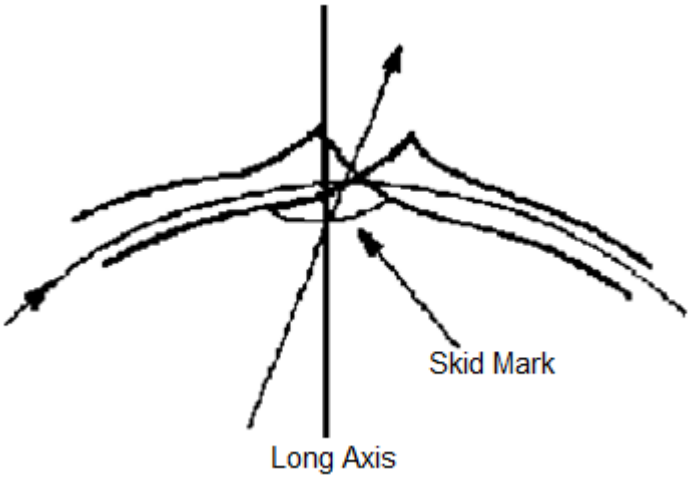


6. Bracket cuts in before turn.

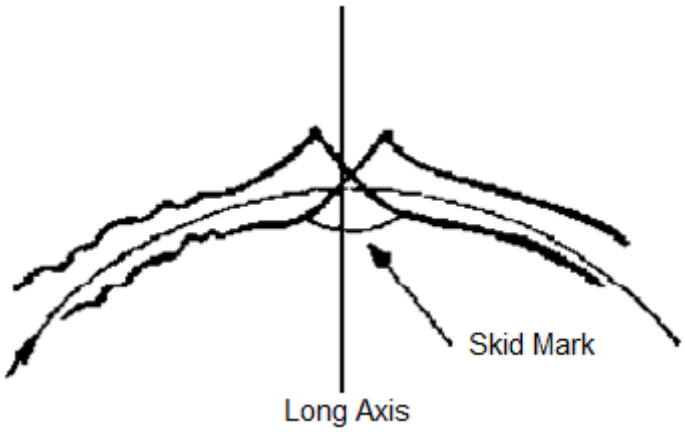


NOTE: A common fault on the BO Brackets

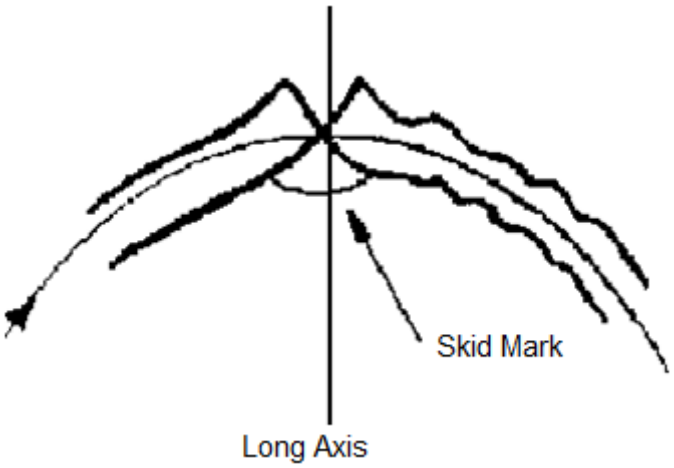
7. Turn points in wrong direction; hooked bracket; second cusp pulled back to line too abruptly



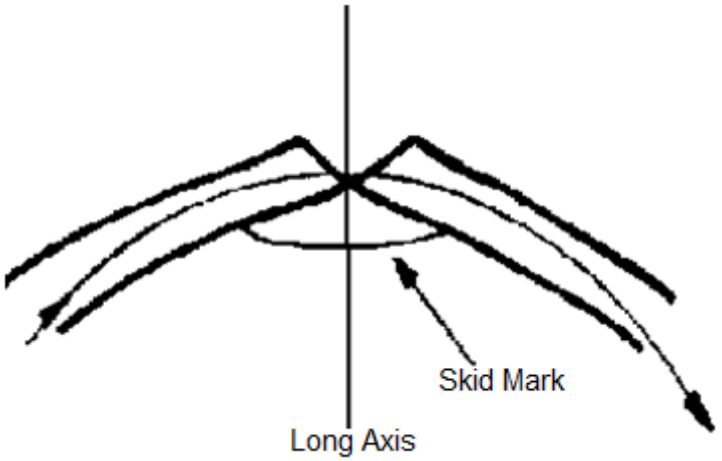
8. Sub-curves before bracket.



9. Sub-curves after bracket.



10. Flat bracket



NOTE: Common error Bracket would be unduly small in relation to the size of skater's foot. Usually characterised by not keeping weight to centre of the circle being skated; the lead rollers would not have left the line

16. COUNTERS

Figures 22a/b, 23a/b

Counter (Abr. CO) A one foot turn without a change of edge, with the rotation counter to the direction of the initial edge.

1. The Counter should be done without a change of edge and the turns should be placed on the long axis with a cusp not exceeding one half the length of the skate.

2. There is no prescribed free leg action.

16.1 Important Judging Tips on Counters

1. There should be no flats or sub-curves before or after Counter Turns.

2. Judges should watch for either pulls at the turns (picking up speed or losing speed in turns).

3. Counter Turns should be quick and precise with an even roll throughout the turn.

4. In the Counter Turn errors are more likely to be made in the entrance edge. A judge should position himself opposite the centre circle so he has a good view of both sides of the turn, but in particular the troublesome entrance edge.

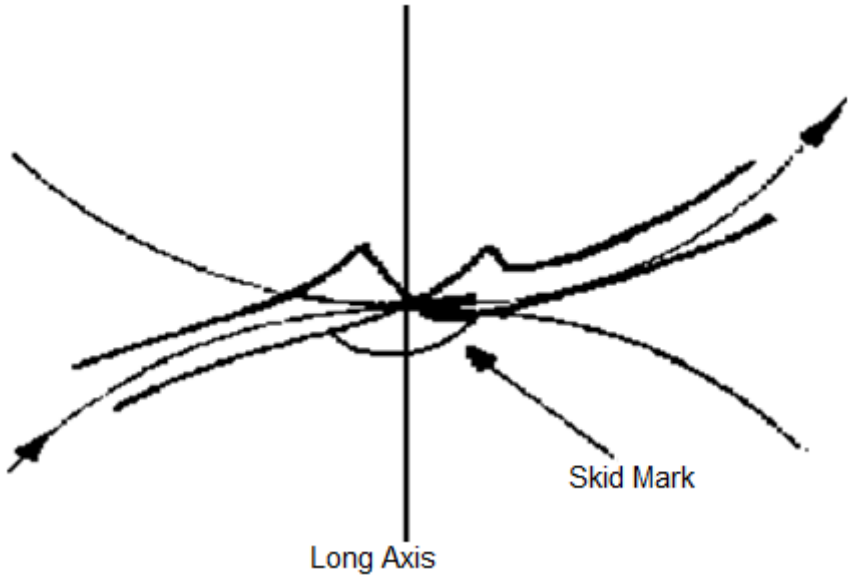
5. On Counter Turns, artificial and incorrect means of maintaining speed are serious faults.

6. Everything violent, stiff or angular is to be avoided.

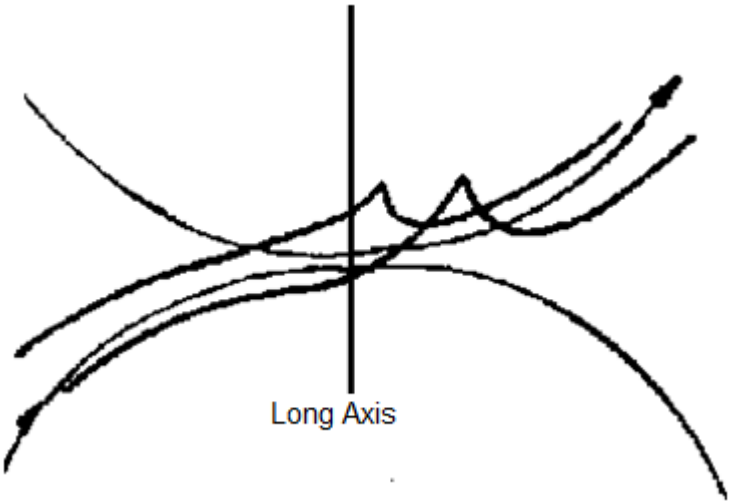
7. Counter Turns should be done on four wheels.

16.2 Drawings of Counters

1. Correct Counter

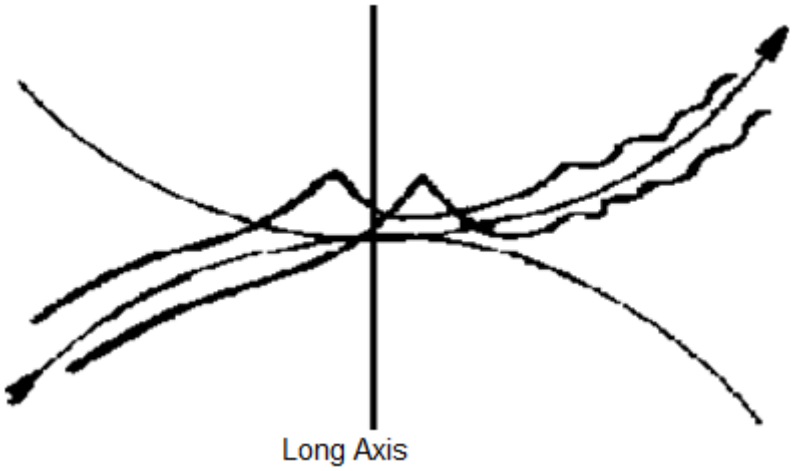


2. Change of edge before turn (actually a Three Turn)

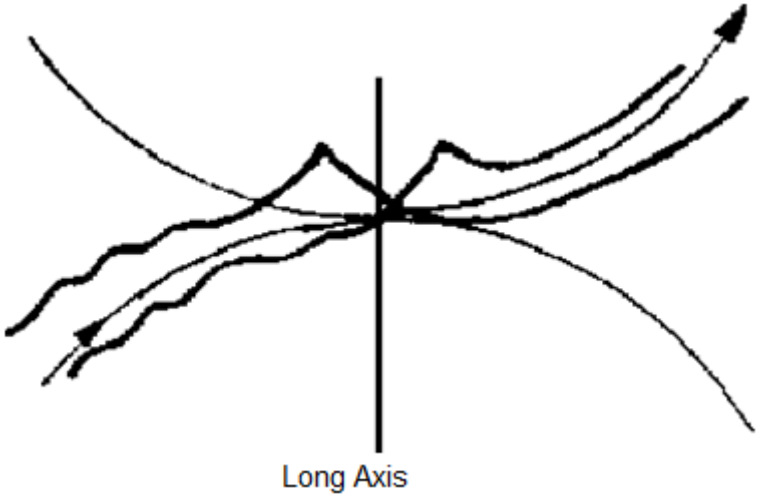


NOTE: This is the most common error in Counters

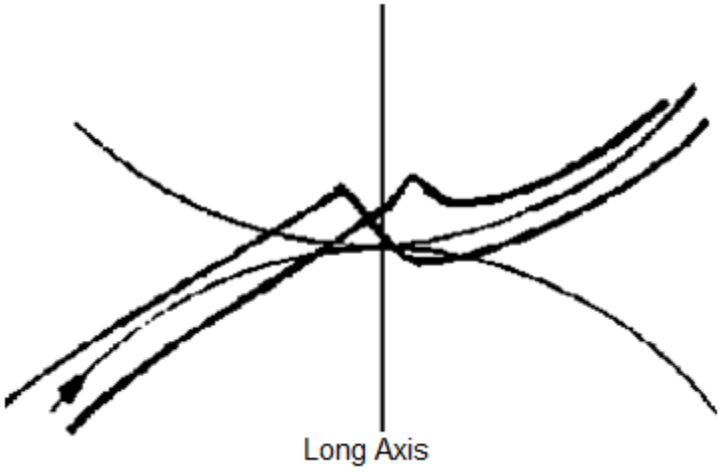
3. Sub-curve after Counter



4. Sub-curve before Counter

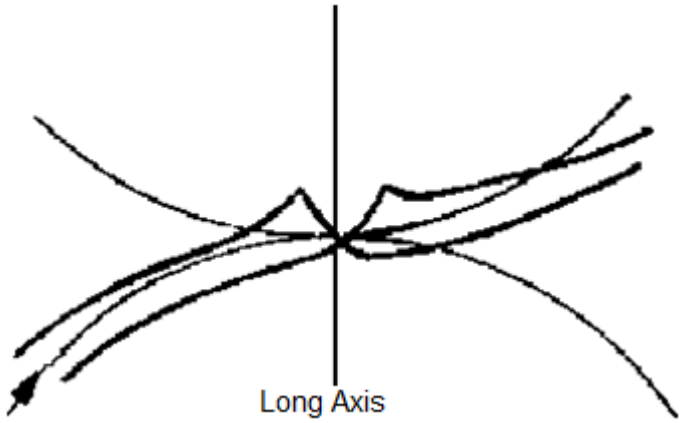


5. Long flat on entrance side of Counter, another common error on Counters

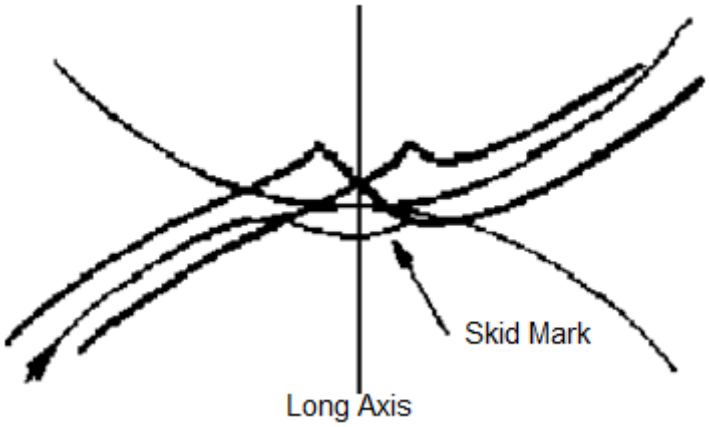


NOTE: This can be observed by an extreme flattening of lean before turn or a double lean before turn.

6. Long flat on exit side of Counter

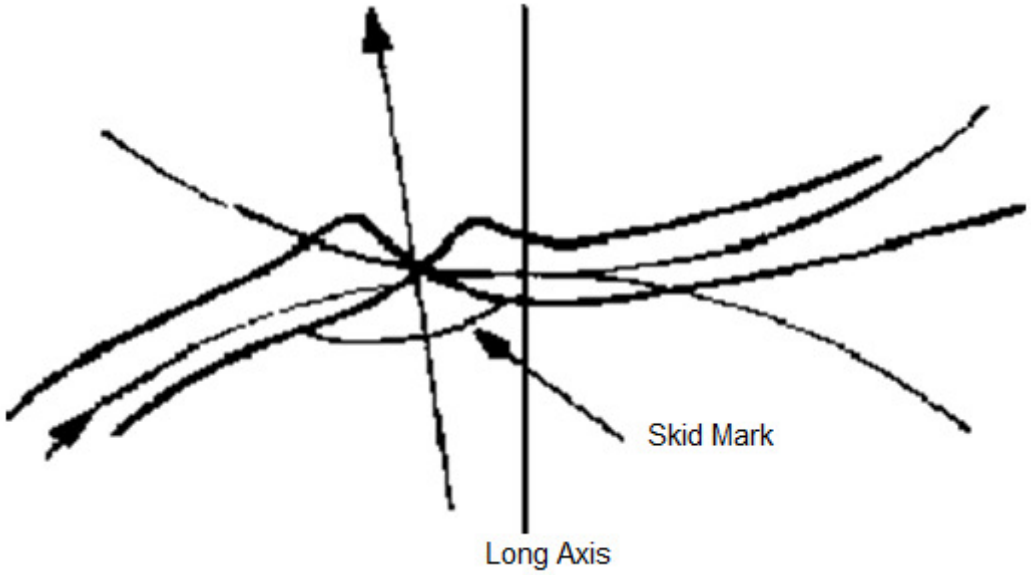


7. Flat Counter



NOTE: Counter would be unduly small in relation to the size of skater's foot. This can be observed by extreme flattening of lean before turn or a double lean before turn. The lead rollers will not leave the line.

8. Counter off axis



17. ROCKERS

Figures 20a/b, 21a/b

Rocker (Abr. RK) A one foot turn from a forward edge to a similar backward edge, or vice versa, with rotation continuous with the initial edge, and with the cusp inside the original circle.

1. Rockers should be made without a change of edge and the turns should be placed on the long axis with a cusp not exceeding one half the length of the skate.

2. There is no prescribed free leg action.

17.1 Important Judging Tips on Rockers

1. There should be no flats or sub-curves before or after Rocker Turns.

2. Judges should watch for either pulls at the turns (picking up speed) or losing speed in turns.

3. Rocker Turns should be quick and precise with an even roll throughout the turn.

4. In the Rocker Turn errors are more likely to be made in the exit edge, so a judge should position himself opposite the centre circle. From this vantage point he can observe both sides and in particular the troublesome exit edge.

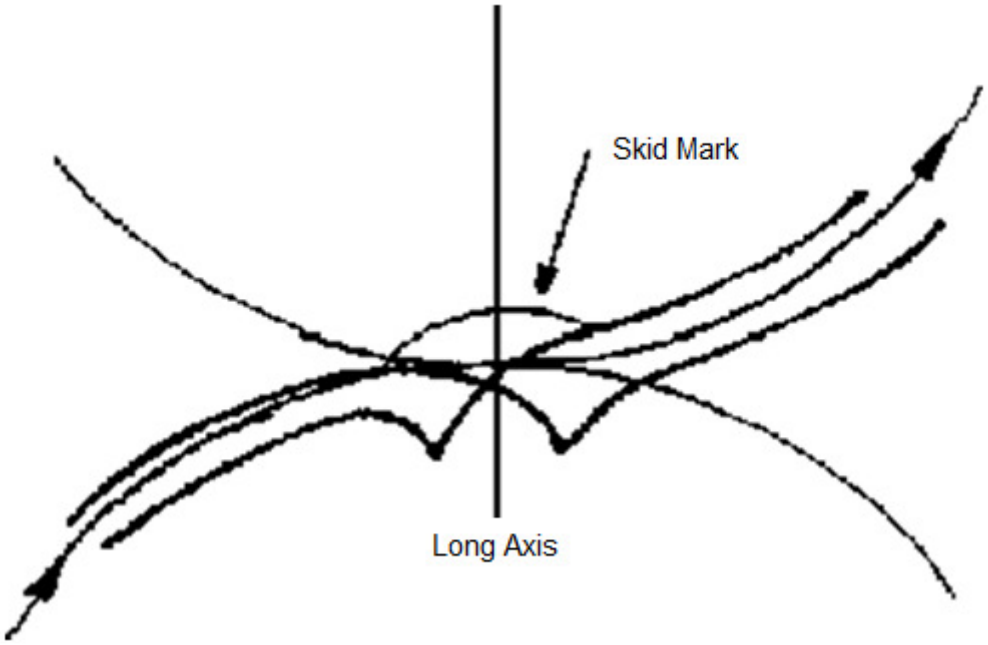
5. On Rocker Turns any artificial and incorrect means of maintaining speed are serious faults.

6. Everything violent, stiff or angular is to be avoided.

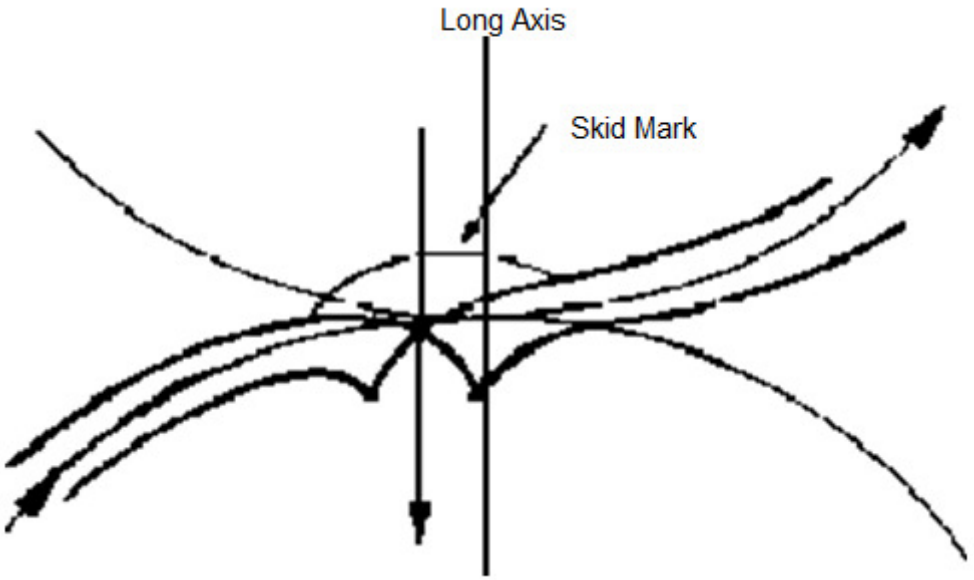
7. Rocker Turns should be done on four wheels.

17.2 Drawings of Rockers

1. Correct Rocker

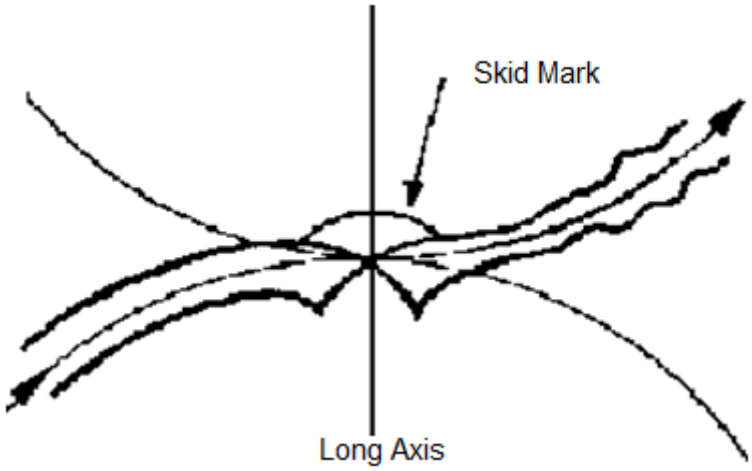


2. Edge too deep, too soon; improper edge before assuming correct edge; change of edge after turn (Three Turn). Turn may point in right direction.

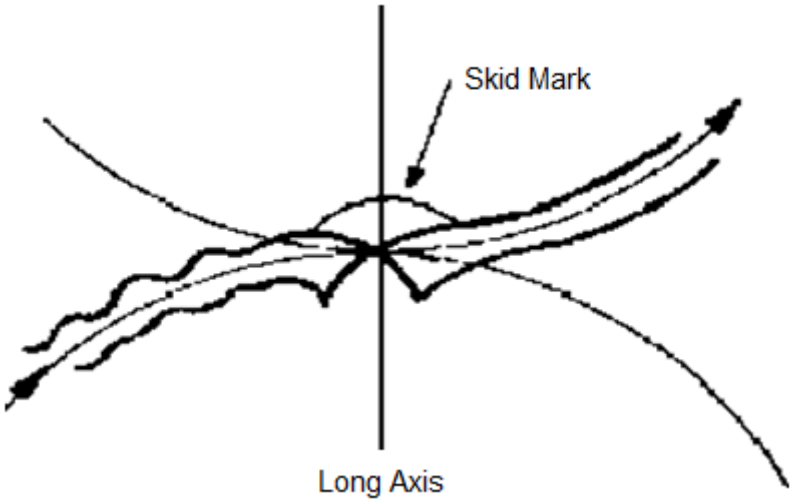


NOTE: Most common fault in Rockers

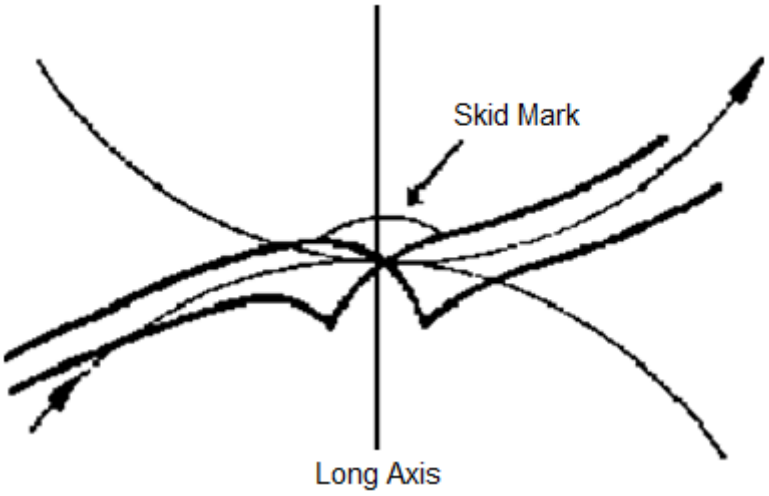
3. Sub-curves after Rocker



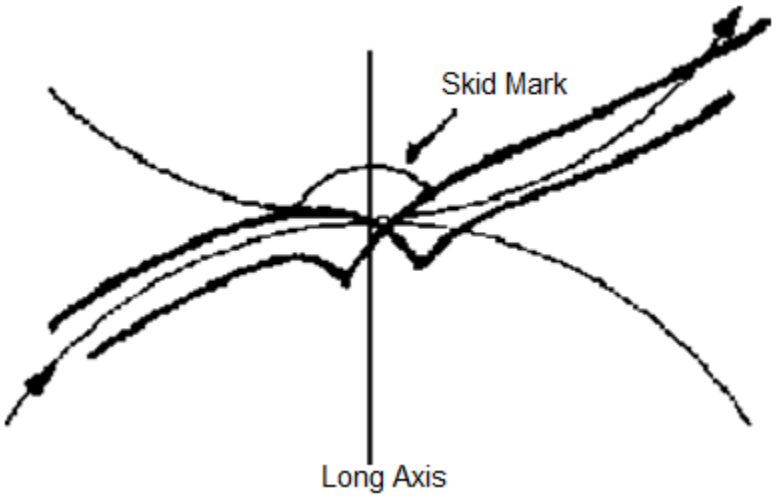
4. Sub-curves before Rocker



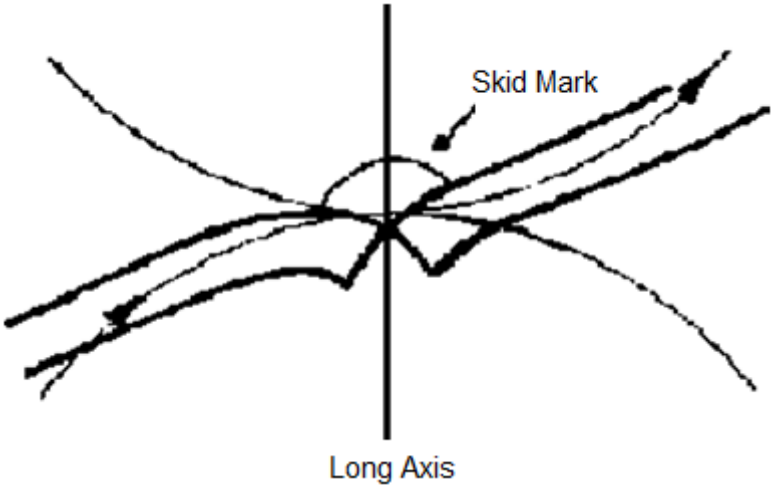
5. Long flat before turn



6. Long flat after turn

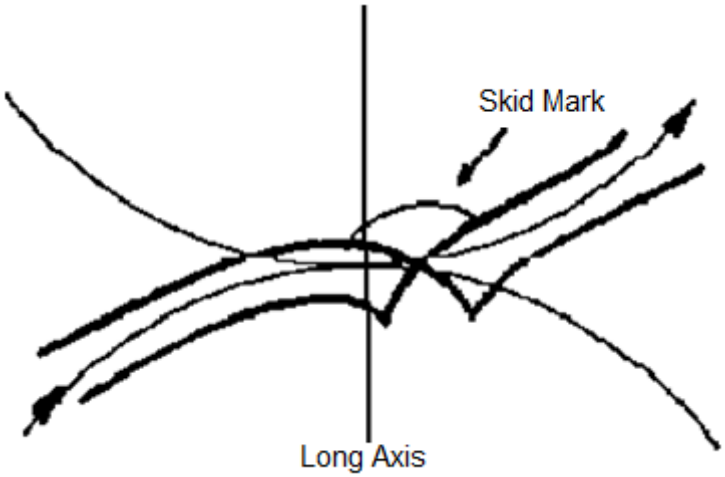


7. Flat Rocker; flats on both sides of Rocker

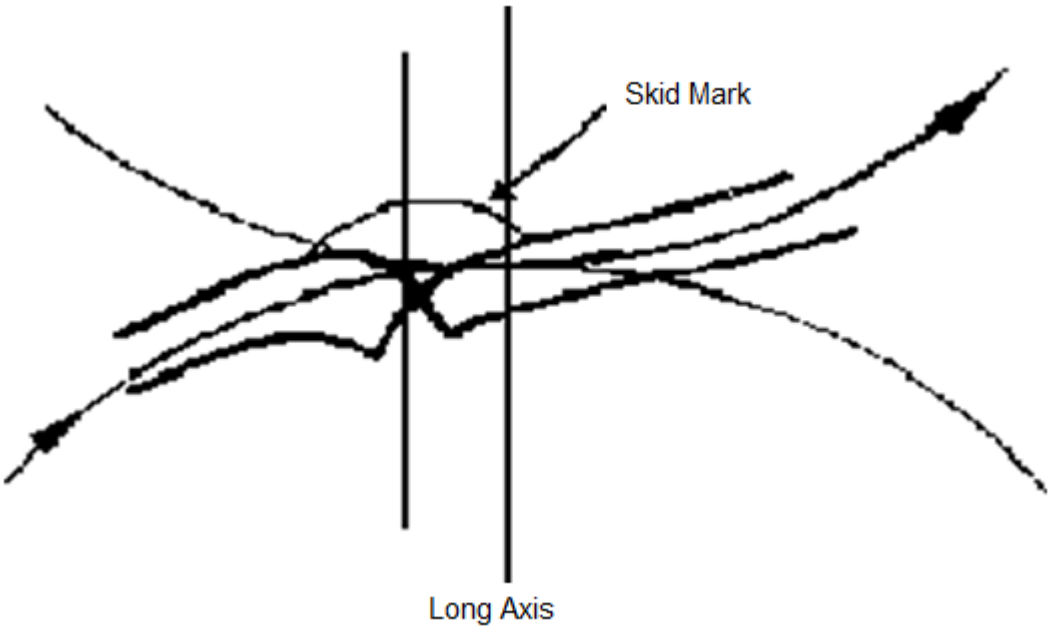


NOTE: This turn is characterised by double leans or lean being unduly flattened during turn. Cusp will be unusually small for size of foot. The lead rollers would not have left the line.

8. Good turn, but just late off axis Rocker



9. Change of edge before turn



18. LOOPS

Figures 14, 15, 16, 17, 30a/b, 31a/b, 38a/b, 39a/b

Loop Figures: Loops are skated on two or three circles and the loops should be longer (approximately ⅓ of the diameter of the circle) than broad, without an angular change of curvature, with their long axis same as the eight and the second curve should be the same size as the first.

Loop Figures = 2.4 Metres (7 ft 10.5 in) in diameter
Length of Loop = 60cm or 23.6 inches
Width of the Loop = 40cm or 15.75 inches

1. All Loops should be judged for size and shape.

2. Judges should watch for pulls either out of the Loops or during the changes.

3. Loops should have even roll of the skate both on their entrances and exits.

4. Loop tracing shall be that the leading wheels shall slide around and the trailing wheels shall roll around the loop.

18.1 Important Judging Tips on Loops

1. A judge should stand in a position where he can best observe pulls either out of the Loops or on the changes.

2. A judge should be in a position to see touch downs of the free foot, and to evaluate them as to their severity.

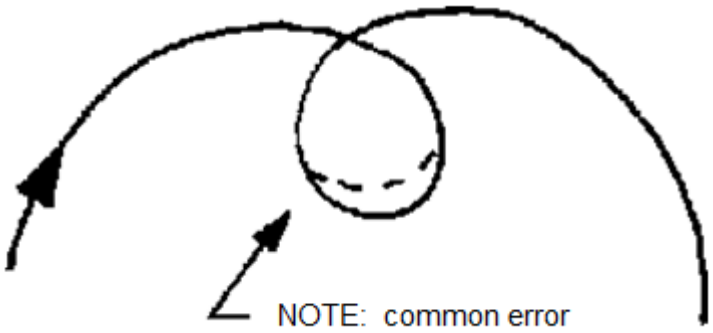
18.2 Drawings of Loops

1. Correct Loop

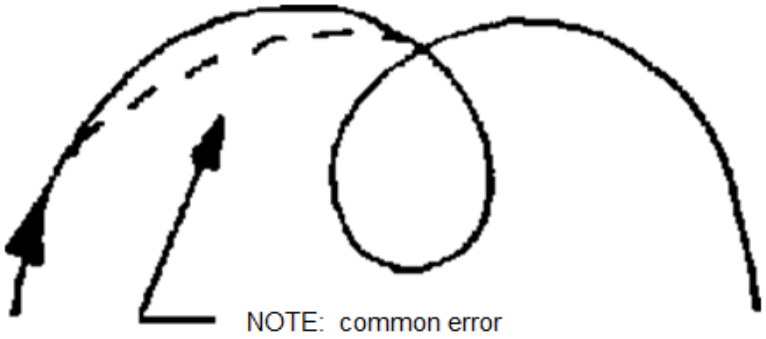
2. Sub-curve after Loop

3. Sub-curve before Loop

4. Cutting off bottom of Loop



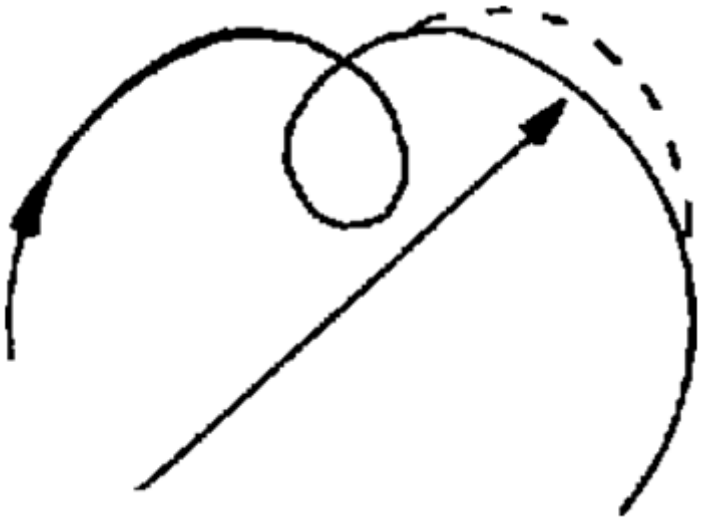
5. Cutting off entrance side of Loop



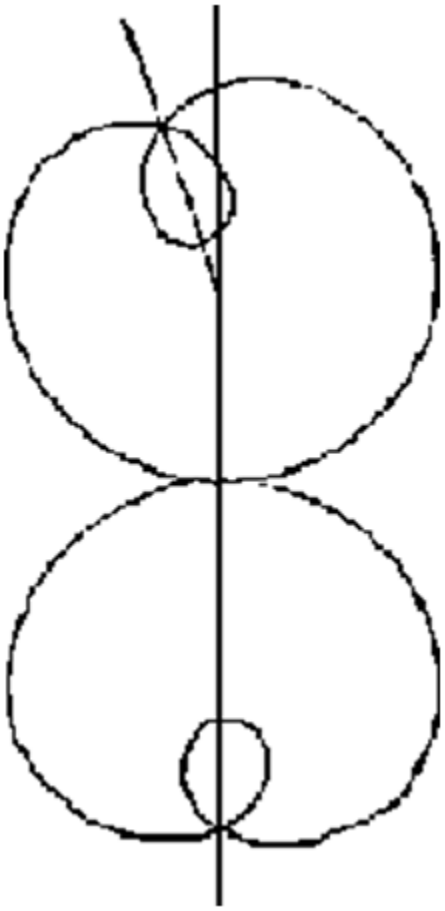
6. Cutting off exit side of Loop

7. Entrance of Loop too full

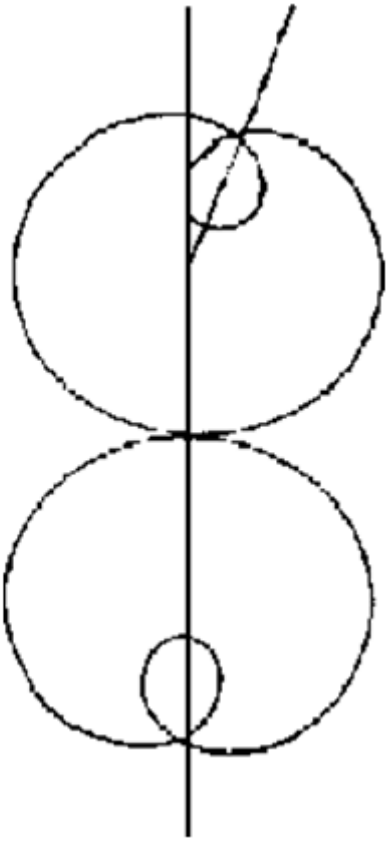
8. Exit of Loop too full



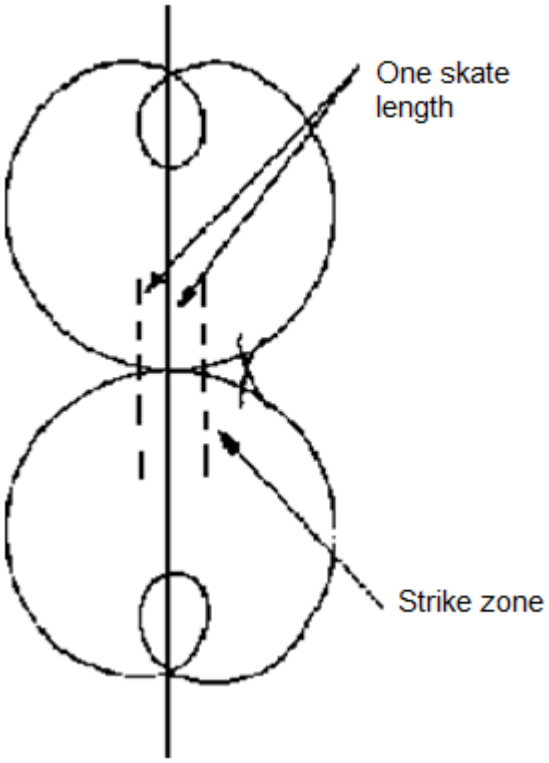
9. One Loop off axis early



10. One loop off axis late

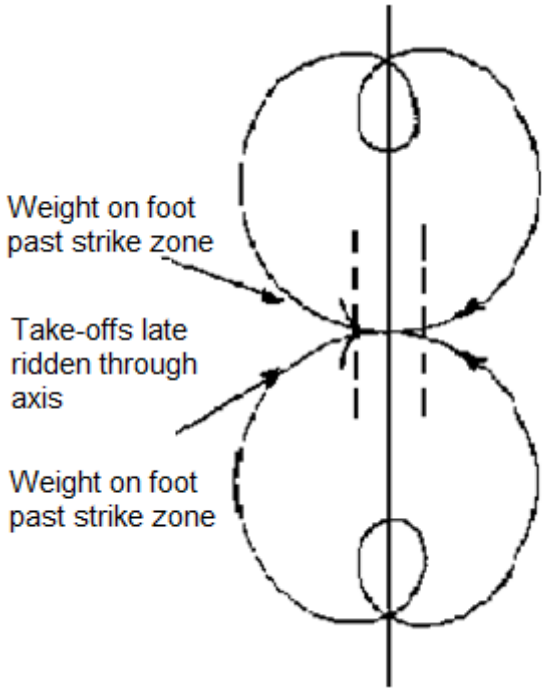


11. Take-offs early; not taken to strike zone



NOTE: Common Error on inside take-offs.

12. Take-offs late; taken past strike zone



NOTE: Common error on outside take-offs.

13. Pointed Loop

NOTE: Common error due to stoppage of continuous roll in Loop.

14. Circle Loop; not long enough; too wide for its length

NOTE: Common error Loop can be rolled around smoothly, so judges must watch closely for proper shape. Loop will be too wide and will not be long enough.

19. MARKING FOR TESTS AND COMPETITIONS

(a) Judges shall mark out of 10 using one tenth (1/10) decimal points as further intermediate values (Refer CAOC Rule 7.03.01).

(b) In assigning a mark, the Judges shall lay equal stress in the first place on correct tracing (to include double and triple repetition) as defined, and carriage and movement as defined under Judging Points on School Figures

.

(c) Double or triple repetition shall be given credit when the rules of Correct Tracing, Graceful Carriage and Movement are observed.

(d) Major faults of figure skating:

(i) Putting free foot on floor assigned score to be reduced.

(ii) Falling assigned score to be reduced.

(iii) Unwarranted rockover or change of edge producing an incorrect turn shall be penalised according to the degree of error.

(iv) Incorrect turn (Three Turn instead of Bracket, Rocker instead of Counter and vice versa) assigned score to be reduced. It is the responsibility of the Referee to inform the Judges of the fault immediately after the involved skater has finished the figures.

(e) Pure edge, even though not on the line, is the most important part of tracing. Tracing, although on the line, at the expense of edge quality (skate wobble) shall be penalised. Momentum of the figure is to be evaluated on its consistency of edge, lean and speed.

(f) In all competitive figure eventS, Judges must consider each of the following applicable points:

(i) Start

(ii) Tracing

(iii) Turns and/or change of edge

(iv) Second turn

(v) Placement of turn(s)

(vi) Tracing after/between turns

(vii) Closing circle

(viii) Subsequent take-off

(ix) Concluding figure

Form must be given the required full consideration throughout.

(g) In judging competitive Loops, each of the following points must be considered:

(i) Start

(ii) Tracing

(iii) Loop and/or change of edge

(iv) Tracing after/between Loops

(v) Closing circle

(vi) Subsequent take-offs

(vii) Concluding figures

Form must be given the required full consideration throughout.