Below is the content presented at the IJS Fine Tuning Judges Seminar at the Governing Council Meeting in Reno, Nev., May 4, 2007.

Technical Evaluation of Elements: Determining GOEs

Grade of Execution (GOE) – Singles & Pairs – Reminders

- If there is very good execution in one or more phases and the remaining phases are all satisfactory, GOE > 0
- Consider additions to base value for positives including:
  - Difficult entry to jump
  - Significant height in jump
  - Difficult or interesting arm position in air

Jump Elements - Notable Reductions include:

- Under-rotated & downgraded but meets rotation requirements (SP) -1 to -3, -GOE
- Under-rotated, downgraded but does not meet rotation requirement (SP) -3
- Starting from Wrong Edge (SP & FS) -1 to -3, -GOE
- Long preparation (SP & FS) -1
- Weak landing (including lack of flow) -1

Spins/Spin - Combinations

- Reductions include:
  - TRAVELING!!! -1 to -3
    - General traveling throughout spin
    - Quality – traveling after edge change – traveling when starting in a back spin then changing to a forward spin
  - Weak or poor positions -1 to -2
- Change of foot poorly executed -1 to -3

- Definition of a sit spin
  - 90-degree angle/minimum perpendicular to the ice

- Consider additions to base value for positives including:
  - Significant height in fly
  - Superior spin rotation speed and maintenance of speed
  - Difficult entry into spin

**Step or Spiral Sequences**

**Remember (Spirals)!**

- Must contain a minimum unsupported hold
- Must have minimum of one spiral on both feet in the short program, but currently not the free skate
- Each spiral must be held a minimum of 3 seconds starting when the foot reaches the hip level

- Reductions include:
  - Slow or reduction of speed -1 to -3
  - Spirals - Three Second Hold -2 to -3, -GOE (GOE cannot be 0 or +)

- Consider additions to base value for positives including:
  - Acceleration of speed during sequence
  - In spiral positions more than 50% of the time
  - Significant flexibility

**Lifts and Throw Jumps**

- Consider additions to base value for positives including:
  - Very good flow over ice during lift
  - Ease in lifting and landing process
  - Difficult entry or exits of lifts
  - Height of jump in throw
Judging Short Programs

- Mandatory reductions are taken for violations – we *must* do our job
- Make sure to evaluate down-graded elements before sending marks:
  - Example: if a combination must contain a triple jump and the triple is down-graded to a double, then the combination jump does not fulfill the requirement and must be -3 GOE

Judging Free Skate Programs

- Make sure to evaluate down-graded elements appropriately but this may not hold back your ability to *Send your Marks* prior to the technical panel's authorization of elements.

Dance GOEs

Dance Twizzles

- Evaluation of quality of all phases:
  - Touchdown, Linked 3-turns, or Spins
  - Body axis maintained
  - Reward for exit with maintained running edge
- Specific Criteria for reduction and for addition to base value

Dance Lifts

- Reductions include:
  - Awkward or Unaesthetic pose
  -1
- Consider additions to base value for positives including:
  - Speed maintains or accelerates during lift
  - Unexpected or difficult entry

Dance Spins

- Reductions include:
  - Traveling
-1 to -2
- Incorrect number of rotations  \( \text{GOE} < -1 \)
- Touchdown  \(-1 \) to \(-2\)
- Consider additions to base value for positives including:
  - Speed maintained or accelerates
  - Unexpected or difficult entry

**Judging the Components**

- Each component is judged separately; as a recommendation, do not always start with skating skills as the first component mark to which you assign a value but rather first mark the component that has the most impact on you for that skater
- Before the competition begins, take time to review the criteria for each component as well as the description for each level of value (for example: 5.0 = Average)
- Fight the temptation to mark a component high if it is not evenly distributed throughout the entire program; take the average of the entire program to mark each component
- If there is “blank” time anywhere in the program, count how much time is lost:
  - How many times does the skater “leave” the music to get the trick done? This impacts multiple components (IN, EX/PE, TR, CH)

**Transitions:**

- Are they complex = many, different kinds of movements?
- Quality = are they simple hand movements? Do they work with the tempo of the music?

**Choreography:**

- Has the skater(s) used the entire ice surface? Map the program; pay attention to elements placed continuously in the same location on the ice?
- Pairs/Dance – who’s doing the work?

**Performance/Execution:**

- *HOW* are they skating to the music?
  - Carriage, carriage, carriage! Are they bent forward with poor body lines or using the entire length of their body?
  - Is the music selection hiding poor carriage?
- Are they translating the intent of the music and choreography?

- Pairs/Dance – Are they skating as one or do you feel you are watching two single skaters on the ice?

Interpretation:

- **WHY** are they skating to the music?
- Does the skater really feel and understand the music?
- Are they able to bring out the subtleties in the selected music?

Performance/Execution versus Interpretation:

*HOW* vs. *WHY*

The skater may be able to execute the program but not feel the program; this difference *must be* reflected in the two component marks.

Judging the Components - General

- Do not track scores given skaters by writing down component scores on a separate sheet of paper for reference during event

- Do not rank skaters/teams based on other skaters’ performances

- Do not assume component marks given to a skater at a previous competition will be the most appropriate component scores today