

TOI Evaluation Criteria

*Elaborated on November 7th 2009 during a
Choreographers, Trainers, and Judges joint
seminar*

1st Mark : Technique of Performance

The content elements of each criterion defined below are evaluated according to their **preponderance** in the presented work

I-1. Utilization of the ice, utilization of space, and the organization of formations

❑ **Space treatment in its 3 dimensions**

- ❑ Use of ice surface
- ❑ Depth of field work (profondeur de champ)
- ❑ Use of oblique / lateral movements
- ❑ Group movement on lobes / curves
- ❑ Use of verticality : use of lifts and jumps

❑ **Group organization**


- ❑ Alternation of large and small groups, two-person teams, individuals
- ❑ Variety in formations

❑ **Exchanges and mode of relationship** (*The quality of exchange is treated in criterion I-3*)

- ❑ Use of transitions and links
- ❑ Exchanges (what internal life in subgroups)
- ❑ Multiplicity of exchanges

Remaining to do : define gradation

I-1. Utilization of the ice, utilization of space, and the organization of formations

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- Space is treated in its 3 dimensions, in connection with the theme of the performance
 - Utilization of all compositions (groups) in relation with the theme
 - Excellent quality of execution of formations and transitions
 - Excellent relations between skaters within the groups
 - Good exchanges between the groups and with the environment
 - Utilization of mainly 2 dimensions
 - Some moves are poorly executed (e.g. distance between skaters is not respected)
 - Skaters are covering the ice but poor connection with the theme
 - Only a few variations in the groups
 - Only a few exchanges and transitions between groups
 - Utilization of only one dimension
 - Few oblique or lateral moves
 - Performance is from blue line to blue line
 - Few variations in the groups
 - Lack of exchanges, lack of relations, lack of interaction between skaters
 - Skaters skate for themselves even though they belong to the group

I-2. Quality of movements, including body positions



Complex body movements

- Dissociation (chest, legs / trunk / arms different orientation, ...)
- Originality of body movements, research
- Complex glide: direction changes, mastery of Ice-skating richness

Intermediary body movements

- Association of movements (legs and head, arms and legs, ...)
- Exploitation of the body as a whole
- 1-foot glide, in edge (note: a static choreographic movement which makes sense in the choreography will not be penalized)

Simple body movements

- Individual or fragmented, symmetrical without dissociation (One movement, then another one)
- Lack of gliding, static (glide is privileged in ice sports)

CURSOR in each box : Fluidity, Skaters' involvement into the choreography

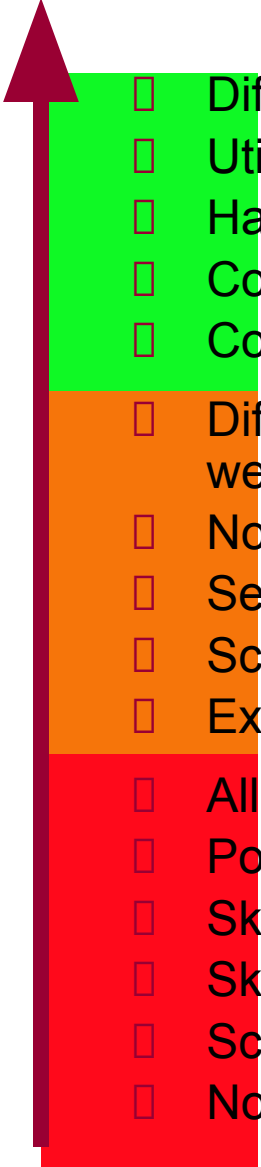
I-3. Quality of ensembles and rapport between the skaters themselves and groups of skaters

- ❑ **Use of differences between skaters**
 - ❑ Use of skaters' variety in the construction of the performance: size, level, ...

- ❑ **Cohesion and team spirit during movements**
 - ❑ Harmony, symbiosis, unison: movements are sustained by the relationship between skaters and music
 - ❑ The richness of exchanges between individual skaters and the group, from subgroup to subgroup, between the group and its environment (the audience, the setting / the accessories treated as characters, ...)

- ❑ **Consistency of connections and transitions (« the subgroups melt ») from one ensemble to the next**

I-3. Quality of ensembles and rapport between the skaters themselves and groups of skaters

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- Differences between skaters are harmonized
 - Utilization of skaters' strong points
 - Harmony, symbiosis and unison
 - Complete cohesion of the group
 - Consistency and complexity in the transitions (steps, music, gesture)
 - Differences between skaters are used but poorly achieved (the better and the weaker skaters are visible)
 - No emotion in the team's restitution
 - Several skaters alter harmony
 - Scenery and accessories are used, but in an unfinished way
 - Exchanges, relations and transitions exist, but are not constant
 - All skaters execute simple steps, the team is aligned to the lower level
 - Poor utilization of differences between skaters
 - Skaters do not master their choreography (hesitation, confusion, copy)
 - Skaters listen poorly to their music
 - Scenery and props are poorly exploited, with poor relation to the theme
 - No exchange, no relations, no transitions

I-4. Performance of technical elements (Steps, spins, lifts, jumps, twizzles...)

It is suggested to integrate at least 3 types of the following elements in a performance. They have to be performed in group movements. They will be evaluated depending on their difficulty, their quality, their variety, in keeping with the meaning of the choreography:

Jumps or flights	Pirouettes or rotations	Lifts	Steps	Attitudes
Difficult and well executed	Jumped, complex, with position changes	Dynamic lift while gliding	Complex, in complex sets, in music	Complex, on edge, change of positions & dir.
Difficult, yet poorly executed	Simple, without change of position or foot	Simple and moving, or complex and poorly executed	Difficult, poorly executed, without relation with music	Difficult but poorly executed
Simple and poorly executed	Standing	Simple, on the spot	Simple and poorly executed	Simple and on a straight line

I-5. Overall strength of skaters on the team as a whole (gliding, edges, flow)

❑ **Glide**

- ❑ Speed
- ❑ Change of pace
- ❑ Fluidity
- ❑ Line of free leg and body
- ❑ Parallelism of free legs while gliding

❑ **Edges**

- ❑ Deep, steady, sure, without noticeable effort
- ❑ Quality, variety, complexity, originality of the steps, turnarounds, difficult positions of the body in parallel with the steps and the edges

❑ **Supports**

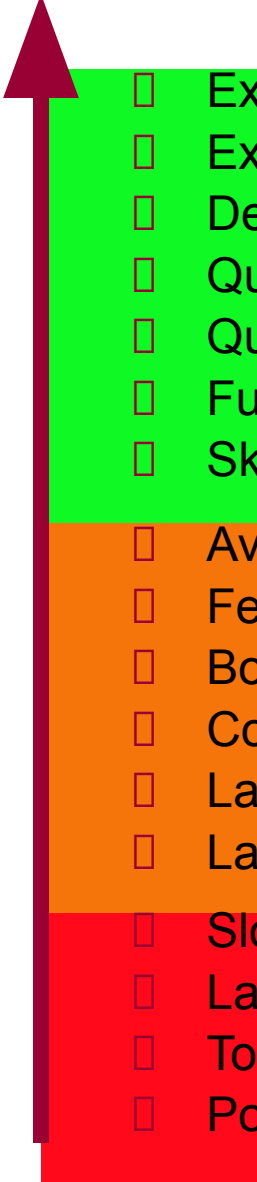
- ❑ Quality, variety, complexity (short, long, light, heavy, ...), originality of the supports

❑ **Use of the skating quality with the music** (rhythm and melody, accentuation,...)

❑ **Transitions between movements**

Remaining to do: define gradation

I-5. Overall strength of skaters on the team as a whole (gliding, edges, flow)

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- Excellent speed, frequent changes of rhythm, fluidity
 - Excellent body line and free legs
 - Deep edges without apparent effort
 - Quality, variety, complexity, originality of steps and turns
 - Quality of supports with variety and complexity
 - Full mastery of balance
 - Skating in cohesion with the music throughout the performance
 - Average speed or poorly mastered speed
 - Few change of rhythm
 - Body line and parallelism of free legs poorly mastered
 - Complex yet poorly mastered steps
 - Lack of originality in the supports
 - Lack of cohesion with music at times
 - Slow, no changes of rhythm, lack of fluidity
 - Lack of body line and free leg positions
 - Toe push, skating on two feet, lack of edges, no complexity in steps
 - Poor utilization of music

2nd Mark : Artistic

II-1. Creation of a universe taking into account the choreography and its execution

- ❑ **Music and modes of relationship to the music**
 - ❑ Consistency, non redundancy, originality, creativity
 - ❑ Cleanness of the cuts in the soundtrack
- ❑ **Theatrical treatment – role of scenery, costumes and accessories**
 - ❑ Relevance, non redundancy, the way they broaden the theme
 - ❑ Right use of the settings, the costumes, the accessories
 - ❑ Cleanness of costume and scenery changes



❑ **Universe is rich, complex and subtle, it drags me into a belief**

❑ **Standardized universe**

- ❑ Sound and theatrical universe are consistent and provides keys of understanding
- ❑ But they do not bring creation
- ❑ The theme, sound, scenery and costumes are redundant

❑ **Universe does not exist, it is not created**

II-2. Originality and creativity of the performance as a whole

- ❑ Consistency is visible, performance is original and creative
 - ❑ Continuous development of theme
 - ❑ Well exploited abstract

 - ❑ Well exploited literal
 - ❑ Originality, creativity
- ❑ Consistency and meaning are there, but lack of originality
 - ❑ Originality is there, but lack of consistency
- ❑ Trivial
 - ❑ Poor treatment of abstract
 - ❑ Poor treatment of literal
 - ❑ Confusing, unreadable, theme is inconsistent

II-3. Theatricality of the performance

❑ Interpretation is good

- ❑ The team has appropriated the theme and clearly interprets it
- ❑ Interpretation is adapted to the theme and technical level
- ❑ Movement is interpreted in a musical way
- ❑ Movements are fluid, body is breathing

❑ Attempt, endeavor

- ❑ Ditto, but with less accuracy and maturity
- ❑ Expression is there, yet it is mostly physical and facial

❑ Recitation: team just does what it was taught to do

II-4. Presence, Intensity, Impact

□ Impact

- The team exchanges with the audience
- The team expresses art and goes beyond technique
- The theme is consistent with the general feeling
- Skating is powerful to convey emotions
- Skaters are involved and have the right body posture
- They skate with generosity and give of themselves

□ Intensity

- Skaters are involved into their performance

□ Presence

- Skaters look introverted and skate for themselves