
FEDERATION OF ARTISTIC ROLLER SKATING



FEBRUARY 2019
UPDATE

Prepared by Ben Prior & Alessandra Sain

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1. WELCOME

Welcome to the FARS Update for February 2019. This update has been published so that we may share the information presented at the 2019 Worldskate seminar in Orlando for both Freeskating and Dance. It has been put together by Ben Prior and Alessandra Sain so please feel free to direct any questions to us using the contact details below:

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The information in this update provides a summary as to the purpose of the Worldskate seminar and gives an overview of our plans in the area of coach development for 2019 and beyond.

2. WORLDSKATE UPDATE

2.1. 2019 WORLDSKATE SEMINAR

Worldskate held their annual seminar this year in Orlando between the 11th and 14th January. The purpose of this year's seminar was twofold: Firstly, it was a general seminar for anyone who wished to attend where Worldskate covered changes to RollArt rules as well as discussed plans for its general implementation during 2019. Secondly, they ran a Worldskate Trainer course for nominated coaches from each nation. The purpose of these was to train up accredited Worldskate Trainers who would become responsible for the implementation of coach development programmes within their own nations.

GB's nominated coaches were Ben Prior for Freeskating and Alessandra Sain for Dance. Both participated in the training course and were awarded Worldskate Trainer accreditation under the new International Artistic Coaching School (IACS). More information on IACS and the coach development programme being developed for FARS has been provided later in this update.

2.2. IACS

In an attempt to improve the sport of Artistic Roller Skating, Worldskate have created the new International Artistic Coaching School (IACS). This school will oversee the education of coaches on a worldwide level through their newly accredited Worldskate Trainers. Their goal is simple, to improve coach education through the application of a unified technique and language with a view to this filtering down to athletes to improve skating across the globe.

2.3. UNIFIED TECHNIQUE

A fundamental part of the new IACS programme is the development and application of a unified technique. This is a single technique which has been agreed upon by delegates from all nations and is a technique that can be applied at a national level to aid coach and skater development. It is widely believed that having every nation apply a single proven technique will improve our sport on a global scale. Part of the underlying vision here is to better prepare our sport for inclusion in the Olympics one day. Inclusion within such an event would require greater competition from more than just a few nations hence a collective desire to help improve skating worldwide.

Within the discipline of Freeskating, the agreed upon technique is heavily based around the already successful Italian Technique and Sara Locandro documented the beginnings of this in her new book. Illustrations from this book have been included within this update and can act as a point of reference for further discussion at FARS seminars throughout the year. They are based on the booklets that were issued by FARS in 2018 but these later versions have been adapted to better reflect reality and demonstrate the anticipation that occurs during the jump loading and takeoff phases. However, the concept of the technique remains the same. More detailed information on the illustrations will be released in due course. The first part of the Freeskating technique books from Sara can be purchased at the following link: <https://www.amazon.it/Artistic-skating-italiana-inglese-spagnola/dp/8894871118>.

The Dance side of IACS was led by Lorenza Risidori (official coach of the Italian team) and Marie Gaudi (official coach of the American team). The two schools (although very different from each other) represent the fundamentals of Dance. Therefore, the IACS aim was to gather all the coaches selected by their own federation in order to discuss potential agreement and disagreement on those two schools of thought.

For the purpose of determining a single technique that can be applied at a national level to aid coach and skater development, the unified technique mainly focused on dance skating components, basic steps and turns for dance skaters.

2.4. WORLDSKATE TRAINERS

It is recognised that not all nations work in the same way so rather than attempt to provide a “one size fits all” approach to coach education a team of new Worldskate Trainers has been created to oversee coach development programmes at national levels. Information about the unified technique, methods of teaching it and best practices for RollArt program creation was shared with these Worldskate Trainers at the recent seminar and now Alessandra and Ben have been tasked with document this and provide suitable training courses for coaches within GB.

Some information on how we will achieve this is included within this update but further details will be released later in the year.

3. FREESKATING UPDATE

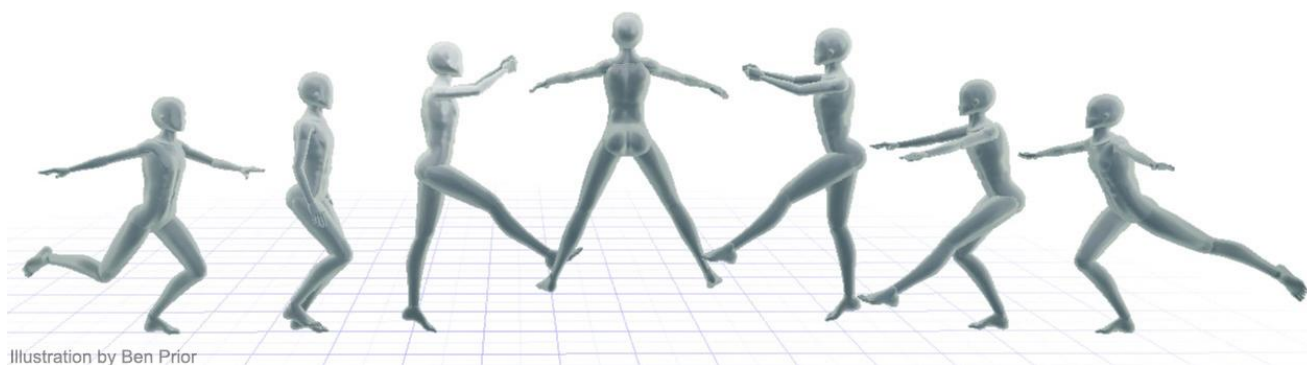
The unified technique agreed upon at the 2019 Worldskate seminar is based around the existing Italian Freeskating technique. This is the same technique that was released in booklets at FARS training days during 2018 so hopefully many of you will already have been working towards this. The book that was written by Sara Locandro (See link in Unified technique section above) to help train the Worldskate Trainers covered the technique for performing single jumps and incorporated the illustrations shown in the following sections.

These illustrations differ slightly from those released by FARS in 2018 in that they have been updated to better reflect the reality of the jumps and in particular show the anticipation which should be applied during the loading and takeoff phases of the jump. For clarification, the loading phase is the process during which the skater is bending their skating leg in preparation for takeoff and the takeoff phase is that where the skater is extending the skating leg to push away from the floor.

In many of the jumps illustrated below you will see that the loading and takeoff phases of the jump include a suitable amount of “anticipation” where the body starts to rotate. However, it should be made very clear that this is not an invitation to cheat the jump and it is the coach’s responsibility to ensure that the skater does not turn this into “pre-rotation” to the point where the jump is cheated. It was presented by IACS that in order to achieve triples and hopefully one day quads the correct “anticipation” of a jump will see $\frac{1}{4}$ rotation of the body during loading and a further $\frac{1}{4}$ rotation during takeoff BUT no more. It should also be made very clear that this anticipation relates to the body with the takeoff foot remaining at the $\frac{1}{4}$ mark. More information on this topic will be made available in due course but for now I would invite you to study the step by step jump illustrations below.

Please note that Sara’s book also referred to training videos of previous world champion Roberto Riva. Roberto is considered to be the skater who performed jumps that were closest to the technique being taught now. A video of Roberto performing single jumps can be seen here: <https://www.youtube.com/watch?v=aQilTcc2A9o>. With the exception of the Axel, the illustrations below match his technique.

3.1. WALTZ JUMP



3.2. SALCHOW

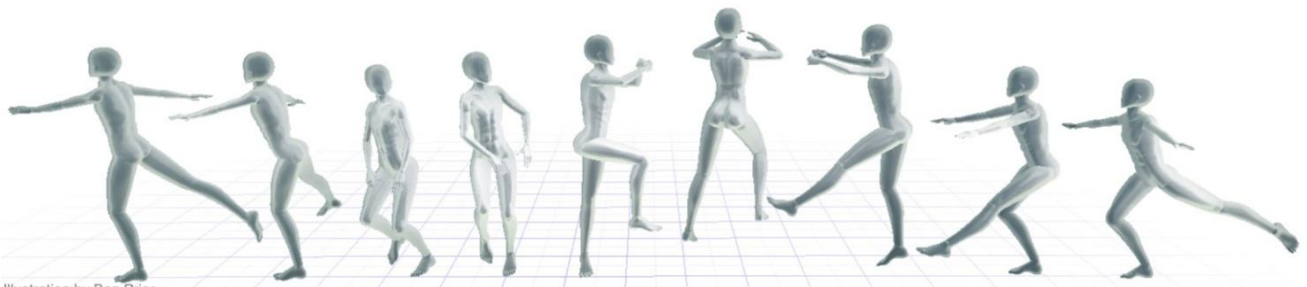


Illustration by Ben Prior

3.3. TOE LOOP

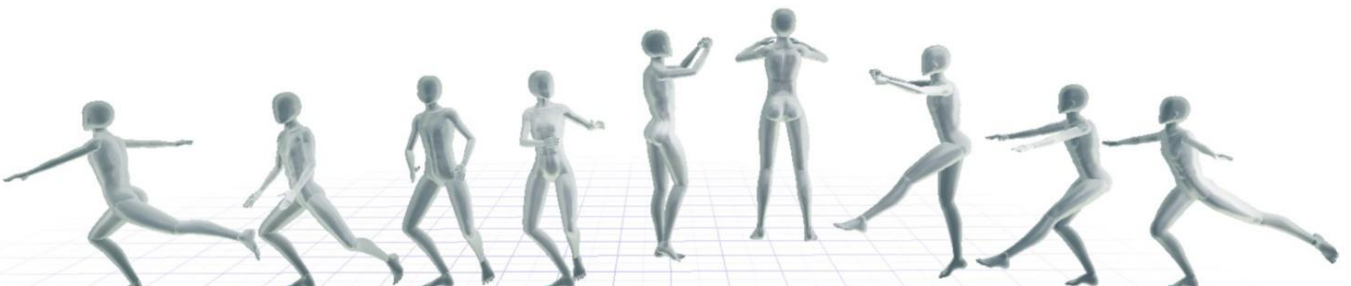


Illustration by Ben Prior

3.4. FLIP

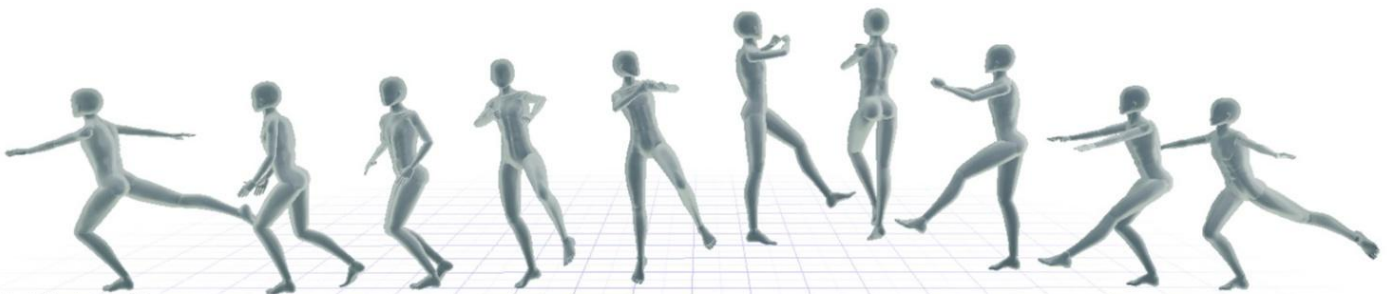


Illustration by Ben Prior

3.5. LOOP

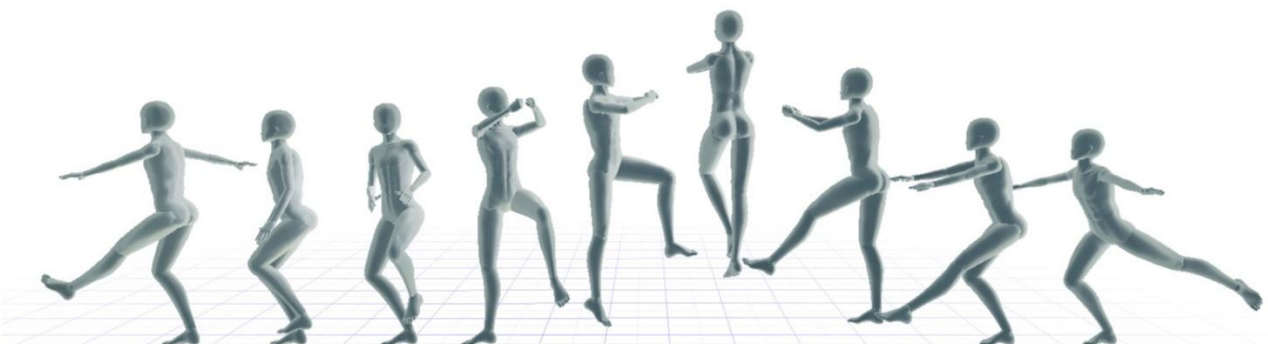


Illustration by Ben Prior

Please note that the Loop jump for singles should be taken off the skate, for doubles it may be taken off the skate or the toe stop but from triple onwards it should be taught from the toe stop only. The illustration above shows the variation taken off from the skate but the toe stop version is very similar, differing only in that the hips remain closed during steps 3 and 4 where the toe stop makes contact with the floor.

4. DANCE UPDATE

Roller Dance skating is based on the different aspects of dance. The emphasis is on precise steps, rhythm, and interpretation of the music. The strength of this discipline lies in its required skating skills encompassing edging, body posture/control and power along with its limitless creativity, choreography, theatrical and innovative aspects.

Along with executing all the technical difficulties required, dancers are expected to perform with:

- Spatial awareness
- Accuracy
- Clarity and Harmony of Movement
- Effortless Movement in time with music
- Expression of music's style, character and rhythm
- Physical, emotional and intellectual involvement
- Style and individuality/personality

All steps timing and movement of the dances must be in accordance with the dance diagrams and descriptions. Footwork must be neat and deep edges should be skated with speed and flow. Maximum utilization of the skating surface is desirable, which requires deep edges and good flow. There should be no apparent struggle for speed. Floor coverage must not be obtained by the use of flat or shallow edges. While executing dance steps and turns, skaters should focus on edge quality, continuous flow and effortless transfer of weight, maintaining flow and demonstrating control. Steps should be skated to generate power, with smooth transitions when changing feet, maintaining good balance.

In order to achieve such skills The IACS programme wanted this year to start focusing mainly on the fundamental skating requirements for basic skating skills development. Such requirements are:

- timing to the music
- execution of basic fundamentals and technical requirements
- execution of the correct pattern of the dance on the skating floor, adhering to the continuous baseline, performing correct aim of each step within a dance lobe, with emphasis on the beginning edge and ending edge of each lobe.
- correct execution of clear, well-defined edges executed with power and speed.
- correct body posture baseline, with correct inclinations, including proper unison of the couple.
- artistic interpretation of the dance

A fundamental part of the new IACS programme is to develop and apply a unified technique worldwide. Accordingly, the IACS courses mainly focused on the basic technique of the dance skating components:

- Run
- Stroke
- Chasse
- Crossed step
- Swing
- Roll
- One foot turns
- Two feet turns

5. COACH DEVELOPMENT PROGRAMME

5.1. OVERVIEW

In the past, FARS have offered very little in the way of official coach education for anything above basic grade level teaching. Under the new IACS programme, however, we must address this situation and provide all GB coaches with a solid education that will help them deliver technically accurate information to skaters in a way that the skaters can understand.

Given the volume and detail of information that needs to be distributed, online training courses with associated assessments have been deemed the most suitable path combined with follow-up practical seminars. To facilitate this we aim to provide an online Virtual Learning Environment (VLE) through which coaching courses can be delivered, assessments made and official qualifications awarded. This online VLE will allow coaches to learn in their own time and in a place that it is convenient for them while still providing practical hands on sessions by way of follow up face to face seminars. The results of online assessments will be gathered through multiple choice questions and will provide meaningful feedback for coaches, FARS and Worldskate helping coaches to achieve a certain standard of education before proceeding on to further courses. The practical seminars will provide coaches with a chance to work with FARS teams both on and off the rink to put what has been learned online into practice in real life scenarios.

In terms of the course content, we will be developing a set of coaching courses which will be split into 3 levels (simply named Coaching Levels 1, 2 and 3). The first level will cover basic skating concepts and basic skating skills and this level will be shared by both Dance and Freeskating. The overlap of Level 1 between disciplines is suitable here because the Artistic Component skills under RollArt are identical for the two disciplines. Level 2 onwards will split into discipline specific courses. Each course will be split into topics with each topic presenting educational information followed by a set of relevant questions to assess the coach's understanding. The educational information within each topic may include text, graphs, illustrations, photos or videos. Please see section 5.4 - Example Topic below for an example.

5.2. QUALIFICATIONS

Each level of the coach development programme will contain several courses with each one being available online to be taken at times and locations that suit the coach. They can be passed where sufficient questions are answered correctly to show that a full understanding of the topics has been achieved. In time, these coaching qualifications will form part of the official FARS coaching criteria and qualified coaches will receive ongoing support and training from FARS. The qualifications will also serve as a basis for Worldskate courses should the coach wish to take them at some point in the future.

5.3. COURSES

Each level of the coach development programme will be split into various courses with each of these being split into topics. The coach may work their way through the topics in their own time answering questions as they go. Once all topics have been covered and sufficient questions answered correctly then the course will be deemed complete. Complete all of the courses within a level and the coach will receive a corresponding qualification.

The following tables show the topics that will make up the coaching courses and levels for both Freeskating and for Dance. Please note that these are draft topics at present but they have been included within this update to give an indication as to the type of information that the courses may contain.

5.3.1. FREESKATING

Please note that the courses within Freeskating Level 1 are the same as the Dance Level 1 and are designed to cover basic skating skills.

LEVEL 1 – FREESKATING	
COURSE	TOPIC
Basic Skills	Base Body Position
	Body Planes
	Body Axis & Movement
	Bending & Straightening
	Stretching & Extension
	Alignment between free and Employed foot
	Tension, Relaxation & Isolation
	Position, Counter Position
	Inclination & Edges
	Rotation, Twisting
	Body Movements
	Port de Bras
	Physical preparation
	Terminology
Skating Skills	Body Inclination
	Edges execution
	Forward Skating
	Backward Skating
Verification	Review of all Level 1 courses at a face to face seminar

LEVEL 2 - FREESKATING	
COURSE	TOPIC
Step Sequences	Turns & Edges
	Steps
	Body Movements
	RollArt Levels
Single Jumps Theory	Preparation
	Take Off & Isolation
	Rotation & Anticipation
	Jump Phases
	Arms
	Wrapping
Landing	

LEVEL 2 – FREESKATING continued...	
COURSE	TOPIC
Waltz Jump	Preparation
	Loading
	Takeoff
	Flight
	Landing
Toe Loop	Preparation
	Loading
	Takeoff
	Flight
	Landing
Salchow	Preparation
	Loading
	Takeoff
	Flight
	Landing
Flip	Preparation
	Loading
	Takeoff
	Flight
	Landing
Lutz	Preparation
	Loading
	Takeoff
	Flight
	Landing
Loop	Preparation
	Loading
	Takeoff
	Flight
	Landing
Upright Spins	BI
	BO
	FO
	FI
	Change Foot
	Variations
Verification	Review of all Level 2 courses at a face to face seminar

LEVEL 3 - FREESKATING	
Course	Topic
Double & Triple Jumps	Rotation & Anticipation
	Jump Phases
	Arms
	Wrapping
	Landing
Sit Spins	BI
	BO
	FO
	FI
	Variations
Camel Spins	FO
	BO
	BI
	Heel
	Variations
RollArt & Spins	Bonuses
	Rules
	QOEs
RollArt & Jumps	Under Rotation
	Bonuses
	Rules
	QOEs
RollArt & Step Sequence	Turns & Steps
	Levels
	QOEs
Verification	Review of all Level 3 courses at a face to face seminar

5.3.2. DANCE

LEVEL 1 – DANCE	
COURSE	TOPIC
Basic Skills	Base Body Position
	Body Planes
	Body Axis & Movement
	Bending & Straightening
	Stretching & Extension
	Alignment between free and Employed foot
	Tension, Relaxation & Isolation
	Position, Counter Position
	Inclination & Edges
	Rotation, Twisting
	Body Movements
	Port de Bras
	Physical preparation
	Terminology
Skating Skills	Body Inclination
	Edges execution
	Forward Skating
	Backward Skating
Verification	Review of all Level 1 courses at a face to face seminar

LEVEL 2 – DANCE	
COURSE	TOPIC
Course	Topic
Basic Steps, Turns	Run
	Stroke
	Chasse
	Crossed Step
	Swing
	Roll
Two Foot Turns	Mohawk
	Choctaw
One Foot Turn	Three turn
	Rocker
	Counter
	Bracket
	Travelling
	Twizzle
	Loop
Basic Fundamentals and Technical Requirements	Timing
	Pattern
	Edges
	Power and Speed
	Bend
	Flow
	Body Posture Baseline
	Interpretation
	Rhythm
	Takeoffs
	“And” Position
	Change of edge
	Rockover
Rotation	
Verification	Review of all Level 2 courses at a face to face seminar

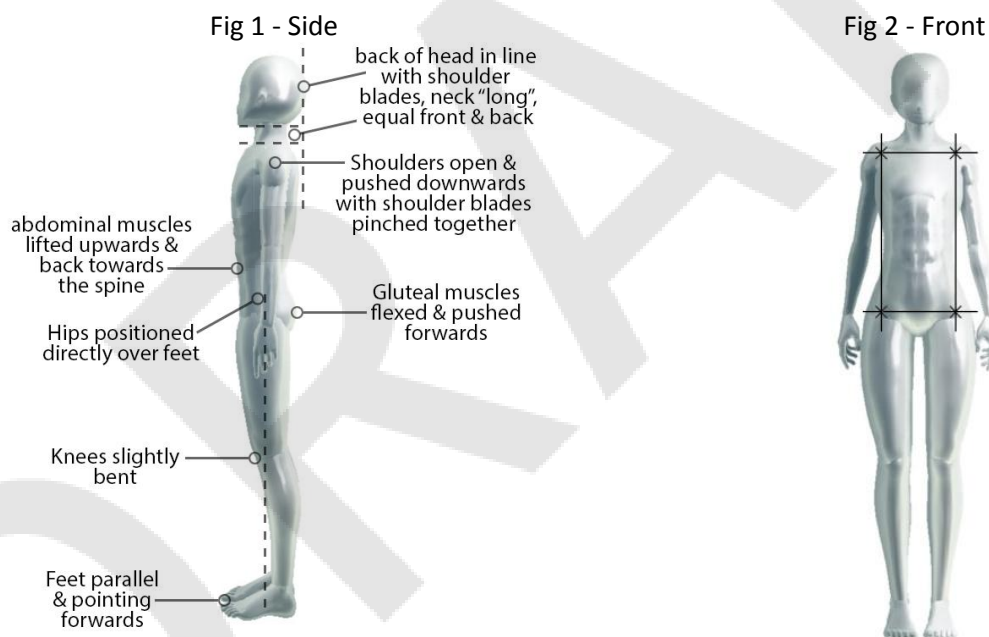
Level 3 Dance to be confirmed.

5.4. EXAMPLE TOPIC

This section shows an example topic. In this case it is the first topic from the Level 1 coaching course which covers the “Base Body Position”. Each topic will be split into a “Training” section followed by a “Questions” section. The training section will contain a combination of text, charts, illustrations, photos or videos and is designed to give the coach all the information that they need to know on the topic. The questions section will then ask the coach a series of multiple choice questions designed to assess whether the coach has understood the topic in sufficient detail. The following Training and Questions sections show what a typical topic may look like.

5.4.1. TRAINING

Correct body position in artistic roller skating is vital because **it is a major contributor to overall stability**. Poor body position at any point, whether during basic skating, jumps, spins or dance can jeopardise entire elements and will almost certainly make whatever is being done more difficult than it needs to be. It is therefore critical for the base body position to be present at all times and in every aspect of skating deviating only if the element or body movement specifically requires it. When performed correctly the base body position will provide stability but without showing rigidity. It must give the illusion of “softness” while providing control.



The key body parts required to achieve the base body position are: **Feet, Knees, Gluteus, Hips, Abdomen, Shoulders** and **Head**. While other body parts will get involved it is the tension and positioning of these key parts that will create the correct position, tensions and stability. Once achieved, the base body position must form the basis for all other movements and elements and must be maintained at all times unless the element or artistic movement specifically require otherwise (e.g. in the case of additional knee bend, specific body movement, camel, sit spin etc...). Please note the alignment of the key body part in Fig 1 and Fig 2 above.

How to perform the Base Body Position

1. Stand with the **feet** parallel and pointing forwards
2. Bend the **knees** slightly so they are not locked
3. Flex and push the **gluteal** (buttock) muscles forward
4. Ensure the **hips** are positioned directly above the feet and inline with shoulders
5. Lift your **abdominal** muscles upwards and back towards your spine
6. Contract your shoulder blades together to open your **shoulders** and push shoulders down
7. Balance your **head** directly on your spine with the neck long (equal front and back) and the back of the head in line with the shoulder blades

Once complete the skater must feel contraction and relaxation in the following areas:

Contraction: Shoulder blades (upper back) and trunk

Relaxed: shoulders and arms

Please note the box drawn in Fig 2 above. **The box shows the alignment between shoulders and hips.** This must remain in place at all times when in the base body position and must not be twisted or skewed. If the base body position box is twisted, it means that the shoulders or the hips have moved independently of each other and one is twisted further around the body than the other. If the base body position box is skewed then it means that the shoulders are no longer on-top of the hips.

5.4.2. QUESTIONS

The following questions show an example of the kind of questions that will be asked at the end of each topic:

- 1) Correct body position in artistic roller skating is vital because...
 - a. It looks artistic
 - b. It is a major contributor to overall stability
 - c. It reduced tension in the lower back
 - d. It reduces the chances of knee injury

- 2) The base body position should be retained...
 - a. At all times unless the element or movement requires otherwise
 - b. When skating forwards
 - c. When skating backwards
 - d. Before entering the rink

- 3) What are the key body parts to consider in the basic body position:
 - a. Toes
 - b. Feet
 - c. Knees
 - d. Legs
 - e. Glutes
 - f. Hips
 - g. Abdomen
 - h. Arms
 - i. Elbows
 - j. Hands
 - k. Fingers
 - l. Shoulders
 - m. Back
 - n. Head
 - o. Ears
 - p. Nose
 - q. Eyes

- 4) When performing the Base Body Position the feet should be...
 - a. In a T position
 - b. One in front of the other
 - c. Side by side and pointing outwards
 - d. Parallel and pointing forwards

- 5) When performing the Base Body Position the knees should be...
 - a. Straight with knees locked for stability
 - b. Bent slightly so they are not locked
 - c. Bent as much as possible

- 6) When performing the Base Body Position the gluteal muscles should...
 - a. Squeezed tight
 - b. Relaxed
 - c. Flexed and pushed forward

- 7) When performing the Base Body Position the hips should be...
 - a. Positioned directly above the feet and inline with shoulders
 - b. Pushed backwards behind the feet
 - c. Pushed forwards over the toe wheels

- 8) When performing the Base Body Position the abdominal muscles should be...
 - a. Relaxed with belly button pushed forwards
 - b. Tensed
 - c. Lifted upwards and backwards

- 9) When performing the Base Body Position the shoulders should be...
 - a. Rounded and pulled down
 - b. Rounded and lifted up
 - c. Open and lifted up
 - d. Open and pulled down

- 10) When performing the Base Body Position the head should be...
 - a. Lifted with chin high in the air
 - b. Balanced with back of head in line with shoulder blades
 - c. Looking down towards the floor to avoid obstacles