



Figure Skating Coaching Guide

Special Olympics





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Contributing Authors

Tappie Dellinger
Sonya Garlick

Katharina Rauch
Heidi Vanderhoof

Special Thanks to the Following for All of Your Help and Support Athletes in Videos

Grace Ashton (NC)
Michael Ferraioli (NJ)
Erin Hart (IL)
Eden Kaden (NC)
Naomi Kaden (NC)
Sophia Kaden (NC)

Angelina Pallotta (NJ)
Zachary Van Wagner(NJ)
Marie Defalco (Unified Partner)
Patrick Van Wagner (Unified Partner)
Tyler Van Wagner (Unified Partner)

Video Editing

Katherine Anderson Photography
Chad Dellinger (Announcer)





Special Olympics International Staff

Fiona Murray

Marie Merritt

Jeff Lahart

Special Olympics Unified

Additional Acknowledgements

Extreme Ice Center, Indian Trail, North Carolina

Carolinas Figure Skating Club

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WELCOME TO THE SPECIAL OLYMPICS FIGURE SKATING COACHES GUIDE - 2021

In this guide we will provide information for all disciplines of figure skating. This guide is to help all athletes, coaches, judges, technical specialist, and parents. Throughout this guide you will be provided with important links to help you better your coaching and teaching skills. There are many resources available to help you develop your own philosophy and style of coaching. Keep an open mind, willingness to learn and use new ideas, and to bring the passion and love of figure skating to your athletes always.

This guide should be used in conjunction with the [Special Olympics Figure Skating Rules](#) and [Special Olympics Sports Rules Article 1](#).



SCAN ME!

Scan the QR code with your phone's camera to access the Special Olympics Figure Skating Resources Page where you can access everything figure skating related.

UNDERSTANDING FIGURE SKATING

Through the badge program, athletes learn skills in a progressive order and earn badges at each level. Athletes who complete the Special Olympics Badge Program will be prepared to move into the existing badge program at local skating rinks.

Figure Skating strengthens the athlete's muscles and improves posture and balance. It stimulates the athlete's circulation and provides good exercise, without straining the heart or leg muscles. Also, figure skating helps develop the mental capacity of the athlete.





With the mastery of figure skating, as with the mastery of any new skill, athletes will achieve a new level of self- confidence in their physical ability and in their mental and social abilities. They will have learned a popular sport, which will give them a sense of belonging and an opportunity to meet people and make new friends. Finally, the athletes learn the value of gaining a lifelong recreational activity.

The focus of the Figure Skating Coaching Guide is to assist coaches in instructing all athletes to function at their maximum performance level. Realistic goals and objectives should be developed that present a challenge but do not force athletes into experiences loaded with failure. To provide positive experiences means that many athletes will require instructional activities that are adapted to their particular needs. Some examples of activity adaptations include:

Modifications of Activities

Special Olympics athletes are often denied the chance to learn new skills or activities because they are not physically able to perform the skills exactly according to the direction of the instructor or the instructional guide. The instructor may modify the skills involved in an activity, so all athletes are able to participate.

Accommodating the Athletes

In competition, it is important that rules not be changed to suit several athletes' special needs. However, there are other ways to accommodate athletes' special needs. For example, the sound of the coach's voice can be used to assist visually impaired athletes.

Encouraging Activity

Teachers can structure lessons so that athletes respond to challenging questions. Such an approach permits athletes with various levels of ability to respond in ways that allow for success. Obviously, variations in response to these questions would be apparent from athlete to athlete depending on the level of ability and severity of impairment.





Changing the Method of Communication

Athletes sometimes require communications systems that are suited to their needs. For example, verbally explaining a task may not match up well with some athletes' information processing systems. Information that is more specific might be provided in other ways. For example, the instructor could simply demonstrate the sport skill. Some athletes may need not only to hear or see a skill but also to read a description of the skill. This need can be met for poor or non-readers through the use of a poster board to which stick figures are attached to show the task sequence for a skill.

Modification of Equipment

Successful participation in Special Olympics may sometimes require equipment that has been modified to suit the athlete's particular needs. Fortunately, special equipment may be available.





1. PLANNING A FIGURE SKATING TRAINING & COMPETITION SEASON

Goals

Realistic yet challenging goals for each athlete are important to the motivation of the athlete both at training and during competition. Goals establish and drive the action of both training and competition plans. Sport confidence in athletes helps to make participation fun and is critical to the athlete’s motivation. Please see the Principles of Coaching Section for additional information and exercises on goal setting.

Benefits of Figure Skating

- Figure skating allows the athlete freedom to grow socially and provides experiences that stimulate communication.
- Figure skating promotes the ability to follow instruction.
- Figure skating offers enjoyment of independent movement.
- Figure skating improves agility and coordination.
- Figure skating increases total fitness.
- Figure skating provides an opportunity for families and friends to pursue a sport together.

1.1. GOAL SETTING AND MOTIVATION

Developing Self-Confidence through Goal Setting

Accomplishing goals at practice through repetition in settings similar to the competition environment will instill confidence. Setting goals is a joint effort between athletes and coaches.

In goal setting, goals must be:

1. Structured as short-term, intermediate and long-term
2. Viewed as stepping stones to success
3. Accepted by the athlete
4. Varied in difficulty — from easily attainable to challenging
5. Measurable
6. Used to establish the athlete's training and competition plan.

Athletes with or without an intellectual disability may be more motivated by accomplishing short-term goals than long-term goals; however, do not be afraid to challenge athletes. Include athletes in setting their personal goals. For





example, ask the athlete, "Can you skate a clean routine today? Let's see if you skated a clean routine at the last practice. What is your personal best? What do you think you can do?" Awareness of why the athlete is participating is also important when setting goals. There are participation factors that may influence motivation and goal setting:

- Age appropriateness
- Ability level
- Readiness level
- Athlete performance
- Family influence
- Peer influence
- Athlete preference

Performance Goals versus Outcome Goals

Effective goals focus on performance, not outcome. Performance is what the athlete controls. Outcomes are frequently controlled by others. An athlete may have an outstanding performance and not win a contest because other athletes have performed even better. Conversely, an athlete may perform poorly and still win if all other athletes perform at a lower level. If an athlete's goal is to perform a certain skill or to skate a clean program, the athlete has greater control in achieving this goal than winning. However, the athlete has even greater control of achieving a goal if the goal is to skate using the correct form, through the entire routine. This performance goal ultimately gives the athlete more control over his/her performance.

Motivation through Goal Setting

Goal setting has proved to be one of the most simple and effective motivational devices developed for sport within the past three decades. While the concept is not new, today the techniques for effective goal setting have been refined and clarified. Motivation is all about having needs and striving to have those needs met. How can you enhance an athlete's motivation?

1. Provide more time and attention to an athlete when he/she is having difficulty learning a skill.
2. Reward small gains of achievement in skill level.
3. Develop other measures of achievement outside of winning.
4. Show your athletes that they are important to you.
5. Show your athletes that you are proud of them and excited about what they are doing.





6. Fill your athletes with self-worth.

Goals give direction. They tell us what needs to be accomplished. They increase effort, persistence and the quality of performance. Establishing goals also requires that the athlete and coach determine techniques for how to achieve those goals.

Measurable and Specific

Effective goals are very specific and measurable. Goals stated in the form of "I want to be the best that I can be!" or "I want to improve my performance!" are vague and difficult to measure. It is positive sounding but difficult, if not impossible, to assess whether they have been reached. Measurable goals must establish a baseline of performance recorded during the past one or two weeks for them to be realistic.

Difficult, but Realistic

Effective goals are perceived as challenging, not threatening. A challenging goal is one perceived as difficult but attainable within a reasonable amount of time and with a reasonable amount of effort or ability. A threatening goal is one perceived as being beyond one's current capacity. Realistic implies that judgment is involved. Goals based upon a baseline of performance recorded during the past one or two weeks are likely to be realistic.

Long- versus Short-Term Goals

Both long- and short-term goals provide direction, but short-term goals appear to have the greatest motivational effects. Short-term goals are more readily attainable and are stepping stones to more distant long-term goals. Unrealistic short- term goals are easier to recognize than unrealistic long-term goals. Unrealistic goals can then be modified before valuable practice time has been lost.

Positive versus Negative Goal Setting

Positive goals direct what to do rather than what not to do. Negative goals direct our attention to the errors we wish to avoid or eliminate. Positive goals require coaches and athletes to decide how they will reach those specific goals. Once the goal is decided, the athlete and coach must determine specific strategies and techniques that allow the goal to be successfully attained.

Set Priorities





Effective goals are limited in number and meaningful to the athlete. Setting a limited number of goals requires that athletes and coaches decide what is important and fundamental for continued development. Establishing a few carefully selected goals also allows athletes and coaches to keep accurate records without becoming overwhelmed with record keeping.

Mutual Goal Setting

Goal setting becomes an effective motivational device when athletes are committed to achieving those goals. When goals are imposed or established without significant input from the athletes, motivation is unlikely to be enhanced.

Set Specific Time Lines

Target dates provide urgency to an athlete's efforts. Specific target dates tend to eliminate wishful thinking and clarify what goals are realistic and which are not. Timelines are especially valuable in high-risk sports where fear often promotes procrastination in learning new skills.

Formal versus Informal Goal Setting

Some coaches and athletes think that goals must be set in formal meetings outside of practice and require long periods of thoughtful evaluation before they are decided upon. Goals are literally progressions, which coaches have been using for years but now express in measurable performance terms rather than as vague, generalized outcomes.

Goal Setting Domains

When asked to set goals, athletes typically focus on the learning of new skills or performances in competitions. A major role of the coach is to broaden the athlete's perception of those areas, and goal setting can be an effective tool. Goals can be set to enhance fitness, improve attendance, increase intensity, promote sportsmanship, develop team spirit, find more free time or establish consistency.

Assessing Goals Checklist

1. Write a goal statement.
2. Does the goal sufficiently meet the athlete's needs?
3. Is the goal positively stated? If not, rewrite it.
4. Is the goal under the athlete's control, focused on his/her situation and not one else's?
5. Is the goal a goal and not a result?





6. Is the goal sufficiently important to the athlete that he/she will want to work toward achieving it? Will he/she have the time and energy to do it?
7. How will this goal make the athlete's life different?
8. What barriers might the athlete encounter in working toward this goal?
9. What more does the athlete need to know?
10. What does the athlete need to learn how to do?
11. What risks does the athlete need to take?

MORE INFORMATION ON SPORT PSYCHOLOGY CHECK OUT THE [SPECIAL OLYMPICS SPORTS PSYCHOLOGY GUIDE](#).

1.2. PLANNING A FIGURE SKATING TRAINING & COMPETITION SEASON

As with any sport, the Special Olympics Figure Skating coach must have a coaching philosophy. The coach's philosophy should be consistent with the Special Olympics philosophy, which is that quality training and opportunities for fair and equitable competition are guaranteed for the athlete. However, successful coaches include fun in the overall plan, along with development of the athlete and the athlete's acquisition of skills and knowledge of a particular sport, as objectives of their programs. In the long run, organization and planning are the keys to a successful season. The following list may assist the figure skating coach in planning a season.

Preseason Planning

- Ensure that all prospective skaters have thorough physical examinations before the first practice. Also, be sure to obtain parental and medical releases.
- Improve your knowledge of figure skating and your sport skills by attending training schools.
- Locate a local rink for practice sessions.
- Recruit volunteer assistant coaches from home-schooled skaters, adult skaters, local schools or university athletic programs.
- Schedule at least one practice a week for at least eight weeks prior to the scheduled competition.
- Schedule exhibitions or competitions against other skaters prior to Regional or Multi-Program Games.
- Establish goals and write an instruction outline for the season.

Season Planning

- Continue to use skill assessments to keep track of athletes' progress.





- Plan each practice according to what needs to be accomplished.
- Draw up and manage an eight-week training program, such as the one suggested.

Postseason Planning

- Review preseason goals and determine how many of them were achieved.
- Ask for comments from athletes, parents and volunteers.

1.3. ESSENTIAL COMPONENTS OF PLANNING A FIGURE SKATING TRAINING SESSION

Each training session needs to contain the same essential elements. The amount of time spent on each element will depend on the goal of the training session, the time of season the session is in and the amount of time available for a particular session. The following elements need to be included in an athlete's training program. Please refer to the noted sections in each area for more in-depth information and guidance on these topics.

- ✓ Warm-ups
- ✓ Previously taught skills
- ✓ New skills
- ✓ Competition experience
- ✓ Feedback on performance

The final step in planning a training session is designing what the athlete is actually going to do. Remember, when creating a training session using these key components, the progression through the session allows for a gradual buildup of physical activity.

- Easy to difficult
- Slow to fast
- Known to unknown
- General to specific
- Start to finish

Tips for Conducting Successful Training Sessions

- ✓ Assign assistant coaches their roles and responsibilities in accordance with your training plan.
- ✓ When possible, have all equipment and stations prepared before the athletes arrive.
- ✓ Introduce and acknowledge coaches, athletes and volunteers.





- ✓ Review intended program with everyone. Keep athletes informed of changes in schedule or activities.
- ✓ Alter the plan according to the weather.
- ✓ Change activities before the athletes become bored and lose interest.
- ✓ Keep drills and activities brief so athletes do not get bored. Keep everyone busy with an exercise even if it is rest.
- ✓ Devote the end of the practice to a group activity that can incorporate challenge and fun, always giving the athletes something to look forward to at the end of practice.
- ✓ Summarize the session and announce arrangements for next session.
- ✓ Keep the **fun** in fundamentals.

Tips for Conducting Safe Training Sessions

Though the risks can be few, coaches have a responsibility to ensure that athletes know, understand and appreciate the risks of figure skating. The safety and well-being of athletes are the coaches' primary concerns. Figure skating is not a dangerous sport, but accidents do occur when coaches forget to take safety precautions. It is the coach's responsibility to minimize the occurrence of injuries by providing safe conditions.

- ✓ Warm up and stretch properly at the beginning and end of each practice to prevent muscle injuries.
- ✓ All athletes should have proper protective gear/ clothing, like gloves, head protection, warm-up jacket, and skating attire appropriate for their level.
- ✓ Establish clear rules for behavior at your first practice and enforce them.
- ✓ Keep your hands to yourself.
- ✓ Listen to the coach.
- ✓ Ask the coach before you leave the ice.
- ✓ Check your first aid kit; restock supplies as necessary.
- ✓ Train all your coaches on first aid and emergency procedures.

Figure Skating Practice Competitions

The more we compete, the better we get. A figure skating practice competition can consist of skating skills or program run-throughs or exhibitions. Part of the strategic plan for Special Olympics figure skating is to drive more sport development at the local levels. Competition motivates athletes, coaches and the entire sport management team. Expand or add to your schedule as many competition opportunities as possible. We have provided a few suggestions below.

- ✓ Practice program run-throughs.
- ✓ Hold exhibitions.





- ✓ Enter local competitions.

Guideline for establishing a Training Program (1 hour sessions)

Beginners

- Instruction on Basics on properly fitting of skates, safety equipment and clothing
- Dry Land Skills Instruction: Walking, Falling and Getting Up with Skates On and Balancing
- On-Ice Skating Skills Instruction

Intermediate

- Skating Skills Instruction and Assessment
- Supervised Free Skating
- Complete Skills Assessment Cards

Advanced

- Introduction to Competition Format
- Skills Review
- Simulated Competition

Guideline for Selecting Partners

The key to the successful development of a Special Olympics Unified Sports® partner for a pair or dance or synchronized skating team is the proper selection of team members. We have provided some primary considerations below for you.

Ability Grouping

Unified partners work best when all partners have similar sport skills. Partners with abilities that are far superior to their partner's will either control competition or accommodate others by not competing to their potential. In both situations, the goals of interaction and teamwork are diminished and a true competitive experience is not achieved.

Age Grouping

All team members should be closely matched in age.

- Within 3-5 years of age for athletes 21 years of age and under
- Within 10-15 years for athletes 22 years of age and over

Creating Meaningful Involvement in Unified Sports

Unified Sports embraces the philosophy and principles of Special Olympics. When selecting Unified pairs, you want to achieve meaningful involvement at the beginning, during and end of your sport season. Unified pairs are organized to





provide meaningful involvement for all athletes and partners. Every partner should play a role and have the opportunity to contribute to the team. Meaningful involvement also refers to the quality of interaction and competition within a Unified pair. Achieving meaningful involvement by each partner on the team ensures a positive and rewarding experience for everyone.

Indicators of Meaningful Involvement

- Partners compete without causing undue risk of injury to themselves or others.
- Partners compete according to the rules of competition.
- Partners have the ability and opportunity to contribute to the performance of the team.
- Partners understand how to blend their skills with those of other athletes, resulting in improved performance by athletes with lesser ability.

Meaningful Involvement Is Not Achieved When Unified Partners:

- Have superior sport skills in comparison to their partner.
- Act as on-ice coaches, rather than partners.
- Do not train or practice regularly, and only show up on the day of competition.

1.4. FIGURE SKATING ATTIRE

Appropriate figure skating attire is required for all competitors. As a coach, discuss the types of sport clothes that are acceptable and not acceptable for training and competition. Discuss the importance of wearing properly fitted clothing, along with the advantages and disadvantages of certain types of clothing worn during training and competitions. For example, long pant jeans or blue jean shorts are not proper figure skating attire for any event. Explain that athletes cannot perform well while wearing jeans that restrict their movement. Show the athletes what is appropriate for practice attire and what is appropriate for competition attire.

Clothing must be suited to the activities involved. In general, this means comfortable, non-constrictive clothing, and well fitted ice skates. Properly fitting and clean clothes tend to give athletes a boost. Although the saying, “You play as well as you look,” has never been proven, many athletes and coaches continue to believe in it. The appearance of the skater is considered when awarding points in competition.





SKATES

The coach must select a properly fitted boot before attempting to ice skate. The boot should have firm arch support and should allow some movement in the toes. The blade should be positioned under the boot so that the blade runs between the big toe and second toe in front of the skate and intersects the heel in the back. The sharpness of the blade should be checked by the coach often. When putting on the skates, the lacing should resemble the cross pattern used on shoes. The boot should be snug enough to allow for only one pair of socks, but not so tight as to cut off circulation. The greatest support should occur at the ankle. The boot should be loose enough at the top to barely allow a finger to get inside the boot.



SOCKS

It is recommended that the skater wear the thinnest hose possible. Thin socks provide the best foot grip, and thus better balance, in the tight fitting skate boot. Thick socks are too bulky and promote the sweating process.

FIGURE SKATING OUTFIT

Clothing of the Competitors must be modest, dignified and appropriate for athletic competition, not garish or theatrical in design. Clothing may, however, reflect the character of the music chosen.

The clothing must not give the effect of excessive nudity inappropriate for the discipline. Men must wear full length trousers and must not wear tights. In addition, in Ice Dance, Ladies must wear a skirt. Accessories and props are not permitted. Undergarments should not be visible.

The decorations on costumes must be non-detachable.

SHIRTS AND SWEATERS

The skater should select a long-sleeve shirt for comfort and warmth. The shirt should be nice fitted to provide ease of arm movement. Sweaters should not be so bulky that they look sloppy and hinder the skater's precise movements, neither should they have hoods of them. Shirts should be tucked into pants at all times.





HAIR

For safety reasons, each competitor should have his/her hair away from the face. It is highly recommended that the athlete does not use bobby pins in case the bobby pins fall on the ice.

WARM-UP SUITS

Warm-up suits or sweat suits are useful for warming up before and keeping warm after practice or competition. They should not be worn during practice or competition because of their weight and bulk.

GLOVES

A properly fitted pair of gloves or mittens is recommended for recreational skating. They are also useful for warming up.

HELMETS

It is recommended that beginning skaters and skaters who lack sufficient muscular control wear a protective helmet or headwear.





2. FIGURE SKATING RULES FOR COMPETITION

Teaching Figure Skating Rules

The best time to teach the rules of figure skating is during practice; for example, watching out for other skaters doing their programs. Please refer to the official Special Olympics Sports Rules book for the complete listing of figure skating rules.

2.1. RULES FOR FIGURE SKATING COMPETITION

- During competition, if a problem arises while on the ice, the athlete must go directly to the referee.
- **Single Skating:**
 - Level I, Level II, Level III: A Freeskate Program has to be skated to music.
 - Level IV, Level V, Level VI: A Short Program and Freeskate Program have to be skated to music.
- **Pair Skating, Unified Pair Skating:**
 - Level I, Level II: A Freeskate Program has to be skated to music.
 - Level III: A Short Program and Freeskate Program have to be skated to music.
- **Ice Dance, Solo Ice Dance, Unified Ice Dance:**
 - Level I to VI: Two Pattern Dances have to be skated to music.
- During official practices at World Games coaches are not allowed on the ice (neither with or without skating boots)

2.2. SPECIAL OLYMPICS UNIFIED SPORTS® RULES

There are few differences in the rules for Special Olympics Unified Sports® Figure Skating competition as the rules are stipulated in the official Special Olympics Sports Rules and modifications are outlined in the rules book. The additions are highlighted below.

1. A partner must not be a registered coach at that competition.
2. A partner must be of similar ability and age as the athlete.

2.3. PROTEST PROCEDURES

Protest procedures are governed by the rules of competition and may change from competition to competition. Only rules violations can be protested. Divisioning





decisions and judgment calls made by officials cannot be protested. The protest must cite specific violations from the rulebook and a clear definition of why the coach feels the rule was not followed.

The role of the competition management team is to enforce the rules. As a coach, your duty to your athletes and team is to protest any action or events while your athletes are competing that you think violated the Official Figure Skating Rules. It is extremely important that you do not make protests because you and your athlete did not get your desired outcome of an event. Protests are serious matters that can impact a competition's schedule. Check with the competition team prior to a competition to learn the protest procedures for that competition.

2.4. FIGURE SKATING PROTOCOL & ETIQUETTE

During Practice

- ✓ Be courteous
- ✓ Give way to other skaters

At Competition

- ✓ Athletes will come prepared and in enough time for the competition.
- ✓ Athletes will bring all of their equipment with them to a competition.
- ✓ Athletes will be allowed on the practice ice only when they are assigned.
- ✓ Athletes must check with the ice monitor before getting on the ice.
- ✓ Athletes should be aware of others on the ice during the warm-up.
- ✓ Coaches should check their athletes' costumes before athletes are allowed to compete. Take care that undergarments are not visible.
- ✓ Coaches should have a back-up copy of the athletes' music.

2.5. SPORTSMANSHIP

Good sportsmanship is both the coach's and the athletes' commitment to fair play, ethical behavior and integrity. In perception and practice, sportsmanship is defined as those qualities that are characterized by generosity and genuine concern for others. Below, we highlight a few focus points and ideas on how to teach and coach sportsmanship to your athletes. Lead by example.

Competitive Effort





- Put forth maximum effort during each event.
- Practice the skills with the same intensity as you would perform them in competition.
- Continue your routine after falling or making a mistake.

Fair Play at All Times

- Always comply with the rules.
- Demonstrate sportsmanship and fair play at all times.

Expectations of Coaches

- Always set a good example for participants and fans to follow.
- Instruct participants in proper sportsmanship responsibilities and insist that they make sportsmanship and ethics the top priorities.
- Respect judgment of contest officials, abide by rules of the event and display no behavior that could incite fans.
- Treat everyone with respect.
- Instruct athletes to congratulate fellow skaters after competition, regardless of results.

Expectations of Athletes & Partners in Special Olympics Unified Sports®

- Treat teammates with respect.
- Encourage teammates when they make a mistake.
- Treat opponents with respect.
- Respect judgment of contest officials, abide by rules of the contest and display no behavior that could incite fans.
- Cooperate with officials, coaches, directors and fellow participants to conduct a fair contest.
- Do not retaliate (verbally or physically) if the other skaters demonstrate poor behavior.
- Accept seriously the responsibility and privilege of representing Special Olympics.
- Do not intentionally obstruct the skating route of others.

Remember





- ✓ Sportsmanship is an attitude that is shown in how you and your athletes act on and off the ice.
- ✓ Be positive about competing.
- ✓ Respect your opponents and yourself.
- ✓ Always stay under control, especially if you are feeling mad or angry.





3. TEACHING FIGURE SKATING SKILLS

3.1. THE WARM-UP

A warm-up period is the first part of every training session or preparation for competition. The warm-up starts slowly and gradually involves all muscles and body parts. In addition to preparing the athlete mentally, warming up also has several physiological benefits.

The importance of a warm-up prior to exercise cannot be overstressed.

Warming Up:

- ✓ Raises body temperature
- ✓ Increases metabolic rate
- ✓ Increases heart and respiratory rate
- ✓ Prepares the muscles and nervous system for exercise
- ✓ The chances of injury are greatly reduced by proper warm-up exercises

The total warm-up period may take up to 25 minutes and immediately precedes the training or competition. A warm-up period will include the following basic sequence and components.

Activity	Purpose	Time (minimum)
Slow aerobic walk/ fast walk/ run/ on-ice skate	Heat muscles	5 minutes
Stretching	Increase range of movement	10 minutes
Sport Specific Drills	Enhances coordination and preparation for training/competition	10 minutes

Aerobic Warm-Up

Activities such as walking, light jogging, walking while doing arm circles, jumping jacks.

WALKING

Walking is the first exercise of an athlete’s routine. Athletes begin warming the muscles by walking slowly for 3-5 minutes. This circulates the blood through all





the muscles, thus providing them greater flexibility for stretching. The sole objective of the warm-up is to circulate the blood and warm the muscles in preparation for more strenuous activity.

RUNNING

Running is the next exercise in an athlete's routine. Athletes begin warming the muscles by running slowly for 3-5 minutes. This circulates the blood through all the muscles, thus providing them greater flexibility for stretching. The run starts out slowly, and then gradually increases in speed; however, the athlete never reaches even 50 percent of maximum effort by the end of the run. Remember, the sole objective of this phase of the warm-up is circulating the blood and warming the muscles in preparation for more strenuous activity.

STRETCHING

Stretching is one of the most critical parts of the warm-up and an athlete's performance. A more flexible muscle is a stronger and healthier muscle. A stronger and healthier muscle responds better to exercise and activities and helps prevent injury. Please refer to the Stretching section for more in-depth information.

Flexibility is critical to an athlete's optimal performance in both training and competition. Flexibility is achieved through stretching. Stretching follows an easy aerobic jog at the start of a training session or competition.

Begin with an easy stretch to the point of tension, and hold this position for 15-30 seconds until the pull lessens. When the tension eases, slowly move further into the stretch until tension is again felt. Hold this new position for an additional 15 seconds. Each stretch should be repeated 4-5 times on each side of the body.

It is also important to continue to breathe while stretching. As you lean into the stretch, exhale. Once the stretching point is reached, keep inhaling and exhaling while holding the stretch. Stretching should be a part of everyone's daily life. Regular, daily stretching has been demonstrated to have the following effects:

1. Increase the length of the muscle-tendon unit
2. Increase joint range of motion
3. Reduce muscle tension
4. Develop body awareness
5. Promote increased circulation





6. Make you feel good

Some athletes, like those with Down Syndrome, may have low muscle tone that makes them appear more flexible. Be careful not to allow these athletes to stretch beyond a normal, safe range. Know your athletes limitations and guide them to do the correct stretches.

Stretching is effective only if the stretch is performed accurately. Athletes need to focus on correct body positioning and alignment. Take the calf stretch, for example. Many athletes do not keep the feet forward, in the direction that they are running.

Stretching - Quick Reference Guidelines

Start Relaxed

Do not begin until athletes are relaxed and muscles are warm

Be Systematic

Start at the top of body and work your way down

Progress from General to Specific

Start general, then move into event specific exercises

Easy Stretching before Developmental

Make slow, progressive stretches

Do not bounce or jerk to stretch farther

Use Variety

Make it fun, use different exercises to work the same muscles

Breathe Naturally

Do not hold your breath, stay calm and relaxed

Allow for Individual Differences

Athletes start and progress at different levels

Stretch Regularly

Always include time for warm-up and cool-down

Stretch at home too

Sport Specific Drills

Drills are activities designed to teach sport skills. Progressions of learning start at a low ability level, advance to an intermediate level, and finally, reach a high ability level. Encourage each athlete to advance to his/her highest possible level. Drills can be combined with warm-up and lead into specific skill development.





Skills are taught and reinforced through repetition of a small segment of the skill to be performed. Many times, the actions are exaggerated in order to strengthen the muscles that perform the skill. Each coaching session should take the athlete through the entire progression so that he/she is exposed to all of the skills that make up an event.

Sample Warm-Up:

Activity:	Time/Reps:	Fit 5:
Warm up should be completed off-ice and before putting skates on.		
Arm circles both directions	30 seconds	Link
Run in place or down side of arena	30 seconds/1 minute/ 2 lengths of arena	Link
Bending forward touch hands to knees/toes/floor	Hold 10 seconds repeat 5 times	Link
Dips/ squats	Holding in position for 10 seconds repeat 5 times	Link
Leg swings front to back	10 times each leg	Link
Side leg swing (while standing on one leg use the other leg to swing in front of standing leg, then out to side, then swing to behind standing foot. Make sure hips are not turning as leg is doing this. The swing will start out small the get bigger with training)	10 sets repeat on other side	Link
Balance on 1 foot (higher level do extended free leg position, advanced level do spirals)	30 seconds repeat on other leg	Link
Walk backwards, slow jog backwards	30 seconds/1 minutes/ 2 lengths of arena	
2 foot jump in place Advanced skaters do jump turns, advanced skaters should do 10 bunny hops	10 times	Link
Arms swings	10 times both directions	Link
Shoulder rolls forward and backwards/shrugs	10 times	Link





Specific Warm-Up Activities (On Ice)

Skating Warm-Up

Task Analysis

- Walk around the skating area on skates.
- Perform walk/skate intervals around designated area.
- Skate around designated area.
- Skate to warm up by practicing each and every skill already learned through training.

➤ *Coaching Tip*

All warm-up exercises should be performed with regard to the amount of ice time at hand. The athletes must warm up and put on their skates before their ice time begins so that they make full use of their ice time for skating instruction. This is a major consideration for the coach.

3.2. ON-ICE SKATING DRILLS

Task Analysis

- Skate around the rink, according to your athlete's skating ability.
- Practice forward and backward skating, according to your athlete's skating ability.
- Practice skating skills, according to your athlete's skating ability.
- Practice elements from Badge Level programs.

➤ *Coaching Tip*

- *Suggest to the athletes that they perform warm-up and conditioning exercises every day.*
- *Explain the benefits of good conditioning habits.*
- *Stress the importance of warming up properly before participating in strenuous exercises.*





3.3. THE COOL-DOWN

The cool-down is as important as the warm-up; however, it is often ignored. Stopping an activity abruptly may cause pooling of the blood and slow the removal of waste products in the athlete's body. It may also cause cramps, soreness and other problems for athletes. The cool-down gradually reduces the body temperature and heart rate and speeds the recovery process before the next training session or competitive experience. The cool-down is also a good time for the coach and athlete to talk about the session or competition. Note that cool-down is also a good time to do stretching. Muscles are warm and receptive to stretching movements.'

Activity	Purpose	Time (minimum)
Slow aerobic jog/ on-ice skate	Lowers body temperature Gradually lowers heart rate	5 minutes
Light stretching	Removes waste from muscles	5 minutes

Activity:	Time/Reps:	Fit 5:
Cool-down should be completed off-ice and after taking skates off.		
Slow walk (down the side of the arena)	2	
Arm circles both directions	30 seconds	Link
Bending forward touch hands to knees/toes/floor	Hold 10 seconds repeat 5 times	Link
Leg swings front to back	10 times each leg	Link
Side leg swings	10 sets repeat on other side	Link
Arms swings	10 times both directions	Link
5 deep breaths with arms circling from side of body to over head, hold above head. Breath in through nose while arms come up, breath out through mouth when arms come down slow and controlled		





4. FIT 5

Special Olympics provides a range of fantastic fitness resources that coaches and athletes can use to educate themselves on best practice around physical activity, nutrition and hydration.

There are many health-related and performance-related benefits of fitness for SO athletes.

The [Fit 5 Guide](#) is a plan for physical activity, nutrition and hydration that can help to improve athletes' health and fitness and make them the best athlete they can be. It provides a fantastic collection of exercises that athletes should do to assist them to improve the skills needed for their sport. The exercises included focus on Endurance, Strength, Flexibility and Balance.



Figure 1: Fit 5 Fitness Cards

In addition to these resources, there are a number of videos available [here](#) for athletes and coaches to view and use when performing these exercises as part of their training plans.

Resources

Fitness for coaches [link](#).

Fitness Cards for Balance [link](#).

In addition to the [Fit 5 Guide](#) and content available online, Special Olympics also offers online Fitness specific courses where coaches can learn more about Fitness, SO athletes, and how the two work together!

The courses include:

- Fitness Coach Online Training
- Fitness for the Sport Coach
- Inclusive Fitness Online Training





Head coaches could consider bringing in a coach to work specifically on fitness relevant to their sport (fitness coach), or they could utilize their assistant coach and have them trained up on the online courses to gain a greater knowledge of fitness and take the lead on fitness training for their athletes. Either way, we would encourage head coaches to use the online learning modules as a way of improving their knowledge and understanding of fitness.

Check out learn.specialolympics.org to find these courses, along with many other available courses, and get learning today!

Physical Activity Outside of SO

It is vital that Special Olympics programs are not the only source of physical activity and exercise for athletes. As a coach, you should be encouraging your athletes to exercise every day and educate them on ways to stay active outside of organized sport practice.

There are numerous ways that athletes can exercise to stay healthy when they are at home. Walking, running, skipping are simple ways an athlete can exercise on their own and work on their cardiovascular fitness. Fitness classes like yoga, core strength, HIIT and many others are great ways for athlete to work on their fitness and physical health outside of organized sports practice.

Special Olympics offers the Fit 5 Guide for athletes and coaches to use. As a coach it is a great resource to use when educating your athletes on the benefits of physical activity to their overall health and to their sports performance.





5. FIGURE SKATING ESSENTIALS – SINGLE SKATING – BADGE PROGRAM

SINGLE SKATING is a discipline of figure skating in which male and female skaters compete individually.

Single skaters are required to perform one or two segments in competitions, the free skating for Levels 1 to 6 and additionally the short program for Levels 4-6.

Single skating has required elements that skaters must perform during a competition and that make up a well-balanced skating program. They include skating elements, jumps, spins, step sequences and choreographic sequences.

THE BADGE PROGRAM is a help for figure skating coaches how to teach their athletes the specific figure skating elements.

There are a total of 12 Badges and after being able of doing all elements from the specific badges it allows skaters to take part in competitions in their achieved level.

Level 1: Badge 1-5

Level 2: Badge 6-9

Level 3: Badge 10-12

Level 4-6: Badge 1-12 + additional elements (description in the regarding level)

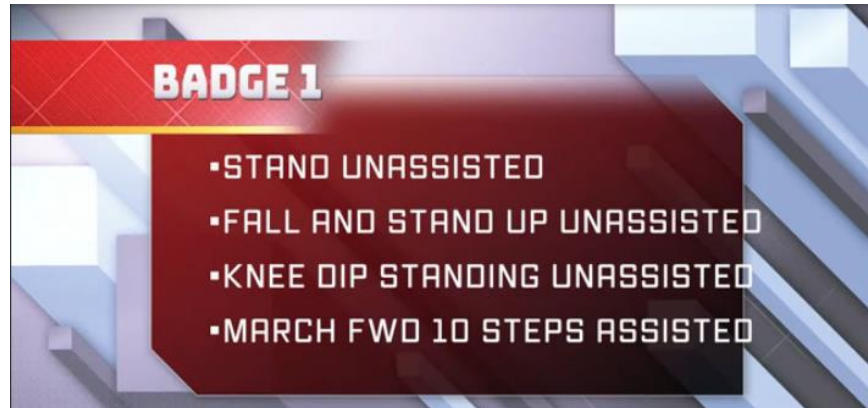


Figure 2: Single Skating Levels





5.1. BADGE 1



Badge 1: [Click here to view Badge 1 video](#)

Skill Progression – Badge One – Breakdown

- ❖ Stand unassisted for 5 seconds:
 - Walk onto ice.
 - Position shoulders directly over the hips.
 - Keep feet parallel, maintaining center of balance directly over center of skate.
 - Hold arms slightly forward for balance.
 - Keep eyes focused forward and head up.

- ❖ Fall and stand up unassisted:
 - Assume a standing position, hands and arms stretched forward.
 - Tuck chin in to keep head forward.
 - Bend knees and continue into dip position, lowering hips to ice.
 - Continue fall until skater falls on one cheek (bottom) keeping hands close to chest and off ice.
 - Assume kneeling position on hands and knees with hands flat on ice.
 - Bring one knee up toward chest, firmly setting blade flat on the ice.
 - Raise body up high enough to bring other skate next to the first skate.
 - Keep body in crouch position, maintaining balance.
 - Rise up slowly, straightening the knees and keeping balance over the skate.
 - Assume the standing position.





- ❖ Perform a knee dip, standing still, unassisted:
 - Assume a standing position on the ice.
 - Extend arms forward.
 - Bend knees to lower the hips until hips are parallel to the knees.
 - Keep the back straight, but angled forward at hip to maintain balance.
- ❖ March forward 10 steps assisted:
 - Assume a standing position on the ice.
 - Maintain center of balance directly over skates.
 - Stand with skates in a parallel position.
 - March in standing position; march forward 10 small steps.
 - Let the skate down with the blade flat on the ice.
 - March forward with the other skate in the same manner.
 - Repeat sequence several times until a smooth marching motion is achieved.

SPECIAL OLYMPICS 1			
SKILL	OBJECTIVE	FOCUS	TEACHING TIPS
Stand unassisted for five seconds	Students will be able to stand up on the ice for five seconds without any help.	BALANCE	Have students practice standing up without assistance off-ice. Support skater's balance once on the ice until they are comfortable.
Sit on ice or fall and stand up unassisted	Students will learn how to fall down correctly and stand up using the correct form.	BALANCE	Explain/demonstrate the proper way to fall down (onto the hips). Demonstrate the proper form for getting up from the ice (hands and knees, push off with hands).
Knee dip standing unassisted	Students will be able to perform a dip without any assistance.	BALANCE	Describe and demonstrate a dip. Explain the correct body position.
March forward 10 steps assisted	Students will march forward 10 steps without falling and with assistance.	BALANCE, BENT KNEES	Demonstrate the proper skating position and encourage students to march forward.

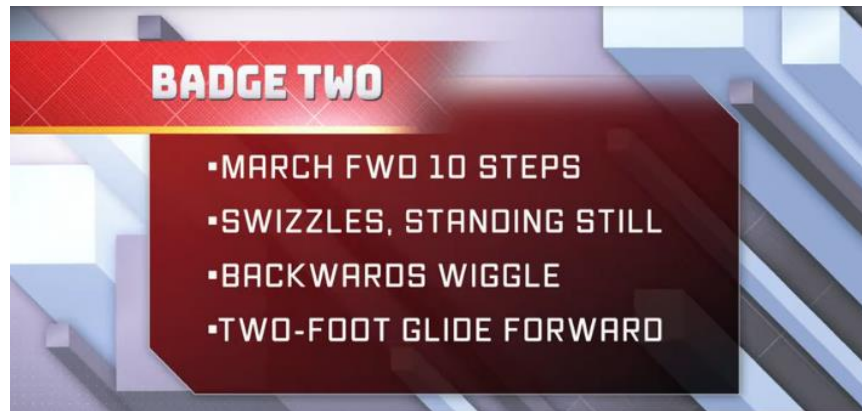
COMMON ERRORS	
ERROR	CORRECTION
Athlete hits toe picks.	Have the athlete bend the knees more.
Athlete has incorrect body alignment over blade.	When skating forward, the body weight should be over the middle to back of the blade.
Athlete has head down.	Have athlete adjust posture so that arms are out, back is up and eyes are looking forward.
Athlete bends too far forward.	Have athlete adjust posture so that arms are out, back is up and eyes are looking forward.





5.2. BADGE 2

2



Badge 2: [Click here to view Badge 2 video](#)

Skill Progression – Badge Two – Breakdown

- ❖ March forward 10 steps unassisted:
 - Assume a standing position on the ice.
 - Maintain center of balance directly over skates.
 - Stand with skates in a parallel position.
 - March in standing position; march forward 10 steps.
 - Pick up foot in marching motion, put back on ice, repeat with other foot.
 - Repeat sequence several times until a smooth marching motion is achieved.
- ❖ Swizzles (Fishies), standing still (3 repetitions):
 - Assume a standing position.
 - Position feet parallel to each other.
 - Point toes outward and heels together, with blades leaning slightly in (inside edge).
 - Point toes inward and heels out, with blade leaning slightly in (inside edge).
 - Repeat this sequence several times.
- ❖ Backward wiggle or march assisted:
 - Assume standing position.
 - Place blades flat on ice with skates parallel.





- Lift feet as in marching motion with weight forward on ball of foot.
 - “Penguin walk” with toes pointing in, taking small backward marching steps.
 - For backward wiggle, skate backward by twisting back and forth in “wiggling” motion.
 - Keep head up and facing forward, body facing forward, knees slightly bent and arms out for balance, move only the hips, legs and feet underneath the upper body.
- ❖ Two-foot glide forward for distance of at least length of body:
 - Assume a standing position.
 - Skate forward taking small marching steps.
 - Place feet on ice, with feet parallel to each other, head up and facing forward.
 - Knees bent slightly, and arms extended slightly forward.
 - Glide for length of body.

SPECIAL OLYMPICS 2			
SKILL	OBJECTIVE	FOCUS	TEACHING TIPS
March forward 10 steps unassisted	Students will march forward 10 steps without falling and without assistance.	BALANCE, BENT KNEES	Demonstrate the proper skating position and encourage students to march forward.
Swizzles, standing still, three repetitions	Students will perform three repetitions of the rocking horse motion.	BALANCE, KNEE RHYTHM	Demonstrate rocking horse action and point out which muscles are being used so that students can concentrate on those muscles. Also review weight transfer techniques and proper body position.
Backward wiggle or march assisted	Students will be able to move backward with assistance from instructor.	MOMENTUM, BODY POSITION	Demonstrate backward “penguin walk” and progress “penguin walk” with hip motion and fall into backward wiggles. Students should be progressing down the ice, not standing still wiggling their bottoms.
Two foot glide forward for distance of at least length of body	Students will skate forward, balance on two feet and glide without coming to a complete stop for at least the length of the skater’s body.	BALANCE, MOMENTUM, BODY ALIGNMENT	Describe and demonstrate a glide. Remind students that they must have a little bit of speed so that they don’t fall down.

COMMON ERRORS	
ERROR	CORRECTION
Athlete rocks too far back on heel.	Have the athlete bend the knees to maintain balance over the balls of the feet. Balance should be forward on the blade when going backwards.
Athlete has feet too far apart.	Have the athlete bring feet to hip width apart.





5.3. BADGE 3



Badge 3: [Click here to view Badge 3 video](#)

Skill Progression – Badge Three – Breakdown

- ❖ Backward wiggle or march unassisted:
 - Assume standing position.
 - Place blades flat on ice with skates parallel.
 - Skate backward by twisting back and forth in “wiggling” motion, weight slightly forwards on balls of feet.
 - Backward march: Lift feet as in marching motion with weight on ball of foot.
 - Keep head up and facing forward, body facing forward, knees slightly bent and arms out for balance, move only the hips, legs and feet underneath the upper body.

- ❖ Five forward swizzles (fishies):
 - Assume standing position.
 - Position feet parallel to each other.
 - Keep upper body straight and arms extended slightly forward.
 - March forward several small steps, glide on two feet, with knees bent, lend feet to inside edge while glide forward in an outward direction until slightly more than hip width apart.
 - Turn toes slightly toward each other pulling feet together, using inside edges, knees rising slightly.
 - Focus eyes in direction of travel.





- Repeat sequence.
- ❖ Forward skating across the rink:
 - Assume a standing position.
 - Begin marching with both knees bent.
 - Extend arms slightly forward.
 - Balance weight should be on both skates evenly.
 - Continue across rink.
 - Instruct skaters to shift weight from one skate to the other.
 - Focus in direction of movement
- ❖ Forward gliding dip covering at least length of body:
 - Assume standing position.
 - Begin skating forward with skates parallel.
 - Glide on two feet, head up and facing forward.
 - Gliding forward, bend knees to lower the hips until hips are parallel with the knees, and hold.
 - Resume standing position while gliding forward.

SPECIAL OLYMPICS 3			
SKILL	OBJECTIVE	FOCUS	TEACHING TIPS
Backward wiggles or march	Students will perform backward wiggles without coming to a complete stop without assistance.	MOMENTUM, BODY POSITION	Demonstrate backward "penguin walk" and progress "penguin walk" with hip motion and fall into backward wiggles. Students should be progressing down the ice, not standing still wiggling their bottoms.
Five forward swizzles covering at least ten feet	Students will perform five swizzles covering at least ten feet of ice.	PUSHING, EDGES	Discuss inside edges and outside edges with skaters. Demonstrate that pushing from an inside edge will give them more speed. Work with the students on swizzles motion standing still and progress to moving swizzles.
Forward skating across the rink	Students will be able to skate across the rink without falling.	MOMENTUM, BALANCE	Demonstrate proper skating position and pushing against the ice to gain momentum.
Forward gliding dip covering at least length of body, L & R	Students will glide on two feet then dip and hold for at least the length of their body.	BALANCE, KNEE BEND	Demonstrate both proper and improper ways to dip. Remind students of good body position.

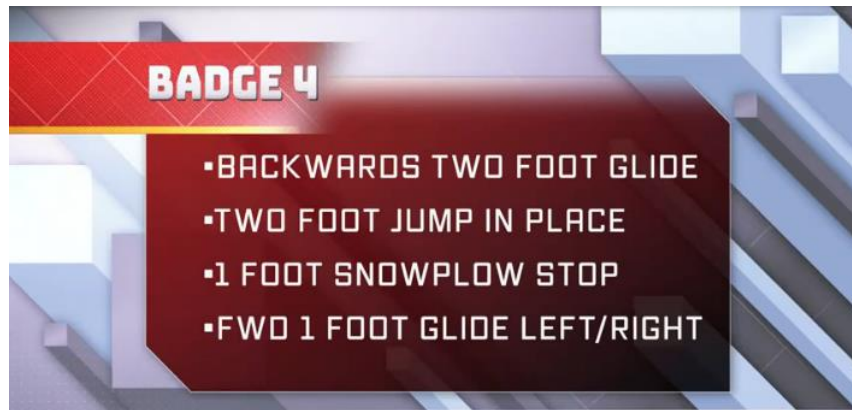
COMMON ERRORS	
ERROR	CORRECTION
Athlete doesn't move backward.	Have the athlete bring the toes together and weight slightly forward to balls of feet, walk backwards or "penguin walk" backwards.
Athlete has incorrect body alignment during dip.	Have the athlete bend down gradually, leaning forward slightly.





5.4. BADGE 4

4



Badge 4: [Click here to view Badge 4 video](#)

Skill Progression – Badge Four – Breakdown

- ❖ Backward two-foot glide covering at least length of body:
 - Assume standing position with back facing direction of travel.
 - Skate backward using march or wiggle technique, head up and facing forward. Look to make sure other skaters are not in skating path.
 - Bend knees slightly and extend arms forward.
 - Balance with weight on ball of foot.
 - Glide for length of body with skates parallel.

- ❖ Two-foot jump in place:
 - Assume a standing position with arms extended forward.
 - Bend knees, rock towards balls of feet and push up for a small jump. (If the skater is more comfortable while moving, have him or her perform a small jump while moving.)
 - Land with knees bent and on ball of foot, then rock back to middle/back of blade.
 - Skate forward slowly, two foot glide, perform two foot jump while moving.

- ❖ One-foot snowplow stop (left or right):
 - Assume standing position on ice.
 - Do standing still practice first.





- Skate forward.
 - Glide on both skates.
 - Slide one skate slightly forward and to the side, skate forward with toe turned in, and apply pressure to the inside edge and middle of blade for skid action.
 - Come to a gradual stop.
 - The maneuver should be performed in a straight line.
 - Keep arms out for balance and head up and arms extended to the side and slightly forward.
- ❖ Forward one-foot glide covering at least length of body (left and right):
 - Assume standing position.
 - Skate forward and glide on both skates with weight toward middle-back of blades.
 - Shift weight balance onto one skate, lift other skate to ankle of skating foot.
 - Hold body upright, head up, facing forward and arms slightly forward.
 - Glide length of body.
 - Repeat on opposite foot.

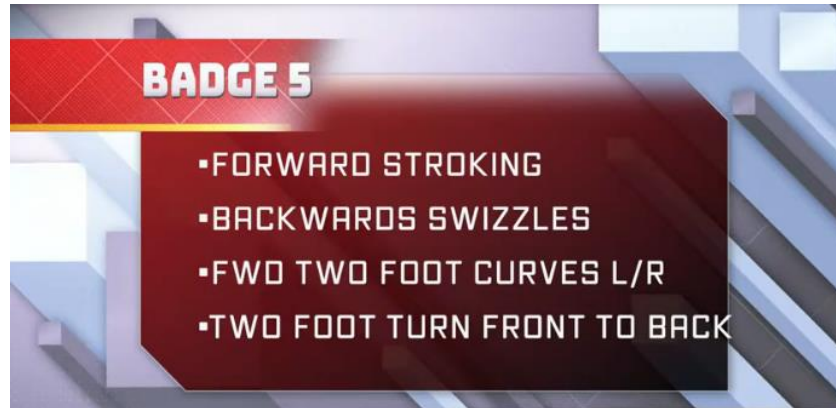
SPECIAL OLYMPICS 4			
SKILL	OBJECTIVE	FOCUS	TEACHING TIPS
Backward two foot glide covering at least length of body	Students will wiggle backward with enough speed to hold a backward two foot glide at least the length of their body.	BACKWARD MOMENTUM, BALANCE	Review backward wiggles and remind skaters to push against the ice. Advise students that they must glide toward the front of the blade to prevent falling backward. Review proper body position. DO NOT TEACH THE STUDENTS TO PUSH AWAY FROM THE WALL TO BEGIN BACKWARD SKATING!
Two foot jump in place	Students will jump in place without falling down.	BALANCE, JUMPING	Demonstrate the objective and advise students of where the weight should be distributed along the blade.
One foot snowplow stop, Left or Right	Students will stop using a one foot forward snowplow stop.	INSIDE EDGE, STOPPING	Demonstrate scraping action of inside edge. Students can practice by sliding their foot against yellow portion of barrier. Remind students to be gentle. They need to understand the difference between slowing down and stopping. Remind them about proper body position.
Forward one foot glide covering at least length of body, L & R	Students will glide on one foot for at least the length of their body, Left & Right.	BALANCE, CONTROL, MOMENTUM	Review weight transfer techniques and allow students to practice standing on one foot by holding onto the barrier with only their pinkie fingers. Review proper body position including placement of free foot in one foot glide.

COMMON ERRORS	
ERROR	CORRECTION
Athlete lifts free leg too high at one-foot glide.	Have the athlete lift foot only to ankle.
Athlete has trouble performing snowplow stop.	Have the athlete lean the stopping foot to inside edge, applying light pressure and gently push outward only.





5.5. BADGE 5



Badge 5: [Click here to view Badge 5 video](#)

Skill Progression – Badge Five – Breakdown

- ❖ Forward stroking across the rink:
 - Assume a well balanced standing position.
 - Maintain center of balance directly over skates. When skating forward, the body weight should be on the middle to back of blade and knees bent slightly.
 - Stand with one feet with toes turned outward about 60 degrees (T-position).
 - Push must be made with the inside edge of each foot without using the toe pick. Weight of body should be transferred evenly from one foot to the other with each push. Pushes should be to the side-back and freeleg extended.
 - Arms must be extended slightly forward for balance.
 - Keep head level and eyes focused in direction of travel.
 - At least four alternating strokes must be taken without interrupt

- ❖ Five backward swizzles (fishies):
 - Assume standing position with back facing direction of travel.
 - Skate backward, knees bent, glide on two feet, press feet on inside edges, heels glide outward direction until slightly more than hip width apart. Keeping balance on balls of feet.





- Turn heels toward each other, continue using inside edges pulling feet together, with knees rising slightly.
- Keep upper body straight and arms extended to the side and slightly forward.

- ❖ Forward two-foot curves left and right across rink:
 - Assume standing position.
 - Begin skating forward, into a two-foot glide.
 - To initiate curve in either direction, bend knee, lean knees and ankles into direction of curve, turn upper body in direction of curve desired and use a slight rise and bend of the knees.
 - Keep arms extended slightly forward and.

- ❖ Two-foot turn front to back, on the spot:
 - Assume standing position, feet parallel, knees bent.
 - Rotate upper body 90 degrees in direction of turn, turn head to look in direction of turn.
 - Allow hips to twist 180 degrees in same direction as upper body
 - Raise up in knees and on blade as your turning, bend knees as turn is complete and weight is on balls of feet.

SPECIAL OLYMPICS 5			
SKILL	OBJECTIVE	FOCUS	TEACHING TIPS
Forward stroking across the rink	Students will skate across the width of the ice using proper forward stroking technique without falling.	POWER, EDGE PUSHING	Remind students about pushing to the back, bending knees and keeping their head up. They will advance the skill to skating without toe pushing. Review inside edge push (T-position).
Five backward swizzles covering at least 10 feet	Students will perform five backward swizzles in a row without coming to a complete stop with a minimal toe pick noise.	BACK INSIDE EDGES, BACKWARD MOMENTUM, BODY POSITION	Review backward wiggles, forward swizzles and rocking horse. From rocking horse position, the students can begin backward swizzles.
Forward two foot curves across rink, Left & Right	Students will perform two foot curves across the width of the arena.	BODY RHYTHM, INSIDE/OUTSIDE EDGES	Review alternating 1/2 swizzles in a straight line. Students will advance technique to moving both feet in the same direction at the same time. Introduce "shoulders against hips" action.
Two foot turn front to back, in place	Students will turn from forward to backward with correct arm and head position in both directions.	BODY POSITION, ARM & HEAD MOTION IN TURN	Put students on the barrier and talk about how much blade is on the ice and which arm is in front. Make sure they know that they must turn their head with their body.

COMMON ERRORS	
ERROR	CORRECTION
Athlete performs two-foot curves too flat.	Have the athlete perform a down-up motion with knees, using ankle pressure and body lean.
Athlete does not complete the turn.	Make sure the athlete rotates hips in the opposite direction as shoulders.





5.6. BADGE 6



Badge 6: [Click here to view Badge 6 video](#)

Skill Progression – Badge Six – Breakdown

- ❖ Gliding forward to backward two-foot turn:
 - Assume standing position.
 - Skate forward, glide with feet parallel, knees bent and head looking in direction of turn.
 - Rotate upper body toward in direction of turn.
 - Rotate hips 180 degrees while counter rotating the upper body for a “check position.”
 - Raise up in knees and lean toward balls of feet as turning. Bend knees after turn is made.
 - Continue gliding motion backward with weight on balls of feet.
 - Turn should be executed in both directions.
- ❖ Five consecutive forward one-foot swizzles (fishies) on circle (left and right):
 - Assume standing position, placing outside arm forward over circle, inside arm up and back (hugging the circle).
 - Skate forward in a counterclockwise movement, glide on two feet with knees bent, begin swizzle action with outside foot only, this foot is on an inside edge. The other foot is on an outside edge.
 - Repeat action continuously on a full circle, with balance toward back of blades.
 - Repeat instructions above in a clockwise direction.





- ❖ Backward one-foot glide length of body (left and right):
 - Assume standing position with back facing direction of travel.
 - Skate backward into a backward two-foot glide shift weight to one foot, balance weight on ball of foot while lifting other skate to ankle height.
 - Hold for distance equal to length of body.
 - Repeat opposite foot.

- ❖ Forward pivot:
 - Place toe pick of one foot into ice with heel lifted and pointed at instep of other foot.
 - Using pumping action with other foot, travels around in a forward direction on an inside edge without stopping for one to one and a half revolution.
 - Arms up and rotating slightly in direction of travel.

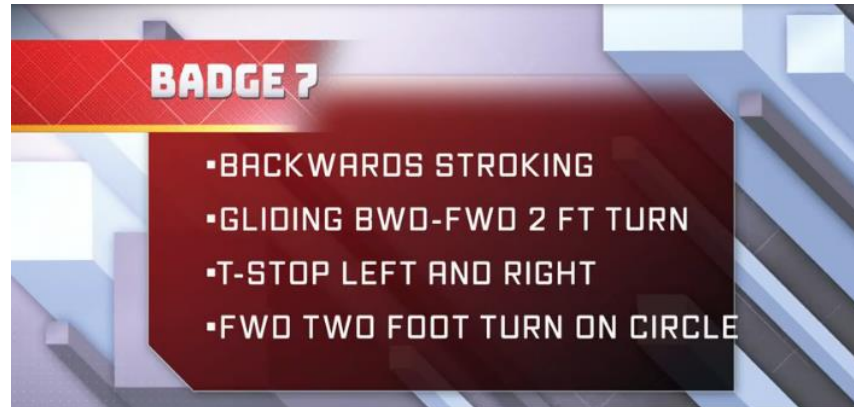
SPECIAL OLYMPICS 6			
SKILL	OBJECTIVE	FOCUS	TEACHING TIPS
Gliding forward to backward two foot turn	While moving, students will turn on two feet and continue moving backward.	BODY POSITION, MOMENTUM	Review two foot turn standing still and make sure students are aware that they must continue moving when they turn backward. Demonstrate the objective.
Five consecutive forward one foot swizzles on circle, Left & Right	Students will perform five consecutive forward one foot swizzles on a circle in both directions.	PROPER BODY POSITION, EDGE PUSHING	Review ½ pumps in a straight line. Place students on a circle and talk to them about where to put their arms and head (hugging the circle). Demonstrate proper pushing technique for the skill.
Backward one foot glide the length of the body, L & R	Students will glide backward on one foot for the length of their body.	BALANCE, BACKWARD MOMENTUM	Review weight transfer techniques, backward two foot glide and forward one foot glide. Remind students that they must stay forward on the blade. Review proper body position.
Forward pivot	Students will rotate in a forward pivot without coming to a complete stop, both directions.	EDGES, BODY POSITION	Demonstrate proper body position: pivot knee bent, other leg straight, back straight, head up, arms out.

COMMON ERRORS	
ERROR	CORRECTION
Two-foot turn: Athlete performs a U-turn.	With athletes knees already bent, glide forward, rotate shoulders against hips, rock slightly forward on the blade to turn backward.





5.7. BADGE 7



Badge 7: [Click here to view Badge 7 video](#)

Skill Progression – Badge Seven – Breakdown

- ❖ Backward stroking across the rink:
 - Assume well balanced standing position, with back facing direction of travel.
 - Bend knees, transfer weight to one foot while the other foot moves in a half swizzle (fishie) action.
 - Pushing foot is then lifted in front of skating foot with toes slightly turned and balance weight on ball of foot and knee bent and on inside edge.
 - Place pushing foot down on ice parallel to other skate. Transfer weight and repeat action with other foot.
 - Extend arms slightly forward, head and chest up and in line with hips.
- ❖ Gliding backward to forward two-foot turn:
 - Assume well balanced standing position with back facing direction of travel.
 - Skate backward/glide on both feet, knees bent.
 - With arms extended, rotate upper body 90 degrees in direction of turn.
 - Allow hips to twist 180 degrees in same direction as upper body. Rock blades from balls of feet toward heels as turn is being done. Use a slight rise and bend of the knees during the turn.
 - Glide forward after turn.
- ❖ T-stop left or right (stopping foot behind):





- Assume standing position with feet in a “T” position, with back toe open creating the top of the “T.”
 - Whichever foot is behind, making the top of the “T,” that same arm should be forward.
 - Bend knees slightly, push with back foot and glide in a straight line on one foot.
 - Place back foot onto outside edge directly behind gliding foot. Transfer weight onto back foot, press to create skidding action on the outside edge.
 - Hold after stopping action is complete.
- ❖ Forward two-foot turn on a circle (left and right):
- Assume standing position.
 - Skate forward on a circle, glide on two feet on correct edges.
 - Rotate upper body 90 degrees into circle and direction of turn.
 - Allow hips to turn into circle with shoulders counter rotating against the hips, “check” and continue gliding backwards on circle using correct transfer of weight to front of blade when turning.
 - Repeat both directions.

SPECIAL OLYMPICS 7			
SKILL	OBJECTIVE	FOCUS	TEACHING TIPS
Backward stroking across the rink	Students will perform backward strokes across the width of the ice.	BACKWARD INSIDE EDGE PUSH, BACKWARD MOMENTUM	Review forward stroking and inside/outside edges. Demonstrate how to push with the inside edge in a reverse T-position.
Gliding backward to forward two foot turn	Students will turn from backward to forward while keeping their momentum, both directions.	BACKWARD MOMENTUM, TURNING BACKWARD TO FORWARD	Review forward to backward two foot turns and remind students where the weight will be on the turn. Have students practice it against the wall. Have students practice skill holding hands.
T-stop, L or R	Students will come to a complete stop using a T-stop.	BALANCE, STOPPING	Review stopping techniques and demonstrate proper body position for a T-stop. Show that they will use the outside edge of the foot in back in order to stop.
Forward two foot turn on a circle, L & R	While moving, students will turn on two feet and continue moving backward.	BODY POSITION	Review stand still two foot turn. Make sure they are aware that they must continue moving when they turn backward. Demonstrate the objective.

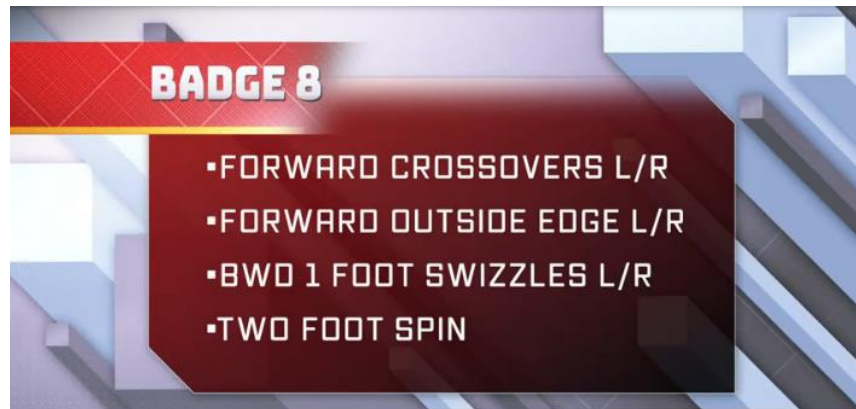
COMMON ERRORS	
ERROR	CORRECTION
T-Stop: Athlete has the back foot catching the inside.	Have the athlete place the back foot on the gliding foot and set the back foot down gently on the outside edge to create the skidding action.





5.8. BADGE 8

8



Badge 8: [Click here to view Badge 8 video](#)

Skill Progression – Badge Eight – Breakdown

- ❖ Five consecutive forward crossovers (left and right):
 - Assume standing position, turning head, shoulders and arms into center of circle.
 - Practice skill standing still before moving.
 - Skate forward in a counterclockwise direction, use correct edges with knees bent.
 - Gliding on two feet, begin forward stroke with outside leg, lifting outside foot over skating foot and placing it on inside edge with ankles crossed and weight on both feet at heels.
 - The foot now on the outside of the circle is on outside edge, lift with toe lifted up and is placed beside the skating foot, still on outside edge.
 - Repeat for five consecutive crossovers.
 - Repeat in clockwise direction
- ❖ Forward outside edge (left and right):
 - Assume standing position with skating arm forward and free arm back.
 - Skate forward on a circle and assume two-foot glide position.
 - Lift outside leg, put toe of free leg to heel of skating foot, skating foot will be on outside edge.
 - Maintain one-foot glide on edge.
 - Repeat in other direction (clockwise and counterclockwise).





- ❖ Five consecutive backward one-foot swizzles (fishies) on a circle (left and right):
 - Assume standing position placing outside arm forward over circle, inside arm up and back (hugging the circle), looking in direction of travel.
 - Skate backward in a counterclockwise movement on circle, glide on two feet.
 - Begin swizzle (fishie) action with outside foot only, using inside edge, keeping knees bent and weight on balls of feet.
 - Repeat action continuously on a full circle, minimum five consecutive one-foot swizzles (fishies).
 - Follow above instructions on a clockwise circle.

- ❖ Two-foot spin:
 - Assume standing position, toes pointed slightly inward and hip width apart.
 - Bend knees slightly while rotating upper body in a slight “wind up” position (opposite direction of spin).
 - Use slight “wind up” position to initiate the spin and let body rotate, knees rising slightly and toes turned in. Weight should be forward on balls of feet, keeping toes pointed towards each other.
 - After spin starts to rotate arms are pulled into chest to increase speed of rotation.
 - Spin can be entered from stand still, pivot or moving curve.

SPECIAL OLYMPICS 8			
SKILL	OBJECTIVE	FOCUS	TEACHING TIPS
Five consecutive forward crossovers, L & R	Students will perform five consecutive forward crossovers in a circle with minimal toe pick pushing, both directions.	BODY LEAN, BALANCE	Have students learn forward step crossovers in a straight line, then on a circle, keeping proper body position. Eventually have the students lean into the wall and push with underneath foot to gain understanding of pushing with both feet during the crossover.
Forward outside edge, L & R	Students will hold a forward outside edge on a circle without wobbling.	BALANCE, EDGES, CONTROL	Review inside and outside edges, weight transfer, one foot glides and body position around a circle. Demonstrate the objective.
Five consecutive backward ½ swizzles on a circle, L & R	Students will perform five ½ swizzles on a circle in both directions with proper arm and head position.	CORRECT BODY POSITION, EDGE PUSHING	Review alternating ½ swizzle pumps in a straight line. Place students on a circle and talk to them about where to put their arms and head (hugging the circle). Demonstrate proper pushing technique for the skill.
Two foot spin	Students will perform a two foot spin without losing balance or coming to a complete stop.	BALANCE, BODY POSITION	Demonstrate proper two foot spin technique and discuss pulling arms in to go faster. Show how weight is to be distributed on the blade. Students may enter spin using a pivot, by skating into the spin or another method that works for them.



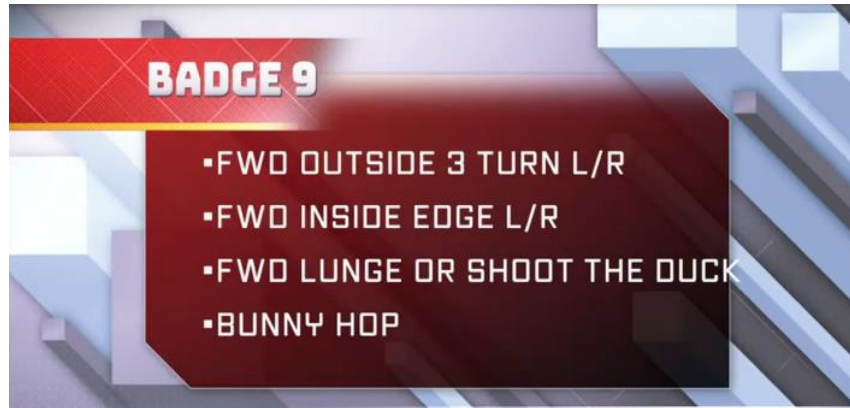


COMMON ERRORS	
ERROR	CORRECTION
Forward outside edges: Athlete is not on proper edge.	Have the athlete lean the body into circle using ankle pressure, and bend the knees.
Athlete does not apply pressure to the pumping foot.	Have the athlete bend knees and keep body weight on pushing foot longer.
Crossovers: Athlete has trouble at foot crossover.	Start by doing standing still crossover. Have the athlete stand at the barrier, lean feet left or right, cross foot over, hold, lift back foot, return to start.





5.9. BADGE 9



Badge 9: [Click here to view Badge 9 video](#)

Skill Progression – Badge Nine – Breakdown

- ❖ Forward outside three-turn (left and right):
 - Stand in T-position with front foot leaning on outside edge with outside arm forward and inside arm up and back.
 - Push gently and place free foot on heel of skating foot, keeping arms extended and knees slightly bent. Lift outside foot and place at skating heel, continuing curve on outside edge with upper body rotation.
 - Raise skating knee slightly to rock forward for turn, allowing hips to turn 180 degrees, front to back, in direction of curve. Re-bend skating knee, continuing the glide on back inside edge.
 - Check rotation of hips and shoulders after the turn by holding shoulders back and outside arm in front of body so the upper body faces toward the inside of the curve.
 - Keep free leg at skating heel, head up and back straight during entire maneuver.
 - Continue curve on a back inside edge.

- ❖ Forward inside edge (left and right):
 - Assume standing position with free arm forward and skating arm back.
 - Skate forward on circle and assume two-foot glide position.
 - Lift inside foot and place at skating heel, skating foot will be on inside edge.





- Maintain one-foot glide on edge.
- Repeat for other direction (clockwise and counterclockwise).

- ❖ Forward lunge or shoot the duck at any depth:
- ❖ Forward lunge
 - Skate forward.
 - On either leg, perform a one-foot glide.
 - Keep free leg extended, back straight and toe turned out.
 - Lower hips to the height of the skating knee, with back straight and free leg behind in an extended horizontal position.
 - Free foot drags along the ice during the lunge with only the side of the boot contacting the ice.

- ❖ Shoot the duck
 - Skate forward.
 - Perform a knee dip.
 - Extend one leg forward and parallel to the ice. Arm forward to help balance.
 - Return to dip position and return to upright position.

- ❖ Bunny hop:
 - Skate forward, keeping arms extended and slightly forward.
 - Glide forward on one leg, knee bent, with free leg extended back.
 - Jump into the air by swinging free leg forward, pushing off from skating knee and landing on free leg toe pick and flat of blade on jumping leg.
 - Move free leg forward past skating foot, raise to skating toe and jump into air. Landing on toe picks of free foot, then use flat of blade of jumping foot to glide forward.

SPECIAL OLYMPICS 9			
SKILL	OBJECTIVE	FOCUS	TEACHING TIPS
Forward outside three turn, L & R	Students will perform a forward outside three turn from a standstill position and hold the backward inside edge out of the turn.	SHOULDERS AGAINST HIPS, EDGE CONTROL, WEIGHT TRANSFER	Review moving two foot turns from forward to backward as well as the "shoulders against hips" action. Have students practice three turns against the wall. Review weight transfer techniques, forward one foot glides and backward one foot glides.
Forward inside edge, L & R	Students will hold a forward inside edge on a circle without wobbling, both directions.	BALANCE, EDGES, CONTROL	Review inside and outside edges, weight transfer, one foot glides and body position around a circle. Demonstrate the objective.
Forward lunge or shoot the duck at any depth	Students will perform a forward lunge or shoot the duck with back straight, head up and free leg held in place for a count of three.	BALANCE, FLEXIBILITY	Demonstrate proper and improper lunge and shoot the duck techniques. Show the students where the free leg will be placed.
Bunny Hop	Students will perform bunny hops without losing balance.	BALANCE, BEGINNING TO JUMP	Demonstrate the bunny hop, landing on forward toe pick and pushing to forward one foot glide.





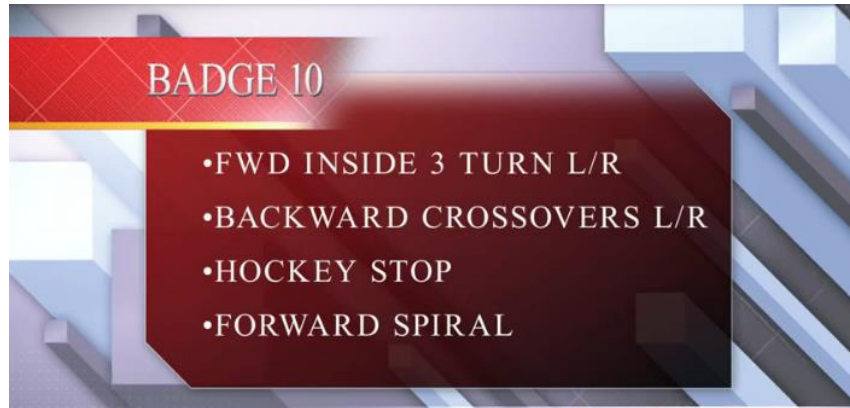
COMMON ERRORS	
ERROR	CORRECTION
Forward outside three turn: Athlete turns on the wrong part of the blade.	Have the athlete use the correct knee action at the turn, rocking slightly forward to the ball of the foot as they enter the turn.
Forward outside three turn: Athlete falls off of the edge after the turn.	Have the athlete perform a strong counter rotation, hips against shoulders, following the turn “check” and adjust position of hips as needed.
Lunge: Athlete drags the toe pick.	Have the athlete open the lunging foot farther to allow the boot to drag on the ice.
Shoot the duck: Athlete has trouble balancing.	Have the athlete bend down gradually, leaning forward slightly as the free foot is extended forward counter balance.
Bunny hop: Athlete does not land on the toe pick.	Have the athlete bring free foot pass skating foot and point the toe for landing.





5.10. BADGE 10

10



Badge 10: [Click here to view Badge 10 video](#)

Skill Progression – Badge Ten – Breakdown

- ❖ Forward inside three-turn (left and right):
 - Stand in T-position with front foot leaning on inside edge with inside arm forward and outside arm up and back.
 - Push gently and place free foot on heel of skating foot, keeping arms extended and knees slightly bent. Lift inside foot and place at skating heel, continuing curve on inside edge with upper body rotation.
 - Raise skating knee slightly to rock forward for turn, allowing hips to turn 180 degrees, front to back, in direction of curve. Re-bend skating knee, continuing the glide on back outside edge.
 - Check rotation of hips and shoulders after the turn by holding shoulders back and outside arm in front of body so the upper body faces toward the outside of the curve.
 - Keep free leg at skating heel, head up and back straight during entire maneuver.
 - Continue curve on a back outside edge.
- ❖ Five consecutive backward crossovers (left and right):
 - Assume standing position, turning head, shoulders, and arms into center of circle.
 - Skate backward using half-swizzles.





- Gliding on two feet. Shift weight to inside foot lifting outside foot over skating foot and placing it on inside edge on inside curve.
 - The foot now on the outside of the circle lifts off outside edge and place down in a two foot glide.
 - Repeat for five consecutive crossovers.
 - Repeat in clockwise direction.
- ❖ Hockey stop:
- Skate forward, assuming a two-foot glide with arms extended for balance and knees bent.
 - Keeping upper body facing straight ahead, quickly turn both feet in the same direction 90 degrees, and press down to create a quick shaving action. The more pressure down, the quicker the stopping action.
 - Use the inside edge of the forward skate and the outside edge of the rear skate to create the skid.
 - Hockey stop may be done in either direction
- ❖ Forward spiral three times length of body:
- Assume Ready position.
 - Skate forward.
 - Glide on both skates.
 - Lift one skate off the ice, extending the leg back, while gliding forward on the other.
 - Bend forward at the waist until upper body is parallel to the ice.
 - Raise extended leg so that the knee and foot are as high as the hip, keeping head up and facing forward.
 - Arch the back and keep arms extended to the side.

SPECIAL OLYMPICS 10			
SKILL	OBJECTIVE	FOCUS	TEACHING TIPS
Forward inside three turn. L & R	Students will perform a forward inside three turn from a standstill position and hold the backward outside edge out of the turn.	SHOULDERS AGAINST HIPS, EDGE CONTROL, WEIGHT TRANSFER	Review moving two foot turns from forward to backwards and the "shoulders against hips" action. Have students practice three turns against the wall. Review weight transfer techniques, forward one foot glides and backward one foot glides.
Five consecutive backward crossovers, L & R	Students will perform five consecutive backward crossovers in a row with minimal toe scratching.	BACKWARD MOMENTUM, BALANCE	Review backward 1/2 swizzles on a circle and step overs. Place the students on a circle and have them practice step overs. They can then turn hips to backward position and continue stepping over. Demonstrate the question mark pattern of outside foot as it crosses over.
Hockey Stop	Students will come to a complete stop using a hockey stop position.	STOPPING, BALANCE	Review snowplow stop. Demonstrate body and foot positions for a hockey stop. Have students practice stopping toward the barrier.
Forward spiral three times the length of the skater's body.	Students will perform a forward straight line spiral with free leg at hip level or higher and hold for three times the length of the students' height.	BALANCE, FLEXIBILITY	Review one foot glides and weight transfer techniques. Students will practice proper spiral position on the wall. They should begin with a forward one foot glide with leg slightly behind them and progress to a full spiral position.





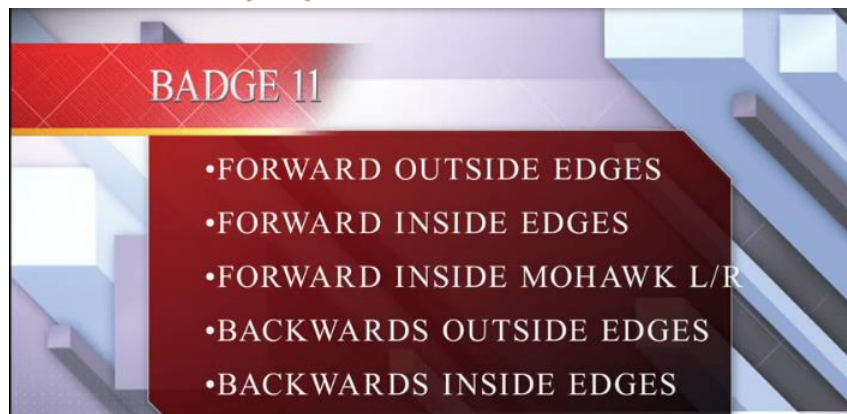
COMMON ERRORS	
ERROR	CORRECTION
Forward inside three turn: Athlete turns on the wrong part of the blade.	Have the athlete use the correct knee action at the turn, rocking slightly forward to the ball of the foot as they enter the turn.
Forward inside three turn: Athlete falls off of the edge after the turn.	Have the athlete perform a strong counter rotation, hips against shoulders, following the turn “check” and adjust position of hips as needed.
Backward Crossovers: Athlete leans too far forward while going backward, creating toe scratching.	Have the athlete bend the knees so that body weight is over ball of foot and not over toe pick, standing up shoulders over hip.
Backward Crossovers: Athlete leans outside of circle.	Have the athlete lean into the circle to be on correct edges.
Hockey stop: Athlete has trouble using two feet to stop.	Have the athlete begin the stop as a snowplow and then close the back foot up, using the outside edge.
Spiral: Athlete rocks forward to a toe pick.	Have the athlete lift the free leg into a spiral position and press down with the skating heel. Press arms back and chest up and chin out.
Spiral: Athlete has the free leg too low.	Have the athlete stretch in a spiral position off-ice or at the boards.





5.11. BADGE 11

11



Badge 11: [Click here to view Badge 11 video](#)

Skill Progression – Badge Eleven – Breakdown

- ❖ Consecutive forward outside edges (minimum two on each foot):
 - A series of at least four semicircles must be performed with skater alternating feet within the series.
 - Begin on right foot, right arm should be forward, left arm behind and feet in a “T” position with left foot behind.
 - Push is made from inside edge, free leg remains at skating heel with rest of body in beginning position. Hold this glide on an outside edge for half of the semicircle.
 - At halfway point of semicircle, slowly bring the free leg forward in front of the skating foot while changing arm position so that free arm is now leading and skating arm is behind. Make the arm change by passing arms down by hips and back up to position.
 - Keep weight on heel during entire edge.
 - Turn skating foot open into T-position to start next edge.

- ❖ Consecutive forward inside edges (minimum two on each foot):
 - A series of at least four semicircles must be performed with skater alternating feet within the series.
 - Begin on right foot, left arm should be forward and right arm should be behind. Feet are in “T” position with left foot at skating heel.
 - Push is made from the left inside edge with free leg remaining at the skating heel, rest of body in beginning position and skating foot on an inside edge. Hold this glide for half of the semicircle.





- At halfway point of semicircle, slowly bring free leg forward in front of skating foot while changing arm position so that skating arm is now leading and free arm is behind. Make the arm change by passing arms down by hips and back up to position.
- Keep weight on heel during entire edge.
- Turn skating foot open into T-position to start next edge.

- ❖ Forward inside mohawk (left and right):
 - Glide forward on a curve on a forward inside edge.
 - Free leg should be held in a backward extended position.
 - Skating arm should be leading and free arm held behind, head looking to inside of curve.
 - To prepare for turn, rotate upper body farther into the curve, bringing free foot into skating foot at a right angle so that heel of free foot is close to instep of skating foot.
 - To make turn, place free foot on the ice while letting the skating foot slide quickly along its line of travel and then lifting it as hips come around to face the skating foot. Weight is transferred from one foot to the other.
 - Glide is continued on a back inside edge with skating arm forward, free arm held behind and head looking to inside of curve. Checked position is similar to finish of the forward outside three-turn.

- ❖ Consecutive backward outside edges (minimum two on each foot):
 - Assume standing position facing direction of travel.
 - To initiate edge, begin backward half swizzle (fishie) with left back inside edge. Push to right back outside edge, lean slightly into circle. Free foot comes to front of skating foot. Free arm is extended forward, skating arm is extended back and head is looking to inside of curve over tracing. Hold this glide on an outside edge for half of the semicircle.
 - At halfway point of semicircle, slowly bring the free leg back to heel of the skating foot while changing arm position so that skating arm is now leading, free arm is behind, and head is looking to outside of curve. Make the arm change by passing arms down by hips and back up to position.
 - Repeat for other edge.

- ❖ Consecutive backward inside edges (minimum two on each foot):
 - Assume standing position, facing away from the direction of travel.
 - To initiate edge, begin backward half swizzle (fishie) with left back inside edge. Push to right back inside edge, lean slightly into circle. With free arm extended forward, skating arm extended back and head looking to inside





of curve, pick up inside leg and extend forward over tracing. Hold this glide on an inside edge for half of the semicircle.

- At halfway point of semicircle, slowly bring the free leg back to the heel of the skating foot and continue extending slightly back over the tracing of skating heel. Change arm position so that skating arm is now forward and free arm is behind, and head is looking to inside of curve. Make the arm change by passing arms down by hips and back up to position.

SPECIAL OLYMPICS 11			
SKILL	OBJECTIVE	FOCUS	TEACHING TIPS
Consecutive forward outside edges, minimum of two on each foot	Students must be able to perform consecutive forward outside edges on a continuous axis.	WEIGHT TRANSFER, BODY POSITION, SPEED	Review forward stroking using correct use of blade. Demonstrate the objective. Remind students that they need to gain speed with each push. Show the students the MIF pattern from the Record Book.
Consecutive forward inside edges, minimum of two on each foot	Students must be able to perform consecutive forward inside edges on a continuous axis.	WEIGHT TRANSFER, BODY POSITION, SPEED	Review forward stroking using correct use of blade. Demonstrate the objective. Remind students that they need to gain speed with each push. Show them the MIF pattern from the Record Book.
Forward inside Mohawk, L & R	Students will turn a forward inside open Mohawk in both directions without losing speed.	ALTERNATING FEET, WEIGHT TRANSFER	Review "shoulders against hips" action. If needed, a diagram can be drawn on the ice for students to visually see what it is. To begin, students can drag the free foot toe pick on the ice, then push the heel forward and step down while picking up the skating foot.
Consecutive backward outside edges, minimum of two on each foot	Students must be able to perform consecutive backward outside edges on a continuous axis.	WEIGHT TRANSFER, BODY POSITION, EDGE CONTROL	Explain/review a back push off. Demonstrate that the free leg will go in front of the skating leg after push off and the motion of the free foot moving from the front to the back of the skating heel. Explain arm and head positions for both outside and inside edges.
Consecutive backward inside edges, minimum of two on each foot	Students must be able to perform consecutive backward inside edges on a continuous axis.	WEIGHT TRANSFER, BODY POSITION, EDGE CONTROL	Explain/review a back push off. Demonstrate that the free leg will go in front of the skating leg after push off and the motion of the free foot moving from the front to the back of the skating heel. Explain arm and head positions for both outside and inside edges.

COMMON ERRORS

ERROR	CORRECTION
Edges: Athlete begins the rotation too soon and has too much swinging motion of arms at rotation.	Have the athlete hold the initial position for half of the semicircle and have the athlete pass the arms down close to the body and then back up.
Edges: Athlete has an incorrect free leg position while passing through.	Have the athlete point the toe straight over tracing.
Mohawk: Athlete does not turn backward.	Have the athlete rotate upper body and rotate free foot and have the heels point towards each other.





5.12. BADGE 12



Badge 12: [Click here to view Badge 12 video](#)

Skill Progression – Badge Twelve – Breakdown

- ❖ Waltz jump:
 - Assume a standing “T” position. Front leg will be known as the jumping leg, back leg will be the free leg.
 - Make a strong stroke onto forward outside edge of bent jumping leg, bring free leg forward and up to initiate the jump while pushing off the jumping leg up into the air (little bunny hop).
 - Make a half turn in the air and land on the former free leg on a back outside edge.
 - Head should be looking in direction skater came from, arms held out to side for balance, hips square and free leg extended straight back in a checked position.
 - Continue gliding on a back outside edge.

- ❖ One-foot spin (minimum of three revolutions):
 - Assume a standing “T” position. Skating leg will be the front leg.
 - Skating arm should be pulled across the upper body to help form a “wind up.” Other arm is held tightly behind. Arms begin rotation before push.
 - Push onto a tight forward outside edge before initiating a forward outside three- turn to initiate the spin as free leg comes around to side and pulled next to the skating leg.





- Arms are then brought in toward chest as spin continues on the ball of foot and bottom toe pick.
 - Exit the spinning by putting free leg on the ice and pushing onto a backward outside edge.
- ❖ Mohawk step sequence (repeat clockwise and counterclockwise). Optional 2 introductory steps may be taken. Step sequence shall consist of: (counterclockwise)
- Left forward outside (LFO)
 - Right Forward Inside Crossover (RFI)
 - LFO
 - Right Forward Inside Mohawk (RFI) to Left Back Inside edge (LBI)
 - Right Back Outside (RBO)
 - Left Back Inside crossover (LBI), step to inside of circle RFI, feet together
 - Repeat. Begin clockwise direction with right foot.
- ❖ Combination of three moves chosen from badges Nine-Twelve

SPECIAL OLYMPICS 12			
SKILL	OBJECTIVE	FOCUS	TEACHING TIPS
Waltz Jump	Students will perform a Waltz jump from a backward outside edge and hold a proper landing position.	BALANCE, EDGE CONTROL, JUMPING	Review forward outside edge, back outside edge and back outside edge landing position. Review one foot spin to see which way is natural for skater to spin. Also have students jump and turn on two feet to see natural rotation. Students can be taught to enter the jump from traditional back crossovers or by using crossovers in opposition to the jump and then pushing into position.
One-foot spin, minimum of three revolutions	Students will spin on one foot for a minimum of three revolutions without losing balance or falling.	BALANCE	Review basic one foot spin. Proper one foot spin entry should be reviewed. Students will take two to three backward crossovers, stop, rotate arms, T-position, push, hold edge, three turn, free leg comes around in control, point toe in, push hips back. This is a good skill to use a diagram on the ice to explain. Show them that the three turn points back to the edge they step in on. They can be over the middle part of the blade.
Forward crossover, inside Mohawk, backward crossover, step forward - step sequence should be repeated clockwise and counterclockwise	Students will perform the sequence of steps with feet close together and free skating posture maintained at all times.	BODY POSITION, EXTENSION, SPEED	Review Mohawks. Explain the pattern in which the students must maintain for the sequence. Break down sequence into individual steps before expecting the students to perform entire sequence. Demonstrate.
Combination of three moves chosen from badges 9-12			





COMMON ERRORS	
ERROR	CORRECTION
Waltz jump: Athlete hits toe picks as the free leg passes through.	Have the athlete raise up on the knee at the kick through like for the bunny hop.
Waltz jump: Athlete under-rotates the waltz jump.	Have the athlete rotate hips a half revolution and transfer the body weight to the landing foot as the jump begins.
Waltz jump: Athlete has lack of upper body control on landing.	Have the athlete keep the free arm slightly forward and skating arm out to the side.
Spin: Athlete does not have a tight enough entrance to the spin.	Have the athlete bend knee more on the forward entry edge going into the three-turn and have athlete stay longer on the entry edge before three turn.
Spin: Athlete spins on the wrong part of the blade.	Have the athlete maintain weight on ball of foot and bottom toe pick.
Spin: Athlete rotates the shoulders outside of the circle.	Have the athlete keep the head and upper body facing toward the spinning direction.





6. SINGLE SKATING – LEVELS FOR COMPETITION

SKATES

Figure Skating blades used during Special Olympics competitions must be sharpened to produce a flat to concave cross section without change to the width of the blade as measured between the two edges. However, a slight tapering or narrowing of the cross section of the blade is permitted.

COMPETITION CLOTHING

Clothing of the Competitors must be modest, dignified and appropriate for athletic competition, not garish or theatrical in design. Clothing may, however, reflect the character of the music chosen.

The clothing must not give the effect of excessive nudity inappropriate for the discipline. Men must wear full length trousers and must not wear tights. In addition, in Ice Dance, Ladies must wear a skirt. Accessories and props are not permitted.

Clothing not meeting the requirements will be penalized by a deduction of 0.5 point.

The decorations on costumes must be non-detachable. Part of the costume or decoration falling on the ice will be penalized by a deduction of 0.5 point.

COMPETITION MUSIC

All competitors shall furnish competition music of excellent quality on CD or in any other approved format.

Each program (Short Program/Free Skating) must be recorded on one track and on a separate disc.

Competitors must provide a back-up music for each program.





SINGLE SKATING – LEVELS

Level 1

This is a Beginner Freeskate program.

The skaters will perform the selected six elements listed below from Badges 1-5.

Elements can be performed in any order.

- Forward swizzles (at least 5) (*FSw*)
- Backward swizzles (at least 5) (*BSw*)
- Forward one-foot glide left and right (*FGl*)
- Two-foot jump in place or moving (Forward only) (*TFJu*)
- One-foot forward snowplow stop (left or right) (*FSSl*)
- Forward two-foot curves left and right (feet should be parallel and leaning on a curve) (*FTCu*)

[Coaches Cheat Sheet – Level 1](#)

With the coaches cheat sheets you can check if your athlete can already perform all necessary elements for the level. Also you can draw the program on page two and mark the elements on their place.

Additionally it helps you to fill in the [Planned Program Content sheet](#).

Level 2

This is an Advanced Beginner Freeskate program.

The skaters will perform the selected seven elements listed below from Badges 1-9.

Elements can be performed in any order.





- Bunny hop (*BHo*)
- T-stop left or right (*TSt*)
- Backward stroking (6-8 strokes alternating feet) (*BSt*)
- Forward two-foot spin (minimum of three revolutions) (*FTFSp*)
- Forward outside three-turn (left and right) (in place or moving) (*FoTTu*)
- Consecutive forward crossovers (left and right) in one figure eight pattern (4-6 crossovers per circle) (*FCr*)
- Forward lunge or Shoot the Duck (at any depth) (*FLu*)

[Coaches Cheat Sheet – Level 2](#)

With the coaches cheat sheets you can check if your athlete can already perform all necessary elements for the level. Also you can draw the program on page two and mark the elements on their place.

Additionally it helps you to fill in the [Planned Program Content sheet](#).

Level 3

This is an Intermediate Level Freeskate program.

The skaters will perform the selected seven elements listed below from Badges 1-12.

Elements can be performed in any order.

- Forward spiral (*FSp*)
- One-foot upright spin/ Scratch Spin (*USp*) (minimum of three (3) revolutions)
- Waltz Jump (*W*) in place or moving
- Consecutive backwards crossovers (left and right) in one figure eight pattern (4-6 crossovers per circle) (*BCr*)





- Consecutive forward inside edges (set of four edges alternating feet = a total of four edges) (*FiEd*)
- Forward inside three-turn (left and right) (in place or moving) (*FITTu*) – this is considered as one element and the three turns must consecutively follow each other, but minimal steps in between are allowed
- Step Sequence (*StSq*) consisting of steps and turns from Badge 9-12 (covering at least half of the ice surface, straight line or circular pattern can be use)

[Coaches Cheat Sheet – Level 3](#)

With the coaches cheat sheets you can check if your athlete can already perform all necessary elements for the level. Also you can draw the program on page two and mark the elements on their place.

Additionally it helps you to fill in the [Planned Program Content sheet](#).





Level 4

Short Program

The skaters will perform the selected three elements listed.

Elements can be performed in any order.

- Single Salchow (*1S*) or Single Toeloop (*1T*)
- Solo sit spin without change of foot (*SSp*) (minimum of 3 revolutions in sit position)
- Skating Skills Sequence A (*SSkSqA*): Waltz three step sequence: Performed in a figure eight pattern. A two-step introduction may be added.

Free Skating

This is a more Advanced Freeskate program.

The skaters will perform the selected nine elements listed below.

Elements can be performed in any order.

- Five jump elements.

Allowed jumps: Waltz jump (*W*), Single Salchow (*1S*), Single Toeloop (*1T*), Single Loop (*1Lo*). Each single jump can be executed two times with a maximum of five jump elements in total. There can be two jump combinations or sequences (with a maximum of two jumps).

- Three spins
 - One spin in one position without change of foot (upright, layback, sit or camel) (*Usp/LSp/SSp/CSp*) with a minimum of three (3) revolutions
 - One upright back spin without change of foot (*UBSp*) (any entry allowed) with a minimum of three (3) revolutions
 - One spin with one change of position without change of foot (*CoSp*) with a minimum of two (2) revolutions in each position
- One Choreographic Sequence (*ChSq*) (covering the whole ice surface including steps and turns and at least one spiral position)





[Coaches Cheat Sheet – Level 4](#)

With the coaches cheat sheets you can check if your athlete can already perform all necessary elements for the level. Also you can draw the program on page two and mark the elements on their place.

Additionally it helps you to fill in the [Planned Program Content sheet](#).

Level 5

Short Program

The skaters will perform the selected four elements listed below.

Elements can be performed in any order.

- Single Loop (*1Lo*)
- Jump combination Single Salchow + Single Toeloop (*1S+1T*)
- Camel spin without change of foot (*CSp*) (minimum of three (3) revolutions in camel position)
- Skating Skills Sequence B (*SSkSqB*): This pattern can be performed down the length or width of the ice surface. The sequence will be performed on both feet and must be done immediately preceding each other with minimum steps in between.

Free Skating

This is an Advanced Freeskate program.

The skaters will perform the selected ten elements listed below.

Elements can be performed in any order.

- Six jump elements. Allowed jumps: Waltz jump (*W*), Single Salchow (*1S*), Single Toeloop (*1T*), Single Loop (*1Lo*), Single Flip (*1F*), Single Lutz (*1Lz*).





Each single jump can be executed two times with a maximum of five jump elements in total. There can be three jump combinations or sequences (with a maximum of two jumps).

- Three spins (flying entrance or flying spins are not allowed)
 - One spin in one position with or without change of foot (upright, layback, sit or camel) (*Usp/CUSp/LSp/CLSp/SSp/CSSp/CSp/CCSp*) with a minimum of three (3) revolutions on each foot
 - Two spins with at least one change of position with or without change of foot with a minimum of two (2) revolutions in each position and three (3) revolutions on each foot (*CoSp/CCoSp*)
- One Choreographic Sequence (*ChSq*) (covering the whole ice surface including steps and turns and at least one spiral position)

[Coaches Cheat Sheet – Level 5](#)

With the coaches cheat sheets you can check if your athlete can already perform all necessary elements for the level. Also you can draw the program on page two and mark the elements on their place.

Additionally it helps you to fill in the [Planned Program Content sheet](#).





Level 6

Short Program

The skaters will perform the selected five elements listed below.

Elements can be performed in any order.

- Single Axel (*1A*)
- Jump Combination Single Flip + Single Loop + Single Toeloop (*1F+1Lo+1T*)
- Combination spin with one change of position and one change of foot (*CcoSp*) with a minimum of three (3) revolutions on each foot and a minimum of two (2) revolutions in each position
- Flying sit (*FSSp*) or flying camel spin (*FCSp*) without change of position and without change of foot and a minimum of three (3) revolutions
- Skating Skills Sequence C (*SSkSqC*): This Sequence is considered as one element and must follow each other consecutively, but minimal steps in between are allowed.

Free Skating

This is the Most Advanced Freeskate program.

The skaters will perform the selected eleven elements listed below.

- Seven jump elements: Allowed jumps: All single and double jumps (excluding Waltz Jump and Double Axel).

Each single jump can be executed two times with a maximum of five jump elements in total. There can be three jump combinations or sequences (with a maximum of three jumps).

- Three spins
 - One spin with change of foot and change of position (*CCoSp*) with a minimum of five revolutions on each foot and a minimum of two (2) revolutions in each position





- One spin with a flying entrance with or without change of foot and with or without change of position, but with a minimum of six (6) revolutions in total
- One spin free of choice
- One Choreographic Sequence (*ChSq*) (covering the whole ice surface including steps and turns and at least one spiral position)

[Coaches Cheat Sheet – Level 6](#)

With the coaches cheat sheets you can check if your athlete can already perform all necessary elements for the level. Also you can draw the program on page two and mark the elements on their place.


Additionally it helps you to fill in the [Planned Program Content sheet](#).





PROGRAM CONTENT SHEET

Each Skater/Pair/Couple, shall present a Program Content Sheet i.e. an official form indicating the planned elements for each Segment of the competition, except Pattern Dances.



Planned Program Content

Please fill in with type or write in capital letters!

For pairs and dance couples it is sufficient if one partner fills in the following form			
Special Olympics Program:			
Category: (Single/ Pairs/ U. Pairs/ Ice dance/ U. Ice dance/ SYS + Level)			
Name of Competitor(s):			
ELEMENTS IN ORDER OF SKATING			
	Elements SP / SD		Elements FS / FD
1		1	
2		2	
3		3	
4		4	
5		5	
6		6	
7		7	
		8	
		9	
		10	
		11	
		12	
		13	
		14	

Date: _____

Signature: _____

This PPC Sheet must be filled in according to the level of the skater and with the appropriate abbreviations – please also see the respective rule book for further details.





Abbreviations:

SKATING SKILLS	
Forward swizzles	FSw
Backward swizzles	Bsw
Forward one-foot glide	FGL
One-foot forward snowplow stop	FSSt
Forward two-foot curves	FTCu
Bunny hop	BHo
T-Stop	TSt
Backward stroking	BSt
Forward outside threeturn	FOTTu
Forward crossovers	FCr
Forward lunge or shoot the duck	Flu
Forward spiral	FSp
Backward crossovers	BCr
Forward inside edges	FIEd
Forward inside threeturn	FITTu
Skating Skills Sequence A	SSkSqA
Skating Skills Sequence B	SSkSqB
Skating Skills Sequence C	SSkSqC
Choreographic Sequence	ChSq
StSq	StSq

SPINS	
Forward two-foot spin	FTFSp
Usp	Usp
Upright Back Spin	UBSp
Change Upright Spin	CUSp
Flying Upright Spin	FUSp
Flying Change Upright Spin	FCUSp
Layback Spin	LSp
Sit Spin	SSp
Change Sit Spin	CSSp
Flying Sit Spin	FSSp
Flying Change Sit Spin	FCSSp
Camel Spin	CSp
Change Camel Spin	CCSp
Flying Camel Spin	FCSp
Flying Change Camel Spin	FCCSp
Combination Spin	CoSp
Change Combination Spin	CCoSp
Flying Change Combination Spin	FCCoSp

JUMPS			
Two foot jump	TFJu	Double Lutz	2Lz
Waltz Jump	W	Single Axel	1A
Single Salchow	1S	Double Salchow	2S
Single Toe Loop	1T	Double Toe Loop	2T
Single Loop	1Lo	Double Loop	2Lo
Single Flip	1F	Double Flip	2F
Single Lutz	1Lz		





WARM-UP TIME

Warm-up periods must be allotted to all Competitors, Coaches are not allowed on the ice.

The duration for warm-up times are:

Single Skating:

Level I-III: 4 minutes

Level IV-VI: Short Program 4 minutes

Level IV-VI: Free Skating 6 minutes

WARM-UP GROUPS

Single Skating: There should not be more than six skaters in one warm-up group.

6.1. LEVEL I

For details regarding competition rules for all Levels please look at the respective rulebook.



Level 1: [Click here to view Level 1 Freeskiate video](#)





6.2. LEVEL II

For details regarding competition rules for all Levels please look at the respective rulebook.



Level 2: [Click here to view Level 2 Freeskate video](#)

6.3. LEVEL III

For details regarding competition rules for all Levels please look at the respective rulebook.



Level 3: [Click here to view Level 3 Freeskate video](#)

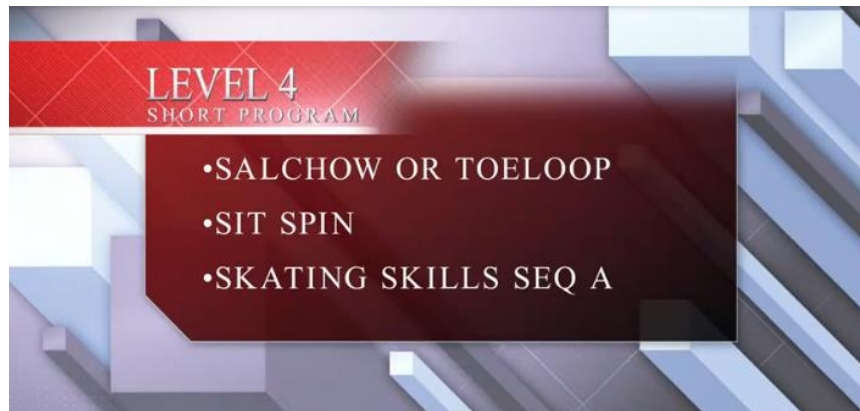




6.4. LEVEL IV

For details regarding competition rules for all Levels please look at the respective rulebook.

Short Program



Level 4.1: [Click here to view Level 4 Short Program video](#)

Freeskate Program



Level 5.2: [Click here to view Level 4 Freeski video](#)





6.5. LEVEL V

For details regarding competition rules for all Levels please look at the respective rulebook.

Short Program



Level 5.1: [Click here to view Level 5 Short Program video](#)

Freeskate Program



Level 5.2: [Click here to view Level 5 Freeskate video](#)

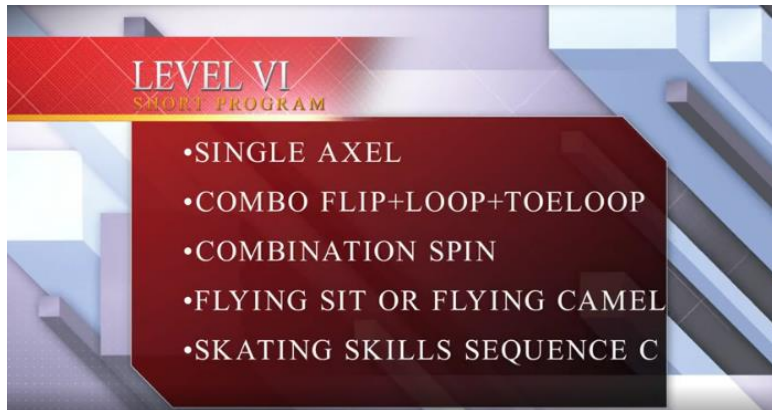




6.6. LEVEL VI

For details regarding competition rules for all Levels please look at the respective rulebook.

Short Program



Level 6.1: [Click here to view Level 6 Short Program video](#)

Freeskate



Level 7.2: [Click here to view Level 6 Freeskate video](#)





ADDITIONAL VIDEO MATERIAL

Single Jumps



Additional Material 1: [Click here to view Single Jumps video](#)

Combination Jumps



Additional Material 2: [Click here to view Combination Jumps video](#)

Spins



Additional Material 3: [Click here to view Spins video](#)





7. FIGURE SKATING ESSENTIALS – PAIR SKATING – BADGE PROGRAM

Pair skating is a figure skating discipline defined as "the skating of two persons in unison who perform their movements in such harmony with each other as to give the impression of genuine Pair Skating as compared with independent Single Skating".

A pair skating team consists of one woman and one man, two women or two men. Pair skaters are required to perform one or two segments in competitions, the free skating for Levels 1 to 2 and additional the short program for Level 3.

Level 1: Badge 1-2

Level 2: Badge 1-3

Level 3: Badge 1-4



7.1. BADGE 1



Skill Progression – Pairs Badge One – Breakdown

- ❖ Forward stroking in unison, hand in hand:
 - Assume a well-balanced standing position, hand in hand.





- Maintain center of balance directly over skates. When skating forward, the body weight should be on the middle to back of blade and knees bent slightly.
 - Stand with one foot with toes turned outward about 60 degrees (T-position).
 - Push must be made with the inside edge of each foot without using the toe pick. Weight of body should be transferred evenly from one foot to the other with each push. Pushes should be to the side-back and free leg extended.
 - Arms must be extended slightly forward for balance.
 - Keep head level and eyes focused in direction of travel.
 - At least four alternating strokes must be taken without interrupt.
- ❖ Forward crossovers in unison, hand in hand:
- Minimum of four to six crossovers per direction.
 - Assume standing position, turning head, hand in hand, lean body and shoulders toward circle.
 - Practice skill standing still before moving.
 - Skate forward in a counterclockwise direction, use correct edges with knees bent.
 - Gliding on two feet, begin forward stroke with outside leg, lifting outside foot over skating foot and placing it on inside edge with ankles crossed and weight on both feet at heels.
 - The foot now on the outside of the circle is on outside edge, lift with toe lifted up and is placed beside the skating foot, still on outside edge.
 - Repeat for five consecutive crossovers.
 - Repeat in clockwise direction
- ❖ Synchronized two-foot spin (side by side, minimum of three revolutions):
- Assume standing position, toes pointed slightly inward and hip width apart.
 - Bend knees slightly while rotating upper body in a slight “wind up” position (opposite direction of spin).
 - Use slight “wind up” position to initiate the spin and let body rotate, knees rising slightly and toes turned in. Weight should be forward on balls of feet, keeping toes pointed towards each other.
 - After spin starts to rotate arms are pulled into chest to increase speed of rotation.
 - Spin can be entered from stand still, pivot or moving curve.





- ❖ Backward swizzles (at least 5), hand in hand
 - Assume standing position with back facing direction of travel, hand in hand.
 - Skate backward, knees bent, glide on two feet, press feet on inside edges, heels glide outward direction until slightly more than hip width apart. Keeping balance on balls of feet.
 - Turn heels toward each other, continue using inside edges pulling feet together, with knees rising slightly.
 - Keep upper body straight and arms extended to the side and slightly forward.

- ❖ Forward one-foot glide left and right (length of the body), hand in hand
 - Assume standing position, hand in hand.
 - Skate forward and glide on both skates with weight toward middle-back of blades.
 - Shift weight balance onto one skate, lift other skate to ankle of skating foot.
 - Hold body upright, head up, facing forward and arms slightly forward.
 - Glide length of body.
 - Repeat on opposite foot.

- ❖ Two-foot jump in place or moving (forward only), hand in hand
 - Holding hands.
 - Bend knees, rock towards balls of feet and push up for a small jump. (If the skater is more comfortable while moving, have him or her perform a small jump while moving.)
 - Land with knees bent and on ball of foot, then rock back to middle/back of blade.
 - Skate forwards slowly, two-foot glide, perform two foot jump while moving.

COMMON ERRORS	
ERROR	CORRECTION
Athletes have weak arm positions.	Have the athletes maintain firm position on connecting holds.
Athletes have trouble synchronizing.	Have one athlete count out loud.





7.2. BADGE 2



2

Skill Progression – Pairs Badge Two – Breakdown

- ❖ One partner forward one-foot glide and one partner backward one-foot glide (length of the body), hand in hand
 - Assume standing position, hand in hand.
 - One partner skates forward, one partner skates backward and glide on both skates with weight toward middle-back of blades.
 - Shift weight balance onto one skate, lift other skate to ankle of skating foot.
 - Hold body upright, head up, facing forward and hand in hand.
 - Glide length of body.
- ❖ Synchronized forward pivots (side by side):
 - Performed side by side. Minimum of one revolution. Entrance optional.
 - The pivot should be performed as described in Badge Six:
 - Place toe pick of one foot into ice with heel lifted and pointed at instep of other foot.
 - Using pumping action with other foot, travels around in a forward direction on an inside edge without stopping for one to one and a half revolution.
 - Arms up and rotating slightly in direction of travel.
- ❖ Synchronized bunny hops (hand in hand):
 - Skaters skate forward side by side, hand in hand.
 - With both skaters gliding on two feet, they perform the skill as described in Badge Nine:
 - Skate forward, keeping arms extended.
 - Glide forward on one leg, knee bent, with free leg extended back.
 - Jump into the air by swinging free leg forward, pushing off from skating knee and landing on free leg toe pick and flat of blade on jumping leg.
 - Move free leg forward past skating foot, raise to skating toe and jump into air. Landing on toe picks of free foot, then use flat of blade of jumping foot to glide forward.
- ❖ 2-foot pair spin (position optional with both skaters on two feet, minimum of three revolutions):
 - Keep core and head upright.





- Minimum of three revolutions.
- Skaters' position optional.
- ❖ Lunge in holding position (side by side)
 - Skate forward.
 - On either leg, perform a one-foot glide.
 - Keep free leg extended, back straight and toe turned out.
 - Lower hips to the height of the skating knee, with back straight and free leg behind in an extended horizontal position.
 - Free foot drags along the ice during the lunge with only the side of the boot contacting the ice.
- ❖ T-Stop (stopping foot behind), hand in hand, left or right
 - Assume standing position with feet in a "T" position, with back toe open creating the top of the "T."
 - Whichever foot is behind, making the top of the "T," that same arm should be forward.
 - Bend knees slightly, push with back foot and glide in a straight line on one foot.
 - Place back foot onto outside edge directly behind gliding foot. Transfer weight onto back foot, press to create skidding action on the outside edge.
 - Hold after stopping action is complete.

COMMON ERRORS	
ERROR	CORRECTION
Athletes have weak arm positions.	Have the athletes maintain firm position on connecting holds.
Athletes have trouble synchronizing.	Have one athlete count out loud.





7.3. BADGE 3



Skill Progression – Pairs Badge Three – Breakdown

- ❖ Backward crossovers in unison (position optional, clockwise and counterclockwise):
 - Minimum of four crossovers per direction.
 - Crossovers should be performed as described in Badge Ten:
 - Assume standing position, turning head, shoulders, and arms into center of circle.
 - Skate backward using half-swizzles.
 - Gliding on two feet. Shift weight to inside foot lifting outside foot over skating foot and placing it on inside edge on inside curve.
 - The foot now on the outside of the circle lifts off outside edge and place down in a two foot glide.
 - Repeat for five consecutive crossovers.
 - Repeat in clockwise direction.

- ❖ Bunny hop lift (cross arm handhold or armpit handhold):
 - Skaters skate forward side by side in chosen position.
 - With both skaters gliding on two feet, one partner performs a bunny hop as described in Badge Nine:
 - Skate forward, keeping arms extended.
 - Glide forward on one leg, knee bent, with free leg extended back.
 - Jump into the air by swinging free leg forward, pushing off from skating knee and landing on free leg toe pick and flat of blade on jumping leg.
 - Move free leg forward past skating foot, raise to skating toe and jump into air. Landing on toe picks of free foot, then use flat of blade of jumping foot to glide forward.
 - One partner is lifted as the jump is made and set down while doing the correct landing.
 - The other partner remains on two feet during the entire lift.

- ❖ Kilian hold pair spin (minimum three revolutions):
 - Skaters stand on opposite sides of the circle with arms extended.
 - Start the entry with a back crossover, step forward toward each other and assume Kilian position.





- Skaters may perform spin on two feet, one on one foot or both on one foot.
- At the conclusion of the spin, both skaters push out to a back outside edge.

- ❖ Synchronized one-foot spin (minimum of three revolutions):
 - Skaters use either a forward or backward entry.
 - Both skaters step into a one-foot spin as described in Badge Twelve:
 - Assume a standing “T” position. Skating leg will be the front leg.
 - Skating arm should be pulled across the upper body to help form a “wind up.” Other arm is held tightly behind. Arms begin rotation before push.
 - Push onto a tight forward outside edge before initiating a forward outside three- turn to initiate the spin as free leg comes around to side and pulled next to the skating leg.
 - Arms are then brought in toward chest as spin continues on the ball of foot and bottom toe pick.
 - Exit the spinning by putting free leg on the ice and pushing onto a backward outside edge.
 - Both skaters exit the spin at the same time.

- ❖ Step sequence (pattern optional):
 - The skaters can hold hands or shoulders, or skate without touching. They should strive to maintain unison.
 - The steps are a smooth combination of previously learned turns and steps such as three-turns, mohawks and crossovers.
 - The sequence covers half the length of the ice.

- ❖ Synchronized waltz jump (side by side):
 - Skaters may use any entry, forward or backward.
 - Each skater performs a waltz jump as described in Badge Twelve.
 - Skaters skate side by side during the jump.

- ❖ Synchronized Single Salchow, side by side
 - Skaters may choose any entry (three-turn or mohawk), but must be the same for both skaters.
 - Entry edge must be a back inside edge with free leg and arm extended behind with skating arm in front of body.
 - Demonstrate the action of the free leg and arms into the jump, pressing off the toe and completing a the turn in the air.
 - Landing is on a gliding checked back outside edge.





- Skaters skate side by side in unison during the jump.
- ❖ Spirals in a holding pattern (position optional):
 - Both skaters skate forward in choice of holding position.
 - Both skaters perform a forward spiral as described in Badge Ten:
 - Glide on both skates.
 - Lift one skate off the ice, extending the leg back, while gliding forward on the other.
 - Bend forward at the waist until upper body is parallel to the ice.
 - Raise extended leg so that the knee and foot are as high as the hip, keeping head up and facing forward.
 - Arch the back and keep arms extended to the side.
 - Spiral must be held three times length of body.

COMMON ERRORS	
ERROR	CORRECTION
Athletes have weak arm positions.	Have the athletes maintain firm position on connecting holds.
Athletes have trouble synchronizing.	Have one athlete count out loud.
Athletes have spirals not of equal heights.	Have the athletes stretch in a spiral position off-ice. Practice.
Bunny hop lift: Skater is not jumping.	Practice it off-ice, bend knees to help lift up into air.

7.4. BADGE 4



Skill Progression – Pairs Badge Four – Breakdown

- ❖ Pivot figure / Pivot spiral:
 - One partner pivot, one partner in spiral position; pivot and spiral may be done in forward or backward position (modified death spiral)
 - The partner makes at least one full revolution in spiral position.
- ❖ Waltz jump lift:





- Waltz jump lift is performed by using the Open Dance Lift Position with Armpit Grip (see “Holding Positions”).
 - Skaters skate forward on an outside edge.
 - Both skaters bend knees in unison with man on two feet.
 - One partner performs a waltz jump with the other partner assisting up and through the jump.
 - Lifting partners lifting arm should be fully extended.
 - Upon completion of the waltz jump, the lifted partner should be set down on a back outside edge with free leg extended.
 - Lifting partner remains on two feet during lift and landing of the waltz jump. After completion of the landing, skaters then may extend free leg while gliding on an outside edge. Lifting partner lets go of lifted partners armpit and extends his arm back.
- ❖ Synchronized sit spin without change of foot, side by side
- Skaters entry is optional, must step into spin on a forward outside edge to create spin.
 - Skaters must be in a recognizable sit position.
 - Sit position must be held for a minimum of 3 revolutions.
 - Spins should be performed in unison.
- ❖ Step sequence (pattern optional):
- Skaters use optional handholds or skate without touching, maintaining unison.
 - The steps are a smooth combination of previously learned steps and turns such as three-turns, mohawks and crossovers.
 - Pattern is optional.
 - Any and all steps and turns can be used
 - It is recommended that skaters are doing steps and turn in clockwise and counter clockwise directions.
 - Pattern should be done in unison.
- ❖ Synchronized Single Toe Loop
- Entry is optional.
 - Take-off is back outside edge with a correct toe placement into the ice.
 - Demonstrate the action of the free leg and arms into the jump, pressing off the toe and completing the turn in the air.
 - Landing is on a gliding checked back outside edge.
 - Skaters skate side by side in unison during the jump.





- ❖ Synchronized Single Loop
 - Entry is optional.
 - Take-off is back outside edge.
 - Skaters will press of the ball/ front of the foot, lifting into the air completing one full rotation in the air.
 - Demonstrate the action of the free leg and arms into the jump.
 - Landing is on a gliding checked back outside edge.
 - Skaters skate side by side in unison during the jump.

- ❖ Synchronized jump combination Single Salchow + Single Toe-Loop
 - Combination jumps must be performed with no steps or turns in between.
 - Entry is optional.
 - Review Salchow and Toe-Loop jumps from above.
 - Explain entry toe tap from back outside landing edge of the first jump.
 - Demonstrate the timing and action of the free leg and arms into the second jump.
 - Landing is on a gliding checked back outside edge.
 - Skaters skate side by side in unison during the jump.

- ❖ Throw Waltz jump
 - Entry is optional.
 - Both skaters should be moving into this element.
 - One partner is assisted by the other into the air performing a waltz jump.
 - On the forward outside entry edge the opposite hand should be in the partners hand, other hand of the jumper is on shoulder or upper arm of the partner (thrower), the thrower should have the other hand on the jumpers hip/waist to assisting the jumper into the air for the waltz jump.
 - Skaters hold should release during this jump and the jumper should land on their own on a back outside edge.
 - The other partner should continue skating in a smooth forward direction on a one or two foot glide while the jump is being performed.





COMMON ERRORS	
ERROR	CORRECTION
Athletes have weak arm positions.	Have the athletes maintain firm position on connecting holds.
Athletes have trouble synchronizing.	Have one athlete count out loud.
Athletes have lack of good and safe lifting positions.	Have the athletes work off-ice on lifts prior to on-ice.
Athletes are not getting a good jump or lift.	Work on timing and knee-bend.
Throw Waltz jump: Partner is holding too long or not letting go of the jumpers hand.	Thrower should keep hand open to resist urge of holding on





8. PAIR SKATING – LEVELS FOR COMPETITION

SKATES

Figure Skating blades used during Special Olympics competitions must be sharpened to produce a flat to concave cross section without change to the width of the blade as measured between the two edges. However, a slight tapering or narrowing of the cross section of the blade is permitted.

COMPETITION CLOTHING

Clothing of the Competitors must be modest, dignified and appropriate for athletic competition, not garish or theatrical in design. Clothing may, however, reflect the character of the music chosen.

The clothing must not give the effect of excessive nudity inappropriate for the discipline. Men must wear full length trousers and must not wear tights. In addition, in Ice Dance, Ladies must wear a skirt. Accessories and props are not permitted.

Clothing not meeting the requirements will be penalized by a deduction of 0.5 point.

The decorations on costumes must be non-detachable. Part of the costume or decoration falling on the ice will be penalized by a deduction of 0.5 point.

COMPETITION MUSIC

All competitors shall furnish competition music of excellent quality on CD or in any other approved format.

Each program (Short Program/Free Skating) must be recorded on one track and on a separate disc.


Competitors must provide a back-up music for each program.





PROGRAM CONTENT SHEET

Each Skater/Pair/Couple, shall present a Program Content Sheet i.e. an official form indicating the planned elements for each Segment of the competition, except Pattern Dances.



Planned Program Content

Please fill in with type or write in capital letters!

For pairs and dance couples it is sufficient if one partner fills in the following form	
Special Olympics Program:	
Category: (Single/ Pairs/ U. Pairs/ Ice dance/ U. Ice dance/ SYS + Level)	
Name of Competitor(s):	

ELEMENTS IN ORDER OF SKATING

	Elements SP / SD		Elements FS / FD
1		1	
2		2	
3		3	
4		4	
5		5	
6		6	
7		7	
		8	
		9	
		10	
		11	
		12	
		13	
		14	

Date: _____

Signature: _____





This PPC Sheet must be filled in according to the level of the skater and with the appropriate abbreviations – please also see the respective rule book for further details.

Abbreviations:

SKATING SKILLS	
Forward Crossovers (8) (hand in hand)	PFCr
Backward Crossovers (8) (hand in hand)	PBCr
One-foot glide (fw/bw)	PGL
Forward Lunge in holding position (side by side)	Plu
Spirals in hold	Sp
Step Sequence	StSq

One-foot Upright Spin side by side	Usp
Forward two-foot spin side by side	FTFSp
Two-foot pair spin	TFPSp
Kilian Hold Pair Spin	KHPSp
Pair Spin in sit or camel position	PSp

Two foot jump	TFJu
Waltz Jump	Wju
Single Toe Loop	1T
Single Loop	1Lo

Bunny hop lift	BHLi
Waltz Jump lift	WJLi

Pivoting Figure (Modified Death Spiral)	PiF
---	-----

Throw Single Waltz Jump	1WTh
Throw Single Salchow	1STh





WARM-UP TIME

Warm-up periods must be allotted to all Competitors, Coaches are not allowed on the ice.

The duration for warm-up times are:

Pair Skating:

Level I-II: 4 minutes

Level III: Short Program 4 minutes

Level III: Free Skating 6 minutes

WARM-UP GROUPS

Pair Skating: There should not be more than four pair teams in one warm-up group.

8.1. LEVEL 1

Level 1

For details regarding competition rules for all Levels please look at the respective rulebook.



[Coaches Cheat Sheet – Pairs Level 1](#)

With the coaches cheat sheets you can check if your athlete can already perform all necessary elements for the level. Also you can draw the program on page two and mark the elements on their place.

Additionally it helps you to fill in the [Planned Program Content sheet](#).





8.2. LEVEL 2

Level 2

For details regarding competition rules for all Levels please look at the respective rulebook.



[Coaches Cheat Sheet – Pairs Level 2](#)

With the coaches cheat sheets you can check if your athlete can already perform all necessary elements for the level. Also you can draw the program on page two and mark the elements on their place.

Additionally it helps you to fill in the [Planned Program Content sheet](#).





8.3. LEVEL 3

Level 3

For details regarding competition rules for all Levels please look at the respective rulebook.



[Coaches Cheat Sheet – Pairs Level 3](#)

With the coaches cheat sheets you can check if your athlete can already perform all necessary elements for the level. Also you can draw the program on page two and mark the elements on their place.

Additionally it helps you to fill in the [Planned Program Content sheet](#).





9. FIGURE SKATING ESSENTIALS – ICE DANCE – BADGE PROGRAM

Ice dance (sometimes referred to as ice dancing) is a discipline of figure skating that historically draws from ballroom dancing. An ice dance team consists of one woman and one man, two women or two men. Solo Ice Dance can be skated by one woman or one man.

Ice Dance consists of Level 1 to 6 and in each level skaters are required to perform two specified pattern dances.

Waltz

9.1. WALTZ BADGE 1



Skill Progression – Waltz Badge One – Breakdown

- ❖ Six-beat forward progressive (left and right):
 - Assume a standing position.
 - Skate forward in a counterclockwise direction for left progressive and a clockwise direction for right progressive.
 - Gliding on two feet, begin forward stroke with outside leg, shoulders facing into circle.
 - Outside foot strikes the ice beside and travels forward past the skating foot, thus bringing the new free foot off the ice trailing the new skating foot.
 - Return feet together and stroke off inside edge with outside foot.
 - Timing of a six-beat progressive: two beats on first step, one beat on second step, three beats on third step.





- ❖ Six-beat forward outside swing roll (left and right):
 - Assume standing position, arms extended to the side and slightly forward.
 - Push to an outside edge; pushing foot pushes off the inside edge at a 45-degree angle to the skating foot.
 - Skating knee is bent and free leg extends back for three beats, skating knee rises as the free leg passes close to the skating foot and extends forward for three beats.
 - Edge will be a complete half circle or lobe.

9.2. WALTZ BADGE 2



Skill Progression – Waltz Badge Two – Breakdown

- ❖ Consecutive six-beat forward progressives (left and right, minimum two each direction):
 - Assume standing position, arms extended to the side and slightly forward.
 - Perform progressive as described in Waltz Badge One.
 - Bring feet together and immediately change to inside edge for push into next progressive (transition).
 - Repeat at least two times.
- ❖ Consecutive six-beat forward outside swing rolls (left and right, minimum two each direction):
 - Assume standing position, arms extended to the side and slightly forward.
 - Perform swing rolls as described in Waltz Badge One.
 - Bring feet together and immediately change to inside edge for push to next swing roll.
 - Repeat at least two times.





9.3. WALTZ BADGE 3



Skill Progression – Waltz Badge Three – Breakdown

- ❖ Dutch Waltz Music: $\frac{3}{4}$ waltz, 138 beats per minute; two patterns or one time around the ice surface:
 - Kilian Dance position. Partners face in the same direction, partner one at right of partner two, partner two's right shoulder behind partner one's left. Partner one's left arm is extended in front across partner two's body to his left hand, while partner two's right arm is behind partner one's back, both right hands clasped and resting at partner one's waist over her hipbone.
 - Introductory steps: L three-beat stroke R three-beat stroke L three-beat stroke R three-beat stroke
 - Both partners skate the same steps.

Tango

9.4. TANGO BADGE 1



Skill Progression – Tango Badge One – Breakdown

- ❖ Four-beat forward chasse (left and right):
 - Assume standing position, arms extended to the side and slightly forward.
 - Skate forward in a counterclockwise direction for a left chasse and a clockwise direction for a right chasse.
 - Gliding on two feet, begin forward strokes with outside leg, shoulders facing into circle.





- Return feet together and lift original skating foot to the ankle of the new skating foot while maintaining a parallel line to the ice.
 - Return feet together on ice and stroke off inside edge of skating foot to complete chasse.
 - Timing of four-beat chasse: one beat first step, one beat second step, two beats third step
- ❖ Four-beat forward slide chasse (left and right):
- Assume a standing position, arms extended to the side and slightly forward.
 - Skate forward in a counterclockwise direction for a left slide chasse.
 - Gliding on two feet, begin forward stroke with outside leg, shoulders square to ice.
 - Bring feet together and slide inside leg forward while bending skating knee.
 - Return feet together.
 - Timing of four-beat slide chasse: two beats first step, two beats second step.
- ❖ Four-beat forward outside swing roll (left and right):
- Assume standing position, arms extended.
 - Push to an outside edge; pushing foot pushes off the inside edge at a 45-degree angle to the skating foot.
 - Free leg extends back for two beats with skating knee bent, then passes close to skating foot and extends forward for two beats, coming up on the skating knee.
 - Edge is a complete half circle or lobe.

9.5. TANGO BADGE 2



2

Skill Progression – Tango Badge Two – Breakdown

- ❖ Consecutive four-beat forward chasses (left and right, minimum two each direction):
- Assume standing position, arms extended to the side and slightly forward.
 - Perform chasse as described in Tango Badge One.
 - Bring feet together and immediately change to inside edge for push (transition) into next chasse.





- Repeat at least two times.
- ❖ Consecutive four-beat forward slide chasse, four-beat outside swing roll (left and right, minimum two each direction):
 - Assume a standing position, arms extended to the side and slightly forward.
 - Sequence shall consist of: right forward outside two-beat step, skating knee bent. Rise up, feet together, re-bend for LFI slide chasse two beats, rise up, feet together, push to a right forward outside four-beat swing roll. On counts one and two, skating knee is bent and free leg is extended back; on counts three and four the skating knee rises as the free leg swings forward. LFO two-beat step, RFI slide chasse two beats, LFO four-beat swing roll.
 - Repeat sequence twice.

9.6. TANGO BADGE 3



Skill Progression – Tango Badge Three – Breakdown

- ❖ Canasta Tango with Music: two patterns or one time around the ice surface:
 - Dance Position Reverse Kilian. Basic position same as Kilian except partner one is at partner twos left.
 - Introductory steps: L two-beat stroke R two-beat stroke L two-beat stroke R two-beat stroke.
 - Both partners skate same steps.





Rhythm Blues

9.7. RHYTHM BLUES BADGE 1



1

Skill Progression – Rhythm Blues Badge One – Breakdown

- ❖ Left forward outside progressive (four beats) to right forward outside swing roll (four beats)
 - Assume a standing position.
 - Skate forward in a counterclockwise direction for left progressive.
 - Gliding on two feet, begin forward stroke with outside leg, shoulders facing into circle.
 - Outside foot strikes the ice beside and travels forward past the skating foot, thus bringing the new free foot off the ice trailing the new skating foot.
 - Return feet together and stroke off inside edge with outside foot.
 - Timing of a four-beat progressive: one beat on first step, one beat on second step, two beats on third step.
 - Return feet together; execute a slight transition to left forward inside edge and push to a right forward outside swing roll. (Two beats with free behind and skating knee bent and two beats with free leg forward and up on skating knee).

- ❖ Left forward outside flare (two beats) to right forward inside progressive (four beats):
 - Assume a standing position.
 - Push to a left forward outside edge with knee bent (one beat)
 - On count two, the skating knee will rise with the free leg continuing to extend back at a 45-degree angle to the skating foot. This constitutes the flare.





- Going back down on the skating knee and remaining on the same lobe, the right foot strokes to a right forward inside (one beat), left forward outside (one beat), right forward inside (two beats). This is the forward inside progressive.

9.8. RHYTHM BLUES BADGE 2



Skill Progression – Rhythm Blues Badge Two – Breakdown

- ❖ Left forward inside to right forward inside swing rolls (four beats each):
 - Assume a standing position on the long axis.
 - Push from a right forward inside edge (last step of the inside progressive) to a left forward inside swing roll, beginning and ending on the long axis (four beats, done on counts three, four, one, two).
 - Push from the left forward inside swing roll to the right forward inside swing roll (four beats, counts three, four, one, two).
- ❖ Left forward outside progressive (four beats, done on counts three, four, one, two), step to right forward inside cross behind (counts three, four), left forward outside cross behind (counts one, two), right forward inside (two beats each, counts three, four). (End pattern):
 - Beginning at the top of the lobe, execute a left forward progressive creating the corner of the pattern.
 - The cross behinds should continue on a slight curve.
 - Feet should come together; knees should re-bend and prepare for restart of second pattern.

Optional end pattern: Following the left forward progressive and first right forward inside cross behind, the skater may omit the left forward outside cross behind and select to put the feet together and push to a left forward outside edge. This is followed by the second right forward inside cross behind:

- Beginning at the top of the lobe, execute a left forward progressive creating the corner of the pattern.
- The first cross behind should continue on a slight curve.
- Put feet together and push to left forward outside edge (this is the optional step) and cross right foot behind for second cross.





- Feet should come together; knees should bend and prepare for restart of second pattern.

9.9. RHYTHM BLUES BADGE 3



Skill Progression – Rhythm Blues Badge Three – Breakdown

- ❖ Rhythm Blues with Music (two patterns):
 - Dance Position Kilian. Basic position same as Dutch Waltz.
 - Introductory steps: L two-beat stroke R two-beat stroke L two-beat stroke R two-beat stroke
 - Both partners skate same steps.

Level I

Skaters will be required to perform the Dutch Waltz, Canasta Tango or Rhythm Blues.

Level II

Skater will be required to perform the Swing Dance, Fiesta Tango or Cha Cha.

Level III

Skaters will be required to perform the Ten Fox, Willow Waltz or Hickory Hoedown.

Level IV

Skaters will be required to perform the Fourteen Step, European Waltz or Foxtrot.

Level V

Skaters will be required to perform the Tango, Rocker Foxtrot and American Waltz.

Level VI

Skaters will be required to perform the Starlight Waltz, Kilian, Blues and Paso Doble.





10. ICE DANCE – COMPETITION

SKATES

Figure Skating blades used during Special Olympics competitions must be sharpened to produce a flat to concave cross section without change to the width of the blade as measured between the two edges. However, a slight tapering or narrowing of the cross section of the blade is permitted.

COMPETITION CLOTHING

Clothing of the Competitors must be modest, dignified and appropriate for athletic competition, not garish or theatrical in design. Clothing may, however, reflect the character of the music chosen.

The clothing must not give the effect of excessive nudity inappropriate for the discipline. Men must wear full length trousers and must not wear tights. In addition, in Ice Dance, Ladies must wear a skirt. Accessories and props are not permitted.

Clothing not meeting the requirements will be penalized by a deduction of 0.5 point.

The decorations on costumes must be non-detachable. Part of the costume or decoration falling on the ice will be penalized by a deduction of 0.5 point.

COMPETITION MUSIC

All competitors shall furnish competition music of excellent quality on CD or in any other approved format.

Each program (Short Program/Free Skating) must be recorded on one track and on a separate disc.


Competitors must provide a back-up music for each program.





PROGRAM CONTENT SHEET

Each Skater/Pair/Couple, shall present a Program Content Sheet i.e. an official form indicating the planned elements for each Segment of the competition, except Pattern Dances.



Planned Program Content

Please fill in with type or write in capital letters!

For pairs and dance couples it is sufficient if one partner fills in the following form	
Special Olympics Program:	
Category: (Single/ Pairs/ U. Pairs/ Icedance/ U. Icedance/ SYS + Level)	
Name of Competitor(s):	

ELEMENTS IN ORDER OF SKATING			
	Elements SP / SD		Elements FS / FD
1		1	
2		2	
3		3	
4		4	
5		5	
6		6	
7		7	
8		8	
9		9	
10		10	
11		11	
12		12	
13		13	
14		14	

Date: _____

Signature: _____

This PPC Sheet must be filled in according to the level of the skater and with the appropriate abbreviations – please also see the respective rule book for further details.





Abbreviations:

PATTERN DANCES	
Canasta Tango	CT
Rhythm Blues	RB
Dutch Waltz	DW
Swing Dance	SD
Fiesta Tango	FTA
Cha Cha	CC
Ten Fox	TF
Willow Waltz	WW
Hickory Hoedown	HH
European Waltz	EW
Foxtrot	FT
Fourteen Step	FO
Tango	TA
Rocker Foxtrot	RF
American Waltz	AW
Starlight Waltz	SW
Kilian	KI
Blues	BL
Paso Doble	PD

WARM-UP TIME

Warm-up periods must be allotted to all Competitors, Coaches are not allowed on the ice.

The duration for warm-up times are:

Ice Dance:

Level I-III: 4 minutes with music

Level IV-VI: 5 minutes with music

WARM-UP GROUPS

Ice Dance: There should not be more than five ice dance teams in one warm-up group.





11. SYNCHRONIZED SKATING

Synchronized skating is a new discipline where between six and 16 figure skaters perform together as a team. They move as a flowing unit over the ice, while completing footwork and elements.

A synchronized skating team can consist of women and men.

There are two levels and skaters are required to perform one segment – the free skating.

Level I

- Line (only forward)
- Circle (only forward; clockwise and counterclockwise)
- Bloc (only forward)
- Wheel (only forward)
- Intersection (only forward)
- The hand holding is optional.

Allowed skills to be used as transitional movements:

- Forward skating
- Swizzles forward
- Half-swizzles forward
- Forward one-foot-glide
- Swizzles backward (maximum of 2 consecutive swizzles)





Level II

- Line (can be diagonal)
- Circle (forward or backward; must have a change of direction)
- Bloc (including a change of axis)
- Wheel (including backward skating)
- Intersection (direction optional)

The hand holding is optional.

Allowed skills to be used as transitional movements:

- Forward and backward skating
- Swizzles forward and backward
- Half-swizzles forward
- Forward and backward one-foot-glide
- Three-turns
- Mohawks



Syncho 1: [Click here to view Syncho Line Skating video](#)





Synchro 2: [Click here to view Synchro Circle Skating video](#)



Synchro 3: [Click here to view Synchro Bloc Skating video](#)





Synchro 4: [Click here to view Synchro Wheel Skating video](#)



Synchro 5: [Click here to view Synchro Intersection Skating video](#)





12. HOLDING POSITIONS

12.1. FACE TO FACE POSITIONS

12.1.1. Basic Position

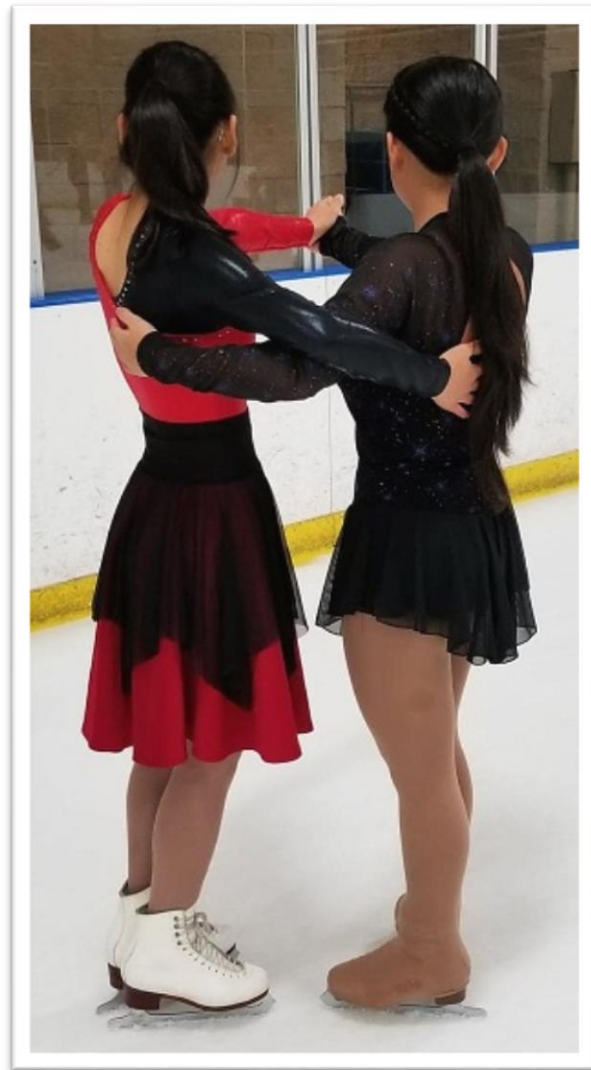
Partners face each other directly, one skating forward while the other skates backward. Partner ones right hand holds partner twos left hand, partner ones left hand is holding partner twos right hand.





12.1.2. Waltz Position

Partners face each other directly, one skating forward while the other skates backward. Partner ones right hand is placed firmly against his partner's back at partner twos left shoulder blade with the elbow raised and bent sufficiently to hold her close. Partner twos left hand is placed against the front of partner ones right shoulder with partner twos arm resting comfortably on partner ones arm, elbow to elbow. Partner ones left arm and the partner twos right arm are extended at average shoulder height and the hands are clasped. The partners' shoulders are parallel.





12.1.3. Cross Arm Position

Skaters face each other, cross arms and hold the same hands.





12.2. SIDE BY SIDE POSITIONS

12.2.1. Hand in Hand

Hand of one partner is held by one hand of the other partner with the arms comfortably extended.





12.2.2. Crossed Arm Position

The partners are side by side facing in the same direction. The partners clasp their right hands and left hands.





12.2.3. Kilian Position

Partners face in the same direction, partner one at right of partner two, partner two's right shoulder behind partner one's left. Partner one's left arm is extended in front across partner two's body to his left hand, while partner two's right arm is behind her back resting on partner one's hip bone. The partner one's right hand clasps the partner two's hand, which is resting on partner one's hip bone.





12.2.4. Open Dance Lift Position with Armpit Grip

The partners face in the same direction skating on one foot, partner ones right hand in partner twos left and the partner twos right hand under partner ones left arm. The partner ones left hand is on the right shoulder of partner two.





12.2.5. One Arm Position

The partners are side by side, facing the same direction. Partner ones left hand with extended arm is held in partner twos left hand, partner twos hand is under partner ones left arm with partner ones right arm free.





12.2.6. Behind each other Position

The partners are side by side, facing the same direction. Partner ones left hand with extended arm is held in the partner twos left hand, partner twos right hand is under partner ones left arm with partner ones right arm free.





13. FIGURE SKATING GLOSSARY

Term	Definition
Accountant	An official at a figure skating competition who compiles and computes marks awarded by judges to determine the placement of competitors.
Approach	Steps or movements across the ice leading into a jump, spin or other move. See also Entry.
Axis	An imaginary straight line around which skating curves are symmetrically grouped. See also Long Axis, Short Axis.
Back Spin	Any one-foot spin where a counterclockwise spinner rotates on the right foot and a clockwise spinner on the left. Also known as a "reverse spin."
Bunny Hop	A simple jump involving no turn in the air, in which the skater travels straight forward on one foot, swings the free leg forward and jumps onto the toe pick of that foot, pushing straight forward onto the flat of the blade of the starting foot.
Change of Edge	The action of rocking over on one foot from one edge to the opposite edge (e.g. outside to inside or vice versa), thus forming a serpentine pattern on the ice.
Chasse	In ice dancing, a step starting on an outside edge in which the free foot is brought beside and level with the skating foot and is placed onto an inside edge while the skating foot is lifted vertically and very slightly off the ice. See also Slide Chasse.
Chasse Sequence	A chasse followed by a strike onto the original outside edge. It may be executed either forward or backward. Note that a simple chasse consists of only two edges whereas a chasse sequence consists of three edges.
Check	The motion of controlling rotation, shoulders counter-rotating against hips.
Crossover	A movement started on an outside edge, forward or backward, in which the free foot passes around and in front of the skating toe and is placed onto an inside edge.
Cross Roll Forward	A roll starting on a forward outside edge in which the free foot is passed around and in front of the skating toe onto a forward outside edge, with a thrust from the original outside edge. In ice dancing this action is usually known as a "cross stroke."





Dance Mode	A phrase descriptive of the manner in which certain movements are made by ice dancers, as opposed to the way the same movements would be made by a free skater. Normally the dancer would do very neat footwork with excellent posture, while the free skater is not as concerned with the neatness of the footwork and may not have as erect posture.
Drop Mohawk	A mohawk followed by an immediate change of foot, the whole movement continuing in the curve of the original edge. This is mostly a dance term; for example, RFI to LBI open mohawk followed by feet together and an immediate push to the RBO edge.
Drop (or "Dropped") Three	A very common ice dancing term that may be used for freestyle as well. In ice dancing it is a forward outside three followed immediately by back outside edge on the other foot, the whole movement continuing in the curve of the original edge.
Edges	The two sides of the skate blade on either side of the grooved center. There is an inside edge (the edge on the inner side of the leg) and an outside edge (that on the outer side of the leg). There is a forward and backward for each edge, equaling a total of four different edges.
Entry	Most frequently used to refer to the edge immediately preceding a spin or jump, often referred to as the "entry edge." See also Approach.
Extended Facing Hold	A position adopted by couples in which they face each other, holding opposite hands with arms extended and approximately level with the shoulders.
Footwork	Sometimes known as "dance steps." Denotes a sequence of edges, usually containing turns such as threes and mohawks, forming a link between other freestyle or dance movements.
Glide	A one- or two-footed movement across the ice, either forward or backward.
Hockey Stop	A right side hockey stop (feet finish pointing to the right) begins with a forward two-foot glide, knees bent, shoulders and arms square and the weight centered on the blades. To create the stop, lift the knees slightly, reverse the arms (to the left) and the hips and feet (to the right) pushing the LFI and RFO edges into the ice to "shave the ice" resulting in a stop. Left side hockey stop, reverse directions.
ISU	International Skating Union, the International Federation for Figure Skating.
Kilian Hold	A dance position in which partners face in the same direction, partner one at right of partner two, partner twos right shoulder behind partner ones left. Partner ones left arm is extended in front across partner





	twos body to his left hand, while partner twos right arm is behind her back resting on partner ones hip bone. The partner ones right hand clasps the partner twos hand, which is resting on partner ones hip bone.
Long Axis	An imaginary straight line running the length of the ice surface and dividing it into two halves. Also, an imaginary line around which consecutive half circles are grouped.
Mazurka	A simple half turn skating jump, of which there are many variations. It is recommended that, from a back outside edge, the skater strikes the toe of the other foot into the ice, lands on the toe of the opposite foot (which has passed in front of the toe-in-front), pushing onto a forward outside edge as he/she does so.
Mohawk	A turn from forward to backward (or backward to forward), from one foot to the other, each edge forming parts of the same curve. A mohawk may be open or closed and executed in dance or freestyle mode. The most commonly known form of this turn is the forward inside open mohawk.
Move	A term commonly used in freestyle, free dance or pair skating, to indicate almost anything a skater does on the ice that can be regarded as a coherent unit; often a combination of movements forming one unit.
One-Foot Swizzle (Fishies)	A method of progression on a circle in which the foot farthest away from the circle makes an in and out movement, providing the thrust from pressure against the inside edge of the blade without allowing the blade to leave the ice. The foot nearer the circle also does not leave the ice but remains on an outside edge. Often known as “pumping.”
One-Foot Snowplow	A stop made in a similar way to a snowplow except that only one foot is angled in to make the skid. This action brings the body into a slightly sideways position to the line of travel.
One-Foot Spin	A spin executed on one foot, on either the flat or the edge of the blade. May be assisted by the toe pick.
Pivot	A movement in freestyle in which the skater places a toe pick into the ice and revolves around it.
Progressive	In ice dancing, a step, almost invariably started on an outside edge, in which a change of feet takes place by the free foot passing the skating foot and being placed onto the ice on an inside edge. It may be executed either forward or backward.
Pumping	An alternate term for one-foot fishies or swizzles.





Scratch Spin	A one-foot spin done with the weight on the lower toe pick and a small section of the blade just behind the pick, producing a scratching effect.
Shoot the Duck	A movement in which the skater glides forward or backward on one foot while bending down as low as possible and extending the free leg forward.
Short Axis	In skating figures, an imaginary line dividing one circle from the other and at right angles to the long axis. The term is also used when skaters cross the long axis when skating consecutive half circles.
Side to Side Method	A method of skating backward in which the skater turns the heels simultaneously from side to side while shifting the weight from one foot to the other. This method can also be used in forward skating.
Skating Side	Describes the side of the body, or any part thereof, on the same side as the foot on which a skater happens to be skating at any particular moment.
Slide Chasse	In ice dancing, a step started on a forward outside edge in which the free foot is brought close beside the skating foot and placed onto a forward inside edge, and the new free foot extended forward.
Snowplow Stop	A two-footed movement in which both feet are angled in, causing the blades to skid, thus bringing the skater to a stop.
Spiral	In freestyle, a position comparable to an arabesque in ballet, in which the upper body is inclined forward, the back arched and the free leg raised so that the free foot is at the same level as the head. The arms are usually extended to the side but may be carried in any pleasing position. Originally, the name described the pattern made on the ice when the position was held for an extended period of time.
Step Sequence	A combination of edges and turns.
Stroking	The action of moving over the ice in such a way that the coordination of thrust, knee bend and transference of weight is used to produce the best results.
Swing	The action of passing the free leg past the skating leg.
Swing Roll	In ice dancing, an edge held for several beats of music during which the free foot moves past the skating foot before it is placed on the ice beside the skating foot.
Swizzles	A method of two-foot progression, either forward or backward, by an in-and-out movement of the feet on inside edges. Also called Fishies.
Three	Also known as a "three-turn." A turn on one foot from forward to backward, or vice versa, the entry and exit edges forming part of the same curve. It may be executed starting on any of the four edges. In





	specifying a particular type of three, the edge, direction and foot must be stated.
Toe Pick	Any one of the sharp projections on the front of a skate blade, but most frequently refers to the lowest and usually the most prominent pick.
Two-Foot Spin	Any spin in which both feet are on the ice at the same time.
Waltz Hold	In ice dancing, a hold in which partners face each other directly, one skating forward while the other skates backward. Partner ones right hand is placed firmly against his partner's back at partner twos left shoulder blade with the elbow raised and bent sufficiently to hold her close. Partner twos left hand is placed against the front of partner ones right shoulder with partner twos arm resting comfortably on partner ones arm, elbow to elbow. Partner ones left arm and the partner twos right arm are extended at average shoulder height and the hands are clasped. The partners' shoulders are parallel.
Waltz Three	A term used in ice dancing. As in a dropped three, it involves a forward outside three followed by a change of feet onto a back outside edge. Three edges in all; however, the timing is quite different and specific. Edges into and out of the three are of three counts each, with the following back outside edge held for six counts during which the free leg executes a swing. This form of the three is used in the American Waltz and appears as an exercise in the waltz eight.





14. APPENDIX:

COACH CHEAT SHEETS:

Single Skate – Level I

[Link](#)

Single Skate – Level II

[Link](#)

Single Skate – Level III

[Link](#)

Single Skate – Level IV

[Link](#)

Single Skate – Level V

[Link](#)

Single Skate – Level VI

[Link](#)

Planned Program Content
Sheet



Pairs Skate – Level I

[Link](#)

Pairs Skate – Level II

[Link](#)

Pairs Skate – Level III

[Link](#)



Scan here to access all Coach Cheat Sheets on the S.O. Figure Skating Resources Page





SAMPLE PLANNED PROGRAM CONTENT:

Planned Program Content

Please fill in with type or write in capital letters!

For pairs and dance couples it is sufficient if one partner fills in the following form
Special Olympics Program: SO Austria
Category: Single Ladies Level 2 (Single/ Pairs/ U. Pairs/ Icedance/ U. Icedance/ SYS + Level)
Name of Competitor(s): Maria Musterfrau

ELEMENTS IN ORDER OF SKATING

Elements SP / SD		Elements FS / FD	
1		1	TSt
2		2	FoTTu
3		3	BHo
4		4	Flu
5		5	BSt
6		6	FCr
7		7	FTFSp
		8	
		9	
		10	
		11	
		12	
		13	
		14	

SAMPLE

Date: 01/01/2020

Signature: Max Mustermann



Planned Program Content

Please fill in with type or write in capital letters!

For pairs and dance couples it is sufficient if one partner fills in the following form
Special Olympics Program:
Category: (Single/ Pairs/ U. Pairs/ Icedance/ U. Icedance/ SYS + Level)
Name of Competitor(s):

ELEMENTS IN ORDER OF SKATING

Elements SP / SD		Elements FS / FD	
1		1	
2		2	
3		3	
4		4	
5		5	
6		6	
7		7	
		8	
		9	
		10	
		11	
		12	
		13	
		14	

Date: _____

Signature: _____