



***Special Olympics***

**FIGURE SKATING COACHING GUIDE**

Planning a Figure Skating Training & Competition Season



---

## Table of Contents

Goals	3
Benefits of Figure Skating	3
Goal Setting and Motivation	3
Goal Setting	5
Assessing Goals Checklist	6
Planning a Figure Skating Training & Competition Season	7
Preseason Planning	7
Season Planning	7
Postseason Planning	7
Essential Components of Planning a Figure Skating Training Session	8
Principles of Effective Training Sessions	9
Tips for Conducting Successful Training Sessions	10
Tips for Conducting Safe Training Sessions	11
Figure Skating Practice Competitions	12
Eight Week Training Program	13
Selecting Partners	14
Creating Meaningful Involvement in Special Olympics Unified Sports®	14
Figure Skating Attire	15
Socks	15
Figure Skating Outfit	15
Shirts and Sweaters	15
Hair	15
Hats	15
Warm-up Suits	15
Gloves	15
Helmets	15
Figure Skating Equipment	16
Skates	16



### 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.

### 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.



## Special Olympics Figure Skating Coaching Guide Planning a Figure Skating Training and Competition Season

---

### 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.

## Goal Setting

Setting goals is a joint effort between the athlete and coach. Following are the main features of goal setting:

### Short-Term Objective

- Given demonstration and practice, the athlete will participate successfully in an off-ice training program.
- Given demonstration and practice, the athlete will warm up properly before figure skating.
- Given demonstration and practice, the athlete will successfully perform basic figure skating skills.
- Given demonstration and practice, the athlete will advance to freestyle, pairs and dance skills.
- Given standard or modified rules for competition, the athlete will adhere to those rules while participating in figure skating competition.
- While figure skating, the athlete will exhibit sportsmanship at all times.
- While figure skating, the athlete will demonstrate courtesy, safety and adherence to the rules of the rink at all times.

### Long-Term Goal

The athlete will acquire figure skating skills, appropriate social behavior and functional knowledge of rules to participate successfully in figure skating competition.



---

## 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 no 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?



### 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.



---

## 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 daily training program. Please refer to the noted sections in each area for more in-depth information and guidance on these topics.

- |  |
|--|
| <ul style="list-style-type: none"><li><input type="checkbox"/> Warm-ups</li><li><input type="checkbox"/> Previously taught skills</li><li><input type="checkbox"/> New skills</li><li><input type="checkbox"/> Competition experience</li><li><input type="checkbox"/> Feedback on performance</li></ul> |
|--|

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





## Special Olympics Figure Skating Coaching Guide Planning a Figure Skating Training and Competition Season

---

### Principles of Effective Training Sessions

<b>Keep all athletes active</b>	Athletes need to be active listeners
<b>Create clear, concise goals</b>	Learning improves when athletes know what is expected of them
<b>Give clear, concise instructions</b>	Demonstrate – increase accuracy of instruction
<b>Record progress</b>	You and your athletes chart progress together
<b>Give positive feedback</b>	Emphasize and reward things the athlete is doing well
<b>Provide variety</b>	Vary exercises – prevent boredom
<b>Encourage enjoyment</b>	Training and competition is fun – keep it this way for you and your athletes
<b>Create progressions</b>	Learning is increased when information progresses from: <ul style="list-style-type: none"><li>• Known to unknown – discovering new things successfully</li><li>• Simple to complex – seeing that “I” can do it</li><li>• General to specific – this is why I am working so hard</li></ul>
<b>Plan maximum use of resources</b>	Use what you have and improvise for equipment that you do not have – think creatively
<b>Allow for individual differences</b>	Different athletes, different learning rates, different capacities



## 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.
- If an activity is going well, it is often useful to stop the activity while interest is high.
- Summarize the session and announce arrangements for next session.
- Keep the **fun** in fundamentals.



## Special Olympics Figure Skating Coaching Guide Planning a Figure Skating Training and Competition Season

---

### 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 head 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.
- Establish clear rules for behavior at your first practice and enforce them.
  - Keep your hands to yourself.
  - Listen to the coach.
  - When you hear the whistle: Stop, Look and Listen.
  - Ask the coach before you leave the ice.
- Check your first aid kit; restock supplies as necessary.
- Train all athletes and coaches on emergency procedures.
- Review your first aid and emergency procedures. Have someone who is trained in first aid and CPR on or very near the ice during practice and competition.
- Train to improve the general fitness level of your skaters. Physically fit skaters are less likely to get injured. Make your practices active.



---

## 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 badge skills in a competition format.
- Practice program run-throughs.
- Hold exhibitions.
- Enter local competitions.



## Eight-Week Training Program (1 hour sessions)

### Week 1

- Instruction on Basics of Equipment and Fitting (10 min.)
- Dry Land Skills Instruction: Walking, Falling and Getting Up with Skates On (10 min.)
- On-Ice Skating Skills Instruction (40 min.)

### Week 2

- Skating Skills Instruction and Assessment (40 min.)
- Supervised Free Skating (20 min.)

### Week 3

- Skating Skills Instruction and Assessment (30 min.)
- Supervised Free Skating (30 min.)

### Week 4

- Skating Skills Instruction and Assessment (40 min.)
- Introduction to Competition Format (20 min)

### Week 5

- Skating Skills Instruction and Assessment (30 min.)
- Supervised Free Skating (30 min.)

### Week 6

- Skating Skills Instruction and Assessment (30 min.)
- Complete Skills Assessment Cards (30 min.)

### Week 7

- Skills Review (30 min.)
- Competition Preparation and Format (30 min.)

### Week 8

- Simulated Competition (40 min.)
- Supervised Free Skating (20 min.)



## Selecting Partners

The key to the successful development of a traditional Special Olympics Unified Sports® partner or pair or dance 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.



### 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.

#### 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

The outfit for female figure skaters should include tights that are comfortable and a skating dress that is well fitted. Also, the athlete should select an outfit that pleases her. That will give the athlete confidence in her appearance and perhaps tend to make her a better skater.

The outfit for male figure skaters should include a shirt and/or sweater and pants. Long pants are recommended for male skaters. Pants should cover the top of the boot, but not be so long that they touch the blade. Pants should be loose to allow for unrestricted leg and hip movements, but not so baggy that they appear ill fitted. The shirt should be loose to provide ease of arm movement. Sweaters should not be so bulky that they look sloppy and hinder the skater’s precise movements.

#### Shirts and Sweaters

The skater should select a long-sleeve shirt for comfort and warmth. The shirt should be loose to provide ease of arm movement. Sweaters should not be so bulky that they look sloppy and hinder the skater’s precise movements. 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.

#### Hats

For recreational skating, a hat, earmuffs or headband is recommended to provide insulation and comfort. These should not be worn during competition.

#### 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, but should not be worn during figure skating competition.

#### Helmets

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



---

## Figure Skating Equipment

The sport of figure skating requires the type of sporting equipment below. It is important for athletes to be able to recognize and understand how equipment for the specific events works and impacts their performance. Have your athletes name each piece of equipment as you show it and give the use for each. To reinforce this ability within them, have them select the equipment used for their events.

Coaches should use the proper equipment and teach the athletes how to use the equipment correctly at all times. Be alert to safety hazards and problem areas, such as damaged ice or damaged mats, and do whatever is necessary to avoid them. In addition, coaches should perform periodic safety checks and preventive maintenance on all pieces of equipment. Often local sporting goods stores are willing to provide new or used skating equipment at cost or no charge to Special Olympics programs.

### Skates

The coach or athlete 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. 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. Excess lace should be tucked inside the top of the boot. Rollerblades can also be an excellent tool for off-ice training. They can be used to develop power, speed and strong knee action.

### Ice Skating Area Preparation

The skating area, whether inside or outside, should be defined and well marked. This permits more time to spend on useful activities and less on disciplinary measures. The surrounding area should provide no physical hazards that might result in injury to an athlete or damage to a rink or its equipment. A smooth skating surface is required. The ice should be cleaned of all debris (i.e., limbs, trash, leaves, etc.) and holes and ruts should be repaired. An indoor rink with the appropriate equipment for making new ice would be best. An uncluttered environment provides fewer distractions to the athlete while learning. Therefore, do not set up equipment until you are ready to use it.

### Securing Ice Time

Ice skating can be an expensive sport if one considers the cost of ice time, skate rental and incidentals. It is recommended that the ice skating program director contact an indoor rink manager who will charge a nominal fee per skater, instead of the usual fee per hour. The fee for each skater should include ice time and skate rental. Usually the manager needs to fill hours during the week and should therefore be willing to offer some reasonable accommodations, or possibly donate ice time and skate rental fees.





***Special Olympics***

**FIGURE SKATING COACHING GUIDE**

Teaching Figure Skating Skills



---

## Table of Contents

The Warm-Up	20
Event Specific Drills	21
Specific Warm-Up Activities (On Ice)	21
On-Ice Skating Drills	21
Stretching	22
Stretching - Quick Reference Guidelines	31
The Cool-Down	32
Badge One	33
Skill Progression – Badge One – Breakdown	33
Faults & Fixes Chart – Badge One	34
Badge Two	35
Skill Progression – Badge Two – Breakdown	35
Faults & Fixes Chart – Badge Two	36
Badge Three	37
Skill Progression – Badge Three – Breakdown	37
Faults & Fixes Chart – Badge Three	38
Badge Four	39
Skill Progression – Badge Four – Breakdown	39
Faults & Fixes Chart – Badge Four	40
Badge Five	41
Skill Progression – Badge Five – Breakdown	41
Faults & Fixes Chart – Badge Five	42
Badge Six	43
Skill Progression – Badge Six – Breakdown	43
Faults & Fixes Chart – Badge Six	44
Badge Seven	45
Skill Progression – Badge Seven – Breakdown	45
Faults & Fixes Chart – Badge Seven	46
Badge Eight	47
Skill Progression – Badge Eight – Breakdown	47
Faults & Fixes Chart – Badge Eight	48
Badge Nine	49
Skill Progression – Badge Nine – Breakdown	49
Faults & Fixes Chart – Badge Nine	50
Badge Ten	51
Skill Progression – Badge Ten – Breakdown	51
Faults & Fixes Chart – Badge Ten	52
Badge Eleven	53
Skill Progression – Badge Eleven – Breakdown	53
Faults & Fixes Chart – Badge Eleven	56
Badge Twelve	57
Skill Progression – Badge Twelve – Breakdown	57
Faults & Fixes Chart – Badge Twelve	59
Pairs Badge One	60
Skill Progression – Pairs Badge One – Breakdown	60
Faults & Fixes Chart – Pairs Badge One	60
Pairs Badge Two	61



---

Skill Progression – Pairs Badge Two – Breakdown	61
Faults & Fixes Chart – Pairs Badge Two	61
Pairs Badge Three	62
Skill Progression – Pairs Badge Three – Breakdown	62
Faults & Fixes Chart – Pairs Badge Three	63
Pairs Badge Four	64
Skill Progression – Pairs Badge Four – Breakdown	64
Faults & Fixes Chart – Pairs Badge Four	65
Dance Badges	66
Waltz Badge One	66
Skill Progression – Waltz Badge One – Breakdown	66
Waltz Badge Two	67
Skill Progression – Waltz Badge Two – Breakdown	67
Waltz Badge Three	68
Skill Progression – Waltz Badge Three – Breakdown	68
Tango Badge One	69
Skill Progression – Tango Badge One – Breakdown	69
Tango Badge Two	70
Skill Progression – Tango Badge Two – Breakdown	70
Tango Badge Three	71
Skill Progression – Tango Badge Three – Breakdown	71
Rhythm Blues Badge One	72
Skill Progression – Rhythm Blues Badge One – Breakdown	72
Rhythm Blues Badge Two	73
Skill Progression – Rhythm Blues Badge Two – Breakdown	73
Rhythm Blues Badge Three	74
Skill Progression – Rhythm Blues Badge Three – Breakdown	74
Holding Positions	75
Understanding Figure Skating	76
Modifications and Adaptations	77
Cross Training in Figure Skating	79



## 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. This is true even for a sport like athletics. Warming up raises the body temperature and prepares the muscles, nervous system, tendons, ligaments and cardiovascular system for upcoming stretches and exercises. The chances of injury are greatly reduced by increasing muscle elasticity.

### Warming Up:

- ♦ Raises body temperature
- ♦ Increases metabolic rate
- ♦ Increases heart and respiratory rate
- ♦ Prepares the muscles and nervous system for exercise

The warm-up is tailored for the activity to follow. Warm-ups consist of active motion leading up to more vigorous motion to elevate heart, respiratory and metabolic rates. 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
Event 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.

### Event 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.

### 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.

### 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.



## Stretching

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.

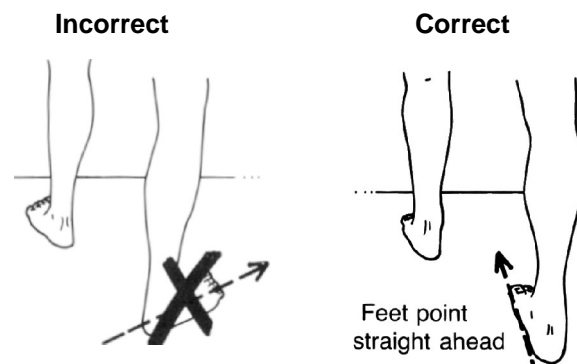
It is also important to continue to breathe while stretching. As you lean into the stretch, exhale. Once the stretching point is reached, keep inhaling and exhaling while holding the stretch. Stretching should be a part of everyone's daily life. Regular, daily stretching has been demonstrated to have 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. Several stretches are dangerous to perform for all athletes, and should never be part of a safe stretching program. These unsafe stretches include the following:

- Neck Backward Bending
- Trunk Backward Bending
- Spinal Roll

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.





Another common fault in stretching is bending the back in an attempt to get a better stretch from the hips. An example is a simple sitting forward leg stretch.

**Incorrect**



**Correct**



This Coaching Guide will focus on some basic stretches for major muscle groups and will start at the top of the body and work our way to the legs and feet.



## Upper Body

### Chest Opener



- With partner, place hand/arm of one hand on the partner
- Turn chest, facing outward, away from your partner
- Feel stretch in chest
- Repeat with other arm

### Side Stretch



- Bend to one side with or without hand over head
- Feel stretch in side
- Repeat on other side

### Shoulder Stretch



- Take elbow into hand
- Pull to opposite shoulder
- Arm may be straight or bent
- Repeat with other arm





### Shoulder Shrugs



- Raise top of shoulder to ear
- Relax shoulders downward

### Arm Circles



- Swing arms forward in large circles
- Repeat going forward and backward

### Neck Stretch



- Roll the neck from shoulder to shoulder with chin touching body at all times
- Do not perform full circles as they may hyperextend the neck
- Tell athlete to roll neck to right, center and left; never have the athlete roll neck backward



## Lower Body

### Standing Quad Stretch



- Stand with foot flat on ground
- Bend knee toward buttock while grasping ankle with hand
- Pull foot directly toward buttock
- Do not twist knee
- Stretch can be done standing alone or balancing with partner, fence and/or wall
- If pain is felt in knees during stretch and foot is pointing out to the side, point foot back to relieve stress



### Standing Hamstring Stretch



- Place one leg out in front (heel on the ground, toe pointing up), bending knee of opposite leg with heel flat on ground
- Legs are not locked
- Sit back on heels
- As your athletes' flexibility increases, have them reach toward their feet



### Standing Straddle Stretch



- Spread feet shoulder length apart
- Bend forward at hips
- Reach down legs toward the ground until you feel the stretch

### Forward Bend



- Stand, arms outstretched overhead
- Slowly bend at waist
- Bring hands to ankle or level without strain



### Calf Stretch



- Bend forward leg slightly
- Bend ankle of back leg
- Athlete may also stand facing a wall/fence

### Calf Stretch w/Bent Knee



- Bend both knees to ease strain

### Ankle Rolls



- Stand or lie on back
- Raise foot off ground
- Point toes and move in a figure-eight motion
- Repeat with other foot



## Low Back & Glutes

### Side Groin Stretch



- Stand with feet flat on the ground
- Lean body to one side, bending knee slightly
- Keep opposite leg straight
- Repeat with other leg

### Hip Stretch



- Stand, place hands on low back
- Push hips forward
- Tilt head back

### Downward Facing Dog



- Kneel, hands directly under shoulders, knees under hips
- Lift hips until standing on toes
- Drop heels to the ground
- Alternate raising to toes on one leg, while keeping the other foot flat on the ground.



## 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!



## 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 Special Olympics 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.

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





## Badge One

### Skill Progression – Badge One

Your Athlete Can	Never	Sometimes	Often
Stand unassisted for 5 seconds	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Fall and stand up unassisted	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Perform a knee dip, standing still, unassisted	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
March forward 10 steps assisted	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Totals</b>			

### 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 to the side and slightly forward for balance.
- ♦ Keep head erect and eyes focused forward.

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 in position 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 slightly higher than 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.

**Faults & Fixes Chart – Badge One**

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.



## Badge Two

### Skill Progression – Badge Two

Your Athlete Can Perform a	Never	Sometimes	Often
March forward 10 steps unassisted	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Swizzle (fishies), standing still (3 repetitions)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Backward wiggle or march assisted	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Two-foot glide forward for distance of at least length of body	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Totals</b>			

### 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 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.

#### Swizzles (Fishies), standing still (3 repetitions):

- ♦ Assume a standing position.
- ♦ Position feet parallel to each other.
- ♦ Point toes outward and heels together, with blades flat on the ice.
- ♦ Point toes inward and heels out, with blade flat on the ice.
- ♦ 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 on ball of foot.
- ♦ Skate backward by twisting back and forth in “wiggling” motion, for backward wiggle.
- ♦ Skate backward with toes pointing in, taking small backward marching steps.
- ♦ Keep head up and facing forward, knees slightly bent and arms out for balance.



- ♦ Keep the body facing forward at all times. 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.
- ♦ Glide forward on both feet, with feet parallel to each other, head up and facing forward.
- ♦ Knees bent slightly, and arms extended to the side and slightly forward.
- ♦ Glide for length of body.

### Faults & Fixes Chart – Badge Two

Error	Correction
Athlete hits toe picks.	Have the athlete bend the knees more.
Athlete rocks too far back on heel.	Have the athlete bend the knees to maintain correct balance.
Athlete has feet too far apart.	Have the athlete bring feet to hip width apart.



## Badge Three

### Skill Progression – Badge Three

Your Athlete Can Perform	Never	Sometimes	Often
Backward wiggle or march	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Five forward swizzles (fishies) covering at least 10 feet	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Forward skating across the rink	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Forward gliding dip covering at least length of body	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Totals</b>			

### 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.
- ♦ Lift feet as in marching motion with weight on ball of foot.
- ♦ Keep head up and facing forward, knees slightly bent, and arms extended to the side and slightly forward.
- ♦ Keep the body facing forward at all times. Move only the hips, legs and feet underneath the upper body.

Five forward swizzles (fishies) covering at least 10 feet:

- ♦ Assume standing position.
- ♦ Position feet parallel to each other.
- ♦ Bend knees to create more pressure and more glide.
- ♦ Keep upper body straight and arms extended to the side and slightly forward.
- ♦ March forward several small steps, glide on two feet, let feet glide forward in an outward direction until slightly more than hip width apart.
- ♦ Turn toes slightly toward each other pulling feet together, knees rising slightly.
- ♦ Focus eyes in direction of travel.
- ♦ Repeat sequence for at least 10 feet.

Forward skating across the rink:

- ♦ Assume a standing position.
- ♦ Begin marching with both knees bent.
- ♦ Extend arms to the side and slightly forward.
- ♦ Balance weight 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 slightly higher than knees.
- ♦ Resume standing position while gliding forward.

### Faults & Fixes Chart – Badge Three

Error	Correction
Athlete hits toe picks.	Have the athlete bend the knees more.
Athlete has incorrect body alignment during dip.	Have the athlete bend down gradually, leaning forward slightly.
Athlete has the head down.	Have the athlete adjust posture so that arms are out, back is up and eyes are looking forward.



## Badge Four

### Skill Progression – Badge Four

Your Athlete Can Perform a	Never	Sometimes	Often
Backward two-foot glide covering at least length of body	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Two-foot jump in place or moving	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
One-foot snowplow stop (left or right)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Forward one-foot glide covering at least length of body (left and right)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Totals</b>			

### 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.
- ♦ 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 or moving:

- ♦ Assume a standing position with arms extended forward.
- ♦ Bend knees 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.

One-foot snowplow stop (left or right):

- ♦ Assume standing position on ice.
- ♦ Skate forward.
- ♦ Glide on both skates.
- ♦ Slide one skate slightly forward and to the side, with toe turned in, and apply pressure to the inside edge of blade for skid action.
- ♦ Come to a gradual stop.
- ♦ The maneuver should be performed in a straight line.
- ♦ Keep arms out for balance.
- ♦ Keep 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 taking small steps.
- ♦ Glide forward on both skates.
- ♦ Balance weight on one skate.
- ♦ Lift other skate to ankle of skating foot.
- ♦ Hold body upright, head up, facing forward and arms to the side and slightly forward.
- ♦ Glide length of body.
- ♦ Repeat task sequence on opposite foot.

**Faults & Fixes Chart – Badge Four**

Error	Correction
Athlete hits toe picks.	Have the athlete bend the knees more.
Athlete has the head down.	Have the athlete adjust posture so that arms are out, back is up and eyes are looking forward.
Athlete lifts free leg too high.	Have the athlete lift foot only to ankle.





## Badge Five

### Skill Progression – Badge Five

Your Athlete Can Perform	Never	Sometimes	Often
Forward stroking across the rink	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Five backward swizzles (fishies) covering at least 10 feet	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Forward two-foot curves left and right across rink	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Two-foot turn front to back, on the spot	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Totals</b>			

### 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.
- ♦ Stand on both feet with toes turned outward about 60 degrees.
- ♦ Bend knees slightly.
- ♦ 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.
- ♦ Arms must be extended to the side and slightly forward for balance.
- ♦ Keep head level and eyes focused in direction of travel.
- ♦ At least four alternating strokes must be taken without interruption.

#### Five backward swizzles (fishies) covering at least 10 feet:

- ♦ Assume standing position with back facing direction of travel.
- ♦ Skate backward, glide on two feet, let feet glide backward in an outward direction until slightly more than hip width apart.
- ♦ Turn heels slightly toward each other, 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 and assume two-foot glide position.
- ♦ To initiate curve in either direction, turn upper body in direction of curve desired.
- ♦ Keep arms extended to the side and slightly forward and knees bent.



Two-foot turn front to back, on the spot:

- ♦ Assume standing position, feet parallel.
- ♦ Rotate upper body 90 degrees in direction of turn.
- ♦ Allow hips to twist 180 degrees in same direction as upper body.

**Faults & Fixes Chart – Badge Five**

<b>Error</b>	<b>Correction</b>
Athlete hits toe picks.	Have the athlete bend the knees more.
Athlete has the head down.	Have the athlete adjust posture so that arms are out, back is up and eyes are looking forward.
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 full turn.	Make sure the athlete rotates hips in the opposite direction as shoulders.



## Badge Six

### Skill Progression – Badge Six

Your Athlete Can Perform	Never	Sometimes	Often
Gliding forward to backward two-foot turn	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Five consecutive forward one-foot swizzles (fishies) on circle (left and right)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Backward one-foot glide length of body (left and right)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Forward pivot	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Totals</b>			

### Skill Progression – Badge Six – Breakdown

Gliding forward to backward two-foot turn:

- ♦ Assume standing position.
- ♦ Skate forward, glide with feet parallel.
- ♦ Rotate upper body toward the left.
- ♦ Rotate hips to the left 180 degrees while counter rotating the upper body to the right for a “check position.”
- ♦ Turn can be executed in opposite direction.
- ♦ Continue gliding motion backward.

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.
- ♦ Skate forward in a counterclockwise movement, glide on two feet, begin swizzle action with outside foot only.
- ♦ Repeat action continuously on a full circle, emphasizing up and down motion of the knees.
- ♦ Follow above instructions in a clockwise circle.

Backward one-foot glide length of body (left and right):

- ♦ Assume standing position with back facing direction of travel.
- ♦ Skate backward and take a backward two-foot glide position, balance weight on ball of right foot while lifting left 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.
- ♦ Other foot travels around in a forward direction on an inside edge without stopping for one revolution.



**Faults & Fixes Chart – Badge Six**

Error	Correction
Athlete hits toe picks.	Have the athlete bend the knees more.
Athlete has the head down.	Have the athlete adjust posture so that arms are out, back is up and eyes are looking forward.
Athlete performs a U-turn.	Have the athlete bend the knees, pulling the left foot (on a left turn) back slightly and around the right foot to execute a turn.
Athlete has no counter rotation after turn “check.”	Have the athlete emphasize the counter rotation of the hips against the shoulders at the end of the turn.
Athlete has the heel of the toe pick foot that does not stay in line with the skating foot.	Have the athlete place the heel of the toe pick foot and follow in line with the skating foot.



## Badge Seven

### Skill Progression – Badge Seven

Your Athlete Can Perform	Never	Sometimes	Often
Backward stroking across the rink	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Gliding backward to forward two-foot turn	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
T-stop left or right	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Forward two-foot turn on a circle (left and right)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Totals</b>			

### Skill Progression – Badge Seven – Breakdown

#### Backward stroking across the rink:

- ♦ Assume well balanced standing position, with back facing direction of travel.
- ♦ Bend knees slightly.
- ♦ 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, in a balanced glide with weight on ball of foot.
- ♦ Place pushing foot down on ice parallel to other skate. Transfer weight and repeat action with other foot.
- ♦ Extend arms to the side and slightly forward.

#### Gliding backward to forward two-foot turn:

- ♦ Assume well balanced standing position with back facing direction of travel.
- ♦ Skate backward/glide on both feet.
- ♦ With arms extended, rotate upper body 90 degrees in direction of turn.
- ♦ Allow hips to twist 180 degrees in same direction as upper body.
- ♦ Glide forward.

#### T-stop 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.

#### Forward two-foot turn on a circle (left and right):

- ♦ Assume standing position.



- ♦ Skate forward on a circle, glide on two feet.
- ♦ 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.

**Faults & Fixes Chart – Badge Seven**

Error	Correction
Athlete hits toe picks.	Have the athlete bend the knees more.
Athlete has the head down.	Have the athlete adjust posture so that arms are out, back is up and eyes are looking forward.
Athlete has the back foot catching the inside, on the T-stop.	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.
Athlete performs a U-turn.	Have the athlete bend the knees, pulling the left foot (on a left turn) back slightly and around the right foot to execute a turn.



## Badge Eight

### Skill Progression – Badge Eight

Your Athlete Can Perform	Never	Sometimes	Often
Five consecutive forward crossovers (left and right)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Forward outside edge on a circle (left and right)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Five consecutive backward half swizzles (fishies) on a circle (left and right)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Two-foot spin	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Totals</b>			

### Skill Progression – Badge Eight – Breakdown

Five consecutive forward crossovers (left and right):

- ♦ Assume standing position, turning head, shoulders and arms into center of circle.
- ♦ Skate forward in a counterclockwise direction.
- ♦ Gliding on two feet, begin forward stroke with outside leg, lifting outside foot over skating foot and placing it on inside of curve.
- ♦ The foot now on the outside of the circle lifts off outside edge with toe lifted and is placed beside the skating foot.
- ♦ Repeat for five consecutive crossovers.
- ♦ Repeat in clockwise direction.

Forward outside edge on a circle (left and right):

- ♦ Assume standing position with skating arm forward and free arm back.
- ♦ Skate forward and assume two-foot glide position.
- ♦ Initiate edge in either direction.
- ♦ Keep arms out and knees slightly bent.
- ♦ Lift outside foot and place at skating heel.
- ♦ Maintain one-foot glide on edge.
- ♦ Repeat in other direction (clockwise and counterclockwise).

Five consecutive backward half swizzles (fishies) on a circle (left and right):

- ♦ Assume standing position placing outside arm forward over circle, inside arm up and back.
- ♦ Skate backward in a counterclockwise movement, glide on two feet.
- ♦ Begin swizzle (fishie) action with outside foot only, using down-up knee action.
- ♦ 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. Inside foot of spin is on the back inside edge at the ball of foot, and the outer foot of spin is on middle to back of inside edge. Arms are pulling in toward chest.

**Faults & Fixes Chart – Badge Eight**

Error	Correction
Athlete hits toe picks.	Have the athlete bend the knees more.
Athlete has the head down.	Have the athlete adjust posture so that arms are out, back is up and eyes are looking forward.
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.
Athlete does not utilize the down-up position of the knees.	Have the athlete practice the down-up position of the knees.
Athlete spins on the wrong part of the blade.	Have the athlete lean slightly forward to keep the proper part of the blade on the ice.
Athlete has feet too far apart.	Have the athlete draw the feet together to hip width, rising up out of the knees while pulling arms in.





## Badge Nine

### Skill Progression – Badge Nine

Your Athlete Can Perform a	Never	Sometimes	Often
Forward outside three-turn (left and right)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Forward inside edge (left and right)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Forward lunge or shoot the duck at any depth	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Bunny hop	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Totals</b>			

### Skill Progression – Badge Nine – Breakdown

#### Forward outside three-turn (left and right):

- ♦ Skate forward in a relaxed manner.
- ♦ Assume two-foot glide position with outside arm forward and inside arm up and back.
- ♦ Initiate curve in either direction, 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 over-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 and assume two-foot glide position.
- ♦ Initiate edge in either direction turning upper body in direction of curve desired.
- ♦ Lift inside foot and place at skating heel.
- ♦ 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 in a relaxed manner.
- ♦ 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 trailing in an extended horizontal position.
- ♦ Free foot drags along the ice during the lunge with only the side ball part of boot contacting the ice.

**Shoot the duck**

- ♦ Skate forward in a relaxed manner.
- ♦ Perform a knee dip.
- ♦ Extend one leg forward and parallel to the ice.
- ♦ Return to dip position and return to upright position.

**Bunny hop:**

- ♦ Skate forward in a relaxed manner, keeping arms extended to the side 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.
- ♦ Return to the original gliding foot.

**Faults & Fixes Chart – Badge Nine**

<b>Error</b>	<b>Correction</b>
Athlete hits toe picks.	Have the athlete bend the knees more.
Athlete has incorrect body alignment in dip.	Have the athlete bend down gradually, leaning forward slightly.
Athlete has the head down.	Have the athlete adjust posture so that arms are out, back is up and eyes are looking forward.
Athlete turns on the wrong part of the blade.	Have the athlete learn the correct knee action at 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.”
Athlete is not on proper edge.	Have the athlete lean the body into circle using ankle pressure, and bend knees.
Athlete drags the toe pick.	Have the athlete open the lunging foot farther to allow the boot to drag on the ice.
Athlete does not land on the toe pick.	Have the athlete point the toe for the landing.
Athlete lands on the wrong foot.	Have the athlete land on the toe pick of the opposite foot of takeoff and then glide on the takeoff foot.



## Badge Ten

### Skill Progression – Badge Ten

Your Athlete Can Perform	Never	Sometimes	Often
Forward inside three-turn (left and right)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Five consecutive backward crossovers (left and right)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Hockey stop	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Forward spiral three times length of body	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Totals</b>			

### Skill Progression – Badge Ten – Breakdown

#### Forward inside three-turn (left and right):

- ♦ Skate forward in a relaxed manner.
- ♦ Assume two-foot glide position with outside arm forward and inside arm up and back.
- ♦ Initiate curve in either direction, 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 over-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 outside edge.

#### Five consecutive backward crossovers (left and right):

- ♦ Assume standing position, turning head, shoulders, and arms into center of circle.
- ♦ Skate backward in a counterclockwise direction.
- ♦ Gliding on two feet, begin backward half swizzle (fishie). Outside leg weight should now be on the 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 with toe lifted, and is reaching toward inside of circle.
- ♦ Repeat for five consecutive crossovers.
- ♦ Repeat in clockwise direction.

#### Hockey stop:

- ♦ Skate forward in a relaxed manner, 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.
- ◆ 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.

**Faults & Fixes Chart – Badge Ten**

<b>Error</b>	<b>Correction</b>
Athlete hits toe picks.	Have the athlete bend the knees more.
Athlete has the head down.	Have the athlete adjust posture so that arms are out, back is up and eyes are looking forward.
Athlete turns on the wrong part of the blade.	Have the athlete learn the correct knee action at 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.”
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.
Athlete leans outside of circle while doing backward crossovers.	Have the athlete lean into the circle to be on correct edges.
Athlete has feet too far apart.	Have the athlete begin the stop as a snowplow and then close the back foot up.
Athlete rocks forward to a toe pick.	Have the athlete lift the back foot into a spiral position and press down with the skating heel.
Athlete has the free leg too low.	Have the athlete stretch in a spiral position off-ice or at the boards.



## Badge Eleven

### Skill Progression – Badge Eleven

Your Athlete Can Perform	Never	Sometimes	Often
Consecutive forward outside edges (minimum two on each foot)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Consecutive forward inside edges (minimum two on each foot)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Forward inside mohawk (left and right)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Consecutive backward outside edges (minimum two on each foot)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Consecutive backward inside edges (minimum two on each foot)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Totals</b>			

### 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.
- ♦ If beginning 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.

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.
- ♦ Beginning 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.

Forward inside mohawk (left and right):

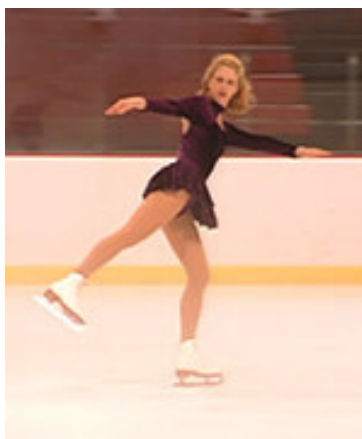
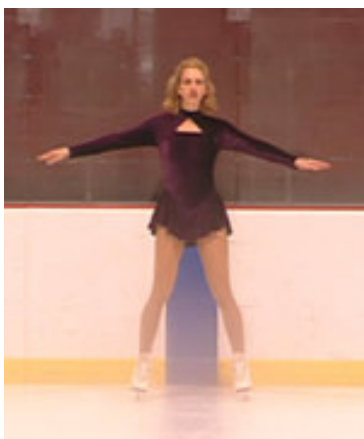
- ♦ Skate forward in a relaxed manner.
- ♦ Glide forward on a curve on a forward inside edge.
- ♦ Free leg should be held in a backward extended position.
- ♦ Skating arm should be leading and free arm held behind, head looking to inside of curve.



- ♦ 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 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.





**Faults & Fixes Chart – Badge Eleven**

<b>Error</b>	<b>Correction</b>
Athlete hits toe picks.	Have the athlete bend the knees more.
Athlete has the head down.	Have the athlete adjust posture so that arms are out, back is up and eyes are looking forward.
Athlete begins the rotation too soon.	Have the athlete hold the initial position for half of the semicircle.
Athlete has too much swinging motion of arms at rotation.	Have the athlete pass the arms down close to the body and then back up.
Athlete has an incorrect free leg position while passing through.	Have the athlete point the toe straight over tracing.
Athlete does not turn backward.	Have the athlete rotate upper body and rotate free foot.
Athlete has lack of control after turn.	Teach the athlete the strong counter rotation “check” position.
Athlete over-rotates at beginning of edge.	Have the athlete hit a strong counter rotation “check” position.
Athlete under-rotates at beginning of edge.	Have the athlete turn the right heel out to enable stepping to a good back inside edge. The pushing foot and free arm should be placed in front of the skating foot over tracing.





## Badge Twelve

### Skill Progression – Badge Twelve

Your Athlete Can Perform a	Never	Sometimes	Often
Waltz jump	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
One-foot spin (minimum of three revolutions)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Mohawk step sequence (repeat clockwise and counterclockwise)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Combination of three moves chosen from badges Nine-Twelve	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Totals</b>			

### 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, swing free leg forward and up to initiate the jump while pushing off the jumping leg up into the air.
- ♦ 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 three-turn to initiate a spin as free leg is swung 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 with bottom toe pick scratching.
- ◆ 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:



**Faults & Fixes Chart – Badge Twelve**

<b>Error</b>	<b>Correction</b>
Athlete hits toe picks.	Have the athlete bend the knees more.
Athlete has the head down.	Have the athlete adjust posture so that arms are out, back is up and eyes are looking forward.
Athlete hits toe picks as the free leg passes through.	Have the athlete raise up on the knee at the kick through.
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.
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.
Athlete does not have a tight enough entrance to the spin.	Have the athlete bend knee more going into the three-turn.
Athlete spins on the wrong part of the blade.	Have the athlete maintain weight on ball of foot and bottom toe pick.
Athlete rotates the shoulders outside of the circle.	Have the athlete maintain upper body facing in toward circle.



## Pairs Badge One

### Skill Progression – Pairs Badge One

Your Athletes Can Perform	Never	Sometimes	Often
Forward stroking in unison, hand in hand	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Forward crossovers in unison, hand in hand	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Synchronized two-foot spin (side by side, minimum of three revolutions)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Totals</b>			

### Skill Progression – Pairs Badge One – Breakdown

Forward stroking in unison, hand in hand:

- ♦ Minimum of four strokes per direction.
- ♦ Stroking should be performed as described in Badge Five.

Forward crossovers in unison, hand in hand:

- ♦ Minimum of four crossovers per direction.
- ♦ Forward crossovers should be performed as described in Badge Eight.



Synchronized two-foot spin (side by side, minimum of three revolutions):

- ♦ Perform side by side. Minimum of three revolutions.
- ♦ Two-foot spins should be performed as described in Badge Eight. (Entry optional)

NOTE: This manual has been written for counterclockwise skaters. In the case of clockwise skaters, reverse terminology.

### Faults & Fixes Chart – Pairs Badge One

Error	Correction
Athletes have weak arm positions.	Have the athletes maintain firm position on connecting holds.
Athletes have lack of synchronization.	Have the athletes watch each other. Practice.



## Pairs Badge Two

### Skill Progression – Pairs Badge Two

Your Athletes Can Perform	Never	Sometimes	Often
Synchronized forward pivots (side by side)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Synchronized bunny hops (hand in hand)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Two-foot pair spin (position optional with both skaters on two feet, minimum of three revolutions)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Totals</b>			

### Skill Progression – Pairs Badge Two – Breakdown

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.

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.



2-foot pair spin (position optional with both skaters on two feet, minimum of three revolutions):

- ◆ Minimum of three revolutions.
- ◆ Skaters' position optional.

### Faults & Fixes Chart – Pairs Badge Two

Error	Correction
Athletes have weak arm positions.	Have the athletes maintain firm position on connecting holds.
Athletes have lack of synchronization.	Have the athletes watch each other. Practice.



## Pairs Badge Three

### Skill Progression – Pairs Badge Three

Your Athletes Can Perform	Never	Sometimes	Often
Backward crossovers in unison (position optional, clockwise and counterclockwise)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Bunny hop lift (cross arm handhold or armpit handhold)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Step sequence (pattern optional)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Kilian hold pair spin (minimum three revolutions)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Lunge in holding position (side by side)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Side by side half flip	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Totals</b>			

### 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.

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, the lady performs a bunny hop as described in Badge Nine.
- ♦ The lady is lifted as the jump is made and set down while doing the correct landing.
- ♦ The man remains on two feet during the entire lift.



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.

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.

Lunge in holding position (side by side):

- ◆ Both skaters skate forward, side by side, in their choice of hold.
- ◆ They then perform, in unison, a lunge as described in Badge Nine.
- ◆ Both skaters should descend and ascend together.

Side by side half flip:

- ◆ Entry optional, either inside mohawk or outside three-turn.
- ◆ Upon completion of entry, free leg extends straight back. Place toe pick in the ice, jump off toe pick, rotate one half turn in the air (rotation in same direction as entry), land on opposite toe pick and step onto the original extended foot in a one-foot glide in the direction of travel.

### Faults & Fixes Chart – Pairs Badge Three

Error	Correction
Athletes have weak arm positions.	Have the athletes maintain firm position on connecting holds.
Athletes have lack of synchronization.	Have the athletes watch each other. Practice.
Athletes have lunges not of equal heights.	Have the athletes stretch in a lunge position off-ice. Practice.



## Pairs Badge Four

### Skill Progression – Pairs Badge Four

Your Athletes Can Perform	Never	Sometimes	Often
Spirals in a holding pattern (position optional)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
One partner pivot, one partner in spiral position; pivot and spiral may be done in forward or backward position (modified death spiral)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Synchronized waltz jump (side by side)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Waltz jump lift	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Synchronized one-foot spin (minimum of three revolutions)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Step sequence (serpentine or circular pattern)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Totals</b>			

### Skill Progression – Pairs Badge Four – Breakdown

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.
- ◆ Spiral must be held three times length of body.

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.

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.

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.
- ◆ Lady performs a waltz jump with man assisting up and through the jump.
- ◆ Man’s lifting arm should be fully extended.
- ◆ Upon completion of the waltz jump, the lady should be set down on a back outside edge with free leg extended. Man 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. Man lets go of lady’s armpit and extends his arm back.





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.
- ♦ Both skaters exit the spin at the same time.

Step sequence (serpentine or circular pattern):

- ♦ 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.
- ♦ The serpentine sequence covers half the length of the ice, having at least two bold lobes. The circular sequence must be a complete 360-degree circle.

NOTE: Pairs here are listed as Men and Ladies, but same-sex pairs are allowed.

#### **Faults & Fixes Chart – Pairs Badge Four**

<b>Error</b>	<b>Correction</b>
Athletes have weak arm positions.	Have the athletes maintain firm position on connecting holds.
Athletes have lack of synchronization.	Have the athletes watch each other. Practice.
Athletes have lack of good and safe lifting positions.	Have the athletes work off-ice on lifts prior to on-ice.



Dance Badges

Waltz Badge One

**Skill Progression – Waltz Badge One**

<b>Your Athletes Can Perform a</b>	<b>Never</b>	<b>Sometimes</b>	<b>Often</b>
Six-beat forward progressive (left and right)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Six-beat forward outside swing roll (left and right)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Totals</b>			

**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.



---

## Waltz Badge Two

### Skill Progression – Waltz Badge Two

Your Athletes Can Perform	Never	Sometimes	Often
Consecutive six-beat forward progressives (left and right, minimum two each direction)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Consecutive six-beat forward outside swing rolls (left and right, minimum two each direction)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Totals</b>			

### 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.



## Waltz Badge Three

### Skill Progression – Waltz Badge Three

Your Athletes Can Perform a	Never	Sometimes	Often
Dutch Waltz with Music: 3/4 waltz, 138 beats per minute; two patterns or one time around the ice surface.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Totals</b>			

### 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, lady at right of man, man's right shoulder behind lady's left. Lady's left arm is extended in front across man's body to his left hand, while his right arm is behind her back, both right hands clasped and resting at her 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 Badge One

### Skill Progression – Tango Badge One

Your Athletes Can Perform a	Never	Sometimes	Often
Four-beat forward chasse (left and right)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Four-beat forward slide chasse (left and right)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Four-beat forward outside swing roll (left and right)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

### Totals

### 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.



## Tango Badge Two

### Skill Progression – Tango Badge Two

Your Athletes Can Perform	Never	Sometimes	Often
Consecutive four-beat forward chasses (left and right, minimum two each direction)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Consecutive four-beat forward slide chasse, four-beat outside swing roll (left and right, minimum two each direction)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Totals</b>			

### 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.



## Tango Badge Three

### Skill Progression – Tango Badge Three

Your Athletes Can Perform a	Never	Sometimes	Often
Canasta Tango with Music: two patterns or one time around the ice surface	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

### Totals

---

### 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 lady is at man's 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 Badge One

### Skill Progression – Rhythm Blues Badge One

Your Athletes Can Perform a	Never	Sometimes	Often
Left forward outside progressive (four beats) to right forward outside swing roll (four beats)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Left forward outside flare (two beats) to right forward inside progressive (four beats)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Totals</b>			

### 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.





## Rhythm Blues Badge Two

### Skill Progression – Rhythm Blues Badge Two

Your Athletes Can Perform	Never	Sometimes	Often
Left forward inside to right forward inside swing rolls (four beats each)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Optional end pattern:</b> 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.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Totals</b>			

### 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.



## Rhythm Blues Badge Three

### Skill Progression – Rhythm Blues Badge Three

Your Athletes Can Perform	Never	Sometimes	Often
Rhythm Blues with Music (two patterns)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<b>Totals</b>			

### 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.

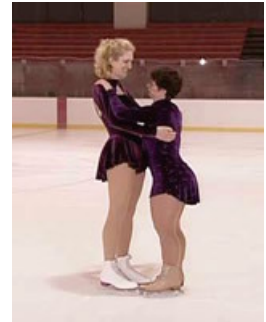


## Holding Positions

### Face to Face Positions

#### Waltz Position

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



#### Cross Arm Position

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

### Side by Side Positions

#### Hand in Hand

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



#### Crossed Arm Position

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



#### Kilian Position

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

#### Open Dance Lift Position with Armpit Grip

The partners face in the same direction skating on one foot, the lady's right hand in the man's left and the man's right hand under the lady's left arm. The lady's left hand is on the right shoulder of the man.



#### One Arm Position

The partners are side by side, facing the same direction. The lady's left hand with extended arm is held in the man's left hand, the man's right hand is under the lady's left arm with the lady's right arm free.





---

## Understanding Figure Skating

A specially designed Figure Skating Badge Program has been created with help from the US Figure Skating, Ice Skating Institute and Professional Skaters Association. 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.



## Modifications and Adaptations

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.

## Adaptations

More specific adaptation for associated impairments are listed below:

### Orthopedic Impairments

- Give physical support/assistance.
- Use ankle stabilizer.
- Use Skate Aid.

### Visual Impairments

- Use guide markers around rink.
- Use markers to show which direction to skate.
- Attach a bell system to entrance and exit from ice surface area.
- Skate with partner.
- Use a Skate Aid.
- Assist blind skater in determining skating area size.

## Special Olympics Figure Skating Coaching Guide

### Teaching Figure Skating Skills

---



- Instructor may let the skaters' hands "feel" a swizzle, snow plow stop, one-foot glide, etc.

#### Auditory Impairments

- Teacher learns and uses sign language.
- Have coach stand in one place for easy access and reference.



## Cross Training in Figure Skating

Cross training is a modern-day term that refers to the substitution of skills other than the skills directly involved in their performance. Cross training came about as a result of injury rehabilitation and is now also used in injury prevention. When runners sustain injuries in the legs or feet that keep them from skating, other activities can be substituted so that athletes can keep up their aerobic and muscular strength.

There is a limited value and crossover to the specific exercise. A reason to “cross train” is to avoid injury and maintain muscular balance during a period of intense sport specific training. One of the keys to success in sport is staying healthy and training over the long haul. Cross training allows athletes to do event specific training workouts with greater enthusiasm and intensity, or less risk of injury.



***Special Olympics***

**FIGURE SKATING COACHING GUIDE**

Figure Skating Rules, Protocol & Etiquette





## Table of Contents

Teaching Figure Skating Rules	82
Rules for Figure Skating Competition	82
Special Olympics Unified Sports® Rules	82
Protest Procedures	82
Figure Skating Protocol & Etiquette	83
During Practice	83
At Competition	83
Sportsmanship	84
Figure Skating Glossary	85
Figure Skating Abbreviations	90



---

## 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.

### Rules for Figure Skating Competition

- ♦ During competition, if a problem arises while on the ice, the athlete must go directly to the referee.
- ♦ In a compulsory round, the athlete must wait until the referee gives the signal to begin.
- ♦ Compulsory elements will be skated twice.

## 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.

## 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.



## 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.
- ♦ Coaches should have a back-up copy of the athletes' music.



---

## 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

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

### Expectations of Athletes & Partners in Special Olympics Unified Sports®

1. Treat teammates with respect.
2. Encourage teammates when they make a mistake.
3. Treat opponents with respect.
4. Respect judgment of contest officials, abide by rules of the contest and display no behavior that could incite fans.
5. Cooperate with officials, coaches, directors and fellow participants to conduct a fair contest.
6. Do not retaliate (verbally or physically) if the other skaters demonstrate poor behavior.
7. Accept seriously the responsibility and privilege of representing Special Olympics.
8. 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.



Figure Skating Glossary

Term	Definition
<b>Accountant</b>	An official at a figure skating competition who compiles and computes marks awarded by judges to determine the placement of competitors.
<b>Alternating Backward Crossovers</b>	Backward consecutive crossovers are basically the reverse of the forward ones. Head direction will take some time to develop fluidly. The most popular learning method is “head first, then crossovers.”
<b>Alternating Forward Crossovers</b>	Forward crossovers used in power stroking exercises, also called “perimeter stroking.” There are three steps in each sequence: LFO, RFI, LFI, then RFO, LFI, RFI. The resulting pattern is a serpentine.
<b>Approach</b>	Steps or movements across the ice leading into a jump, spin or other move. See also Entry.
<b>Axis</b>	An imaginary straight line around which skating curves are symmetrically grouped. See also Long Axis, Short Axis.
<b>Back Spin</b>	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.”
<b>Bunny Hop</b>	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.
<b>Change of Edge</b>	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.
<b>Chasse</b>	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.
<b>Chasse Sequence</b>	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.
<b>Check</b>	The motion of controlling rotation, shoulders counter-rotating against hips.
<b>Crossover</b>	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.
<b>Cross Roll Forward</b>	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.”
<b>Dance Mode</b>	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.



<b>Drop Mohawk</b>	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.
<b>Drop (or “Dropped”) Three</b>	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.
<b>Dutch Waltz</b>	A simple dance in the United States Figure Skating Preliminary Test, consisting solely of forward edges.
<b>Edges</b>	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.
<b>Entry</b>	Most frequently used to refer to the edge immediately preceding a spin or jump, often referred to as the “entry edge.” See also Approach.
<b>Extended Facing Hold</b>	A position adopted by couples in which they face each other, holding opposite hands with arms extended and approximately level with the shoulders.
<b>Footwork</b>	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.
<b>Form</b>	A term denoting technique and style.
<b>Free Side</b>	Describes the side of the body, or any part thereof, opposite to the side of the body connected to the leg on which the skater happens to be skating at any particular moment.
<b>Freestyle Mode</b>	A phrase descriptive of the manner in which certain movements are executed by free skaters as opposed to the way the same movements would be made by ice dancers, particularly noticeable in drop mohawks and drop(ped) threes. In freestyle mode these turns would be executed with the feet in order to gather speed, whereas the ice dancer would make these movements with the feet almost touching.
<b>Glide</b>	A one- or two-footed movement across the ice, either forward or backward.
<b>Half-Flip</b>	A jump from a back inside edge assisted by the free toe, with the skater making a half turn from backward to forward and landing on the opposite toe to that which struck the ice on take-off. As the skater lands, he/she thrusts onto a forward inside edge of the opposite foot from which he/she took off.
<b>Half-Lutz</b>	Identical to a half-flip except that the skater takes off from a back outside edge instead of a back inside edge.
<b>Hockey Stop</b>	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.
<b>ISI</b>	Ice Skating Institute.
<b>ISU</b>	International Skating Union, the International Federation for Figure Skating.



## Special Olympics Figure Skating Coaching Guide

### Figure Skating Rules, Protocol & Etiquette

<b>Kilian Hold</b>	A dance position in which the partners face in the same direction, the lady on the man's right, the man's right hand on the lady's hip, and the lady's right hand placed over the man's right. Left arms of both partners extended to the left, lady's left arm extended in front of the man's chest, and left hands clasped.
<b>Lobe</b>	The pattern made on the ice by an edge or steps, forming an arc of a circle that starts and finishes on an axis.
<b>Long Axis</b>	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.
<b>Mazurka</b>	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.
<b>Mohawk</b>	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.
<b>Move</b>	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.
<b>One-Foot Swizzle (Fishies)</b>	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."
<b>One-Foot Snowplow</b>	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.
<b>One-Foot Spin</b>	A spin executed on one foot, on either the flat or the edge of the blade. May be assisted by the toe pick.
<b>Pivot</b>	A movement in freestyle in which the skater places a toe pick into the ice and revolves around it.
<b>Power</b>	Acceleration and strength.
<b>Power Forward Crossovers</b>	A double-time version of the standard forward crossovers. The free leg extension is not as accentuated because of the speed and shortness of blade run.
<b>Power Skating</b>	A method of training that teaches those elements of skating that apply to both freestyle and hockey.
<b>Progressive</b>	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.
<b>Progressive Sequence</b>	In ice dancing, a progressive is followed by a strike onto the original outside edge. It may be executed either forward or backward. Note that a simple progressive consists of only two edges whereas a progressive sequence consists of three edges.
<b>Pumping</b>	An alternate term for one-foot fishies or swizzles.



<b>Rest</b>	To start from rest means to start from a standstill.
<b>Reverse Spin</b>	See Back Spin.
<b>Roll</b>	An edge that curves in the opposite direction to the preceding edge. No turn is involved, and both edges are of the same character (i.e., outside to outside, or inside to inside).
<b>Salchow</b>	A jump consisting of a turn in the air from the back inside edge of one foot to the back outside edge of the other. It is named for Ulrich Salchow, a former world champion.
<b>Scratch Spin</b>	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.
<b>Shoot the Duck</b>	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.
<b>Short Axis</b>	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.
<b>Side to Side Method</b>	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.
<b>Skating Side</b>	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.
<b>Slalom</b>	A term taken from skiing denoting the action of a skater making two-foot sways in and out, usually on a straight axis.
<b>Slide Chasse</b>	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.
<b>Snowplow Stop</b>	A two-footed movement in which both feet are angled in, causing the blades to skid, thus bringing the skater to a stop.
<b>Spiral</b>	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.
<b>Step Sequence (Alternate Term for Footwork)</b>	A combination of edges and turns, usually executed in a straight line, circular or serpentine pattern.
<b>Straight Line Holds</b>	A long gliding move (on one foot or two) with arms sweeping up and over the head. Holds are primarily used to divide two segments in the overall power pattern and to rest the skaters briefly.
<b>Straight Line Spiral</b>	A spiral executed in a straight line.
<b>Strike</b>	The action of placing the new foot onto the ice after a thrust from the skating foot. May also be used as a verb, e.g. "to strike onto an edge."





## Special Olympics Figure Skating Coaching Guide Figure Skating Rules, Protocol & Etiquette

<b>Stroking</b>	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.
<b>Swing</b>	<ul style="list-style-type: none"> <li>• The action of passing the free leg past the skating leg.</li> <li>• The uncontrolled rotation of a part or parts of the body set up by the forces resulting from the curvature of an edge or the movement of a turn.</li> </ul>
<b>Swing Roll</b>	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.
<b>Swizzles</b>	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.
<b>Three</b>	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.
<b>Toe-Loop Jump</b>	Starting from a back outside edge, the skater places the free toe onto the ice and jumps to the original back outside edge, making approximately one turn in the air.
<b>Toe Pick</b>	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.
<b>Two-Foot Spin</b>	Any spin in which both feet are on the ice at the same time.
<b>Waltz Eight</b>	The skater makes a turn from forward to backward and then to forward again by executing a forward outside three, a back outside edge and a turn to the original forward outside edge to return to center. Originally an exercise for the American Waltz and ice dance.
<b>Waltz Jump</b>	A jump involving a half turn in the air in which the skater takes off from a forward outside edge on one foot and lands on the back outside edge of the other.
<b>Waltz Hold</b>	In ice dancing, a hold in which partners face each other, the lady’s left hand placed on the front of the man’s right shoulder, her right arm extended to the side, her hand clasping the man’s left hand. The man’s right hand is placed just under the lady’s left shoulder blade. Also known as “closed” hold.
<b>Waltz Three</b>	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.



Figure Skating Abbreviations

Abbreviation	Definition
<b>3</b>	Three Turn
<b>B</b>	Backward Direction of Travel
<b>Ch</b>	Chasse
<b>F</b>	Forward Direction of Travel
<b>I</b>	Inside Edge
<b>L</b>	Left Foot
<b>LBI</b>	Left Backward Inside Edge
<b>LBO</b>	Left Backward Outside Edge
<b>LFI</b>	Left Forward Inside Edge
<b>LFO</b>	Left Forward Outside Edge
<b>Mo</b>	Mohawk
<b>O</b>	Outside
<b>Op Mo</b>	Open Mohawk
<b>Op S</b>	Open Stroke
<b>Opt. Slch</b>	Optional slide chasse
<b>Pr</b>	Progressive
<b>R</b>	Right Foot
<b>RBI</b>	Right Backward Inside Edge
<b>RBO</b>	Right Backward Outside Edge
<b>RFI</b>	Right Forward Inside Edge
<b>RFO</b>	Right Forward Outside Edge
<b>Rev. Kilian</b>	Reverse Kilian
<b>S</b>	Stroke
<b>SI Ch</b>	Slide Chasse
<b>SR</b>	Swing Roll
<b>Sw</b>	Swing
<b>XS</b>	Cross Stroke

This document was created with Win2PDF available at <http://www.daneprairie.com>.  
The unregistered version of Win2PDF is for evaluation or non-commercial use only.