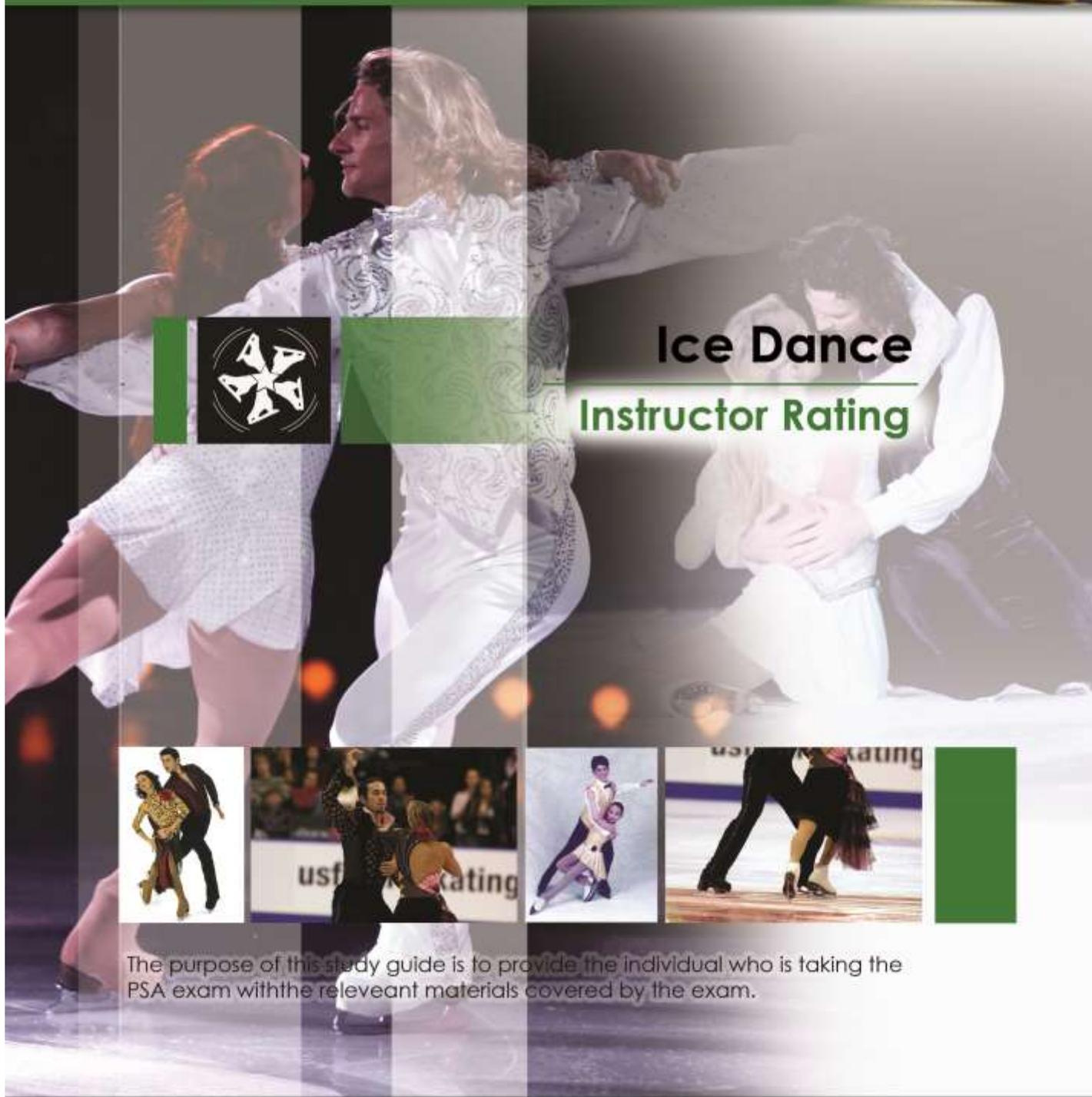


RATINGS GUIDE

TO SAMPLE
QUESTIONS



Ice Dance Instructor Rating



The purpose of this study guide is to provide the individual who is taking the PSA exam with the relevant materials covered by the exam.

2014 ICE DANCE INSTRUCTOR RATING REQUIREMENTS

1. PSA REGISTERED ICE DANCE INSTRUCTOR (RD):

- A. Must have attended a PSA approved educational program within one year of applying to take an exam. Affidavit must be on file with the PSA office.
- B. Must have completed the Basic Accreditation rating or Entry Level Coaching Course.
- C. Must have passed the complete U.S. Figure Skating pre-bronze dance test, or the ISI Dance 4 test, or other ISU member organization equivalent; or have coached a student through one of these levels.
- D. Must have a minimum of 50 hours over a one -year period of professional coaching experience at the registered dance level or higher.
- E. Must have passed the Registered Sport Science & Medicine written exam.
- F. Must pass the Registered Ice Dance Instructor oral exam.

2. PSA CERTIFIED ICE DANCE INSTRUCTOR (CD):

- A. Must have attended a PSA approved educational program within one year of applying to take an exam. Affidavit must be on file with the PSA office.
- B. Must have completed the Registered Dance Instructor rating.
- C. Must have passed the complete U.S. Figure Skating pre-silver dance test, or the ISI Dance 7 test, or other ISU member organization equivalent; or have coached a student through one of these levels.
- D. Must have a minimum of 100 hours over a two-year period of professional coaching experience with at least one of the years at the certified dance level or higher.
- E. Must have passed the Certified Sport Science & Medicine written exam.
- F. Must pass the Certified Ice Dance Instructor oral exam.

3. PSA SENIOR ICE DANCE INSTRUCTOR (SD):

- A. Must have attended a PSA approved educational program within one year prior of applying take an exam. Affidavit must be on file with the PSA office.
- B. Must have passed the Certified Dance Instructor exam.
- C. Must have passed the complete U.S. Figure Skating pre-gold dance test, or ISI Dance 9 test, or other ISU member organization equivalent; or have coached a student through one of these levels.
- D. Must have a minimum of 150 hours over a three-year period of professional coaching experience with at least one of the years at the senior dance level or higher.
- E. Must have passed the Senior Sport Science & Medicine written exam.
- F. Must pass the Senior Ice Dance Instructor oral exam.

4. PSA MASTER ICE DANCE INSTRUCTOR (MD):

- A. Must have attended a PSA approved educational program within one year of applying to take an exam. Affidavit must be on file with the PSA office.
- B. Must have completed the Senior Dance Instructor rating.
- C. Must have passed the complete U.S. Figure Skating gold dance test, or ISI Dance 10 test, or other ISU member organization equivalent; or have coached a student through one of these levels.
- D. Must have a minimum of five (5) years professional coaching experience and have coached a minimum of 250 hours over the five-year period in the discipline of Ice Dance with a least one year (50 hours) at the master level (see C above).

Pursuant the Federal Trade Commission Decision and Order dated March 3, 2015, the Professional Skaters Association has agreed to change its Code of Ethics and will not adopt, encourage its members to follow, or enforce any Code of Ethics provision relating to solicitation of coaching work that does not comply with the FTC Consent Order.

The Professional Skaters Association has permanently removed the Code of Ethics rules stating, "Prior to acting as a coach, the member shall determine the nature and extent of any earlier teaching relationship with that skater and other members" and, "No member shall in any case solicit pupils of another member, directly or indirectly, or through third parties."

PSA ICE DANCE INSTRUCTOR OUTLINE

A. CATEGORIES:

1. General/Rules & Standards
2. Ethics and Education
3. Steps
4. Pattern
5. Tracking
6. Music and Timing
7. Style and Expression
8. SafeSport

B. LEVELS:

Registered - Preliminary through Pre-Bronze
(A thorough basic knowledge is required)

Certified - Bronze through Pre-Silver
(Advanced knowledge that is consistent and functional)

Senior - Silver through Pre-Gold
(Superior working knowledge)

Master - Gold through International
(Exceptional knowledge)



OVERVIEW OF DANCE RATINGS LEVELS

REGISTERED:

Test – Preliminary and Pre Bronze Dances

General/Rules & Standards:

- Basic knowledge of stroking exercises
- Basic dance positions and holds
- Basic knowledge of ISU Judging system and difference from old 6.0 system

Ethics and Education:

- How a coach should handle situations with other coaches as well as skating parents
- Educational credits required to maintain active rating

Steps

- Ability to walk through each dance for each pattern and count as you proceed
- Knowledge of all basic turns and steps within dances
- Ability to draw turns and steps

Pattern:

- Ability to convey common pattern problems within dances
- Definition of set pattern vs. optional pattern dance, with examples of each
- Ability to draw patterns

Tracking:

- Ability to verbalize, draw and demonstrate tracking of both partners in each dance

Music and Timing

- Ability to pinpoint what count particular steps or step sequences take place on

Style and Expression

- Understanding of differences between style and expression
- Ability to describe various rhythms

SafeSport

- Awareness of the SafeSport program
- Where to find the information

CERTIFIED:

Test – Bronze and Pre-Silver Dances

General/Rules & Standards:

- Variety of warm up exercises including Moves in the Field as well as dance step/turn exercises
- ISU Judging system – basic difference from old 6.0 system
- What is Scale of Values (SOV) in the ISU Judging system for compulsory dances

Ethics and Education:

- Grievance procedure
- Focus points of different PSA programs available to coaches

Steps:

- Ability to walk through each dance for each partner and count as you proceed
- Teaching technique of specific steps and turns within dances

Pattern:

- Definitions of various axis and the role they play within patterns
- Common pattern problems, corrections for them and exercises to help

Tracking:

- Cross tracking
- Ability to verbalize, draw and demonstrate tracking in each dance

Music and Timing:

- Rhythm vs. Tempo
- Ability to pinpoint what count particular steps take place on

Style and Expression:

- Style vs. Expression
- Importance of expression
- Posture
- Adjectives to describe various rhythms

SafeSport

- Understanding of the SafeSport program
- Where to find information in the SafeSport handbook

SENIOR:

Test – Silver and Pre-Gold Dances

General/Rules & Standards:

- Superior knowledge of stroking, steps and dance holds
- Concept of lead
- Grade of Execution (GOE) in the ISU judging system for compulsory dances

Ethics and Education:

- Team teaching
- Partner tryouts
- Knowledge of all PSA programs and each of their benefits

Steps:

- Ability to walk through each dance for each partner and count as you proceed
- Teaching technique of specific steps and turns within dances

Pattern:

- Knowledge of good pattern maintenance
- Common pattern errors, corrections and exercises

Tracking:

- Ability to verbalize, draw and demonstrate both partners tracking in each dance

Music and Timing:

- Ability to pinpoint what count particular steps take place on
- Student timing problems

Style and Expression:

- Development of expression, extension and line
- Adjectives to describe various rhythms

SafeSport:

- Knowledge of the SafeSport program and procedures

MASTER:

Test – Gold and International Dances

General/Rules & Standards:

- Exceptional knowledge of maximizing power within steps and stroking exercises
- ISU Judging system – Component Score for compulsory dances

Ethics and Education:

- Coaching dance teams
- Emeritus rating
- Ranking

Steps:

- Ability to walk through each dance for each pattern and count as you proceed
- Examples within dances of closed and open Mohawks and Choctaws
- Draw on paper various turns
- Teaching technique of specific steps and turns within dances

Pattern:

- Common pattern errors, corrections and exercises to help

Tracking:

- Ability to verbalize, draw and demonstrate both partners tracking in each dance
- Knowledge of various dance holds and how lead assists each hold

Music and Timing:

- Ability to pinpoint what count particular steps take place on

Style and Expression:

- Method of teaching style
- Adjectives to describe various rhythms
- Developing knee action for gold level dancer

SafeSport:

- Complete understanding and awareness of the SafeSport Program

PSA ICE DANCE RATING ~ MASTER DANCE EXAM

GOLD DANCES

All four (4) gold dances will be covered on the Master Dance (MD) exam.

INTERNATIONAL DANCES

Three (3) international dances will be covered on the MD exam. One (1) dance from each group will be drawn for all Master Dance exams.

Group I - Rhumba
Cha Cha Congelado
Silver Samba

Group II - Yankee Polka
Ravensburger Waltz
Tango Romantica

Group III - Austrian Waltz
Golden Waltz
Midnight Blues
Finnstep

DANCE GUIDE TO SAMPLE QUESTIONS

GENERAL / RULES & STANDARDS

You will need to demonstrate proper stroking technique along with a variety of warm up exercises, including Moves in the Field exercises that relate to each level. Exercises you use are an important building block as the skater progresses. You will need to demonstrate knee bend, ankle pressure, body alignment and blade usage in your stroking technique.

You will also need to demonstrate dance positions and the concept of lead in relationship to each pattern.

You will need to know and understand IJS and the following terms: Scale of Values (SOV), Grade of Execution (GOE), and Component Score. These terms and guidelines deemed by the ISU will help you understand the direction Ice Dancing is now headed. Refer to the ISU and US Figure Skating websites for rule updates on a regular basis. This information can also be found on the PSA website (www.skatepsa.com).

QUESTIONS TO CONSIDER

REGISTERED GENERAL/RULES & STANDARDS:

1. What is the difference between a crossover and a progressive?
2. How do you introduce a skater to ice dancing?
3. How do you get power from stroking?

4. How do Moves in the Field enhance Preliminary and Pre-Bronze dances?
5. How do you teach swing rolls, forward and backward?
6. What are some differences between the IJS judging system and the old 6.0 system?

CERTIFIED GENERAL/RULES & STANDARDS:

1. What Moves in the Field exercises do you use at the Bronze and Pre Silver level?
2. How do you teach style in dancing?
3. What do you do to encourage dance?
4. What is Scale of Values for compulsory dance in the IJS judging system?

SENIOR GENERAL/RULES & STANDARDS:

1. How do you gain speed and power from progressives?
2. Discuss the concept of lead?
3. What stroking exercises do you recommend?
4. What is Grade of Execution for compulsory dance in the IJS judging system?

MASTER GENERAL/RULES & STANDARDS:

1. How do you gain power from stroking, backward progressives, cross strokes?
2. How do you get the lady to follow?
3. Explain how dancers stroke differently than free skaters?
4. Which dances do not require a solo and why?
5. What do the Component Score consist of for compulsory dances in the IJS judging system?

ETHICS AND EDUCATION

Introduction: How many career options can provide the excitement, challenges and satisfaction of coaching figure skating? Figure skating coaches at all levels experience the pleasure of watching young people develop the sport skills of skating. However, coaches also have equally important legal and ethical obligations to our governing organizations, our skaters and their families, but most of all...to ourselves. Many of these obligations or responsibilities are natural extensions of the mission and goals of the PSA, US Figure Skating, ISI and other governing organizations. Others are defined legally or are expectations of society for a “teacher” in an extracurricular activity.

There are many lists of coaching responsibilities to be found, and a list of resources is included at the end of this introduction. Every figure skating coach should print, read, and have available a copy of each of these documents, and become familiar with the expectations for professional figure skating coaching. Some focus mainly on the legal issues and others focus more on ethical issues. The legal and ethical issues are not mutually exclusive, as many of the legal responsibilities are based upon societal ethics, doing what is morally right. Preventing discrimination and harassment of athletes is a legal duty of coaches, since these activities are illegal, but this duty is also an ethical

expectation of society. Skaters in a coach's care are expected to be safe, both physically and emotionally.

Legal responsibilities: Legal responsibilities are usually formulated to maintain the safety and wellbeing of the athletes. Mandatory child-abuse reporting is a legal responsibility of coaches in many states and is a good example of a coach's duty that is mandated by a governmental body. Check your state laws to learn what the expectation is for a professional coach with regard to reporting child abuse.

A very important source of additional expectations for a coach is found in the accepted national standards for coaching published by our professional organizations, PSA. As these standards become more widely accepted, they will become the "standard of care" for figure skating coaches in the eyes of the legal system. It will be necessary for figure skating coaches to show that they have the training and expertise in each of the various areas detailed in this set of standards.

The following list of legal duties of a coach is representative of the many codes of conduct and behaviors recommended for coaches:

1. Use of current knowledge of proper skills and methods of instruction
2. Creating and maintaining a safe physical, and positive emotional environment
3. Recommendation of safe and appropriate equipment
4. Proper and beneficial short- and long-term planning
5. Providing warnings to parents and athletes of risks inherent in sport participation
6. Developing a sensitivity to the health and well-being of skaters under a coach's direction
7. Planning for the provision of appropriate emergency care

Ethical Duties: The ethical duties of a coach are not as easily defined. We can begin with the acknowledgement of core responsibilities of the coaching profession as the cornerstone of ethics. There is a framework that we can use for making ethical decisions:

1. Define for yourself what the ethical issue is.
2. Gather the facts surrounding the issue.
3. Make your best effort to understand all sides of the issue.
4. Consult with trusted colleagues.
5. Make a list of actions you can take.
6. Identify the practical options from the list of actions.
7. Consider, determine and weigh the consequences of each proposed option by answering three questions:
 - a. Who will be affected by my decision or my action?
 - b. Will I be able to acknowledge this decision to my colleagues, my club and rink, PSA, etc.
 - c. Can I live with my action or decision?

Respect, Responsibility, and Integrity encompass the standards of ethical behavior that

coaches must exhibit in their role as the primary facilitator of developing skaters. When ethical standards are applied consistently, they enable coaches to emphasize and nurture the long-term best interests of skaters and allow coaches to facilitate the development of the highest potential of the skaters.

Continuing Education

Coaching figure skating as a profession is an exciting and dynamic one. There is no major sport in the world that trains its athletes the same as it did 20 years ago—and figure skating should not be an exception. We have a challenge and an obligation to provide our skaters with the highest-quality information and training techniques.

Continuing education is a vital and necessary part of developing skills as a coach. As we learn more within the sport, we are able to coach at higher levels, interpret training methods more comprehensively, and have a greater understanding of technique. Most licensed professions have continuing education requirements to stay updated on new methods or developments within their profession. In occupational therapy, for example, 25 continuing education course hours are required every two-year period to maintain licensure. Requirements vary between professions but the need for professional development is universally accepted. When you look at your own coaching career, investing in education is a natural part of improving.

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The Professional Skaters Association has permanently removed the Code of Ethics rules stating, "Prior to acting as a coach, the member shall determine the nature and extent of any earlier teaching relationship with that skater and other members" and, "No member shall in any case solicit pupils of another member, directly or indirectly, or through third parties."

QUESTIONS TO CONSIDER

REGISTERED ETHICS AND EDUCATION:

1. What is the PSA Code of Ethics?
2. How do you handle late or non-payment for lessons?
3. Is it appropriate to criticize the teaching methods of another coach?
4. Describe the benefits of PSA membership.
5. How many PSA education credits are required to maintain an active rating?

CERTIFIED ETHICS AND EDUCATION:

1. Should you socialize with parents of a skater?
2. What is the PSA Grievance Procedure?

3. How do you feel about “importing” a partner?
4. Name and explain five educational opportunities the PSA offers.
5. What is the PSA Ratings Prep program?

SENIOR ETHICS AND EDUCATION:

1. What is the appropriate procedure when a new dance team approaches you for lessons?
2. What is team teaching?
3. How can you ethically solicit and promote yourself?
4. How do you keep current with recent changes in our sport?
5. What is the difference between a PSA Workshop and a PSA Seminar?

MASTER ETHICS AND EDUCATION:

1. How do you feel about team teaching? Training camps?
2. How can we improve dance at the International level?
3. Name and describe five PSA educational programs.
4. Describe the Ranking program.
5. What is an Emeritus Rating?

STEPS

It is important to instill a solid foundation for your dancers by taking the time to teach them proper technique within turns and steps. Start at the wall, then moving to a hockey line or circle to simulate a figure. Also, the use of Moves in the Field exercises that contain the step or turn from that dance is a helpful tool.

The dances in each level present a variety of steps, sequences of steps and turns. It is important to have a progression in mind when teaching steps and turns, as well as exercises that will help strengthen them.

You must be able to teach both the man’s and the lady’s steps to all the dances. It is important to know the “first step” of each pattern dance.

QUESTIONS TO CONSIDER

REGISTERED STEP:

1. What is a Mohawk? A three-turn? Draw each and give examples from the Preliminary and Pre-Bronze dances.
2. Walk through the steps of the _____ dance and count as you proceed.
(Dutch Waltz, Canasta Tango, Rhythm Blues, Cha-Cha, Fiesta Tango, or Swing Dance)

3. Are there any optional steps in the first six dances? What are they?

CERTIFIED STEP:

1. Describe open and closed Mohawks. Give examples of each.
2. Walk through the lady's/man's steps and count the timing of the steps of the _____ dance as you proceed. (Hickory Hoedown, Willow Waltz, Ten-fox, Fourteenstep, Foxtrot, or European Waltz)
3. What is the first step of the Willow Waltz?

SENIOR STEP:

1. Describe open and closed Choctaws. Give examples of each.
2. What causes a jumped Mohawk? How do you correct it?
3. Walk through and count the steps to the American waltz, Tango, Rocker Foxtrot, Kilian, Blues, Paso Doble, or Starlight waltz.

MASTER STEP:

1. What is a rocker? Counter? Twizzle? Draw each.
2. Walk through and count the steps to Viennese Waltz, Westminster Waltz, Quickstep, Argentine Tango, Rhumba, AustrianWaltz, Cha Cha Congelado, Yankee Polka, Ravensburger Waltz, Tango Romantica, Silver Samba, Golden Waltz, or Midnight Blues.

PATTERN

Proper pattern placement is the “glue” which holds a dance together. Without a clear understanding of axis and where each lobe must begin and end, there may be errors that include incorrect edges, loss of power and flow, as well as timing problems.

As a coach, you should be able to convey proper pattern placement by defining axis to your skater. Another good tool is to use landmarks within your rink or on the ice to give a visual understanding. In addition to the ability to teach good pattern habits, as a competent coach you should be able to predict common pattern errors within each dance.

QUESTIONS TO CONSIDER

REGISTERED PATTERN:

1. What is a set pattern dance? An Optional pattern? Name an example of each.
2. What are common pattern problems in the Preliminary and Pre-Bronze dances?
3. Name some “checkpoints” or “markers” you use to keep a skater on pattern.
4. In the Swing Dance, which partner sets up the pattern?

CERTIFIED PATTERN:

1. Describe and draw the following axis: long, transverse, continuous.
2. Discuss common pattern problems in the Bronze and Pre-Silver dances.
3. How do you keep the end pattern round on the Tenfox?
4. Where does the lady place her three-turns in the European Waltz? The man?

SENIOR PATTERN:

1. How do you set up and maintain a good pattern?
2. What are common pattern problems on the American Waltz, the Tango, Rocker Foxtrot, Kilian, Blues, Paso Doble, and Starlight Waltz?
3. How do you keep the lobes round in the Tango? What pattern do you use for the Tango?
4. How do you set up the Choctaw in the Blues?

MASTER PATTERN:

1. What are some common pattern errors in the Gold and International dances?
2. What Viennese pattern do you use and why?
3. Where should the inside three-turn of the Rhumba be placed?
4. Where should the closed Choctaws be placed in the Yankee Polka?
5. What is the direction of the pattern at the lady's 1 ½ twizzle in the Ravensburger Waltz?

TRACKING

Once the skater is confident in all other areas (steps, pattern timing and expression) the skill of tracking is taught. Both parallel tracking and cross tracking. You must be able to teach the tracking of the partners in all the dances.

Tracking promotes unison, strong deep edges, and partnership control. It can be defined as the special relationship between the two partners or the positioning of the partners relative to one another according to well-defined criteria (changing of dance holds; positioning hips of the partners relative to one another, skating direction, etc).

QUESTIONS TO CONSIDER**REGISTERED TRACKING:**

1. What is tracking? What is parallel tracking? What is cross-tracking?
2. When do you introduce the concept of tracking?
3. Describe tracking in Preliminary and Pre-Bronze dances.

CERTIFIED TRACKING:

1. Explain "cross-tracking" and draw it on paper.
2. Describe tracking in the Bronze and Pre-Silver dances.

SENIOR TRACKING:

1. Describe tracking in the Silver and Pre-Gold dances.
2. Describe tracking and partner positions from the change of edge through the man's Mohawk in the Paso Doble.

MASTER TRACKING:

1. Describe tracking in the Gold and International dances.
2. Explain the tracking across the first end of the Polka leading into the Choctaws.
3. What should the man do to keep the partners together during the lady's rocker section in the Tango Romantica?
4. Describe tracking on the change-edge through the man's counter section in the Argentine Tango.

MUSIC AND TIMING

Music and timing is the component which makes Ice Dancing unique. Without the music, a dance pattern would relate more closely to a Move in the Field or a footwork sequence. Without the proper timing, the dance would lack not only in style and expression, but it would also lack as far as pattern placement and power. This happens because of the relationship of the steps being skated along the axis of the dance. The correct timing hand in hand with quality expression brings to life the character of the music.

QUESTIONS TO CONSIDER**REGISTERED MUSIC AND TIMING:**

1. How do you help a student with a timing problem?
2. What dance in the Preliminary or Pre-Bronze test has a ½ beat step?
3. On what counts do the progressives in the Dutch Waltz occur on?
Inside swing rolls in the Rhythm Blues? Mohawk in the Fiesta Tango?

CERTIFIED MUSIC AND TIMING:

1. What is rhythm?
 2. On what count does the man's three-turn in the Tenfox occur? The three-turn in the European Waltz? The lady's Mohawk in the Foxtrot?
3. What is tempo?

SENIOR MUSIC AND TIMING:

1. How do you help a student with a timing problem?
2. On what beats do the slide steps occur in the Paso Doble? The Choctaw in the Blues? The rocker in the Rocker Foxtrot? The Mohawk in the Tango?

MASTER MUSIC AND TIMING QUESTIONS TO CONSIDER:

1. What is the timing during the beginning section of the Rhumba?
2. Explain the timing and free leg action on the forward inside three-turns in the Ravensburger Waltz.
3. What beat does the rocker/counter in the Westminster Waltz occur?
The change edge in the Viennese Waltz? The Choctaw in the Quickstep?
The lady's twizzle in the Argentine Tango? Slide steps at the end of the Silver Samba?

<h2>STYLE AND EXPRESSION</h2>

Expression is conveyed not only through the face, but through the entire body - including the head positions, arms, free leg and especially the knee action. Use adjectives to help your skater understand the style of the dance and to imagine a place, time or feeling to convey through their expression.

If a skater is truly utilizing the correct expression for a dance, a spectator should be able to know what style of dance they are skating without needing to hear the music as they skate.

QUESTIONS TO CONSIDER

REGISTERED STYLE AND EXPRESSION:

1. What is the difference between style and expression?
2. How much do you emphasize carriage at this level?
3. What are the various rhythms on this level and what adjectives would you use to describe them to your skater?

CERTIFIED STYLE AND EXPRESSION:

1. How important is style at the Bronze level?
2. What methods do you use to correct a skater's poor posture?
3. What are the various rhythms on this level and what adjectives would you use to describe them to your skater?

SENIOR STYLE AND EXPRESSION:

1. How do you develop good extension?
2. How do you distinguish the American from the European Waltz?
3. Name three adjectives to describe a Waltz, a Tango, a Foxtrot, a Blues, a Kilian and a Paso Doble.

MASTER STYLE AND EXPRESSION:

1. How do you teach style?
2. How do you develop effective knee action for a gold level dancer?

3. What are the various rhythms in the gold and International dances, and what adjectives would you use to describe them to your skater?

SAFESPORT

SafeSport was originally created by the U.S. Olympic Committee, and the U.S. Figure Skating SafeSport Program was formally launched in May 2013 at the annual Governing Council meeting and includes policies that will apply to all U.S. Figure Skating clubs, programs, events and activities. The PSA wholeheartedly supports the continued effort of U.S. Figure Skating to provide a safe environment for its members and to protect the opportunity of its members to participate in the sport in an atmosphere that is free of harassment and abusive practices.

As coaches, we all play a role in creating a healthy environment for our skaters to participate in our sport. The role of PSA is to educate our members on their unique position to raise awareness about the different types of misconduct and a clear reporting process. To do this PSA continues to provide opportunities for education and training on SafeSport and assists U.S. Figure Skating in implementing policies and guidelines for protection of the athletes and our coaches.

PSA has partnered with U.S. Figure Skating in a comprehensive approach for distributing SafeSport information to all coaches with a delivery plan. The conveyance of information actually began in 2012 with CER ET 201 – “2GRO-W Champions” course that was mandatory for all coaches in that season. Additionally PSA has hosted SafeSport presentations at Conference, Nationwide Seminars, PS Magazine articles, Program Component Camps, and CER RU 100 “SafeSport for Figure Skating Coaches”.

The scope and content of SafeSport is being communicated to coaches on a continual basis. As knowledge of SafeSport has become an expectation for coaches at all levels, questions have been added to every rating exam. Candidates will be informed in advance that SafeSport will now be a component of the exam.

To prepare, please review the study material at the following links:
The link to the U.S. Figure Skating SafeSport page:

- www.usfsa.org/shell.asp?sid=49066

USFS SafeSport Handbook:

- www.usfsa.org/content/safesport%20handbook.pdf

QUESTIONS TO CONSIDER

REGISTERED SAFESPORT:

1. What is the SafeSport program?
2. What role do U.S. Figure Skating clubs play?
3. What constitutes child abuse?
4. How do you report child abuse in your position?

CERTIFIED SAFESPORT:

1. What are the components of U.S. Figure Skating SafeSport program?
2. What must a U.S. Figure Skating club do?
3. Are there different types of misconduct and abuse? Can you give examples?

SENIOR SAFESPORT:

1. What is the difference between “Contact and Non-contact” offenses?
2. What signs indicate child abuse?
3. What is appropriate physical contact during instruction?
4. What procedures should be followed when permitting an athlete to return to skating after an injury?

MASTER SAFESPORT:

1. What action must be taken by the Program Director, rink, club or skating program to address “Willfully Tolerating Misconduct”?
2. What is “Two-Deep Leadership”? Give examples.

SUGGESTED READING LIST FOR DANCE

The following suggested reading represents publications related to skating, equipment, coaching techniques and skating history. None of the publications necessarily represents the official position of the PSA as to any content presented. This list is provided solely as a reference tool for the convenience of persons interested in figure skating.

PSA 2005

BOOKS:

Dance Preliminary – Senior International, 5th edition, Professional Skater’s Association 2006

The Complete Book of Figure Skating, Carole Shulman, Human Kinetics, 2001

The Inner Champion: A Mental Toughness training Manual for Figure Skaters, Choeleen Loundagin, 1997 (Paperback)

Figure Skating School: A Professionally Structured Course from Basics to Advanced Techniques, by Peter Morrissey, James Young (Paperback) Firefly Books, October 1997. ISBN: 1-55209-166-X

Sports Illustrated Figure Skating: Championship Techniques by John Misha Petkevich, John Misha Petkevich, Winner’s Circle Books, 1989

Competitive Figure Skating, a Parent's Guide, Robert S. Ogilvie, Harper and Row, New York, 1985

Games Girls Play: Understanding and guiding young female athletes, Caroline Silby, Ph.D., Shelly Smith, St. Martin's Press, 2000

Official USFS Rulebook, United States Figure Skating Association, Colorado Springs, CO www.usfs.org, current edition.

Recreational Ice Skater Test Standards, Ice Skating Institute, Inc., Dallas, TX www.skateisi.com

Skate With U.S. Basic Skills Program, United States Figure Skating Association, Colorado Springs, CO www.usfs.org current edition.

Choreography and Style for Ice Skaters, Ricky Harris, St. Martin's Press, New York, 1991

Figure Skating: Sharpen Your Skills, Spalding, Masters 1995

Figure It Out, Nina Stark-Slapnik, 1986. A Figure Workbook for skaters. Available through the PSA Office, Rochester, MN www.skatepsa.com

New Era Figures, Robert Ogilvie, PSA Office, Rochester, MN www.skatepsa.com

The Handbook of Figure Skating, Professional Skaters Association, Rochester, MN www.skatepsa.com, 1995. A complete guide to the sport of figure skating.

Figure Skating: Sharpen Your Skills, Indiana/World Skating Academy, Masters Press, Indianapolis, IN, 1995

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AUDIO CASSETTE TAPES:

Audio cassettes from past PSA International Conferences are available through the PSA Office, Rochester, MN www.skatepsa.com

