



Coaching Matters

January 2014

2014 Issue 1

Welcome to 2014. Most of you will back into what is going to be a full on year. The break over the summer has not happened for many of us with the exciting 2014 Sk8 Camp with Cristina and Jayson and the Officials seminar in February.

To make sure that everyone has as much up to the minute information as possible I am circulating the written information provided by the presenters at the seminar. Prepare for a lengthy read. There were many robust conversations at the seminar and I am sure many of these conversations will continue.

THE ABSOLUTE

Absolute means 100% correct.

Judges should know “what should be” NOT “how to teach it”.

It is a judge’s responsibility to understand what is “ABSOLUTE”.

The judge should:

- *...regularly do theory revisions
- *...read the dictionary (glossary) and
- *...ask questions to senior judges.

Figures:

A judge makes sure they know how to assess basic figures, as this is main part of all figure assessment. There are 8 edges, therefore there are 8 turns.

No matter how good you are as a judge, or how much you think you know, if you can’t go back and assess basics, knowing your minor and major parts of a figure, then you are not judging and will get lost in a hard competition.

Freeskating:

Jump basics are take-off, height, landing. Basics must be there for a perfect jump. No roll or travel from a jump indicates there has been a cheat somewhere.

Cheated end is better than cheated starts.

What is closest to absolute must take priority in deciding a winner. Thus, clean singles in a routine is better than cheated doubles.

Ask at the end of a routine, "how well have you showed me what you can do?".

When nothing is good – try and look for some good. Check skating skill in-between items, musical interpretation, pattern.

Dance:

Look for correct timing, (understand being in time but out of phase), correct steps, correct pattern placement, correct technical steps, body posture.

Different use of free legs in dance that is not "usual" (and excluding prescribed movements) are acceptable as long as the correct edge/step is done correctly and bodyline not compromised.

Too often good marks are awarded for poor dance basics, then as judges, we are giving permission to coaches to carry on with this.

Precision:

Basics are formations, handholds, transitions.

Originality is a key section for precision to keep developing and adding quality to the basics.

Any formation that travels and is done well, this is very hard and should received good marks.

Referee:

Must always have the best interests in the sport of Roller skating and to be fair.

Always have rules on hand.

Be a strong communicator. It is important that a Referee is approachable through the correct channels. A skater should not talk to the judge.

In General for the Judge:

Don't "kill" a skater for one major fault vs a skater with many minor faults – the latter is worse.

Reward the skating skill for that day!

Do watch training sessions to assess average skating skill of the contest. Take time to do this if possible.

Don't seek out a skater after the competition to say what did/didn't go right, as you could put your big mouth in it!!! – and show up your faults, as the skater already knows what they did or didn't do!

*In spite of everything – enjoy
your judging!*

Leigh Hudson-Coe

2014 Judges/Coaches seminar

Coach Accreditation Document

First of all. Thanks for the opportunity to speak on the Coach Accreditation document at this Seminar. Don't be afraid of this, we need to document and action to support SkateNZ development plans for SportNZ.

At the 2013 NZ Artistic Roller Sports Committee Annual General Meeting Policy No. 12 – Artistic Coach Accreditation was tabled. At this presentation we mentioned that it is a “live” document and will be subject to review.

At the request of the Board, following the AGM, the above Policy was withdrawn.

We have reviewed the document and will be forwarding copies out to the Clubs in the near future expecting to be after the next Artistic meeting.

Within the document there are responsibilities listed for the Clubs to assist with the accreditation processes. We look forward to Clubs supporting our plans to encourage coaches to up skill. (We recognise coaches attending squads and being involved to be one of

the best avenues for this – should you have ideas of how we can get coaches there let me know). We are requesting feedback on the document from the Clubs and would respectfully suggest to Clubs that they meet with their coaching staff and include them. It's important that we have all coaches on board remembering our

High Performance Plan Vision: “TO DEVELOP A PROGRAM OF QUALITY AND LEADERSHIP THAT

RESULTS IN EXCELLENCE ON THE INTERNATIONAL STAGE AT ALL LEVELS FOR OUR ATHLETES”

We will be requiring coaches to be accredited for the standard of coaching they are doing. For instance, if a coach is coaching International skaters – they should have the qualifications to do so as outlined in the Coach Accreditation document. This applies to the national scene also. Incorrect qualifications could see coaches not being able to attend to their pupils in the marshalling areas at competitions and we certainly do not want to see that happen.

We have planned to have a run-out of the document of one year and it will be put in place at the beginning of the next skating year.

Coaching Accreditation examinations will continue during the roll-out under the operation of the High Performance Coaching Commission

FIRS are also recognising the importance of accredited coaches.

Mr Aracu, President of FIRS, said he would like there to be three levels of FIRS trainers and that there needs to be more seminars for skaters and trainers organised with all the nations He said we all need to stay together to build the future of artistic skating.

At National we handed out Coach Update forms. We have had a few back and if you have not completed yours or didn't get one please complete one form this weekend and let us Raewyn or myself have it. We are trying to get an up to date list of contact numbers and also accreditations you hold. This is a major task and we would appreciate your help here. Please write your e-mail address clearly. We have had problems in this area.

It is important that you visit CIPA website regularly. Margaret Brooks is putting a lot of information up there.

We would also like to hear from Coaches. So if you have any queries please direct them to me and I will attend to them.

Are there any questions?

In Taiwan a meeting was held by the Dance Commission that has been formed. The Committee is Hugo Chapouto (Portugal), Lorenza Redsiori (Italy), Marie Gaudy (USA). Overall consultant – Sandro Guerra (Italy).

As all us coaches had gone home and Jane attended the meeting for us and has done comprehensive notes on the meeting. It is interesting to note that new official information was to be published by 31 December 2013 by CIPA including a new description and a new diagram for all dances for the 2014 schedule for World Championships, so all nations will be working from the same material. They must be as busy as our Coaching Commission.

Dances will be described by 1. Nature of the step, Edge of the step, Movement in the end of the Step.

CIPA book will be the book that every nation will look at. At the moment all nations' books are slightly different.

Dance is always the most controversial discipline and hopefully this will help all dance enthusiasts.

There is a lot in Jane's notes, so if you want a copy let me know.

At this meeting they requested one person's e-mail address to be the contact person for information to and from the Dance Commission in each area.

On 16 December Margaret Brooks bulletined information regarding dance and I have been appointed as the Oceania representative to the CIPA Dance Commission. My job description is to:

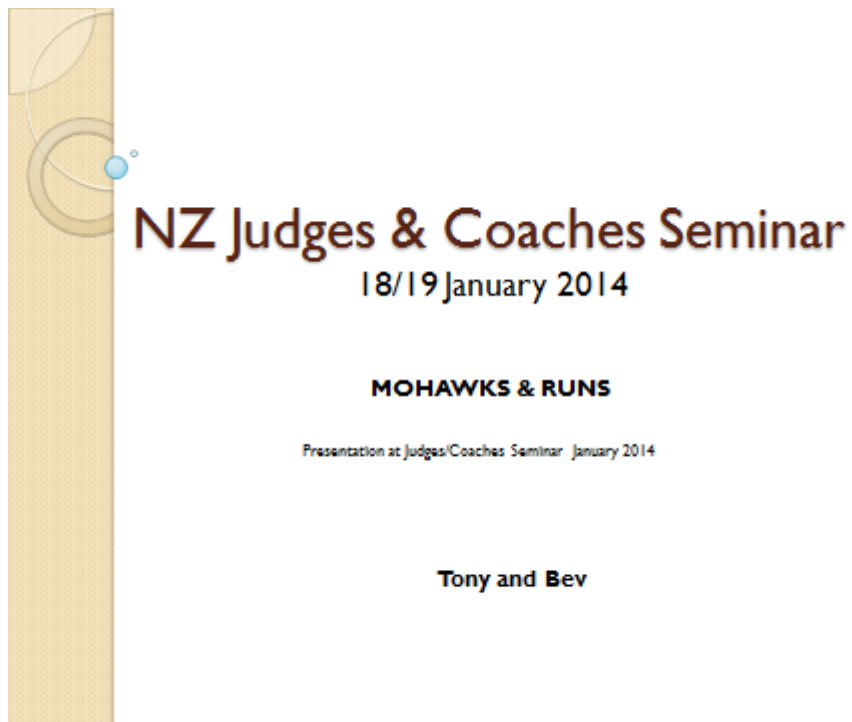
- Be the contact between Oceania dance coaches and CIPA dance commission
- Disseminate information between CIPA, other Confederations and dance coaches in Oceania
- Filter information and opinion between Oceania dance coaches and CIPA dance commission
- Be the leader in assessing opinion both ways to find the best composition for dance in the future.

So, we will be in the mix. I haven't heard from anyone yet and I have sent an e-mail to Hugo as to what they are requiring me to do at the moment – but no reply.

Please do not hesitate to contact me if you have any ideas that you think should be passed onto the CIPA Dance Commission

Before I go, from the feedback I have, congratulations on a well-run Sk8 camp with Cristina

Thanks for your time. Bev



° **MOHAWK** A two foot turn from a forward edge to a similar backward edge, or vice versa.

a) **CLOSED** - a mohawk with the free leg in front of the body after the turn completion. In this type of turn the free foot upon becoming employed strokes past the other foot which moves with the leg into a closed position. Turns of this type are sometimes referred to as progressive mohawks.

b) **OPEN** - an open mohawk is one in which the free foot is aimed approximately heel to instep (along the inner edge side of the skating foot). Following the weight transference the position of the new free foot is trailing the heel of the new skating foot. The open free hip after the turn gives this mohawk its name.

c) **DROPPED** - a mohawk, either open or closed, after which the second or turn edge is not to be held longer than one beat.

d) **HELD** - a mohawk, either open or closed, the second turn or stroke of which is held longer than one beat of music.

Jim Pollard Seminar

At this seminar the descriptions are very similar if not the same.

Except

It mentions the Back to forward turns.

“Back to forward turns are struck from behind the heel of the skating foot. After the turn the free foot should return to the “and” position.

RUNS – PROGRESSIVE RUNS



RUN *A movement in which the free foot, during the period of becoming the skating foot, passes the original skating foot, thus bringing the new free foot off of the skating surface, trailing the new skating foot. Also called a PROGRESSIVE.*

NZFRS

RUN *A movement in which the free foot, during the period of becoming the skating foot, passes the original skating foot, thus bringing the new free foot off of the skating surface, trailing the new skating foot. Also called a PROGRESSIVE.*

- In the Notes from the CIPA Dance Commission meeting –
 - “All steps without the nature will be a stroke.
 - When Mohawk written only it will be free to do as any type, i.e. heel to heel, heel to instep. Otherwise it will be written as prescribed”.
 - Hugo also pointed out that inside to inside Mohawk turns done from behind the heel is not correct and that these should be done as heel to instep which is international.
-
- Those who attended Paola's Sk8 Camp: What did she say?

Hope we have helped and not confused you all.

Should you have any questions do not hesitate to generate some discussion with us and the Coaching Commission dance coaches.



Note. (By Raewyn) This presentation generated some very strong conversations. Clarification and hopefully agreement between all coaches is something to be resolved during further discussions at Team Trainings and squads.

NOTES FROM MEETING HELD BY DANCE COMMISSION

Friday 15 November, Taipei City, Taiwan

All dance trainers were invited to attend a meeting held with the Dance Commission formed by CIPA. Those on the commission present were Lorenza Residori (Italy) Angie Faumino (USA) and Hugo Chapouto (Portugal). As there were no NZ coaches left in Taiwan on this day, I attended on our behalf and took notes.

INFORMATION REGARDING COMPULSORY DANCE

New Official information will be published by 31 December 2013 by CIPA. This will include a new description and a new diagram for all dances for the 2014 schedule for World Championships. All nations will therefore be working from the same material. This will continue to be a work in progress.

Dances will be described by:

1. Nature of the step
2. Edge of the step
3. Movement in the end of the step

i.e. LFO 3 turn

If it is a step with Mohawk and turn it will be written as Mohawk LFO 3 turn

All steps without the nature will be a stroke.

When Mohawk written only it will be free to do as any type i.e. heel to heel, heel to instep

Otherwise it will be written as prescribed

CIPA book will be the book that every nation will look at. At the moment all nations' books are slightly different.

Key points of each dance will be written as key points. In key points it will not be allowed to change the prescribed way of doing these (as written) including the breaking of the dance hold in pairs. These key points mostly relate to the highlight steps of a dance. For example Hugo gave the inside Choctaw on the Blues, it will not be permitted to drop the dance hold on this step although you may drop the dance hold on other steps such as the XB that is the next step.

On large pattern dances i.e. Flirtation Waltz it will be allowed to cross the middle axis if the couple, skater uses all the surface of the floor. This is to keep the strength and speed of a strong skater flowing rather than restricting them and making them appear weak.

They are talking about using double patterns for some of the single pattern small dances when they are the dances to be skated on a large floor. This idea still needs to be presented to CIPA and the size of floor to be agreed upon. They stressed that as the floor for next year is another small floor this is not a priority at the present time.

Proposal that some steps in some dances XF or XB will become X- Roll to keep the momentum and speed of the dance going. There are some dances where the inclusion of these steps is seen to stop the speed and flow of the dance and the overall performance would be enhanced by the inclusion of the X-Roll. They were not specific about the dances this involved at this stage but did stress this was a proposal to be put to CIPA for discussion.

They plan to clarify awkward definitions that currently are present in some of the dance notes with the actual steps i.e. dropped chasse rather than special movement of the leg backwards (I think he was talking about a description in the Italian Foxtrot here)

They propose a website for Dance Commission where dance trainers who require clarification etc can send their video enquiries, written requests to this site. It will be studied by the Dance Commission, referred to CIPA and then an answer posted . Easy tool to clarify problems.

Request from the floor that diagrams etc. be separate for couples and solo dance. Hugo explained that they have studied the Dance manuals from all nations, the ice manual and the originals to come up with the new versions. It will be one manual for CIPA which all nations will be expected to adhere to.

INFORMATION REGARDING FREEDANCE

New rule from CIPA that the jump in the Freedance must be a recognised jump of one revolution. This was further clarified that it does not need to be a jump that is listed in the CIPA manual. It means that it must be able to be recognised as a jump (leaves the floor and has rotation) and does rotate for only ONE revolution in the air. Ashley from Great Britain said that to clarify this correctly in the English language it should be written as a jump that is recognisable.

They are working on different step sequences for Freedance so as to be different from the current compulsory diagonal footwork sequence.

They are also working on the possibility of mandatory items (this relates more to couples Freedance). At the moment there is an option for 5 lifts. For the future there may be for example 2 mandatory lifts one of which may be a carried lift. This means that all couples will share a common baseline.

Spin – for the mandatory item there will be a minimum number of rotations and a maximum number of rotations rather than the current description of three revolutions as this is not all judged in the same way currently.

TANGO DELANCHA

This was shown on DVD. Margaret Grant has a copy of this from the CIPA meeting which will need to be distributed.

This DVD follows the new format of the dance manual. It is written with key points. All edges/steps are clearly defined.

Some important points they made during the showing of this were:

On the first mouse ear of the pattern there is an edge from RFI to LFI which needs to come from heel to instep with an angular take-off

During the double 3 any free leg position is permitted during the execution of the double 3 but there is a mandatory end position of the free leg . If you change the position of the free leg and body position you have completely changed the character of the dance

Inverted Choctaw and Mohawk are new terms being added to the dictionary

Link to U Tube of this demonstration is:

<http://youtu.be/aPzUK42SWGE>

OTHER INFORMATION

Hugo also pointed out that inside to inside Mohawk turns (that the Americans say can be) done from behind the heel is not correct and that these should be done as heel to instep which is international.

Opinion of majority of trainers represented was that the level of some dances in the Junior schedule is too low for World level for example the 14 Step. Apparently the Castel March was originally supposed to be a Junior dance. They wanted to put a proposal to CIPA to change the dances for 2014 during the week but Margaret Brooks had come in at that stage and she and Nicola said definitely not as the dances had already been released this week. A proposal could be put through to have this looked at for 2015.

At the end of the meeting they asked for one person's email address to be the contact person for information to and from the Dance Commission in each area. They asked for one from Oceania. Barry Andrews gave them a pen with his email address on it. I asked Barry if he was going to be the point of contact and he said he didn't mind. I said that for NZ Bev should be our point of contact due to the position she holds 1) on the artistic committee and 2) on the Coaching Commission. If the information comes to her it can be disseminated to the correct people.

Since this time Bev has accepted to be the Oceania contact. This was following an email approach from Pat Wallace and Margaret Brooks as an endeavour to spread the CIPA contacts and as a role for NZ. It also appears that they (CIPA) have defined a role for this contact as well that is more involved than the original request for an email contact. This is a good decision.

The members of the commission did stress that a lot of this information still needed to go before CIPA for discussion and acceptance.

Jane Reason

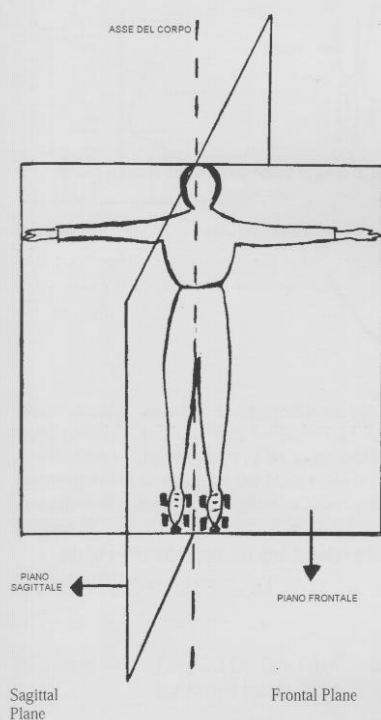
1. General mechanical principles

Before describing the figures, here are some brief notes on the fundamentals:

The Centre of gravity

The centre of gravity of a body is a particular point in to the body mass itself at which we can suppose all the weight is applied. Its position depends on the distribution of the body masses and on their consistency. Because the human body is not rigid the position of this point is variable.

Body Axis



If a body has a plane of symmetry, the centre of gravity is on it. If a body has two planes of symmetry the centre of gravity is on their intersection. The position of every part of the human body can be defined referring to three turn perpendicular planes: **the sagittal plane** goes in the anterior / posterior sense (front to back) and divides the body into two parts, right and left. **The frontal plane** is perpendicular to the sagittal and divides the body into two halves, front /back. **The transverse plane** is parallel to the floor and divides the body into the upper and lower halves. The intersection between the two planes creates an axis. The intersection between the frontal and sagittal planes creates the long axis. This is very important for an analysis of skater's movements because it is the axis from which the inclination of the body takes place. It is the axis around which rotation and twisting movements are centred.

Base Position

The Base Position is the position which allows the skater to follow the physical rules we talked about in the previous paragraph. The fundamental concept is the **BODY AXIS**, through which the skater performs bends, twists etc. This position allows the achievement of maximum extension of the body while maintaining the contraction of the **dorsal** and **abdominal** muscles (back/stomach). The arms are stretched and laterally abducted (stretched sideways), the legs also are stretched, the gluteals (bottom muscles) must be tensed and the back must be softly flattened (**the nape of the neck and the dorsal curve must be in line**).

Balancing

A skater is balancing when he's in equilibrium (balance) on one foot.

The **STRIKING LEG, FOOT or SKATE** is the leg, foot or skate on the floor. The **FREE LEG, FOOT or SKATE** is the leg, foot or skate lifted from the floor.

POSITION and COUNTER-POSITION

A skater is in **POSITION**, when balancing with the free leg and the related arm on the same part of the frontal plane (Figure 1).



Figure 1

A skater is in **COUNTERPOSITION**, when balancing with the free leg and the related arm on opposite sides of the frontal plane (Figure 2).

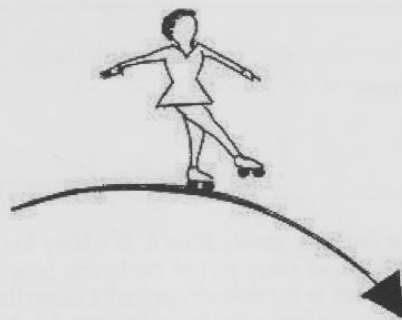


Figure 2

1.5 The EDGE

An EDGE is the imaginary curve drawn on the rink by the skater balancing. It is achieved through the lean of the body axis which moves the centre of gravity leading to increased pressure on the inner or outside wheels of the striking foot. An edge can be inside or outside depending whether the increased pressure is on the inside or outside wheels of the striking skate. Increasing or decreasing pressure allows the skater to perform curves with longer or shorter radii.

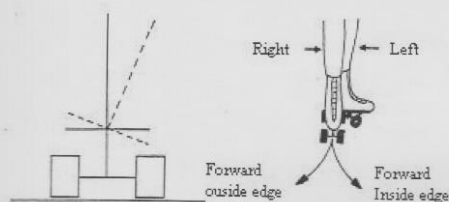


Figure 3

When skating an edge, the pressure on the wheels is not distributed evenly. One of the wheels will always be under more pressure and one will be lighter or lifted. Going forward and increasing the lean of the axis of the body, the distribution of the weight will be more on the back wheels; going backward and increasing the lean the distribution of the weight will be more on the front wheels. **Thus the heavier weight is always carried by the wheels opposite to the direction of travel.** The lighter or lifted wheel is the one with the least weight opposite to the wheel of the edge skated (Figure 3).

Example:

Forward Outside Edge -	the lighter wheel will be the Forward Inside one
Backward Inside Edge -	the lighter wheel will be the Backward Outside one

1.6 The One foot change of direction

Changing direction on one foot. Results from the effect of the chest twisting and the body rotating around its own axis.

4) Tracing

Clearly, close adherence to the tracing is one of the most important points for judging the precision of the execution of the figure. In all the exercises, the skater should follow the tracing keeping constantly on the edge required, trying always to have the wheels of the skating foot equidistant from the tracing, i.e. having half of the skate outside the tracing and the other half inside.

Adherence to the tracing gives a good indication of the technical ability of the skater and how the exercise is controlled (Figure 10).

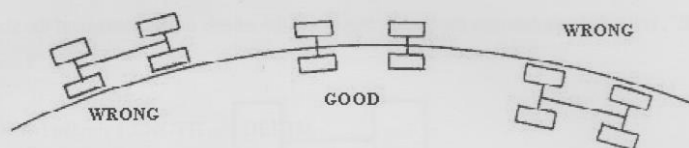


Figure 9

5) Aesthetic aspect (posture)

The following rules should be applied for correct body position:

- a. Head and chest should be kept in a naturally straight position looking in the direction of travel.
- b. Arms and shoulders should be kept in an elegant and natural position.
- c. Hands and arms should be in line with, the palms towards the floor, approximately at the same height as the hips.
- d. Fingers should be naturally straight and close together.
- e. The skating leg can be slightly bent.
- f. The free leg should be kept straight with the skate in the same position depending on the degree of lean.

In Figure Skating techniques may vary but what counts most is always the technical and aesthetic result.
CLEAR VIOLATIONS OF THE AESTHETIC RULES MUST NOT BE TOLERATED.

MARKING FIGURES

Two major aspects are contained in judging and evaluating a figure exercise

- Adherence to correct technique – (difficulty)
- Technique / Aesthetics – (posture)

In evaluating the execution of a figure we have to bear in mind that “pure” errors don't exist but there are faults which, even if they belong to the same category, are very different depending on the magnitude of the fault.

Eg: when we talk about a **TOO DEEP THREE TURN**: the depth can be extremely variable and although the mistake has a single verbal definition, its evaluation will vary depending on how DEEP it is.

As a guide line we should emphasize that a major error is one committed in the part which characterizes the exercise, because it suggests that the skater cannot perform what is required.

An error committed just before or after the part characterizing the exercise is also of major importance, because it means that the skater is not really confident with the figure.

In general, when the same error repeated in the same place the penalization should be greater because it means the skater does not know how to perform the figure. This is why small errors repeated, can bring a higher penalty than given for just one major error.

Putting the free foot on the floor is a major error and, the penalty for this fault is:

- 0.1 – 0.5 if the fault is not made during important part of the figure;
- 0.5 - 1.0 if the fault is made in the major part of the figure.

Jerky movements, double tracking and every kind of means used to close the circle because of lack of speed, carry the same penalty as putting the free foot on the floor during the minor part of the figure.

In evaluating a figure a judge has to:

1. observe the execution of all the difficulties and their technical values, while moving around the circles the better to view all parts of the figure;
2. observe whether or not the requested edge is skated and that the skate is on the tracing;
3. observe the fluidity and the constant speed of execution;
4. observe the technical/aesthetic posture of the skater.

At the end the mark will be a general judgment of the whole exercise taking into consideration the well executed parts as well as the bad parts.

SCORING

For those reasons mentioned before it's not possible to lay down, an automatic procedure to determine a mark for a figure execution. There are too many error variables, but a score can be constructed by listing from the start to the finish a + or - value to the difficulties which the skater should perform during the execution.

The mark has an absolute value, but is strictly linked to the kind of competition and to the context of the competition.

The judge must keep in mind that placing correctly the skater is the primary responsibility.

As general criteria the judge should try to establish a mark (bearing in mind the whole performance), based on what has been done well but with reductions (penalties) for the errors committed..

Mapes / Toe Loop

Definition: A toe loop is a figure skating jump that is done with a toe assist. While skating backward on an outside edge, the figure skater picks with the other toe, then jumps a half revolution in the air like a waltz jump, and lands on the foot that did not pick. The skater should be gliding backward on an outside edge when he or she lands.

If the skater turns forward after picking, he or she has not done a toe loop, but a "toe waltz jump." A "toe waltz jump" is not correct. The skater must maintain a back outside entry edge at take-off to do a true toe loop.

Also Known As: In artistic roller figure skating, the toe loop is called a Mapes Jump after its inventor, Bruce Mapes, but in ice skating, this jump has been always known as a toe loop.

Some figure skaters call a toe loop jump a "toe."

Alternate Spellings: Toe Loop or Mapes Jump

Examples:

Most of the time, the toe loop is entered from a forward inside three turn.

A similar jump to a toe loop is the toe walley where the take off is from a back inside edge. Toe loops and toe walleys get equal credit in figure skating competitions.

Toe loops can be done as a singles, doubles, or triples. A double toe loop is a two revolution jump and a triple toe loop is a three revolution jump.

Single, double, or triple toe loops are often done as the second jump in jump combinations.

Here's How:

1. First do a forward inside [three-turn](#). Don't allow the three turn to curve; do the turn in a straight line. Make sure the entry [edge](#) and the exit edge of the three turn are equal in length.
2. Keep your [free leg](#) extended and [check](#) the three turn by putting the arm that matches the free leg in front.
3. Next, with that extended free leg in back, pick into the ice.
4. Continue moving in a straight line and kick and jump with the original [skating leg](#) as soon as the picking blade hits ice.
5. After jumping, land on a strong back outside edge and hold the [landing](#).

Tips:

1. It is difficult to keep the skating blade on a back outside edge as that leg leaves the ice to make the jump. To help, practice [back outside pivots](#) or [Mazurka](#) jumps as you work on mastering the toe loop.
2. Remember, you can't get away with "toe waltz jumps." Fight the urge to turn onto a forward inside edge.

Question: What is the difference between a Toe Loop and a Toe Walley?

Toe Walley and toe loops earn the same amount of credit at ice skating events. Spectators have a hard time telling the difference between the two jumps.

Answer. Both the toe loop and the toe walley jump are similar since the toe pick assist is done with the same foot for either jump. What makes the two jumps different is the different entry edge. A toe loop must take off from a back outside edge while the toe walley's take off is from a back inside edge.

Sourced from  Figure skating.

NZ Coaches and Skaters are invited. Reply on Face Book or contact Raewyn for alternative contact details.



Dance Seminar - with top International coaches Greg Goody & Maya Goody!

Wednesday, April 9, 2014

Wednesday 9th April - Saturday 12th April

Details to be advised

Proposed venues : Mt Warren Stadium & Runaway Bay Indoor Stadium

Further information and costs will be sent out to State VPs by 14th February.

Please join this event and information will be updated regularly.

Please share this event with all dance skaters and coaches in Australia and New Zealand

Raewyn Hailes

Administrator Coaching Commission

