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# VAULTING

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## COMPOSITION PROCESS

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# Summary



- I. Methodology
- II. Theoretical contributions
- III. Kinesphre principles
- IV. Composition optimization
- V. Judgment and evaluation: what is JUDGING?
- VI. Judgment and evaluation: what is EVALUATE?
- VII. Why talk about a semantic paradox between the terms JUDGMENT and EVALUATION
- VIII. The act of evaluation, as a performance tool for coaches
- IX. The different evaluations available to the coach that can mark out an athlete's season
  - Diagnostic or prognostic evaluation
  - Self evaluation
  - Formative evaluation
  - Summative evaluation
  - Normative evaluation

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# I. Methodology



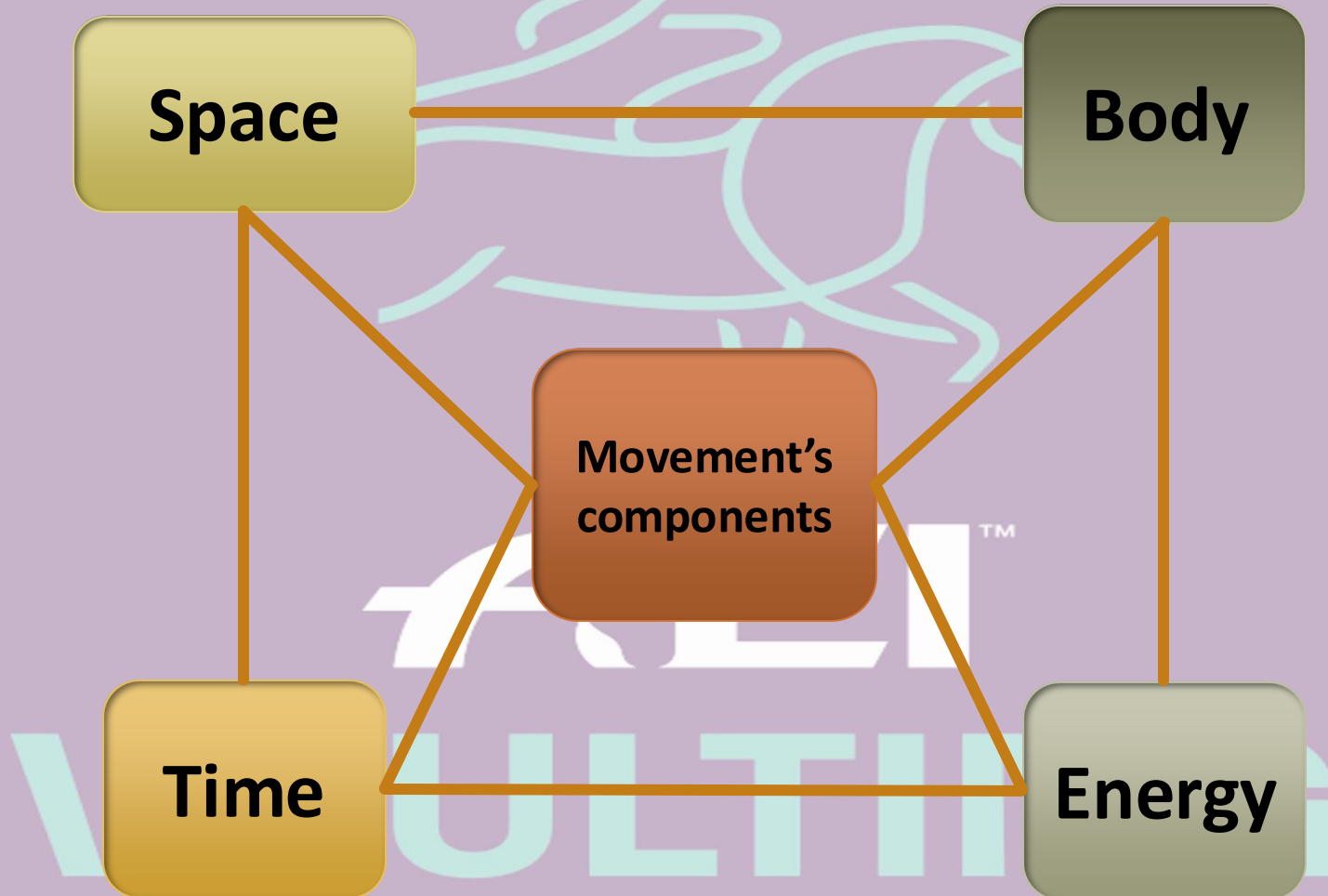
Firstly, it will be appropriate to observe the framework of the free on the barrel in order to make an initial assessment of possible deficiencies in terms of orientations, levels, directions, varieties of exercise and use of the space.

In order to be as well equipped as possible for this essential and essential part, it is advisable to have in mind the grid of the components of the movement which has already been the subject of a previous course.

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## II. Theoretical contributions



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# SPACE



## Directions

forward

Rearward

Side

Height

Down

The directions are defined in relation to the center of the body and a movement (going towards). The orientation is defined in relation to an external observation point.

## Levels

Height

medium

Down

Levels are identified relative to the normal position of the center of gravity

## Traces

Straight

Angular

ZigZag

Spiral

Curve

Oscillating

Tortuous

Traces correspond to the paths described by movements in space

## Sides

Front face

Back side

Profile

The orientations correspond to the side proposed to be seen in relation to the public.

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# Time



## Metric structure

### Pulsation

Fundamental element of metric structure. Stable and uniform beat occurring regularly and continuously

### Accent

Accent corresponds to a sonic or energetic emphasis. Role of punctuation in language. It is attached to a pulsation or a time value which becomes accentuated

### Mesure

Strongly linked to accent, the measure corresponds to a grouping of pulsations around a main accent returning at regular intervals and corresponding to a precise number of pulsations

### Rhythms

It is structured on pulsation, accents and measure. Rhythm plays on the organization and modification of these elements. It can slow down or speed up the beat, change the relationship between main and secondary accents, move accents

### Tempo

It corresponds to the speed at which the rhythm unfolds. It can be slow or fast. The tempo is counted on the pulsations

### Fast

When the movement is performed quickly. Idea of only giving it a short duration

### Slow

When the movement is slowed down. Idea of considerably extending its normal duration

### Accelerated

Progressive and controlled increase in the execution of a movement

### Decelerated

Gradual decrease in the speed of a movement

## Nonmetric structure

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# ENERGY

## Priority factors

**Weight factor**

**Strong**

Use of maximum energy, great muscular tension. The movement is strong, firm, energetic and resistant

**Light**

Light movement is delicate, fragile, weightless and uses low muscle tension

**Time factor**

**Suddenly**

Energy of the movement is released in a very short period of time. "Suddenly" is dynamism, not speed

**Maintained**

Energy is evenly distributed over a very long period of time

## Secondary factors

**Flow factor** (way of releasing energy)

**Free**

Energy is projected into the body without restraint. Movement that escapes the control of the performer. Once triggered, the movement cannot be stopped

**Control**

Restrained movement that can be stopped at any time giving an impression of caution

**Space factor**

**Direct**

Clear, unequivocal, straightforward direction. End point of the identical movement from its start

**Indirect**

Orientation diffuse, ambiguous, sinuous, full of detours. The direction is not clear. Unpredictable point of arrival

**Combination of 2 parameters**  
(Time and weight)

**Impactful** (Strong and suddenly)

**Sparkling** (Light and sudden)

**Fondant** (light et maintained)

**Compressing** (Strong and maintained)

**Combination of 3 parameters**  
(Time, space and weight)

**Hit** (Strong, sudden and direct)

**Tap** (light, sudden and direct)

**Whip** (Strong, sudden and indirect)

**Oscillate** (light, sudden and indirect)

**Squeeze** (Strong, maintained and direct)

**Slide** (light, maintained and direct)

**Twist** (Strong, maintained et indirect)

**Float** (light, maintained and indirect)

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# BODY

**INTENTIONAL use of all joint, muscular and physiological possibilities, and their coordination for artistic purposes (symbolic, aesthetic, artistic)**

## Perception of interior space

Awareness of body architecture: the bony landmark, connections between parts of the skeleton, muscle masses, joints, body thickness, muscle stretching

Awareness of breathing: listen to your breathing, modify it, accompany movements with breathing => REGULATION OF MUSCLE TONE

Awareness of muscle tone: contraction/relaxation, slow stretching, lengthening => AVAILABILITY OF THE BODY

The perception of tactile sensations (the skin/envelope and border): become aware of the tactile sensations on your skin (contour, surface), vary the quality of contacts (tapping, rubbing, stroking), mobilize then release the joints. => BODY PLACE OF DIALOGUE

## The look

Projection towards the outside of the interior space: opening the gaze onto space and others, projecting it into space, playing on the gaze which accompanies a part of the body, which initiates the movement or orients itself in direction opposite to the movement.

## Mobilization of body segments

Repeated movements: flexion, extension, rotation, circumduction, translation to explore the possibilities of joints, coordinate body parts, dissociate or initiate a movement from a body part

## Total body mobilization

Movements: traveling through a space, transferring weight from one support to another, exploring different ways of moving, using unusual supports, etc.

## Body Shapes

Usual

Stylized and/symbolic diverted from their original function in order to participate in artistic creation

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### III. Rudolf Van Laban's principle of the kinesphere applied to the principle of aerobatics composition



Rudolf Van Laban was a dancer, choreographer, teacher and dance theorist of the late 19th and early 20th centuries. He is known for having invented and developed numerous movement analysis and notation tools. The kinesphere is one of them. The latter designates the space directly accessible to a person's limbs. It extends all around her, to the tips of her fingers and feet stretched out in all directions. This imaginary sphere placed around the person is mainly used in dance and theater and symbolizes the personal space of the artist who is the center of this sphere.

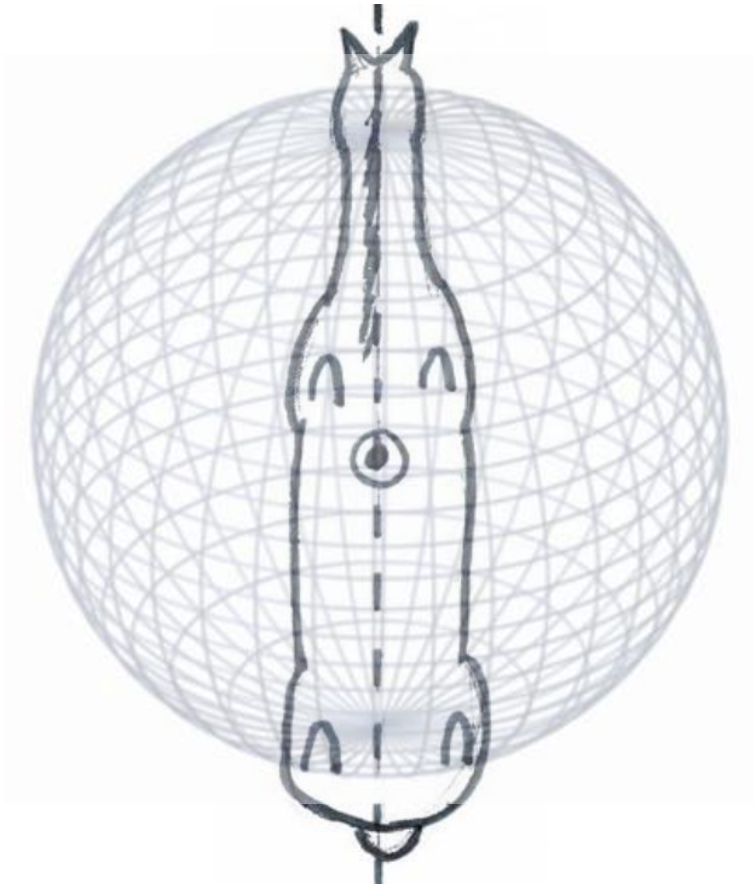
The kinesphere can be divided into 3 planes:

- **The table plan (horizontal)**
- **The door plan (vertical)**
- **The wheel plane (sagittal)**

This sphere is actually an icosahedron. This kinesphere is also made up of 6 main directions (front, back, left, right, up, down) and 12 secondary directions).



# IV. Composition Optimization



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# V. Judgement and evaluation



The judge represents an essential element in equestrian acrobatics. Its role is to EVALUATE the technical and artistic performances of each trio (horse, rider, vaulter), with complete impartiality.

In this short definition, we can immediately highlight a semantic paradox between the terms **JUDGMENT** and **EVALUATION**. A paradox that will need to be explored further later.

It would seem interesting to question these notions of judgment and evaluation in their own definition, as well as in their function, in order to measure and highlight the interest in using these two acts in training and athlete information. The aim of this questioning will help us to develop their practice and thus help the vaulters progress in their skills and in their performances.

## What is a judge ?

- Person who has the power to judge, appreciate or decide something, who is called upon to serve as an arbitrator in a dispute or to give his opinion in this or that case
- Person whose competence or experience makes him capable of appreciating things in a certain area
- Person responsible for rating competitors

## What is judging ?

- Evaluate the value of someone or something according to certain criteria in order to classify them, to decide about them

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## VI. What is to evaluate?



- Evaluation consists of collecting information on performance or behavior and then relating it to objectives to be achieved or standards.

In short, evaluation involves a choice of approaches and/or measurement instruments. Downstream, it is subject to interpretation of the information collected, and it can be accompanied by decision-making. The results and analyzes are communicated to the stakeholders concerned.

There are several types and methods of evaluation, each with a well-defined function. For the sake of clarity in the presentation, we will only cite 2.

- **Formative evaluation**, evaluation carried out during the learning or action process to improve it
- **Normative evaluation**, evaluation whose results are compared to a standard, a reference. Normative evaluation should not be confused with the evaluation activity itself. Normative evaluation is limited to exploiting the observations collected by confronting them with “external standards” and presenting them in a “ranking”. This classification does not in itself allow decisions to be made from a regulatory perspective.



# VII. Why talk about a semantic paradox between the terms JUDGMENT and EVALUATION



Considering the different definitions, it would seem that judging is the act of evaluating but evaluation, for its part, is not reduced to the act of judging. Evaluation, or rather evaluations, have, as we saw previously, several functions.

in equestrian acrobatics, the judges, relying on their expertise as well as the various official standards, have the mission of “discriminating” the athletes in order to propose a ranking in the middle or at the end of the competition. However, if the act of judging is a (normative) evaluation, another aspect of evaluation, formative evaluation, is too often omitted.

For many years, coaches seem to be asking for constructive feedback to develop practices and above all to "stick" as closely as possible to the requirements as well as the judging criteria.

This observation should not be underestimated, both at the amateur level and at the elite and international level.

The judging protocol seems to be a very good guidance and remediation tool for athletes as well as for coaches requiring criterion-referenced feedback which will serve as post-competition **“feedback”**.

The protocol will therefore play the dual role of normative evaluation but also formative evaluation.

Finally, this type of evaluation could be a good way of providing credibility for the judges.

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# VIII. The act of evaluation, as a performance tool for coaches



Previously, we defined and explained the notions of judgment and evaluation using the prism of judge. It would seem important to support our presentation by submitting it to the prism of the coach.

The coach, throughout the process of supporting his athlete at the start of the season, during the season, before and after the various competitions, and where applicable during a competition closing a season (French championships, European championships). Europe or world championships) will have to implement various types of evaluation in its annual programming. These evaluations will be used to regulate our actions with the athlete in order to prepare them as best as possible.

For this, there are evaluations of different natures with different goals and time frames.

## The evaluation can be carried out

- Before training or action
- During training or action
- At the end of the training or action

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## IX. The different evaluations available to the coach that can mark out an athlete's season

- **Diagnostic or prognostic evaluation**

This evaluation takes place even before the learning process (valid for compulsory, technical or free programs). It is mainly done at the start of the season and allows us to situate the vaulter in his or her acquired skills. If it allows us to highlight achievements, it also highlights needs or gaps. This evaluation therefore answers the following questions.

- What are the athlete's strengths and weaknesses?
- What should I put in place in terms of learning or research situations to fill these gaps, consolidate their knowledge or to help them progress a little further, all in relation to the short, medium or long season objectives? term ?

- **Self evaluation**

In order to make the athlete active and autonomous, self-assessment can be a good learning situation. Realizing your shortcomings and what you have learned and proposing remediation during sessions, particularly through the use of video, can be an example of feedback. He then becomes an actor in his progress. This allows him to take a step back from his practice and find certain solutions himself.



- **Formative evaluation**

This evaluation occurs during the learning process. As its name suggests, its purpose is to train. It aims to clarify the athlete's knowledge but also their way of learning or acting. It also has a guiding but also regulating action.

The other function of formative evaluation is to provide information to the coach so that he can readjust his educational support strategies or even modify his objectives. This is also about regulation.

This evaluation may take the form of passing on the lead horse by completing its program. This will be followed by a video feedback with the athlete and a report highlighting the strong and weak points.

- **Summative evaluation**

This evaluation may serve as a milestone and may take place during the season, particularly during competitions such as national events or during the CVI. Its goal is to confront the athlete with the execution of their various programs under normal conditions. It will make it possible to measure the athlete's skills, their management of effort and stress, their reactivity to hazards as well as the relevance and level of their programs in a complex context and in a real situation.

This evaluation will also be accompanied by post-competition feedback so that each protagonist can make an objective assessment, ex post, and confirm choices or remedy them, if necessary.



- **Normative evaluation**

This evaluation will allow athletes' results to be compared to a standard, a reference, and/or to other athletes. It will be used to **“discriminate”** to classify the aerobatics from the least good to the best in the form of a ranking.

Normative evaluation should not be confused with the evaluation activity itself. Normative evaluation is limited to exploiting the observations collected by confronting them with **“external standards”** and presenting them in a **“ranking”**. Although basically, this classification does not in itself allow decisions to be made from a regulatory perspective, in its very definition, the coach will be able to take it into account to possibly adapt his tactics.

**Tactical:** it targets a more local and time-limited issue (example: during a competition, do not put this or that element according to certain difficulties encountered at the moment T).

**Strategy:** it aims at a global and long-term objective with the bias towards a program during the season or even at the end of the season with the absence of an element of the structural group (for example, absence of an "external ground » because the horse is too high) while highlighting other assets of the vaulter.

**The coach can also choose not to leave the vaulter with a rating of 10/10 in difficulty. Isn't a 9/10 without execution penalties more strategically relevant than starting with a 10/10 risking losing many execution points?**