



Komponenten

RollArt – Regeln und Bewertung

Allgemein



Die Artistic Impression ist die Summe aus 4 Komponenten, die zwischen 0.25 – 10.00 bewertet werden:

- Skating skills / läuferische Fähigkeiten
- Transitions /Übergänge
- Performance /Darbietung
- Choreography/composition

Bewertungsrahmen:

- Senior bis 10.0.
- Junior, bis 9.0.
- Youth, bis to 8.0.
- Cadet, Espoir, Minis, Tots bis 7.0

Erste Komponente

SKATING SKILLS



Skating Skills

Die läuferische Fähigkeit !

Die folgenden “Todsünden” sind zu vermeiden:

- Steife Knie
- Zu weit nach vorne geneigt laufen
- Permanentes über de Stopper laufen.
- Auf dem falschen Teil des Rollschuhs belasten/falsche Hüfte
- Schlechtes Übersetzen
- Zu viele undefinierbare Schritte
- Keine gute Kante

Skating Skills



1. Faktor - Quality

Lässt der Läufer einen vergessen, dass er auf Rollschuhen ist ?

- Balance is the mastery of one-foot skating; it's the relationship of the wheels to the surface. **Balance**
- The sureness of the edges and the precision of foot placement on all the steps. **Läuferische Sicherheit**
- The controlled curves, showing deep edges, and continuous flow and momentum both in and out of all turns. **Gute Kanten**
- Variety in the use of power/energy, speed, and acceleration and its relationship to the music. **Vielfältigkeit**
- The use of the skating knee and ankle with the ability to make skating look easy and effortless. **Knienutzung/Beweglichkeit**



Skating Skills

- With limited use of steps that are labored, straight lines, excessive cross pulls. **Leichtfüßigkeit**
- Turns that are hoped, flat, and the use of toe stops for pushing are not good quality. **Stoppennutzung/Qualität der Schritte**
- Without the over use of skating on two feet. **Zweibeiniges Laufen**

Diese Kriterien untersuche ich zum Faktor Qualität der läuferischen Fähigkeiten.

2. Faktor Carriage /Körperhaltung

- The control of the body movements while maintaining an excellent center of gravity. **Körperkontrolle**
- Posture and alignment with the correct use of inclinations. **Körperhaltung**
- The extension lines of the head, arms, legs, hands and toes, while maintaining core stability. **Körperlinien**
- The range of movements all performed with strength and control. **Vielfältigkeit von kontrollierten Bewegungen**

3. Faktor Schwierigkeit /Difficulty

- The intelligent use of a variety of turns and steps. **Verschiedene Schritte**
- Increasing the depth of edge, both before and after the turn, while still maintaining speed and momentum. **Tiefe kantenreine Drehungen**
- How hard the turns are (levels vs. quality), ease of execution, and talent. **Schwierigkeit der Turns und Leichtigkeit der Ausführung**

Wie bewerte ich also ?

Ich schaue die drei Kriterien an und bewerte sie für mich:



Quality	?
Carriage	?
Difficulty	?

Skating Skills - Kriterien



Dafür haben wir die „Tapete“

1. Ich schaue mir erstmal an, in welche „Farbe“ ich den Läufer einsortiere:

	Superior, outstanding
	Good, very good
	Above average, average
	Fair, weak
	Poor, very poor, extremely poor

Skating Skills



Dann schaue ich mir die Unterkriterien der „Tapete“ genauer an:

Weak posture - barely bending - **no** thrusting - poor inclination - little power - toe pushing - short edges/turns - few steps/turns.

= 2

Variable posture - barely bending- **Variable** thrusting - poor inclination - toe pushing - short edges/turns- few steps/turns.

= 3

Posture not always - **some inclination** not always - **thrusting not always** - **variable edge quality and bending** - **narrow** range of steps/turns.

= 5

Skating Skills



Praktische Tips:

- Sich nicht von der Kategorie leiten lassen, es kann auch eine 2.0 in den Senioren vorkommen
- Maximale Werte aber nicht vergessen
- Dem Läufer erstmal farblich einordnen
- Sich die „Tapete“ anschauen und Schlüsselbegriffe lernen; Erklärungen sollten unter Verwendung dieser Begriff erfolgen
- Es kann jede Komponente anders sein; ein guter Läufer kann ein schlechter Performer sein

Zweite Komponente
TRANSITIONS



Transitions

Variety - (Vielfalt)

- Of steps, including the multi-directional, edges, trusts, spread eagles, Ina-Bauer, pivots and the use of two-foot turns, etc.
- In addition, the amount or use of one-foot turns, including threes, rocker, counter, bracket and loops, etc.

Difficulty – (Schwierigkeit)

- More reward for body use in edges, with head, arms, torso and legs while performing to the music.

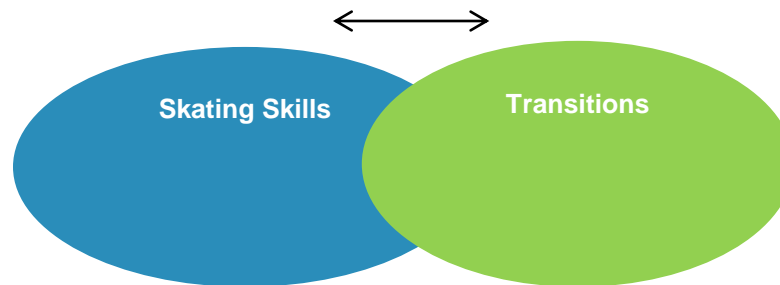
Transitions

Complexity (Komplexität der Schritte/Positionen/Bewegungen)

- Intricate, innovative and/or varied footwork, positions and movements that seamlessly link all the elements.

Seamless - quality

- Including the entrances and exits of technical elements. It's the use of one-foot skating on edges, with enhanced body, head, arms, legs as dictated by the music.

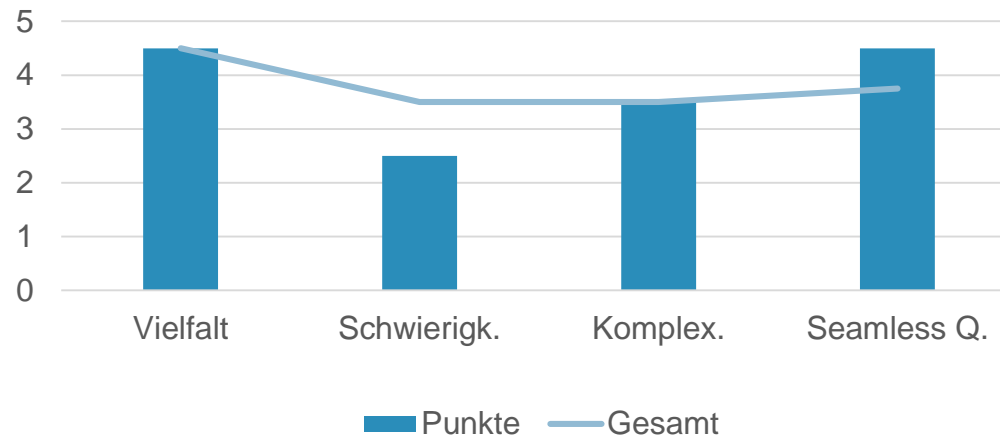


Beide Komponenten ergänzen sich !

Wie bewerte ich also ?

Ich schaue die drei Kriterien an und bewerte sie für mich:

Vielfalt	?
Schwierigkeit	?
Komplexität	?
Seamless Quality	?



Transitions- Kriterien



Dafür haben wir wieder die „Tapete“

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Dritte Komponente
PERFORMANCE

Performance



Allgemein: Offensichtliche Fehler und Stürze müssen bei der Bewertung der Performance Komponente berücksichtigt werden.

1. Persönlichkeit und Schauspielerisches Können

- To come to life as the music begins, to transform oneself or the **ability to act**.
- **Communication of emotion** throughout the use of the whole body - for example the face, body, eyes and hands.
- A personal commitment to the choreography, which shows the skater(s) as an individual performer, and the **talent to entertain**.



Performance

- The ability to make you **believe in the character**.
- To captivate and perform with sustained energy into multiple characters **shades of moods**.

2. Bewegungsfähigkeit

- Reward the skater(s) who show **physical flexibility and physical range of motion (ROM)** in all planes of motion, as this takes a higher level of skill and stamina to perform.
- Quality of the movements that emphasize the **three-dimensional and sculptural aspects** of the human body.
- A rich **kinesthetic repertoire of movements such as spirals, waves, arches, contractions and side bends**.

Performance

3. „Emotional Intent“

- Aesthetics and the **energy of the performance to the music**, in whatever style chosen.
- Perhaps its graceful, elegant, exquisite, beautiful, attractive, pleasing, lovely, powerful, intense, stylish, artistic, etc.
- The use of **expressive intention and personal commitment**. This demonstrates a skill in the artistry of the skater(s) and the ability to project and to communicate the expressive intention to the music, the judges and the audience.

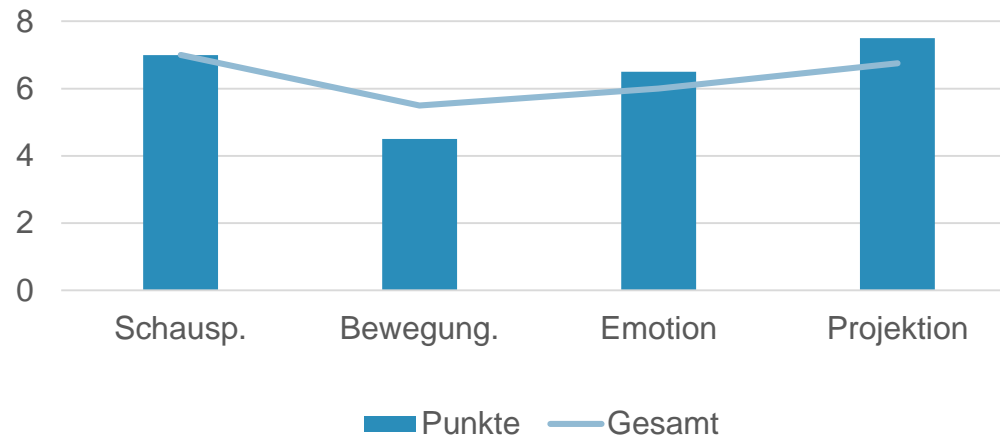
4. Projektion

- To control space, time, and energy to captivate and connect with consistency in performance across the program.
- The ability to make you feel like “**Time Stands Still**” as the program is over quickly, and your attention has been held captive.
- The confidence and **effortless commitment** to the choreography.
- **Ask yourself, did you feel involved in the performance or were you just watching an athlete skate while the music just happened to be playing?**

Wie bewerte ich also ?

Ich schaue die drei Kriterien an und bewerte sie für mich:

Schauspieler. Können	?
Bewegungsfähigkeit	?
Emotional Intent	?
Projektion	?



Vierte Komponente

CHOREOGRAPHIE

Choreographie



1. Design

- The **layout** of the program, the design and the overall patterning.
- The **variety or intelligent placement of all the elements** on the skate surface, this includes the preparations/entries to technical elements. The elements should be properly distributed in both their placement on the skating surface and in the length of the program.
- The balance of the program so that same type of technical element is spaced throughout the program. i.e. **Is the program balanced, or are all the jumps are together?**



Choreographie

- With **limited use of long preparations** into the technical elements.
- **Direction changes throughout** the program; rotational inner, circular, etc.

2. Choreographic Intent

- The ability to identify the themes, ideas, story, character, etc.
- Whatever the chosen subject matter, there is a clear intention because the choreographed movements make sense to the music.

3. Body design & dimensions

- **Body geometry and physical movements in space**, with artistic body shapes or use of movements vocabulary, which complement the program and the music.
- Reflecting **visually interesting and physically challenging designs of the human**.

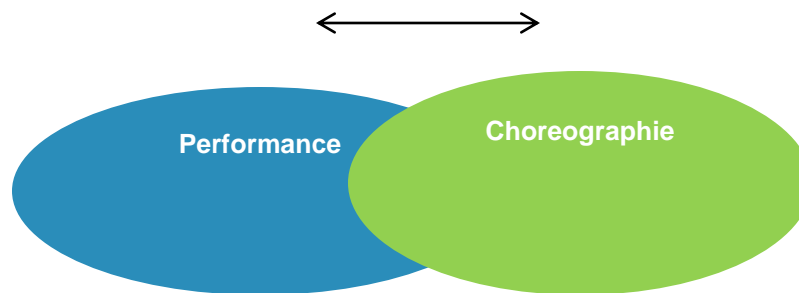
4. Musical Relationship

- The ideal relationship is where the skater(s) and the music **appear as one**.
- Ask yourself, do the movements make sense to the music?
- Do the movements, including the technical elements, match the phrasing in the music?
- Did the skater(s) show ability to use nuances and create subtle physical interactions with/to the music through the use of tempos, melody, rhythm, phrasing, harmony, color, texture and nuances in the music?

Choreographie



- Choreographie ist eine eher technische Betrachtung des Küraufbaus während Performance die Umsetzung des Läufers der Choreographie ist.



Choreographie- Kriterien

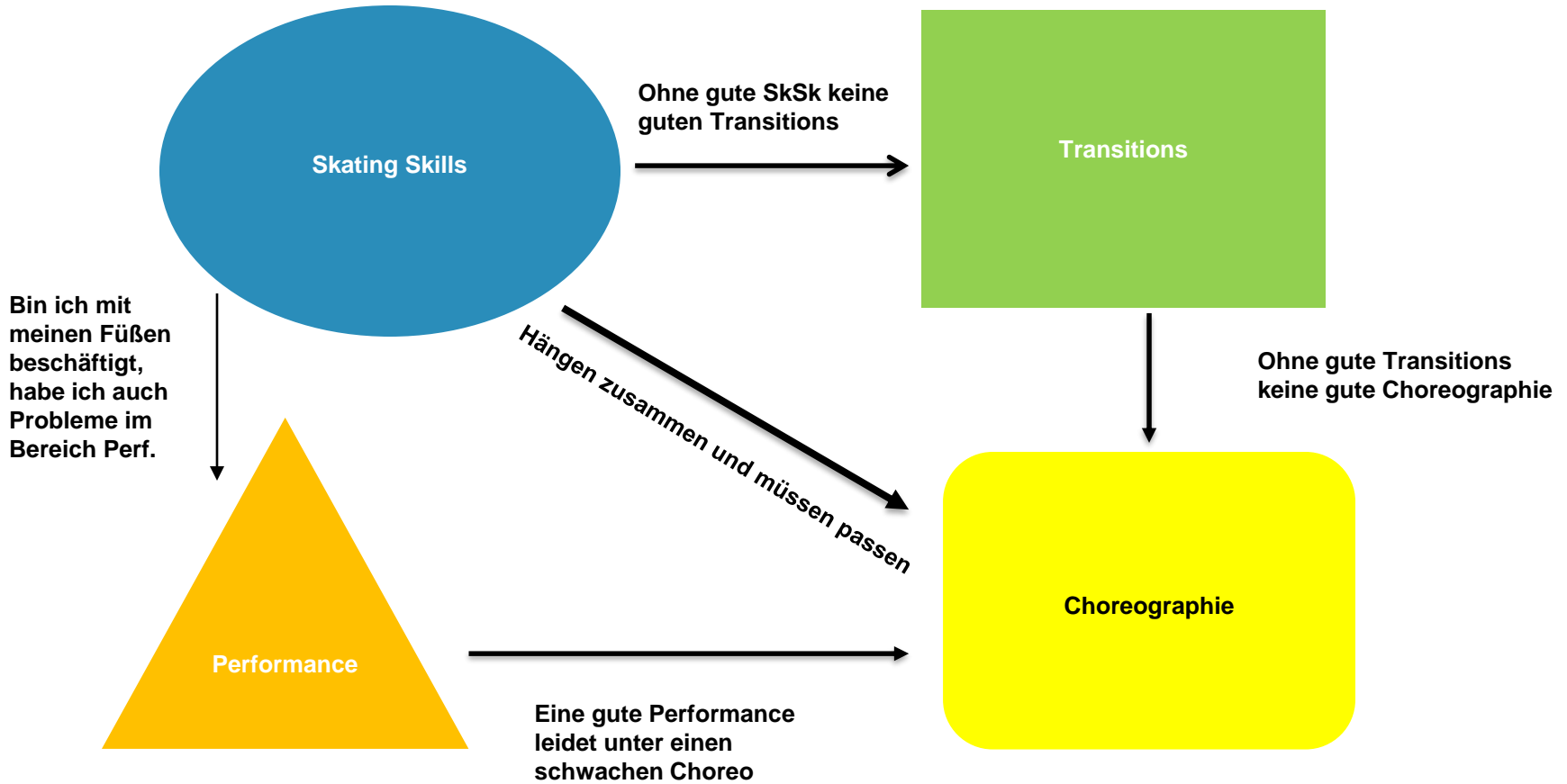


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Komponenten



Fragen ???