

International Indoor Cycling Commission

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INTRODUCTION

So, you're interested in coaching !

Effective coaches understand both the sportsman and the sport.

A detailed grasp of the needs, capabilities and expectations of children enables their coach to structure exciting learning experiences.

Challenged with an interesting progression of activities, children will develop their potential to become competent performers whose love of the sport and active participation will last for many years.

Artistic Cycling is part of the overall target of Union Cycliste Internationale (UCI) to develop and promote all bicycling disciplines in cooperation with the National Cycling Federations and all groups involved.

ARTISTIC CYCLING - AIMS

The aims of UCI-artistic cycling are to:

- improve the quality, quantity and variety of artistic cycling activities.
- provide all children the opportunity to participate in appropriate artistic cycling activities.
- encourage participation and skill development in a variety of sports.
- reduce the emphasis on "win-at-all-costs" and promote enjoyment and good competition through participation in artistic cycling.
- promote the principles of good sporting behaviour.
- improve the quality of artistic cycling instruction.

**Sport should be used
to develop the child,
rather than using the child
to develop sport.**

WHAT RESEARCH TELLS THE COACH

CHILDREN'S ATTITUDES TO SPORT

A study by Robertson (1982) has shown that children have quite definite views about the way they like being coached. In answer to the question, "What advice would you give to adults who are involved in children's sport?", the children responded with the following comments:

- don't yell so much
- teach us more
- give us more involvement
- let us express ourselves more
- don't have favourites
- encourage more.

In answer to the question, "The most important thing in sport is ...", children placed the following statements in the rank order:

- to play as well as you are able
- to have fun
- to drive as you
- to be fair
- to beat your opponent.

- have a wide variety of activities
- protect the child from situations where they are likely to experience failure.

Furthermore, coaches should help children appreciate that taking part in sport is a worthwhile goal which can lead to sport being important in their future lifestyles.

Recognise children's capacities, be patient and understanding

characteristics	Coaches should
- very active	- Plan a variety of activities
- Bursts of energy and enthusiasm	- Be tolerant and provide direction for their enthusiasm
- Lack of fine control	- Allow time to learn skills
- Develop at different rates	- Provide time and encouragement to all children

Give simple, precise information about how to improve a skill performance. Encourage children to continue to practice and not to become discouraged if improvement does not occur immediately.

Children's level of understanding	Coaches should
- No clear idea of an ideal performance	- Provide appropriate demonstrations
- Unable to process much information	- Introduce one thing at a time
- Too much to do and too little time to do it in	- Select only 2-3 points to practise for each skill
- Actions are not automatic	- Allow time for children to absorb information and practise skills

Adopt the sports-statutes of behaviour and encourage players, parents, etc. to follow them

Children's social characteristics	Coaches should
- Concerned with themselves	- Teach co-operation, team work and fair play
- Learning social roles and skills and developing confidence in social settings	- Reinforce contribution children make to the team or group
- Learning how to cooperate and to compete	- Encourage children to strive to win by co-operating with team members and competing fairly with opponents
- Learning how to cope with winning and losing	- Help children to enjoy their sport

Treat each child equally, irrespective of ability, see them as unique individuals.

Children's personality characteristics	Coaches should
- Easily motivated	- Listen to what the players say
- Wide range of reasons for playing sport	- Praise and reward accordingly to reinforce effort and improvement
- Sensitive to criticism and failure	- Be positive under all circumstances by complimenting effort and the parts of the skill that were performed correctly
- Short attention span	- Maintain interest with varied activities and limited talk.

THE ROLE OF THE COACH

THE EFFECTIVE COACH:

- makes children feel comfortable and happy with the training sessions and competition.
- aims to improve the quality of the experience for each child.
- is concerned about the relationships formed with each child and between children.
- provides accurate technical information to the children to help them improve their performance.

-
-
- is able to relate to all groups or people involved in the sport (parents, officials, visiting teams).
 - is aware that there are many styles of coaching and that children respond in different ways.

AN EFFECTIVE COACH PLANS TO ACHIEVE MAXIMUM ENJOYMENT AND PARTICIPATION IN EACH SESSION BY:

- preparing a coaching plan and adhering to it during the session.
- arranging the layout of the session so that all of the children are clearly in view as they work at their activities.
- arriving early to set up bicycles so that the children can become actively involved as soon as they arrive.
- demonstrating or having a good performer demonstrate the skills to be learned.
- observing each child perform and practise the skills, taking note of their progress.
- assists the sportsman by difficult figures.
- providing useful advice to help those having difficulty or needing to extend their performance.

ASSISTANCE ?

as much as necessary but ..
only as little as possible !

CHILDREN IN SPORT QUESTIONNAIRE

How do you perceive what children enjoy most in their sport?

Photocopy this page and ask the parents and children in your club to complete the questionnaire. Collate the answers and compare the results from both groups. The comparison should provoke an interesting discussion.

Parent ()	Child ()	Age ()
Club: Date:		
<p>PARENTS</p> <p>Number the factors you feel a child would think as satisfying and enjoyable about their participation in sport in their order of importance.</p> <p>CHILDREN</p> <p>Number the factors you think are satisfying and enjoyable about your participation in sport in their order of importance.</p>		
FACTOR	ORDER OF IMPORTANCE	
Receiving rewards (trophies, cups, ribbons)		
Beating the opponents		
Wearing a sports uniform		
Being with friends		
Having exciting and close contests		
Competing and striving to win		
Being selected for competitions		
Having a good relationship with the coach		
Doing the skills of the sport		
Improving skill levels and learning new skills		

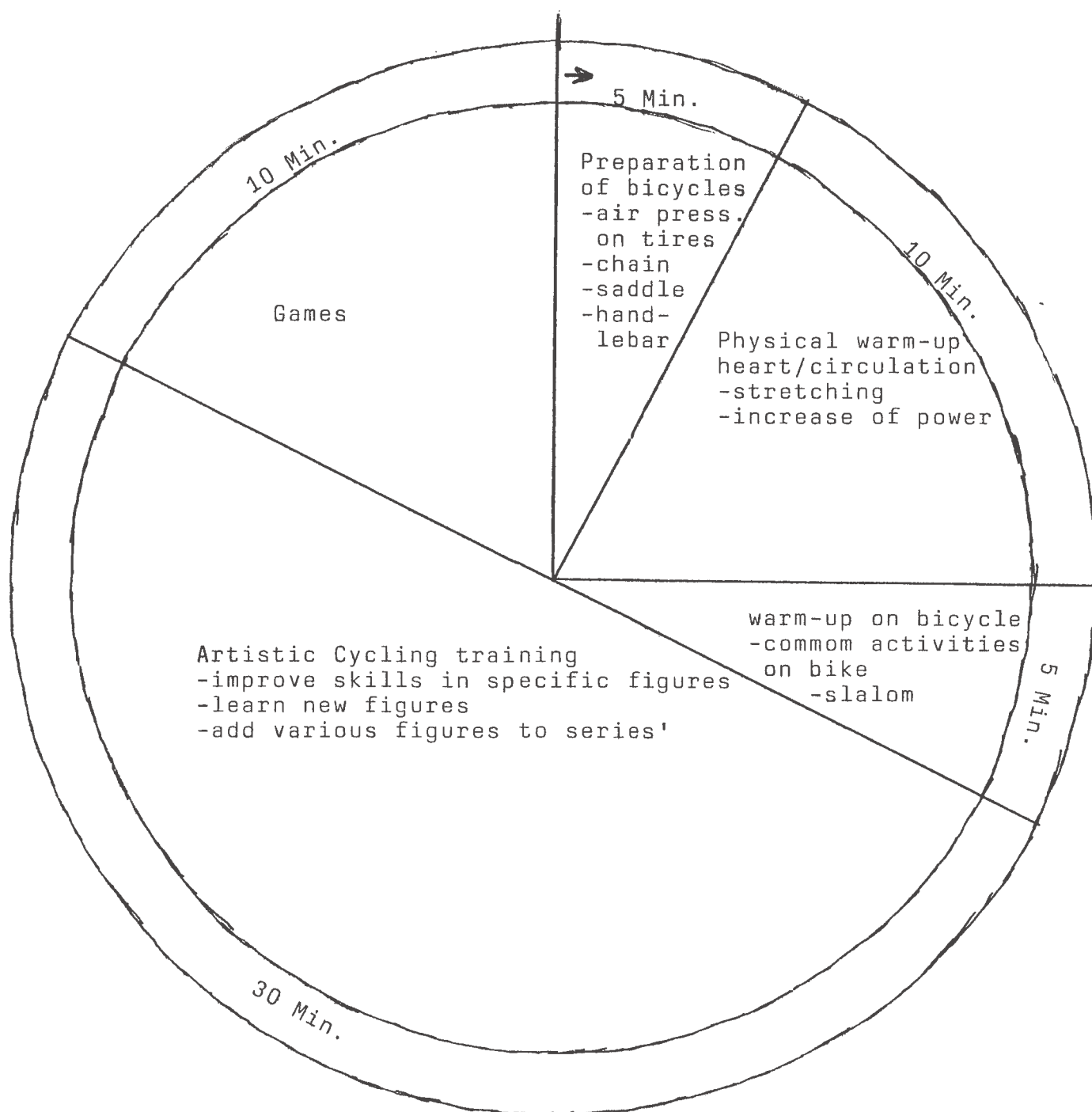
ORGANISATION OF THE COACHING PROGRAM

The coaching program will be most effective when maximum use is made of:

- the time available for coaching sessions.
- the space available in which to conduct the session.
- the equipment (bicycles, assisting material, games) is being made available for all activities.
- other adults who can support the coach with activities such as preparing and repairing of bicycles, adding air pressure, time keeping, supervision, supporting the sportsmen at specific figures.

Each session should lead into the next. The basic skills, and modified activities should be connected in a progression that extends from simple to complex, as children develop their confidence and self-concept.

TIME ALLOCATION FOR COACHING SESSIONS



ARTISTIC CYCLING ...

- is an internationally acknowledged sport.
- is part of the programmes of the World cycling Federation UCI.
- can be done by any young person. Age and sex are not of major importance. The best time to start is the age between six and ten.
- Is a compository type of sport that requests capabilities such as coordination, flexible movements of the whole body, stability of the body and dexterity.
- has an annual system of competitions on all levels and skills leading up to the World Championship.

WHAT ARE THE PREREQUISITES FOR ARTISTIC CYCLING?

- An Artistic Bicycle that fit to the length of the sportmen's body.
- An sports area of appr. 10 x 12 mtr, if possible in an gymnasium. The surface should be smooth and not slippery.
- Sports clothing such as gymnastic trousers, t-shirt, gymnastic shoes with thin soles.

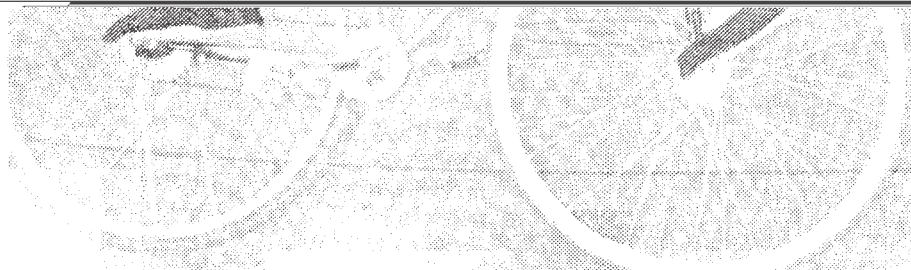
ARTISTIC CYCLING IS PRACTISED AS:

- Single Artistic Cycling
- Pair Artistic Cycling
- Team Artistic Cycling with four
- Team Artistic Ccycling with six

The competition program is designed by the coach and the sportsmen. They have to use a selection of figures published in the Artistic Cycling Regulation.

The sequence of the various figures is up to the sportsmen. Figures such as Jumps, balancing figures, powerful figures or stands can all be included into a program, so that all different muscles are involved.

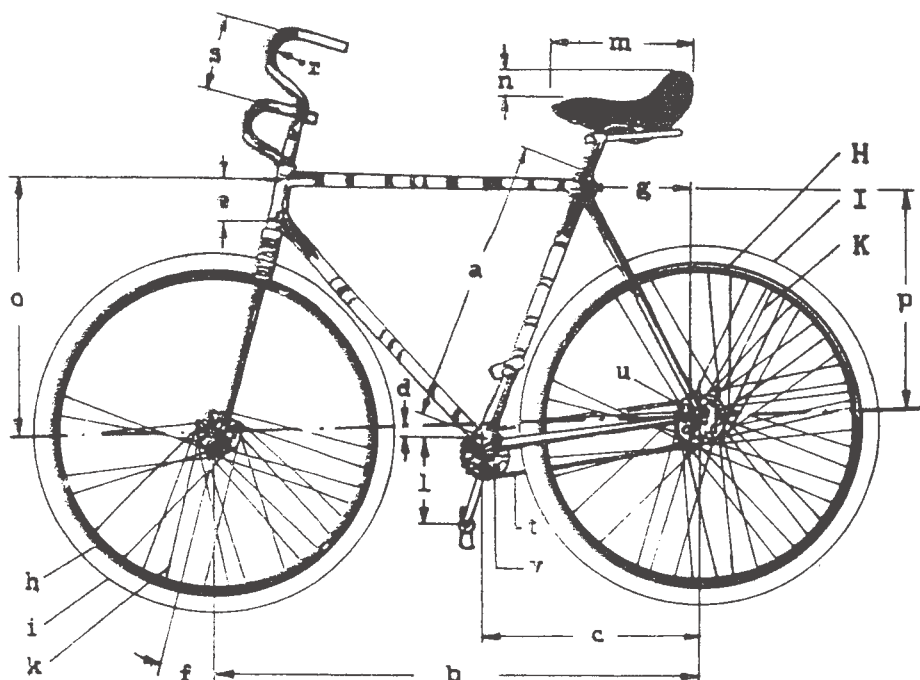
Use the children's ideas as a springboard for further activities and games.



gymnastic-
shoes
with thin sole

artistic
bicycle

THE ARTISTIC BICYCLE

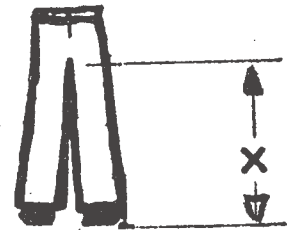
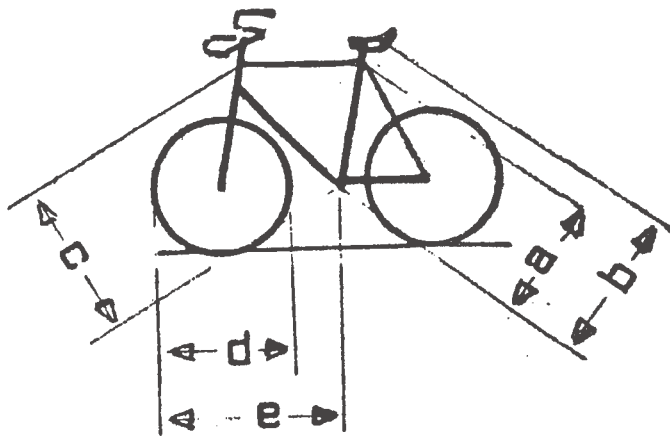


The Artistic Bicycle has a fixed back-wheel in order to be able to drive forward, backward and raiser figures.

The bicycle should be in good shape, the tires need a reasonable tread that fits to the surface. The tire pressure needs to be checked regularly (between 6 and 12 atü). Hand-lebar and saddle have the same height. The chain needs to be stretched in a way that allows the bike to role fast enough, on the other hand the chain needs to be stretched enough. The saddle needs to be clean and not too slippy.

HOW TO FIND THE SIZE OF ARTISTIC BICYCLE

The right size of the artistic bicycle is necessary for a perfect performance of each figure. The size of the bicycle and the size of the sportsmen's body have to remain in a certain relation. If it doesn't fit it'll built up more other difficulties. In the following chart you get the connection of the length of your legs on the size of the bicycles frame



Wheel diameter in inch (d)	frame size in cm (a)	length of the leg of the rider in cm (x)
20"	38	up to 66
22"	42	from 66 to 72
24"	46	from 71 to 77
25"	50	from 75 to 80
26"	52	only for pairs
26"	55	from 79 to 87
26"	60	above 87

On the length of the leg of the rider the height of the saddle must be suited. On the perfect situation the both measurements of the height of the saddle and the different of the headtube and the pedal axle are the same distance. So you get the same position in raiser regular seat and headtube raiser. In opposite of the height of the saddle (b) this distance (e) is not variable. The measurement (c) and (e) desires what size of the frame you have to choose.

by Manfred Maute



TEST THE BASIC SKILLS

Do you want to find out whether your sportsmen show good physical conditions for Artistic Cycling?

Without using a bicycle the following test scenario by Manfred Maute shall give you an overview.

Name: First Name: Born:

Address:

School: Grade: Club:

		very good	good	reasonable
NIMBLE AND SKILFUL	Stand next to a bench which is turned upside down; jump across the bench and crawl through it; 3 times each	up to 9 sec	10-12 sec	more than 13 sec
REACTION	Coach and sportsmen stand opposite to each other. The coach holds both ends of a gymnastic stick. Both hands of the sportsmen are just above the stick with his/her arms stretched; catch the stick; first try 3 times	caught 3 times	caught 2 times	caught 1 time
AGILITY	Stand without shoes, feet next to each other and stretched legs on a bench; bend forward slowly and rest in the lowest possible position; try 2 times	fingert. below the sole of the foot	fingert. reaches the sole of the foot	fingert. above the sole of the foot
DYNAMIC BALANCE	Rapidly walk upon a bench which is turned upside down in one direction walk forward; than walk backwards to the middle and from there to the starting position turn around while walking	whole distance done	walked backw. to the middle of the bench	walked only forward
COORDINATION	Sportsman holds both ends of a rope so that 40cm of the rope are held between the hands; rope doesn't have to be stretched; jump across the rope. 5 times	4 to 5 jumps	2 to 3 jumps	1 jump
COURAGE	Sportsmen stands on a "gymnastic box" with a height of appr. 1.20 meters; sportsman starts with a position with knees bend; then jump upward stretch the body and lend in front of the "box". 2 jumps	2 jumps well done	1 jump well done	no jump well done

BODY CONSTITUTION the sportsmen should be sinewy, muscular and should have an average body length.

PLANNING A COACHING LESSON FOR BEGINNERS

PREPARE THE BICYCLES

- Air pressure, chain, saddle, handlebar

WARM-UP

GET USED TO THE BICYCLE

- climbing up and down
- how to brake
- drive slowly, nearly standing still
- getting used to the bicycle with simple figures:
 - driving on a straight line
 - driving an eight
 - driving in s-shape and skittle
 - driving with one hand only, change the sides
 - driving with one foot only, change the sides

WHAT KIND OF ARTISTIC CYCLING FIGURES SHOULD WE START WITH?

- See Methodical Training Series

GAME

ENCOURAGEMENT AND PRAISE WILL ALSO PROVIDE MOTIVATION, ESPECIALLY FOR THE CHILDREN WHO EXPERIENCE DIFFICULTY IN LEARNING SPECIFIC FIGURES.

- a) relaxed kind of jogging, rope skipping, dribble with a ball, easy games or comparable activities; with low intensity up to 10 minutes.
- b) then you continue with stretching the large groups of muscles. It's important that you carefully move into the starting position before you stretch; the corresponding muscle will be tightened appr. 10 sec; then you relax this muscle completely and afterwards hold the stretching position for a period of 25 to 30 seconds.
- c) finally you hold the body in various starting positions for 15 to 20 seconds each.

Stretching



standing position, stepping on one step;
sole both feet show toward the forward
direction; stretch the knee on the back.



lay down sideways; with the lower leg
hip and knee show a right angle; arm
fixes the head; upper arm holds the ankle
joint (not the foot) and moves the upper
leg to the back.



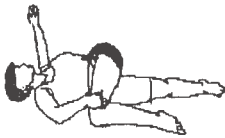
lay on the back; both hands pull the
knee towards the upper part of the body;
stretch the knee as much as possible; the
other leg completely rests on the floor.



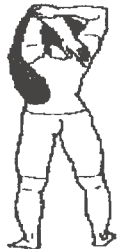
stand with one knee on floor; keep the
back straight; move the pelvis forward
to increase the stretching.



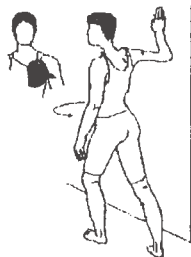
sit down; both arms lean backwards;
hold back straight; move the legs
away from each other as much as
possible.



lay on the back; bend one knee over
the other leg which is stretched;
one hand supports the stretching
process; shoulders remain on the
floor.



stand on the floor; bend one arm
at the elbow behind the head; keep
the head upright.



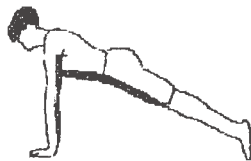
walking position; arm in right angle
towards a wall (elbow as high as
shoulder); shoulder keeps in touch
with wall; upper part of the body
turns away from the wall into the
stretching position.



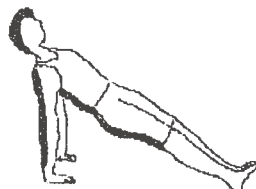
stand on the floor; elbow of one
arm will be pulled towards the opposite
shoulder.



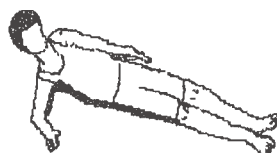
lay on back; one leg stands in 45 degree angle; pull the other leg towards the upper part of the body; push the hand of the opposite arm against the knee; slightly lift head and shoulders.



body in position as shown with legs in 30 degree angle; body should show a straight line from head towards feet; increase the difficulty by means of raising one leg which is completely stretched.



previous figure with body turned around; prerequisites as described before.






hold the body on the floor either with hand or forearm; body should show a straight line from head towards feet; increase the difficulty by means of raising the upper leg.

by Stefan Hartmann

METHODICAL TRAINING SERIES

- gives you an indication in which sequence you resp. the sportsmen might train the figures.
- while you train one "family" of figures in parallel you should start already the next one, continuous progress.
- reminder- or control-instrument.

Young sportsmen like to mark their skills "black on white" signs:

-  new figure, to be trained
-  basic knowledge
-  perfect performance, ready for programme

DO NOT CONTINUE WITH AN ACTIVITY WHICH IS BEYOND THE ABILITY OF THE CLASS. IF MODIFICATION OF THE ACTIVITY FAILS TO IMPROVE PERFORMANCE, CHANGE TO AN EASIER ACTIVITY

methodical Trainingsseries

Name:

Club:

1001	1061	1083	1031	1158
1012	1063	1017	1016	1159
1011	1053	1003	1106	1171a
1021	1092	1023	1081	1172a
1046a	1051	1032	1156	1175
1047	1041	1071	1118	
1038		1065		
1037		1066	1002	
1036		1091		
1040		1093		
1076		1117		
		1004		



































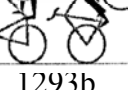



from Manfred Maute and Hans Born, revise from Rolf Halter

methodical

Name: _____

Trainingsseries

Club: _____

serie 5		serie 6		serie 7		serie 8		serie 9	
 1236		 1237 start serie 7		 1238		 1203 start serie 9		 1248	
 1201a		 1202a		 1084		 1204		 1287a	
 1226 start serie 6		 1227		 1239		 1228		 1285a	
 1283a		 1202d		 1288a		 1229		 1249	
 1286a		 1217		start serie 8		 1290b			
 1284a		 1212		 1289b		start serie 10		 serie 10	
 1201c				 1281a		 1292b		 1246	
 1216				 1282a		 1203c		 1293b	
 1211								 1247	
								 1291D	

METHODICAL STRUCTURE OF AN ARTISTIC BICYCLING TRAINING

There are more than 100 groups of figures currently known in the regulation for Artistic Bicycling.

Does a coach have to know more than 100 different ways of teaching, or explaining a figure ?

How can a coach recognise character and degree of difficulty of various figures, structure them and derive methodical measures for his training ?

The German coach Manfred Maute classified five basic groups of figures which show specific characteristics.

METHODICAL STRUCTURE / GROUP 1

The centres of gravity of the body and the centre of gravity of the bicycle, are very close to each other.

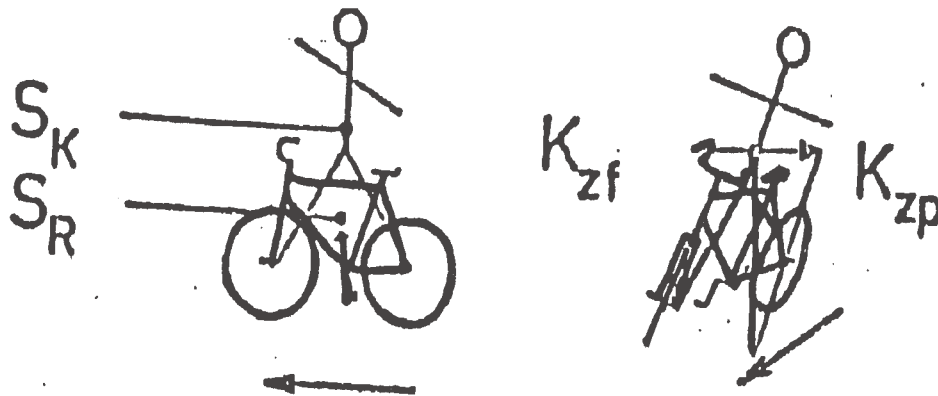
Typical figures for beginners, as

- a) sportsmen get used to the bicycle
- b) there is no high risk involved.

Nearly no or very few assistance from the coach needed.

Examples:

reg. seat, split, sidestand



- S_K = centre of gravity of the body
- S_R = centre of gravity of the bicycle
- K_{zf} = centrifugal power
- K_{zp} = centripetal power

METHODICAL STRUCTURE / GROUP 2

The sportsmen is moving upon the bicycle.

The main difficulty is to overcome the unstable part.

Examples: Squats, Jumps, Scissors jumps, Turning jumps, this requests:

a) to overcome the unstable part as fast as possible

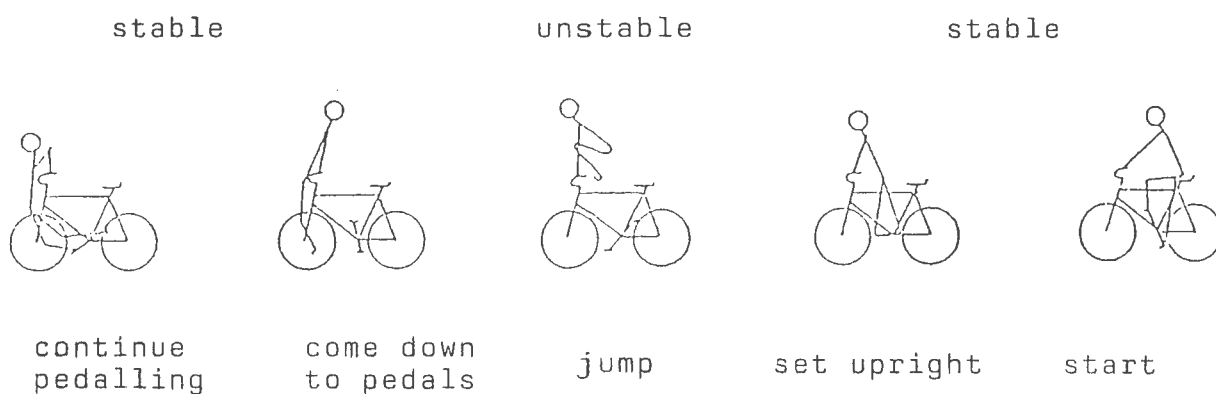
Ex. Scissors jump legs touch the frame after having been crossed above the saddle.

b) to perform the unstable part in a controlled way.

Ex.: Handlebarstand, building up this figure has to be done in one movement without any break.

c) find possibilities to support the unstable part with more stable activities.

Ex.: Squats, Turning jumps, straight the arms



METHODOICAL STRUCTURE / GROUP 3

Centre of gravity of the body and the centre of gravity of the bicycle, are far away from each other.

- this leads to a 2nd level, which tilts over
- risk of accident is getting bigger
- it is absolutely necessary to hold the bicycle
- body and bicycle should form one line

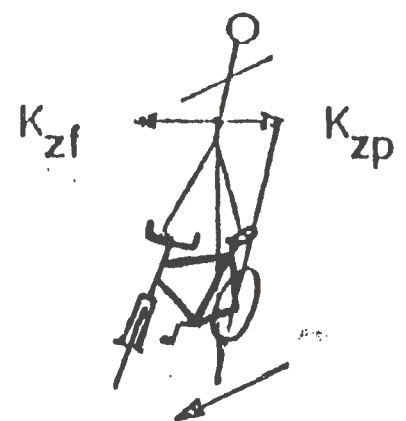
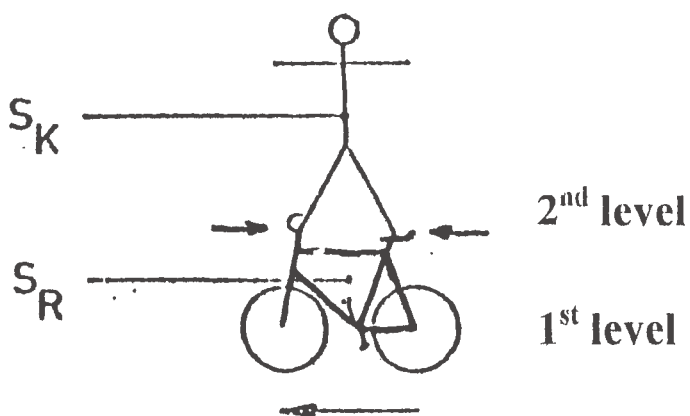
Ex.: Saddle-Handlebarstand, Saddlestand, Handstand.

There are a number of figures, where the 2nd level is not distinct as described with a.m. examples:

Stand bend on saddle, Stand bend on frame, Knee on saddle, Reg.seat steering with feet, Headstand, Shoulderstand.

Let the sportsmen first gain some experience with this type of figures

- if the arms are straight one can achieve a stable triangle between body and bicycle and consequently reduce the impact of the 2nd level.

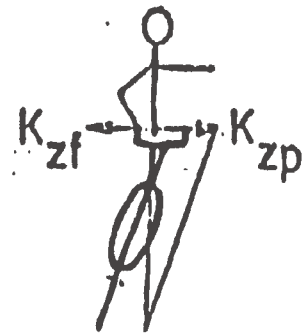
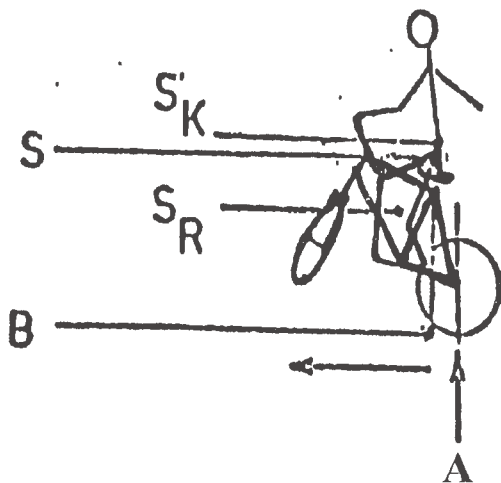


S_K = centre of gravity of the body
 S_R = centre of gravity of the bicycle
 K_{zf} = centrifugal power
 K_{zp} = centripetal power

METHODICAL STRUCTURE / GROUP 4

THESE ARE ALL THE RAISER-FIGURES.

1. Centre of gravity of the body and the centre of gravity of the bicycle, should get as close as possible (in one line).
2. The position from point B to point A decide on the direction of cycling.
3. additional difficulties will come up from the commuting bicycle.



S_K	= centre of gravity of the body
S_R	= centre of gravity of the bicycle
S	= centre of gravity of both
K_{zf}	= centrifugal power
K_{zp}	= centripetal power

Start with raiser headtube

- centre of gravity of the body, centre of gravity of the bicycle, centre of gravity of both are in one line with the point that the cycle is on the floor.

All other raisers bring the chest and the bicycle as close to each other as you can.

Hip is leaning to the centre and push the bicycle towards the circle.

METHODICAL STRUCTURE / GROUP 5

This are all Raiser passages.

Very high degree in difficulty.

In addition to the previous difficulties (swinging of the bicycle and tilting to the side) the sportsmen now also has to overcome an unstable part.

Requirements: groups 2 and 4

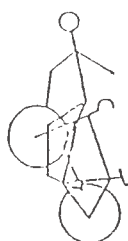
stable

unstable

stable



continue
pedalling



sit down



pass



stand up



start

Announcer: _____	- Total subtraction difficulty/performance _____	I : _____ x 1,0 = _____
Writer _____	Result _____	O : _____ x 2,0 = _____
Chairman : _____	+ Result judging-group 2 _____	Subtr. performance = _____
	+ Result judging-group 3 _____	Total subtraction = _____
	Final result _____	= _____ : 2 or 3 = _____ Points

PAIR ARTISTIC CYCLING - HARMONY AND ATHLETIC SKILLS

An Artistic Cycling discipline that varies a lot. Harmony and aesthetic during the first part of the program on two bicycles. Power and athletic skills with two sportsmen on one bicycle during the second part of the program.

Basic knowledge and skills of Single Artistic Cycling are prerequisites to start this discipline.

Before selecting the sportsmen to form a duo, the coach should consider the current and potential body shape of the sportsmen to make sure that one of both can handle the athletic parts at a later point in time. Also watch the age regulations in the Artistic Cycling Regulation.

The number of participants in this discipline is not very high, so you might well gain some success.

HOW TO START WITH PAIR ARTISTIC CYCLING ?

Both sportsmen learn to drive next to each other and they are connected with each other. If the bicycles have different sizes the smaller bike should drive inside.

The figures have to be performed in a synchronous way and together. Between the figures the sportsmen might well disconnect to increase their speed again.

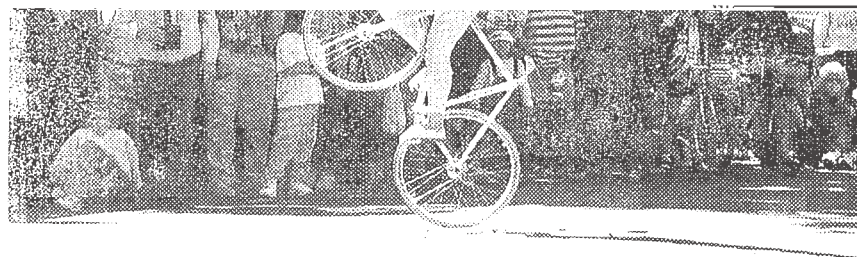
Start with easy figures to teach the sportsmen how to role together.

Depending on the level of skills and the type of figures the way of connecting each other might be different. Hand-in-hand-grip is recommended in a mill and when driving side by side. Double-shoulder- as well as Upperarm-grip only make sense for beginners to increase their stability. The raiser passages on two bicycles are usually done in a mill-grip.



Individual practices are supported by facilities such as stepwall, parallel bars or the so-called "training-mushroom".

At figures on one bicycle only one sportsmen should steer the bicycle, the other one plays a possible role.



EVALUATION-SHEET ► for Artistic-Cycling-Competitions

Licence-No	Competitor	Age-group	Pers record:	Pts. on:	Starting-number
			in:		
	MODEL - PROGRAM		Federation:		
	PAIR ARTISTIC CYCLING		Club:		
	by Rolf Halter		Day/place:		
			Organizer:		
			Discipline:		

Ser. No	Figure-No	Name of the figures	Value	Difficulty %	Pts.	Performance Sign
1	2011b	Steering with feet frh.		0.8		
2	2026b	Split frh.		0.8		
3	2046a	Stand on pins		0.6		
4	2037b	Sidestand frh.		1.0		
5	2031b	Frontstand frh.		1.6		
6	2021b	Handlebarseat frh.		1.6		
7	2131a	Raiser reg. seat		1.2		
8	2067c	Saddle handlebarstand count. 8		3.4		
9	2133a	Raiser reg. seat mill		1.2		
10						
11	2341a	Backhang / Stand on pins		1.4		
12	2342b	Backhang / Saddle handlebarstand		1.6		
13	2301a	Handlebarseat rev. / Stand on pins		1.0		
14	2302e	Handlebarseat rev. frh. / Saddlestand		2.0		
15	2353b	Waterscale / Saddlestand		2.6		
16	2311d	Frontstand frh. / Saddlestand		2.0		
17	2296d	Handlebarseat frh. / Saddlestand		2.2		
18	2357a	Saddle handlebarstand / Stand on pins		2.4		
19	2356a	Saddle handlebarstand / Saddle handlebarstand		3.2		
20						
21						
22						
23						
24						
25						
26						
27						
28						

Evaluation-sheet examined by:	Difficulty points	30.8	Subtraction difficulty =
	Basic points	200.00	X : _____ x 0.2 = _____
	Total points	230.8	~ : _____ x 0.5 = _____
	- Total subtraction difficulty/performance		I : _____ x 1.0 = _____
	Result		O : _____ x 2.0 = _____
	+ Result judging-group 2		Subtr. performance = _____
	+ Result judging-group 3		Total subtraction = _____
	Final result	= _____	2 or 3 = _____ Points

Announcer: _____

Writer _____

Chairman: _____

ARTISTIC CYCLING TEAMS -- THE FUNDAMENTAL PART OF EACH CLUB

Each team develops some kind of team spirit.
What more does a club need than the cooperation of teams
in all respects ?

Also sportsmen with less technical skills find their
position in a team. Everybody is important.

In teams you can at a point in time practise with more
sportsmen. The solution to solve space problems.

The number of sportsmen stopping their career because
of little improvements significantly reduces.

In teams people need each other. People find out that
they are only successful together. **We are a team !**

HOW TO START TEAM ARTISTIC CYCLING ?

The key positions should be given to the best sportsmen. With four these are the positions 1 and 3, with six the positions 1 and 4.

Start with simple figures with both wheel on the floor ("Niederrad"), forward and the hands on the handlebar. All figures individual, which means without any grip connections.

Make sure they drive with enough speed and have the same distances to each other. Make best use of the whole driving area. The performance of a team looks fine when they act well together.

Start with basic figures such as Circle, Long Line, Eight, Short Line, Cross Line.

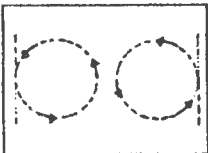
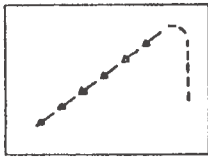
If the children don't understand the form of figures draw a picture on a board or a piece of paper. When they miss their positions don't hesitate to "walk a new figure" with them, they get used to the new positions without their bicycles.

The basic skills can be supported from outside; at the beginning the coach might play the role of the team captain.

During the next step you start with grip connections. Two sportsmen drive next to each other with either hand-in-hand-grip or shoulder-grip.

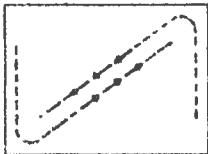
Depending on age and size start to train the next steps. Don't practise too many "Niederrad-figures", start with raiser-figures instead.

maximum distance of at least 1m to the boarder line.

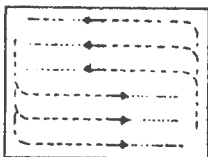


DOUBLE ROUND

The Double round is being carried out in two simultaneously performed circles alongside the riding-area, the diameter of each circle has 4m.

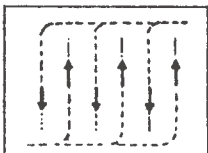


LONG LINE / SHORT LINE OPPOSITE DIRECTION PASS THROUGH



These figures are shown in two sections next to each other from the boarder line.

The two groups pass in the middle of the ridding area in the gaps of the opposite coming group.



EVALUATION-SHEET ► for Artistic-Cycling-Competitions

Licence-No	Competitor	Age-group	Pers. record:	Pts. on:	Starting-number
			in:		
	MODEL - PROGRAM		Federation:		
	FOUR TEAM ARTISTIC CYCLING		Club:		
			Day/place:		
			Organizer:		
	by Stefan Born		Discipline:		

Ser. No.	Figure-No.	Name of the figures	Value	Difficulty %	Pts.	Performance Sign
1	4001a	4 f.e.o. round		0.4		
2	4005a	4 f.e.o. long line		0.4		
3	4007a	4 f.e.o. 8		0.6		
4	4006a	4 f.e.o. cross line		0.4		
5	4017a	4 n.e.o. short line		0.8		
6	4026a	2 f.e.o. double round		0.4		
7	4034a	2 f.e.o. long line opposite direction		0.4		
8	4035a	2 f.e.o. cross line opposite direction		0.4		
9	4044a	2 n.e.o. short line opposite direction		0.8		
10	4041a	2 n.e.o. long line opposite direction		0.8		
11	4071a	2 connected round		0.4		
12	4096a	2 connected 8		0.8		
13	4081a	2 connected long line		0.4		
14	4086a	2 connected short line		0.6		
15	4108a	2 connected opposite direction 8		1.2		
16	4121a	2 connected mill		0.6		
17	4211a	wing mill		1.0		
18	4151a	4 connected round		1.0		
19	4171a	surrounding 3 around 1		1.0		
20	4196a	Ratt-tail round		1.2		
21	4191a	chain round		1.6		
22	4186a	Snake round		1.0		
23						
24						
25						
26						
27						
28						

Evaluation-sheet examined by: _____ Signature _____ Announcer: _____ Writer : _____ Chairman : _____	<table> <tr> <td>Difficulty points</td> <td style="text-align: right;">16.2</td> </tr> <tr> <td>Basic points</td> <td style="text-align: right;">200,00</td> </tr> <tr> <td>Total points</td> <td style="text-align: right;">216.2</td> </tr> <tr> <td>- Total subtraction difficulty/performance</td> <td></td> </tr> <tr> <td>Result</td> <td></td> </tr> <tr> <td>+ Result judging-group 2</td> <td></td> </tr> <tr> <td>+ Result judging-group 3</td> <td></td> </tr> <tr> <td>Final result</td> <td style="text-align: right;">= : 2 or 3 = Points</td> </tr> </table>	Difficulty points	16.2	Basic points	200,00	Total points	216.2	- Total subtraction difficulty/performance		Result		+ Result judging-group 2		+ Result judging-group 3		Final result	= : 2 or 3 = Points	Subtraction difficulty = _____ X : _____ x 0,2 = _____ ~ : _____ x 0,5 = _____ I : _____ x 1,0 = _____ O : _____ x 2,0 = _____ Subtr. performance = _____ Total subtraction = _____
Difficulty points	16.2																	
Basic points	200,00																	
Total points	216.2																	
- Total subtraction difficulty/performance																		
Result																		
+ Result judging-group 2																		
+ Result judging-group 3																		
Final result	= : 2 or 3 = Points																	



**WE SUPPORT THE WORLDWIDE PROMOTION
OF INDOOR CYCLING**

- Trainingcamps**
- assisting material**
- courses**
- partnership program**
- merchandising**

**JOIN US!
BECOME MEMBER!**

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