



*Master
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5 DANG THESIS

New system of
rating
in technical
competitions

**QUYEN
AND
SCORE
SHEET**

SUMMARY

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PRESENTATION

My martial arts career began in 1994 with the practice of a style that combined Vovinam and Viet Vo Dao. In 1995 I joined my instructor in the teachings and opened my first course in 1996.

From the beginning I am passionate about Vietnamese martial arts. My path of research to improve myself more and more, leads me to meet in 1998 the VOVINAM VIET VO DAO Italy UNION, with Maestro Michele Garofalo and then 3rd Dang Vittorio Cera, now Maestro VI Dang. In particular with the Maestro Cera, he immediately starts an excellent relationship of collaboration and continues today.

Mainly followed by Maestro Vittorio Cera, I passed the following grade passing exams in:

2000 - HOÀNG ĐAI - TRÌNH ĐỘ HUẤN LIỆN VIÊN

2001 - HOÀNG ĐAI NHẤT CẤP

2003 - HOÀNG ĐAI NHỊ CẤP

2007 - HOÀNG ĐAI TAM CẤP

2012 - CHUẨNG HỒNG ĐAI - TRUNHF ĐỘ VÕ SƯ

After meeting the real Vovinam Viet Vo Dao in 1998, the following year followed by other comrades of my previous instructor, we founded a Sports Association called ASD DYNAMIC ZONE that will allow us to open Vovinam Viet Vo Dao courses in the provinces of Brescia and Mantua, courses that continue today.

I organize various races, trophies, national championships, technical updating seminars in my province and I actively collaborate with the development of Vovinam Viet Vo Dao in Italy and in Europe becoming an active member of the EVVF (European Vovinam Viet Vo Dao Federation) as Head of Marketing & Promotion .

In 2012, I took part in the organization of the 2nd European EVVF Championship in Lignano in Italy, after the IV Dang exam, which took place in Italy in the presence of M ° NGUYEN VAN CHIEU.

In 2013 with Maestro Vittorio Cera, Maestro Giuseppe Pollastro and other Instructors we decided to found VOVINAM VIET VO DAO ITALIA, of which I am the President, reference association for relations with EVVF and for the management and preparation of National Adult Teams and juniors.

In 2018 VOVINAM VIET VO DAO ITALIA is organizing the 5th European EVVF Championship held in Castione della Presolana in Bergamo, Italy, an event for which I have actively collaborated in the organization and management in the pre and post race.

From 1999 to 2014 I participated in several national and international competitions, often arriving on the podium. In 2011 at the third World Championship of the WVVV in Ho CHI MINH.

Since 1999 I have attended technical updating courses both in Italy and in Europe and expanded my technical background, often going to train with Boxing Masters, fighting and fighting.

My personal research and my contribution to the development of VOVINAM VIET VO DAO, which has always been constant, continue over time by promoting this wonderful Martial Art, now never an important part of my life

Master IV Dang Luca Marzocchi



INTRODUCTION

HOW TO IMPROVE THE EVALUATION METHOD OF QUYEN DURING COMPETITIONS

After 24 years of VOVINAM practice, first as athlete and since 2004 as referee in trophies, national and international championships for adults and junior competitors, I have realized that there are a series of issues in the final evaluation which make it a little impartial. It often happens that the opinions are very different, probably because the personal view prevails.

Therefore I propose a way to improve the evaluation system during competitions, especially the international ones.

In different occasions I have been able to discuss about this issue. For example during the courses for referees or with other referees after competitions, I could gather and share a lot of doubts. In particular they are related to the evaluation of positions and kicks: it seems that, if related to punches, blocks and other base techniques, positions and kicks are the most different ones in terms of evaluation and therefore the most effective on the final result grade.

In Quyen the main problem is to understand what elements should be taken in consideration. While developing an easier way to evaluate Quyens I took into consideration other sports where the repetition of technical gestures for all the athletes is almost the same. In particular, in artistic gymnastics, I have noted similar steps which have inspired me to modify the current evaluation method.

Here as follows I will analyse the evaluation parameters that can make the judgement easier thanks to a simplified Quyen form.

In particular:

- **The kick angle**
- **The technical transition to kick**
- **The height of positions**

THE EVALUATION

FROM ARTISTIC GYMNASTICS TO VOVINAM

With some referees of the Association ASD EUROPA 93, acknowledged by the Italian Federation of Artistic Gymnastics since 1993, I have compared Quyen Vovinam competitions with Artistic Gymnastics ones. Even though we are speaking of different disciplines, there are several common features since some technical gestures have to be carried out by all the participants.

In Artistic Gymnastics, despite the fact that the program presented by the athlete is free in its sequence, all the athletes have to do some compulsory steps like splits, handstands, jumps, balance and hold poses. It is exactly according to these compulsory and standard moves that technical grades are given, considering as reference the body position, the line and opening of the legs in some moves, such as in Quyen.

In the below images some examples of compulsory and standard techniques of ARTISTIC GYMNASTICS.



Which parameters does a referee take into consideration when marking these techniques in artistic gymnastics?

In gymnastics all these techniques imply very precise lines that have to be respected for a perfect execution, and being higher or lower makes the grade change. All the referees agree on this and know therefore when to assign the highest mark. Here below an example of the parameters used for technical evaluations.



How can Vovinam take as an example this evaluation method to improve the referee work at competitions to reach the fairest final grade?

As given on the previous example (2.1 - 2.2) you can use the parameters of the line and width of the kicks. The referees should be given instructional material about how the kick should be technically executed.

THE EVALUATION

THE KICK ANGLE

In VOVINAM, some Quyens are just the representation of single techniques as PHAN DONG or CHIEM LUOC, which, in order to be applied, have to target details such as head, hips and chest positions. In Quyens, for punches, cuts, elbows, etc... the reference points are neck, bust, face, hips, etc... just as it happens in single techniques.

This does not happen for kicks. Here the referees are often impressed by how high the kick is and often forget to consider the right execution technique.

The referees should be given a guide about the line where the kick has to be taken. This would make the judgement easier because the reference point would be the same for all. Here below some examples of the different types of kicks.



As you can see in the images (3.1;3.2;3.3;3.4), the target lines are extreme, very spectacular but hard to evaluate as there is no guideline like the one used for punches, cuts and other positions.

Let's think about what could happen if the referees had a reference scheme to consider and the athlete would learn to follow these rules. We might have very similar QUYENS, with few differences making the competition more selective. Having the same reference parameter would mean having a very small mistake margin and would make the referees evaluate the athletes based on the same parameter.

In the following scheme there are some examples of the reference parameters that could be considered.



THE EVALUATION

THE TECHNICAL GESTURE IN KICKS

I think that the right technical gesture and its correct execution should be a reference parameter as well. This can help to understand if the kick has been properly carried out or if it should be penalized as “technical mistake” in the competition evaluation scheme.

Being influenced by a very high kick without considering the right execution of the movement will probably penalize the athlete who kicked properly but not at the same height and width.

Athletes, trainers and masters should have clear in mind which is the right method. Let's take a look at some examples.



In the sequence A.1;2;3, even though the kick is high and the final result is aesthetically very impressive, the wind-up phase is wrong as well as the foot position. This happens because the athlete is instructed about a spectacular execution but not about its proper execution.

In the sequence B.1;2;3 you can see how the leg is arranged moving in the right way and doing the right technical sequence to reach the same final result as given in the A sequence.

The result is that the athlete doing the wrong wind-up position could be penalised for committing a technical error.

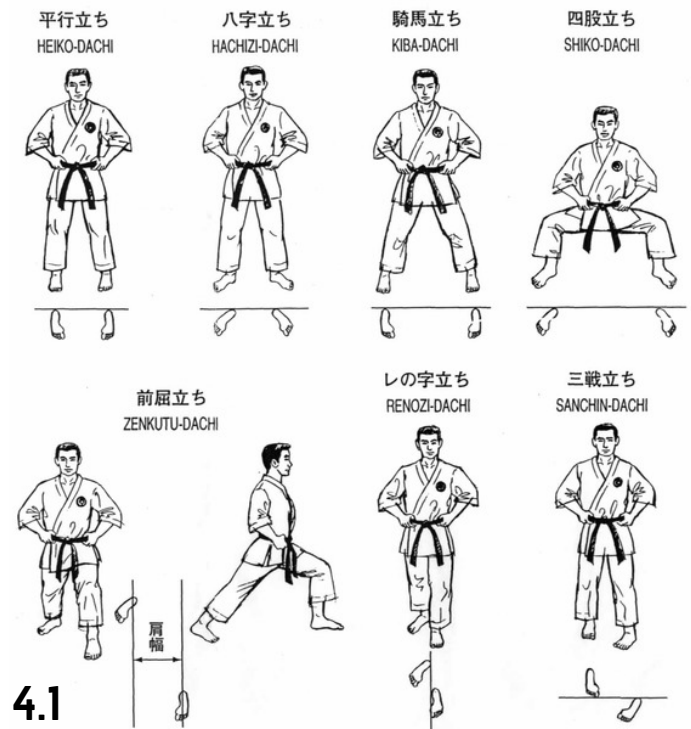
POSITIONS

EVALUATION SYSTEM FOR POSITIONS

The positions during Quyens are an evaluation parameter. During competitions now the referees do not have a clear reference about the correct height of the position because there is no commonly defined system about it.

Therefore I based my consideration on forms used in other martial arts, particularly in Karate, where referees are given a scheme about the execution of a certain position, which, to be considered right, doesn't have to be higher than defined. Here is an example of some positions.

My proposal is to have explanatory material for VOVINAM competitions addressed to referees, athletes, masters and trainers as the one in the image 4.1 in order to improve the job of all the referees.



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If you take as example the positions shown in the 4.2;4.3 positions, there is a huge difference between them and, even if they seem correct in the Quyen as a whole, only the second one (4.3) can be considered correct because more similar to the scheme considered as reference parameter.



THE EVALUATION FORM

HOW TO MAKE THE ASSIGNATION OF VOTES EASIER

As result of this dissertation I would like to propose a new evaluation form to simplify the final grade. While checking the evaluation forms now used during the latest European championships in Italy I have noted that many entries have never been used. Furthermore, during update seminars, the attendees often asked the same questions about the differences between:

- **Combination of slow and weak techniques**
- **Wrong directions and wrong moves**
- **Missing flexibility/fluidity and little expression/flexibility in the execution**

In the scheme now used for competitions, image 5.1, there are too many entries to consider. Furthermore, the addition/deduction of points makes the calculation very slow and slows down the time of the competition itself.

The most commonly used entries are:

- **Wrong movement**
- **Ending out of the starting point**
- **Forgetting a technique or a serious error**
- **Tentative performance**
- **Combination of slow techniques**
- **Wrong positions**
- **Loss of balance**
- **Unexpressive execution**

Based on the results of this consideration and comparing the results of more than 100 evaluation forms I would like to propose a new, simplified form listing the most commonly used entries to make a quicker interpretation of the marks.

THE 5th EUROPEAN VOVINAM CHAMPIONSHIP 2018 – Italy – 6, 7 and 8th July
5^o CHAMPIONNAT EUROPEEN DE VOVINAM 2018 – Italie – 6, 7 et 8 juillet



ĐON LUYỆN - *Quyên without weapon - Quyên sans arme*
Category :

Country/ Pays :

	Points		Total
Control of the techniques, precise and well managed movements <i>Maîtrise des techniques, mouvements précis et bien dirigés</i>			
Incorrect movement : -2 pts/time <i>Mouvement incorrect : -2 pts/fois</i>	50 points		
Do not end in the starting square : -2 pts <i>Ne pas terminer dans le carré de départ : -2 pts</i>			
Forgetting a movement, important mistake : -5 pts <i>Omission d'un mouvement, erreur grave : -5 pts</i>			
Hesitation : -2 pts/time <i>Hésitation : -2 pts/fois</i>			
Speed, power, resistance <i>Rapidité, puissance, résistance</i>	Points	Penalty points <i>Points de pénalité</i>	Total
Technique executed slowly : -2 pts/time <i>Technique exécutée lentement : -2 pts/fois</i>	20 points		
Movement being lacking power or liveliness : -2 pts/time <i>Mouvement manquant de puissance ou de vivacité : -2 pts/fois</i>			
Show signs of fatigue : -2 pts <i>Montrer des signes de fatigue : -2 pts</i>			
Positions, stability, balance <i>Positions, stabilité, équilibre</i>	Points	Penalty points <i>Points de pénalité</i>	Total
Inaccurate position : -1 pt/time <i>Position inexacte : -1 pt/fois</i>	10 points		
Imbalance : -2 pts/time <i>Déséquilibre : -2 pts/fois</i>			
Rhythm and flexibility <i>Rythme et flexibilité</i>	Points	Penalty points <i>Points de pénalité</i>	Total
Be lacking flexibility or rhythm : from -1 to -5 pts (max) <i>Manque de flexibilité ou rythme: de -1 à -5 pts (max)</i>	10 points		
Impressive and convincing performance <i>Prestation impressionnante et convaincante</i>	Points	Penalty points <i>Points de pénalité</i>	Total
Be lacking determination, without persuasion : -2 pts <i>Manque de détermination, sans persuasion : -2 pts</i>	10 points		
TOTAL OF THE POINTS TOTAL DES POINTS			

Referee / Juge n° :
Name / Nom :

Signature

THE EVALUATION FORM

NEW EVALUTATION FORM

QUYEN WHIT OR WHITOUT WEAPONS

.....
Athlete Name

.....
Competition of:

71	72	73	74	75	76	77	78	79	80
81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100

<p>-1 POINT EACH TIME</p> <ul style="list-style-type: none"> • IMBALANCE • WRONG POSITION • WRONG TECHNIQUE • TECHNIQUE EXECUTED SLOWLY • COMBINTIONS OF TECHNIQUE EXECUTED SLOWLY 		<p>-2 POINTS EACH TIME</p> <ul style="list-style-type: none"> • WRONG DIRECTION • HESITATION • DO NOT END IN THE STARTING SQUARE • WEAPON TOUCH SLOWLY BODY OR GORUND 		<p>-5 POINTS EACH TIME</p> <ul style="list-style-type: none"> • FORGET A TECHNIQUE • WEAPON TOUCH HARD BODY OR GROUND • ATLETHE RELEASE WEPAON BUT DON'T LOST IT 	
<p>TOTAL -1</p>		<p>TOTAL -2</p>		<p>TOTAL -5</p>	
					<p>TOTAL MISTAKES</p>

.....
Judge N°

.....
Signature

THE EVALUATION FORM

BOXES METHOD EXPLANATION

The new evaluation form I would like to suggest will have the competition type on the top (Quyên, Song Luyen, etc...), together with the name of the competitor and the competition he competes for (A). The boxes system (B) below this will be numbered until 100, the maximum grade of a competition. According to the errors, marks will be added to reach the final points of the competitions.

The marking parameters divided according to the penalty points will be displayed in the C section. As you can see, the list is shorter but the mistakes will be counted every time they are seen by a referee.

In the D section the referee will write the errors seen so as to simplify the judgement during the execution of Quyên, without remembering every mistake and fill in the evaluation form only at the end of the performance.

In the final part of the form we will find the space to be used to count the errors (E).

The F part is the one dedicated to the position number of the judge and the signature to validate the form.

In the G section you can find the list of the parameters description which helps the referees.

You might even think of erasing the errors box the form in order to make the decision quicker but I personally think that this can be done only after some experience and training of the judges.

QUYÊN WHIT OR WHITOUT WEAPONS									
..... Athlete Name				 Competition of:				
71	72	73	74	75	76	77	78	79	80
81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100
-1 POINT EACH TIME <ul style="list-style-type: none"> • IMBALANCE • WRONG POSITION • WRONG TECHNIQUE • TECHNIQUE EXECUTED SLOWLY • COMBINATIONS OF TECHNIQUE EXECUTED SLOWLY 			-2 POINTS EACH TIME <ul style="list-style-type: none"> • WRONG DIRECTION • HESITATION • DO NOT END IN THE STARTING SQUARE • WEAPON TOUCH SLOWLY BODY OR GROUND 			-5 POINTS EACH TIME <ul style="list-style-type: none"> • FORGET A TECHNIQUE • WEAPON TOUCH HARD BODY OR GROUND • ATLETHE RELEASE WEPAON BUT DON'T LOST IT 			
TOTAL -1			TOTAL -2			TOTAL -5			
TOTAL MISTAKES									
..... Judge N°				 Signature				

THE EVALUATION FORM

VERIFICATION OF THE USE OF THE EVALUATION FORM

During a National competition I instructed 5 referees about how to evaluate positions and kicks according to the above said parameters and asked to use the evaluation form I previously proposed.

We did the test on 3 competitors of a THAP TU QUYEN match.

The first observation was that the form was simple and intuitive. The time needed to mark and the final evaluation was extremely quick. Furthermore, comparing the referees grades with the official one of the competition, we saw that the final result was not very far from the FINAL RATING.

The difference is far more uniform in chart 2 (marks given by 5 referees using the new form and the new evaluation method) than in chart 1 (official grade given by the referees using the current evaluation methods) proving that, if referees used a defined evaluation system on which they could base their rating, the final result would be more balanced.

The final comparison between the two methods shows how similar the final results of the rating can be.

ATHLETE	CURRENT FORM RATING	NEW FORM RATING
ATHLETE A	88.0	88.3
ATHLETE B	87.0	86.6
ATHLETE C	90.3	89.6

FINAL RATING

ATHLETE	G1	G2	G3	G4	G5
ATHLETE A	87	88	90	89	85
ATHLETE B	84	86	87	88	89
ATHLETE C	89	91	90	90	86

LIST 1

ATHLETE	G1	G2	G3	G4	G5
ATHLETE A	88	89	88	89	88
ATHLETE B	86	86	87	87	87
ATHLETE C	89	90	90	90	89

LIST 2

Note:

for the European rules on privacy it is not possible for me to put the real names of the athletes

CONCLUSION

FINAL CONSIDERATION

Based on what I have just documented and on a test made during a National championship, I believe it is possible to improve the evaluation system during competitions if referees are given a unified system and evaluation parameters based on certain and clearly defined data.

The aim of this dissertation is to apply a more simple evaluation system of VOVINAM competitions, avoiding errors, promoting impartiality and fairness, principles I consider as fundamental for the work of a referee. A good referee should be able to judge athletes not only for what they show during a competition but also without any outside influence.

My passion for VOVINAM and belief in the values of this martial art such as humility, respect and humanity, often described in the 10 rules of Vo Sinh, have inspired me in writing this dissertation.

My commitment in the popularization of VOVINAM will continue following the values I have just written about because VOVINAM is not just a sport discipline, but a martial art which, if practiced with passion and humility, can become an important part of one's life, improving it.

THANKS TO

ASD EUROPA 93

Association of Artistic and Acrobatic Gymnastics active since 1993 for the explanation of the evaluation method used in artistic gymnastics

SANDOR RADJANI

Ex Former Hungarian National Artistic Gymnastics athlete

Professional Stutman

Instructor of Gymnastics, Parkour and Acrobatics

I thank him for the pictures and the technical explanations of the exercises in Artistic Gymnastics

Masters

VITTORIO CERA

GIUSEPPE POLLASTRO

For suggestions and contribution in the preparation of the evaluation sheet

ALL the boys and girls of my school and my association

Last but not least, my wife Greta, who supports and supports me in all my choices for the time I dedicate to VOVINAM.

My daughters Giada and Viola who have the same passion for VOVINAM.