

British Academy of Fencing **ACADEMY NEWS**

**July 2011
Issue 61**

"Run by coaches for coaches"



BRAVO MAESTRO!

The international performance course, held on the weekend of the 21st and 22nd May, was an outstanding success, thanks to the organisation by our International Secretary, Professor Philip Bruce, with considerable assistance from Professor Isobel Combes and her Four of Clubs' members and associates.

The two coaches leading the course were Maestro Roberto Piraino, from Naples, and our own Professor Sue Benney. Maestro Piraino has had many successes, particularly with Junior fencers, both nationally in Italy and at international level, whilst regular readers will be aware that Sue is the coach of Britain's Junior Epée World Champion, Philip Marsh.

Forty five people attended the course, but this could have been more without the restrictions placed

on participation of a minimum age of thirteen and at least two years' fencing experience. The group mainly of fencers wishing to improve their performance, from club level to international, but there were also quite a number of coaches present. Some had forsaken their coaching plastrons and donned their whites, with a desire to improve overall performance, whilst there were also some who were content to observe the action from the sidelines. Academy News spoke to a number of participants. All, whatever their level and whatever the reasons for attending, were very positive and felt that they had gained from the weekend.

Perhaps the only problem for Maestro Piraino was one of communication. Roberto speaks limited English and there were few on the course who could follow fluent Italian. There were, however, a number of reasonable French speakers present and this became the common language, with simultaneous translations being provided. Maestro Piraino's hand gestures were also very expressive and few had much difficulty following his meaning.

On the first day, Maestro Piraino took the foil group and Professor Benney concentrated on the épéeists. Their roles were reversed on the Sunday.

Maestro Piraino started with footwork, using the *patinando* as his basis – a slow step with the front foot, followed by a rapid step with the back foot and a lunge. He



Course members, tutors, organisers and helpers, outside the Sir Stanley Matthews Sports Centre

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DOCUMENTATION

The following documentation is available from the Course Officer, Dave Jerry

Key Teaching Points Foil	}£7.35 (£9.45)
Key Teaching Points Epee		
Key Teaching Points Sabre		
Key Coaching Points Foil		
Key Coaching Points Epee		
Key Coaching Points Sabre	}£7.35 (£9.45)
Glossary of Terms.....		
Translation of Fencing Terms in Four Languages.....		
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CD-Rom Issue 5 – this contains all the syllabuses and current questions for BAF examinations, as well as other examination material.....		£10.00
Examples of past written Papers – for the Advanced and Diploma examinations -		FREE - apply to Course Officer
All prices include p & p. Figures in RED are for non-BAF members		

THE PRESIDENT WRITES.....



In my previous piece for Academy News, I reported that Mike Law was quite ill. Since then I've had a call from Mike and I'm happy to report that he's on the mend. Though not fully recovered, Mike is making great progress and on behalf of all our members, I would like to wish him well and trust that he makes a full recovery

Performance and Coaching Course

On the weekend of May 21st and 22nd, the Academy ran a Performance and Coaching Course, in association with Four of Clubs, Isobel Combes' fencing club, at Staffordshire University in Stoke-on-Trent.

Ever since the very successful performance course held in October 2008 with Swen Strittmatter (Tauberbischofsheim), we have been waiting for the right moment to run another such event. The most crucial decision, of course, was whom to ask to lead it. After discussion with a number of foreign coaches and fencing masters, none of whom quite fitted the bill, I decided to get in touch with Maestro Roberto Piraino, whom I had known a long time ago on the World Cup circuit. As an Italian coach with Olympic credentials and some grasp of English (better than he admits to!) he seemed like an ideal person to head up the course. When I got in touch with Roberto, he readily agreed to come, on the proviso that we invited his wife along too, which we were more than happy to do. When applications to be on the course started flooding in, it became clear that another course leader would be needed in addition to Roberto, and Philip Marsh's victory at the Junior World Championships gave us the ideal opportunity to invite his coach,

Professor Sue Benney, to take that role. Soon after that, we sold the last of the tickets and the course was pretty much full – and a few who had left it too late unfortunately had to be turned away.

From the start, it was envisioned that the course should be a personal performance course with, this time, some overtones of coach education. Thus, although most of those attending would be doing so from a performance point of view, we also wanted coaches to take advantage of this unparalleled opportunity to see a world class Italian fencing master at work. Coaches could attend either to simply observe or could choose to get involved and assist in the coaching.

In retrospect, I am a little disappointed that not more coaches took up this opportunity, but of those that did so, many were delighted with what they learned over the weekend and of being able to chat with the very approachable Roberto and Sue both on the course and at the excellent dinner that many of us enjoyed at the Church House Restaurant on Saturday night.

Roberto and Sue both led the weekend with immense energy and goodwill and within hours of the course ending, emails started flooding in thanking us and them for the experience. It appears to have been a very positive experience on all sides and I would like to thank everyone who was involved, both the coaches who led the course and the back room staff that kept the event running smoothly - Isobel (general and overall organisation), Leslie Gallimore (on the day administration) and the Four of Clubs' junior members, Tony Gravano, Jake Harley and Adam Bagguley, who were such tireless general assistants and runners on the day.

Finland Coaching Course

In May, Isobel and I travelled to Finland, at the request of Guy Windsor, to hold a coaching course at the School of European Swordsmanship. The School was set up by Guy in 2001 and he has been teaching historical fencing on a professional basis since then. He researches historical fencing sources and teaches the results of that research as living fencing systems. The work requires an intimate knowledge of the context in which each system was designed to work (e.g. public judicial duel, or private

settling of affairs), endless tinkering with the interpretations, and a lot of push-ups!

The course was unusual in that it was targeted at two different groups – Sport Fencing coaches and Historical fencers who wanted to develop skills in coaching their own discipline. So, in addition to the challenge of teaching a group with a very varied grasp of English came that of teaching core coaching skills to individuals who were used to a fencing technique very different from that we would usually recognise.

The course ran over two days and focused on the basic skill of establishing a stroke, placing it in context and then coaching it competitively. The student coaches responded with enthusiasm and a phenomenal amount of hard work. The main problem during the first day was steering some of them away from the concept of there always being a particular response to any one situation and insisting on the idea that the coach should be able to provide opportunities to practise a variety of solutions under a variety of conditions – not just the coach's own favoured responses.

By the second day, they had all settled down to the concepts introduced on Saturday and Sunday and some great progress was being made, particularly among the historical fencers, who showed enormous energy and commitment in working relentlessly on any exercise they were given – to an extent that would put many of our own trainee coaches to shame!

On Saturday night we were treated to dinner in the middle of Helsinki and joined by a number of the coaches on the course, in particular Teemu Tokola who is chairman of the Finland coaching committee. It was a great opportunity to hear about coaching and fencing in this part of the world and a fascinating evening.

We would like to thank Guy and his family for their hospitality during our stay and the fencers and coaches who worked so very hard over the weekend. It was great meeting them and hopefully we will see them again before too long, either in Finland or on one of our Denstone Courses

Philip Bruce

E15 DRAMA ACADEMY

A report on their Stage Combat Graduation Showcase by Andy Wilkinson

There are from time to time some delightful perks to being a film/theatre director, one being that I get invitations to the graduation showcases of many of the top drama schools in the country.

For me, going to these showcases is not only an absolute pleasure but essential. Here you get to see the next big stars emerging for the first time into the limelight. You get to see the apples on the tree, fresh, vibrant without being bruised by a cut-throat industry. I highly recommend it as I guarantee the performances you get are second to none.

On the 19th May 2011, I was delighted to receive an invitation by E15 Drama Academy Course Director and Fight Director, Nick Hall, to their Stage Combat Showcase for graduation year students.

Nick and the students of E15 are old friends of the British Academy of Fencing having staged scenes in both Golden and Diamond Sword productions. I was delighted to attend.



It is important to understand that Theatrical Fencing in whatever form it takes, stage or screen, has to be performed, acted out and dramatised. If a staged fight is poorly executed – losing the audience or worse, the audience is watching and waiting for an accident to happen rather than get carried away with the emotion of why these two or more people have no alternative but to fight, with or without weapons, then it usually means the performers are not acting.

So I was delighted, but not surprised, knowing how good a combat teacher Nick Hall and his team at E15 are, that the showcase was made up of a series of dramatic vignettes allowing the ensemble cast to ‘steal the spot’ for a few minutes each in roles first, before we get to see them in action.

These scenes were then punctuated by brilliantly staged fight sequences, by the same group of performers, jumping in and out of character as quickly as they did their costumes.

The theme for these interludes was “In the Movies”. More on this later....

The dramatic scenes included:

“Creation” by Arthur Miller, with Kristopher Spry as God and Miriam Yeager as Lucifer. (Kristopher was a performer at our Warwick Castle Show)

“Wise Guys” by Philip Osment, with Sean Croft as Mike, Ericson Mitchell as Darren and Rhydian Vaughan as Skid. (Ericson was a performer at our Warwick Castle Show)

“Punk Rock” by Simon Stephens, with Rhiannon Barker as Lilly and Rhydian Vaughan as Nicholas.

“Love Play” by Moira Buffini, with Alex Durrant as Buttermere and Owain Gwynn as De Vere.

“Happy Savages” by Ryan Craig, with Tom Clews as Joe and Raya Marlee as Lisa.

And finally, “Blue Blood” by Hannah Burke with Marie Dobrai as Inga and Manuela Yonova as Valeria.

If you know one or more of these pieces, you will appreciate the range required by the actors. The skills of a theatrical fencer are not limited to just learning the physical elements, but to envelope the skills of an actor too.

Therefore the skills of a Swordmaster or Fight Teacher are to make the physical elements thrilling, exciting, unpredictable and above all else realistic (in context). This underscores the drama – highlights and emphasises the spoken word or when the words fail and can no longer keep the peace – “Cry Havoc”!

Comedy in stage combat is very hard to pull off well – for various reasons which I will elaborate further on if you would like to attend a

BAF workshop on Theatrical Fencing; for the sake of these pages however, we must for now take for granted the last words spoken by the great actor Edmund Gwenn, from his death bed....

“Dying is easy. Comedy is hard”...

I must mention two segments from the scenes... “In the movies”...

The first was a scene from “Indiana Jones”... The performers, with swords in both hands, formed a series of lethal ‘mechanical obstacles’ which Indy has to negotiate (see Indiana Jones and The Last Crusade)...The theme music started and Indy appears! Diving, twisting, ducking and jumping Indy manages to clear the obstacles. He even manages to save his hat from a closing trap door (a crash mat). It was exciting and very funny.

Finally I must mention Ericson Mitchell’s “Superman”...

Ericson is perhaps the best acrobatic performer I have seen in many years and I have worked with some of the best in my time. His mainly unarmed “Superman” fights were brilliantly executed and he maintained his superhero persona throughout....However, the final stunt was just breathtaking...

Leaping into the hands of two strong performers he was thrown up into the air backwards (I momentarily lost sight of his feet in the stage lighting, he went so high), and he lands perfectly, without a mat, in his “Superman” pose smiling broadly. A spontaneous cheer and applause erupted from the packed theatre.

This is an exceptional year of graduates, so watch out for those names I’ve listed above....they will be on the screen or stage near you very soon. It doesn’t get much better than that.

Bravo, Maestro... from front page

then concentrated on using the period occupied by the front foot step to observe the opponent's response. This would determine how your attack was delivered and he rapidly built up a choice-of-action type of exercise, combining many actions.

Meanwhile, Professor Benney had started by concentrating on attacks on preparation. You may remember that these featured strongly in the typical lesson she described in the previous edition of Academy News.

From these beginnings, both coaches continued to cover a large number of topics – it seemed that Maestro Piraino was about to cover the entire syllabus in a day! The participants were certainly asked to work hard and were grateful for the odd break for drinks or snacks, which were supplied as part of the course. This was also where the band of helpers from Four of Clubs came into their own.

As mentioned before, comments from the participants were overwhelmingly positive. Here are a few that were collected over the weekend:

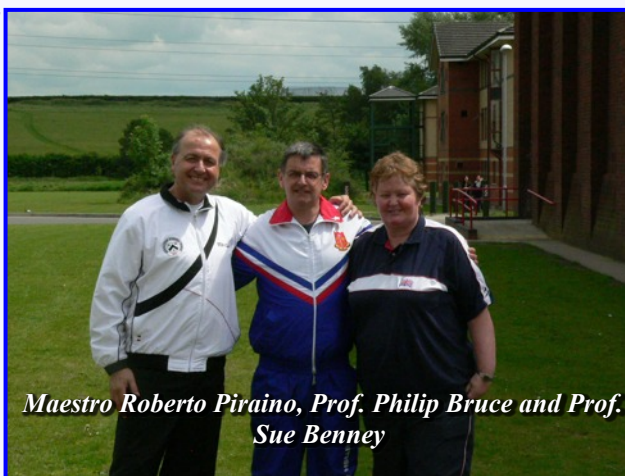
"An eye-opener... how he teaches observation very early on." (John Worsley on Maestro Piraino)

"He puts a lots of options in the lessons.. more than I normally do" (Steven Morley on Maestro Piraino)

"It was really useful to change partners..seeing different styles, different interpretations of the same move" Kevin Nelson on Professor Benney's session)

"The key thing was the coordination of the foot to hand and blade movements, using the

front foot as an exploratory action. This is a bit different to the way we normally teach things, but I will be experimenting with this in my lessons. I want another course, but I want to learn Italian first!" (Mick Johnson on Roberto's session)



Maestro Roberto Piraino, Prof. Philip Bruce and Prof. Sue Benney

"It confirmed a lot of what I already do, but it was good to see how another coach introduces things like renewals and I will play around with that in my lessons." (Mick Johnson on Sue's session)

"Both coaches have been fantastic. It has been interesting to see the different styles of presentation. For me personally, it has been inspirational to work with



people who have been there at the highest level." (Louisa Miller)

And what did the coaches think? Academy News asked both for their reactions at the end of the first day. Sue said, *"It's been nice having a lot of keen adults wanting to learn and go through everything. They've*

worked really hard. Most are used to one or two hour sessions at the most, and to come here and work all through the day and remain enthusiastic at the end.....fantastic!", whilst Roberto's comments, translated from French, were, *"I am very happy to be here. The course members have worked hard on their technique. I think that the British and Italian Academies should always remain friends"*.

Quite a number of the participants also had the chance to socialise at an evening meal on the Saturday evening, an event which was well attended and contributed to the success of the weekend.

Many of the course members (probably the majority), were not members of the BAF and there was ample opportunity for them to see the work done by the Academy, with examples of our comprehensive range of documentation on display for them to inspect.

All round, this course was a real success – we'll give the final word to Professor Philip Bruce, our President and International Secretary, who did a lot of hard work pulling it all together, *"It's been brilliant..... beyond expectations. We budgeted for thirty people and got forty-five. We even turned people away, because we insisted on them being over thirteen and having more than two years fencing experience. People keep asking for more and we will give them more, without a doubt."*

You can read more about the background to the course and Philip's comments in his regular column on page 4.

INTERNATIONAL COURSE - PICTURE SPECIAL



The course in full flow



"That's the way to do it!"



Prof. Sue Benney keeps an eye on technique



The épéeists pick up pearls of wisdom



Maestro Piraino with the girls from Millfield



Observers had a good view of the action



"Speak No Evil, See No Evil, Hear No Evil"

The Academy's three female Full Diploma holders in characteristic (?) pose



"Thank you, Maestro"

Prof. Philip Bruce presents Maestro Roberto Piraino with a memento of the occasion

DIRECTING THE PROCESS OF TRAINING - PART 1

By Zbigniew Czajkowski

At the beginning of modern competitive sport, training was very simple. Athletes trained two or three times a week and hoped for the best. Any improvement in technique or motor abilities (quite often accidental) led to improvement of results.

With the increasing role and frequency of competitions, the intensity and frequency of practice increased and the first attempts to programme, direct and control the process of training were gradually introduced.

To begin with, the control of training was very simple and took the form of comparing the training – its intensity, frequency, contents – with the results achieved in competitions (Fig. 1).

TRAINING



PERFORMANCE

Simple attempts to direct the process of training: hypothesizing a direct relationship between results in competitions and training load (range, contents, intensity and frequency of exercises).

Figure 1

This simple comparison between the character and amount of training and the sports results gave a little information but not nearly enough to adequately improve and control training. It was difficult to assess the precise correlation between the contents and intensity of training and the athlete's results in competitions. It was particularly difficult to elucidate the hidden factors which led to better or poorer results. Among other things it was quickly noticed that the same amount and intensity of training produced quite different results among various athletes.

So, the next steps in improving the process of training and searching for the factors influencing the results were:

- 1) Analysing the process of training (choice of exercises and the way of conducting them, frequency and intensity of training);
- 2) The form of the athlete (his capacity for effort, his speed, endurance and strength, and his technique and tactical abilities etc.);
- 3) Results obtained in competition (Fig. 2).

TRAINING ► ATHLETE'S FORM ► PERFORMANCE

Attempts to define causes and effects in the process of training by comparing training loads, athlete's form and results in competitions.

Figure 2

This was a big step forwards and enabled the coach to prepare more detailed plans, to control and conduct training. Many factors, the component parts of an athlete's form, directly or indirectly influencing competition results, came to light. Many tests evaluating the physiological state, level of motor possibilities, psychomotor abilities, technique and tactics were introduced.

Not long ago, a "model of champion" (champion profile) began to be widely used as a basis for diagnosis and prognosis concerning future achievement, selection of candidates, programming, and directing and controlling the process of training.

At the base of the champion profile conception is very simple reasoning: if we know what the champion is like, how he developed throughout the years of training, what his chief characteristics are (body build, weight, height, speed of reaction, etc. etc.), all we have to do is to find the "proper" young person, make a detailed plan of training and try to achieve all of the characteristics of the ideal model. Control of training then consists of comparing, at each stage of training, the young athlete with the model champion.

It seems so logical and obvious – especially in "simple" sports (one motor skill, one dominant motor ability) – that this conception became very popular. Soon it became "fashionable" to construct various model champions for various disciplines of sport, including the most detailed characteristics – even down to the arching of the foot.

Of course, it has been much easier to construct model champions in simple sports (track and field events, swimming, rowing, weightlifting etc.) than in more complicated sports (fencing, tennis, team games, etc.). But even in very complicated sports, in which so many different factors affect the results in competition, attempts were made to construct champion profiles. Some Soviet authors went so far as to prepare an amazingly detailed model of a champion in fencing, giving all parameters separately for foilists, sabreurs, epeeists, and lady foilists. What is more, they gave detailed figures of various parameters which the representatives of various weapons should achieve each year in a four – year training plan. Those parameters

included the times of various kinds of reaction (simple reaction, choice reaction, change of reaction) while executing an action. In differentiating between fencers with different weapons, they failed to notice the importance of the stimuli to which fencers react. It is well known that the fastest reaction is to mixed stimuli (epee), less fast to tactile stimuli (foil), and slowest to visual stimuli (sabre). There are many other drawbacks to this model which I shall discuss later on.

The champion model has a certain value in the preliminary selection, planning, conducting, and controlling the processes of training in some sports, especially when there is one main factor or very few factors playing an important role (for example, various manifestations of speed in sprints, a high capacity of the pulmonary and cardiovascular systems in long distance running, etc.) or when one factor seems indispensable (e.g., height in basketball).

Personally, for many years I have had great doubt about the over – estimation of the champion model in sport, particularly in the more complicated sports. Among the best athletes, one could find certain common psychological factors which greatly influence their performance – like resistance to stress, optimal levels of motivation and arousal, a high quality of certain psychological processes (attention, perception, thinking etc.) – but in this field there is a great diversity in functional and physical qualities. John M. Silva finds that attempts to construct an ideal model of champion, based on psychological traits, is sterile and not of very much use: "The trait approach is seen an exercise in futility or a searching for the ideal profile that may not truly exist at any competitive level."

My chief objection to the over-estimated practical value of the model of champion is the fact that the "ideal profile" is made up of the mean value of various parameters of outstanding athletes while extreme data have a great influence on mean values. Such a "model" athlete may not exist in reality.

Especially doubtful is the value of model champion in primary selection of future champions and consequent control of training. Although we may notice certain common traits among top athletes, novice athletes are very dissimilar. So, looking for the traits specific to great champions in very young future athletes may have no predictive value. Let us imagine that Demosthenes wanted to enter a school for public speakers: if the principle of model champion was applied, he would have been chucked out at once.

In this way, I think, many potential champions have been deprived of the opportunity to cultivate their chosen sport. I know a few fencers of international standard who were initially rejected but, through persistency, managed to start training and eventually achieved excellent results.

So I think that the model champion as a basis for selection, programming and control of training has to play a much lesser role than admitted by the majority of contemporary authors. In control of training, it may only help the coach in a very general way, indicating only the direction of action.

Below I present some additional arguments against too rigid an application of an ideal champion profile in the control of training:

- There are many component parts of athlete's form which influence the results of competition and each of them develops at a different pace, and the speed of their development is different among various athletes.
- Detailed monitoring of the progress of various competitors based on the conception of the model of champion (various tests, examinations, controls etc.) may be misleading because some young people develop well in advance of their physiological age and some lag behind. What makes it more complicated is the fact that children and youth who are retarded in their physiological development may, and sometimes do, achieve very high results later on – this is especially true for girls.
- Taking into consideration the function of the autonomic nervous system, we may divide people into sympaticotonic types and vagotonic types. The former achieve athlete's form very fast and keep it for a short time, the latter acquire peak form very slowly but can keep it for a long time.
- Considering the function of the hormonal system we may divide people into sympaticotonic types and parasympaticotonic types. The former quickly achieve form and lose it quickly while the latter, taking longer to gain form, also keep it longer.
- Among top athletes there are competitors, some of whom achieve the peak of form once or twice a year, some every two years and there are some exceptional athletes who achieve top performance practically throughout the whole year.
- There are many factors which influence the final result in competition. All are important separately and, even more, in their interrelationship and yet there are competitors who achieve outstanding results mainly due to speed or good technique or good tactics or good motor co-ordination, etc. Even in such a simple event as the hundred metres sprint one may distinguish several factors which determine the result: simple reaction to auditory stimulus, execution of start, the phase of development of speed, maintenance of top speed, lowering of speed and anaerobic endurance. All these factors play a different role among top sprinters. One can imagine how much more complicated it is in sports like fencing or tennis.

To be continued in the next Academy News

STUART'S SCRIBBLINGS

Musings from your Members' Rep.



Well it's been a quiet few months since I last wrote to you. In fact I've heard very little from the Membership, which can mean one of two things; either you're very happy with what we as a committee are doing, or you are unhappy but perhaps don't know how to express that to us. If it's the first of these, then we must be doing it right. If it's the second, then hopefully I can address this now. Remember that the Academy is "Run by Coaches for Coaches" and it's the last two words of this I'll stress, "...for Coaches".

My main role as Members' Rep is to take your views, thoughts and ideas to the committee, so that you have a say in what goes on. You might have an idea for a particular focus for a course or perhaps just a few general thoughts about what we do. Whatever it is, we would like to hear from you.

You can e-mail, phone or write to me and I'll always try to respond as quickly as I can. All my details are on page 3 of this Newsletter.

You don't just have to go through me; you can speak to any of the committee members (though they might refer you to me as Members' Rep). There are lots of ways for you to influence what we're doing, one of the best being at the AGM. This is your yearly opportunity to come along and hear directly from us what's been going on over the past year and what's coming up for the year ahead. I would urge as many of you as possible to attend if you can.

Remember, it's your Academy. If you have any comments or ideas, please let us know.

Stuart Clough, Members' Representative

Ian Keeble

It is with profound sadness that we have to report the death of Provost Ian Keeble at Kingston Hospital, on Saturday June 4th, after a long illness. Ian was a respected and long standing member of the Academy and our thoughts and sympathies are with his family.



This picture of a German rapier, dating from 1620-30, has been supplied by a member. For reasons of security, the member wishes to remain anonymous, known only by his pen-name "Porthos".

He writes: "The blade is plain, with no fullers (grooves) or maker's stamp and is 40 inches long, with a flattened diamond section. The hilt is of iron scrolled bars and two scallop-shaped shells, with a fluted pommel. The grip is original, finely bound with different thicknesses of wire and with Turk's Head finials. The overall length of the weapon is 48 inches.

The weight is around three pounds and the long, extremely rigid blade makes it very blade heavy. As a fencing weapon it is big, heavy and clumsy. Against a modern fencing weapon it would be ponderously and lethally slow."

COURSES

BAF RESIDENTIAL COURSE

Autumn Course - 24th to 29th October 2011

Fees for the Course

£400 for Members and £460 for non-Members

Course to be held at Denstone College, Staffordshire.

Contact Dave Jerry, the Course Officer for full details.

Contact details are on page 3 and further details can be found on our web site.

FENCING APPRENTICESHIPS AT FILTON COLLEGE

BAF Members will know by now that there is a wonderful opportunity for 16-19 year old fencers in the Bristol Fencing Academy at Filton College. The College takes in sixth form students and gives them a first rate education in courses ranging from A Levels to BTECs and includes daily training on the syllabus.

The Filton College facilities are second to none. There is a fine sports hall for training, footwork, sparring and, of course, lessons. Because the students are all on site in the College, lessons can be at any time – one fencer having a lesson doesn't take up much of the huge sports hall. And the coach is full time, so there's always someone there for the fencers.

Filton students meet daily, 5 days a week, often at weekends and this year have four weeks of camp-based training they can attend, some funded by the EU some by the AASE programme.

The AASE programme is at the core of the training. This is the Advanced Apprenticeship in Sporting Excellence and gains the students a level-3 NVQ in the performance of fencing. This is the first formal qualification in fencing itself. To fulfil this the fencers do strength & conditioning periods three times a week, five fencing training sessions and separate sport science instruction in nutrition, psychology and other disciplines.

In all this, their own coaches are welcome to be part of this exciting project, and the fencers would normally remain members of and compete for their home clubs. Obviously, those from outside the Bristol area would stay at Filton, but there are always strong links with home, club and coach. And coaches are always invited to visit.

So if members know of any young fencers who would like to mix fencing with their sixth form, you should get in touch with Filton College by email at AASE@filton.ac.uk or call 0117 931 2121 or look at the website at www.filton.ac.uk

Information supplied by David Kirby - Tel: 07970 642967 e-mail: david.kirby@filton.ac.uk

IMPORTANT

All Course organisers and potential attendees should be aware of the following condition, which applies to all BAF Courses, including "non-official" courses run by Academy members.

Please note the Course Officer and the Course Director reserve the right to refuse an application to attend the course.

The logo features the word "Duellist" in a gold, cursive script. A gold sword is positioned horizontally behind the text, with its hilt on the left and its blade extending to the right, passing through the letters.The word "SALE" is written in large, bold, white capital letters. The top and bottom edges of the letters are engulfed in a realistic fire effect, with orange and yellow flames rising and falling.

Details about Duellist's biggest ever sale, new management, new home and new products are all available on our brand new website

WWW.DUELLISTFENCING.COM

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