

# DSIGO WOMEN'S ARTISTIC GYMNASTICS



This code for Women's Artistic Gymnastics was developed by the International Gymnastics Federation (FIG) who has the copyright and intellectual property. The technical committee of the International Gymnastics Association for Down Syndrome (DSIGO) takes up this FIG code and modify it to develop gymnastics in athletes with this disability, adapting the code to their own needs. No profit is pursued.

# ABBREVIATIONS

Committees	
EC	Executive Committee
DSIGO	Down Syndrome International Gymnastics Org
LOC	Local Organizing Committee
TC	Technical Committee
WAG	Women's Artistic Gymnastics
WTC	Women's Technical Committee
Documents	
COP	Code of Points ( <i>Code</i> )
TR	Technical Regulations
Events	
BB	Balance Beam
Evt	Event
FX	Floor Exercise
HB	High Bar
LB	Low Bar
UB	Uneven Bars
VT	Vault
Gym	Gymnasts
App	Apparatus
Panels	
D-Jury	Judges Evaluating Difficulty
D-Score	Difficulty Score
E-Jury	Judges Evaluating Execution
E-Score	Execution Score
SEC	Secretary
SJ	Superior Jury
Requirements	
CR	Compositional Requirement
CV	Connection Value
DMT	Dismount
DV	Difficulty Value
Gr.	Group
Max.	Maximum
Min.	Minimum
MT	Mount
P.	Points
SB	Series Bonus

Body Positions	
BA	Breadth axis
Bwd	Backward
Fwd	Forward
HSTD	Handstand
LA turn	Longitudinal Axis Turn
Root Skill	The base element of a skill
Swd	Sideward
Competitions	
AA	All Around Final
AF	Apparatus Finals
OG	Olympic Games
QC	Qualification Competition
TF	Team Final
WCH	World Championships
YOG	Youth Olympic Games
Support Systems	
CIS	Commentator Information System
IRCOS	Instant Control & Replay System – Video analysis system used by the DSIGO
JEP	Judges Evaluation Program

## GLOSSARY

Performance Qualities	
Choreography	The creative arrangement of the exercise
Composition	Requirements for the exercise
Dynamic	Active, forceful, energetic, explosive change in the intensity of performance
Expressiveness	Serving to express or indicate meaning of feeling
Precision	Each movement must demonstrate perfect control in each phase, as well as a clear start and finish position
Body position	'position' to be used when describing the shape of the body during performance in the air
Body posture	'posture' to be used when describing the body when feet are in contact with the floor (i.e. on landing, but also during choreography)

# TABLE OF CONTENTS

<b>ACKNOWLEDGEMENTS</b> .....	<b>3</b>
<b>DSIGO CODE UPDATES</b> .....	<b>3</b>
<b>HELP DESK</b> .....	<b>3</b>
<b>ABBREVIATIONS</b> .....	<b>4</b>
<b>GLOSSARY</b> .....	<b>4</b>
<b>TABLE OF CONTENTS</b> .....	<b>5</b>
<b>PART I - REGULATIONS GOVERNING COMPETITION PARTICIPANTS</b> ....	<b>7</b>
<b>SECTION 1 – PURPOSE</b> .....	<b>7</b>
<b>SECTION 2 – REGULATIONS FOR GYMNASTS</b> .....	<b>7</b>
2.1 RIGHTS OF THE GYMNASTS.....	7
2.2 RESPONSIBILITIES OF THE GYMNASTS.....	8
2.3 DUTIES OF THE GYMNASTS.....	9
2.4 PENALTIES FOR GYMNAST BEHAVIOUR.....	10
2.5 GYMNASTS/ATHLETES' OATH.....	10
<b>SECTION 3 – REGULATIONS FOR COACHES</b> .....	<b>11</b>
3.1 RIGHTS OF THE COACHES.....	11
3.2 RESPONSIBILITIES OF THE COACHES.....	11
3.3 PENALTIES FOR COACH BEHAVIOUR.....	12
3.4 INQUIRIES.....	13
3.5 COACHES OATH.....	13
<b>SECTION 4 – REGULATIONS FOR TECHNICAL COMMITTEE</b> .....	<b>14</b>
4.1 THE PRESIDENT OF THE WTC.....	14
4.2 THE WTC MEMBERS.....	15
<b>SECTION 5 – REGULATIONS &amp; STRUCTURE OF APPARATUS JURIES</b> .....	<b>16</b>
5.1 RESPONSIBILITIES OF JUDGES.....	16
5.2 RIGHTS OF JUDGES.....	17
5.3 COMPOSITION OF THE APPARATUS PANEL.....	17
5.4 FUNCTION OF THE APPARATUS JURY.....	17
5.5 FUNCTIONS OF THE TIME, LINE JUDGES & SECRETARIES.....	18
5.6 SEATING ARRANGEMENTS.....	19
5.7 JUDGE'S OATH.....	19
<b>PART II - EVALUATION OF THE EXERCISES - SECTIONS 6-9</b> .....	<b>20</b>
<b>SECTION 6 – DETERMINATION OF SCORE</b> .....	<b>20</b>
6.1 GENERAL.....	20
6.2 DETERMINING FINAL SCORE.....	20
6.3 SHORT EXERCISE.....	21
<b>SECTION 7 – REGULATIONS GOVERNING THE D-SCORE</b> .....	<b>22</b>
7.1 D-SCORE (CONTENT) VT, UB, BB, FX.....	22
7.2 DIFFICULTY VALUE (DV).....	22
7.3 COMPOSITIONAL REQUIREMENTS (CR).....	24
7.4 CONNECTION VALUE (CV) & BONUS.....	25
<b>SECTION 8 – TECHNICAL DIRECTIVES</b> .....	<b>27</b>
8.1 ALL APPARATUS.....	27
8.2 BALANCE BEAM AND FLOOR EXERCISE.....	28
8.3 REQUIREMENTS FOR SELECTED DANCE ELEMENTS.....	30
8.4 UNEVEN BARS.....	32
<b>SECTION 9 – REGULATIONS GOVERNING THE E-SCORE</b> .....	<b>33</b>
9.1 DESCRIPTION OF E-SCORE 10.00 P. (PERFORMANCE).....	33
9.2 EVALUATION BY E-JURY.....	33
9.3 TABLE OF DEDUCTIONS.....	34
<b>PART III – APPARATUS – SECTIONS 10-13</b> .....	<b>37</b>
<b>SECTION 10 – VAULT</b> .....	<b>37</b>
10.1 GENERAL.....	37
10.2 RUN APPROACHES.....	37
10.3 VAULT GROUPS.....	38
10.4 REQUIREMENTS.....	38
10.5 METHOD OF SCORING.....	40
10.6 SPECIFIC APPARATUS DEDUCTIONS – E-JURY.....	40

<b>SECTION 11 – UNEVEN BARS</b> .....	<b>41</b>
11.1 GENERAL .....	41
11.2 CONTENT AND CONSTRUCTION OF THE EXERCISE .....	41
11.3 COMPOSITION REQUIREMENTS (CR) – D-JURY .....	42
11.4 CONNECTION VALUE (CV) - D-JURY .....	42
11.5 COMPOSITION DEDUCTIONS – E-JURY .....	42
11.6 SPECIFIC APPARATUS DEDUCTIONS – E-JURY .....	42
11.7 NOTES .....	43
<b>SECTION 12 – BALANCE BEAM</b> .....	<b>44</b>
ARTISTRY .....	44
12.1 GENERAL .....	45
12.2 CONTENT OF THE EXERCISE .....	46
12.3 COMPOSITION REQUIREMENTS (CR) – D-JURY .....	46
12.4 CONNECTION VALUE (CV) AND SERIES BONUS (SB) AND DMT BONUS – D-JURY .....	46
12.5 ARTISTRY & COMPOSITION DEDUCTIONS – E-JURY .....	47
12.6 SPECIFIC APPARATUS DEDUCTIONS – E-JURY .....	48
12.7 NOTES .....	48
<b>SECTION 13 – FLOOR EXERCISE</b> .....	<b>50</b>
ARTISTRY .....	50
13.1 GENERAL .....	51
13.2 CONTENT OF THE EXERCISE .....	52
13.3 COMPOSITION REQUIREMENTS (CR) – D-JURY .....	52
13.4 CONNECTION VALUE (CV) & DMT BONUS – D-JURY .....	52
13.5 ARTISTRY & COMPOSITION DEDUCTIONS – E-JURY .....	53
13.6 SPECIFIC APPARATUS DEDUCTIONS – E-JURY .....	54
<b>PART IV – TABLE OF ELEMENTS</b> .....	<b>55</b>
<b>14.1 VAULT TABLE - ELEMENTS</b> .....	<b>56</b>
GROUP 1 – MAT VAULT .....	57
GROUP 2 – BASIC VAULT .....	58
GROUP 3 – ADVANCED VAULT .....	59
<b>14.2 UNEVEN BARS – ELEMENTS</b> .....	<b>60</b>
1.00 – MOUNTS .....	61
2.00 – CASTS AND CLEAR HIP CIRCLES .....	62
3.00 – CIRCLES .....	63
4.00 – JUMP LB TO HB .....	63
5.00 – PASSAGES AND SUSPENSION .....	64
6.00 – DISMOUNTS... ..	64
<b>14.3 BALANCE BEAM – ELEMENTS</b> .....	<b>65</b>
1.00 – MOUNTS .....	66
2.00 – GYMNASTIC LEAPS, JUMPS AND HOPS .....	67
3.00 – GYMNASTIC TURNS .....	67
4.00 – HOLDS AND BALANCES .....	68
5.00 – ACROBATICS .....	68
6.00 – DISMOUNTS .....	69
<b>14.4 FLOOR EXERCISE – ELEMENTS</b> .....	<b>70</b>
1.00 – GYMNASTIC LEAPS, JUMPS AND HOPS .....	71
2.00 – GYMNASTIC TURNS .....	72
3.00 – BLANCES, FLEXIBILITY AND HOLDS .....	73
4.00 – ACROBATICS .....	73
<b>14.5 FIG ELEMENTS</b> .....	<b>75</b>
UNEVEN BARS .....	77
BALANCE BEAM .....	89
FLOOR EXERCISE .....	112



# REGULATIONS GOVERNING COMPETITION PARTICIPANTS

## SECTION 1 – Purpose

The primary purpose of the Code of Points is to:

1. Provide an objective means of evaluating gymnastics exercises at all levels of regional, national, and international competitions.
2. Standardize the judging of the four phases of DSIGO official competitions:
  - Qualification
  - Team Final
  - All-Around Final
  - Apparatus Finals
3. Assure the identification of the best gymnast in any competition.
4. Guide coaches and gymnasts in the composition of competition exercises.
5. Provide information about the source of other technical information and regulations frequently needed at competitions by judges, coaches, and gymnasts.

## SECTION 2 – Regulations for Gymnasts

### 2.1 Rights of the Gymnasts

#### 2.1.1 General

**The gymnast is guaranteed the right to:**

- a) Have their performance judged correctly, fairly, and in accordance with the stipulations of the Code of Points.
- b) Receive in writing the evaluation of the difficulty rating for a submitted new vault or element within a reasonable time prior to the start of the competition.
- c) Have their score publicly displayed immediately following their performance or in accordance with the specific regulations governing that competition.
- d) Repeat their entire exercise (without deduction) with the approval of the Superior Jury:
  - if the exercise has been interrupted for reasons beyond their control or responsibility,
  - if a handguard (grip) is significantly torn causing a fall, or interruption. The gymnast must immediately show the broken handguard (grip) to the D1 Judge before leaving the podium in order to receive permission to repeat the exercise.

*Note: A gymnast may repeat the entire exercise at the end of the rotation, or if she is the last gymnast in the rotation, at a time at the discretion of the SJ.*
- e) Briefly leave the competition hall for personal reasons.

*Note: The competition may not be delayed through her absence.*
- f) Receive through their delegation leader the correct result output, showing all their scores received in the competition.

## 2.1.2. Apparatus

### The gymnast is guaranteed the right to:

- a) Have identical apparatus and mats in the training halls, warm-up hall and on the competition podium that conforms to the specifications and norms for DSIGO official competitions.
- b) Place the take-off board on the supplementary 10 cm landing mat (*UB & BB*).
- c) Use magnesium on Uneven Bars and to make small markings on the Balance Beam.
- d) Have one spotter on Uneven Bars.
- e) Rest or recuperate for up to 60 seconds following a fall from the UB and 40 seconds following a fall from BB (without deduction).
- f) Confer with their coach during the time available to her following a fall from the apparatus, and between the first and second vault.
- g) Request permission to raise both bar rails (UB), if their feet touch the mat during the exercise, according to the most recent Apparatus Norms.

### Touch Warm-up

#### In Qualifications, All-Around Final, Team Final & Apparatus Finals

- Each competing gymnast (including substitute of injured gymnast) is entitled to a touch warm-up period immediately prior to the competition on the podium on all apparatus in accordance with the Technical Regulations that govern that competition.
  - **VT** (teams and individual groups)  
All-Around Final, Team Final & Apparatus Final – two attempts only  
Qualification to Apparatus Final – maximum of three attempts
  - **BB, FX**  
40 seconds each
  - **UB**  
60 seconds each, including the preparation of the Uneven Bars

#### NOTE:

- *In Qualifications and Team Final the entire touch warm-up time belongs to the team **except Vault**. The team must pay attention to the elapsed time, so that the last gymnast receives a touch warm-up.*
- *In mixed groups the touch warm-up time belongs personally to the gymnast. The order of touch warm-up should be the same as the order of competition.*
  
- *In Apparatus Finals the touch warm-up is divided into two groups. First group warms up and competes, second group warms up and competes.*
  
- The end of the touch warm-up period is signaled by a gong. If at this time a gymnast is still on the apparatus, she may complete the element or sequence started. Following the touch warm-up period, or during the “competition pause”, the apparatus may be prepared (max. 2 persons on UB), but not used.
  
- There will be a clear signal from the D1 Judge (at official DSIGO competitions, a green light) 30 seconds before their exercise is expected to begin.

## 2.2 Responsibilities of the Gymnasts

- a) To know the Code of Points and conduct themselves accordingly.
- b) To submit, or have their coach submit, a written request (at a time in accordance with the specific rules governing that competition) to the Chair of the Superior Jury, to assess the difficulty of a new element.
- c) To submit, or have their coach submit, a written request to raise both Uneven Bar rails.  
This must be announced to the organizers (at a time in accordance with the specific rules governing that competition) and verified by the President or a member of the Superior Jury during the training.

## 2.3 Duties of the Gymnasts

### 2.3.1 General

- a) To present themselves in the proper manner (arm/s up) and thereby acknowledge the D1 Judge at the commencement of her exercise and to acknowledge the same judge at the conclusion of her exercise.
- b) To begin the exercise within 30 seconds of the green light or signal from D1 (*on all apparatus*).
- c) To remount within 60 seconds after a fall from UB or 40 seconds after a fall from BB (the timing starts when the gymnast is on her feet after the fall). In this time the gymnast can recuperate, re-chalk, confer with her coach and remount.
- d) To leave the podium immediately after the conclusion of their exercise.
- e) To refrain from changing the height of any apparatus, unless permission has been granted.
- f) To refrain from speaking with active judges during the competition.
- g) To refrain from delaying the competition: remaining on the podium for too long, remounting the podium on completion of her exercise, and from otherwise abusing her rights or infringing on those of any other participant.
- h) Following a fall from the apparatus, to refrain from intentionally remaining off her feet, in order to avoid the 40 second fall clock - resting, adjusting grips, receiving chalk from coach, delaying the competition without justification, etc.
- i) To refrain from any other undisciplined or abusive behavior or infringing on those of any other participant (*i.e. marking the floor carpet with magnesium, damaging any apparatus surface or parts during preparation for her exercise, using water on the surface of the BB, removing springs from the springboard*).
- j) To leave the supplementary mat in position (for landing) during the entire exercise (UB & BB).
- k) To use an additional 10 cm soft mat on top of the existing basic landing mats (20 cm) for dismounts on VT, UB and BB.
- l) To participate in the respective Award Ceremony dressed in competition tracksuit according to DSIGO Protocol.

### 2.3.2 Competition Attire

- a) They must wear a correct sportive nontransparent leotard or unitard (*one piece leotard with full length legs-hip to ankle*), which must be of elegant design. She may wear complete leg coverings of the same color as that of the leotard, under or on top of the leotard.
- b) The gymnasts are authorized to wear a head covering according to the most recent "DSIGO Rules for Competition Clothing and Advertising". The neckline of the front and back of the leotard/unitard must be proper, that is no further than half of the sternum and no further than the lower line of the shoulder blades. Leotards/unitards may be with or without sleeves; shoulder strap width must be minimum 4 cm.
- c) The leg cut of the leotard may not extend beyond the hip bone (*maximum*). The leotard leg length cannot exceed the horizontal line around the leg, delineated by no more than 2 cm below the base of the buttocks.
- d) They have the option of wearing gymnastic slippers and/or socks.
- e) They must wear the bib number supplied by the Organizing Committee
  - With approval of her written request, the gymnast may remove the number in rare cases of back spins on the BB and FX. The number must be displayed to the D-Jury at the start of the exercise.
- f) They must wear a national identification on their competition attire, according to the most recent "DSIGO Rules for Competition Clothing and Advertising".
- g) They must wear only those logos, advertising and sponsorship identifiers that are permitted in the most recent "DSIGO Rules for Competition Clothing and Advertising".
- h) The leotard/unitard must be identical for members from the same federation in the Qualification and Team Final competitions. In the Qualification competition, individual gymnasts from the same federation (*without a team*) may wear different leotards/unitards.
- i) Handguards, body bandages and wrists wraps are permitted; they must be securely fastened, in good repair and should not detract from the aesthetics of the performance. Bandages must be beige or skin-colored when available from the manufacturer.
- j) They must refrain from wearing compression sleeves/socks during competition.
- k) They must refrain from wearing jewelry (bracelets or necklaces) except small stud type pierced earring/s.
- l) They must refrain from wearing hip or other padding.
- m) Face painting is not allowed; any make-up must be modest and not portray a theatrical character (animal or human).

## 2.4 Penalties for Gymnast Behaviour

- a) The normal penalty for a violation of the rules and expectations presented in Sections 2 and 3 are considered medium or large errors; **-0.30** for behavioral violations and **-0.50** for apparatus related violations. The penalty is deducted by the Chair of the Superior Jury, from the Final Score when notified by the D-Jury.
- b) A summary of the penalties is outlined in Section 9.3.
- c) In extreme cases, the gymnast or coach may be expelled from the competition hall in addition to suffering the specified penalty.

Behaviour Related Violations By Chair of the Superior Jury when notified by the D-Jury	
Violation	Penalty
Violations of attire <ul style="list-style-type: none"> <li>• Incorrect or unaesthetic padding</li> <li>• Missing national identification and/or wrong placement</li> <li>• Missing start number</li> <li>• Incorrect attire – leotard, jewelry, bandage color, etc.</li> </ul>	<b>-0.30</b> from Gym/App from the Final Score (once for a competition session)
Violations of attire regulations that apply to Team Competition <ul style="list-style-type: none"> <li>• Non-identical leotards (for gymnasts from the same team)</li> </ul>	<b>-1.00</b> In Qualification and Team Final taken 1 x in competition phase from apparatus where first recognized
Unauthorized remaining on the podium	<b>-0.30</b> from the Final Score
Remounting podium after the exercise is over	<b>-0.30</b> from the Final Score
Other undisciplined or abusive behaviour	<b>-0.30</b> from the Final Score
Incorrect Advertising	<b>-0.30</b> from the Final Score on the concerned apparatus When requested by responsible body <ul style="list-style-type: none"> <li>• Team</li> <li>• Gymnast (individual competitions)</li> </ul>
Absent from Victory Ceremony	Result and Final Score is annulled for team and individual

Apparatus Related Violations By Chair of the Superior Jury when notified by the D-Jury	
Violation	Penalty
Incorrect use of magnesium and/or damaging apparatus	<b>-0.50</b> from the Final Score
Addition, re-arrangement or removal of springs from the springboard	<b>-0.50</b> from the Final Score
Changing height of the apparatus without permission	<b>-0.50</b> from the Final Score

## 2.5 Gymnasts/athletes' Oath (DSIGO TR 7.12.2)

*“In the name of all gymnasts/athletes I promise that we shall take part in these World Championships (or any other official DSIGO Event) respecting and abiding by the rules which govern them, committing ourselves to a sport without doping and without drugs, in the true spirit of sportsmanship, for the glory of sport and the honor of the gymnasts/athletes.”*

## SECTION 3 – Regulations for Coaches

### 3.1 Rights of the Coaches

**The coaches are guaranteed the right to:**

- a) Assist the gymnast or team under their care in submitting written requests related raising the Uneven Bars and the difficulty evaluation of new vault(s) or element(s).
- b) Assist the gymnast or team under their care on the podium during the touch warm-up period on all apparatus.
- c) Help the gymnast or team prepare the apparatus for competition:
  - VT to prepare the safety collar.
  - VT, UB and BB to prepare the springboard and position the supplementary landing mat.
  - UB to adjust and prepare the UB rails.
- d) Be present on the podium after the green light is lit to remove the springboard on
  - BB (then leave the podium immediately)
  - UB - coach or gymnast (then leave the podium immediately)
- e) Be present at UB during the gymnast's exercise for reasons of safety – it can be the same or a different coach who removes the springboard.
- f) Assist or advise the gymnast during the intermediate fall time period on all apparatus, and between the first and second vault.
- g) Have their gymnast's score publicly displayed immediately following their performance or in accordance with the specific regulations governing that competition.
- h) Be present at all apparatus to help in case of injuries or defects of the apparatus.
- i) Inquire to the Superior Jury concerning the evaluation of the content of the exercise (D-score) of the gymnast (see TR 8.5).
- j) Request to Superior Jury a review of the Time and Line deductions.

### 3.2 Responsibilities of the Coaches

- a) Know the Code of Points and conduct themselves accordingly.
- b) Submit the competition order and other information required in accordance with the Code of Points and/or the DSIGO Technical Regulations that govern that competition.
- c) Refrain from changing the height of any apparatus or add, re-arrange or remove the springs from the springboard. (Refer to Section 2.1.2 for raising the rails at UB).
- d) Refrain from delaying the competition, obstructing the view of the judges and from abusing or interfering with the rights of any other participant.
- e) Refrain from speaking to the gymnast or from assisting her in any other way (give signals, shouts, cheers or similar) during her performance.
- f) Refrain from engaging in discussions with active judges and/or other persons outside of the inner arena circle during the competition (exception: team doctor, head of delegation).
- g) Refrain from any other undisciplined or abusive behavior.

- h) Conduct themselves in a fair and sportsmanlike manner at all times during the competition.
- i) Participate in a sportsmanlike manner in any applicable Award Ceremony.

**NOTE:** See Deductions for Violations and Unsportsmanlike Behaviour.

**Number of Coaches Permitted in the Inner Circle:**

- Qualifications and Team Final for:
  - Teams - 1 female and 1 male coach or 2 female coaches; if only 1 coach, then the coach may be female or male
  - Individuals – 1 coach (F or M)
- All-Around Final and Apparatus Finals for:
  - Each gymnast – 1 coach (F or M)

### 3.3 Penalties for Coach Behaviour

By Chair of Superior Jury (In Consultation with Superior Jury)	Card System For DSIGO Official and Registered Competitions
<b>Behaviour of Coach with NO direct impact on the result/performance of the gymnast/team</b>	
– Unsportsmanlike conduct <i>(valid for all phases of the competition)</i>	1 <sup>st</sup> time – Yellow card for coach ( <i>warning</i> )
	2 <sup>nd</sup> time – Red card & removal of coach from the competition and/or training hall *
– Other flagrant, undisciplined and abusive behaviour ( <i>valid for all phases of the competition</i> )	Immediate Red card & removal of coach from the competition and/or training hall *
<b>Behaviour of Coach with direct impact on the result/performance of the gymnast/team</b>	
– Unsportsmanlike conduct <i>(valid for all phases of the competition)</i> i.e. unexcused delay or interruption of competition, speaking to active judges during the competition, speaking directly to the gymnast, giving signals, shouts (cheers) or similar during the exercise, etc.	1 <sup>st</sup> time <b>-0.50</b> ( <i>from gymnast/team at event</i> ) and Yellow card for coach ( <i>warning</i> )
	1 <sup>st</sup> time <b>-1.00</b> ( <i>from gymnast/team at event</i> ) and Yellow card for coach ( <i>warning</i> ) if coach speaks <b>aggressively</b> to active judges
	2 <sup>nd</sup> time <b>-1.00</b> ( <i>from gymnast/team at event</i> ) Red card & removal of coach from the competition floor *
– Other flagrant, undisciplined and abusive behaviour ( <i>valid for all phases of the competition</i> ) i.e. incorrect presence of the prescribed persons in inner circle during competition and/or in the preparation of the apparatus, etc.	<b>-1.00</b> ( <i>from gymnast/team at event</i> ), immediate Red card & removal of coach from the competition floor *

**NOTE:** If one of two coaches from a team are dismissed from the competition inner circle, it is possible to replace that coach with another coach **one time** in the entire competition (e.g. Qualifications).

1<sup>st</sup> offence = Yellow card

2<sup>nd</sup> offence = Red card, at which time the coach is excluded from the rest of the competition phases.

\* If there is only one coach, then the coach would remain in the competition but would not be eligible for accreditation at the next World Championships, European or American championship or Trisome Games.

### 3.4 Inquiries (TR 8.5)

Detailed procedure for the request of Inquiry as per TR (Section 1, Art. 8.5).

### 3.5 Coaches Oath

*“In the name of all Coaches and other members of the athletes’ entourage, I promise that we shall commit ourselves to ensuring that the spirit of sportsmanship and ethics is fully adhered to and upheld in accordance with the fundamental principles of Olympism. We shall commit ourselves to educating the gymnasts/athletes to adhere to fair play and drug free sport and to respect all DSIGO Rules governing the World Championships (or any other official DSIGO event).”*

## SECTION 4 – Regulations for Technical Committee

At official DSIGO Competitions and the Olympic Games, the members of the DSIGO Women's Technical Committee will constitute the Superior Jury and act as Apparatus Supervisors at the different apparatus.

### 4.1 The President of the WTC

The President of the Women's Technical Committee or her representative will serve as President of the Superior Jury. Her responsibilities and those of the Superior Jury include:

- a) To supervise the overall technical direction of the competition as outlined in the Technical Regulations.
- b) To call and chair all judges' meetings and instruction sessions.
- c) To apply the stipulations of the Judges' Regulations relevant to that competition.
- d) To deal with requests for the evaluation of new elements, raising the Uneven Bars, removal of bib number, and other issues that may arise. Such decisions are normally made by the Women's Technical Committee.
- e) To make sure that the time schedule published in the Workplan is respected.
- f) To control the work of the Apparatus Supervisors and intervene if deemed necessary. Except in case of an inquiry and time or line errors, generally no change of score is allowed after the score has been flashed on the score board.
- g) To deal with inquiries as outlined in the DSIGO Technical Regulation (TR 8.5).
- h) In cooperation with the members of the Superior Jury, to issue warnings to or replace any person acting in any judging capacity who is considered to be unsatisfactory or to have broken the oath.
- i) To conduct a post competition video review (PCVR) with the Technical Committee to determine errors in judgment.
- j) To supervise the checking of the apparatus measurement specifications according to the DSIGO Apparatus Norms.
- k) In unusual or special circumstances to nominate a judge to the competition.
- l) To submit a report to the DSIGO Executive Committee, which must be sent to the DSIGO Secretary General as soon as possible, but no later than 30 days after the event, which contains the following:
  - General remarks about the competition including special occurrences, conclusions and recommendations for the future.
  - Detailed analyses of the judges' performance (within 3 months) including proposals for:
    - rewarding the best judges
    - sanctions against the judges who failed to meet expectations
  - Detailed list of all interventions:
    - score changes before and after publication.
  - Technical analyses of the D-scores.

## 4.2 The WTC Members

During each phase of the competition, the members of the Women's Technical Committee or their representatives will serve as members of the Superior Jury and Apparatus Supervisors for each apparatus.

Their responsibilities include:

- a) To participate in the direction of the judges' meetings and instruction sessions and guide the judges to perform the correct work on their respective apparatus.
- b) To apply the "Judges' Regulations" control with fairness, consistency and completely in accordance with the currently valid regulations and criteria.
- c) To record the entire exercise content in symbol notation.
- d) To calculate the D and E-Score (control scores) for the purpose of evaluation of the D and E-Juries.
- e) To control the total evaluation and the Final Score for each exercise.
- f) To ensure that the gymnast is given the correct score for her performance or intervene as ruled herein.
- g) To check the apparatus used at training, touch warm-up and competition with the DSIGO Apparatus Norms.

## SECTION 5 – Regulations & Structure of Apparatus Juries

### 5.1 Responsibilities of Judges

Judges are fully and independently responsible for their scores.

All members of the Apparatus Juries have the responsibility to:

- a) Have thorough knowledge of:
  - the DSIGO Technical Regulations
  - the Code of Points
  - the DSIGO Judges' Rules
  - any other technical information necessary to carry out their duties during a competition
- b) Be in possession of the International Judge's Brevet valid for the current Cycle.
- c) Possess the category necessary for the level of competition they are judging.
- d) Have extensive knowledge in contemporary gymnastics and understand the intent, purpose, interpretation, and application of each rule.
- e) Attend all scheduled instruction sessions and judges' meetings before the respective competition (*extraordinary exceptions, which were unavoidable, will be decided by the DSIGO WTC*).
- f) Adhere to any special organizational or judging related instruction given by the governing authorities (*i.e. scoring system instructions*).
- g) For D-Juries to attend podium training.
- h) Be prepared thoroughly on all apparatus.
- i) Be capable of fulfilling the various necessary mechanical duties, which include:
  - correctly completing any required score sheets
  - using any necessary computer or mechanical equipment
  - facilitating the efficient running of the competition and
  - communicating effectively with other judges
- j) Be well prepared, rested, vigilant, and punctually present at least one hour before the start of competition or according to the instructions in the Work-Plan.
- k) Wear the DSIGO prescribed competition uniform (*dark blue suit - skirt or trousers and white blouse for female judges / white shirt with tie for male judges*), except at the OG, and other competitions where the uniform is supplied by the Organizing Committee.

#### **During the competition judges must:**

- a) Behave at all times in a professional manner and exemplify nonpartisan ethical behaviour.
- b) Fulfil the functions outlined as specified in Section 5.4.
- c) Evaluate each exercise accurately, consistently, quickly, objectively and fairly and when in doubt, give the benefit of that doubt to the gymnast.
- d) Use symbol notation sheets and maintain a record of their personal scores.
- e) Remain in their assigned seat (*except with the consent of D1 Judge*) and refrain from having contact or discussions with gymnasts, coaches, heads of delegations or other judges.

Penalties for inappropriate evaluation and behaviour by judges will be in accordance with the current version of the DSIGO Judges' Rules and/or the TR that apply to that competition.

## 5.2 Rights of Judges

In case of an intervention by the Superior Jury, the Judges have the right to explain their score and to agree (*or not*) to a change.

In case of disagreement the Judge may be overruled by the Superior Jury and shall be informed accordingly.

In case of arbitrary action taken against Judges, they have the right to file an appeal to the:

- a) Superior Jury, if the action was initiated by the Apparatus Supervisor or
- b) Jury of Appeal, if the action was initiated by the Superior Jury.

## 5.3 Composition of the Apparatus Panel

### The Apparatus Panels

For official DSIGO Competitions, World Championships, Junior World Championships, Olympic Games and Youth Olympic Games, the Apparatus Panel will consist of a D-Jury (*Difficulty*), and an E-Jury (*Execution*).

- The D-Juries are drawn and appointed by the DSIGO Technical Committee in accordance with the most current DSIGO Technical Regulations.
- E-Juries and supplementary positions will be drawn under the authority of the Technical Committee in accordance with the current Technical Regulations or the Judges' Rules that govern that competition.

The structure of the Apparatus Panel for the various types of competitions are defined in the General Judges' Rules

WC & OG 6 Judges	International Invitational Min. 4 Judges
2 D Judges	1 D Judges
4 E Judges	2-4 E Judges

### Line & Time Judges:

- One (1) Line Judge for Vault
- One (1) Time Judge for Uneven Bars
- Two (2) Time Judges for Balance Beam
- Two (2) Line Judges for Floor Exercise
- One (1) Time Judge for Floor Exercise

Modifications to the Judges' Panels are possible for other international competitions and for national and local competitions.

## 5.4 Function of the Apparatus Jury

### 5.4.1 Functions of the D-Jury

- a) The D-Juries record the entire program content in symbol notation, evaluate independently, without bias and then jointly determine the D-Score content. Discussion is allowed.
- b) The D2 Judge enters the D-Score into the computer.
- c) The D-Score content includes the:
  - Difficulty Value
  - Composition Requirements
  - Connection Value, and bonus based on special rules for each apparatus
- d) The D-Jury ensures the Line Judge on Vault is following the correct adherence to the touch warm-up time.

### Functions of the D1 Judge:

- a) To serve as liaison between the Apparatus Jury and the Apparatus Supervisor. The Apparatus Supervisor will then liaise when necessary, with the Superior Jury.
- b) To coordinate the work of the Time and Line Judges and Secretaries.
- c) To ensure the efficient running of the apparatus including the control of touch warm-up time.
- d) To display the green light or other clear signal to notify the gymnasts they must begin their exercise within 30 seconds.
- e) To ensure that penalties for time, line, behaviour faults are taken from the Final Score before being flashed.
- f) To ensure the following penalties are applied for:
  - failure to present before and/or after the exercise
  - performance of an invalid “0” vault
  - coach assistance during the vault, the exercise, and the dismount
  - short exercise

### Function of the D-Jury after the Competition:

The D-Jury will submit a written competition report as directed by the WTC President, with the following information:

- forms listing violations, ambiguities and questionable decisions with the number and name of the gymnast.
- make their symbol notation sheets available during consultations and submit their symbol notation sheets at the end of the competition to the Apparatus Supervisor.

## 5.4.2 Functions of the E-Jury

### The E-Jury must:

- a) Observe the exercises attentively, evaluate the faults and apply the corresponding deductions correctly, independently and without consulting the other judges.
- b) Record the deductions for:
  - general faults
  - specific apparatus execution faults
  - artistry faults
- c) Complete the score slip with a legible signature or enter their deductions into the computer/tablet.
- d) Be able to provide a personal written record of their evaluation of all exercises (*execution and artistry deductions*).

## 5.5 Functions of the Time, Line Judges & Secretaries

### 5.5.1 Functions of the Time & Line Judges

The Time & Line Judges are drawn from among the Brevet Judges to serve as:

#### Line Judges to:

- Determine on FX & VT stepping outside of the border marking and to acknowledge the fault by raising a flag.
- Inform the D1 Judge of any violation or deduction; sign and submit the appropriate written record.
- On VT count the touch warm-up attempts.

**Time Judges** are required to:

- Time the duration of the exercise (*BB & FX*).
- Time the duration of the fall period (*UB & BB*).
- Time the duration between the green light and the start of the exercise.
- Ensure adherence to the touch warm-up time (*for non-adherence, written information to the D-Jury*).
- Give on an audible signal to the gymnast and D-Jury (*BB*).
- Inform the D1 Judge of any violation or deduction; sign and submit the appropriate written record.
- For Time violations where there is no computer input, the Time Judge must record the exact amount of time over the time limit.

**Note:** *Timing related to all exercises (including start of exercise, exercise duration, etc.) will have 1 second increments.*

## 5.5.2 Functions of the Secretaries

The Secretaries need to have Code of Points and computer knowledge; they are usually appointed by the Organizing Committee.

Under the supervision of the D1 Judge they are responsible for correctness of all entries (*proceedings*) into the computers:

- adherence to the correct order of the teams and gymnasts.
- operating the green and red lights.
- correct flashing of the Final Score.

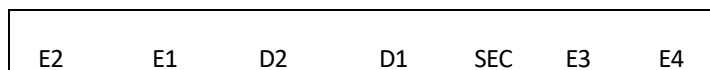
## 5.6 Seating Arrangements

The Judges will be seated at a location and distance from the apparatus which permits an unobstructed view of the total performance, and which allows them to fulfil all of their evaluation duties.

- The D-Jury must be in line with the center of the apparatus.
- The Timer(s) sits by the Apparatus Jury (*either side*).
- The Line Judges at FX must sit either:
  - by the Apparatus jury (either side), or
  - at opposite corners and observe the 2 lines closest to them.
- The Line Judge at VT must sit either:
  - by the Apparatus Jury (landing side), or
  - at the far corner of the landing side.

The placement of the E-Juries will be either:

Clockwise around the apparatus beginning from the left of the D-Jury, or in a straight line.



Variations in the seating arrangement are possible depending on the conditions available in the competition hall.

## 5.7 Judge's Oath (TR 7.12.1)

At the World Championships, and other important international events, juries and judges pledge to respect the terms of the Judges' Oath.

*"In the name of all the judges and officials, I promise that we shall officiate in these World Championships (or any other official DSIGO Event) with complete impartiality, respecting and abiding by the rules which govern them, in the true spirit of sportsmanship."*

## SECTION 6 – Determination of Score

### 6.1 General

The rules governing the evaluation of the exercises and the determination of the Final Score are identical for all sessions of competition (*Qualifications, Team Final, All-Around Final, Apparatus Finals*) except for Vault, where special rules in Qualifications and in Apparatus Finals apply (*Section 10*).

### 6.2 Determining Final Score

- The Final Score on each apparatus will be established utilizing two separate scores, the D-Score and the E-Score.
- The D-Jury establishes the D-Score, the content of an exercise, and the E-Jury the E-Score, the execution and artistry.
- The Final Score of an exercise will be established by the addition of the D-Score and the E-Score, and if necessary, subtraction of penalties (see 5.4.1).
- The All-Around Score is the sum of the Final Scores obtained on the four apparatus.
- The Team Score is calculated in accordance with the current Technical Regulations that govern that competition.
- Qualifications for, and participation in, the Team Final, the All-Around Final and the Apparatus Finals will occur in accordance with the current Technical Regulations that govern that competition.
- In principle, the repetition of an exercise is not permitted.

#### The Final Score Calculation

##### Example:

##### D-Score + E-Score = Final Score

##### D-Score

Difficulty (3 DS3, 3 DS2, 2 DS3)	+ 2.10 P.
Composition Requirements	+ 2.00 P.
Connection value	+ 0.30 P.
Bonus	+ 0.20 P.

**D-Score**     **4.60 P.**

##### E-Score\*

Execution	- 0.70 P.	<b>10.00 P.</b>
Artistry	- 0.30 P.	<u>- 1.00 P.</u>

**E-Score**     **9.00 P.**

**Final Score**     **13.60 P.**

*\*Note: the execution & artistry deductions are added together and then subtracted from 10.00 P.*

The E-score is calculated as follows:

- 4 E-score deductions: average the middle 2
- 3 E-score deductions: average the 3
- 2 E-score deductions: average the 2

## 6.3 Short Exercise

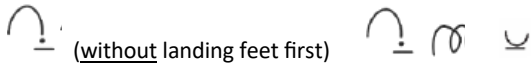
For the execution and artistry of presentation, the gymnast may earn a maximum E-Score of 10.00 P.

The D-Jury will take the appropriate penalty for a short exercise from the Final Score:

- 7 or more elements – no deductions
- 5-6 elements – 2.00 P.
- 3-4 elements – 3.00 P.
- 1-2 elements – 4.00 P.
- No elements – 9.00 P.

**Example:** FX

The gymnast falls and injures herself after performing only 4 elements.



**Evaluation:**

**D-Score**

DV (A + A + A + DS3) + 2.10 P.

CR # 2, # 3 + 1.00 P.

**D-Score + 2.10 P.**

**Max. E-Score** for Execution & Artistry **may be** 10.00 P.

**Total deductions** (2 falls, height, amp. etc.) - 4.10 P.

**E-Score = 5.90 P.**

**Final Score = 8.00 P.**

**Final Score** after penalty for short exercise applied

**8.00 P. – 3.00 P. (short exercise) = 5.0 P.**

## SECTION 7 – Regulations Governing the D-Score

### 7.1 D-Score (Content) VT, UB, BB, FX

- The D-Score on VT is the Difficulty Value in the Table of Vaults.
- The D-Score on Uneven Bars, Balance Beam and Floor Exercise includes the highest 8 difficulties, compositional requirements, connection value and bonus.

### 7.2 Difficulty Value (DV)

The DV are elements from the Table of Elements in the Code of Points which are open ended and may be expanded as needed.

- The maximum **8** highest DV including the dismount are counted on UB, BB and FX.
- The D-Jury will always recognize the DV of the element unless there is a failure to meet the technical requirement of the element. The table of elements has DSIGO skills and the FIG code has FIG elements. The maximum value for the DS skills is 0.5, the value for the FIG elements is 0.5+0.1 (FIG element with A value), +0.2 for B value and +0.3 for C value.

#### Difficulty Value

- DS1 = 0.10
- DS2 = 0.20
- DS3 = 0.30
- DS4 = 0.40
- DS5 = 0.50

#### FIG ELEMENTS


- A = 0.60
- B = 0.70
- C = 0.80

#### 7.2.1 Recognition of DV of elements

- To reward DV an element must be performed according to the description of the body position in the Table of Elements.
- The same element will receive DV only one time in an exercise and in chronological order.
- Cartwheel elements are considered lateral elements.**



- Recognition of the Same and Different Elements**

- Different dance elements from the same box in the Table of Elements (*same number*) will receive DV only one time in the exercise and in chronological order.
- Only one turn (pirouette) in tuck stand on one leg (BB & FX) will receive DV, in chronological order.
- The maximum number of turns recognised for:
  - passé pirouettes is 2 1/2 turn (900°)
  - all other pirouettes with a different leg position are 3/1 turn (1080°)
  - Split/Straddle leaps and jumps (ie. ) is 1 1/2 turn (540°)

- e) Elements are considered ***different***, if they are listed under ***different numbers*** in the Table of Elements
- f) Elements are considered the ***same***, if they are listed under the ***same number*** and have the following criteria:
- **UB elements:**
    - are performed with or without a hop grip change
    - giants fwd & bwd performed with legs straddled or together, with hips bent or stretched
    - pike sole circle fwd & bwd performed with legs straddled or together
    - legs are together or straddled in flight elements
  - **Dance elements:**
    - with take off from one or both feet with the same leg position
      - Example: wolf hop (take off from one foot) and wolf jump (take off from both feet)
    - are performed in side or cross position (BB)
      - Jumps performed in side position will be awarded 1 DV higher than in cross position
      - If the same element is performed in cross and in side position, the DV will be awarded one time only and in chronological order
      - Jumps that start from side position and finish in cross position, or vice versa – consider as elements performed in cross position (*additional 90° does not make element different*)
    - land on one or both feet (BB)
    - land on one or both feet or in prone position (FX)
  - **Acro elements:**
    - that land on one or both feet
- g) Elements are considered ***different***, if they are listed under the ***same number*** and have the following criteria:
- **Acro elements:**
    - there are different body positions (tuck, pike or stretched) in saltos
    - there are different degrees of turns:  $\frac{1}{2}$ , 1/1, 1½ (180°, 360°, 540°) etc.
    - the support is performed on one or both arms
    - the take-off from one or both feet

### 7.2.2 Recognition of elements occurs in chronological order

- a) In case of technical failure elements will be recognized as:
- another element in the Table of Elements or
  - No DV or
  - One DV lower
- b) If an element is recognized as another element (*from the Table of Elements*) due to failure to meet technical requirements and later the element is performed with correct technique they both receive DV.
- *Example:* Split leap to ring without required arch it becomes split leap, if the split leap to ring is performed later with correct technique it is recognized as a split leap to ring because both elements appear in the Table of Elements.
  - *Example BB:* ✓ turn is credited as another element from the COP ○ due to failure to hold the free leg at horizontal from the beginning to the end of the turn (360°). It is then performed a 2<sup>nd</sup> time in the exercise correctly – Credit DV ✓

- c) If an element is credited one DV lower due to failure to meet technical requirements and is later performed again in the exercise it will then be considered as a repetition and no DV will be awarded.
- Example UB: free hip circle bwd that is credited one DV lower (*DS5*), due to failure to move hips away from the bar. It is then performed a 2<sup>nd</sup> time in the exercise and move the hips away the then DV will be awarded because is in different number in the table of elements. But, if the same element is performed a 2<sup>nd</sup> time in the exercise with the same technical error, the DV will not be awarded.

### 7.2.3 New element / vault / connection submission for all competitions:

Coaches are encouraged to submit new vaults and elements that have not yet been performed and/or do not yet appear in the Table of Elements.

- The new elements must be presented no later than the day and hour stipulated in the Work Plan.
- The request for evaluation must be accompanied with any technical drawings and a mandatory video on a USB memory stick.
- All values given at competitions are provisional until approved by the DSIGO TC.
- New elements performed in the Championship qualification competitions require confirmation of provisional value by the TC President before evaluation for the respective competition.
- The evaluation at the competition will be communicated as soon as possible in writing to the concerned federation and to the judges at the Judges' Instruction or Briefing before the respective competition.
- The decisions have validity only at that specific competition.
- New elements will appear for the first time in the Code Update / Newsletter only after they have been performed successfully by the gymnast then submitted and confirmed by the TC.

**In order for a new element/vault to be named after a gymnast it must be:**

- Performed internationally for the first time at an official DSIGO Group 1, 2 or 3 competitions (with or without an official DSIGO TD present).
- C value or higher and performed for DV.
- DV and name will only be confirmed following a TC analysis of the performance.
- If more than one gymnast at the same competition performs the same new element, the element will be named after all gymnasts.
- The federation of the gymnast has the responsibility to submit a video of the proposed new element to the DSIGO TC President as soon as possible after the competition. In addition, the competition TD must submit the official video, original video and drawing submitted by the coach (if available), and all details about the provisional evaluation given at the competition, to the DSIGO TC President as soon as possible.

## 7.3 Compositional Requirements (CR) 2.00

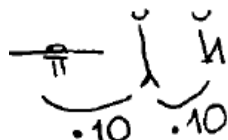
Composition Requirements are described in the respective Apparatus Sections.  
A maximum of 2.00 is possible.

- a) Only elements from the Table of Elements may fulfil CR.
- b) One element may fulfil more than one CR;  
however, an element may not be repeated to fulfil another CR.

## 7.4 Connection Value (CV) & Bonus

Connection Value is to be achieved through unique combinations of elements on Uneven Bars, Balance Beam and Floor Exercise.

- a) Elements used for CV do NOT necessarily have to be among the 8 counting DV. All elements must be from the Table of Elements.
- b) Connection Value on UB, BB and FX is evaluated at:
  - +0.10
  - +0.20
- c) Formulas for CV & Bonus are described in the respective Apparatus Sections - Part 3: Sections 11, 12 and 13.
- d) Devalued elements may be used for CV & Bonus.
- e) In order to credit CV & Bonus, the element must be performed without a fall, or according to specific rules stated for the respective apparatus.
- f) With the direct (indirect-FX) connection of 3 or more elements, the 2<sup>nd</sup> element may be used:
  - the 1<sup>st</sup> time as the last element of a connection and
  - the 2<sup>nd</sup> time as the 1<sup>st</sup> element to begin a new connection.



### 7.4.1 Direct and Indirect Connections

All connections must be **Direct**;

*only on Floor* can acrobatic connections be **Indirect**.

**Direct Connections** are those in which elements are performed without:

- a) stop between elements
- b) extra step between elements
- c) foot touching beam between elements
- d) lack of balance between elements
- e) obvious leg/hip extension on 1<sup>st</sup> element before take-off for 2<sup>nd</sup> element
- f) additional/excessive arm swing

**Indirect Connections** (*only in acrobatic series on FX*), are those in which directly connected acrobatic elements with flight phase and hand support (*from Group 3, e.g. round-off, flic-flac, etc. as preparatory elements*) are performed between saltos.

**The recognition** of direct or indirect (FX) connections should be to the benefit of the gymnast.

The order of succession of elements within a connection can be freely chosen on BB, FX and UB (*unless there is a special requirement for CV recognition*).

## 7.4.2 Repetition of elements for CV (SB on BB)

- Elements may not be repeated in another connection for CV. Recognition occurs in chronological order.
- Same elements on UB, acrobatic elements on BB and FX may be performed twice within one connection. Dance elements cannot be repeated.

### Examples:

**UB** – hip circle forward x 2

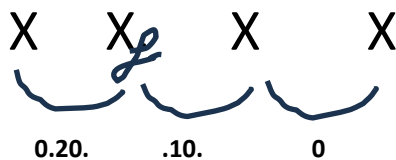
**BB** – cartwheel x 2

**FX** – indirect or direct connection with flic salto backward x2

- With the direct connection of 3 or more elements, the repeated cartwheel on BB and FX must be directly connected. CV will be rewarded for all connections.

### Examples:

**BB**

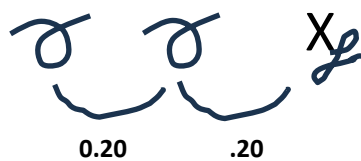


Total CV + 0.20 & .10

Cartwheel may be used:

- the 1<sup>st</sup> time as the 2<sup>nd</sup> element of a connection
- the 2<sup>nd</sup> time as the 1<sup>st</sup> element to begin a new connection
- the 3<sup>rd</sup> time as the connection of 2 same cartwheel

**FX**



Total CV + 0.40

Salto  may be used:

- the 1<sup>st</sup> time as a connection of 2 same saltos
- the 2<sup>nd</sup> time as the 1<sup>st</sup> element to begin a new connection

## 7.4.3 Dismount (DMT) Bonus

On Uneven Bars, Balance Beam and Floor, a Bonus of **0.20** will be awarded for DMT with FIG B value and higher.

**In order to credit the Bonus, the DMT must be performed without a fall.**

**FX: In order to credit the Bonus:**

- the acro line must be performed without a fall.

## SECTION 8 – Technical Directives

In order to recognize DV specific technical expectations are required.

All directives for angles of completion of elements and body positions are approximate and meant to serve as a guideline.

### 8.1 All Apparatus

#### Body Positions

##### Tuck



Less than 90° hip and knee angle in salto & dance elements

##### Pike



Less than 90° hip angle in salto & dance elements

##### Stretch



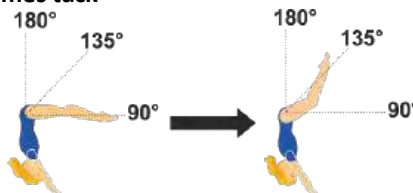
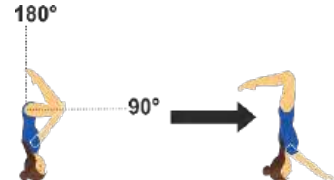
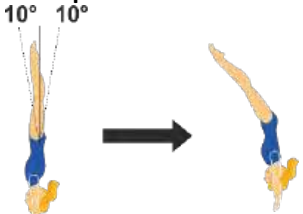
All body parts in alignment

#### 8.1.1 Element Recognition

##### Stretch

- The majority of the salto must be maintained in the stretched position in:
  - Single saltos
  - Double saltos on FX and UB DMT
  - Vaults (saltos)
- When there is NO stretched position shown it is considered pike position in:
  - Non-twisting elements UB, BB and FX
- A slight bend in the hips (up to 30°) is allowed on Vaults without twists

#### Recognition of body positions in single & double saltos without LA turn

<p><b>Pike salto becomes tuck</b></p> 	<p><b>D-Jury</b> If in Pike salto knee angle is less than 135° - Credit Tuck salto</p>
<p><b>Tuck salto becomes stretch</b></p> 	<p><b>D-Jury</b> Hip open (180°) - Credit Stretch salto</p>
<p><b>Stretch position becomes pike</b></p> 	<p><b>D-Jury</b> Pike in hips - Credit Pike salto</p> <p>A slight hollow in the chest or a slight arched body position is acceptable</p>



## 8.1.2 Landing from Single Saltos with Twists

- a) Elements with twists performed
- as mounts and dismounts from **UB** and **BB**
  - during the exercise on **BB** and **FX**
  - all landings on **VT**
- must be completed exactly or **another** element from the COP will be recognized.

**Note:** The placement of the front foot is decisive when awarding the DV.

- b) For under turning\*
- 2/1 twist becomes 1½ twist
  - 1½ twist becomes 1/1 twist

\***FX:** When there is a salto with twist directly connected to another salto and in the first salto the turn is not completed exactly (*but the gymnast is able to continue into the next element*), the first element will NOT be devalued.

## 8.1.3 Falls on Landing

- a) with landing feet first – the DV is awarded
- b) without landing feet first – no DV is awarded

## 8.2 Balance Beam and Floor Exercise

### 8.2.1 Rewarding DV for turns on 1 leg are in increments of:





- 180° for BB
- 180° for FX
- The turn must be completed exactly or another element from the COP will be credited.
- The position of the shoulders and hips are decisive, otherwise another element from the COP will be credited.

#### Turn Considerations:

- Must be performed on the toes.
- Have a fixed and well defined shape throughout the turn.
- The support leg, whether straight or bent (*choreography*), does not change the DV.
- For turns on 1 leg requiring the free leg to be at a specific position, the position must be maintained throughout the turn.
- If the free leg is not in the prescribed position - credit another element from the COP.

#### Under turning on support leg:

Example:

- BB  becomes  1½
- FX  becomes  1½

### 8.2.2 Rewarding DV for Leaps, Jumps & Hops with turns are in increments of:







- 180° for BB & FX (split, straddle and ring elements)
- 180° for FX

Various techniques of jumps, leaps and hops with 1/1 turn (360°) and more are permitted; piking, tucking, straddling the legs may be at the beginning, in the middle or at the end of the turn (*unless there is a special requirement for the element*).

In jumps, leaps and hops with ½ turn (180°) the prescribed position must be reached at the beginning OR at the end of the turn.

**Under turning of more than 30°** – another element from the COP will be recognized.

Example:

- BB/FX  becomes 
- FX  becomes 
- BB  becomes 
- An additional ¼ turn does not make an element different

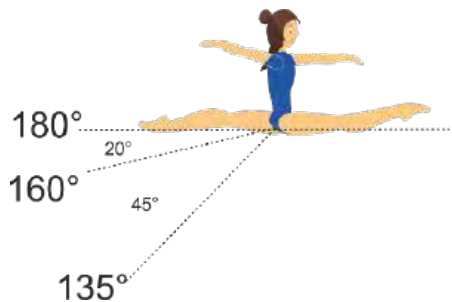
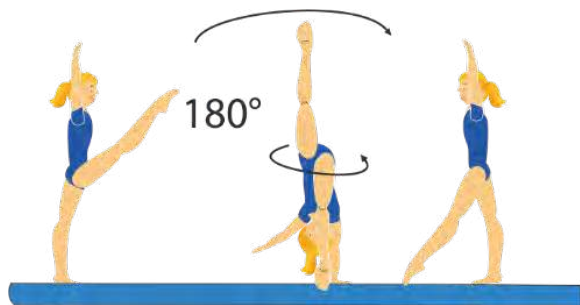
**Definition:**

- Leaps** – take off from 1 foot to land on the other or 2 feet
- Hops** – take off from 1 foot and land on the same foot or 2 feet (180° leg separation is not required)
- Jumps** – take off from 2 feet and land on 1 or 2 feet

**Note:** in jumps and leaps with split, 180° leg separation is required.

### 8.2.3 Split Requirement








For missing degrees of leg separation in leaps, jumps, turns





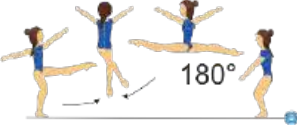
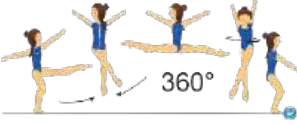
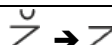



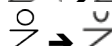






**Insufficient Split:**

- > 0° - 20° small fault
- > 20° - 45° medium fault
- > 45° credit another element from the COP or no DV

## 8.3 Requirements for Selected Dance Elements

Elements	Requirements:	D-Jury	E-Jury
<b>Scales (4.102)</b> 	<ul style="list-style-type: none"> <li>• 180° split</li> </ul>	<ul style="list-style-type: none"> <li>• &lt; 180° split =&gt; No DV</li> </ul>	
<b>Example for the turns with specific leg positions:</b> 	<ul style="list-style-type: none"> <li>• Free leg fwd or bwd at horizontal throughout turn</li> </ul>	<ul style="list-style-type: none"> <li>• Free leg below horizontal =&gt; Credit another element from the COP</li> </ul>	
<b>Tuck Jump with/without turn</b> 	<ul style="list-style-type: none"> <li>• Hip angle - less than 90°</li> <li>• Knees above horizontal</li> </ul>	<ul style="list-style-type: none"> <li>• &gt; 135° hip/knee angle =&gt; No, or other DV</li> </ul>	<ul style="list-style-type: none"> <li>• Knees at horizontal =&gt; small fault</li> <li>• Knees below horizontal =&gt; medium fault</li> </ul>
<b>Wolf Jump with/without turn</b> 	<ul style="list-style-type: none"> <li>• Hip angle - less than 90°</li> <li>• Extended leg above horizontal</li> </ul>	<ul style="list-style-type: none"> <li>• &gt; 135° hip angle =&gt; No, or other DV</li> </ul>	<ul style="list-style-type: none"> <li>• Extended leg at horizontal =&gt; small fault</li> <li>• Extended leg below horizontal =&gt; medium fault</li> </ul>
<b>Cat Leap with/without turn</b> 	<ul style="list-style-type: none"> <li>• Legs alternation</li> <li>• Knees above horizontal</li> <li>• Evaluate the lowest knee position</li> </ul>	<ul style="list-style-type: none"> <li>• &gt; 135° hip/knee angle =&gt; No, or other DV</li> <li>• Lack of alternation =&gt; Tuck jump</li> </ul>	<ul style="list-style-type: none"> <li>• One/both legs at horizontal =&gt; small fault</li> <li>• One/both legs below horizontal =&gt; medium fault</li> </ul>
<b>Straddle Pike Jump with/without turn</b> 	<ul style="list-style-type: none"> <li>• Both legs must be above horizontal</li> </ul>	<ul style="list-style-type: none"> <li>• &gt; 135° hip angle =&gt; No, or other DV</li> </ul>	<ul style="list-style-type: none"> <li>• Incorrect (uneven) leg position =&gt; small fault</li> <li>• Legs at horizontal =&gt; small fault</li> <li>• Legs below horizontal =&gt; medium fault</li> </ul>
<b>Sissone to Ring</b> 	<ul style="list-style-type: none"> <li>• Upper back arch and head release</li> <li>• 180° split of legs on the diagonal</li> <li>• Back foot to crown of head</li> </ul>	<ul style="list-style-type: none"> <li>• No arch &amp; release of head =&gt; Sissone</li> <li>• Back foot below crown of head =&gt; Sissone</li> <li>• No split =&gt; No DV</li> </ul>	<ul style="list-style-type: none"> <li>• Insufficient arch position =&gt; small fault</li> <li>• Rear foot at head height =&gt; small fault</li> <li>• Rear foot at shoulder height =&gt; medium fault</li> </ul>

Elements	Requirements:	D-Jury	E-Jury
<b>Sheep Jump</b> 	<ul style="list-style-type: none"> <li>• Upper back arch &amp; head release with feet to crown of head</li> <li>• Hip extension</li> </ul>	<ul style="list-style-type: none"> <li>• No arch &amp; release of head =&gt; No DV</li> <li>• Feet below shoulder height =&gt; No DV</li> </ul>	<ul style="list-style-type: none"> <li>• Insufficient arch =&gt; small fault</li> <li>• Feet at head height &amp; below =&gt; small fault</li> <li>• Insufficient hip extension =&gt; small fault</li> <li>• Insufficient bent legs (<math>\geq 90^\circ</math>) =&gt; small fault</li> </ul>
<b>Split Leap with leg change</b> 	<ul style="list-style-type: none"> <li>• Free leg swing minimum <math>45^\circ</math></li> <li>• Swing with straight free leg</li> </ul>		<ul style="list-style-type: none"> <li>• Free leg swings less than <math>45^\circ</math> =&gt; small fault</li> <li>• Free leg bent =&gt; small/medium fault</li> </ul>
<b>Switch leap with turn</b>  <b>and</b> <b>“Johnson” with turn</b>   180°  360°	<ul style="list-style-type: none"> <li>• Free leg swing minimum <math>45^\circ</math></li> <li>• Swing with straight free leg</li> <li>• Must show clear cross split OR Clear side split/straddle pike</li> </ul>	<ul style="list-style-type: none"> <li>• Incomplete turn in  <math>\rightarrow</math> </li> <li>• Incomplete turn in  <math>\rightarrow</math> </li> <li>• Incomplete turn in  <math>\rightarrow</math> </li> <li>• Incomplete turn in  <math>\rightarrow</math> </li> </ul>	<ul style="list-style-type: none"> <li>• Free leg swing less than <math>45^\circ</math> =&gt; small fault</li> <li>• Free leg bent =&gt; small/medium fault</li> </ul>
<b>Split leap to Ring / Switch leap with leg change to Ring / Split Jump to Ring (with/without turn)</b> 	<ul style="list-style-type: none"> <li>• Upper back arch &amp; head release</li> <li>• <math>180^\circ</math> split of legs</li> <li>• Front leg at horizontal, back leg bent (<math>135^\circ</math>), and back foot <u>to the crown of head</u></li> </ul>	<ul style="list-style-type: none"> <li>• No arch &amp; release of head =&gt; Split/Switch leap/Split jump</li> <li>• Back foot below crown of head =&gt; Split/Switch leap/Split jump</li> </ul>	<ul style="list-style-type: none"> <li>• Insufficient arch position =&gt; small fault</li> <li>• Front leg below horizontal =&gt; small fault</li> <li>• Front leg below horizontal (approx. <math>45^\circ</math>) =&gt; medium fault</li> <li>• Rear foot at head height =&gt; small fault</li> <li>• Rear foot at shoulder height =&gt; medium fault</li> <li>• Back leg stretched =&gt; small fault</li> </ul>

Deviation from the ideal technical performance will incur a small, medium or large deduction (body shape).

**Body Shape Deduction includes:**

- Insufficient split
- Bent legs
- Toes not pointed
- Legs separated
- Specific element body shape deductions (listed in 8.3)
- Unesthetic body position or technical deviation from the perfect execution of elements

**NOTE:**

A small deviation from the ideal execution will be deducted 0.10 (-0.10)

A medium deviation from ideal execution will be deducted 0.30 (-0.30)

Large deviation from the ideal execution will be deducted 0.50 (-0.50)

(as per Section 9.3)

## 8.4 Uneven Bars

Handstand position is considered reached when all body parts are aligned in vertical.

### 8.4.1 Cast to Handstand

Diagram	D-Jury	E-Jury
	<p>If element completed:</p> <ul style="list-style-type: none"> <li>• within 10° of vertical → Credit DV</li> <li>• &gt;10° → No DV</li> </ul>	<ul style="list-style-type: none"> <li>• &gt; 30° – 45° -0.10</li> <li>• &gt; 45° -0.30</li> </ul>

### 8.4.2 Circle elements to handstand without turn & Flight elements from HB to handstand on LB

Diagram	D-Jury	E-Jury
	<p>If element completed</p> <ul style="list-style-type: none"> <li>• &gt; 10° before vertical → No or other DV</li> <li>• &gt; 10° after vertical → 1 DV lower</li> </ul>	<ul style="list-style-type: none"> <li>• &gt; 10° – 30° -0.10</li> <li>• &gt; 30° - 45° -0.30</li> <li>• &gt; 45° -0.50</li> </ul>

Diagram	D-Jury	E-Jury
	<p>If element completed</p> <ul style="list-style-type: none"> <li>• &gt; 10° before vertical → No or other DV</li> <li>• &gt; 10° after vertical → 1 DV lower</li> </ul>	<ul style="list-style-type: none"> <li>• &gt; 10° – 30° -0.10</li> <li>• &gt; 30° - 45° -0.30</li> <li>• &gt; 45° -0.50</li> </ul>

## SECTION 9 – Regulations Governing the E-Score

### 9.1 Description of E-Score 10.00 P. (Performance)

For perfection of execution, combination and artistry of presentation, the gymnast may earn a score of **10.00 P.**

**The E-Score includes deductions for faults in:**

- Execution
- Artistry of presentation

### 9.2 Evaluation by E-Jury

The E-Jury will judge the exercise and determine the deductions independently.

Each exercise is evaluated with reference to expectations of perfect performance. All deviations from this expectation are deducted.

Deductions for errors in execution and artistry are added together and then deducted from 10.00 P. to determine the E-Score.

## 9.3 Table of Deductions

Faults		Small	Med.	Large	Very Large
		0.10	0.30	0.50	1.00 or more
<b>By E- Judges</b>					
<b>Execution Faults</b>					
– Bent arms or bent knees	each time	●	●	●	
– Leg or knee separations	each time	●	● shoulder width or more		
– Legs crossed during elements with twist	each time	●			
– Insufficient height of elements ( <i>external amplitude</i> )	each time	●	●		
– Insufficient exactness of tuck or pike position in single salto, without twist	each time	● 90° Hip/knee angle	● >90° Hip/knee angle		
– Insufficient exactness of tuck or pike position in double salto, without twist	each time	● >90° Hip angle			
– Failure to maintain stretched body position ( <i>piking too early</i> )	each time	●	●		
– Hesitation during performance of elements	each time	●			
– Attempt without performance of an element ( <i>empty run</i> )	each time		●		
– Deviation from straight direction	each time	●			
Body and/or leg position in elements ( <i>non-dance</i> )					
– Body alignment	each time	●			
– Feet not pointed/relaxed	each time	●			
– Insufficient split in acro elements ( <i>non-flight</i> )	each time	●	●		
– Failure to fulfil technical requirements in dance elements ( <i>body shape</i> ) ( <i>as per Sec. 8 for list of errors in dance elements</i> )	each time	●	●	●	
– Precision	each time	●			
– Performance of DMT too close to the apparatus ( <i>UB &amp; BB</i> )			●		
<b>Landing Faults</b> ( <i>all elements including dismounts</i> )		If there is no fall the maximum landing deduction may not exceed 0.80			
– Feet apart on landing	each time	●			
– Extra arm swings		●			
– Lack of balance	each time	●	●		
– Extra steps, slight hop	each time	●			
– Very large step or jump ( <i>guideline – more than shoulder width</i> )	each time		●		
– Body posture fault	each time	●	●		
– Deep squat	each time			●	
– Brushing/touching apparatus/mats with hands, but not falling	each time		●		
– Support on mat/apparatus with 1 or 2 hands	each time				<b>-1.00</b>
– Fall on mat to knees or hips	each time				<b>-1.00</b>
– Fall on or against apparatus	each time				<b>-1.00</b>
– Failure to land feet first on landing from an element	each time				<b>-1.00</b>

Faults		Small	Med.	Large	Very Large
		0.10	0.30	0.50	1.00 or more
<b>By D- Judges (D1 &amp; D2)</b>					
– Performance of connection with fall – Performance of DMT with fall	UB, BB, FX				No CV, No SB (BB) No Bonus
– Failure to land feet first or in prescribed position from an element	each time				No DV, CV, CR, No SB (BB) & No DMT Bonus
– Take-off outside the border markings (entirely outside)	FX				No DV, CV, CR
– Failure to acknowledge D- Judges before and/or after exercise	Gym/Evt		●		From the Final Score
– Spotting assistance ( <i>help</i> )	UB, BB, FX each time				<b>-1.00</b> from the Final Score • if coach assists gymnast after element completed, No CV & No DMT Bonus • if coach helps gymnast to perform element, then also No DV, CV, CR & No DMT Bonus
– Non-permitted presence of spotter	Gym/Evt			●	From Final Score
– Gymnast runs/walks under the LB to perform MT	Gym/Evt		●		From Final Score
<b>By D- Judges (D1 &amp; D2) with notification to the Superior Jury, or by the SJ</b>					
<b>Apparatus irregularities through:</b>					
– Failure to properly use safety collar for round-off entry vaults ( <i>see 10.4.3</i> )	Gym/Evt				Invalid VT “0”
– Failure to use supplementary mat	Gym/Evt			●	From the Final Score
– Placement of springboard on unpermitted surface	Gym/Evt			●	
– Use of unpermitted supplementary mats	Gym/Evt			●	
– Moving the supplementary mat during exercise or moving to unpermitted end of the Balance Beam	Gym/Evt			●	
<b>By Chair of the Superior Jury when notified by the D-Jury</b>					
– Incorrect use of magnesium and/or damage to the apparatus	Gym/Evt			●	From the Final Score
– Addition, re-arrangement or removal of springs from springboard	Gym/Evt			●	
– Changing height of apparatus without permission	Gym/Evt			●	
<b>By Chair of the Superior Jury when notified by the D-Jury</b>					
<b>Behaviour of Gymnast</b>					
– Incorrect or unaesthetic padding	Gym/Evt		●		From the Final Score
– Missing national identification and/or wrong placement	Gym/Evt		●		<i>In Qualification, All Around and Team Final taken 1 x in competition phase from apparatus where first recognised</i> <i>In Apparatus Finals taken from event score</i>
– Missing start number	Gym/Evt		●		
– Incorrect attire - leotard, jewellery, bandage colour, etc.	Gym/Evt		●		
– Incorrect advertising	Team Gym/Evt		●		From the Final Score on the apparatus concerned Upon request of the responsible body
– Unsportsmanlike conduct	Gym/Evt		●		From the Final Score
– Unauthorised remaining on the podium	Gym/Evt		●		From the Final Score
– Remounting podium after the exercise is over	Gym/Evt		●		From the Final Score
– Speaking to active judges during the competition	Gym/Evt		●		From the Final Score
– Team gymnasts competing in the incorrect order	Team				<b>-1.00</b> <i>In Qualification &amp; Team Final from the team total on the apparatus concerned</i>
– Non-identical leotards ( <i>for gymnasts from the same team</i> )	Team				<b>-1.00</b> <i>In Qualification &amp; Team Final taken 1 x in competition phase from apparatus where first recognised</i>

Faults	Small	Med.	Large	Very Large
	0.10	0.30	0.50	1.00 or more
– Failure to complete the competition due to absence from the Competition area				Disqualified
– Unexcused delay or interruption of competition				Disqualified
<b>Written Notification by TIME JUDGE to D-Jury</b>				
<b>NOTE: the deductions will be applied when exceeding time is by one second</b>				
– Flagrant exceeding of touch warm-up time (after warning) • by Individuals	Team/Evt Gym/Evt		●	From the Final Score
– Failure to start within 30 seconds after green light is lit	Gym/Evt		●	
– Failure to start within 60 seconds	Gym/Evt	The right to begin the exercise will be terminated		
– Overtime (BB, FX)	Gym/Evt	●		
– Starting exercise without signal or when red light is lit	Gym/Evt			“0”
<i>UB and BB</i> – Exceeding allowable intermediate fall time – Exceeding intermediate fall time (more than 60 seconds)	Gym/Evt Gym/Evt		●	Exercise ended

By Chair of the Superior Jury (in Consultation with the Superior Jury)	Card System For DSIGO Official and Registered Competitions
<b>Behaviour of Coach with <u>NO</u> direct impact on the result/performance of the gymnast/team</b>	
– Unsportsmanlike conduct (valid for all phases of the competition)	1 <sup>st</sup> time – Yellow card for coach (warning) 2 <sup>nd</sup> time – Red card & removal of coach from the competition and/or training hall
– Other flagrant, undisciplined and abusive behaviour (valid for all phases of the competition)	Immediate Red card & removal of coach from the competition and/or training hall
<b>Behaviour of Coach with <u>DIRECT</u> impact on the result/performance of the gymnast/team</b>	
– Unsportsmanlike conduct (valid for all phases of the competition) i.e. unexcused delay or interruption of competition, speaking to active judges during the competition, speak directly to the gymnast, give signals, shouts (cheers) or similar during the exercise. etc.	1 <sup>st</sup> time <b>-0.50</b> (from gymnast/team at event) & Yellow card for coach (warning) 1 <sup>st</sup> time <b>-1.00</b> (from gymnast/team at event) & Yellow card for coach (warning) if coach speaks <b>aggressively</b> to active judges 2 <sup>nd</sup> time <b>-1.00</b> (from gymnast/team at event) & Red card & removal of coach from the competition floor*
– Other flagrant, undisciplined and abusive behaviour (valid for all phases of the competition) i.e. incorrect presence of the prescribed persons in inner circle during competition and/or in the preparation of the apparatus, etc.	<b>-1.00</b> (from gymnast/team at event), immediate Red card & removal of coach from the competition floor*

**Note:** If one of two coaches from a team are dismissed from the competition inner circle, it is possible to replace that coach with another coach **one time** in the entire competition (e.g. Qualification).

1<sup>st</sup> offence = Yellow card

2<sup>nd</sup> offence = Red card, at which time the coach is excluded from the rest of the competition phases.

\* if there is only one coach, then the coach would remain in the competition but would not be eligible for accreditation at the next World Championships, Junior World Championships, Olympic Games, Youth Olympic Games.

## SECTION 10 – Vault

### 10.1 General

Depending on the requirements for the competition phase, the gymnast is required to perform one or two vaults from the Table of Vaults.

Run distance is a maximum of 25 meters, measured from the front edge of the table to the inner side of the block attached at the end of the vault run up mat.

- The vault begins with a run, an arrival and take-off from the springboard with two feet, from either a:
  - forward position or
  - backward position
- No vault with sideward landing may be submitted.
- All vaults must be performed with repulsion from both hands off the vaulting table.
- The gymnast is required to properly use the “safety collar” supplied by the Organizing Committee for round-off entry vaults.
- A hand placement mat may be used only for Yurchenko vaults from groups 1, 4 and 5.
- All vaults are illustrated with a number.
- The gymnast is responsible for flashing the intended vault number prior to the beginning of each vault (*manually or electronically*).
- After receiving the green light or signal from the D1 Judge, the gymnast executes the 1<sup>st</sup> vault and then returns to the end of the runway to post the number for her 2<sup>nd</sup> vault.
- Beginning with the take-off, the vault phases are evaluated:
  - pre-flight (*1<sup>st</sup> flight*)
  - support
  - flight (*2<sup>nd</sup> flight*) and landing

### 10.2 Run Approaches

Additional run approaches are permitted as follows, with deduction of **-1.00** for empty run (if gymnast has not touched the springboard or the apparatus).

- When 1 vault is required, a second run approach is permitted with deduction.
- Third approach **not** permitted.
- When 2 vaults are required, a third run approach is permitted with deduction.
- Fourth approach **not** permitted.

The D-Jury will take the deduction from the Final Score of the vault performed.

## 10.3 Vault Groups

The vaults are classified into the following groups:

**Group 1** – Vault without salto (*Handspring, Yamashita, Round-off*) with or without LA turn in 1<sup>st</sup> and/or 2<sup>nd</sup> flight phase.

**Group 2** – Handspring fwd with or without 1/1 turn (360°) in 1<sup>st</sup> flight phase  
salto fwd or bwd with or without twist in 2<sup>nd</sup> flight phase.

**Group 3** – Handspring with ¼ - ½ turn (90° - 180°) in 1<sup>st</sup> flight phase (*Tsukahara*) – salto bwd with or without twist in 2<sup>nd</sup> flight phase.

**Group 4** – Round-off (*Yurchenko*) with or without ¾ turn (270°) in 1<sup>st</sup> flight phase – salto bwd with or without twist in 2<sup>nd</sup> flight phase.

**Group 5** – Round-off with ½ turn (180°) in 1<sup>st</sup> flight phase – salto fwd or bwd with or without twist in 2<sup>nd</sup> flight phase.

## 10.4 Requirements

– The **intended** vault number to be flashed (*manually or electronically*) before the vault is performed.

– In the **Qualification, Team Final and All-Around Final**: 1 vault must be performed.

- In **Qualification**, the 1<sup>st</sup> vault score counts toward the **Team** and/or **All-Around Total**.
- The gymnast who wishes to qualify for the **Apparatus Final** must perform 2 vaults as per the rules below.

– In **Qualification** to and in **Apparatus Finals**

- The gymnast must perform 2 vaults, which will be averaged for the Final Score.
- The 2 vaults must be from **different** Vault Groups.

## – Vault Bonus

- A bonus of **0.20** will be awarded for performing 2 vaults with saltos in different directions (bwd/fwd) in the second flight.
- In order to credit the bonus, both vaults must be performed without a fall.
- The bonus will be added to the Final Score (average of the 2 vaults).

### 10.4.1 Corridor Markings

As an orientation for directional deductions there will be a marked corridor on the landing mat. The gymnast must land and finish to a stable stand in this zone.

The D1 Judge (*with written notification from the Line Judge*) will deduct from the Final Score for touching the mat with any part of the body outside of the marked corridor as follows:

- Land or step outside with one foot/hand (*part of foot/hand*) **-0.10**
- Land or step outside with two feet/hands (*part of feet/hands*) or body part **-0.30**

### 10.4.2 Specific Apparatus Deductions – D-Jury

Taken from the Final Score of the vault performed:

- More than 25 meters run distance **-0.50**
- Run approach without performing vault **-1.00**
- Support with only one hand **-2.00**
- In the Qualification to and in Apparatus Finals:
  - When 1 of 2 vaults receives “0” points (10.4.3)  
**Evaluation:**  
Score of the vault performed divided by 2 = Final Score (FS)
  - When the 2 vaults are **not** from different groups  
**Evaluation:**  
 $[(FS \text{ of the } 1^{\text{st}} \text{ vault}) + (FS \text{ of the } 2^{\text{nd}} \text{ vault, minus } 2.00)] / 2 = \text{Final Score}$

### 10.4.3 Performance of Invalid Vaults (0.00 P.) \*

- The vault is executed without a support phase, i.e. neither hand touches the table or the mat
- Failure to properly use the safety collar for round-off entry vaults.
- Spotting assistance during the vault.
- Failure to land on feet first.
- The vault is so poorly executed that the intended vault cannot be recognized, or the gymnast pushes from the table or the mat with her feet.
- The first vault is repeated for the second vault in Qualification for Vault Final or in Vault Final.

**\*Note:** “0.00” score recorded by D-Jury. No evaluation by E-Jury.

A video review by the D-Jury and Apparatus Supervisor will automatically occur for every vault that receives an Invalid 0.00 Score, or vaults performed with support of one hand only.

## 10.5 Method of Scoring

### D-Jury:

Enters the value of the performed vault and shows on the board to the E-Judges the symbol of the vault recognized (*if different from flashed number*).

The score of the 1<sup>st</sup> vault must be flashed before the gymnast executes the 2<sup>nd</sup> vault.

### E-Jury:

Execution Deductions (*Section 9*) must be taken in addition to Specific Apparatus Deductions.

## 10.6 Specific Apparatus Deductions – E-Jury

Faults	0.10	0.30	0.50
<b>First Flight Phase</b>			
– For missing degrees of LA turn during flight phase:	≤ 45°	≤ 90°	
– Poor technique:			
• Body alignment (Hip angle/Arch)	•	•	•
• Bent knees	•	•	•
• Leg or knee separations	•	•	
<b>Support Phase</b>			
– Poor technique			
• Staggered hand placement	•		•
• Bent arms / Shoulder angle	•	•	•
• Failure to pass through vertical	•		
• Prescribed LA turn begun too early ( <i>on the table</i> )	•	•	
<b>Second Flight Phase</b>			
– Excessive snap	•	•	
– Height	•	•	•
– Body position			
• Exactness of tuck/pike position	•	•	
• Body alignment	•		
• Failure to maintain stretched body position ( <i>piking too early</i> )	•	•	
• Insufficient or no extension ( <i>tuck/pike vaults</i> )	•	•	
– Bent knees	•	•	•
– Leg or knee separations	•	•	
– Under-rotation of vault without a fall	•		
• With a fall		•	
– Distance ( <i>insufficient length</i> )	•	•	
– Deviation from a straight direction	•		
– Dynamics	•	•	
<b>Landing deductions</b>	See Sec.9		

## Section 11 – Uneven Bars

### 11.1 General

The evaluation of the exercise begins with the take-off from the springboard or the mat. Additional supports under the springboard (*i.e. an extra board*) are **not** permitted.

#### a) Mounts

- If the gymnast on her first attempt touched the springboard, the apparatus, or ran underneath the apparatus:
  - Deduction **-1.00** (E-Jury)
  - She must start her exercise
  - No value will be awarded for the mount
- A gymnast is permitted a second attempt to mount (*with a penalty*) if she has **NOT** touched the springboard, the apparatus, or run underneath the apparatus:
  - Deduction **-1.00** (D-Jury)
- A third attempt is not permitted.

Gymnast may NOT run/walk under low bar to perform mount

- Deduction **-0.30** (D-Jury with notification to the SJ)

D-Jury will take the deductions from the Final Score.

#### b) Fall Timing

For interruption of the exercise due to a fall from the apparatus an intermediate time period of 30 seconds is allowed.

If the gymnast exceeds the allowable time to resume her exercise a **-0.30** penalty for excessive time will be applied if the gymnast continues her exercise.

- The timing starts when the gymnast is on her feet after the fall.
- The elapsed time during the fall will be displayed in seconds on the scoreboard.
- A warning signal (*gong*) will be communicated at:
  - 10 seconds
  - 20 seconds and again at the
  - 30 second time limit
- The exercise officially resumes when the feet leave the floor.
- If the gymnast has not resumed the exercise within the 60 second time limit, the exercise will be terminated.

No salute is necessary to resume an exercise after a fall.

### 11.2 Content and Construction of the Exercise

The maximum 8 highest difficulties including the dismount are counted for DV.

- No DMT **-0.50** from Final Score (D-Jury)
- Elements with no DV (due to failure to meet the technical requirement) will not be counted in the root skill number.

## 11.3 Composition Requirements (CR) – D-Jury 2.00

- |                                 |            |
|---------------------------------|------------|
| 1. Change element from HB to LB | award 0.50 |
| 2. One element on the high bar  | award 0.50 |
| 3. Circle element               | award 0.50 |
| 4. Code Dismount                | award 0.50 |

## 11.4 Connection Value (CV) - D-Jury

- a) CV can be awarded for direct connections.
- b) The CV & DMT Bonus will be added into the D-Score.

### Formulas for direct connections

0.10	0.20
$DS\ D/E + DS\ E$	$FIG\ A/B + FIG\ A/B$ (or more)

- a) An element can be performed 2 times within the same direct connection for CV but may **NOT** receive DV a 2<sup>nd</sup> time.

## 11.5 Composition deductions – E-Jury

Faults	0.10	0.30	0.50
– Jump from LB to HB			●
– Hang on HB, put feet on LB, grasp LB			●
– More than 2 of the same elements directly connected to the dismount	●		

## 11.6 Specific Apparatus Deductions – E-Jury

Faults	0.10	0.30	0.50 or more
<i>If there is no fall the maximum execution deduction may not exceed 0.80 per element</i>			
– Body alignment in HSTD and cast to HSTD	●	●	
– Adjusted grip position	●		
– Brush on mat		●	
– Hit on apparatus with feet			-0.50
– Hit on mat with feet ( <i>fall</i> )			-1.00
– Uncharacteristic element			-0.50
– Poor rhythm in elements	●		
– Insufficient height of flight elements	●	●	
– Under rotation of flight elements	●		
– Insufficient extension in kips	●		
– Intermediate swing			-0.50
– Empty swing			-0.50
– Angle of completion of elements	●	●	●
<b>Amplitude of:</b>			
– Swings fwd or bwd under horizontal	●		
– Casts	●	●	
– Excessive flexion of hip joint in the leg tap ( <i>DMT</i> )	●	●	

## 11.7 Notes

### Falls

#### Flight Elements

- a) **with** grasp of both hands (*momentary hang or support*) on the bar  
– the DV is awarded.
- b) **without** grasp of both hands on the bar  
– **No** DV is awarded  
(*element may be performed again to receive DV*).


#### Dismounts

- a) No attempt to DMT at all:

##### Evaluation:

- No DV count 7 elements only (*D-Jury*)
- No DMT **-0.50** (*D-Jury*)
- Fall **-1.00** (*E-Jury*)
- If she remounts to perform DMT, no deduction for “No DMT”

- b) If the dismount has begun:

**Example:**  with initiation of salto (failure to land feet first)

##### Evaluation:

- No DV count 7 elements only (*D-Jury*)
- Fall **-1.00** (*E-Jury*)

## SECTION 12 – Balance Beam

### ARTISTRY

#### Composition

The composition of a Balance Beam exercise is based on the movement vocabulary of the gymnast, as well as the choreography of these elements in relationship to the Balance Beam, while establishing a strong sense of variation in rhythm, strength and pace of the movements. It is the balancing of:

- Dance elements
- Acro elements
- Choreography

in order to create a continuous flow, a cohesive whole.

A well-structured composition of the exercise includes:

- a rich and varied selection of elements from different structure groups in the Table of Elements
- changes of level (*up and down*)
- changes of direction (*fwd, bwd, swd*)
- changes of rhythm & tempo
- creative movements and transitions

*This is “what” she performs.*

#### Rhythm & Tempo

The rhythm and tempo (*speed/pace*) must be varied, sometimes lively, sometimes slow, but predominately dynamic and above all uninterrupted.

The transition between the movements and elements should be smooth and fluent:

- without unnecessary stops or
- prolonged preparatory movements before elements

The exercise should not be a series of disconnected elements.

#### Artistic Performance

When a gymnast demonstrates creativity, confidence of performance, personal style, perfect technique and varied rhythm and tempo, she transforms a well-structured composition into an artistic performance.

*This is not “what” the gymnast performs, but “how” she performs.*

## 12.1 General

The evaluation of the exercise begins with the take-off from the board or the mat. Additional supports under the board (*i.e. an extra board*) are **not** permitted.

### a) Mounts

- If the gymnast on her first attempt touched the springboard, or the apparatus:
  - Deduction **-1.00** (*E-Jury*)
  - She must start her exercise
  - No value will be awarded for the mount
  - Deduction for “Mount without DV” will be applied (*E-Jury*)
- A gymnast is permitted a 2<sup>nd</sup> attempt to mount (*with a penalty*) if she has not touched the springboard or the apparatus:
  - Deduction **-1.00** (*D-Jury*)
- A 3<sup>rd</sup> attempt is not permitted.

D-Jury will take the deduction from the Final Score.

### b) Timing

The duration of the exercise on the Balance Beam may not exceed 1:30 minutes (*90 seconds*).

- The Time Judge 1 begins timing when the gymnast takes-off from the springboard or mat. She stops the clock, when the gymnast touches the mat upon completion of her Beam exercise.
- A signal (*gong*) will be communicated ten (*10*) seconds prior to the maximum time limit and again at the maximum time limit (*1:30*) to indicate that the exercise is to be finished.
- If the dismount lands at the sound of the second signal, there is **no** deduction.
- If the dismount lands after the sound of the second signal, there is a deduction for exceeding the time limit.
- The deduction for overtime will be taken, if the exercise is 1:31 minutes (91 seconds) or more. **-0.10**
- Elements performed after the 90 second time limit will be recognized by the D-Jury and evaluated by the E-Jury.
- Time violations are reported in writing by the respective Time Judge to the D- Judges, who then take the deduction from the Final Score.

### c) Fall Timing:

For interruption of the exercise due to a fall from the apparatus, an intermediate time period of 10 seconds is allowed.

- If the gymnast exceeds the allowable time to resume her exercise a **-0.30** penalty for excessive time will be applied if the gymnast continues her exercise.
- Time Judge 2 begins timing when the gymnast is on her feet after the fall.
- The duration of the fall is timed separately; it will **not** be calculated in the total time of the exercise.
- The elapsed time during the fall will be displayed in seconds on the scoreboard.
- The fall period ends when the gymnast takes-off from the mat to remount the Beam.
- A signal (*gong*) will be communicated at the 10 second time limit.
- If the gymnast has not resumed within 60 seconds, the exercise will be terminated.
- No salute is necessary to resume an exercise after a fall.
- After remounting the Beam the resumption of timing by Time Judge 1 begins with the first movement to continue the exercise.

## 12.2 Content of the Exercise

The maximum 8 highest difficulties including the dismount are counted for DV.

- No DMT **-0.50** from Final Score (*D-Jury*)

Within the 8 counting elements there must be a minimum of:

- 3 Dance
- 3 Acro

and 2 optional elements

## 12.3 Composition Requirements (CR) – D-Jury 2.00 P.

1. One connection of at least 2 **different** dance elements,  
1 being a leap or jump with minimum 120° split (*cross or side*), or straddle position award 0.50
2. Turn on one foot minimum 180°\_ award 0.50
3. Acro element award 0.50
4. Movements in different directions (*fwd/swd and bwd*) award 0.50

## 12.4 Connection Value (CV) and Series Bonus (SB) and DMT Bonus – D-Jury

- a) **CV** can be awarded for direct connections.
- b) The **CV** & Bonuses will be added into the D-Score.
- c) **Series Bonus** will be awarded for the connection of 3 or more elements in one acrobatic line.
- d) No CV will be awarded when grasp of the Beam.

### Formulas for direct connections

ACROBATIC	
0.10	0.20
DS 4/5+DS 5	DS 5+FIG A
	FIG A/B + FIGA/B

\* *Connections with rebounding effect utilize the elasticity of the apparatus and develop speed in one direction.*

- *Landing (on 2 feet) from the 1<sup>st</sup> flight element with hand support followed by an **immediate** take-off/rebound into the 2<sup>nd</sup> element*  
*or*
- *Landing from the 1<sup>st</sup> flight element (with/without hand support) on one leg and placing the free leg with an **immediate** rebound from both legs into the 2<sup>nd</sup> element*

DANCE & MIXED (acro – flight elements only), excluding dismount	
0.10	0.20
DS 4/5+DS 5	DS 5+FIG A

**Note:** Turns must be performed with step into turn on opposite leg (demi-plié on one or both feet is NOT permitted).

SERIES BONUS (SB)	
0.10	
Connections of three elements min FIG A	award <b>0.30</b>

The following **B acro elements** with hand support and flight:

- flic-flac with legs together
- flic-flac with step-out
- round-off
- handspring forward

May be performed a 2<sup>nd</sup> time in the exercise to receive CV and SB, but may not be performed a 2<sup>nd</sup> time to receive CR.

## 12.5 Artistry & Composition Deductions – E-Jury

Faults	0.10	0.20
<b>Artistry of Performance</b>		
– Insufficient artistry of performance throughout the exercise: <ul style="list-style-type: none"> <li>• Poor body posture (head, shoulders, trunk)</li> <li>• Insufficient amplitude of the movements</li> <li>• Insufficient involvement of the body parts</li> <li>• Insufficient amplitude of leg swings or kicks</li> <li>• Poor foot work <ul style="list-style-type: none"> <li>○ Feet not pointed/relaxed/turned in</li> <li>○ Poor work in relevé</li> </ul> </li> </ul>	● ● ● ● ● ● ●	●
– Rhythm & Tempo <i>Insufficient variation in rhythm &amp; tempo, disconnected elements &amp; movements (lack of fluency)</i>	●	●
<b>Composition</b>		
– Mount without DV <i>(All mounts without DV will be commonly recognized as “DS1” except lifting one leg over to sit, squat on, simple step or jump to sit or kneel or to land on one or two feet)</i>	●	
– Insufficient use of entire apparatus: <ul style="list-style-type: none"> <li>• Lack of movements sideways (<i>no DV</i>)</li> <li>• Missing combination of movements/elements close to the beam with a part of the torso (including thigh, knee or head) touching the beam (<i>element not necessary</i>)</li> </ul>	● ●	
– One-sided use of elements: <ul style="list-style-type: none"> <li>• More than one ½ turn on 2 feet with straight legs throughout exercise</li> </ul>	●	

## 12.6 Specific Apparatus Deductions – E-Jury

Faults	0.10	0.30	0.50
– Poor rhythm in connection ( <i>with DV</i> )	ea ●		
<b>Excessive preparation</b>			
– Adjustment ( <i>steps without choreography &amp; unnecessary movements</i> )	ea ●		
– Excessive arm swing before dance elements			
– Pause (apply at 2 sec.)	ea ● ea ●		
– Additional support of leg against the side surface of the Beam		●	
– Grasp of Beam in order to avoid a fall			●
– Additional movements to maintain balance	●	●	●

### Dismount:

a) If the element for the dismount has **not** begun (*no initiation*) and a fall occurs:

#### Example 1:

- No DV            count 7 elements only (*D-Jury*)
- No DMT        **-0.50** (*D-Jury*)
- Fall             **-1.00** (*E-Jury*)
- If she remounts to perform DMT, no deduction for “No DMT”

b) If the element for the dismount has begun and then a fall occurs:

#### Example 2: begin the DMT, but failure to land feet first

#### Evaluation:

- No DV            count 7 elements only (*D-Jury*)
- Fall             **-1.00** (*E-Jury*)

## 12.7 NOTES

### Falls – Acro and Dance Elements

Acro and Dance Elements must return to the Beam with foot or torso in order to be awarded difficulty.

- a) **with** a landing on 1 or 2 feet or in prescribed position on the Beam
  - the DV is awarded.
- b) **without** a landing on 1 or 2 feet or in prescribed position on the Beam
  - **No** DV is awarded (*element may be performed again to receive DV*).

### Mounts

- a) Only one acro element may precede the mount.
- b) Some elements listed as mounts (*rolls, handstands and holds*) can be performed in the exercise (*or vice versa*) but receive DV only once.

## Holds

- a) Handstands (*without turns*) & holds must be held for 2 sec. when prescribed in the Table of Elements in order to receive DV. If the element is not held for 2 sec. and does not appear as another element in the Code, award 1 DV lower or no DV. (*HSTD or hold position should be completed*).
- b) For CR, CV and SB “Hold” acro elements (*with flight*) may be used as the last element in an acro series or mixed connection.
- c) **XV** and **I** will be credited 1 DV lower if the handstand is **NOT** held for 2 sec.
- If the gymnast performs the same element again in the exercise and holds the HSTD position for 1 sec. – No DV awarded

## Specific Elements

Hands must land in cross position.



Hands placed together in cross position – Correct



If front hand completed turn – Apply deductions for precision



Hands in side position – Apply deductions for precision

## SECTION 13 — Floor Exercise

### ARTISTRY

#### Artistic Performance

An artistic performance is one in which the gymnast demonstrates her ability to transform her Floor exercise from a well-structured composition into an artistic performance. In so doing the gymnast must demonstrate a strong choreographic flow, artistry, expressiveness, musicality and perfect technique.

The main objective is to create and present a unique and well-balanced artistic gymnastic composition by combining the body movements and expression of the gymnast harmoniously with the theme and character of the music.

#### Composition and Choreography

The **composition** of a Floor exercise is based on the movement vocabulary of the gymnast, as well as the **choreography** of those elements and movements, that is, the mapping out of the body's movements, both gymnastic and artistic, over space and time in relationship to the floor area and in harmony with the selected music.

The choreography should be developed such that one movement flows smoothly into the next with contrasts in the speed and intensity.

Creative choreography, that is the originality of the composition of elements and movements, means that the exercise has been constructed and is performed using new ideas, forms, interpretations and originality, thereby avoiding copying and monotony.

The design, structure and composition of the exercise includes:

- a rich and varied selection of elements from different structure groups in the Table of Elements
- changes of level (*up and down*)
- changes of direction (*fwd, bwd, swd and curves*)
- creative or original movements, connections and transitions into acro lines

This is **“what”** the gymnast performs

#### Expression

Expression can be defined generally as the attitude and range of emotion exhibited by the gymnast with both her face and through her body. This includes how a gymnast generally presents herself and connects with the judges and the audience, as well as her ability to control/manage her expression during the performance of the most difficult and complex movements. It is also her ability to play a role or a character throughout the performance. In addition to the technical execution, artistic harmony and feminine grace must also be considered.

It is not only **“what”** the gymnast performs, but also **“how”** she performs her exercise.

#### Music

The music must be flawless, without any abrupt cuts, and must contribute a sense of unity to the overall composition and performance of the exercise.

It should flow and must have a clear start and clear finish. The chosen music must also help to highlight the unique characteristics and style of the gymnast. The character of the music should provide the guiding idea/theme of the composition.

- There must be a direct correlation between the movements and the music. The accompaniment should be personalized to the gymnast and must contribute to the overall artistry and perfection of her performance.

#### Musicality

Musicality is the ability of the gymnast to interpret the music and to demonstrate not only its rhythm and speed, but its flow, shape, intensity and passion.

The music must support the performance, and through her movements, the gymnast must convey the theme of the music to the judges and the audience.

## 13.1 General

### a) Music Requirements

- The Floor exercise music will be given to the competition administration. Each piece of music will be timed; said time will be approved by the administration and the delegation head coach.
- The following must be included:
  - The name of the gymnast and the 3 capitalized letters used by DSIGO for the country code.
  - The name of the composer and the title of the music.
- The musical accompaniment with orchestration, piano or other instruments must be recorded.
  - A signal or tone may be used at the beginning of the recording. However, the name of the gymnast may **not** be spoken.
  - The human voice may be used as a musical instrument without words:
    - Examples of the 'human voice' as an acceptable instrument are: humming, vocalizing without words, whistling, chanting.
    - Any music which is not clearly a song or part of a song is accepted.
  - Absence of music or music with words **-1.00**

*Note: Taken by the D-Jury from the Final Score.*

In case of doubt, the federation/gymnast may submit music to the WTC for evaluation.

### b) Timing

The evaluation of the exercise begins with the first movement of the gymnast. The duration of the exercise may not exceed 1:30 minutes (90 seconds).

- The Time Judge begins timing when the gymnast begins with the first movement of her exercise.
- The Time Judge stops timing when the gymnast ends her exercise with the last position. The exercise must end with the music.
- The penalty for overtime will be taken if the exercise is 1:31 minutes (91 seconds) or more **-0.10**.
- Elements performed after the 90 second time limit will be recognized by the D-Jury and evaluated by the E-Jury.

### c) Border Markings

Exceeding the prescribed floor area (12 x 12 m), that is touching the floor with any part of the body outside of the border markings, will result in a deduction:

- One step or landing outside of the boundary with a foot or hand **-0.10**
- Step(s) outside with both feet, both hands or a body part or landing with both feet outside **-0.30**

Both time and line violations are reported in writing by the respective Time and Line Judge to the D-Jury, who then take the penalty from the Final Score.

## 13.2 Content of the Exercise

The maximum 8 highest difficulties including the dismount are counted for DV.

- No DMT **-0.50** from Final Score (D-Jury).

Within the 8 counting elements there must be a minimum of:

- 3 Dance
  - 3 Acro
- and 2 optional elements

The dismount is the last counting acro line (*credit highest DV*)

- No DMT will be credited if only one acro line is performed.

### Acro Lines

- The maximum number of acro lines is 3, minimum one.
- Any difficulty in additional acro line(s) will not be counted for DV.
- Any acro element performed after the last counting acro line will not be counted for DV.
- An acro line consists of a minimum of 2 directly connected flight or acrobatic elements.
  - Failure to land on the feet first from a salto will still be considered an acro line.

## 13.3 Composition Requirements (CR) – D-Jury 2.00

1. A dance passage composed of two different leaps or hops (from the Code) connected directly or indirectly (*with running steps, small leaps, hops, chassé, chainé turns*), one of them with 120° split (*cross or side*) or straddle position award 0.50  
(*The objective is to create a large flowing and traveling movement pattern*)
  - No jumps or turns are permitted because they are stationary.  
Chainé turns ( $\frac{1}{2}$  turns on two feet) are allowed because they are traveling steps.
  - Leaps and hops must land on one leg if performed as the 1<sup>st</sup> element in the dance passage
2. Stretch jump with turn (min. 360°) award 0.50
3. Acro element without hands support award 0.50
4. Turn on one foot (360°) award 0.50

## 13.4 Connection Value (CV) & DMT Bonus – D-Jury

- a) CV can be awarded for direct (acrobatic, mixed, turns) connections.
- b) DMT Bonus (0.20) will only be awarded when there are **more than two acro lines**.
- c) The CV & Bonus will be added into the D-Score.

## Formulas for direct connections

DIRECT CONNECTIONS	
0.10	0.20
DS 4/5+DS 5	DS 5+FIG A/B

**Note:** Turns must be performed with step into turn on opposite leg (*demi-plié* on one or both feet is NOT permitted).

SERIES BONUS (SB)	
0.10	
Connections of three elements min FIG A	award <b>0.30</b>
Three acro lines	award <b>0.20</b>
Each salto in different body position	award <b>0.20</b>

## 13.5 Artistry & Composition Deductions – E-Jury

Faults	0.10	0.20	0.30
<b>Artistic performance:</b>			
• Poor body posture (head, shoulders, trunk)	•	•	
• Poor foot work (feet not pointed/relaxed/turned in)	•		
• Insufficient amplitude of the movements	•		
• Insufficient involvement of the body parts	•		
• Insufficient complexity of movements ( <i>a complex movement is one that requires training time, coordination and previous preparation</i> )	•		
<b>Musicality:</b>			
• Poor expressive engagement according to the style of the music	•	•	•
• Lack of connectivity of the music to the exercise in part or throughout	•	•	•
• Lack of synchronization between movement and musical beat at the end of exercise	•		
<b>Music:</b>			
• Poor editing of the music	•		
<b>Composition:</b>			
• Poor choreography in the corner/lack of variety	•		
• Missing movement touching floor ( <i>including minimum trunk, or thigh, or knee or head</i> )	•		

## 13.6 Specific Apparatus Deductions – E-Jury

Faults	0.10
<b>Excessive preparation</b> <ul style="list-style-type: none"> <li>– Adjustment (<i>steps without choreography</i>)</li> <li>– Excessive arm swing before dance elements</li> <li>– Pause (<i>apply at 2 seconds</i>)</li> </ul>	ea ● ea ● ea ●
<b>Distribution of elements</b> <ul style="list-style-type: none"> <li>– Exercise starts immediately with an acro line/acro element</li> <li>– Subsequent acro line performed after previous line along the same diagonal without choreography in between (long acro line allowed)</li> <li>– More than 1 subsequent acro line</li> <li>– Exercise ends with acro element (no choreography after last acro)</li> </ul>	● ea ● ea ● ●

## SECTION 14 — TABLE OF ELEMENTS

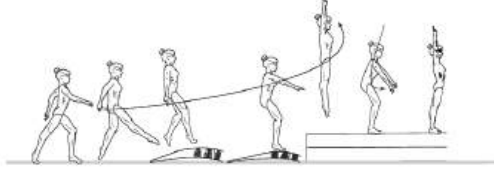

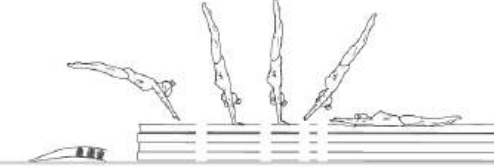

<b>14.6 VAULT TABLE - ELEMENTS.....</b>	<b>56</b>
GROUP 1 — MAT VAULT .....	57
GROUP 2 — BASIC VAULT .....	58
GROUP 3 — ADVANCED VAULT .....	59
<b>14.7 UNEVEN BARS — ELEMENTS.....</b>	<b>60</b>
1.01 — MOUNTS.....	61
2.01 — CASTS AND CLEAR HIP CIRCLES.....	62
3.01 — CIRCLES.....	63
4.01 — JUMP LB TO HB .....	63
5.01 — PASSAGES AND SUSPENSION .....	64
6.01 — DISMOUNTS... ..	64
<b>14.8 BALANCE BEAM — ELEMENTS .....</b>	<b>65</b>
1.01 — MOUNTS.....	66
2.01 — GYMNASTIC LEAPS, JUMPS AND HOPS.....	67
3.01 — GYMNASTIC TURNS .....	67
4.01 — HOLDS AND BALANCES .....	68
5.01 — ACROBATICS .....	68
6.01 — DISMOUNTS .....	69
<b>14.9 FLOOR EXERCISE — ELEMENTS .....</b>	<b>70</b>
1.01 — GYMNASTIC LEAPS, JUMPS AND HOPS.....	71
2.01 — GYMNASTIC TURNS.....	72
3.01 — BLANCES, FLEXIBILITY AND HOLDS .....	73
4.01 — ACROBATICS.....	73
<b>14.10.....</b>	<b>FIG</b>
<b>ELEMENTS.....</b>	<b>75</b>
UNEVEN BARS .....	77
BALANCE BEAM .....	89
FLOOR EXERCISE.....	112



## **VAULT TABLE Elements**

# VAULT

## GROUP 1- MAT VAULT. HEIGHT 2.5 FEET, 80 CM

VALUE	DESCRIPTION	FIGURE
1.0	Jump and put both feet simultaneously on the mat, finish in a standing position.	
1.5	Jump to forward roll on the mat, finish in a standing position.	
2.0	Jump to handstand on the mat finish lying down.	
2.5	Jump to handstand on the mat finish in a standing position.	

## Table of elements

### GROUP 2 – BASIC VAULT. HEIGHT 3 FEET, 1.00 MT






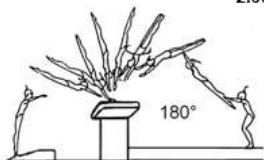


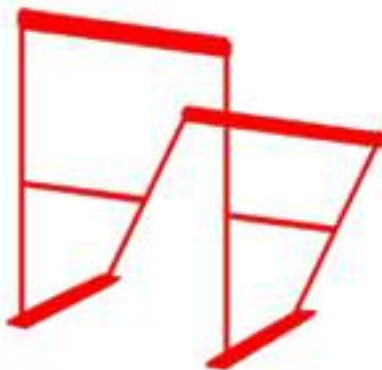
VALUE	DESCRIPTION	FIGURE
3.0	Jump and put both feet simultaneously on the vault and bent legs, then stand, and jump off, landing on the mat in a standing position	 <p>0.60 P.</p>
3.5	Jump and put both feet simultaneously on the vault and bent legs, then stand, and jump off with tuck/pick or straddle shape and landing on the mat in a standing position.	 <p>1.00 P.</p>
4.0	Jump and put both feet simultaneously on the vault and bent legs, then stand and jump off with half turn and landing on the mat in a standing position.	<p>Turn 180°</p> 
4.5	Jump and put both feet simultaneously on the vault and bent legs, then stand and jump off with 360° turn and landing on the mat in a standing position.	<p>Turn 360°</p> 

Table of elements

**GROUP 3 – ADVANCED VAULT. 1.00 MT OR MORE**

VALUE	DESCRIPTION	FIGURE
5.0	Handspring.	 A line drawing of a gymnast performing a handspring vault. The gymnast is in a piked position, with hands on the vaulting table and feet tucked under the body. The vaulting table is a rectangular block on a base.
6.0	Handspring with half turn.	 A line drawing of a gymnast performing a handspring vault with a half turn. The gymnast is in a piked position, with hands on the vaulting table. The vaulting table is a rectangular block on a base. The text "2.00P" is written above the diagram, and "180°" is written near the gymnast's feet to indicate the rotation.
6.0	Round off	 A line drawing of a gymnast performing a round off vault. The gymnast is in a piked position, with hands on the vaulting table. The vaulting table is a rectangular block on a base.
6.0	Yamashita	 A line drawing of a gymnast performing a Yamashita vault. The gymnast is in a piked position, with hands on the vaulting table. The vaulting table is a rectangular block on a base.



# **UNEVEN BARS**

## **Elements**

# UNEVEN BARS

## GROUP 1- MOUNTS











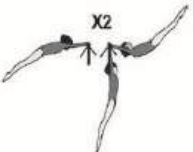
DS1	DS2	DS3	DS4	DS5
<p><i>Jump to frontal support.</i></p> 	<p><i>With swing of one leg, roll around bar to frontal support (circle up backwards).</i></p> 	<p><i>With feet together, roll around bar by strength to frontal support (Back hip pullover).</i></p> 	<p><i>Glide or run kip with one leg squat through bar to leg acting upstart.</i></p> 	
<p><i>In front of the HB – jump to the HB</i></p> 	<p><i>Glide swing &amp; return</i></p> 			







Table of elements

**GROUP 2 - CASTS AND BACKSWINGS**

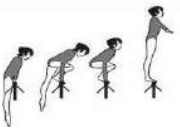
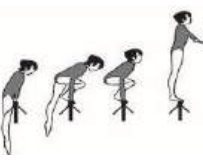
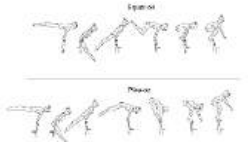
DS1	DS2	DS3	DS4	DS5
<p><i>Cast to handstand near to the bar</i></p> 	<p><i>Cast to handstand 45° below horizontal</i></p> 	<p><i>Cast to handstand to horizontal</i></p> 	<p><i>Cast to handstand 45° above horizontal.</i></p>	
	<p><i>Cast to backswing in hang where shoulders are below horizontal.</i></p>	<p><i>From support, descent and swing grip.</i></p> 	<p><i>Cast to backswing in hang where shoulders are horizontal.</i></p> 	<p><i>Cast to backswing in hang where shoulders are above horizontal.</i></p>

## Table of elements

### GROUP 3 – CIRCLES

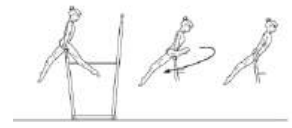

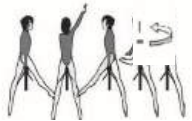
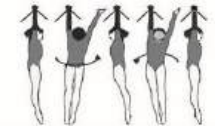
DS1	DS2	DS3	DS4	DS5
<p>From the support, descent forward LB.</p>	<p>Abdominal turn backwards with bent legs (even in contact with the bar)</p> 	<p>From the support, descent forward HB.</p>	<p>Abdominal turn detached backwards to reach the suspension (even in contact with the bar)</p> 	
<p>Roll around bar to support on LB.</p> 		<p>Roll around bar to support on HB.</p> 	<p>Straddle circle in suspension</p> 	<p>Free circle backward (hips not touching HB). Any angle.</p> 

### GROUP 4- JUMP LB TO HB





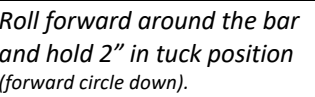



DS1	DS2	DS3	DS4	DS5
<p>From support, put both feet or one by one foot and jump to hang up the HB with assistance.</p> 		<p>From support put both one by one foot on the bar in tuck position and jump to HB.</p> 		<p>From support put both feet on the bar in tuck position and jump to HB.</p> 

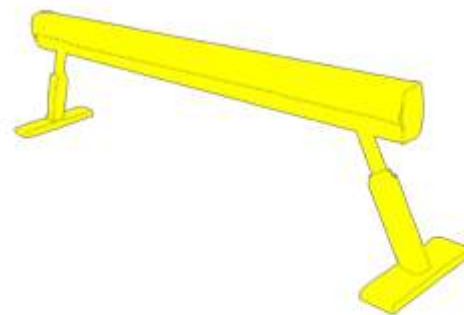
## Table of elements

### GROUP 5 – PASSAGES AND SUSPENSION

DS1	DS2	DS3	DS4	DS5
<p>From support swing of one leg over the bar with instant hand release</p> 	<p>From support swing leg by leg over the bar with instant hand release, in the end the body is between both bars.</p> 	<p>From support swing of one leg over the bar with instant hand release, change the body position and turn 180°, swinging the other leg over the bar.</p> 	<p>From the suspension in HB, change the body position 180°</p> 	

### GROUP 6 - DISMOUNTS


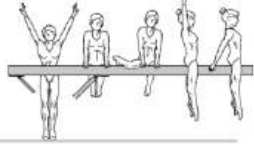



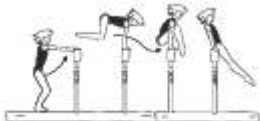
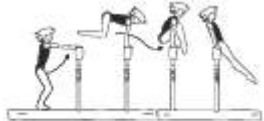
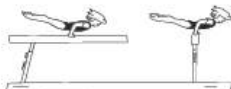
DS1	DS2	DS3	DS4	DS5
<p>From frontal support on LB, jump off backwards to land on the mat in standing position.</p> 	<p>From frontal support on LB, jump off backwards with ½ turn to land on the mat in standing position.</p> 	<p>Cast squat-on or pike on LB, stretch jump dismount.</p> 	<p>From support on HB, swings and land on the mat in standing position. (Max 2 swings and disr</p> 	
<p>Roll forward around the bar and hold 2" in tuck position (forward circle down).</p> 	<p>Underswing and dismount in the HB</p> 	<p>From the forward inverted descent support, release the handles to reach the ground.</p> 	<p>Cast, put both feet on the LB and land on the math.</p> 	



**BALANCE BEAM**  
Elements

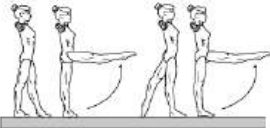

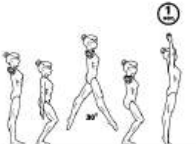






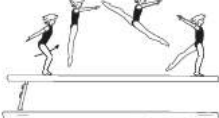

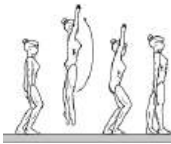
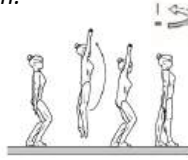

## BALANCE BEAM

### GROUP 1 – MOUNTS

DS1	DS2	DS3	DS4	DS5
<p>From a mat, walk-on and landing on both feet on tiptoe.</p>			<p>Jump to clear straddle support 2", on end of the beam.</p>	<p>Scissor leap over beam to cross sit on thigh – diagonal approach to beam.</p> 
<p>From the front support swing leg through the beam.</p> 	<p>Swing leg over beam lateral to straddles sit on the beam</p> 		<p>Flank to rear support, also with ½ turn (180°)</p> 	<p>Jump to roll fwd at end or middle of beam to sit position or tuck stand</p> 
		<p>From side stand - squat or tuck position through to rear support with feet support.</p> 	<p>From side stand - squat or stoop through to rear support.</p> 	<p>Planche with support on one or both bent arms (2 sec.), also legs in cross split position.</p> 

## Table of elements

### GROUP 2 – GYMNASTICS LEAPS, JUMPS AND HOPS

DS1	DS2	DS3	DS4	DS5
<p>Leap with alternate leg change under 90°.</p> 	<p>Split leap or jump 60°</p> 	<p>Split leap or jump 90°</p> 	<p>Split leap or jump 120°</p> 	<p>Split leap or jump 150°</p> 
<p>Chassé.</p> 	<p>Scissors leap forward (legs above horizontal)</p> 	<p>Tuck jump or hop..</p> 	<p>Pike jump from transverse position (angle even &lt;90°).</p> 	<p>Sissone (leg separation 150° on the diagonal / 45° to the floor) take off from both feet, land on one foot.</p> 
	<p>Stretch jump with feet off beam.</p> 	<p>Stretch jump with travel approx. 2 feet length.</p> 	<p>Stretch jump with ½ turn (180°) from cross position.</p> 	<p>Cat leap (knees under horizontal alternately)</p> 

### GROUP 3 –GYMNASTICS TURNS

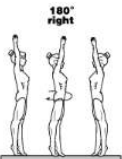
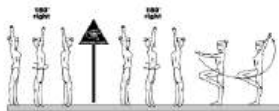
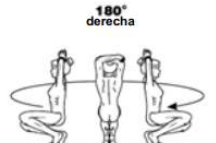







<p>Pivot turn</p> 	<p>2 pivot turn</p> 	<p>½ turn in tuck position on the beam.</p> 	<p>Pivot spin ½ turn on one foot.</p> 	
---	---	--	---	--

Table of elements

**GROUP 4 – HOLDS AND BALANCE**

DS1	DS2	DS3	DS4	DS5
<p>Hold in passé 2" (not on tiptoe).</p> 	<p>Hold in passé relevé 2".</p> 	<p>Knee scale 2" or scale.</p> 		
<p>Walking on relevé or Coupé steps (min 2)</p> 	<p>Hold in arabesque under horizontal 2" (not in relevé).</p> 	<p>Hold or scale in arabesque above horizontal 2" (not in relevé).</p> 	<p>Kick to side or cross hstd (2sec), lower to end position touching beam.</p>	
	<p>V – sit 2" with hands support.</p>	<p>Candle 2" with hands supporting back.</p>	<p>V – sit 2" without hands support.</p>	

**GROUP 5 – ACROBATICS**

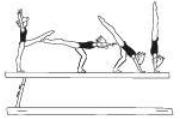

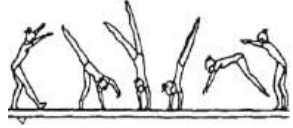
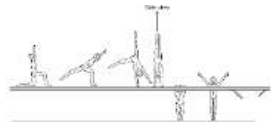
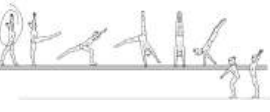
DS1	DS2	DS3	DS4	DS5
		<p>Kick to handstand legs above 45 degrees.</p> 		<p>Handstand to vertical 1".</p> 

Table of elements

**GROUP 6 - DISMOUNTS**


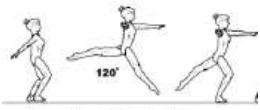
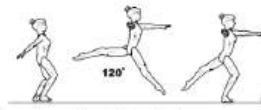

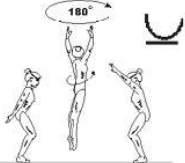



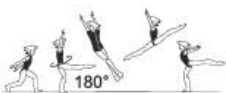
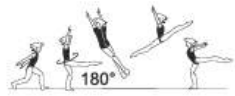
DS1	DS2	DS3	DS4	DS5
<p>Stretched jump off to land in standing position.</p>	<p>Stretched jump off with ½ turn to land in standing position.</p>	<p>Get off with cartwheel or round-off on the end of the beam</p> 	<p>Side handstand 2", land on feet, facing side of the beam.</p> 	<p>Side handstand 2" with ¼ turn to land on feet next to the beam.</p> 
<p>Straddle or tuck jump off to land in standing position.</p>				



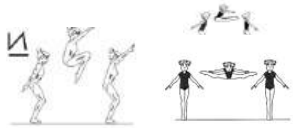
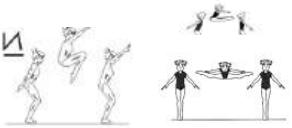





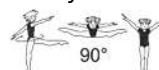
## **FLOOR EXERCISE** **Elements**

## FLOOR EXERCISE

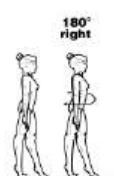
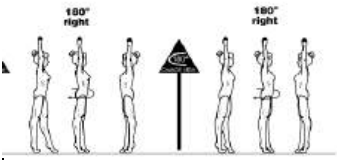
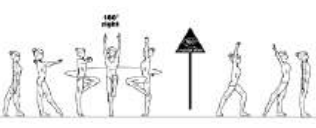
### GROUP 1 – GYMNASTICS LEAPS, JUMPS AND HOPS

DS1	DS2	DS3	DS4	DS5
<p>Split leap or jump minimum 45°.</p>	<p>Split leap or jump minimum 60°.</p> 	<p>Split leap or jump minimum 90°.</p> 	<p>Split leap or jump minimum 120°.</p> 	<p>Split leap or jump minimum 150°.</p> 
<p>Stretched hop or jump.</p>		<p>Stretched hop or jump with ½ turn.</p> 	<p>Scissors leap forward (legs below horizontal 120°).</p> 	<p>Scissors leap forward (legs below horizontal 150°).</p> 
	<p>Sissone (leg separation 150°min on the diagonal /45°to the floor) take off two feet, land on one foot.</p> 		<p>Fouette Hop with leg change to cross split (leg separation 120°) also to ring position (tour jeté).</p> 	<p>Fouette Hop with leg change to cross split (leg separation 150°) also to ring position (tour jeté).</p> 

## Table of elements

<p><i>Tuck/pike/straddle jump (legs below horizontal 60°).</i></p> 	<p><i>Tuck/pike/straddle jump (legs below horizontal 90°).</i></p> 	<p><i>Tuck/pike/straddle jump (legs below horizontal 120°).</i></p> 	<p><i>Tuck/pike/straddle jump (legs below horizontal 150°).</i></p> 	<p><i>Tuck/pike/straddle jump with half turn (legs below horizontal 150°).</i></p> 
		<p>Leap with alternate leg change with knees below horizontal (cat leap with legs 120°)</p> 	<p>Cat leap ¼ turn.</p> 	<p>Leap fwd with ¼ turn (90°) into straddle pike position (both legs below horizontal 150°) or side split to land on one or both feet.</p> 



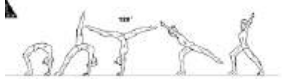

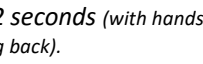

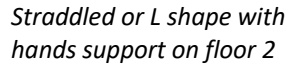

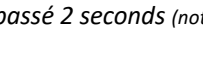
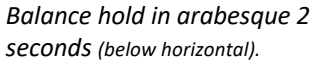
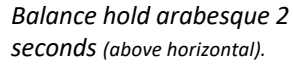
## GROUP 2 – GYMNASTICS TURNS

DS1	DS2	DS3	DS4	DS5
<p>Pivot ½ turn on both feet in relevé.</p> 	<p>Two pivots ½ turn on both feet in relevé.</p> 	<p>1/2 turn (180°) on one leg – free leg optional below horizontal.</p> 		

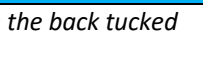


## Table of elements

			<p><i>1/2 turn (180°) in tuck stand on one leg – free leg straight throughout turn.</i></p> 	<p><i>1/1 spin (360°) or more on back in kip position (hip-leg &lt; closed).</i></p> 
--	--	--	---	--







### GROUP 3 - BALANCE, FLEXIBILITY AND HOLDS

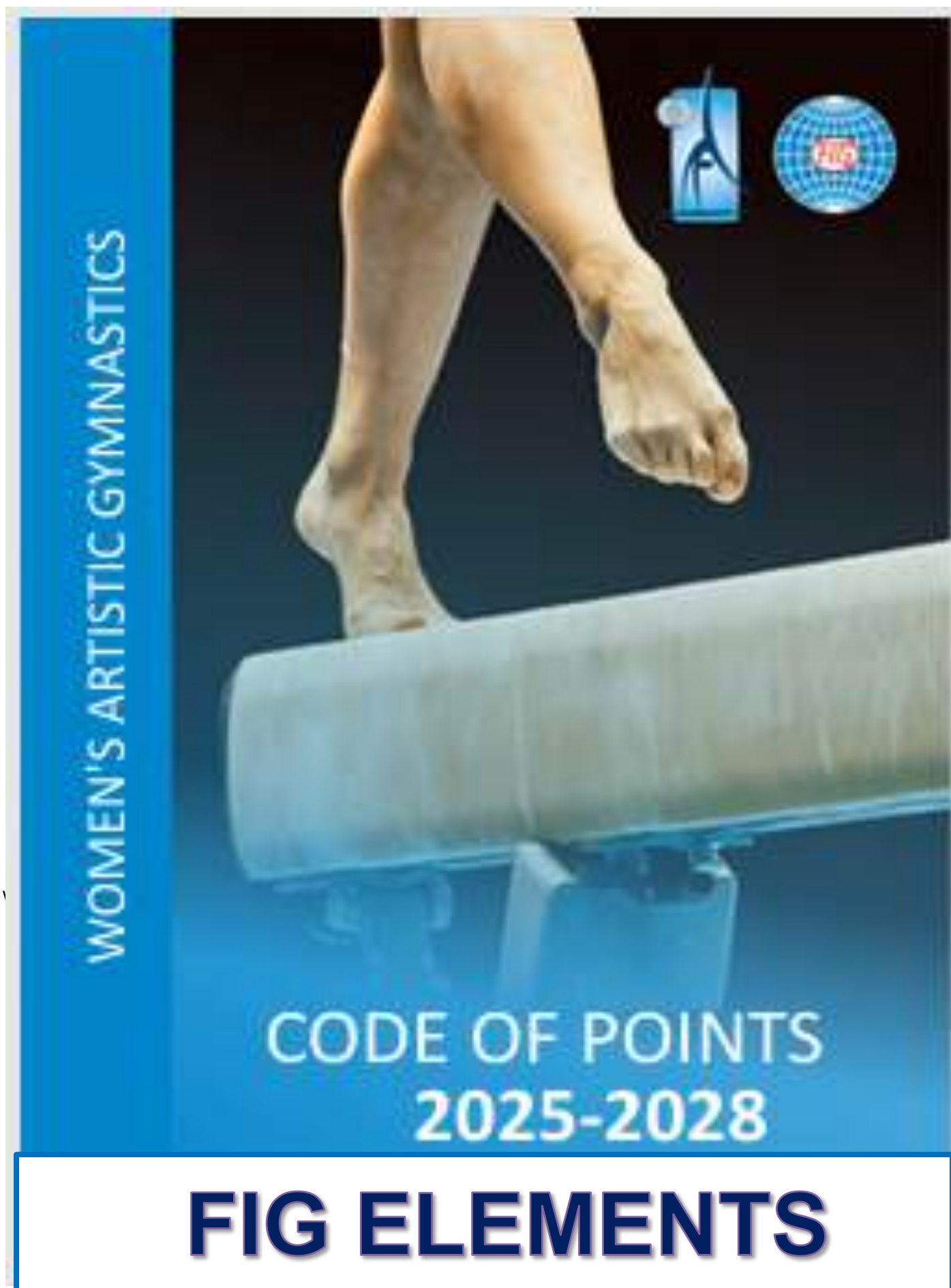
DS1	DS2	DS3	DS4	DS5
<p><i>Side or straddle split on the floor</i></p> 		<p><i>Bridge (from floor).</i></p> 	<p><i>Bridge (from stand up) to stand up.</i></p> 	<p><i>Walkover forward or backward (all variations).</i></p> 
<p><i>Candle 2 seconds (with hands supporting back).</i></p> 	<p><i>Candle 2 seconds (hands on floor).</i></p> 	<p><i>Straddled or L shape with hands support on floor 2 seconds.</i></p> 		<p><i>Walkover bwd from stand or extended tuck-sit to hstd with 1/2 turn (180°) in hstd – return movement optional.</i></p> 
<p><i>Hold in passé 2 seconds (not on tiptoe).</i></p> 	<p><i>Balance hold in arabesque 2 seconds (below horizontal).</i></p> 	<p><i>Balance hold arabesque 2 seconds (above horizontal).</i></p> 		

### GROUP 4 - ACROBATICS

DS1	DS2	DS3	DS4	DS5
<p><i>Lying on the back tucked rocking.</i></p> 				
		<p><i>Cartwheel.</i></p> 	<p><i>Cartwheel 1 arm.</i></p> 	

## Table of elements

<p><i>Bwd or fwd roll to kneeling or one knee.</i></p> 	<p><i>Long backward roll.</i></p> 	<p><i>Backward roll to stand.</i></p> 		
<p><i>From stand kick to a clear position of weight on hands.</i></p>	<p><i>Kick to handstand legs above 45 degrees.</i></p> 	<p><i>Jump kick or press to hstd (vertical), return movement optional.</i></p> 		
			<p><i>Round off with feet and hands touching floor simultaneously.</i></p>	<p><i>Round off (without flight)</i></p> 

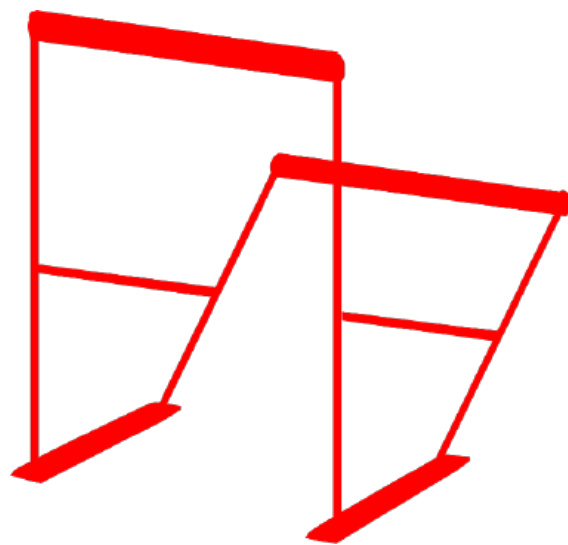


WOMEN'S ARTISTIC GYMNASTICS



CODE OF POINTS  
2025-2028












**FIG ELEMENTS**



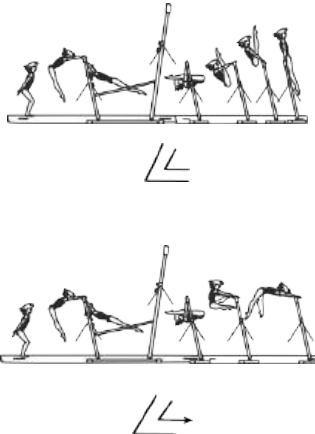
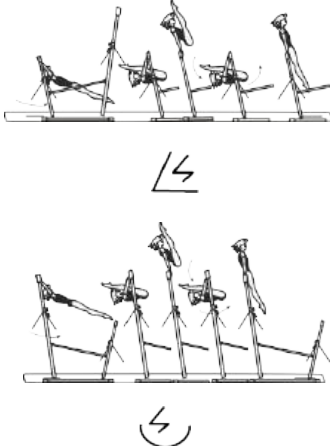

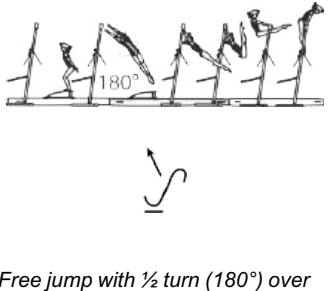

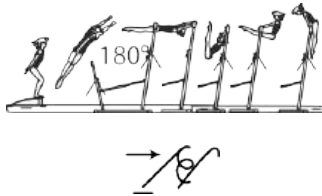
# **UNEVEN BARS**

## **Elements**

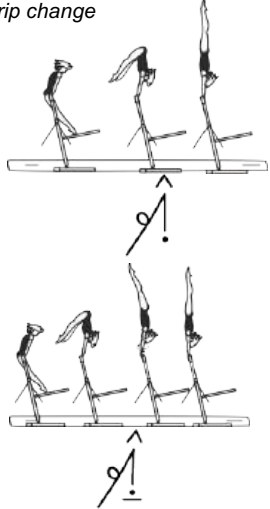
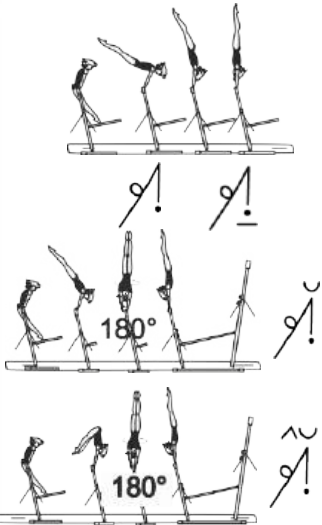
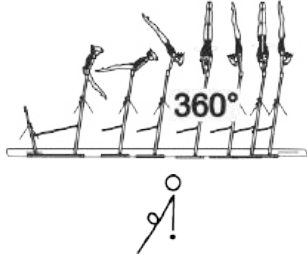
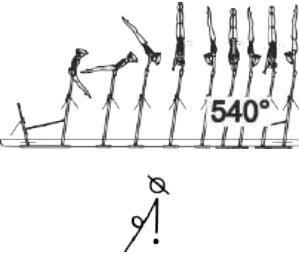
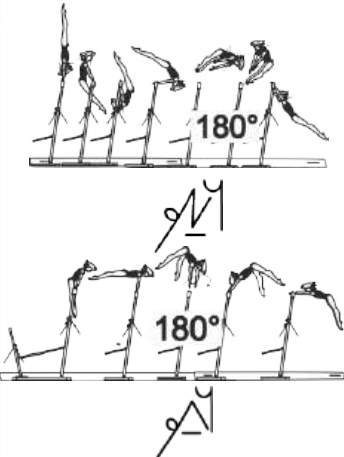
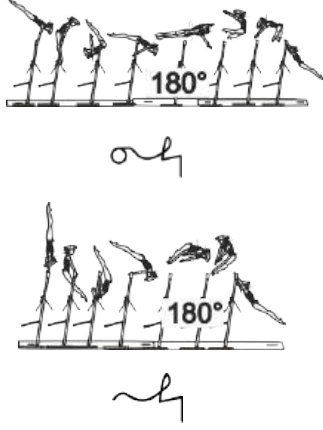
**2.000 — CASTS AND CLEAR HIP CIRCLES**

A	B	C	D	E	F/G
<p><b>1.101</b></p> <p><i>Glide kip to support on LB, or glide with ½ turn (180°) kip to support on LB</i></p>    					
<p><b>1.102</b></p> <p><i>Jump with ½ turn (180°) kip to support on LB</i></p>    <p><i>Jump with ½ turn (180°) stoop through to rear support on LB (back kip)</i></p>  	<p><b>1.202</b></p> <p><i>Jump with 1/1 turn (360°) and Glide kip to support on LB</i></p>  				









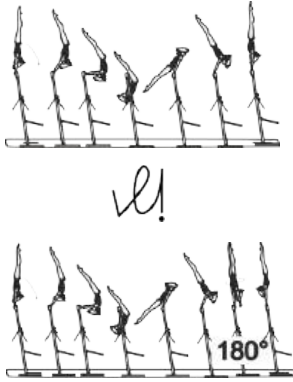



**2.000 — CASTS AND CLEAR HIP CIRCLES**

A	B	C	D	E	F/G
<p><b>1.103</b></p> <p><i>Glide on LB (or swing fwd on HB) and stoop through to rear support (back kip); or straddle cut bwd to hang on same bar</i></p> 	<p><b>1.203</b></p> <p><i>Reverse kip from: – glide fwd on LB – swing fwd on HB – stoop through to kip hang, back kip swing, seat (pike) circle bwd to rear support</i></p> 	<p><b>1.303</b></p>	<p><b>1.403</b></p>	<p><b>1.503</b></p>	<p><b>1.603</b></p>
<p><b>1.104</b></p> <p><i>Jump to hang on HB – also with reverse grip – kip to support</i></p> 	<p><b>1.204</b></p> <p><i>Facing HB – Jump with ½ turn (180°) – kip to support on HB</i></p>  <p><i>Free jump with ½ turn (180°) over LB to hang on HB</i></p> 	<p><b>1.304</b></p> <p><i>Jump with ½ turn (180°) over LB – kip to support on HB</i></p> 	<p><b>1.404</b></p>	<p><b>1.504</b></p>	<p><b>1.604</b></p>







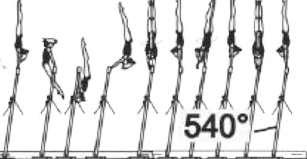
**2.000 — CASTS AND CLEAR HIP CIRCLES**

A	B	C	D	E	F/G
<p><b>2.101</b></p> <p><i>Cast to hstd with legs straddled or with hips bent; also with hop-grip change</i></p> 	<p><b>2.201</b></p> <p><i>Cast to hstd with legs together and hips extended; also with hop-grip change, also with ½ turn (180°) legs together or straddled</i></p> 	<p><b>2.301</b></p> <p><i>Cast with 1/1 turn (360°) to hstd</i></p> 	<p><b>2.401</b></p> <p><i>Cast with 1½ turn (540°) to hstd (Reeder)</i></p> 	<p><b>2.501</b></p>	<p><b>2.601</b></p>
<p><b>2.102</b></p>	<p><b>2.202</b></p> <p><i>Front support on HB – stoop with flight or free straddle fwd over HB and ½ turn (180°) to hang on HB</i></p> 	<p><b>2.302</b></p> <p><i>Hip circle bwd hecht with flight and ½ turn (180°) passing over bar to hang on same bar – also from clear hip circle bwd</i></p> 	<p><b>2.402</b></p>	<p><b>2.502</b></p>	<p><b>2.602</b></p>











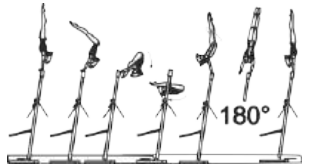

**2.000 — CASTS AND CLEAR HIP CIRCLES**

A	B	C	D	E	F/G
<p><b>2.103</b></p>	<p><b>2.203</b></p>	<p><b>2.303</b>  <i>From front support on HB – cast with release and 1/1 turn (360°) to hang on HB</i>  <b>(Caslavska)</b></p>  <p>360°</p> 	<p><b>2.403</b>  <i>From inner front support on LB – cast with salto roll fwd to hang on HB (Radochla roll)</i>  <b>(Radochla)</b></p>  	<p><b>2.503</b>  <i>Front support on HB – cast with salto fwd straddled to hang on HB (Comaneci salto)</i>  <b>(Comaneci)</b></p>  	<p><b>2.603</b></p>
<p><b>2.104</b>  <i>Hip circle fwd (hips touching bar)</i></p>  	<p><b>2.204</b></p>	<p><b>2.304</b></p>	<p><b>2.404</b>  <i>Clear hip circle fwd to hstd, also with ½ turn (180°) in hstd phase (Weiler-kip)</i></p>  <p>180°</p> 	<p><b>2.504</b>  <i>Clear hip circle fwd to hstd with 1/1 turn (360°) in hstd phase (Godwin)</i></p>  <p>360°</p> 	<p><b>2.604</b></p>

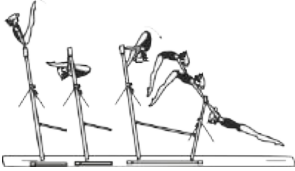














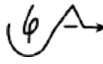
**2.000 — CASTS AND CLEAR HIP CIRCLES**

A	B	C	D	E	F/G
<p data-bbox="85 129 407 161"><b>2.105</b></p> <p data-bbox="85 164 407 188"><i>Hip circle bwd (hips touching bar)</i></p>  <p data-bbox="219 491 264 539">○</p> <p data-bbox="85 616 407 687"><i>Clear hip circle bwd or hip circle bwd on LB – hip repulsion (“false-pop”) – with regrasp on LB</i></p>  <p data-bbox="206 962 295 1010">~.</p>	<p data-bbox="425 129 770 161"><b>2.205</b></p>	<p data-bbox="788 129 1133 161"><b>2.305</b></p> <p data-bbox="788 164 1133 236"><i>Clear hip circle to hstd, also with hop-grip change in hstd phase, or with ½ turn (180°) to hstd</i></p>  <p data-bbox="945 499 990 547">e!</p>  <p data-bbox="945 818 990 866">e!</p>  <p data-bbox="1012 1121 1102 1153">180°</p> <p data-bbox="945 1257 990 1337">e!</p>	<p data-bbox="1153 129 1498 161"><b>2.405</b></p> <p data-bbox="1153 164 1498 212"><i>Clear hip circle with 1/1 turn (360°) to hstd</i></p>  <p data-bbox="1382 419 1471 451">360°</p> <p data-bbox="1303 499 1348 579">e!</p>	<p data-bbox="1496 129 1841 161"><b>2.505</b></p> <p data-bbox="1496 164 1841 212"><i>Clear hip circle with 1½ turn (540°) to hstd</i></p>  <p data-bbox="1684 419 1774 451">540°</p> <p data-bbox="1628 499 1673 579">e!</p>	<p data-bbox="1839 129 2184 161"><b>2.605</b></p>

















**5.000 — PIKE CIRCLES**

A	B	C	D	E	F/G
<p data-bbox="85 124 407 220"><b>5.101</b> Rear support on LB or HB – seat (pike) circle fwd with straddle cut bwd to hang on same bar</p>  		<p data-bbox="792 124 1133 252"><b>5.301</b> Outer rear support on HB – fall bwd to inverted pike swing or seat (pike) circle fwd – straddle cut bwd with flight over LB to hang</p>     <p data-bbox="792 965 1133 1037">Rear support on LB - seat (pike) circle fwd with straddle cut bwd and grip change to hang on HB.</p>  		<p data-bbox="1498 124 1818 271"><b>5.501</b> Stoop in to Adler-seat (pike) circle fwd through clear extended support to finish in L grip (deviation up to 30° allowed), also with ½ turn (180°)</p> <p data-bbox="1512 287 1579 311">(Luo)</p>    <p data-bbox="1713 702 1780 726">180°</p> 	



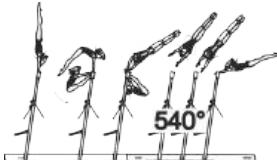















**5.000 — PIKE CIRCLES**

A	B	C	D	E	F/G
<p><b>5.102</b></p>	<p><b>5.202</b></p> <p>Rear support on HB – seat circle bwd with release to hang on LB</p>  	<p><b>5.302</b></p> <p>Clear rear pike support on HB (legs together) – full circle swing bwd to finish in clear rear support on HB (Steinemann circle)</p>  	<p><b>5.402</b></p> <p>Clear rear pike support on HB (legs together) – full circle swing bwd – continuing through clear rear pike support bwd over HB into hang (Mirgoradskaja)</p>   <p>From hstd clear pike circle bwd to rear inverted pike support</p>  	<p><b>5.502</b></p> <p>Clear rear pike support on HB (legs together) – circle swing bwd and continue to salto bwd stretched between bars to clear support on LB (Teza)</p>   <p>circle swing bwd and ½ turn (180°) with flight to hstd on LB</p>  	<p><b>5.602</b></p>
<p><b>5.103</b></p>	<p><b>5.203</b></p>	<p><b>5.303</b></p> <p>Clear rear pike support (legs together) on HB – full circle swing bwd with stoop out bwd to hang on HB (Li Li)</p>  	<p><b>5.403</b></p> <p>Clear rear pike support (legs together) on HB – full circle swing bwd with counter flight bwd straddled (Li Li)</p>  	<p><b>5.503</b></p>	<p><b>5.603</b></p>

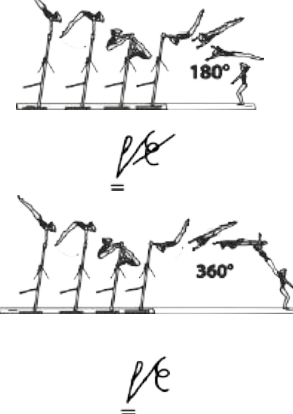
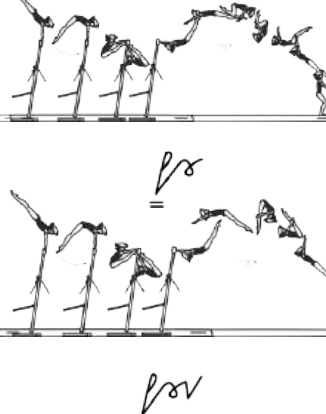
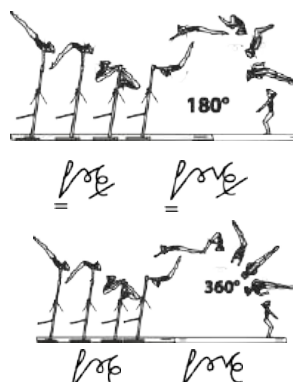






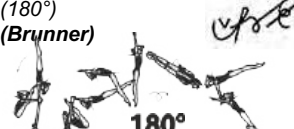


**5.000 — PIKE CIRCLES**

A	B	C	D	E	F/G
<p><b>5.105</b> Sole circle forward (piked or straddle)</p>  	<p><b>5.205</b></p>	<p><b>5.305</b> Pike sole circle fwd in reverse grip to hstd, also with ½ turn (180°) to hstd</p>    	<p><b>5.405</b> Pike sole circle fwd in reverse grip with 1/1 turn (360°) to hstd (Hoefnagel)</p>  	<p><b>5.505</b></p>	<p><b>5.605</b></p>
<p><b>5.106</b> Sole circle forward in L grip (piked or straddle)</p>  	<p><b>5.206</b></p>	<p><b>5.306</b> Pike sole circle fwd in L grip to hstd, also with ½ turn (180°)</p>    	<p><b>5.406</b> Pike sole circle fwd in L grip with 1/1 turn (360°) to hstd</p>  	<p><b>5.506</b></p>	<p><b>5.606</b></p>


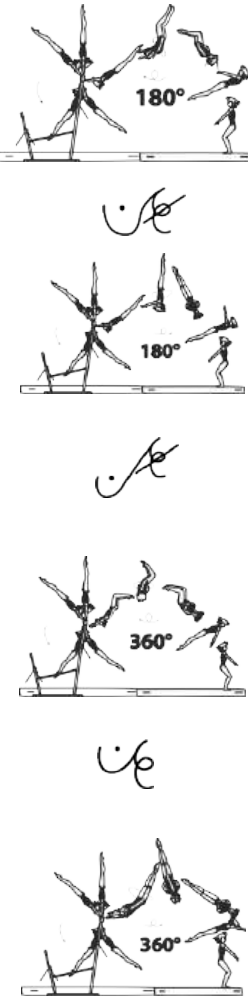
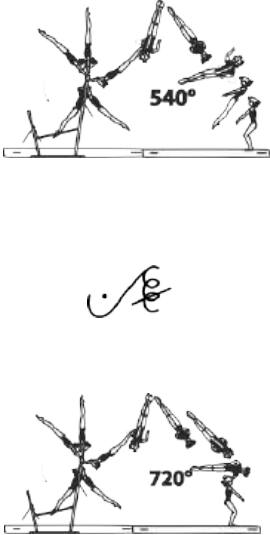
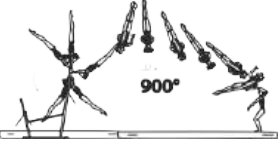
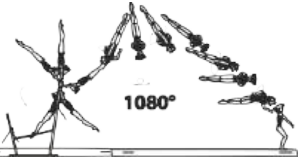
5.000 — PIKE CIRCLES

A	B	C	D	E	F/G
<p>5.107</p>	<p>5.207</p> <p>Underswing on LB (support of feet) with counter movement fwd in flight to hang on HB</p>  	<p>5.307</p> <p>Underswing on HB or LB with hand release and 1½ turn (540°) to hang (Burda)</p>  	<p>5.407</p>	<p>5.507</p>	<p>5.607</p> <p>Facing outward on HB – underswing with support of feet-counter salto fwd straddled to catch on HB (Kim)</p>  
<p>5.108</p> <p>Sole circle bwd (piked or straddle)</p>  	<p>5.208</p>	<p>5.308</p> <p>Pike sole circle bwd to hstd, also with hop-grip change to reverse grip in hstd phase, also with ½ turn (180°)</p>      	<p>5.408</p> <p>Pike sole circle bwd with 1/1 turn (360°) to hstd</p>  	<p>5.508</p> <p>Pike sole circle bwd with 1½ turn (540°) to hstd (Lucke)</p>  	<p>5.609</p>

**6.000 — DISMOUNTS**

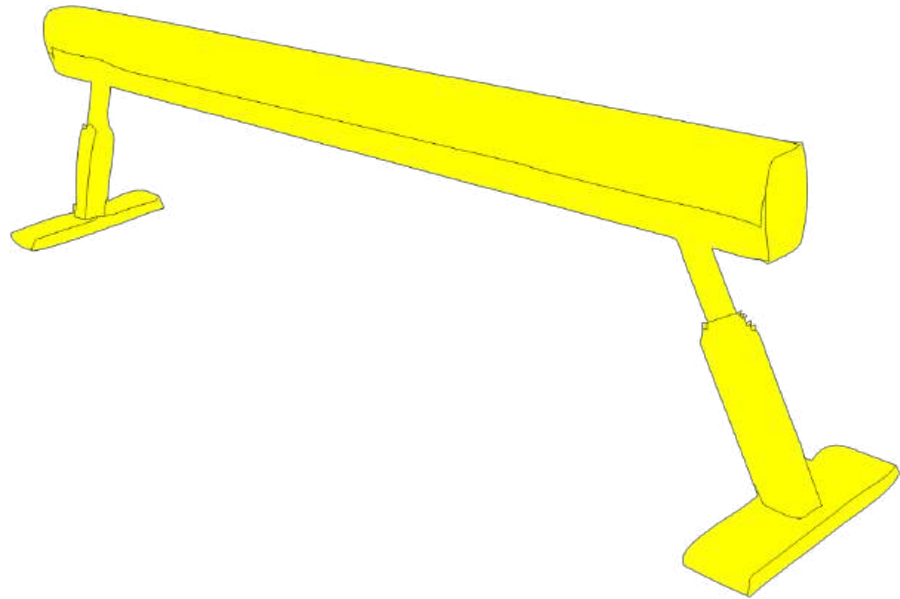
A	B	C	D	E	F/G
<p><b>6.101</b></p> <p>From HB – underswing with ½ turn (180°) or 1/1 turn (360°) to stand</p>  <p>Handwritten notes: <i>ve</i>, <i>ve</i></p>	<p><b>6.201</b></p> <p>From HB – underswing with salto fwd tucked or piked</p>  <p>Handwritten notes: <i>ve</i>, <i>ve</i></p>	<p><b>6.301</b></p> <p>From HB – underswing with salto fwd tucked or piked with ½ turn (180°) or 1/1 turn (360°)</p>  <p>Handwritten notes: <i>ve</i>, <i>ve</i>, <i>ve</i>, <i>ve</i></p>	<p><b>6.401</b></p> <p>From HB – underswing with salto fwd tucked with 1½ turn (540°)</p>  <p>From HB – underswing with salto fwd stretched with ½ turn (180°) (Moors)</p>  <p>Handwritten notes: <i>ve</i>, <i>ve</i></p>		<p><b>6.601</b></p>
<p><b>6.102</b></p> <p>From HB – clear underswing with ½ turn (180°) or 1/1 turn (360°) to stand</p>  <p>Handwritten notes: <i>ve</i>, <i>ve</i></p>	<p><b>6.202</b></p>	<p><b>6.302</b></p> <p>From HB – clear underswing with salto fwd tucked or piked; also with ½ turn (180°)</p>  <p>Clear straddle circle with salto fwd tucked (Plichta) also with ½ turn (180°) (Alt)</p>  <p>Handwritten notes: <i>ve</i>, <i>ve</i>, <i>ve</i>, <i>ve</i>, <i>ve</i>, <i>ve</i></p>	<p><b>6.402</b></p> <p>From HB – clear underswing with salto fwd tucked with 1/1 turn (360°)</p>  <p>Clear pike underswing to salto forward stretched with ½ turn (180°) (Brunner)</p>  <p>From HB – clear straddle circle with salto fwd tucked with 1/1 turn (360°) (Petz)</p>  <p>Handwritten notes: <i>ve</i>, <i>ve</i>, <i>ve</i></p>	<p><b>6.502</b></p> <p>From HB – clear underswing with salto fwd tucked with 1½ turn (540°)</p>  <p>Handwritten notes: <i>ve</i></p>	<p><b>6.602</b></p>

**6.000 — DISMOUNTS**

A	B	C	D	E	F/G
<p><b>6.104</b> Swing fwd to salto bwd tucked, piked or stretched (flyaway)</p>  <p>س</p> <p>س</p> <p>س</p>	<p><b>6.204</b> Swing fwd to salto bwd tucked, or stretched with ½ turn (180°) or 1/1 turn (360°) (flyaway)</p>  <p>180°</p> <p>س</p> <p>180°</p> <p>س</p> <p>360°</p> <p>س</p> <p>360°</p> <p>س</p>	<p><b>6.304</b> Swing fwd to salto bwd stretched with 1½ turn (540°) or 2/1 turn (720°)</p>  <p>540°</p> <p>س</p> <p>720°</p> <p>س</p>	<p><b>6.404</b> Swing fwd to salto bwd stretched with 2½ turn (900°) (Ji)</p>  <p>900°</p> <p>س</p>	<p><b>6.504</b> Swing fwd to salto bwd stretched with 3/1 turn (1080°) (Bar)</p>  <p>1080°</p> <p>س</p>	<p><b>6.604</b></p>

**6.000 — DISMOUNTS**








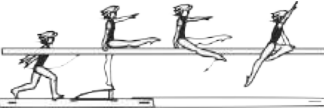


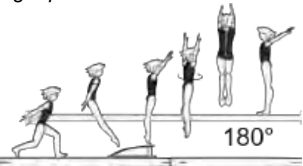

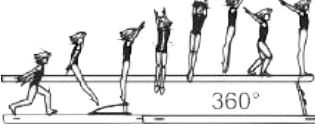

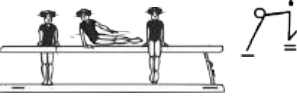
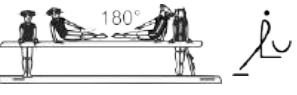




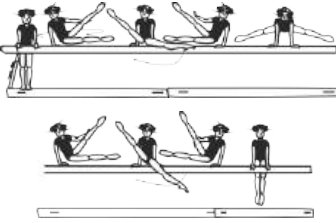

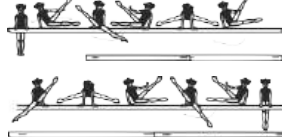



A	B	C	D	E	F/G
<p><b>6.108</b>                      Swing bwd to salto fwd tucked, piked or stretched or clear straddle circle fwd on HB to salto fwd tucked</p>	<p><b>6.208</b>                      Swing bwd to salto fwd tucked or stretched with ½ turn (180°) or 1/1 turn (360°)</p>	<p><b>6.308</b>                      Swing bwd to salto fwd stretched with 1½ turn (540°) or 2/1 turn (720°)                      (Pechstein)</p> <p>From L grip, swing bwd, ½ (180°) turn, to double salto bwd tucked (Fan)</p>	<p><b>6.408</b>                      Swing bwd to double salto fwd tucked</p>	<p><b>6.508</b>                      Swing bwd to double salto fwd tucked with ½ turn (180°) also salto fwd with ½ turn (180°) into salto bwd tucked (Arai)</p> <p>Swing bwd to double salto fwd piked (Stewart)</p>	<p><b>6.608</b>                      Swing bwd to double salto fwd piked with ½ turn (180°) (Pentek)</p>



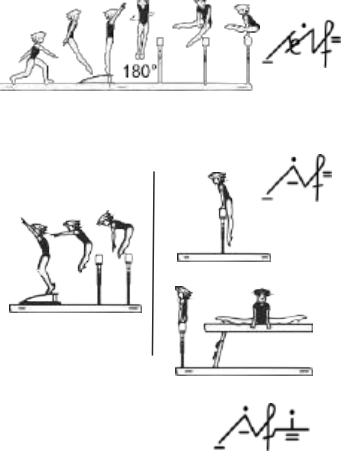

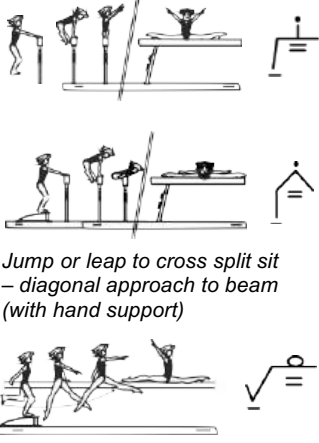

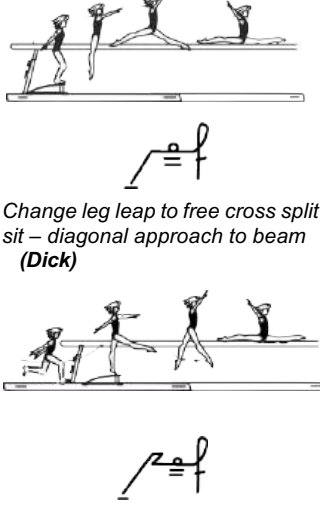

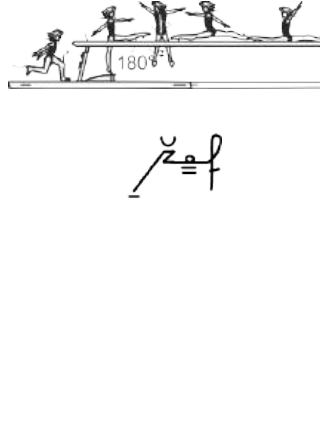
# BALANCE BEAM

## Elements

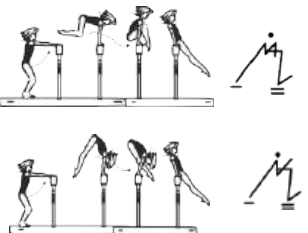
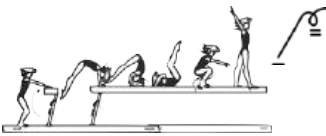

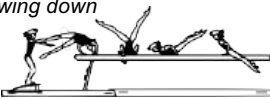
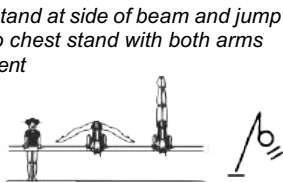
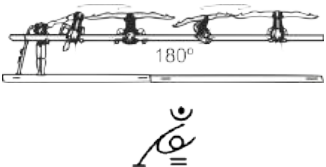
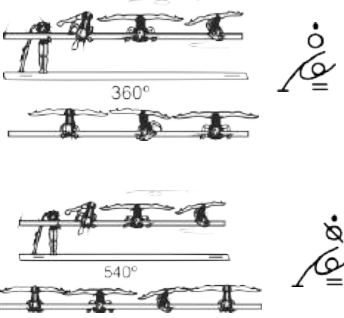
**1.000 — MOUNTS**

A	B	C	D	E	F/G
<p><b>1.101 (D)</b></p> <p>Leap - on landing must show arabesque position (leg min. at horizontal)</p>  	<p><b>1.201 (D)</b></p> <p>Split leap (180°)</p>  	<p><b>1.301</b></p>	<p><b>1.401 (D)</b></p> <p>Leap fwd with leg change (free leg swing to 45°) to cross split</p>  	<p><b>1.501</b></p> <div style="border: 1px solid black; padding: 10px; width: fit-content; margin: 20px auto;"> <p>(D) = To be counted as Dance element</p> </div>	<p><b>1.601</b></p>
<p><b>1.102 (D)</b></p> <p>Thief vault – take-off from one leg – free leap over beam, one leg after another to rear support – 90° approach to beam, or Scissor leap over beam to cross sit on thigh – diagonal approach to beam</p>    	<p><b>1.302 (D)</b></p> <p>Straight Jump with ½ turn (180°) in flight phase to stand</p>  	<p><b>1.402 (D)</b></p> <p>Jump with 1/1 turn (360°) in flight phase to stand – approach from end or diagonal to beam</p>  	<p><b>1.502</b></p>	<p><b>1.602</b></p>	<p><b>1.603</b></p>
<p><b>1.103</b></p> <p>Flank to rear support, also with ½ turn (180°)</p>   <p>Jump with hand support, ¾ turn (270°) in support to cross sit on thigh</p>    	<p><b>1.203</b></p>	<p><b>1.303</b></p> <p>Two flying flairs</p>  	<p><b>1.403</b></p> <p>3 flying flairs (Homma)</p>   <p>Two flank circles followed by leg "Flair" (Baitova)</p>  	<p><b>1.503</b></p>	<p><b>1.603</b></p>


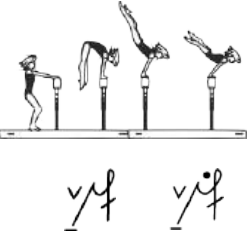

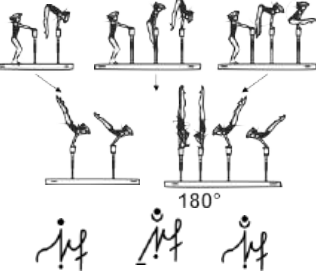
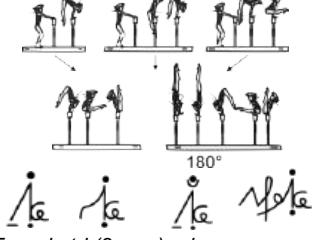
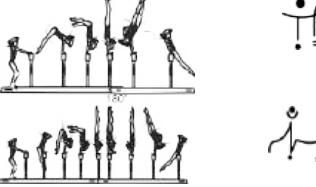
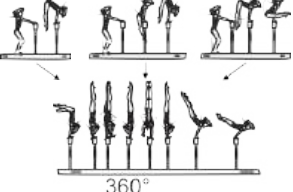
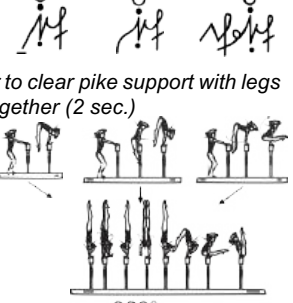
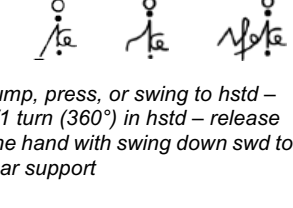
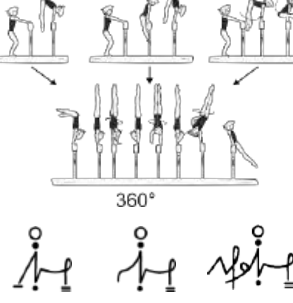
1.000 — MOUNTS

A	B	C	D	E	F/G
<p>1.104</p>	<p>1.204 (D)</p> <p>Jump with ½ turn (180°) to clear straddle support, or jump bwd through straddle position over the beam to front support, or to side split – 90° approach to beam</p> 	<p>1.304 (D)</p> <p>Straddle pike jump bwd over beam from round-off into immediate hip circle bwd – 90° approach to beam</p> 	<p>1.404</p>	<p>1.504</p>	<p>1.604</p>
<p>1.105 (D)</p> <p>Jump with hand support to side split sit or straddle position (must show split without hands touching the beam as final position; in straddle position the trunk must touch the beam)</p>  <p>Jump or leap to cross split sit – diagonal approach to beam (with hand support)</p> 	<p>1.205</p>	<p>1.305 (D)</p> <p>Free jump to cross split sit take-off from two feet – diagonal approach to beam</p>  <p>Change leg leap to free cross split sit – diagonal approach to beam (Dick)</p> 	<p>1.405 (D)</p> <p>Leap with leg change and ½ turn (180°) away from beam to free cross split sit – diagonal approach to beam (Dick)</p> 	<p>1.505</p>	<p>1.605</p>

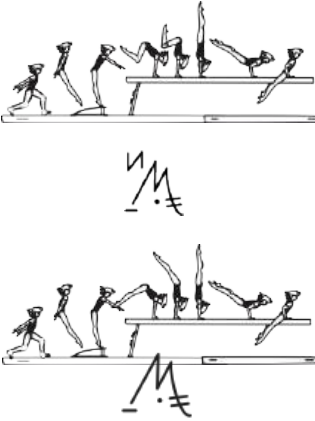
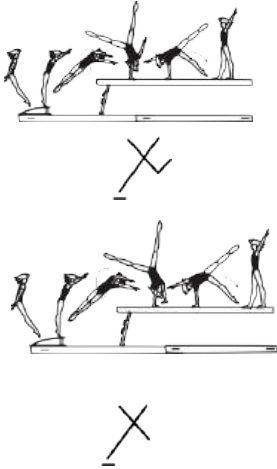
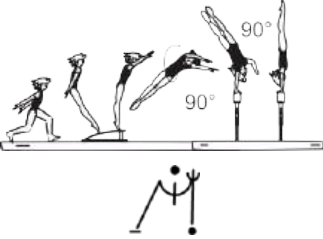
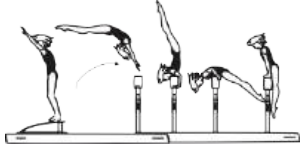
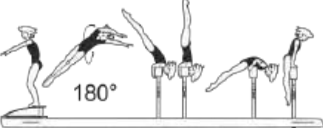
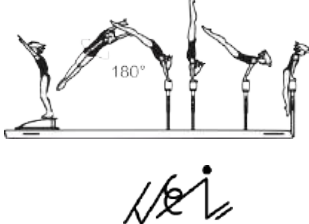
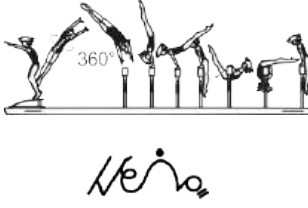
1.000 — MOUNTS

A	B	C	D	E	F/G
<p><b>1.106</b></p> <p><i>From side stand - squat or stoop through to rear support</i></p> 	<p><b>1.206</b></p>	<p><b>1.306</b></p>	<p><b>1.406</b></p>	<p><b>1.506</b></p>	<p><b>1.606</b></p>
<p><b>1.107</b></p>	<p><b>1.207</b></p> <p><i>Jump to roll fwd at end or middle of beam to sit position or tuck stand</i></p>  <p><i>Jump to clear straddle support on end of beam – swing bwd to roll fwd to sit position or tuck stand</i></p> 	<p><b>1.307</b></p>	<p><b>1.407</b></p>	<p><b>1.507</b></p>	<p><b>1.607</b></p>
<p><b>1.108</b></p> <p><i>Cartwheel with bending of both arms through chest stand to swing down</i></p>   <p><i>Stand at side of beam and jump to chest stand with both arms bent</i></p>	<p><b>1.208</b></p> <p><i>Jump with ½ turn (180°) over shoulder to neck stand, ½ turn (180°) to chest stand</i></p> 	<p><b>1.308</b></p> <p><i>Jump with ½ turn (180°) over shoulder to neck stand, 1/1 or 1½ turn (360° - 540°) to neck stand</i></p> 	<p><b>1.408</b></p>	<p><b>1.508</b></p>	<p><b>1.608</b></p>

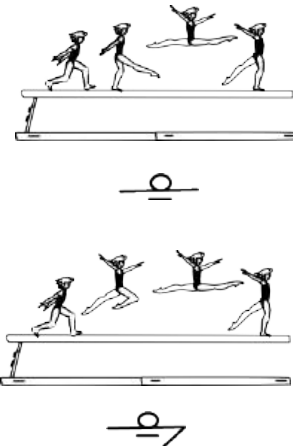
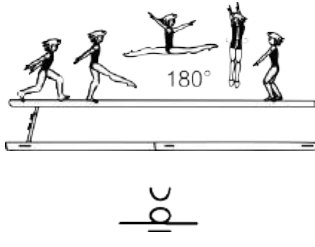
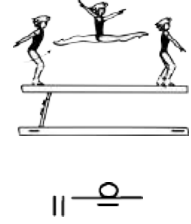
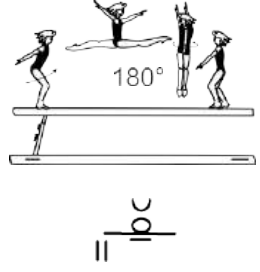
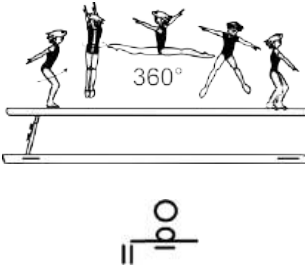
**1.000 — MOUNTS**

A	B	C	D	E	F/G
<p><b>1.111</b></p> <p>Planche with support on one or both bent arms (2 sec.), also legs in cross split position</p> 	<p><b>1.211</b></p> <p>Jump with bent hips to clear front support above horizontal minimum at 45° (planche) (2 sec.) - lower to optional end position</p> 	<p><b>1.311</b></p> <p>Jump with stretched hips to planche (2 sec.) <b>(Shushunova)</b></p>  <p>Jump, press, or swing to hstd – lower to planche (2 sec.), also with ½ turn (180°) in hstd</p>  <p>Jump, press, or swing to hstd – lower to clear pike support with legs together (2 sec.), also with ½ turn (180°) in hstd</p>  <p>From hstd (2 sec.) release one hand with swing down swd to rear support; also with ½ turn (180°) in hstd <b>(Li Yifang)</b></p> 	<p><b>1.411</b></p> <p>Jump, press or swing to hstd – 1/1 turn (360°) in hstd – lower to planche (2 sec.),</p>  <p>360°</p>  <p>or to clear pike support with legs together (2 sec.)</p>  <p>360°</p> <p>Jump, press, or swing to hstd – 1/1 turn (360°) in hstd – release one hand with swing down swd to rear support</p>  <p>360°</p>	<p><b>1.511</b></p>	<p><b>1.611</b></p>

1.000 — MOUNTS

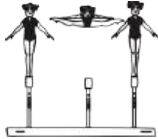
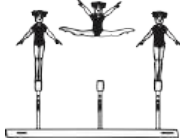
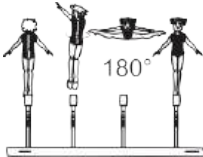
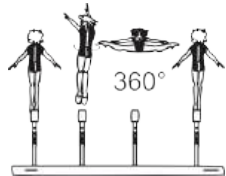
A	B	C	D	E	F/G
<p><b>1.114</b></p> <p>Jump to hstd with bent or straight legs – lower to optional end position</p> 	<p><b>1.214</b></p> <p>Cartwheel on one or both arms</p> 	<p><b>1.314</b></p> <p>Jump with ¼ turn (90°) and extended hips through a momentary hstd on one arm with immediate ¼ turn (90°) and support on second arm to side hstd – lower to optional end position</p> <p>- 90° approach to beam</p>  <p>From rear stand (back towards beam), flic flac over beam to candle position, ending in front support</p> <p><b>(Beukes)</b></p>  <p>From rear stand (back towards beam), flic flac with ½ turn (180°) to candle position, ending in front support (grasping under the beam with both hands)</p> <p><b>(Soares)</b></p> 	<p><b>1.414</b></p> <p>Round-off in front of beam – jump with ½ twist (180°) to near side hstd – lower to optional position</p> <p><b>(Gurova)</b></p> 	<p><b>1.514</b></p> <p>Round-off in front of beam – flic flac with 1/1 twist (360°) to hip circle bwd</p> <p><b>(Zamolodchikova)</b></p> 	<p><b>1.614</b></p>

**2.000 — GYMNASTIC LEAPS, JUMPS AND HOPS**

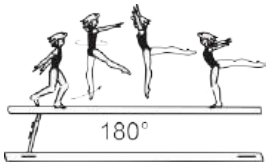

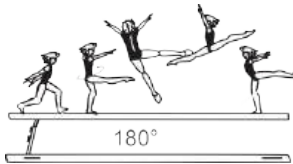

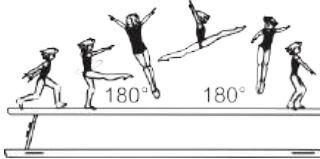





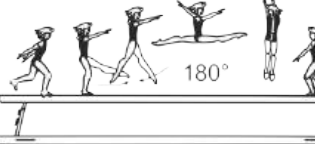



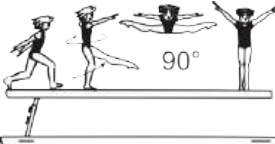

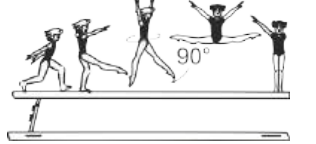

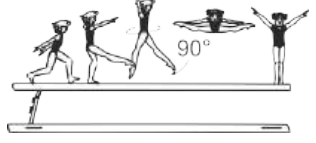

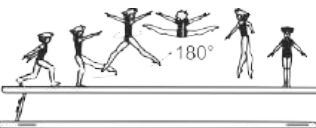

A	B	C	D	E	F/G
<p><b>2.101</b></p> <p><i>Split leap fwd (leg separation 180°)</i></p> 	<p><b>2.201</b></p>	<p><b>2.301</b></p> <p><i>Split leap fwd with ½ turn (180°)</i></p> 	<p><b>2.401</b></p>	<p><b>2.501</b></p>	<p><b>2.601</b></p>
<p><b>2.102</b></p>	<p><b>2.202</b></p> <p><i>Split jump (leg separation 180°) from cross position</i></p> 	<p><b>2.302</b></p> <p><i>Split jump with ½ turn (180°) from cross position</i></p> 	<p><b>2.402</b></p> <p><i>Split jump with 1/1 turn (360°) from cross position</i></p> 	<p><b>2.502</b></p>	<p><b>2.602</b></p>

Jumps from side position finishing in cross position, or vice versa – consider as elements performed in cross position (additional 90° does not make element different)

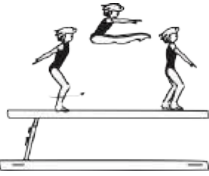

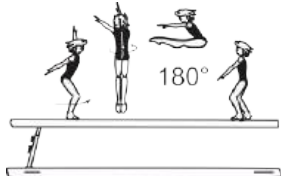

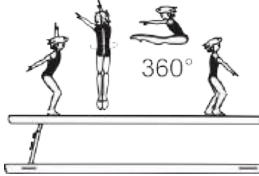




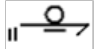
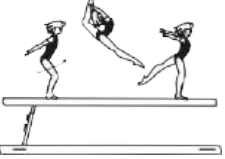






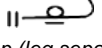


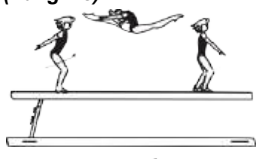
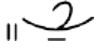
**2.000 — GYMNASTIC LEAPS, JUMPS AND HOPS**

A	B	C	D	E	F/G
2.103	<p data-bbox="427 159 766 231"><i>Straddle pike jump (both legs above horizontal), or side split jump from cross position</i></p>  	<p data-bbox="784 159 1122 207"><i>Straddle pike jump with ½ turn (180°) from cross position</i></p> 	<p data-bbox="1140 159 1478 207"><i>Straddle pike with 1/1 turn (360°) from cross position</i></p> 	<p data-bbox="1518 255 1966 395">(*) Elements in the same box with an asterisk (*) receive credit only once in chronological order</p> <p data-bbox="1518 798 2078 986">Jumps from side position finishing in cross position, or vice versa – consider as elements performed in cross position (additional 90° does not make element different)</p>	2.603

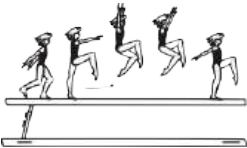

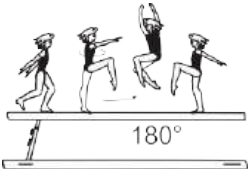

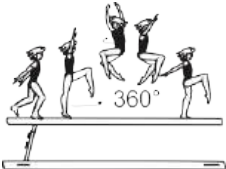



**2.000 — GYMNASTIC LEAPS, JUMPS AND HOPS**

A	B	C	D	E	F/G
<p><b>2.104</b></p>	<p><b>2.204</b></p> <p><i>Fouetté hop with ½ turn (180°) to land in arabesque (free leg above horizontal)</i></p>  <p>180°</p> 	<p><b>2.304</b></p>	<p><b>2.404</b></p> <p><i>Fouetté hop with leg change to cross split (leg separation 180°) (tour jeté)</i></p>  <p>180°</p> 	<p><b>2.504</b></p> <p><i>Tour jeté with additional ½ turn (180°)</i></p>  <p>180° 180°</p> 	<p><b>2.604</b></p>
<p><b>2.105</b></p> <p><i>Stride leap fwd with change of legs to wolf position (hip angle at 45°)</i></p>  	<p><b>2.205</b></p>	<p><b>2.305</b></p> <p><i>Leap fwd with leg change (free leg swing to 45°) to cross split (180° separation &lt; after leg change) (Switch leap)</i></p>  	<p><b>2.405</b></p> <p><i>Switch leap with ½ turn (180°)</i></p>  <p>180°</p> 	<p><b>2.505</b></p> <p><i>Switch leap to ring position (leg separation 180°)</i></p>  	<p><b>2.605</b></p>
<p><b>2.106</b></p>	<p><b>2.206</b></p> <p><i>Leap with ¼ turn (90°) into straddle pike position (both legs above horizontal), to land on one or both feet</i></p>  <p>90°</p> 	<p><b>2.306</b></p> <p><i>Leap fwd with leg change and ¼ turn (90°) to side split (180°) or straddle pike position (Johnson)</i></p>  <p>90°</p>   <p>90°</p> 	<p><b>2.406</b></p>	<p><b>2.506</b></p> <p><i>Johnson with additional ½ turn (180°)</i></p>  <p>180°</p> 	<p><b>2.606</b></p>

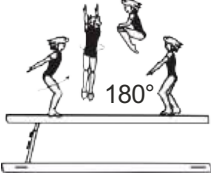

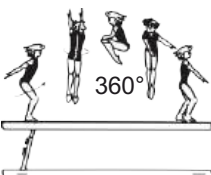

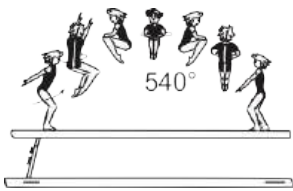



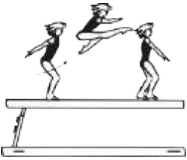

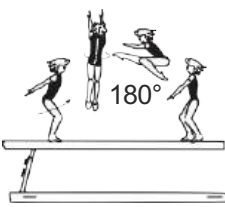

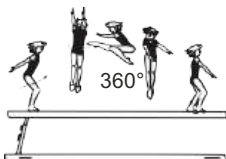

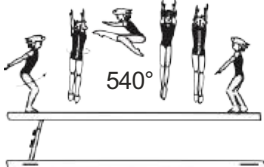

**2.000 — GYMNASTIC LEAPS, JUMPS AND HOPS**

A	B	C	D	E	F/G
<p><b>2.107</b></p> <p><i>Pike jump from cross position (hip &lt;90°)</i></p>  	<p><b>2.207</b></p> <p><i>Pike jump from cross position with ½ turn (180°)</i></p>  	<p><b>2.307</b></p>	<p><b>2.407</b></p> <p><i>Pike jump from cross position with 1/1 turn (360°)</i></p>  	<p><b>2.507</b></p>	<p><b>2.607</b></p> <div data-bbox="1496 319 2078 507" style="border: 1px solid black; padding: 5px;"> <p>Jumps from side position finishing in cross position, or vice versa – consider as elements performed in cross position (additional 90° does not make element different)</p> </div>
<p><b>2.108 (*)</b></p> <p><i>Sissone (leg separation 180° on the diagonal / 45° to the floor) take off from both feet, land on one foot</i></p>   <p><i>Stag jump (leg separation 180°)</i></p>  	<p><b>2.208 (*)</b></p> <p><i>Sissone to ring position (rear foot at head height, body arched and head dropped bwd, leg separation 180°) to land on one foot, or stag-ring jump</i></p>    	<p><b>2.308</b></p> <p><i>Jump with upper back arch and head release with feet to head height/closed ring (Sheep jump)</i></p>  	<p><b>2.408 (*)</b></p> <p><i>Split jump to ring position (leg separation 180°) to land on two feet</i></p>   <p><i>Split ring leap (leg separation 180°)</i></p>   <p><i>Jump to cross over split with body arched and head dropped bwd (Yang-Bo)</i></p>  	<p><b>2.508</b></p>	<p><b>2.608</b></p> <div data-bbox="1556 821 2004 965" style="border: 1px solid black; padding: 5px;"> <p>(*) Elements in the same box with an asterisk (*) receive credit only once in chronological order</p> </div>

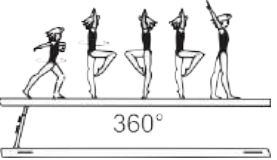
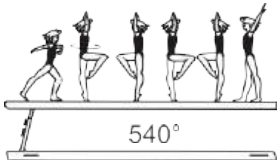
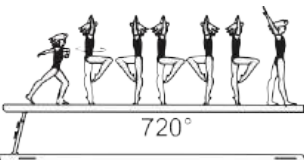
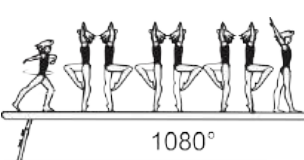
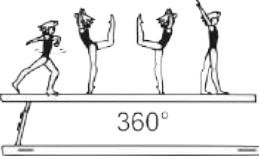
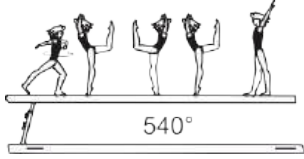
**2.000 — GYMNASTIC LEAPS, JUMPS AND HOPS**

A	B	C	D	E	F/G
<p><b>2.110 (*)</b></p>	<p><b>2.210</b></p>	<p><b>2.310</b></p>	<p><b>2.410</b></p>	<p><b>2.510</b></p>	<p><b>2.610</b></p>
<p><i>Cat leap (knees above horizontal alternately)</i></p>  	<p><i>Cat leap with ½ turn (180°)</i></p>  	<p><i>Cat leap with 1/1 turn (360°)</i></p>  			
<p><i>Scissors leap forward (legs above horizontal)</i></p>  	<p>(*) Elements in the same box with an asterisk (*) receive credit only once in chronological order</p>				

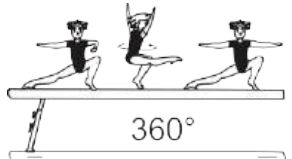



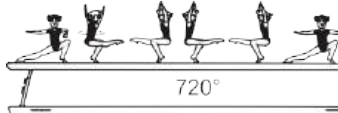

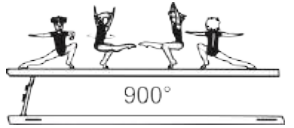

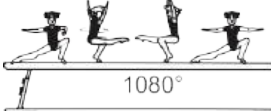


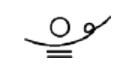

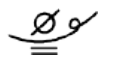
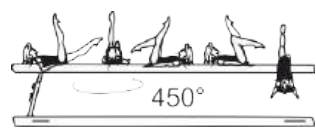

**2.000 — GYMNASTIC LEAPS, JUMPS AND HOPS**

A	B	C	D	E	F/G
<p><b>2.111</b></p>	<p><b>2.211</b></p> <p><i>Tuck hop or jump with ½ turn (180°) from cross position (hip &amp; knee angle at 45°)</i></p>  <p>180°</p> 	<p><b>2.311</b></p> <p><i>Tuck hop or jump with 1/1 turn (360°) from cross position</i></p>  <p>360°</p> 	<p><b>2.411</b></p> <p><i>Tuck hop or jump with 1½ turn (540°) from cross position</i></p>  <p>540°</p> 	<p><b>2.511</b></p> <div data-bbox="1496 343 2078 534" style="border: 1px solid black; padding: 5px;"> <p>Jumps from side position finishing in cross position, or vice versa – consider as elements performed in cross position (additional 90° does not make element different)</p> </div>	<p><b>2.611</b></p>
<p><b>2.112 (*)</b></p> <p><i>Wolf hop or jump from cross position (hip angle at 45°, knees together)</i></p>    	<p><b>2.212</b></p> <p><i>Wolf hop or jump with ½ turn (180°) from cross position</i></p>  <p>180°</p> 	<p><b>2.312</b></p>	<p><b>2.412</b></p> <p><i>Wolf hop or jump with 1/1 turn (360°) from cross position</i></p>  <p>360°</p> 	<p><b>2.512</b></p> <p><i>Wolf hop or jump with 1½ turn (540°) from cross position</i></p>  <p>540°</p> 	<p><b>2.612</b></p>



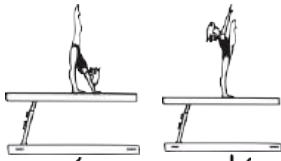

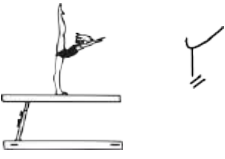



### 3.000 — GYMNASTIC TURNS

A	B	C	D	E	F/G
<p><b>3.101</b></p> <p><i>1/1 turn (360°) on one leg – free leg optional below horizontal</i></p>  <p style="text-align: center;">360°</p> <p style="text-align: center;">○</p>	<p><b>3.201</b></p> <p><i>1½ turn (540°) on one leg – free leg optional below horizontal</i></p>  <p style="text-align: center;">540°</p> <p style="text-align: center;">∅</p>	<p><b>3.301</b></p>	<p><b>3.401</b></p> <p><i>2/1 turn (720°) on one leg – free leg optional below horizontal</i></p>  <p style="text-align: center;">720°</p> <p style="text-align: center;">⊗</p>	<p><b>3.501</b></p> <p><i>3/1 turn (1080°) on one leg – free leg optional below horizontal (Okino)</i></p>  <p style="text-align: center;">1080°</p> <p style="text-align: center;">⊗</p>	<p><b>3.601</b></p>
<p><b>3.102</b></p>	<p><b>3.202</b></p>	<p><b>3.302</b></p> <p><i>1/1 turn (360°) on one leg in back attitude, thigh of free leg at horizontal, throughout turn</i></p>  <p style="text-align: center;">360°</p> <p style="text-align: center;">♩</p>	<p><b>3.402</b></p> <p><i>1½ turn (540°) on one leg in back attitude, thigh of free leg at horizontal, throughout turn</i></p>  <p style="text-align: center;">540°</p> <p style="text-align: center;">♩</p>	<p><b>3.502</b></p>	<p><b>3.602</b></p>

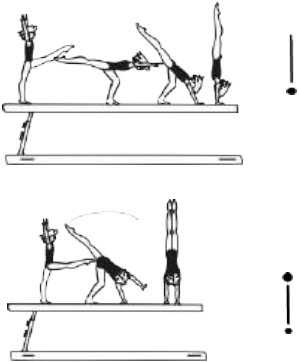



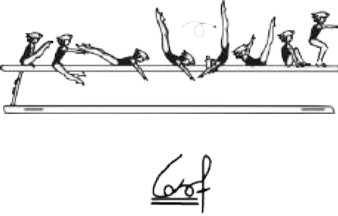
**3.000 — GYMNASTIC TURNS**

A	B	C	D	E	F/G
<p><b>3.107</b></p> <div style="border: 1px solid black; padding: 5px; margin-top: 20px;"> <p>(*) Elements in the same box with an asterisk (*) receive credit only once in chronological order</p> </div>	<p><b>3.207</b></p> <p><i>1/1 turn (360°) in tuck stand on one leg – free leg straight throughout turn</i></p>  <p style="text-align: center;">360°</p> 	<p><b>3.307</b></p> <p><i>1½ turn (540°) in tuck stand on one leg – free leg straight throughout turn</i></p>  <p style="text-align: center;">540°</p> 	<p><b>3.407 (*)</b></p> <p><i>2/1 turn (720°) or 2½ turn (900°) in tuck stand on one leg – free leg straight throughout turn</i> <b>(Humphrey)</b></p>  <p style="text-align: center;">720°</p>   <p style="text-align: center;">900°</p> 	<p><b>3.507</b></p> <p><i>3/1 turn (1080°) in tuck stand on one leg – free leg straight throughout turn</i> <b>(Mitchell)</b></p>  <p style="text-align: center;">1080°</p> 	<p><b>3.607</b></p>
<p><b>3.108</b></p>	<p><b>3.208 (*)</b></p> <p><i>1/1 turn to 1½ turn (360°- 540°) in prone position – alternate support of hands permitted</i></p>  <p style="text-align: center;">360°</p>   <p style="text-align: center;">540°</p> 	<p><b>3.308</b></p>	<p><b>3.408</b></p> <p><i>1¼ (450°) turn on back in kip position (hip-leg angle closed)</i> <b>(Li Li)</b></p>  <p style="text-align: center;">450°</p> 	<p><b>3.508</b></p>	<p><b>3.608</b></p>



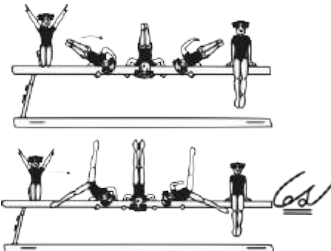
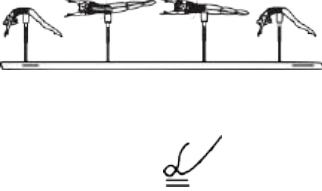
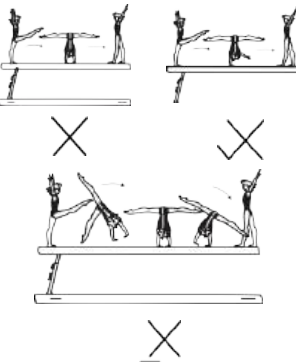
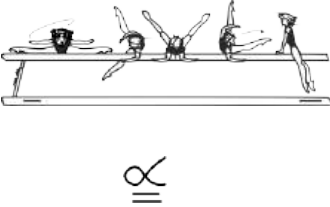
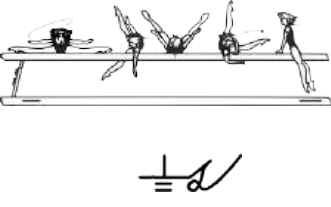
**4.000 – HOLDS AND ACROBATIC NON-FLIGHT**

A	B	C	D	E	F/G
<p><b>4.101 (D)</b></p> <p><i>From kneeling sit position, rise upward with body wave through toe-balance stand</i></p>  	<p><b>4.201</b></p>	<p><b>4.301</b></p>	<p><b>4.401</b></p> <div data-bbox="1205 304 1830 403" style="border: 1px solid black; padding: 5px; margin: 10px auto; width: fit-content;"> <p><i>(D) To be counted as dance element</i></p> </div>	<p><b>4.501</b></p>	<p><b>4.601</b></p>
<p><b>4.102 (D) (*)</b></p> <p><i>Standing split fwd with hand support in front of support leg (leg separation 180°) – Needle scale (2 sec.) or Stand on one leg with foot of free leg in fwd hold above head (2 sec.)</i></p>   <p><i>Scale fwd, support leg extended (leg separation 180°) (2 sec.)</i></p>  	<p><b>4.202</b></p> <p><i>Clear pike support with legs together (2 sec.)</i></p>  	<p><b>4.302</b></p>	<p><b>4.402</b></p> <div data-bbox="1205 901 1657 1045" style="border: 1px solid black; padding: 5px; margin: 10px auto; width: fit-content;"> <p><i>(*) Elements in the same box with an asterisk (*) receive credit only once in chronological order</i></p> </div>	<p><b>4.502</b></p>	<p><b>4.602</b></p>

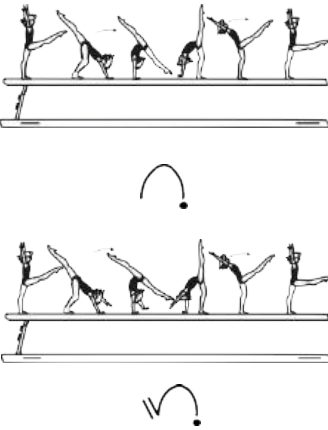
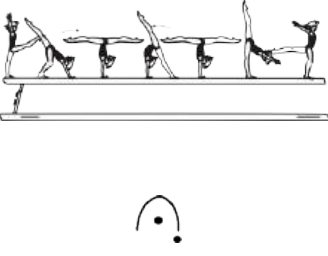

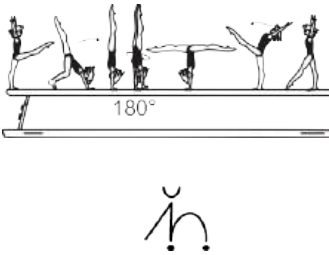
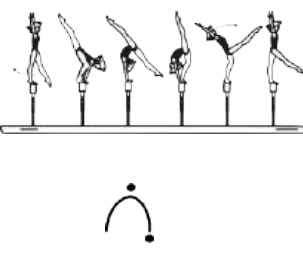
**4.000 – HOLDS AND ACROBATIC NON-FLIGHT**

A	B	C	D	E	F/G
<p><b>4.103</b></p> <p><i>Kick to side or cross hstd (2 sec.), lower to end position touching beam</i></p> 	<p><b>4.203</b></p> <p><i>Kick to cross hstd – roll fwd with or without hand support to sit position or to tuck stand</i></p> 				
<p><b>4.104</b></p>	<p><b>4.204</b></p> <p><i>Roll fwd without hand support to sit position or to tuck stand</i></p>  <p><i>From cross sit, swing bwd to shoulder roll fwd with hip extension and hand support to sit position or to tuck stand</i></p> 	<p><b>4.304</b></p> <p><i>Free shoulder roll fwd with hip extension and without hand support to sit position or tuck stand</i></p> 			

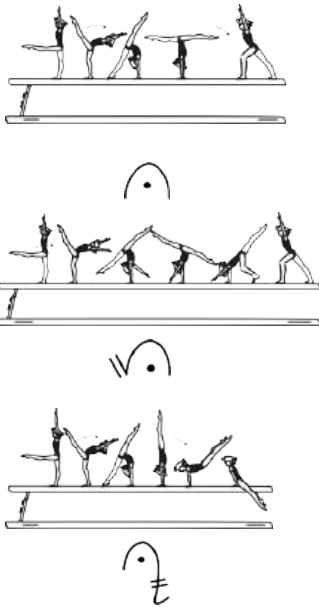

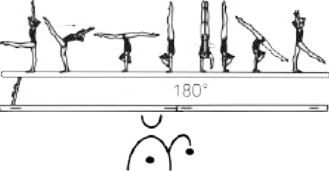
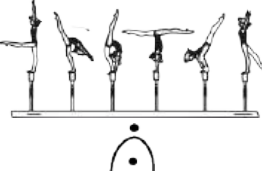
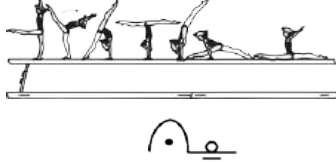

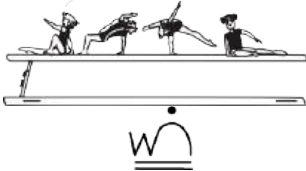
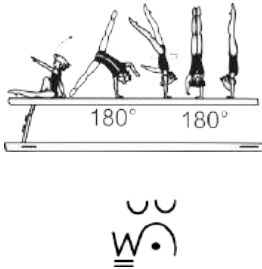
**4.000 – HOLDS AND ACROBATIC NON-FLIGHT**

A	B	C	D	E	F/G
<p><b>4.105</b></p> <p><i>Roll bwd with hand support on top of the beam – landing on one or both feet</i></p> 	<p><b>4.205</b></p>	<p><b>4.305</b></p> <p><i>Roll bwd to hstd - lower to end position touching beam</i></p> 	<p><b>4.405</b></p>	<p><b>4.505</b></p>	<p><b>4.605</b></p>
<p><b>4.106</b></p>	<p><b>4.206</b></p> <p><i>Roll swd, body tucked, straddle piked or stretched through neck stand, also with ½ turn (180°) over shoulder</i></p> 	<p><b>4.306</b></p> <p><i>Roll swd, body stretched without hand support</i></p> 	<p><b>4.406</b></p>	<p><b>4.506</b></p>	<p><b>4.606</b></p>
<p><b>4.107</b></p> <p><i>Cartwheel, also with support on one arm, or Cartwheel with flight phase before or after hand support</i></p> 	<p><b>4.207</b></p> <p><i>Roll swd, piked straddle with hand support – end position optional</i></p> 	<p><b>4.307</b></p> <p><i>From cross sit or side split – roll swd straddle or stretched without hand support – end position optional</i></p> 	<p><b>4.407</b></p>	<p><b>4.507</b></p>	<p><b>4.607</b></p>

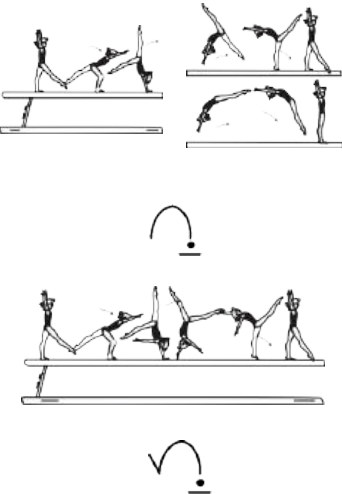
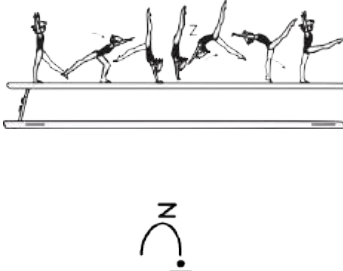
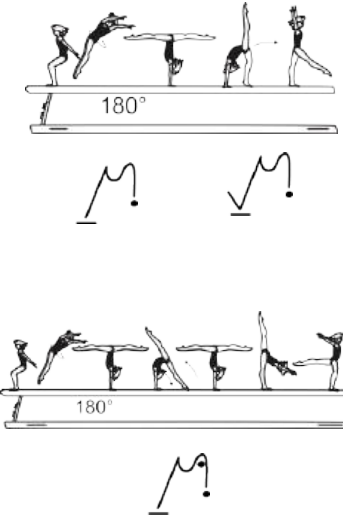
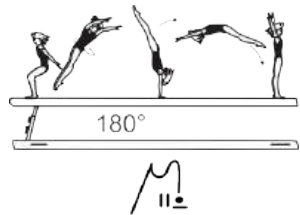

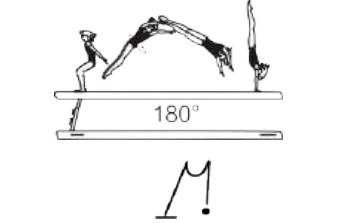
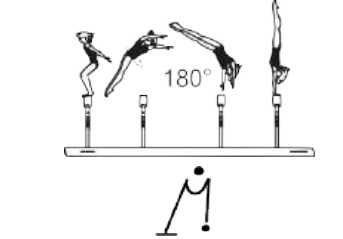
**4.000 – HOLDS AND ACROBATIC NON-FLIGHT**

A	B	C	D	E	F/G
<p><b>4.108</b> Walkover fwd, with/without alternate hand support (Tinsica)</p>  <p>Walkover fwd, bwd (Tic-Toc)</p> 	<p><b>4.208</b> Walkover fwd, with support of one arm</p> 	<p><b>4.308</b> Kick to cross hdst with ½ turn (180°) to walkover fwd</p>  <p>Walkover fwd in side position to side stand</p> 	<p><b>4.408</b></p>	<p><b>4.508</b></p>	<p><b>4.608</b></p>





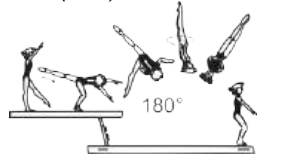






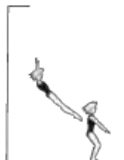


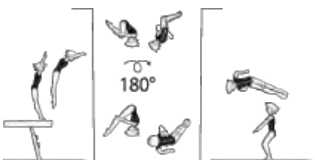






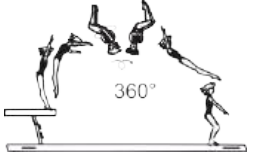

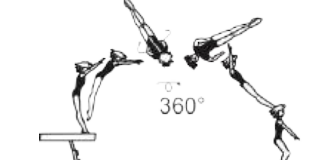

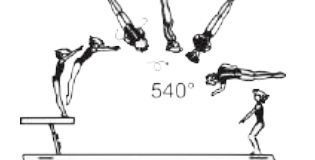

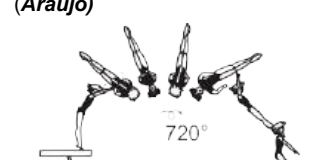



**4.000 – HOLDS AND ACROBATIC NON-FLIGHT**

A	B	C	D	E	F/G
<p><b>4.109</b></p> <p><i>Walkover bwd, with/without alternate hand support, also with swing down to cross sit</i></p> 	<p><b>4.209</b></p> <p><i>Walkover bwd, with support of one arm</i></p> 	<p><b>4.309</b></p> <p><i>Walkover bwd with ½ turn (180°) to walkover fwd</i></p>  <p><i>Walkover bwd in side position to side stand</i></p>  <p><i>Walkover bwd with stoop through of one leg to cross split sit</i></p> 	<p><b>4.409</b></p>	<p><b>4.509</b></p>	<p><b>4.609</b></p>
<p><b>4.110</b></p>	<p><b>4.210</b></p> <p><i>From extended tuck sit – walkover bwd (Valdez)</i></p>  <p><i>Kick over bwd through horizontal plane with support on one arm (Garrison)</i></p> 	<p><b>4.310</b></p> <p><i>Valdez with 1/1 turn (360°) lower to end position touching beam</i></p> 	<p><b>4.410</b></p>	<p><b>4.510</b></p>	<p><b>4.610</b></p>

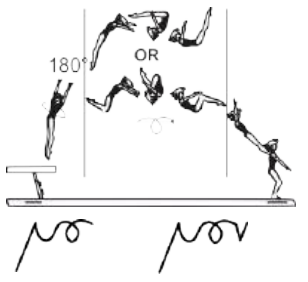
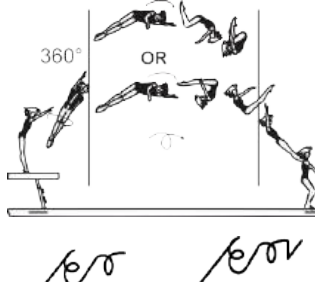

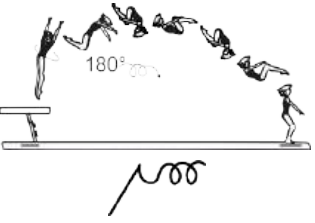

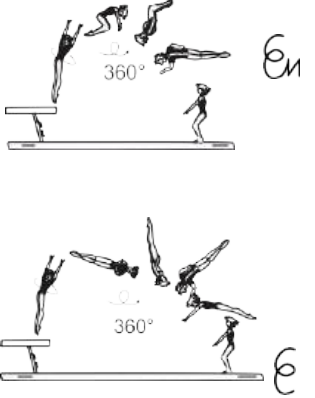
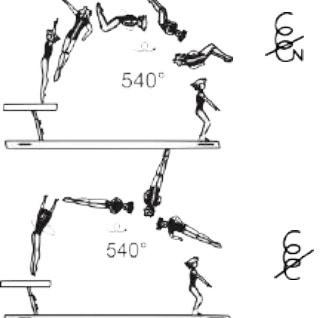
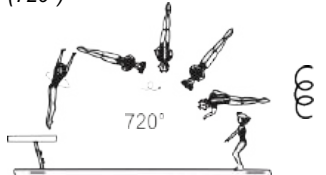
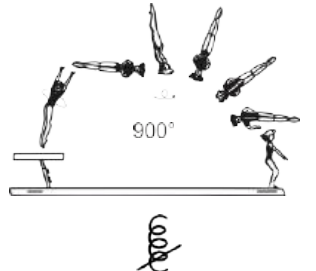
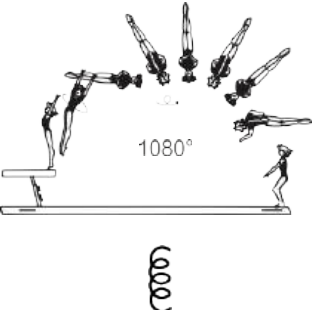
**5.000 — ACROBATIC FLIGHT**

A	B	C	D	E	F/G
<p><b>5.101</b></p>	<p><b>5.201</b></p> <p><i>Handspring fwd with flight to land on one or both legs (same element), also with support on one arm</i></p> 	<p><b>5.301</b></p> <p><i>Handspring fwd with leg change in flight phase</i></p> 	<p><b>5.401</b></p> <p><i>Jump bwd (flic-flac take-off) with ½ twist (180°) through hstd to walkover fwd (Onodi) also with support on one arm, or to tic-toc</i></p> 	<p><b>5.501</b></p> <p><i>Jump bwd (flic-flac take-off) with ½ twist (180°) to handspring fwd land on 2 feet (Worley)</i></p> 	<p><b>5.601</b></p>
<p><b>5.102</b></p>	<p><b>5.202</b></p> <p><i>Flic-flac to land on both feet</i></p> 	<p><b>5.302</b></p> <p><i>Flic-flac with ½ twist (180°) to hstd (2 sec.) – lower to optional end position</i></p> 	<p><b>5.402</b></p> <p><i>Flic-flac from side position with ½ twist (180°) to side hstd lower to optional end position (Kolesnikova)</i></p> 	<p><b>5.502</b></p>	<p><b>5.602</b></p>


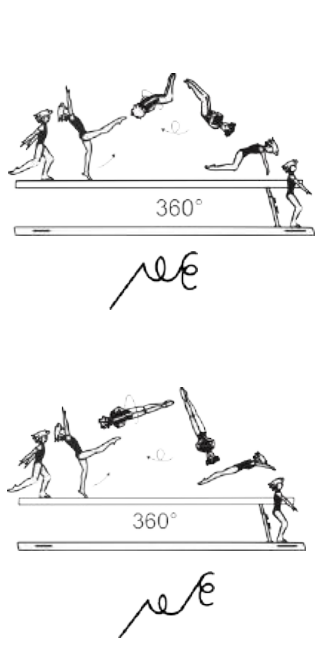
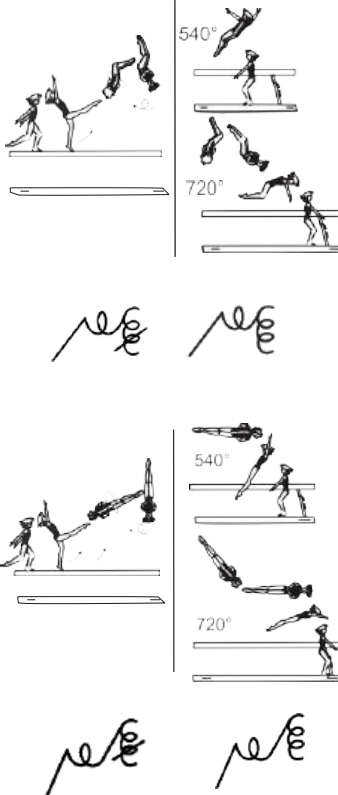
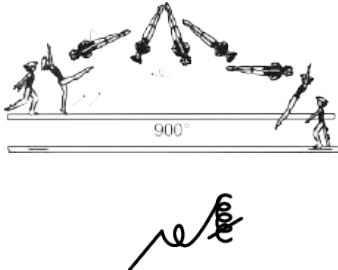
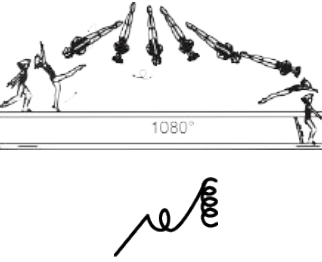
**6.000 — DISMOUNTS**

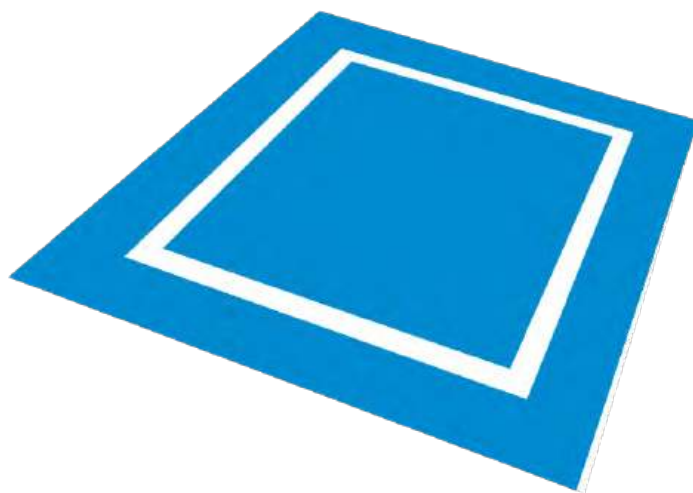
A	B	C	D	E	F/G
<p><b>6.101</b></p> <p>Free (aerial) walkover fwd with ½ twist (180°)</p>  <p>180°</p> 	<p><b>6.201</b></p> <p>Free (aerial) walkover fwd with 1/1 twist (360°)</p>  <p>360°</p>  <p>Free (aerial) cartwheel with ½ twist (180°)</p>  <p>180°</p> 	<p><b>6.301</b></p> <p>Free (aerial) walkover fwd with 1½ twist (540°)</p>  <p>540°</p> 	<p><b>6.401</b></p>	<p><b>6.501</b></p> <p>Free (aerial) cartwheel into salto bwd tucked (Kim)</p>  	<p><b>6.601</b></p>
<p><b>6.102</b></p> <p>Salto fwd tucked or piked, also with ½ twist (180°)</p>      <p>180°</p>   	<p><b>6.202</b></p> <p>Salto fwd stretched, also with ½ twist (180°)</p>  <p>180°</p>   <p>Salto fwd tucked with 1/1 twist (360°)</p>  <p>360°</p> 	<p><b>6.302</b></p> <p>Salto fwd stretched with 1/1 twist (360°) or 1½ twist (540°)</p>  <p>360°</p>   <p>540°</p> 	<p><b>6.402</b></p> <p>Salto fwd stretched with 2/1 twist (720°) (Araujo)</p>  <p>720°</p> 	<p><b>6.502</b></p>	<p><b>6.602</b></p> <p>Double salto fwd tucked</p>  

**6.000 — DISMOUNTS**

A	B	C	D	E	F/G
<p><b>6.103</b></p>	<p><b>6.203</b></p> <p>Jump bwd, with ½ twist (180°), salto fwd tucked or piked (Arabian salto)</p> 	<p><b>6.303</b></p> <p>Stretched jump fwd with 1/1 twist (360°) and salto fwd tucked or piked</p> 	<p><b>6.403</b></p> <p>Stretched jump fwd with 1/1 twist (360°) and salto fwd stretched piked</p> 	<p><b>6.503</b></p>	<p><b>6.603</b></p> <p><b>6.703</b></p> <p>Arabian double salto fwd tucked (Patterson)</p> 
<p><b>6.104</b></p> <p>Salto bwd tucked, piked, or stretched, also with ½ twist (180°) (tucked or stretched)</p> 	<p><b>6.204</b></p> <p>Salto bwd tucked or stretched with 1/1 twist (360°)</p> 	<p><b>6.304</b></p> <p>Salto bwd tucked or stretched with 1½ twist (540°) (Domingues)</p>  <p>Salto bwd stretched with 2/1 twist (720°)</p> 	<p><b>6.404</b></p> <p>Salto bwd stretched with 2½ twist (900°)</p> 	<p><b>6.504</b></p>	<p><b>6.604</b></p> <p>Salto bwd stretched with 3/1 twist (1080°)</p> 


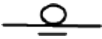
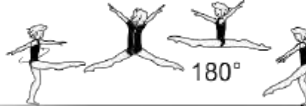
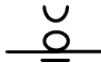


**6.000 — DISMOUNTS**

A	B	C	D	E	F/G
<p><b>6.106</b> Gainer salto tucked, piked, or stretched to side of beam, also with ½ twist (180°) (tucked or stretched)</p> 	<p><b>6.206</b> Gainer salto tucked or stretched with 1/1 twist (360°) to side of beam</p> 	<p><b>6.306</b> Gainer salto bwd tucked or stretched with 1½ twist (540°) (Bohmerova) or 2/1 twist (720°) to side of beam</p> 	<p><b>6.406</b> Gainer salto bwd stretched with 2½ twist (900°) to side of beam (Khorkina)</p> 	<p><b>6.506</b></p>	<p><b>6.606</b> Gainer salto bwd stretched with 3/1 twist (1080°) to side of beam</p> 

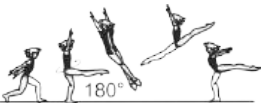
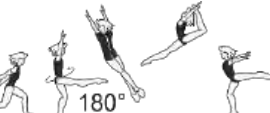




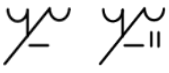
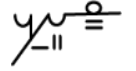






# FLOOR EXERCISE Elements




**1.000 — GYMNASTIC LEAPS, JUMPS AND HOPS**

A	B	C	D	E	F/G
<p data-bbox="91 124 403 204"><b>1.101</b> <i>Split leap fwd (leg separation 180°)</i></p>  	<p data-bbox="434 124 757 178"><b>1.201</b> <i>Split leap with ½ turn (180°)</i></p>  	<p data-bbox="788 124 1111 178"><b>1.301</b> <i>Split leap with 1/1 turn (360°)</i></p>  	<p data-bbox="1146 124 1469 150"><b>1.401</b></p>	<p data-bbox="1503 124 1825 150"><b>1.501</b></p>	<p data-bbox="1845 124 2168 150"><b>1.601</b></p>

1.000 — GYMNASTIC LEAPS, JUMPS AND HOPS

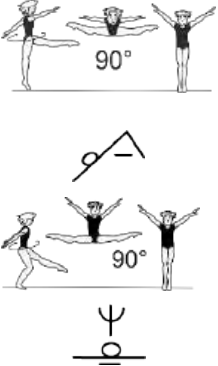
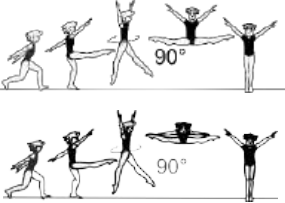


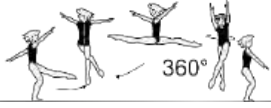
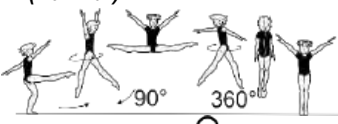




A	B	C	D	E	F/G
1.102	<p>1.202 (*)</p> <p><i>Fouetté hop with leg change to cross split (leg separation 180°), also to ring position (tour jeté)</i></p>  <p>180°</p>  <p>180°</p>  	<p>1.302 (*)</p> <p><i>Tour jeté with additional ½ turn (180°), landing on one or both feet, or in split sit position (Produnova)</i></p>     <p><i>Leap fwd, through tour jeté technique, with ¾ turn (270°) into straddle pike position with additional ¼ turn (90°), landing on one or both feet (Csillag)</i></p>  <p>270°</p> 	<p>1.402</p> <p><i>Tour jeté with additional 1/1 turn (360°), landing on one or both feet (Gogean)</i></p>  <p>360°</p> 	1.502	1.602
<p>(*) Elements in the same box with an asterisk (*) receive credit only once in chronological order</p>					

**1.000 — GYMNASTIC LEAPS, JUMPS AND HOPS**





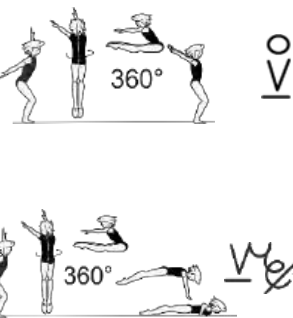









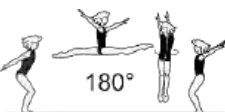





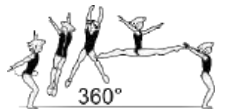







A	B	C	D	E	F/G
<p>1.103</p> <p><i>Tuck jump with separation of legs to cross split (180°) during flight phase</i></p>  <p>Lo</p>	<p>1.203 (*)</p> <p><i>Butterfly fwd torso parallel to floor, slightly arched, legs straddled and feet above hip height during flight</i></p>  <p>V</p> <p><i>Butterfly bwd torso parallel to floor, slightly arched, legs straddled and feet at or slightly below hip height during flight,</i></p>  <p>A</p>				<p>1.303</p> <p>1.403</p> <p>1.503</p> <p>1.603</p>

(\*) Elements in the same box with an asterisk (\*) receive credit only once in chronological order

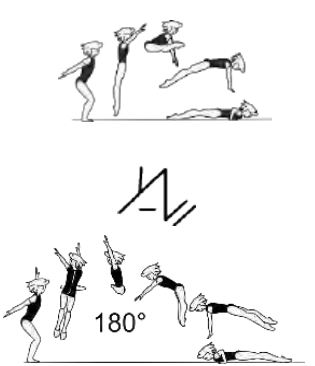


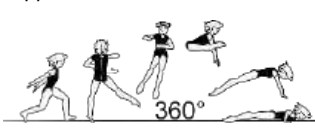

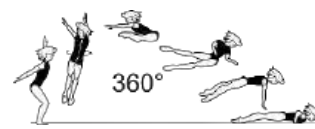

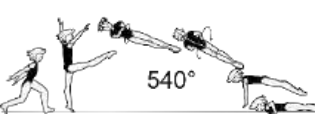

**1.000 — GYMNASTIC LEAPS, JUMPS AND HOPS**

A	B	C	D	E	F/G
<p><b>1.104 (*)</b></p> <p>Leap fwd with ¼ turn (90°) into straddle pike position (both legs above horizontal) or side split to land on one or both feet</p>  <p>90°</p> <p>90°</p> <p>90°</p>	<p><b>1.204</b></p> <p>Switch leap with ¼ turn (90°) to side split or to straddle pike position (both legs above horizontal)</p> <p><b>(Johnson)</b></p>  <p>90°</p> <p>90°</p> <p>Z A</p>	<p><b>1.304 (*)</b></p> <p>Switch leap with ½ turn (180°) in flight phase</p> <p><b>(Frolova)</b></p>  <p>180°</p> <p>Z</p> <p>Johnson with additional ½ turn (180°)</p>  <p>180°</p> <p>Z A</p>	<p><b>1.404 (*)</b></p> <p>Switch leap with 1/1 turn (360°) in flight phase</p>  <p>360°</p> <p>Z</p> <p>Johnson with additional 1/1 turn (360°)</p> <p><b>(Bulimar)</b></p>  <p>90° 360°</p> <p>Z A</p>	<p><b>1.504</b></p>	<p><b>1.604</b></p> <div style="border: 1px solid black; padding: 10px; width: fit-content; margin: 20px auto;"> <p>(*) Elements in the same box with an asterisk (*) receive credit only once in chronological order</p> </div>
<p><b>1.105 (*)</b></p> <p>Stride leap fwd with change of legs to wolf position</p>  <p>W</p>	<p><b>1.205</b></p> <p>Leap fwd with leg change (free leg swing to 45°) to cross split (180° separation after leg change) (Switch leap)</p>  <p>Z</p>	<p><b>1.305</b></p> <p>Switch leap to ring position (180° separation of legs)</p>  <p>Z</p>	<p><b>1.405</b></p> <p>Switch leap to ring position with ½ turn (180°)</p> <p><b>(Sankova)</b></p>  <p>180°</p> <p>Z</p>	<p><b>1.505</b></p>	<p><b>1.605</b></p>

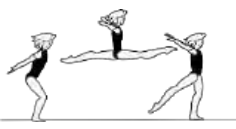













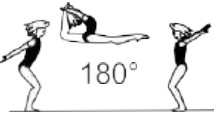





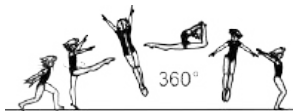

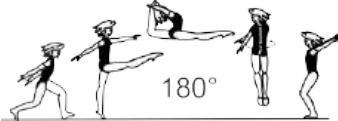

**1.000 — GYMNASTIC LEAPS, JUMPS AND HOPS**

A	B	C	D	E	F/G
<p><b>1.106</b></p> <p><i>Pike jump (hip &lt; 90°)</i></p>  	<p><b>1.206</b></p> <p><i>Jump with upper back arch and head release with feet almost touching head (sheep jump)</i></p>  	<p><b>1.306 (*)</b></p> <p><i>Pike jump (hip &lt; 90°) with 1/1 turn (360°), also landing in front lying support (Moerz)</i></p>  	<p><b>1.406 (*)</b></p>	<p><b>1.506</b></p>	<p><b>1.606</b></p>
<p><b>1.107 (*)</b></p> <p><i>Straddle pike jump (both legs above horizontal), or side split jump (leg separation 180°)</i></p>    	<p><b>1.207 (*)</b></p> <p><i>Straddle pike or side split jump with ½ turn (180°)</i></p>     <p><i>Split Jump with ½ turn (180°)</i></p>  	<p><b>1.307 (*)</b></p> <p><i>Straddle pike or side split jump with 1/1 turn (360°) (Popa)</i></p>     <p><i>Split Jump with 1/1 turn (360°)</i></p>  	<p><b>1.407 (*)</b></p> <p><i>Straddle pike or side split jump with 1½ turn (540°)</i></p>     <p><i>Split Jump with 1½ turn (540°)</i></p>  	<p><b>1.507</b></p> <div data-bbox="1523 1117 1982 1268" style="border: 1px solid black; padding: 5px; text-align: center;"> <p>(*) Elements in the same box with an asterisk (*) receive credit only once in chronological order</p> </div>	<p><b>1.607</b></p>

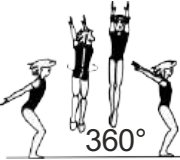

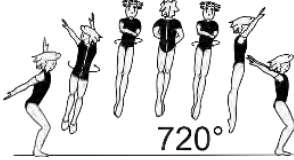







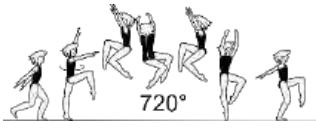

**1.000 — GYMNASTIC LEAPS, JUMPS AND HOPS**

A	B	C	D	E	F/G
<p><b>1.108 (*)</b></p> <p><i>Straddle pike (both legs above horizontal), or side split jump landing in front lying support, also with ½ turn (180°)</i></p>    <p><i>Hop with 1/1 turn (360°) to straddle and land in front lying support</i></p>  	<p><b>1.208 (*)</b></p> <p><i>Straddle pike (both legs above horizontal), or side split jump with 1/1 turn (360°) landing in front lying support</i></p>   <p><i>Hop with 1½ turn (540°) in horizontal plane to land in front lying support</i></p>  	<p><b>1.308</b></p>	<p><b>1.408</b></p>	<p><b>1.508</b></p>	<p><b>1.608</b></p>



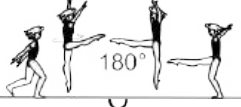
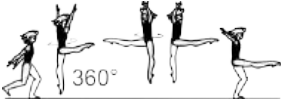



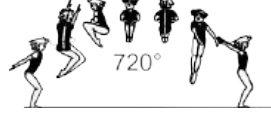



**1.000 — GYMNASTIC LEAPS, JUMPS AND HOPS**

A	B	C	D	E	F/G
<p><b>1.109 (*)</b> Split jump (leg separation 180°)</p>   <p>Stag jump</p>   <p>Stag jump with ½ turn (180°)</p>   <p>Sissone (leg separation 180° on the diagonal/45° to the floor) take off two feet, land on one foot</p>  	<p><b>1.209 (*)</b> Sissone to ring position (rear foot at head height, body arched and head dropped bwd, 180° separation of legs), to land on one foot</p>   <p>Stag ring jump (rear foot at head height, body arched and head dropped bwd)</p>   <p>Split jump to ring position (180° separation of legs) to land on both feet</p>   <p>Split jump to ring position with ½ turn (180°) to land on both feet</p>  	<p><b>1.309 (*)</b> Split ring leap (180° separation of legs)</p>   <p>Split jump to ring position with 1/1 turn (360°) (Jurkowska-Kowalska)</p>  	<p><b>1.409 (*)</b> Tour jeté, to ring position with additional ½ turn (180°) (Ferrari)</p>   <p>Split leap to ring position with ½ turn (180°) (Ting)</p>  	<p><b>1.509</b></p>	<p><b>1.609</b></p>





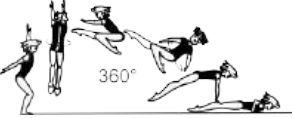
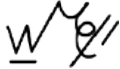


1.000 — GYMNASTIC LEAPS, JUMPS AND HOPS

A	B	C	D	E	F/G
<p>1.110</p> <p><i>Stretched hop or jump with 1/1 turn (360°)</i></p>  <p>360°</p> 	<p>1.210</p>	<p>1.310</p> <p><i>Stretched hop or jump with 2/1 turn (720°)</i></p>  <p>720°</p> 	<p>1.410</p>	<p>1.510</p>	<p>1.610</p>
<p>1.111 (*)</p> <p><i>Leap with alternate leg change (knees above horizontal) (Cat leap)</i></p>  <p>360°</p>  <p><i>Scissors leap forward (legs above horizontal)</i></p>  <p>360°</p> 	<p>1.211</p> <p><i>Cat leap with 1/1 turn (360°)</i></p>  <p>360°</p> 	<p>1.311</p> <p><i>Cat leap with 2/1 turn (720°)</i></p>  <p>720°</p> 	<p>1.411</p>	<p>1.511</p>	<p>1.611</p>





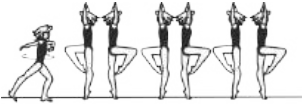







**1.000 — GYMNASTIC LEAPS, JUMPS AND HOPS**

A	B	C	D	E	F/G
<p><b>1.112 (*)</b></p> <p><i>Hop with ½ turn (180°) to land in arabesque with free leg above horizontal (Fouetté hop)</i></p>   <p><i>Hop with ½ turn (180°) free leg extended at horizontal throughout</i></p> 	<p><b>1.212</b></p> <p><i>Hop with 1/1 turn (360°), free leg extended at horizontal throughout</i></p>  	<p><b>1.312</b></p>	<p><b>1.412</b></p>	<p><b>1.512</b></p>	<p><b>1.612</b></p>
<p><b>1.113</b></p>	<p><b>1.213</b></p> <p><i>Tuck hop or jump with 1/1 turn (360°)</i></p>  	<p><b>1.313 (*)</b></p> <p><i>Tuck hop or jump with 2/1 turn (720°) also landing in front lying support</i></p>    	<p><b>1.413</b></p> <div data-bbox="1209 861 1657 1005" style="border: 1px solid black; padding: 5px; margin: 10px auto; width: fit-content;"> <p>(*) Elements in the same box with an asterisk (*) receive credit only once in chronological order</p> </div>	<p><b>1.513</b></p>	<p><b>1.613</b></p>















**1.000 — GYMNASTIC LEAPS, JUMPS AND HOPS**

A	B	C	D	E	F/G
<p><b>1.114</b></p> <p><i>Hop or Jump with one leg bent and the other – extended straight, fwd above horizontal with knees together (Wolf hop or jump)</i></p>  	<p><b>1.214 (*)</b></p> <p><i>Wolf hop or jump with 1/1 turn (360°)</i></p>   <p><i>Wolf hop or jump with 1/1 turn (360°) landing in front lying support</i></p>  	<p><b>1.314</b></p> <div style="border: 1px solid black; padding: 5px; width: fit-content; margin: 10px auto;"> <p>(*) Elements in the same box with an asterisk (*) receive credit only once in chronological order</p> </div>	<p><b>1.414</b></p>	<p><b>1.514</b></p> <p><i>Wolf hop or jump with 2/1 turn (720°)</i></p>  	<p><b>1.614</b></p>

**2.000 — GYMNASTIC TURNS**


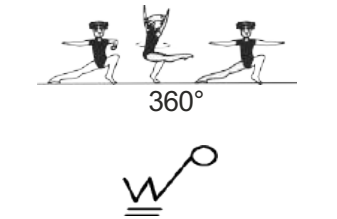
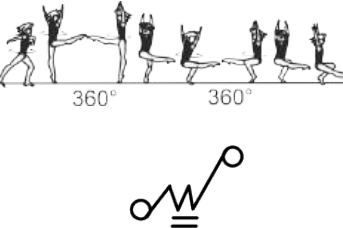
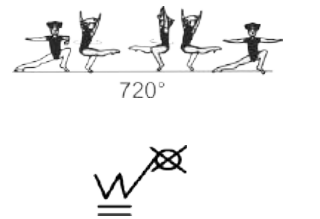
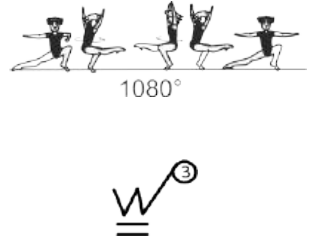
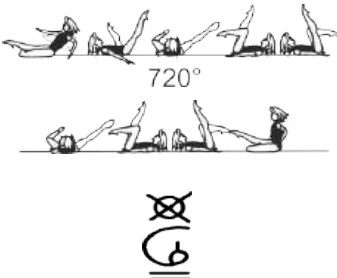
2.101 A	2.201 B	2.301 C	2.401 D	2.501 E	2.601 F/G
<p>1/1 turn (360°) on one leg – free leg optional below horizontal</p>  <p>360°</p> 	<p>2/1 turn (720°) on one leg – free leg optional below horizontal</p>  <p>720°</p> 	<p>3/1 turn (1080°) on one leg – free leg optional below horizontal</p>  <p>1080°</p> 		<p>4/1 turn (1440°) on one leg – free leg optional below horizontal (Gomez)</p>  <p>x4 1440°</p> 	
<p>2.102</p>	<p>2.202</p> <p>1/1 turn (360°) with heel of extended free leg fwd at horizontal throughout turn (support leg may be straight or bent)</p>  <p>360°</p> 	<p>2.302</p>	<p>2.402</p> <p>2/1 turn (720°) with heel of extended free leg fwd at horizontal throughout turn (support leg may be straight or bent)</p>  <p>720°</p> 	<p>2.502</p>	<p>2.602</p>

2.000 — GYMNASTIC TURNS

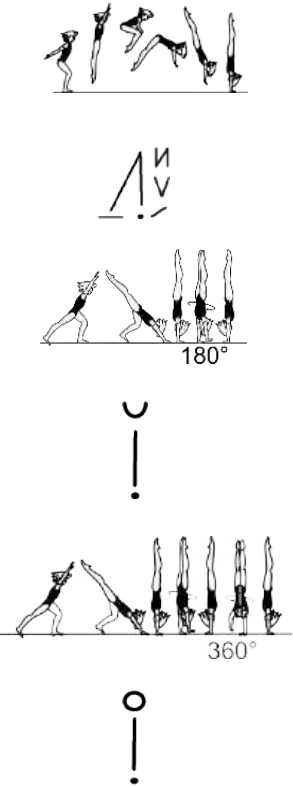
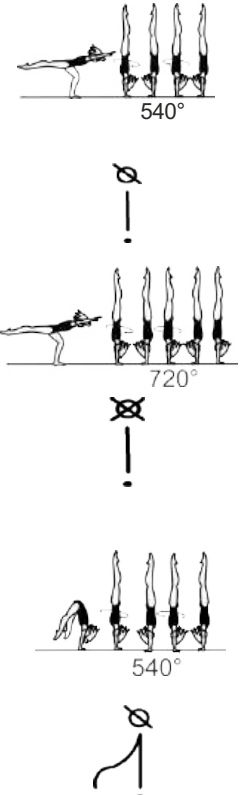
A	B	C	D	E	F/G
2.103	<p>2.203</p> <p>1/1 turn (360°) with free leg held upward in 180° split position throughout turn</p>  <p>360°</p> 	2.303	<p>2.403</p> <p>2/1 turn (720°) with free leg held upward in 180° split position throughout turn <b>(Memmel)</b></p>  <p>720°</p> 	<p>2.503</p> <p>3/1 turn (1080°) with free leg held upward in 180° split position throughout turn <b>(Mustafina)</b></p>  <p>1080°</p> 	2.603
2.104	<p>2.204</p> <p>1/1 turn (360°) in back attitude (thigh of free leg at horizontal throughout turn)</p>  <p>360°</p> 	2.304	<p>2.404 (*)</p> <p>2/1 turn (720°) in back attitude (thigh of free leg at horizontal throughout turn) <b>(Semenova)</b></p>  <p>720°</p>  <p>2/1 turn (720°) with free leg held with both hands bwd/upward throughout turn <b>(Berar)</b></p>  <p>720°</p> 	2.504	2.604
2.105	<p>2.205</p> <p>1/1 turn (360°) in scale fwd with free leg above horizontal throughout turn</p>  <p>360°</p> 	2.305	2.405	2.505	2.605

(\*) Elements in the same box with an asterisk (\*) receive credit only once in chronological order

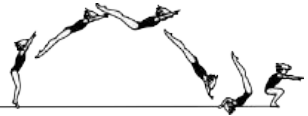
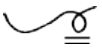
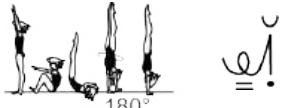
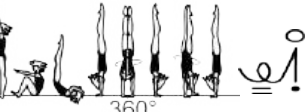
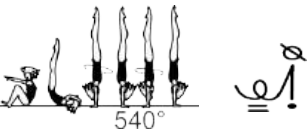
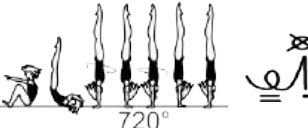
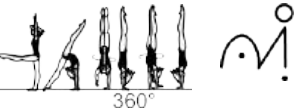
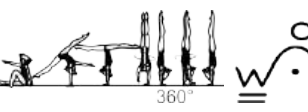
2.000 — GYMNASTIC TURNS

A	B	C	D	E	F/G
2.106	<p>2.206</p> <p>1/1 illusion turn (360°) through standing split without touching floor with hand</p> 	2.306	2.406	2.506	2.606
2.107	<p>2.207</p> <p>1/1 turn (360°) in tuck stand on one leg – free leg straight throughout turn</p> 	<p>2.307</p> <p>2/1 (720°) pirouette starting with free leg at horizontal, lowering to complete the turn in wolf position (Nguyen)</p> 	<p>2.407</p> <p>2/1 turn (720°) in tuck stand on one leg – free leg straight throughout turn (no turn initiation with a push from hands on floor)</p> 	<p>2.507</p> <p>3/1 turn (1080°) in tuck stand on one leg – free leg straight throughout turn (no turn initiation with a push from hands on floor) (Mitchell)</p> 	2.607
2.108	<p>2.208</p> <p>2/1 spin (720°) or more on back in kip position (hip-leg &lt; closed)</p> 	2.308	2.408	2.508	2.608



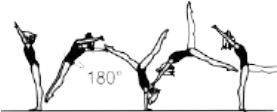




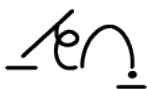


**3.000 — HAND SUPPORT ELEMENTS**

A	B	C	D	E	F/G
<p data-bbox="85 124 409 256">3.101 <i>Jump kick or press to hstd – return movement optional, also with ½ and 1/1 turn (180° - 360°) in hstd</i></p>  <p data-bbox="280 670 347 694">180°</p> <p data-bbox="302 965 369 989">360°</p>	<p data-bbox="427 124 763 231">3.201 <i>Jump kick or press to hstd with 1½ - 2/1 turn (540° - 720°) in hstd – return movement optional</i></p>  <p data-bbox="616 406 683 430">540°</p> <p data-bbox="627 678 694 702">720°</p> <p data-bbox="604 965 672 989">540°</p>	<p data-bbox="784 124 1108 151">3.301</p>	<p data-bbox="1140 124 1464 151">3.401</p>	<p data-bbox="1496 124 1821 151">3.501</p>	<p data-bbox="1839 124 2163 151">3.601</p>

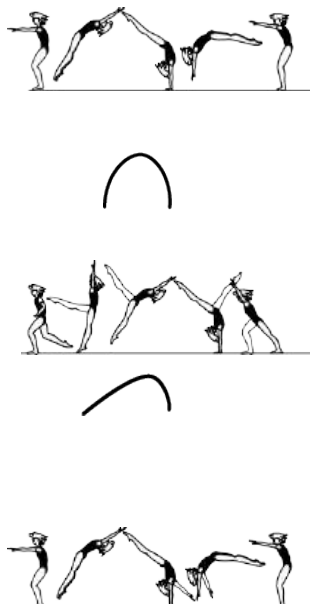


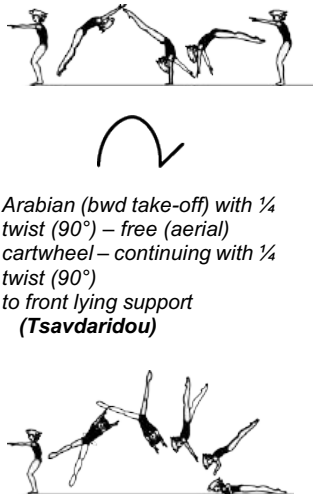

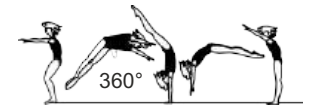

**3.000 — HAND SUPPORT ELEMENTS**

A	B	C	D	E	F/G
<p><b>3.102</b></p> <p><i>Hecht roll</i></p>  	<p><b>3.202</b></p>	<p><b>3.302</b></p>	<p><b>3.402</b></p>	<p><b>3.502</b></p>	<p><b>3.602</b></p>
<p><b>3.103</b></p> <p><i>Roll bwd to hstd with ½ or 1/1 turn (180° - 360°) in hstd</i></p>  <p>180°</p>  <p>360°</p>	<p><b>3.203</b></p> <p><i>Roll bwd to hstd with 1½ - 2/1 (540° - 720°) turn in hstd</i></p>  <p>540°</p>  <p>720°</p>	<p><b>3.303</b></p>	<p><b>3.403</b></p>	<p><b>3.503</b></p>	<p><b>3.603</b></p>
<p><b>3.104</b></p> <p><i>Walkover bwd from stand or extended tuck-sit to hstd with 1/1 turn (360°) in hstd – return movement optional</i></p>  <p>360°</p>  <p>360°</p>	<p><b>3.204</b></p>	<p><b>3.304</b></p>	<p><b>3.404</b></p>	<p><b>3.504</b></p>	<p><b>3.604</b></p>


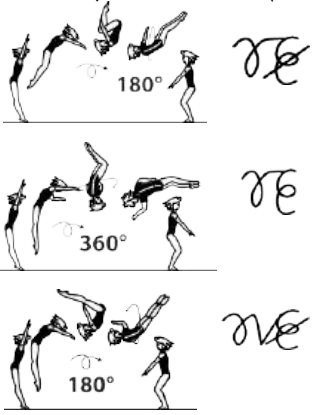
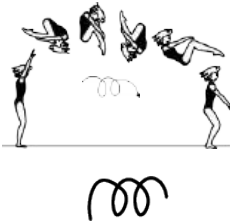


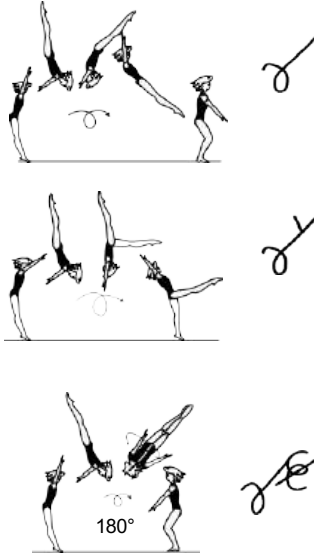
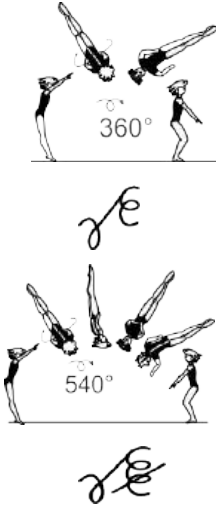
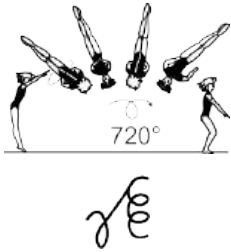
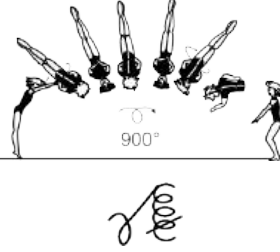
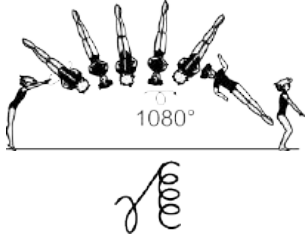
**3.000 — HAND SUPPORT ELEMENTS**

A	B	C	D	E	F/G
<p><b>3.105</b></p> <p><i>Handspring fwd, take-off from one leg or Flyspring fwd, take-off from both legs – with or without hecht phase before hand support – landing optional</i></p>   <p><i>Jump bwd with 1/2 twist (180°) to handspring fwd – landing optional</i></p>  	<p><b>3.205</b></p>	<p><b>3.305</b></p> <p><i>Handspring fwd with 1/1 twist (360°) after hand support or before (Mostepanova)</i></p>  <p>360°</p>   <p>360°</p> 	<p><b>3.405</b></p>	<p><b>3.505</b></p>	<p><b>3.605</b></p>
<p><b>3.106</b></p> <p>Round-off</p>  	<p><b>3.206</b></p>	<p><b>3.306</b></p>	<p><b>3.406</b></p>	<p><b>3.506</b></p>	<p><b>3.606</b></p>










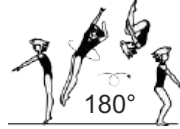

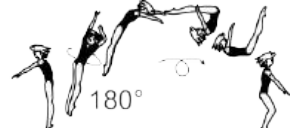
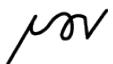
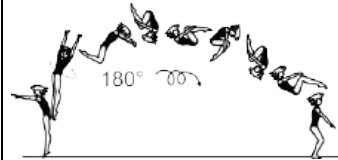
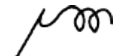
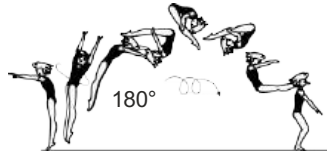
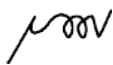
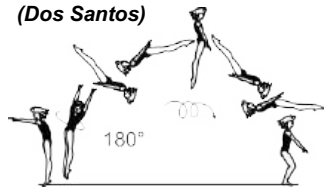
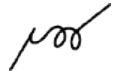
**3.000 — HAND SUPPORT ELEMENTS**

A	B	C	D	E	F/G
<p data-bbox="91 129 403 225">3.107 All flic-flac and gainer flic-flac variations, also with support of one arm</p>     <p data-bbox="91 1005 403 1149">Arabian (bwd take-off) with ¼ twist (90°) – free (aerial) cartwheel – continuing with ¼ twist (90°) to front lying support (Tsavdaridou)</p> 	<p data-bbox="434 129 759 199">3.207 Flic-flac with 1/1 twist (360°) before hand support</p>  	<p data-bbox="790 129 1115 151">3.307</p>	<p data-bbox="1146 129 1471 151">3.407 (*)</p>	<p data-bbox="1503 129 1827 151">3.507</p>	<p data-bbox="1845 129 2170 151">3.607</p>


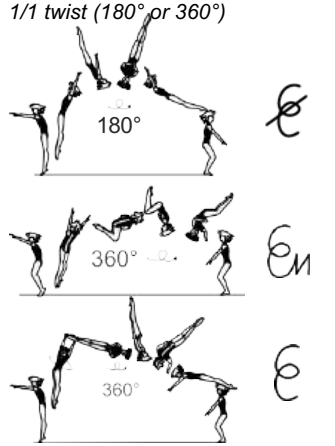
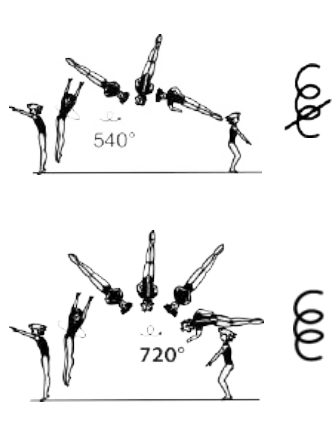
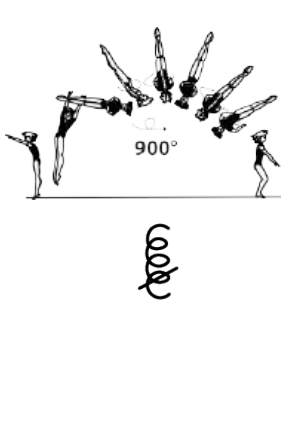
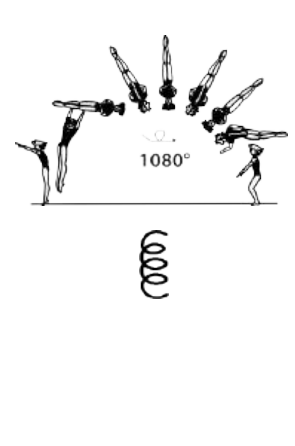
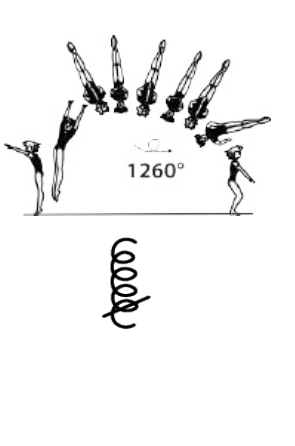




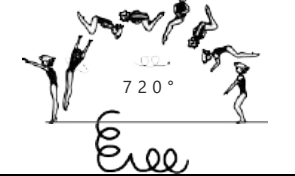
**4.000 — SALTOS FORWARD & SIDWARD**

A	B	C	D	E	F/G
<p><b>4.101</b></p> <p><i>Salto fwd tucked or piked</i></p> 	<p><b>4.201</b></p> <p><i>Salto fwd tucked with ½ or 1/1 twist (180° or 360°), also Salto fwd piked with ½ twist (180°)</i></p> 	<p><b>4.301</b></p>	<p><b>4.401</b></p>	<p><b>4.501</b></p> <p><i>Double salto fwd tucked (Podkopayeva)</i></p> 	<p><b>4.601</b></p> <p><i>Double salto fwd tucked with ½ twist (180°) (Podkopayeva)</i></p>  <p><i>Double salto fwd piked (Dowell)</i></p> 
<p><b>4.102</b></p>	<p><b>4.202</b></p> <p><i>Salto fwd stretched, also with ½ twist (180°)</i></p> 	<p><b>4.302</b></p> <p><i>Salto fwd stretched with 1/1 or 1½ twist (360° or 540°)</i></p> 	<p><b>4.402</b></p> <p><i>Salto fwd stretched with 2/1 twist (720°) (Tarasevich)</i></p> 	<p><b>4.502</b></p> <p><i>Salto fwd stretched with 2½ twist (900°) (Cojocar)</i></p> 	<p><b>4.602</b></p> <p><i>Salto fwd stretched with 3/1 twist (1080°) (Maldonado)</i></p> 

**4.000 — SALTOS FORWARD & SIDEWARD**

4.103	4.203	4.303	4.403	4.503	4.603
<p>Free (aerial) walkover fwd</p>  					
<p>4.104</p> <p>Free (aerial) cartwheel or free (aerial) round-off</p>  	<p>4.304</p> 				
<p>4.105</p> <p>From take-off fwd from one or both legs – salto swd tucked or piked</p>    	<p>4.205</p> <p>Arabian salto tucked or piked, (take-off bwd with 1/2 twist [180°], salto fwd) – landing optional</p>    			<p>4.505</p> <p>Arabian double salto tucked (Andreasen) / (Jentsch)</p>  	<p>4.605</p> <p>Arabian double salto piked (Dos Santos)</p>  
				<p>4.805</p> <p>Arabian double salto stretched (Dos Santos)</p>  	

5.000 — SALTOS BACKWARD

A	B	C	D	E	F/G/H/I/J
<p>5.101</p> <p>Salto bwd tucked, piked, or stretched</p> 	<p>5.201</p> <p>Salto bwd stretched with 1/2, or salto bwd tucked or stretched with 1/1 twist (180° or 360°)</p> 	<p>5.301</p> <p>Salto bwd stretched with 1 1/2 or 2/1 twist (540° or 720°)</p> 	<p>5.401</p> <p>Salto bwd stretched with 2 1/2 twist (900°)</p> 	<p>5.501</p> <p>Salto bwd stretched with 3/1 twist (1080°)</p> 	<p>5.601</p> <p>Salto bwd stretched with 3 1/2 twist (1260°)</p> 
<p>5.102</p>	<p>5.202</p>	<p>5.302</p>	<p>5.402</p> <p>Double salto bwd tucked (Kim)</p>  <p>Double salto bwd pike</p> 	<p>5.502</p> <p>Double salto bwd tucked or piked with 1/1 twist (360°) (any technique) (Mukhina) (Oliveira)</p>  	<p>5.602</p> <p>5.802</p> <p>Double salto bwd tucked with 2/1 twist (720°) (Silivas)</p>  <p>5.1002</p> <p>Double salto bwd tucked with 3/1 twist (1080°) (Biles 2)</p> 