

Women's Artistic Gymnastics

STEP Programme



2018

Credits

WTC:

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Section 1 - Programme Overview

The STEP programme has been developed with the majority of gymnasts in mind. Although it is possible to progress through the programme to FIG level, the Women's Technical (WTC) recognises that this is not necessarily within all gymnasts' abilities, or even their goal.

STEP encourages gymnasts to Strive Towards Excellence in Performance at their own level and pace. There are 10 STEPs from beginners to high level gymnasts and, while most gymnasts may not reach STEP 10, it is hoped they will progress to a level at which they can fulfil their dreams as gymnasts.

The STEP programme is flexible enough to allow gymnasts to progress further on one, or more, apparatus.

Whilst developing the programme, the WTC considered the following to be characteristics of a successful competitive structure:

- Sustainable - it should have longevity, allowing the system to be in place for more than one Cycle.
- Progressive - it should allow gymnasts to move up through the system to achieve their potential.
- Comprehensive - it should encompass all ages and abilities of gymnast and their development from beginners to senior or elite athletes.
- Comprehensible - it should be easy to understand by the uninitiated (parents/media/sponsors) and simple to introduce to the coaches, gymnasts and judges.
- Retentive - it should engage gymnasts such that they want to continue in the sport as teenagers.
- Rewarding - it should encourage excellence in technical execution.
- Laudatory - it should reward gymnasts tangibly with certificates, or similar, and have value attached to improvement.

The STEPs programme begins with compulsory exercises which are designed to be achievable by the majority of gymnasts, and encourage them to perform with attention to technical excellence. STEPs 5 and 6 permit a choice of some skills, to account for gymnast's physical abilities, and allow them to transition to STEPs which have optional exercises based on composition requirements. Again, encouraging gymnasts to perform within their ability, but allowing for faster development on one or more apparatus.

STEPS 1 to 8 have age groups to assist in retaining the older gymnasts, whilst giving the younger ones a chance to win against their peers. The STEPs also have progression thresholds to ensure gymnasts advance as they are ready.

A Ribbon Award Scheme operates for STEPs 1 to 6, giving gymnasts an instant and tangible recognition of their achievements, with different coloured ribbons signifying the different score targets they have achieved.

This manual should be used in conjunction with the current Fédération Internationale de Gymnastique Code of Points (*available at www.fig-gymnastics.com*). In case of any situation not specifically referred to in this manual, the Code of Points principles and philosophy will apply. Wherever possible, a rule will be applied in the same way as the FIG Code, but it may not be applied to all STEPs.

Programme Structure and Progression

Section 2 - Programme Structure and Progression

2.1 STEP - Striving Towards Excellence in Performance

The competitive STEPs cover the gymnast's development from beginner to high level athlete.

STEP	Exercise Type	Eligibility
1	Compulsory exercises	Entry level
2		Local competitions
3		
4		
5	Creative Compulsory exercises	Eligible for National Championships
6		
7	Optional exercises	
8		
9		
10		
FIG	International	Refer to Section 2.7 for qualification scores

2.2 Progression through the STEP programme

Gymnasts enter at STEP 1 and progress to STEP 10 as they achieve the required Pass scores. The score must have been achieved on at least two separate occasions. For STEPs 5 to 10, at least one of these occasions must be outside their club's home province.

Gymnasts may compete at more than one STEP during a single competitive season, provided they meet the score requirements outlined in Section 2.7.

Having achieved the Pass score, gymnasts are not required to move to the next STEP. Achieving the score is only one of the criteria to move on. The gymnast should be able to perform all of the skills for the next STEP before she commences competing at that STEP. The options permitted in STEPs 5 and 6 enable the gymnast to remain in a STEP whilst increasing her difficulty.

If the gymnast proves herself capable of faster progression by achieving a Distinction, she may move to the next STEP immediately.

Transfers between STEPs, other than by meeting the Pass score, should be requested by using the dispensation process. Dispensation to move up a STEP, without having achieved the required score, will be granted only in exceptional circumstances. The Dispensation Form is included in the Appendices to this manual and should be submitted to the Chair of the WTC.

Coaches are responsible for ensuring gymnasts are adequately prepared for the STEP in which they are competing.

2.3 Ribbon Award Scheme

The Ribbon Award Scheme is an incentive performance-based scheme which gives instant recognition to individual achievement, independent of a gymnast's ranking in a competition. It operates in STEPs 1 to 6.

Ribbons may be awarded at Regional Championships, specific Ribbon Award competitions or club competitions, provided there is compliance with the judging panel requirements set out in Section 3.3.

When competing in her first competition at any STEP, the gymnast will be awarded a ribbon on each apparatus, with its colour determined by the score she has achieved. Refer to Section 2.7 for the ribbon colour scores. As she improves her performance to the next score band, she will be awarded the ribbon of the colour for that score band.

Programme Structure and Progression

A gymnast does not need to be awarded a ribbon if her score decreases from her personal best at any time. ie if a gymnast has been awarded a red ribbon at her first competition, she does not need to be awarded a blue or green ribbon at any subsequent competition.

All materials will be available from the National Office. Only official GNZ competition cards are permitted. Photocopied cards are not acceptable, and results on them will not be validated.

2.4 Age divisions

STEPS 1 to 8 are split into age divisions. STEPS 9 and 10 do not have age divisions.

The age divisions may compete together, or separately, in the competition programme, but the individual results and awards must be separate for each age division. Teams may comprise gymnasts from either, or both, age divisions within the STEP.

The age division is determined by the age the gymnast will turn during the calendar year. The gymnast must have turned 5 years already to be eligible to compete.

STEP	1st Age Division	2nd Age Division
1	up to 7	8+
2	up to 8	9+
3	up to 9	10+
4	up to 10	11+
5	up to 11	12+
6	up to 12	13+
7	up to 13	14+
8	up to 14	15+
9	No age divisions	
10	No age divisions	
International		
Sub Junior	Up to 13	
Junior	14 & 15	
Senior	16+	

2.5 Competition structure

It is suggested that STEPS 1 and 2 may be competed as a low key competition between two or more clubs.

STEPS 3 to 10 should be competed at a regional and provincial level with a Panel of Judges approved by the WTC.

Competition organisers will determine what awards will be offered at their competition, and this should be communicated prior to the event. eg, they may offer awards for All Around and Apparatus placings, or for All Around placings only.

2.6 National Championships

STEPS 5 to 10 will be contested at the National Championships.

Gymnasts in STEPS 5 to 10, who place first in their age division, will be named as STEP X National Champion in that age division. The gymnast who scores the highest in their STEP will be named the STEP X Overall National Champion.

Team results for each STEP are calculated from the scores of nominated gymnasts from either, or both, age divisions.

To be eligible for selection by their Province for the National Championships, the gymnasts must achieve the qualification score on two separate occasions on of which must be at a competition outside their home Province.

Programme Structure and Progression

There may also be additional Provincial selection policies, which are at the discretion of the Province.

Gymnasts in STEPs 5 to 7 must qualify based on their All Around score. Gymnasts in STEPs 8, 9 and 10 may qualify as Apparatus specialists, but must qualify on a minimum of 2 apparatus.

To be eligible for Apparatus Finals at the National Championships, the gymnast must have scored a minimum of 10.0 in the Qualification round.

2.7 Qualification Scores

Progression		Ribbons		Nationals All Around		Nationals Apparatus Specialist
STEPS 1 to 6	Pass	Gold	14.000	STEPS 1 to 4	Not eligible	Not eligible
	50.000	Red	13.000	STEPS 5 and 6	50.000	Not eligible
	Distinction	Blue	12.000			
	56.000	Green	<12.000			
STEP 7	44.00				44.00	
STEP 8						11.000
STEP 9	Pass				43.000	11.000
STEP 10	43.000					11.000 (minimum 2 apparatus)
Sub-Junior						Not eligible
Junior						Not eligible
Senior						

Score thresholds may be reviewed annually after the National Championships, and prior to the start of the next year.

Section 3 - Regulations for the Participants

Refer to Section 6 for penalties relating to non-conformance with these regulations.

3.1 Gymnasts

The gymnast is guaranteed the right:

- To have her performance judged correctly, fairly and in accordance with the rules.
- To repeat her entire exercise, if the exercise has been interrupted for reasons beyond her control (*eg lights failing, hand grip ripping, music failure*), with permission from the Control Judge.
- To leave the competition area briefly for personal reasons, with permission from D Panel on current apparatus.

Apparatus rights

- Place the springboard on the supplementary landing mat for mounts on UB and BB.
- Provision of correct, safe apparatus relevant to the STEP in which she is competing.
- One coach may remain on the UB podium for safety reasons.
- Rest or recuperate following a fall for up to 60 sec from UB and BB. She will incur a penalty of 0.3 after 10 seconds on BB and after 30 seconds on UB, and the exercise will be terminated after 60 seconds.
- Confer with her coach during time following a fall from the apparatus, or between vaults.
- Upon written approval from the Competition Director, the gymnast is permitted to raise both bar rails (*max 10 cm*), if her feet or hips touch the mat. The request should be submitted with her competition entry.

Preparation of apparatus

- Reasonable use of chalk and water is permitted in the preparation of the bar rails.
- Small markings with chalk may be placed on the beam.
- Chalk must not be spread on the floor area.
- No other substances are permitted to be used on the apparatus
- Sharp objects (*including fingernails*) must not be used to place marks on the beam.

Warm up

- Warm ups are intended for the gymnast to familiarise herself with the equipment and environment, and to ensure her full range of movement has been achieved for the skills she will be required to perform. They should not be considered as training sessions, or a last minute to attempt something for which the gymnast is not thoroughly prepared.
- **STEPS 1 to 6**
 - 20 minute general warm up for the gymnasts to stretch.
 - Followed by warm up and compete on each apparatus in turn. If the number in the group exceeds 8 gymnasts, the group should be split into two parts on BB and FX.
 - The guideline for warm up:
 - VT - two or three vaults
 - UB - one or two full exercises,
 - BB - one minute or one exercise,
 - FX - the compulsory music for STEPs 1, 2 and 3 may be played twice only. For STEPs 4 to 6, there should be a minimum of 3 minutes warm up, for each group of up to 8 gymnasts.
- **STEPS 7 to 10**
 - 20 minute general warm up for the gymnasts to stretch.
 - Followed by approximately 15 minutes on each apparatus with the gymnasts finishing their warm up on the apparatus where they will start their competition.
 - Immediately prior to competing each gymnast will have a touch warm up period on each apparatus:
 - VT - two attempts, except for STEP 10 when she is required to perform 2 different vaults, she may have three attempts,
 - UB - 50 seconds, including the preparation of the bars,
 - BB - 30 seconds,
 - FX - 30 seconds.
- In team competitions, the entire warm up time belongs to the team. The team must pay attention to the elapsed time, so that the last gymnast receives a warm up. In mixed groups the warm up time belongs to the gymnast. The order of warm up should be the same as the order of competition.

Regulations for the Participants

- The end of the warm up period is signalled by a bell or whistle. If at this time, the gymnast is mentally and physically prepared to vault, or is still on the apparatus, she may complete the element or sequence started. Following the warm up period, or during a pause in the competition, the apparatus may be prepared, but not used.

Note: *these warm up regulations are the preferred format. Any deviation from this must be notified to all participating organisations at least one week prior to the competition, as a courtesy.*

Competition attire

- Gymnasts must wear an appropriate leotard, in club or representative colours. The leotard must be identical for members from the same team in a team competition, but gymnasts competing as individuals may wear different leotards. Gymnasts may wear gymnastic shoes and/or socks.
- Hand grips, 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 coloured.
- Loose jewellery (*bracelets or necklaces*) must not be worn, but small stud-type earrings are permitted.
- Hip or other padding is not permitted.
- Hair must be tidy and securely fastened.
- Gymnasts are not required to wear, or display, a competition number

Responsibilities of the Gymnasts

- The gymnast must be aware when the D1 Judge has given her a signal to start her exercise, and she must begin within 30 seconds.
- The gymnast must present to the D Panel at both the start and end of her exercise.
- She must leave the podium immediately after the conclusion of her exercise.
- She must refrain from any undisciplined or abusive behaviour, and from otherwise abusing her rights, or infringing on those of any other participant.
- She must notify the Control Judge, or the D1 judge of her current or next apparatus, if a necessity arises to leave the competition hall. The competition must not be delayed through her absence.
- The gymnast must use an additional 10 cm supplementary landing mat on top of the existing basic landing mats for VT and for dismounts on UB and BB, except where specific matting is stipulated in these rules.
- The supplementary landing mat must not be moved during the exercise.

Note: *for young gymnasts, the coach is responsible for ensuring the gymnast abides by these regulations.*

3.2 Coaches

Coaches must know the rules pertaining to the STEP in which their gymnasts are competing, and must conduct themselves in a fair and sportsmanlike manner at all times during the competition.

The coach is guaranteed the right

- To assist the gymnast or team under his or her care during the warm up and competition on all apparatus, to move springboards and prepare the apparatus.
- To be present on the podium after the D1 Judge has signalled to remove the springboard at UB and BB.
- To remain on the podium at UB during the entire exercise for reasons of safety. In STEPs 1 to 4 the coach must stand close to the HB for skills performed between the bars, and skills performed on the HB.
- To help at all apparatus in case of injuries or defects of the apparatus.
- To assist and advise the gymnast during the intermediate fall time.

The coach is NOT permitted

- To speak directly to the gymnast, give signals, shouts, cheers or similar during the exercise.
- To obstruct the view of the judges when remaining on the podium for safety at UB, or when removing the springboard.
- To add, rearrange or remove springs from the springboard. Two springboards must be provided, one with hard spring configuration and one with soft spring configuration, preferably marked as such.
- To make inquiries concerning the evaluation of the E Score during the competition.
- To engage in discussions with active judges.
- To abuse his or her rights or interfere with the rights of any other participant, or delay the competition.

Number of coaches permitted on the competition floor

- For complete teams, up to two coaches.
- For individuals from the same club or representative team, one coach for up to three gymnasts. At UB, there may be a second coach to remove the springboard.

Regulations for the Participants

Note: refer to Section 6.9 concerning further deductions for violations and unsportsmanlike behaviour.

Inquiries

- Inquiries for the D Score only are permitted, provided they are made to the Control Judge, as soon as is practicable, but must be before results are compiled and approved.
- If the D Panel Judges agree with the inquiry, the D Score may be changed.
- If they do not agree with the inquiry, the final decision belongs to the Control Judge and the D Score may, or may not, be changed.
- Inquiries are not permitted for the E Score or for a gymnast from another club.

Coach Attire

Coaches must be in correct club uniform, ie polo shirt or t-shirt with club logo, tracksuit or shorts in line with club colours, and sports shoes. Sleeveless tops, cargo pants, bike pants, cargo shorts, jeans, leggings and open shoes are NOT permitted.

3.3 Judges

All members of the D and E Panels must possess exact, applicable and thorough knowledge of the rules governing the STEP they are judging. They must have successfully participated in a judging course and possess the corresponding Judging Level applicable to the STEP programme. In addition, they must be familiar with the FIG Code of Points (*available at www.fig-gymnastics.com*).

In principle, the D and E Panels have separate responsibilities, and where possible, the D Panel should not be functioning as E Panel as well.

Judges must

- Prepare thoroughly on all apparatus in advance of the competition.
- Wear the prescribed competition uniform of a dark blue or black suit, with skirt or trousers, and white blouse or shirt.
- Be punctually present at all Judges' Meetings.
- Respect the scores and rankings as the consensus of the panel, and not discuss specific scores with other judges, coaches or members of the public after they have left the judging panel.

During the competition a judge must

- Not leave the Panel, except with the consent of the D1 Judge.
- Not have contact or discussions with other persons, eg coaches and other panel judges, either directly or through the use of electronic technology
- Act in a professional manner at all times and exhibit non-partisan, ethical behaviour.
- Evaluate each exercise accurately, consistently, quickly, objectively, fairly and ethically and, when in doubt, give the benefit of that doubt to the gymnast.
- Understand and comply with the necessary record keeping tasks, such as completing the manual score slips, use of the symbol notation and maintaining a record of their personal scores.

Composition of Apparatus Juries

- The Apparatus Jury consists of a Difficulty (D) Panel, an Execution (E) Panel and Assistants.
- The D Panel comprises two judges whose primary responsibility is to evaluate the maximum content value of the exercise.
- The E Panel consists of between two and four judges whose primary responsibility is to evaluate the execution and artistry faults occurring during the performance of the exercise.
- The D1 and D2 Judges may also function as E1 and E2 if there are insufficient E Panel Judges.
- The Assistants function as Time and Line Judges, Score Recorders and Score Holders or Runners. Time and Line Judges must hold a judging qualification.
- Minimum age for D1 Judge is 18 years.

Control Judge

- STEPs 1 to 6 - for a competition to be used as a ribbon meet for the purposes of qualifying to move up a STEP, the Control judge must hold at least Senior qualification.
- STEPs 7 to 10 - for a competition to be used for the purposes of qualifying to move up a STEP, the Control judge must hold at least Senior Advanced qualification.

Regulations for the Participants

Panel composition:

STEP	Min # Judges	D Panel	E Panel	Time & Line Judges
1-3	2	Junior	Elementary	Time - Elementary Line - not required
4-6	2	Junior Advanced	Junior	Time & Line - Elementary
7-10	3	1 Senior Advanced (VT) 2 Senior Advanced (UB, BB, FX)	Senior	Time & Line - Junior
FIG	4	FIG Brevet	Senior Advanced	Time & Line - Junior

Functions of the D Panel

D Panel Judges record the entire exercise content in symbol notation, evaluate the exercise independently, without bias, and then jointly determine the D Score content. Discussion is permitted. On VT they decide whether the gymnast performed an invalid vault.

The D1 Judge:

- Supervises the work of the Assistants (*Time and Line Judges and Score Recorders*).
- Ensures the warm-up time is not exceeded.
- Confirms the correct working order within the team or mixed group.
- Gives a signal to the gymnast when she is ready for the gymnast to begin her exercise.
- Decides whether the gymnast failed to present before, or after, the exercise.
- Deducts for spotting assistance during the vault, during the exercise, and on dismounts.
- Ensures that Neutral Deductions for time, line and behaviour faults are taken before the Final Score is displayed.
- Ensures the D Score is displayed for the coaches and gymnasts.
- Reports unsportsmanlike conduct of the coach to the Control Judge.

Functions of the E Panel

E Panel Judges must observe the exercises attentively, evaluate the faults and apply the corresponding deductions correctly, independently and without bias. They must record the deductions in tenths of points, ie -0.1, for general faults, specific apparatus execution faults and artistry faults. They must be able to provide a written record of their evaluation of all exercises.

Functions of the Assistants

Line Judges determine whether the gymnast has gone outside the markings on VT or FX, acknowledge the fault by raising a red flag, and notify the D1 Judge of the amount of the deduction.

Time Judges time the following events and notify the D1 Judge of any time limits exceeded:

- Warm up period,
- Interval from the D1 Judge's signal until the gymnast begins her exercise,
- Duration of the exercise on BB and FX,
- Duration of the fall period on UB and BB

Additionally, Time Judges provide audible signals to the gymnast to indicate the passage of time during the fall and/or exercise time limit.

Seating arrangement for the Apparatus Jury

The judges must be placed such that they are afforded an undisturbed view of the exercise. D Panel Judges must be in line with the centre of the apparatus. Seating of the Apparatus Jury at the VT should be at least 2m from the vaulting table, placed so that both flight phases are visible to all judges. The Line Judge at VT must sit at the corner of the landing side opposite the D Panel. Line Judges on FX must sit at diagonally opposite corners and observe the two lines closest to them.

Validity of Scores

In cases where the Final Score displayed differs from that officially entered on the recording sheet, the score calculated from the judges' scores is the one taken into account.

Approval of Judging Panels

Judging panels must be submitted to the WAG Technical Committee Judging Advisor and GNZ prior to, and after, an event if it is a sanctioned competition for the purposes of qualifying for the National Championships, or is used as a competition at which a gymnast can qualify to move up a STEP.

3.4 Volunteers

Volunteers without a judging qualification are employed in various tasks on the competition floor to aid the smooth running of the event, eg as score recorders and holders, marshalls and stewards, music players, or announcers. They should be appropriately dressed, thoroughly trained in their roles, punctual for sessions, impartial in their behaviour and attire, and professional in their conduct.

Functions of the Recorders

The Recorders are usually appointed by the competition organisers.

Under the supervision of the D1 Judge, they are responsible for:

- Accurately and quickly recording the judges' deductions on the recording sheet,
- Correctly displaying the Final Score,
- Supervising the score holders' accuracy and behaviour.

Example of a recording sheet:

#	Name	Club	D Score	E1	E2	E3	E4	Average	E Score	Neutral Deductions	Final Score
123	Gymnast A	ABC	5.4	1.2	1.4	1.3	1.2	1.25	8.75	0	14.150
124	Gymnast B	ABC	4.6	2.5	2.6	2.0	3.0	2.55	7.45	-0.5	11.550
125	Gymnast C	ABC	4.2	1.6	1.8	1.8		1.733	8.266	0	12.466

Format of scores

All Final Scores must be calculated to 3 decimal places. If there are three judges, the scores must not be rounded, but truncated, ie they must end in a 6 or a 3 eg 12.666, 12.333

Calculating a score with a calculator:

- 1 With 2 or 3 judges, add all judges' deductions; with 4 judges drop the highest and lowest and add the middle two deductions,
- 2 Divide by the number of deductions entered into the calculator to get the average deductions,
- 3 Enter the average deductions on the recording sheet.
- 4 **Leaving the average deductions in the calculator**, subtract 10 to get the E Score,
- 5 Enter the E Score on the recording sheet.
- 6 **Leaving the E Score in the calculator**, subtract the D Score to get the Final Score
- 7 If there are any neutral deductions, add these to the Final Score.

Gymnast A $1.3 + 1.2 = 2.5 \div 2 = 1.25 - 10 = -8.75 - 5.4 = -14.15$ Final Score 14.150

Gymnast B $2.5 + 2.6 = 5.1 \div 2 = 2.55 - 10 = -7.45 - 4.6 = -12.05 + 0.5 = -11.55$ Final Score 11.550

Gymnast C $1.6 + 1.8 + 1.8 = 5.2 \div 3 = 1.733 - 10 = -8.266 - 4.2 = -12.466$ Final Score 12.466

Section 4 - D Score

4.1 General

The D Score is defined as the difficulty of the exercise performed. It has a maximum of 5.0 for STEPs 1 to 6 and comprises specific elements, or series of elements, and connections. For STEPs 7 to 10 the maximum D Score depends on the ability of the gymnast. It encompasses components such as Difficulty Value, Composition Requirements and Difficulty Bonus.

4.2 Components of the D Score

Not all components apply to all STEPs. See the relevant Apparatus sections for the detail.

- **Difficulty Value (DV)** STEPs 1 to 10 - Specific elements, or combinations of elements. STEPs 1 to 4 are compulsory, STEPs 5 and 6 include some options, and STEPs 7-10 are the gymnast's own choice.
- **Connection Value (CV)** STEPs 1 to 6 - On BB, dance elements which are required to be performed as a continuous sequence.
- **Composition Requirement (CR)** STEPs 7 to 10 - Specific elements, or types of elements and combinations, which are designed to ensure there is a variety of elements in the gymnast's exercise.
- **Difficulty Bonus (DB)** STEPs 7 to 10 - Individual elements, or combinations of elements directly connected and designed to challenge the gymnast.

4.3 Calculation of the D Score for STEPs 1 to 6

- The D Score of the exercise comprises:
 - **Difficulty Value (DV)** - each with a value of 0.5, a DV may consist of one or more elements.
 - **Connection Value (CV)** - two or more elements directly connected, with a value of 0.3.
- The exercise will start with the maximum D Score of 5.0 and the value of the missing components will be deducted from that.
- The first four STEPs of the programme are compulsory exercises and the DV in the exercise must be performed as described.
- In STEPs 5 and 6 UB, the DV must be performed as described in the relevant Apparatus section, but BB and FX allow for creativity in composition and choreography of the exercise.
- For BB and FX the gymnast may perform the DV in any order, but for STEP 6 FX the last acro line must include a salto. Failure to do so will result in a deduction of -0.5 for failing to meet the Technical Requirement of the exercise.

4.3.1 Difficulty Value (DV)

- Performance of a DV, but failure to meet the Technical Requirement of the element will result in a -0.5 deduction from the D Score.
- Where the DV consists of more than one element or component, all parts must be performed correctly to fulfil the Technical Requirement. eg if the DV is cartwheel-cartwheel and the gymnast does not perform the second one, then she has not met the Technical Requirement of the DV and will incur a deduction of -0.5 from the D Score.
- When the DV requirement is less than the FIG Code of Points requirement, the gymnast must meet the Technical Requirement of the STEP, but will not be deducted for failing to meet the FIG requirement.
- **DV with Two Second hold**
For DV which have a specified 2 second, the gymnast must maintain the prescribed stationary position for 2 seconds, or she will not be awarded the DV and will incur a -0.5 deduction for failing to meet the Technical Requirement of DV held for 2 seconds.
- **Complete omission or substitution of DV:**
 - If the gymnast fails to perform a DV as specified, either by omission or substitution of another element, she will be deducted -1.0 for omission and -0.5 for the value of the missing DV, a deduction of -1.5 in total.
 - If the omission or substitution also results in a CV not being met, she will be deducted for that missing component too, -0.3.
 - Where the DV consists of more than one component, it is the **bold** elements which are assessed for inclusion or omission.

Note: as a guideline for omission of a DV, if the judge recognised the element and has to decide whether the gymnast met the Technical Requirement, it is NOT omission.

4.3.2 Connection Value (CV)

- Certain elements in the compulsory exercises on BB are required to be connected. Failure to connect the required elements directly will incur a -0.3 deduction.
- The connections must be direct, ie without:
 - Stop between elements
 - Extra step,
 - Foot touching or tapping the beam between elements,
 - Loss of balance between elements and
 - Obvious leg/hip extension on first element before take off for second element
 - Additional arm swing.
- **Repeating a failed element for CV of two leaps or jumps.**
If a gymnast fails to complete a DV successfully, which causes her to break a connection, she may repeat the DV once in order to achieve the CV. eg if the DVs are split jump and sissone with a CV, and the gymnast wobbles or falls on the split jump, she may repeat the split jump once, so that she can demonstrate a connection with the sissone. There is no deduction for repeating the DV, however all relevant execution deductions will apply, and she will not receive recognition of the DV the second time she performs it, if she failed the first time. The allowance is merely to afford the gymnast a chance to receive the CV.
- **Combinations of elements without specific CV.**
In sequences where a connection, or immediate performance of subsequent element is stated, but no CV applies eg cartwheel-cartwheel on FX, or 180° turn-180° turn on BB, then the intention of the DV is to create a continuous, flowing combination of elements. Hesitations will incur a rhythm and tempo deduction, or in serious breaks, where the two parts form one DV, the DV may not be awarded.

4.3.3 Technical Requirements of the exercise

- All DV and CV must be performed as stipulated in the relevant apparatus section ie, if the CV is a split jump followed by a sissone, the gymnast may not reverse the order of the connection.
- If the order of elements within a connection is changed, it will result in a deduction of -0.5 for failing to meet the Technical Requirement of the exercise. DV may still be awarded for both elements, providing they meet the Technical Requirement of the elements.
- STEPs 5 and 6 gymnasts may add individual elements (not acro lines) from the Code into their routines, but elements must not be intentionally connected to the DVs, eg adding a round off before the flic flac - straddle jump in STEP 6, will incur a Neutral Deduction of 0.5 for failing to meet the Technical Requirement of the exercise, each time one is performed.

4.4 Calculation of the D Score for STEPs 7 to 10

- For STEPs 7 to 10, the gymnast is able to choose which elements she performs, within set guidelines.
- **VT** - refer to Section 8 for detail.
STEP 7 has a list of vault options. The gymnast may perform any one of them.
STEPS 8 to 10 the gymnast may perform any vault in the Code
- **UB, BB and FX** - refer to Sections 9-11 for detail.
- Each STEP comprises:
 - **Difficulty Value (DV)** - each DV attracts a value of +0.1 or more
STEPS 7 and 8 - 7 counting elements including dismount,
STEPS 9 and 10 - 8 counting elements including dismount,
 - **Composition Requirements (CR)** - four per apparatus, valued at +0.5 each
 - **Difficulty Bonus (DB)** - valued at +0.3 each, maximum 3 per apparatus

4.4.1 Difficulty Value (DV)

- **Recognition of DV of elements**
 - All elements recognised by the FIG are listed in the Code. The full table is available at www.fig-gymnastics.com
 - The D Panel will always reward the DV unless there is a failure to meet the Technical Requirement of the element. ie an element must be performed according to the description of the body position in the Code.
 - Recognition of elements occurs in chronological order.
 - An element can be recognised for DV only first time it is performed in an exercise. If an element is performed a second time, it has no value.

Calculation of the D Score

- Arabian elements (*backwards take off with a 180° twist into a forward element*) are considered to be forward 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.
 - **Elements are considered the same** if they are listed under the same number, AND
 - UB - with or without a hop grip change
 - giants have legs straddled or together, or with hips closed or open
 - pike sole circles have legs straddled or together
 - Dance - take off from one or two feet with the same leg position
 - are performed in side or cross position (*BB*)
 - land on one or both feet (*BB*)
 - land on one or both feet or in prone position (*FX*)
 - Acro - land on one or both feet
 - **Elements are considered different** if they are listed under different numbers, OR are listed under the same number, BUT
 - Dance - turn in or out, are directly connected and not in *passé* or with leg below horizontal
 - Acro - are saltos with different body positions (*tuck, pike, stretched*)
 - have different degree of twist (*180°, 360° etc*)
 - have support on one or both arms, or are free
 - take off from one or both legs
 - **Jumps in side and cross position**

Jumps that start from side position and finish in cross position, or vice versa - are considered as elements performed in cross position (*additional 90° does not make the element different*).

Jumps performed in side position will be awarded one 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.
 - **Turns in and out**

Turns on one leg (*pirouettes*) performed in “in” and “out” directions (*en dedan and en dehor*) will be considered different only if directly connected. DV will be awarded to both elements in the connection (*excluding passé or leg below horizontal turns*)
- **Failure to meet the Technical Requirement of an element**
 - If the gymnast fails to meet the Technical Requirement, the element could be recognised as another element in the Code, awarded one DV lower, or not awarded any DV.
 - If an element is recognised as a different element, due to failure to meet the Technical Requirement, and is performed again later in the exercise with correct technique, then both elements will be awarded DV.
 - If an element is awarded one DV lower, due to failure to meet the Technical Requirement, and the same element is performed again later in the exercise, it will be considered repetition, and therefore no DV will be awarded for the second performance of the element.

4.4.2 Composition Requirement (CR)

- CRs are designed to ensure a variety of elements are included in the gymnast's exercise. They are described in the respective Apparatus sections.
- Only those elements listed in the Code may fulfil CR.
- One element may fulfil more than one CR.
- An element may not be repeated to fulfil a CR.
- An element which has no DV may not fulfil a CR.

4.4.3 Difficulty Bonus (DB)

- For STEPs 7 to 10 there are specific DB options. They may be individual elements, or combinations of elements directly connected.
- Only those DB options listed will be awarded.
- A DB option may be used more than once.
- A maximum of three DB, for a total of +0.9 will be awarded.
- DB will be awarded only without a fall.

Calculation of the D Score

- FIG repetition rules apply will apply when awarding DB.
- An element which has no DV may not fulfil a DB.
- One element cannot be awarded more than one DB.
- A connection may be awarded more than one DB.

- **Difficulty Bonus for individual elements**
Where a DB element has a specific value, eg D+ Value on STEP 9 UB - then the element must be awarded that DV (*or more*). A down valued element cannot be used if the resulting value is less than the DB value - eg shoot to handstand on UB down valued from D to C for angle of completion will not be awarded DB.

- **Difficulty Bonus for connections of elements**
 - Elements used in connections do not necessarily have to be part of the seven or eight counting DV, but must be from the Code.
 - Down valued elements may be used.
 - The same acro element on BB and FX may be performed twice within the same connection, but the second time an element is used it is not awarded DV.
 - Elements may not be repeated in another connection for DB, with the exception of the 5 specific elements on BB. (*Refer to Section 10*)
 - Recognition of elements for connections occur in chronological order.
 - The order of elements in a connection can be freely chosen, unless otherwise stated.
 - Higher value difficulty can be substituted in a connection, ie if the connection is B+C, then C+C or B+D can be used.
 - With the direct connection of three or more elements, the second element may be used as the second element of the first connection and as the first element of the second connection.
 - A connection may be awarded more than one bonus eg. STEP 7 BB backward walkover-flic flac-salto backward dismount may receive DB for acro series with one flight element AND combination dismount with flight element on the beam.

4.5 D Score Faults

Fault	Small	Medium	Large	Very Large
• Performance of DB with fall UB/BB/FX				No DB
• Failure to land feet first or in prescribed position				No DV CR DB
• Take off entirely outside the border markings FX				No DV CR DB
• Failure to connect CV in STEPs 1 to 6		0.3		
• Complete omission or substitution of a DV STEPs 1 to 6				1.0 & No DV

Section 5 - E Score

5.1 General

The E Score for all STEPs is a maximum of 10.0, from which deductions for execution, composition, artistry and musical interpretation are subtracted.

All STEPs apply the same deductions, in the same way, for the E Score, with a few allowances in the compulsory exercises.

Deductions are classified as:

- Small -0.1
- Medium -0.3
- Large -0.5
- Very large -0.8 or more
- Fall -1.0.

Deductions may be for:

- Less than perfect execution in an element or entire exercise, eg bent legs.
- Lack of artistry in performance, eg lack of expressiveness, or musical interpretation.
- Absence of specific compositional components in an optional exercise eg insufficient use of apparatus.
- Faults specific to an apparatus, eg grasping the beam to avoid a fall.

These deductions are described in the Table of General Faults and Penalties (*Section 5.3*), Technique (*Section 7*) and the respective Apparatus (*Sections 8-11*).

Some of the deductions in the FIG Table of General Faults and Penalties and the respective Apparatus Sections, may not apply to certain elements in the STEPs programme, eg:

- Jump from LB to HB (*STEPS 1 to 8*),
- Empty swing (*STEPS 1 to 6, however, intermediate or extra swings will still be deducted if they occur*),
- Creative choreography (*STEPS 1 to 4*),
- Background music (*STEPS 1 to 4*).

The current philosophy of the FIG for exercise content and combination encourages an emphasis on the mastery of dance and acrobatic choreography, presented artistically.

5.2 Choreography in Compulsory exercises

Choreography in the STEPs 1 to 4 BB and FX routines may consist of a series of movements such as hops, spring points etc. which do not have an associated DV. The arm positions are choreographed to give balance to, and enhance, the footwork and dance skills, and should be aesthetically pleasing. The exactness of the arm and leg positions compared to the written descriptions will not be deducted. Deductions will not be taken on each movement but execution deductions will be taken over the sequence. eg a sequence of four spring points in which each has loose or bent legs will not incur a deduction for each spring point, but 0.1, 0.3 or 0.5 for the complete sequence, depending on the degree of execution errors. In addition, there are deductions in the General Table of Faults for poor arm or leg positions throughout the exercise.

For STEP 4, the floor pattern must be followed exactly, or reversed entirely. Refer to Section 11.8 for the orientation to the D Panel and the pattern to be followed.

Calculation of the E Score

5.3 Table of General Faults and Penalties

These deductions are applied to **each** occurrence of the fault.

Fault	Small	Medium	Large	Very Large
• Bent arms or bent knees	0.1	0.3	0.5	
• Leg or knee separations	0.1	0.3 (shoulder width or more)		
• Legs crossed during elements with twist	0.1			
• Insufficient height of elements (<i>external amplitude</i>)	0.1	0.3		
• Insufficient exactness of tuck or pike position in single salto	0.1 (90° hip angle)	0.3 (>90° hip angle)		
• Failure to maintain stretched body posture (<i>piking too early</i>)	0.1	0.3		
• Hesitation during performance of elements and movements	0.1			
• Attempt without performance of an element (<i>empty run</i>)		0.3		
• Deviation from straight direction	0.1			
• Landing dismount too close to apparatus UB/BB		0.3		
• Body alignment	0.1			
• Feet either not pointed or relaxed	0.1			
• Insufficient split in non-flight acro elements	0.1	0.3		
• Failure to fulfil Technical Requirements in dance elements	0.1	0.3	0.5	
• Precision (<i>defined as each movement having a clear start and finish position, demonstrating perfect control</i>).	0.1			
• Legs apart on landing	0.1			
• Extra arm swings	0.1			
• Lack of balance	0.1	0.3		
• Extra steps, slight hop	0.1			
• Very large step or jump (<i>more than 1m</i>)		0.3		
• Body posture fault	0.1	0.3		
• Deep squat			0.5	
• Support on mat or apparatus with one or both hands				1.0
• Fall on mat to knees or hips				1.0
• Fall on or against apparatus				1.0
• Failure to land feet first from an element				1.0

Calculation of the Final Score

Section 6 - Final Score

6.1 Determination of Final Score

All STEPs have the common feature of a D Score, recognising the difficulty of the exercise, which is added to an E Score, indicating the standard of execution or performance, to give a Final Score.

The deductions of the E Panel Judges are the basis for the E Score calculation.

Where there are four E Panel Judges, the respective highest and lowest deductions are eliminated; the remaining two middle deductions are averaged. With two or three E Panel Judges, all judges' deductions are averaged. The E Panel average deductions are subtracted from 10.0 to arrive at the E Score.

The D Score is added to the E Score, and Neutral Deductions are subtracted, to calculate the Final Score.

Example of Final Score calculation:

Four E Panel Judges	<u>E1</u>	<u>E2</u>	<u>E3</u>	<u>E4</u>
Execution	0.9	0.8	0.7	0.6
Artistry	0.3	0.2	0.2	0.3
Total	1.2	1.0	0.9	0.9
Eliminate highest and lowest	1.2	1.0	0.9	0.9
Average of E Panel Judges' deductions		0.95		
Subtracted from 10.0 equals E Score	9.05			
Add D Score	+5.80			
	<u>14.85</u>			
Subtract Neutral Deductions	-0.20			
Equals Final Score	<u>14.65</u>			

6.2 Neutral Deductions

Neutral deductions are applied for various technical reasons which are not related specifically to the Difficulty or Execution Scores. They include failure to perform a dismount, line or time faults, competition behaviour and apparatus irregularities. They are applied by the D1 Judge if they are specific to an Apparatus, or the Control Judge if they are related to behaviour.

6.3 Short exercises

In STEPs 9 and 10 UB, and STEPs 7 to 10 BB and FX, if the gymnast does not perform the required number elements from the Code, there is a neutral deduction for a short exercise:

7 or more elements	-0.0
5-6 elements	-4.0
3-4 elements	-6.0
1-2 elements	-8.0
No elements	-10.0

Note: short exercise does NOT apply to STEPs 7 and 8 on UB.

If the E Score is negative or zero, the gymnast will receive the value of the D Score as her Final Score.

6.4 Repetition of Exercise

In principle, the repetition of an exercise is not permitted, unless there is an incident beyond her control, such as lights going out or equipment failure. However, for VT the gymnast may make another attempt, if she has scored zero on her first attempt, but she will receive a Neutral Deduction of -1.0 for making the second attempt.

Calculation of the Final Score

6.5 Technical Deductions

Deducted from the Final Score of the Apparatus where the instance occurred, by the D1.

Fault	Small	Medium	Large	Very Large
• No salto in the last acro line STEP 6 FX			0.5	
• Intentionally adding an element to a DV in STEPs 5 and 6			0.5	
• Repetition of vault after empty run or invalid vault				1.0
• No dismount			0.5	
• STEP 4 - from 2018 • Not following floor pattern (<i>the routine must follow the pattern in its entirety, or be completely reversed</i>) and/or not starting with correction orientation to D Panel		0.3		

Note: in compulsory exercises, if the DV comprises several elements, it is the **bold** elements which are considered for DV. If any, or all, are missing then an omission penalty will apply. As a guideline for omission of a DV, if the judge recognised the element and has to decide whether the gymnast met the Technical Requirement, it is NOT omission.

6.6 Time faults

Deducted from the Final Score of the Apparatus where the instance occurred, by the D1.

Fault	Small	Medium	Large	Very Large
• Flagrant exceeding of touch warm up time (<i>after warning</i>) or of permitted warm up attempts on VT		0.3		
• Failure to start within 30 seconds after D1 has signalled to the gymnast to start		0.3		
• Failure to start within 60 seconds				zero score
• Overtime BB/FX	0.1			
• Starting exercise when D1 has not signalled to gymnast				zero score
• Exceeding intermediate fall time UB/BB				exercise end
• Resuming exercise after a fall: UB between 31 and 60 seconds BB between 11 and 60 seconds		0.3 0.3		

6.7 Line faults

Deducted from the Final Score of the Apparatus where the instance occurred, by the D1.

Fault	Small	Medium	Large	Very Large
Vault Corridor Markings:				
• Land or step out with part or whole of 1 foot/hand	0.1			
• Land or step out with part or whole of 2 feet/hands or body		0.3		
Floor Border Markings:				
• 1 step or landing outside the boundary with a foot or hand	0.1			
• Step(s) outside with both feet, both hands or a body part or landing with both feet outside		0.3		

Calculation of the Final Score

6.8 Apparatus Irregularities

Deducted from the Final Score of the Apparatus where the instance occurred, by the D1.

Fault	Small	Medium	Large	Very Large
• Failure to use safety collar mat correctly for round off entry vaults				zero score
• Failure to land on supplementary landing mat (<i>applies to all instances where the gymnast does not land on the mat</i>)			0.5	
• Placement of springboard on unpermitted surface			0.5	
• Use of unpermitted supplementary mats			0.5	
• Moving the supplementary mat during the exercise			0.5	
• Changing measurement of apparatus without permission			0.5	
• Addition, rearrangement or removal of springs from springboard			0.5	
• Incorrect use of magnesia or intentionally damaging the apparatus			0.5	
• Passing under LB after presenting to the judges and before commencing routine		0.3		

6.9 Competition behaviour

By Control Judge after notification from D Panel - from Final Score of Apparatus where the instance [first] occurred, except for Apparatus Finals when it is from each Apparatus.

Fault	Small	Medium	Large	Very Large
• Non identical leotards (<i>for gymnasts from the same team in a team competition, taken once from Team Total</i>)				1.0
• Incorrect or unaesthetic padding		0.3		
• Incorrect attire (<i>leotard, jewellery, bandage colour, hair insecurely fastened</i>)		0.3		
• Absent from the competition area without permission				expelled
• Unsportsmanlike conduct		0.3		
• Unauthorised remaining on the podium		0.3		
• Returning to podium after exercise is complete		0.3		
• Speaking to active judges during the competition		0.3		
• Failure to acknowledge D Panel Judges before and/or after exercise		0.3		
• Spotting assistance (<i>help, intentional</i>) UB/BB/FX				-1.0 from FS No DV CV CR DB
• Non permitted presence of a spotter			0.5	

6.10 Card system

By Control Judge and Competition Director, in consultation with D1 of apparatus where instance occurred.

Behaviour of Coach with no direct impact on the result or performance of the gymnast or team	
▪ Unsportsmanlike conduct (<i>valid for all phases of the competition and training</i>)	1st time - Yellow Card for coach (<i>warning</i>) 2nd time - Red Card and removal of coach
▪ Other flagrant, undisciplined and abusive behaviour (<i>valid for all phases of the competition and training</i>)	Immediate Red Card and removal of coach
Behaviour of Coach with a direct impact on the result or performance of the gymnast or team	
▪ Unsportsmanlike conduct (<i>valid for all phases of the competition and training</i>), eg unexcused delay or interruption of competition; speaking to active judges during the competition, except to D1 Judge where inquiry of D Score only permitted; speaking directly to the gymnast, giving signals, shouts, cheers or similar during the exercise, etc	1st time -0.5 (<i>from gymnast or team at apparatus</i>) and Yellow Card for coach (<i>warning</i>) 1st time -1.0 (<i>from gymnast or team at apparatus</i>) and Yellow Card for coach (<i>warning</i>) - if the coach speaks aggressively to active judges 2nd time -1.0 (<i>from gymnast or team at apparatus</i>), Red Card and removal of the coach
▪ Other flagrant undisciplined and abusive behaviour (<i>valid for all phases of the competition and training</i>), eg incorrect presence of the prescribed number of coaches with a team on the competition floor, etc	-1.0 (<i>from gymnast or team at apparatus</i>), immediate Red Card and removal of the coach

Section 7 - Technique

7.1 General

In order to recognise DV, specific Technical Requirements are expected. All directives for angles of completion of elements are approximate and meant to serve as a guideline.

- **Body position requirements:**



Tucked - less than 90° hip and knee angles in saltos and dance elements.



Piked - less than 90° hip angle in saltos and dance elements.



Stretched - all body parts in alignment.

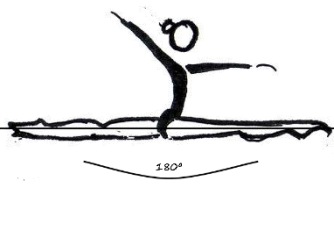
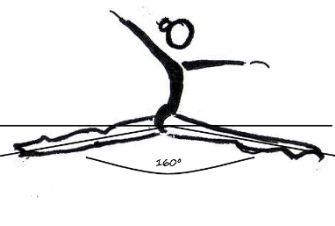
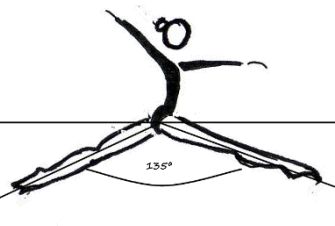
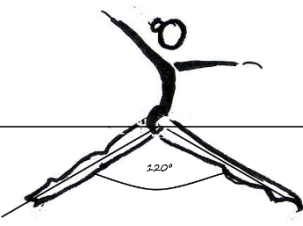
- **Recognition of stretched position**
 - The majority of the salto must be maintained in the stretched position in:
 - Single saltos
 - Double saltos on FX and UB dismounts
 - Vaults (saltos)
 - When there is NO stretched position shown it is considered pike position in:
 - Non-twisting elements
 - Vaults without LA turn
 - A slight hollow in the chest or a slight arched body position is acceptable
- **Recognition of body positions in single and double saltos without twists**
 - Pike salto credited as tuck if knees are bent to less than 135°
 - Tuck salto credited as stretched if hips are open to 180°, even if knees are bent
 - Stretched salto credited as piked if there is any closing of the hip angle
- **Landings from single saltos with twists**
 - Elements with twists must be completed exactly or another element from the Code is recognised, this applies to:
 - mounts and dismounts from UB and BB,
 - during the exercise on BB and FX,
 - landings on VT.
 - The placement of the front foot is decisive when awarding the DV.
 - If the gymnast under turns, then the amount of twist actually completed will determine which element is recognised, eg gymnast attempts 1½ twist, but completes only 1¼, it will be recognised as a full twist.
 - On 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 down-valued.
- **Falls on landing**
 - If the gymnast lands with her feet first, the DV is awarded.
 - If the gymnast does not land with her feet first, then no DV is awarded.
 - The soles of the gymnast's feet must touch first to be considered landing on feet.

7.2 Split requirement

In all jumps and leaps with split, 180° leg separation is required

For insufficient split:

- 160°-179° award DV and deduct -0.1
- 135°-159° award DV and deduct -0.3
- <135° no DV OR credit another element

180° split	up to 20° missing	up to 45° missing	less than 135° split
			
Award DV, no deduction	Award DV, deduct -0.1	Award DV, deduct -0.3	No DV, deduct -0.3

7.3 Dance elements

- Leaps and hops take off from one foot. Jumps take off from both feet.

7.3.1 Recognition of turns in dance elements

- For **leaps, jumps and hops**, the turn should be completed for the DV to be awarded. For under turning more than 30°, another element from the Code will be recognised, eg split change half becomes split change quarter turn.
- The tuck, pike or straddle position may be performed at the beginning, middle or end of the jump unless there is a specific requirement for the timing of the turn eg. split change ring with half turn, where the full turn must be performed after ring position is shown.
- For **turns on one foot**, the increments are 180° on BB and 360° on FX. The turn must be performed on the toes, have a fixed and well defined shape throughout the turn and maintain the position throughout the turn when the free leg is required to be held in a specific position.
- The turn must be completed exactly, or another element from the Code is recognised.
- The position of the hip and shoulders are decisive when recognising DV. Degree of rotation is determined once the heel of the support leg drops to the floor (turn is considered finished).
- For turns in attitude position the hip angle must be open with the free leg behind, not at the side of the body.
- If the free leg is not maintained in the prescribed position, then another element from the Code, which matches the position of the gymnast's free leg is awarded. eg if the prescribed position is leg held at horizontal for a full turn, and the gymnast drops the leg before the end of the turn, then award full turn.

Full turn with leg at horizontal,



the leg drops before the turn is complete,



award full turn.

7.3.2 Ring position

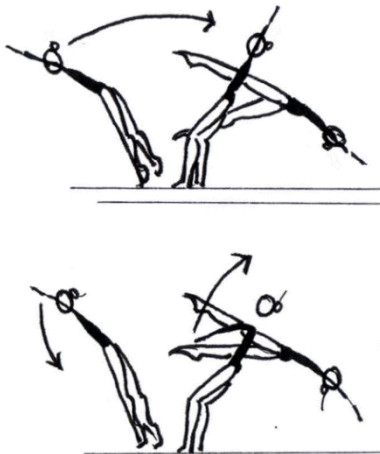
- Ring leaps or jumps must show upper back arch and head release, 180° split, front leg at horizontal, and rear leg bent with foot to crown of head.
- If there is no upper back arch and head release, then recognise the element without ring position eg
Split leap with ring = split leap
Split change leap with ring = split change leap
Split jump with ring = split jump
- In a **ring jump or split jump to ring**, if the front leg is clearly in a diagonal position, and there is no action to swing the front leg up to horizontal, it is recognised as ring jump B-. If the gymnast attempts to lift the front leg to horizontal, it is recognised as split jump to ring and awarded D- with apply execution deductions for leg at or below horizontal.

- **Split change leap to ring or split jump to ring with turn.** The turn must be performed after the ring position is shown, otherwise it is recognised as a lower value element without ring position eg Split change ring with 180° turn = split change with 180° turn
- **Tour jeté ring with 180° turn** is acceptable because the first 180° turn is part of the tour jeté.

7.4 Connections on Balance Beam

- Connections should have a clearly defined continuous action, without hesitation, foot touching/tapping between elements, loss of balance, extra extensions of the legs or hips on first element before takeoff for second element, extra arm swings or extra steps.
- Extra arm or leg swings are defined as showing a reversal of direction in order to start the second element. eg the gymnast lands the first element with her arms in front, she swings them behind her and then reverses the direction of swing forwards again into the second element
- If there is any pause, loss of balance, extra arm swing, closure of the hips, extra step or adjustment of the feet, the connection is broken.
- A **wolf hop** is not a natural connection as it uses an additional leg movement, so it will not be awarded.

7.4.1 Acro Connection eg backward walkover flic flac

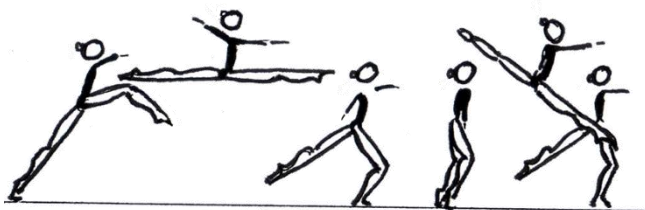


After landing the first foot on the backward walkover, the second foot should step in closely behind the first, the upper body and arms should lift strongly from the beam straight into the flic flac, arms should remain by the ears throughout the connection. No deduction.

Even when there is continuous movement of the body, if the arms drop as the upper body lifts and then make an upward swing into the flic flac, the connection will be considered weak and incur a -0.1 deduction for rhythm in connections.

If there is an extra arm swing; ie the arms pass behind the body before lifting up into the flic flac, then the connection is broken.

7.4.2 Dance Connection eg split leap sissone



After the first foot lands from the split leap, the second foot should close either in front or behind the first foot and there should be an immediate jump into the sissone. The hips must remain open throughout the transition between elements. At the end of the split leap, the arms must finish in the correct position to start the sissone.

If the jump is not immediate the connection will be considered weak and incur a -0.1 deduction for rhythm in connections.

7.4.2 Mixed Connection eg split jump flic flac



When both feet land together from the split jump, there should be an immediate jump into the flic flac. The arms must not drop forwards to initiate the jump into the flic flac. The hips must remain open throughout the transition between elements.

If the jump into the flic flac is not immediate the connection will be considered weak and incur a -0.1 deduction for rhythm in connections.

7.5 Uneven Bars

- Handstand position is considered reached when all body parts are aligned in vertical.
- There are various deductions for failing to complete elements in handstand position (*amplitude*).
- Execution deductions for body posture faults must be taken in addition to deductions assessed for amplitude in elements.
- In swing elements with 180° turn, all body parts must reach horizontal for DV to be awarded.
- In elements with a turn, the turn is considered complete when the second hand grasps the bar.
- For STEPs 1 to 6, the cast is required to be with stretched body and legs together (*element 2.201*).

Casts to handstand completed within 10° of vertical

all body parts aligned within 10° of vertical D panel E panel	>10° - 30° no DV no deduction	>30° - 45° no DV deduct -0.1	>45° no DV deduct -0.3

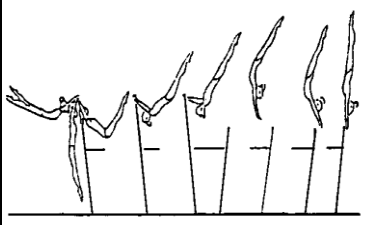
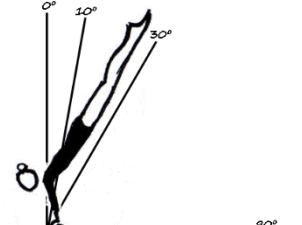
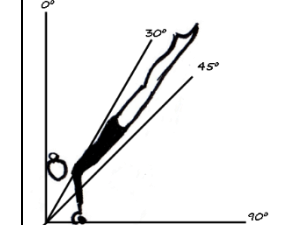
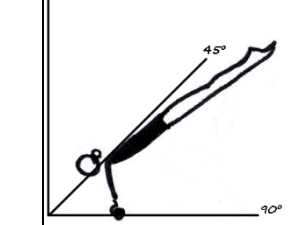
Swings ie elements with turns that:
do not reach handstand,
do not pass through vertical and
continue movement after the turn in the opposite direction
eg backwards giant half turn

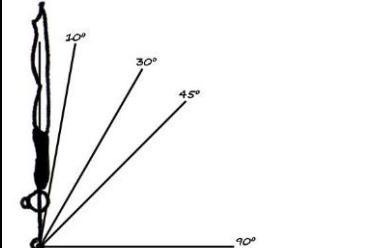
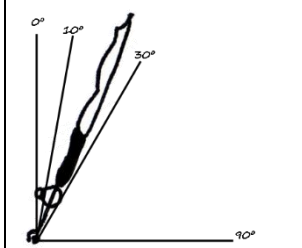
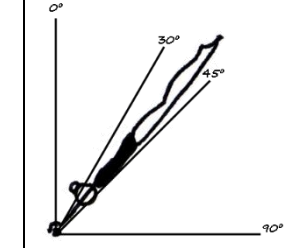
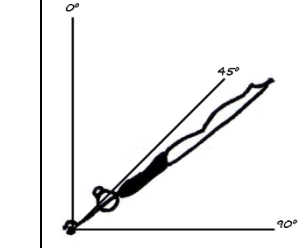
all body parts aligned within 10° of vertical, turn is completed D panel E panel	>10°-30° award 1 DV lower than the element to handstand deduct -0.1	>30°-45° award 1 DV lower deduct -0.3	>45° award 1 DV lower deduct -0.5

Circle elements without turn and flight elements from HB to handstand on LB
eg clear circle to handstand or shoot over to handstand

all body parts aligned within 10° of vertical D panel E panel	>10° - 30° award 1 DV lower >10° before vertical no DV deduct -0.1	>30° - 45° award 1 DV lower deduct -0.3	>45° award 1 DV lower deduct -0.5

Technique

Pak Salto				
				
E panel	>10° - 30° no deduction	>30° - 45° deduct -0.1	>45° deduct -0.3	

Circle elements with turn and casts with turn completed to handstand eg giant full turn				
				
all body parts aligned within 10° of vertical, and turn is completed D panel E panel	>10° - 30° award DV deduct -0.1	>30° - 45° award DV deduct -0.3	>45° award DV deduct -0.5	

Note: execution deductions for body posture faults must be taken in addition to deductions assessed for amplitude.

7.6 Technical considerations of elements in the STEPs programme

Uneven Bars

Shaping elements

Technique	Common Faults
Starting with hands on LB - glide swing release on back swing to stand <ul style="list-style-type: none"> Hands on bar - body rounded Small jump lifting hips to initiate glide swing Dish shape, feet close to floor Open shoulders and hips Dish shape on backward swing Press on bar to release Straddled legs on forward swing permitted, but legs together preferred 	<ul style="list-style-type: none"> - Arched body in forward swing - Feet dropping - Arched body at peak of swing - Lack of dish on back swing
On HB; Hanging dish - Mark shape <ul style="list-style-type: none"> Chest contraction Shoulders open Hips open 	<ul style="list-style-type: none"> - Closed shoulder angle - Hips piked
On HB; Arch dish - Mark shape <ul style="list-style-type: none"> Chest extension Shoulders open Hips open 	<ul style="list-style-type: none"> - Closed shoulder angle

Technique

On HB; tap swing to counter swing backward with emphasis on shape	
<ul style="list-style-type: none"> • Swing forward downward in dish body shape • Push feet behind, with hips and shoulders open to an arch position underneath bar • Tap feet forward as body passes under bar to regain dish position • Shoulders and hips open with chest rounded, • Strong backward tap and dish positions on back swing • Re-grasp the bar at the peak of back swing 	<ul style="list-style-type: none"> - Arched body on down swing - Tapping too early - Body piked or arched at peak of forward swing - Shoulders closed on forward swing - Hips closed on back swing - Legs bent
Jump to glide swing release on back swing to stand	
<ul style="list-style-type: none"> • Rounded body position in jump • Dish shape in glide • Feet close to floor • Open shoulders and hips • Straddled legs on forward swing permitted • Dish shape on backward swing • Press on bar to release 	<ul style="list-style-type: none"> - Arched body on down swing
Underswing forward to counter swing backward	
<ul style="list-style-type: none"> • From circle skill drive shoulders backwards to create rotation • As feet achieve inverted vertical, shoulders open sharply • Hips swing away from bar • Extend body into backward swing • Release on full body extension for dismount 	<ul style="list-style-type: none"> - Arched body on down swing

Mounts and Kips

Technique	Common Faults
Chin up pullover	
<ul style="list-style-type: none"> • Pull or jump up to chin up position • Lift hips close to bar • Rotate shoulders backwards • Rotate wrists around bar • Head neutral • Maintain good body tension and dish position throughout • Finish in front support 	<ul style="list-style-type: none"> - Failure to bring hips to bar - Piking hips in circle - Collapsing onto bar at end of circle
Glide kip to front support (<i>connection to cast not required, but ideal</i>)	
<ul style="list-style-type: none"> • Glide swing forward • At full extension bring both feet to the bar • On backswing legs extend up the bar to straight body position whilst at the same time pushing down on the bar with wrists, shoulders • Rotate the wrists quickly so wrists finish on top of the bar • Feet finish in front of bar in closed pike position • Head remains neutral throughout • Tight body and straight arms throughout 	<ul style="list-style-type: none"> - Moving feet away from bar on backswing - Bent arms - Using strength to complete kip - Failure to maintain straight body position <p><i>Gymnasts are permitted to straddle their legs on the forward swing of the glide, however this is not ideal, as it is not developing the core strength required.</i></p>
Long kip	
<ul style="list-style-type: none"> • Tap swing forward • At full extension bring both feet to the bar • On backswing legs extend up the bar to straight body position whilst at the same time pushing down on the bar with wrists, shoulders • Rotate the wrists quickly so wrists finish on top of the bar • Feet finish in front of bar in closed pike position • Head remains neutral throughout • Tight body and straight arms throughout 	<ul style="list-style-type: none"> - Commencing kip action too early - Bent arms - Using strength to complete kip - Failure to maintain straight body position

Technique

Casts and Circles

Technique	Common Faults
Cast <ul style="list-style-type: none"> Shoulders forward of the bar Swing legs forward then powerfully drive the heels backwards and upwards Open shoulders strongly Arms remain straight throughout Maintain balance on top of bar Finish in a straight handstand - all body parts in vertical alignment 	<ul style="list-style-type: none"> Moving shoulders backwards Arched body position Bent arms and/or legs Legs apart Hips piked
Backward hip circle <ul style="list-style-type: none"> After cast shoulders/chest move backwards to initiate rotation Maintain dish position throughout Wrists rotate to complete circle Finish in front support 	<ul style="list-style-type: none"> Piking hips to create rotation Bent legs Not rotating wrists Collapsing on bar at end of circle
Forward circle roll with straight arms to L hang <ul style="list-style-type: none"> Arms straight throughout support phase Roll forward with chest rounded, hips on bar to inverted hang With piking of hips move legs down bar until feet touch bar Extend feet to L hang Body rounded 	<ul style="list-style-type: none"> Bent arms Hips dropping away from bar Arched back Poor control
Cast to place feet on LB, jump to HB <ul style="list-style-type: none"> Initiate cast swing Pike at hips to place feet on bar with legs straight or bent Place shoulders slightly forward on bar Stand up straight on the bar with chest in, hips open Move arms to above head in dish shape and jump towards high bar Catch high bar in dish shape, feet extended towards low bar and arms straight Continue into swing Head neutral throughout skill 	<ul style="list-style-type: none"> Insufficient cast Pushing shoulders backwards Arch position in jump Bent legs in jump
Clear hip circle to handstand <ul style="list-style-type: none"> Initiate cast swing Push shoulders backward to initiate backwards rotation Maintain dish position throughout Open shoulders strongly on ascent of circle to arrive in handstand Head remains neutral throughout 	<ul style="list-style-type: none"> Arch position in circle Late/poor opening of shoulders Bent arms

Giant Circles

Technique	Common Faults
Tap swing to minimum 90° to swing over bar with straight arms <ul style="list-style-type: none"> Swing forward downward with tap action Dish shape - hips and shoulders open Swing up to horizontal Close shoulder angle to fold body over and arrive in front support on HB Rotate wrists Dish shape, head neutral throughout 	<ul style="list-style-type: none"> Swing over begun too early Hips piking in swing over
$\frac{3}{4}$ giant body straight until minimum horizontal <ul style="list-style-type: none"> Cast above horizontal Open shoulders and push away from the bar - body dished Swing downwards showing tap at bottom of swing Swing up to horizontal Close shoulder angle to fold body over and arrive in front support on HB Rotate wrists Dish shape, head neutral throughout 	<ul style="list-style-type: none"> Swing over begun too early Hips piking in swing over

Technique

Pike and Stalder Circles

Technique	Common Faults
Piked sole circle to handstand <ul style="list-style-type: none"> Strong drive of shoulders into circle Late pike in of feet to bar Rapid opening of shoulders at bottom of circle - with rotation of wrists around bar to arrive in handstand Arms straight throughout 	<ul style="list-style-type: none"> - Not pushing hips away from bar in downswing - Poor extension of shoulders on upswing
Stalder to handstand <ul style="list-style-type: none"> Initiate downward swing Fast piking of hips and straddling of legs (stalder action) - delay until latter stages of descent Rotate pushing body away from bar Back and leg horizontal and bottom of swing On upward swing open shoulders, rotate wrists and extend legs to handstand 	<ul style="list-style-type: none"> - Not pushing hips away from bar in downswing - Poor extension of shoulders on upswing

Dismounts

Technique	Common Faults
Underswing to land <ul style="list-style-type: none"> From circle skill drive shoulders backwards to create rotation As feet achieve inverted vertical shoulders open sharply Hips swing away from bar Release on full body extension for dismount 	<ul style="list-style-type: none"> - Hips dropping away from bar - Piking - Bent arms - No extension through shoulders - Lack of height
Tap swing with 180° <ul style="list-style-type: none"> Swing forward downward in dish body shape Push feet behind, with hips and shoulders open to an arch position underneath bar Tap feet forward as body passes under bar to regain dish position Execute 180° turn at peak of upswing - feet lead Regrasp bar in mixed grip prior to releasing 	<ul style="list-style-type: none"> - Turn begun too early - Arch position in turn - Not regrasping with second hand
Swing or cast to flyaway tucked or stretched <ul style="list-style-type: none"> Dish on the downswing Strong tap under the bar Maintain stretched shape on upswing Release bar at peak of upswing Shoulders open Maintain tucked OR stretched body position after releasing bar 	<ul style="list-style-type: none"> - Weak tap in swing - Releasing too early - Closing shoulder angle - Initiating tuck prior to release - Hitting feet on bar

Technique

Balance Beam and Floor Exercise

Mounts

Technique	Common Faults
Jump to front support <ul style="list-style-type: none"> • Chest slightly rounded • Hips open 	<ul style="list-style-type: none"> - Hip angle (piked) or arched
Swing legs backward (cast) to place feet on beam <ul style="list-style-type: none"> • Legs swing downwards backward to lift hips • Feet join above beam before placing on beam 	<ul style="list-style-type: none"> - Insufficient lift of hips
Jump to squat one foot (STEP 2) or two feet (STEP 3) on beam <ul style="list-style-type: none"> • Hips lift in jump to place one or both feet on beam • Head up • Shoulders relaxed 	<ul style="list-style-type: none"> - Shoulders rounded/slumped - Head down - Not lifting hips sufficiently to place feet on beam
Jump to clear straddle in cross (STEP 4) or side (STEP 5) position <ul style="list-style-type: none"> • Jump lifting hips to arrive in clear straddle position • Feet above horizontal • Legs straight • Mark support position 	<ul style="list-style-type: none"> - Feet lower than hips - Not marking support position - Bottom resting on beam - Feet brushing on beam before arrival in straddle
Jump to place one foot on beam, 180° wolf turn <ul style="list-style-type: none"> • Extended leg is placed to the side <u>as</u> the gymnast lands on the beam with her bent leg. • Extended leg may be clear, or the foot may rest on beam • Body upright • Leg remains extended sideways during turn 	<ul style="list-style-type: none"> - Leaning forward during turn - Leg dropping below beam - Leg not remaining sideways in turn - Landing on one foot, then extending other leg sideways

Walks and Kicks

Technique	Common Faults
Walks in relevé <ul style="list-style-type: none"> • Steps on high toes • Body extended through shoulders and neck • Arms aesthetically placed to accentuate good body lines 	<ul style="list-style-type: none"> - Walking on flat or not fully extended feet - Steps disconnected, lacking continuity - poor rhythm
Step to passé <ul style="list-style-type: none"> • Step forward onto one foot, lift leg of other foot bending knee to place toe on knee of support leg, knees facing forward, body remains extended through the shoulders and neck 	<ul style="list-style-type: none"> - Body not upright/bent at hips
Forward kicks <ul style="list-style-type: none"> • Upper body remains vertical • Supporting and free leg straight • Kicks showing continuity with good rhythm 	<ul style="list-style-type: none"> - Incorrect free leg position - not turned out - Bent support leg - Closed hip angle - leaning forward - Upper body not extended through the shoulders and neck - Kicks static, disconnected
Backward kicks <ul style="list-style-type: none"> • Upper body remains vertical • Supporting and free leg straight • Kicks showing continuity with good rhythm 	<ul style="list-style-type: none"> - Incorrect free leg position - not turned out - Bent support leg - Bent rear leg - Upper body not upright - Closed hip angle - leaning forward - Upper body not extended through the shoulders and neck - Kicks static, disconnected

Held and Marked positions

Technique	Common Faults
Tucked or V sit <ul style="list-style-type: none"> • Chest lifted, leaning slightly backward • Arms straight or slightly bent 	<ul style="list-style-type: none"> - Very bent arms - Bent legs (in V sit) - Insufficient tuck or pike

Technique

Arabesque free leg at 45° or 90°

- Chest remains upright
- Slight arch in lower back
- Support leg straight

- Insufficient split position
- Position not marked (shows control in support) or held two sec
- Not showing arch shape in lower back
- Bent back leg or support leg
- Support foot turned in

Scale balance 180°

- Slight arch in lower back
- Support leg straight
- DV awarded at 135°

- Insufficient split position
- Position not marked (shows control in support) or held two sec
- Not showing arch shape in lower back
- Bent back leg or support leg
- Support foot turned in

Leaps, jumps and hops

Technique	Common Faults
Stretched jump <ul style="list-style-type: none"> • Upper body remains vertical • Hips remain open throughout • Power and height comes from the legs 	<ul style="list-style-type: none"> - Hips closing (leaning forward) at take off and/or landing of jump - Insufficient height - Insufficient extension through the feet - Leaning or travelling forward in jump
Step hop <ul style="list-style-type: none"> • Strong drive off supporting leg to maximise height in hop • Body upright and extended through the shoulders and neck • Stable landing 	<ul style="list-style-type: none"> - Lack of extension through supporting leg - Lack of height - Leaning forward - closing hip angle
Two directly connected stretched jumps <ul style="list-style-type: none"> • Upper body remains vertical • Hips remain open throughout • Power and height comes from the legs 	<ul style="list-style-type: none"> - Hips closing (leaning forward) at take off and/or landing of jump - Insufficient height - Insufficient extension through the feet - Leaning or travelling forward in jump
Assemblé hop <ul style="list-style-type: none"> • Upper body remains vertical • Hips remain open throughout 	<ul style="list-style-type: none"> - Closing hips/leaning forward on take off and/or landing or during jump - Leg lift <45° - Feet not joining on landing
Split jump <ul style="list-style-type: none"> • Upper body remains vertical • Hips remain open throughout • Dynamic split to 180° • Strong landing with body upright 	<ul style="list-style-type: none"> - Closing hips/leaning forward on take off and/or landing or during jump - Insufficient split - Legs not evenly balanced - Leaning and/or travelling forward during jump - Bent legs - Landing with feet turned across the beam
Split leap <ul style="list-style-type: none"> • Takes off one foot and lands on the other foot • Upper body remains vertical throughout • Chest remains open throughout • Hips remain open during take off and landing • 180° split at the height of the jump • Arms are aesthetically positioned • Developpé technique is permitted but not ideal 	<ul style="list-style-type: none"> - Upper body leaning forward during leap - Insufficient split - Legs not evenly balanced - Bent back leg - Insufficient strength/control on landing leg
Sissone <ul style="list-style-type: none"> • Takes off two feet and lands on one foot • Upper body remains vertical throughout • Chest remains open throughout • Hips remain open during take off and landing • 180° split at height of the jump at 45° (diagonal) to floor • Arms are aesthetically positioned 	<ul style="list-style-type: none"> - Insufficient split - Upper body leaning forward - Angle of legs not 45° to the floor - Bent back leg - Landing on two feet

Technique

Split change leap <ul style="list-style-type: none"> • Strong take off from one leg • Other leg swings forward minimum 45° then swings backward to 180° split • Body upright throughout 	<ul style="list-style-type: none"> - Front leg below 45° - Front leg bent - Insufficient split
Fouetté hop <ul style="list-style-type: none"> • Step on one foot • Swing one leg forward and execute a hop with ½ turn • Land with rear leg raised 	<ul style="list-style-type: none"> - Lack of height in hop - Dropping rear leg
Tour jeté <ul style="list-style-type: none"> • Takes off and lands on one foot • Swing one leg forward and execute a 180° turn with a change of legs into a split position with legs 45° to floor • Upper body remains vertical throughout • Chest remains open throughout • Arms are aesthetically positioned 	<ul style="list-style-type: none"> - Leaning forward on takeoff or landing - Insufficient split - Poor timing in turn and split
Side leap - split leap ¼ turn <ul style="list-style-type: none"> • Strong take off from one leg • ¼ turn in the air to straddle pike position • Body upright throughout • Extended toes, ankles, knees in flight • Even split of legs in air • Head up, eyes down 	<ul style="list-style-type: none"> - Body leaning forward - Uneven split in leap - legs not parallel to floor

Turns

Technique	Common Faults
180° turn or pivot <ul style="list-style-type: none"> • Heel remains in relevé throughout • Upper body is pulled up • For turns on one foot, free leg is in passé position 	<ul style="list-style-type: none"> - Not remaining over supporting leg during turn - Turn incomplete - Not remaining in relevé throughout (dropping heel)
180° passé turn <ul style="list-style-type: none"> • Upper body remains vertical • Toe of free leg placed on knee of supporting leg with knee turned out • Turn in relevé 	<ul style="list-style-type: none"> - Dropping heel to floor before completion of turn - Free leg not held in passé position - Turn incomplete
Lunge 180° turn 180° pivot <ul style="list-style-type: none"> • First 180° turn in high relevé on one foot • Continue without break into second 180° turn on both feet • Upper body remains vertical throughout 	<ul style="list-style-type: none"> - Dropping heel to floor before completion of either 180° turns - Poor rhythm or break, lack of balance in between 180° turns
Full turn <ul style="list-style-type: none"> • From lunge or stand with one foot pointed in front • Push off free leg to initiate turn • Strong lift onto toe (relevé) • Upper body is pulled up - straight body alignment • Arms may lift up to 5th position or straight by sides • Focus on a point prior to and after the completion of a turn (to spot) • Turn must be completed on toe • Controlled finish 	<ul style="list-style-type: none"> - Dropping heel before 360° completed - Poor body alignment - Lack of control at end of turn - falling out of turn
Fouetté turn <ul style="list-style-type: none"> • Step on one foot • Swing other leg forward and execute a 180° turn on supporting leg • Finish with rear leg raised 	<ul style="list-style-type: none"> - Lack of precision in turn - Dropping rear leg

Technique

Acro Non-Flight - Rolls

Technique	Common Faults
Forward roll <ul style="list-style-type: none"> • Reach forward with hands • Head tucks in • Legs show extension to momentary straight position then tuck tightly • Roll to stand 	<ul style="list-style-type: none"> - Lack/poor extension of legs in roll - Using hands to push to stand
Handstand forward roll <ul style="list-style-type: none"> • Swing/kick to vertical handstand • Take feet past vertical to make body off balance • Tuck head under - Tight tuck in roll to stand • Straight arms during descent 	<ul style="list-style-type: none"> - Handstand not vertical - Dropping feet backwards/ piking into roll - Using hands to push to stand
Handstand prop forward roll <ul style="list-style-type: none"> • Swing to handstand joining legs and showing prop action prior to vertical • Take feet past vertical to make body off balance • Tuck head under • Tight tuck in roll to stand • Straight arms during descent 	<ul style="list-style-type: none"> - Propping while feet still on floor - Piked body position in prop - Not showing vertical position in handstand - Using hands to push to stand
Dive forward roll <ul style="list-style-type: none"> • Strong jump from two feet • Strong forward upwards arm action • Strong upward drive of feet to create rotation • Dished body position in flight • Clear contact with hands • Smooth roll out to stand • Good body tension through out • Head neutral 	<ul style="list-style-type: none"> - Lack of foot drive - No visible flight - Piked body into roll
Roll backwards to shoulder stand (BB) <ul style="list-style-type: none"> • Must show a rolling backwards action • Shoulder stand position with open hips • Roll up leading with feet to stand on one or both feet 	<ul style="list-style-type: none"> - Stretching out to lie on beam prior to lifting hips - Insufficient extension through body (piked hips) - Upper back still on beam (balance should be on shoulders) - Lack of continuity in roll into and out of shoulder stand
Backward roll - continue with roll to shoulder stand (FX) <ul style="list-style-type: none"> • One step or two foot takeoff • Push hips backwards, roll backwards with arms straight or bent beside head • Chin tucked in • Push on hands to lift hips upwards to place feet on ground • Continuing rolling back to shoulder stand • Hips open • Roll forward to stand on one or two feet 	<ul style="list-style-type: none"> - Lack of push from hands to lift hips - Rolling to one side
Backward roll to front support <ul style="list-style-type: none"> • One step or two foot take off • Roll backwards with arms straight towards shoulder stand • When feet pass overhead, push on hands to lift hips upwards, extend through shoulders • Lower to front support position 	<ul style="list-style-type: none"> - Poor extension through shoulders - Arched body in front support
Backward roll to handstand <ul style="list-style-type: none"> • One step or two foot take off roll backwards arms straight • Body passes through candlestick, then shoulders open strongly to handstand 	<ul style="list-style-type: none"> - Arms bent - Poor extension through shoulders - Failure to achieve within 10° of handstand
Backward roll to handstand blind change 180° turn <ul style="list-style-type: none"> • One step or two foot take off roll backwards arms straight • Body passes through candlestick, then shoulders open strongly to execute a blind change ½ turn to handstand - first arm crosses in front of body during turn • Exit optional - step out or roll forward 	<ul style="list-style-type: none"> - Arms bent - Poor extension through shoulders - Failure to achieve within 10° of handstand - Lack of controlled exit

Technique

Acro Non-Flight - Handstands, walkovers and cartwheels

Technique	Common Faults
Bridge <ul style="list-style-type: none"> Shoulders over hands Head neutral Hips open Legs straight - may be slightly apart Emphasis on the shoulders and hips to perform a good bridge 	<ul style="list-style-type: none"> Lack of extension/ flexibility through shoulders Arms too wide Legs bent Legs apart
Handstand - bridge limber to stand <ul style="list-style-type: none"> Swing to strong extended handstand Drop feet over to bridge position Push strongly through hands and shoulders to stand up with arms to ears 	<ul style="list-style-type: none"> Lack of extension/ flexibility through shoulders Lack of push through shoulders to stand Arms dropping to side in stand up Closing hip angle in stand up
Bunny hop to handstand (BB) <ul style="list-style-type: none"> Shoulders and hips over hands Show momentary support 	<ul style="list-style-type: none"> Not within 10° of vertical Lack on control/collapsing on landing
¾ handstand (BB) <ul style="list-style-type: none"> Straight line from hands to back foot in lunge Shoulder angle remains open throughout All body parts in alignment Entire body within 10° of vertical Chest lifts up when standing up out of handstand 	<ul style="list-style-type: none"> Not within 10° of vertical Arched back
Handstand step down to lunge (BB) <ul style="list-style-type: none"> Straight line from hands to back foot in lunge into handstand Shoulder angle remains open throughout All body parts in alignment Entire body within 10° of vertical Chest lifts up quickly when stepping down to lunge 	<ul style="list-style-type: none"> Closing shoulder angle Not within 10° of vertical Arched back Piked body position on landing
Cartwheel <ul style="list-style-type: none"> Shoulder angle remains open throughout Hip angle remains open throughout May turn ¼ in at end or finish in side position Even rhythm of hand and foot placement Dynamic, continuous movement 	<ul style="list-style-type: none"> Placing hands too close to - feet/closing shoulder angle Not snapping chest up in landing
Backward walkover <ul style="list-style-type: none"> Free leg lifts straight and continues movement to handstand Body position aligned in handstand phase Legs show 180° split Shoulder angle remains open throughout 	<ul style="list-style-type: none"> Insufficient split Bent knees Arched back in handstand phase
Forward walkover <ul style="list-style-type: none"> Straight line from hands to back foot in lunge Shoulder angle remains open throughout Shoulders remain over hands as first leg contacts floor Legs show 180° split 	<ul style="list-style-type: none"> Insufficient split Bent knees Not pushing through shoulders to stand up
Tic toc <ul style="list-style-type: none"> Straight line from hands to back foot in lunge Shoulder angle remains open throughout Shoulders remain over hands as first leg contacts floor Light touch of foot on floor prior to lifting back into handstand Free leg does not pass vertical Legs show 180° split 	<ul style="list-style-type: none"> Insufficient split Bent knees Arched back in handstand phase Piked body position on landing

Acro with flight

Technique	Common Faults
Hurdle into - round off or handspring <ul style="list-style-type: none"> From two foot take off, execute a long low hurdle step - body leaning forward in off balance position Reach out to place hands on floor - Shoulders open 	<ul style="list-style-type: none"> Swinging leg forward or hitch kicking leg in hurdle Closing shoulder angle

Technique

Round off	
<ul style="list-style-type: none"> First hand placed as for cartwheel Second hand ¼ turned in towards first hand Body rotates 180° turn - shoulders and hips square Legs join before vertical Push through hands and shoulders to snap chest upwards Maintain stretched body position - hips and shoulders open Strong rebound 	<ul style="list-style-type: none"> Legs joining past vertical Lack of repulsion/flight Piking hips after No rebound
Round off on beam	
<ul style="list-style-type: none"> Legs join before vertical Body makes complete 180° turn Strong snap up of chest at the same time the feet snap down to the floor 	<ul style="list-style-type: none"> Closed shoulder angle Failure to maintain straight body position/piking on landing Lack of flight
Flic flac	
<ul style="list-style-type: none"> Commences in backward, off-balance position Strong push from feet to develop flight onto hands Strong snap up of chest at the same time the feet snap down to the floor Shoulder angle remains open throughout May finish on one or two feet 	<ul style="list-style-type: none"> Leaning forward/hips closed in takeoff Closed shoulder angle Lack of flight Bent knees/arms
Handspring	
<ul style="list-style-type: none"> In hurdle reach forward with hands maintain a straight line from hips, through shoulders to hands Join second leg to first leg, prior to both legs reaching vertical Extend shoulders fully and push strongly from floor through hands and shoulders (block) Eyes focused on hands Drive heels strongly upwards towards vertical, then towards floor during flight Maintain extended shoulders and open hips throughout flight and on landing 	<ul style="list-style-type: none"> Closing shoulders in hurdle Feet joining late Lack of block - no flight Bending legs Piking to land
Flyspring	
<ul style="list-style-type: none"> From two foot takeoff reach forward with dished body to place hands on floor Extend shoulders fully and push strongly from floor through hands and shoulders (block) Keep eyes focused on hands Drive heels strongly upwards towards vertical, then towards floor during flight Maintain extended shoulders and open hips throughout flight and on landing 	<ul style="list-style-type: none"> Placing hands too close to feet/closing shoulder angle Lack of block - no flight Bending legs Piking to land

Saltos

Technique	Common Faults
Aerial cartwheel	
<ul style="list-style-type: none"> Strong drive off first leg 	<ul style="list-style-type: none"> Lack of chest lift/piking of hips in landing
Aerial walkover	
<ul style="list-style-type: none"> Strong drive off first leg 	<ul style="list-style-type: none"> Lack of chest lift/piking of hips in landing
Front salto (including dismount from BB)	
<ul style="list-style-type: none"> Take off with feet in front of upper body Punch up, rather than forward - Show stretched position before tucking Hips drive over head to generate rotation Tight tuck position Open from tuck prior to landing 	<ul style="list-style-type: none"> Chest rolling forward in take off Insufficient opening from salto Loose tuck Legs apart

Technique

Backward salto (tucked or stretched)

- | | |
|--|--|
| <ul style="list-style-type: none"> • Strong snap up of chest from flic flac • Arms lift into jump - set position • Hips drive forwards and upwards to generate rotation • Body in tight tuck position or extended stretched position • Open from tuck to land with chest up or maintain stretched position until landing • Head remains in neutral position throughout | <ul style="list-style-type: none"> - Insufficient height - Insufficient extension before landing or piking down from stretched position - Chest not upright on landing - Insufficient tuck or stretched position |
|--|--|

Dismounts

Technique	Common Faults
Stretched jump off side <ul style="list-style-type: none"> • Upper body remains vertical • Hips remain open throughout • Power and height comes from the legs • Jump shows lift/amplitude above the beam 	<ul style="list-style-type: none"> - Hips closing (leaning forward) at take off - Insufficient height - jump not rising above beam - Insufficient extension through the feet
Run to rebound take off (hurdle) stretched jump dismount <ul style="list-style-type: none"> • Emphasis is on the strong dynamic jump • Arm position optional, drive should be from rebound, not from arms 	<ul style="list-style-type: none"> - Walking instead of running -0.1 for slow rhythm - Hips closing (leaning forward) at take off - Insufficient height - jump not rising above beam
Round off with repulsion of hands from beam to land on mats <ul style="list-style-type: none"> • Strong drive (hurdle) off leading leg to reach and place hands on beam • Late turn • Legs join before vertical • Repulsion with visible flight off beam maintaining stretched body position 	<ul style="list-style-type: none"> - Legs joining after vertical - Lack of replusion - Insufficient height (dropping off end off beam, rather than pushing) - Not maintaining stretched body position, piking down - Not passing through vertical - Off direction on landing
Cartwheel with snap up to stretched jump dismount <ul style="list-style-type: none"> • Shoulder and hip angles remain open throughout • Even rhythm of hand and foot placement • Strong snap up of chest to arrive in standing positions • Strong leg drive into stretched jump • Dynamic, continuous movement 	<ul style="list-style-type: none"> - Slow cartwheel - Placing hands too close to feet in cartwheel - closed shoulders - Closed hips in cartwheel - Cartwheel not passing through vertical - Lack of continuity/break in connection - Deviation from a straight line in jump - Insufficient height in jump
Cartwheel - salto backward dismount <ul style="list-style-type: none"> • Strong snap up of chest from cartwheel/flic flac/roundoff • Arms lift into jump - set position • Hips drive forwards and upwards to generate rotation • Body in tight tuck position • Open from tuck to land with chest up • Head remains in neutral position throughout 	<ul style="list-style-type: none"> - As for cartwheel above - Lack of continuity/break in connection - Insufficient height in salto - Insufficient opening from salto - body leaning forward on landing

Section 8 - Vault

8.1 General

Vaulting should demonstrate explosive power, with a fast run, and conversion of that forward speed into a dynamic second flight achieving great height and distance from the vaulting table.

8.2 Clarifications

8.2.1 Number of vaults required

- The gymnast is required to perform one or two vaults, depending on the requirements for that STEP and competition phase.
- In STEPs 1 to 9 the gymnast performs one vault for all competition phases.
- In STEP 10, the gymnast is required to perform one vault for her All Around score, and two different vaults for Apparatus Finals and Qualification for Apparatus Finals.

8.2.2 Running approaches

- The maximum run distance is 10m in STEPs 1 and 2, and 25m for all other STEPs.
- After receiving the signal from the D1 judge, the gymnast executes her first vault and then returns to the end of the runway to post the number for her second vault, if appropriate. When the D1 Judge signals, she must be ready to begin her second vault immediately.
- If the gymnast runs but has not touched any part of the apparatus,
 - When 1 vault is required; the gymnast may have a second run with a deduction of -1.0.
 - When 2 vaults are required; the gymnast may have a third run with a deduction of -1.0.

8.2.3 Invalid Vaults

- Where the gymnast is required to land on her feet, if she falls in second flight, but lands feet first, the vault is awarded. If she fails to land feet first, then the vault will score zero.
- For round off entry vaults, the gymnast is required to use the supplied "safety collar" and it must be positioned correctly. If the gymnast does not use it correctly, then the vault will score zero.
- In STEPs 1 and 2, if the gymnast fails in her kick to handstand, the vault will score zero, and she may have another attempt but with a -1.0 deduction from the Final Score
- In STEP 4, if the gymnast shows no repulsion and her back slides down the mats, the performance will score zero, and the gymnast may make a second attempt, but with a -1.0 deduction from the Final Score.
- In STEP 7, where a gymnast fails to turn the salto of a tsukahara or yurchenko vault, it will be considered invalid, and she may have a second attempt, with a deduction of 1.0 point from the Final score. The vault will not be evaluated as a 'timer' vault.

8.2.4 Coach assistance during vault

- If the vault scores zero because the gymnast has had coach assistance, she is not permitted to attempt the vault again.

8.2.5 Repetition after an invalid vault

- In ALL STEPs, if the gymnast performs an invalid vault, except when she has had coach assistance, she may attempt the vault again, but will receive a -1.0 deduction from the Final Score as a Neutral Deduction.

8.2.6 STEP 10 Apparatus Finals and Qualification for Apparatus Finals

- In STEP 10, the gymnast is required to execute two different vaults for Apparatus Finals. Therefore in Qualification for Apparatus Finals, she must also perform two different vaults.
- If she performs only one vault, or the same vault twice, she will score zero for the second vault and the final score will be the average of the first vault and zero.

8.2.7 Incorrectly nominated vault

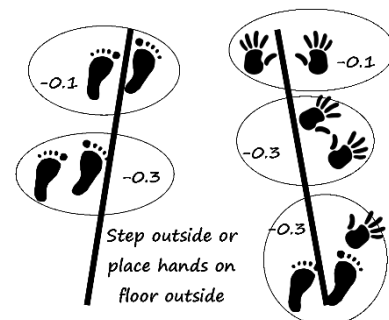
- If the gymnast performs a vault different from the one she nominated, the D Panel will inform the E Panel which vault they have recognised.
- The D Score awarded will be that of the vault performed.

8.2.8 Arm technique in first flight or kick to handstand (STEPS 1 and 2)

- All vaults are required to show an underarm action, ie circling from a behind downwards position, forwards upwards to fully open shoulders.

8.2.9 Line faults

- As an orientation for directional deductions, there will be a marked corridor on the landing mat for STEPs 5 to 10. The gymnast must land and finish to a stable stand in this zone. The border marking itself is part of the prescribed landing area.
- Line deductions apply when the gymnast touches the mat outside the marked corridor with her hands, feet or any other body part.



8.3 D Score Requirements

Refer to Apparatus Specifications in the appendix for landing area set up.

STEP	Requirement								
1	Maximum 10m. Run, hurdle two foot take off from the springboard, stretched jump to land on 30cm mats. Step and with under arm action, swing to handstand, fall to flat back on 30cm mats, repulsion is not required. Gymnast may land in slightly dished position with arms slightly raised off the landing mat Run up will be judged, landing from jump will be judged. Transition from landing to step to handstand will not be judged								
2	Maximum 10m. Run, hurdle two foot take off from the springboard, stretched jump to land on 60cm mats. Step and with under arm action, swing to handstand, fall to flat back on 60cm mats, repulsion is not required. Gymnast may land in slightly dished position with arms slightly raised off the landing mat Run up will be judged, landing from jump will be judged. Transition from landing to step to handstand will not be judged A second mat may be placed at the end of the first landing mat so that tall gymnasts do not fall/slide off the end.								
3	Handspring with repulsion to flat back on 90cm mats.								
4	Handspring with repulsion to land on feet over 100cm-110cm mats turned sideways								
5	Handspring over 105cm, 115cm or 125cm vault table								
6	Handspring over 115cm or 125cm vault table								
7	One of: <table> <tr> <th>Element #</th><th>DV</th></tr> <tr> <td>A] Handspring</td><td>1.00</td></tr> <tr> <td>B] Tsukahara tucked or piked</td><td>3.10 or 3.20</td></tr> <tr> <td>C] Yurchenko tucked or piked</td><td>4.10 or 4.20</td></tr> </table>	Element #	DV	A] Handspring	1.00	B] Tsukahara tucked or piked	3.10 or 3.20	C] Yurchenko tucked or piked	4.10 or 4.20
Element #	DV								
A] Handspring	1.00								
B] Tsukahara tucked or piked	3.10 or 3.20								
C] Yurchenko tucked or piked	4.10 or 4.20								
8	Any vault from the Code								
9	Any vault from the Code								
10	Any vault from the Code Competition phase <ul style="list-style-type: none"> • Qualification for Apparatus Finals - two different vaults (<i>the first vault will be used for AA score</i>) • All Around - one vault • Apparatus Finals - two different vaults 								

8.4 Specific Apparatus Deductions - E Panel

8.4.1 Specific Apparatus Deductions applicable to all STEPs

Fault	Small	Medium	Large	Very Large
First Flight Phase:				
• Missing degree of the LA turn	<45°	<90°	>90°	
Poor technique:				
• Hip angle	0.1	0.3		
• Arch	0.1	0.3		
• Bent knees	0.1	0.3	0.5	
• Leg or knee separations	0.1	0.3		
Repulsion Phase:				
Poor technique:				
• Staggered/alternate hand placement on forward entry vaults	0.1	0.3		
• Bent arms	0.1	0.3	0.5	
• Shoulder angle	0.1	0.3		
• Failure to pass through vertical plane (STEPS 7 to 10)	0.1			
• Prescribed LA turn begun too early (on the table)	0.1			
Second Flight Phase:				
• Excessive snap (flexion of hip joint to initiate salto stretched)	0.1	0.3		
• Height (STEPS 3 to 6)	0.1	0.3	0.5	0.8
• Height (STEPS 7 to 10)	0.1	0.3	0.5	
• Exactness of LA turn	0.1			
Body position:				
• Exactness of tuck/pike position in salto	0.1	0.3		
• Exactness of tuck/pike position in salto with LA turn	0.1			
• Body alignment in stretched salto	0.1			
• Failure to maintain stretched body (pike down of stretched vaults)	0.1	0.3		
• Insufficient and/or late extension (tuck and pike vaults)	0.1	0.3		
• Bent knees	0.1	0.3	0.5	
• Leg or knee separations	0.1	0.3		
• Under rotation of salto without falling	0.1			
• Under rotation of salto with a fall (also deduct -1.0 for the fall) Note: this applies when the gymnast falls toward the vaulting table, and takes weight on any part of her body other than her feet.				1.0
Distance: Insufficient length				
• Deviation from a straight direction	0.1			
• Insufficient dynamics (STEPS 3 to 7) Note: Dynamics should be deducted the maximum of 0.8 only when there is no visible flight, or there is a virtual stop prior to the springboard.	0.1	0.3	0.5	0.8
• Insufficient dynamics (STEPS 8 to 10)	0.1	0.3		

Vault

8.4.2 Additional Specific Apparatus Deductions for STEPs 1 to 4

Fault	Small	Medium	Large	Very Large
STEPS 1 and 2				
First phase (run up)				
• Speed not increasing during the run	0.1	0.3	0.5	
• Run not in straight line	0.1			
• Body not leaning slightly forward	0.1			
• Not driving from the toes	0.1			
• Knees not lifting during the run	0.1	0.3		
• No coordination between arms and legs	0.1	0.3		
Second phase (hurdle/springboard)				
• Arms not reaching from underneath (<i>using overarm technique</i>)			0.5	
• Hurdle too high	0.1	0.3		
• Leaning forward on springboard	0.1	0.3		
• Foot placement to one side of board	0.1			
• No explosive propulsion from springboard	0.1	0.3	0.5	
Third phase (kick to handstand)				
• Arms not reaching from underneath (<i>using overarm technique</i>)			0.5	
• Closed shoulder angle	0.1	0.3	0.5	
• Legs not joined before vertical	0.1	0.3	0.5	
Fourth Phase (fall to supine position)				
• Hip angle (piked)	0.1	0.3		
• Body arching towards mat	0.1	0.3		
• Failure to land with all body parts at once	0.1	0.3	0.5	
• Failure to land with body in straight line	0.1	0.3	0.5	
STEP 3				
First flight phase				
• Arms not reaching from underneath (<i>using overarm technique</i>)			0.5	
• Foot placement to one side of board	0.1			
• Leaning forward on springboard	0.1	0.3		
• Closed shoulder angle in flight	0.1	0.3		
• Closed hip angle in flight	0.1	0.3	0.5	
• Deep pike in flight				1.0
Repulsion phase				
• Repulsion after vertical	0.1	0.3	0.5	
Second flight phase				
• Hip angle (piked)	0.1	0.3		
• Body arching towards mat	0.1	0.3		
• Height	0.1	0.3	0.5	0.8
• Failure to land with body in straight line	0.1	0.3	0.5	
• Insufficient dynamics	0.1	0.3	0.5	0.8
STEP 4				
First flight phase				
• Arms not reaching from underneath (<i>using overarm technique</i>)			0.5	
• Foot placement to one side of board	0.1			
• Leaning forward on springboard	0.1	0.3		
• Closed shoulder angle in flight	0.1	0.3		
• Closed hip angle in flight	0.1	0.3	0.5	
• Deep pike in flight				1.0
Repulsion phase				
• Repulsion after vertical	0.1	0.3	0.5	
• Height	0.1	0.3	0.5	0.8
• Insufficient dynamics	0.1	0.3	0.5	0.8

Vault

8.5 Neutral Deductions - D Panel - from the Final Score of the vault performed.

Fault	Small	Medium	Large	Very Large
▪ Corridor Markings:				
• Land or step out with part or whole of 1 foot/hand	0.1			
• Land or step out with part or whole of 2 feet/hands or body part		0.3		
• Run distance more than 25m run			0.5	
▪ Invalid Vaults:				
• Run approach without performance of vault (<i>empty run</i>)				1.0
• Run approach and touch springboard or vault without performance of vault				Invalid
• No touch on vaulting table during the vault				Invalid
• Any spotting assistance during the vault				Score zero
• Failure to use the safety collar for round off entry vaults				Invalid
• Failure to land on feet first (<i>STEPS 4 to 10</i>)				Invalid
• Failure to perform salto in tsukahara or yurchenko vault (<i>STEP 7</i>)				Invalid
• Vault so poorly executed as to be unrecognisable				Invalid
• Failure to pass through handstand (<i>STEPS 1 to 6</i>)				Invalid
• Walking on hands (<i>STEPS 3 to 6</i>)				Invalid
• Head touching mat or table (<i>STEPS 1 to 6</i>)				Invalid
• Back sliding down mats (<i>STEP 4</i>)				Invalid
• Support with only one hand				2.0
• Repetition after invalid vault from the second attempt				1.0
▪ Qualification for Apparatus Finals and Apparatus Finals (<i>STEP 10</i>):				
• First vault repeated when the requirement is two different vaults				zero score
• Only one or the same vault performed	Score of the first vault divided by 2 = Final Score			

Section 9 - Uneven Bars

9.1 General

Uneven Bars are characterised by swing and flight, showing movement from one rail to another. In principle, exercises should be performed as a continuous sequence of elements, without hesitation or extra swings. However, in STEP 1 there are three DVs which require a marked position, and in STEPS 1 to 4 there are instances where skills are not expected to be connected.

9.2 Clarifications

9.2.1 Mounts

- The gymnast should mount on her first attempt.
- If the gymnast touches the springboard or apparatus on her first attempt but does not mount, she will receive a Neutral Deduction of -1.0. She must then start her exercise and the mount will not be awarded DV.
- The gymnast is permitted a second attempt to mount if she has not touched the springboard or the apparatus, or run under the apparatus, on her first attempt, and the DV will be credited. She will incur a Neutral Deduction of -1.0, if she has accelerated in the run up and then stopped.
- A third attempt is not permitted.
- If the gymnast walks or runs under the LB after presenting to the judges she will receive a -0.3 deduction for undisciplined behaviour. She may walk under the bar before presenting to the judges and/or after a fall. This is not applicable to STEPS 1 to 3 moving from LB to HB or after a fall.
- Elements performed as mounts can be performed in the exercise but receive DV only once, unless the element occurs in the mount section, and is also listed in another section of the Table.
- Mounts can fulfil CR#1 for flight from HB to LB.

9.2.2 Empty swings -0.5

- Defined as a swing forward or backward without the execution of an element from the Table, before the swing reverses to the opposite direction.
- This does not apply to STEPS 1 to 6 tap swings.

9.2.3 Intermediate (*pump*) swings -0.5

- Defined as a pump swing from a front support, or a long swing not needed to perform the next element.
- If a gymnast has more than one intermediate swing at one time in order to restart her exercise, there is only one overall deduction of -0.5.
- If the gymnast kips to the LB or HB, stops and then swings her legs under to bar to restart the routine she is deducted -0.5 for an intermediate swing. This does not apply after the glide kip in STEP 4, where the connection is ideal, but not required.

9.2.4 Required number of swings for STEPS 1 to 6

- If the gymnast performs fewer than the required number of swings, she will be deducted for missing the DV, but omission will not be taken.
- If she performs more than the required number of swings, the execution of all swings will be judged.
- In all exercises where multiple swings are performed in connection, the gymnast is required to shift her hands and re-grasp the bar between each swing, or DV is not awarded.

9.2.5 Specific elements

- **Double back salto tucked dismount** (*element 6.205*) will be awarded C value.
- **Backwards flyaway dismount with 180° turn**, in any body position (*element 6.204*) is not permitted. If a 360° turn is attempted, and the gymnast fails to complete the turn exactly, it will be recognised as element 6.104 and awarded an A- DV.
- **Casts in STEPS 1 to 6** are expected to be with body stretched, and legs together (*element 2.201*).
- **Cast to place feet on bar** in STEPS 4 to 6, does not have a DV, however, if the gymnast makes no attempt and just climbs up on the LB, she will be deducted -0.5 from the E Score for an uncharacteristic element.
- **Hop grip changes**, with or without turns, and elements from Group 1 are not considered flight elements.

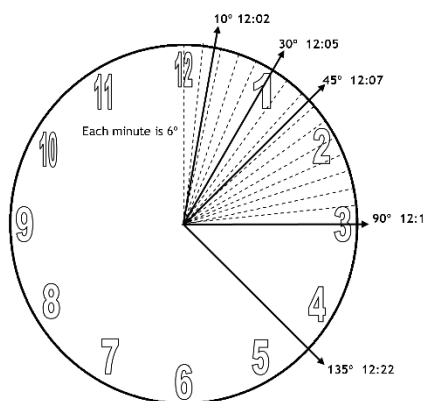
9.2.6 Root skills

- Defined as the entry into an element, along with the direction of rotation (*forward or backward*) and the grip. It does not apply to kips, giants and casts.
- Only three different elements from the same Root skill will be counted for DV. The fourth and subsequent elements from the same Root skill will have no DV, and cannot be used for CR or DB.
- If the fourth occurrence of the Root skill is the dismount, the gymnast will have no dismount, can count only seven elements, and will have a -0.5 Neutral Deduction for no dismount.
- Repetition rules apply when counting Root skills.
- Element with no DV (*due to technical failure eg flight element that does not catch the bar*) will not count in the number of root skills.

eg: a gymnast performs piked sole circle to handstand, piked sole circle, piked sole circle to catch the HB and a toe shoot front salto dismount. The toe shoot front salto dismount is the fourth element from the same Root skill, so will have no counting value in the DV AND the gymnast will have no value for the dismount, so will count one less element in her DV.

9.2.7 Angles for casts and swings

Refer to the clock as a guideline for all prescribed cast and swing angles.



9.2.8 Falls

- During flight elements - if the gymnast grasps the bar with both hands (*ie a momentary hang or support on the bar*), the DV is awarded. If the gymnast does not grasp the bar with both hands, no DV is awarded.
- If the gymnast makes an error and executes a swing and pullover to the HB this is taken as a fall, but she is permitted an intermediate swing to recommence the routine.
- If the gymnast falls and recommences her routine by jumping from the LB to the HB she will not be deducted for uncharacteristic movement at any STEP.
- In STEPs 7 to 10, If a gymnast kips to the HB, stops, releases her hands and then regrips the bar in the same or different grip this is considered a fall.

9.2.9 Intermediate fall time

- During a fall from the apparatus, an interruption of 30 seconds is allowed.
- Timing begins when the gymnast is on her feet after the fall.
- The fall period ends when the gymnast takes off from the mat to remount the bars.
- A signal will be communicated at:
 - 10 seconds,
 - 20 seconds, and at the
 - 30 second time limit
- If the gymnast exceeds the 30 second limit to resume her exercise, a -0.3 Neutral Deduction for excessive time will be applied, if the gymnast does continue her exercise
- If the gymnast does not remount the bars by the end of the 60 second time limit, the exercise is considered terminated.

9.2.10 Dismounts

- In STEPs 6 to 10, the dismount is considered attempted when the initiation of the salto begins.
- If the gymnast has initiated the salto, and fails to land feet first, the evaluation will be:
 - No DV - count seven elements - (*D Score*)
 - Fall - (*E Score*)
- If the gymnast has NOT initiated the salto, the evaluation will be:
 - No DV - count seven elements - (*D Score*)
 - Fall - (*E Score*)
 - No dismount (*Neutral Deduction*)

9.2.11 Omission for STEPs 1 to 6

- Complete omission of a DV will incur a Neutral Deduction of -1.0 and a deduction of -0.5 for no DV.

9.2.12 Tap swings for STEPs 1 and 2

- Emphasis is on correct body position with hips open.
- There is no height requirement for the back swing.
- In the forward swing the requirement is for the gymnast to show dish position, with hips and shoulders open. The feet should be the highest point of the gymnast's body at the apex of the swing.

9.2.13 Glide swings and glide kips for STEPs 1 to 6

- The legs may be in straddle position on the forward swing only. The back swing must be performed with legs together.
- In STEP 4, the cast is not required to be connected to the glide kip, although that is the ideal performance. If the gymnast stops, she may use a pump swing to initiate the cast without penalty. If she performs a glide kip connected to a cast, but the cast does not achieve 90°, she may perform a second cast in order to achieve the DV, without penalty for an intermediate swing.

9.3 Content and construction of the exercise

9.3.1 STEPs 1 to 6 - D Score maximum 5.0

- Gymnasts as required to perform the DV as stipulated.
- Each DV has a value of 0.5
- If the gymnast fails to meet the technical requirement of the element or combination of elements, then the value of the DV will be deducted from 5.0
- If the gymnast omits the DV, she will be deducted the value of the DV, and she will incur a Neutral Deduction of -1.0 from the DV.

9.3.2 STEPs 7 to 10

- **DV +0.1 or more**
 - Gymnasts must perform a minimum of seven or eight DV, depending on the STEP.
 - Recognition of DV is in chronological order (*refer to section 4 for recognition of DV*).
 - The DV should represent a variety of the following categories of movement:

Circle and swings	Flight elements
Giant circles backward	Flight from HB to grasp on LB (<i>or reversed</i>)
Giant circles forward	Counter flight (<i>over the bar</i>)
Swings and clear hip circles	Vaults
Stalders forward and backward	Hechts
Piked circles forward and backward	Salto
- **CR +0.5**
 - Each STEP has four CR which are progressively more difficult.
 - Elements without DV cannot be used for CR.
 - CR#1 to #3 must be performed on the bar.
- **DB +0.3 maximum +0.9**
 - Each STEP has several DB options designed to challenge the gymnast, and prepare them for the next STEP.
 - DB is awarded only if the gymnast does not have a fall.
 - Elements without DV cannot be considered for DB.

Uneven Bars

9.4 D Score Requirements

STEP 1

DV	Requirement
#1	Starting with hands on LB - glide swing release on back swing to stand
#2	Chin up pullover (<i>jump to chin up position is permitted, elevated surface max 30cm is permitted</i>)
#3	Cast connected to
#4	Backward hip circle
#5	Forward circle roll with straight arms to L hang
#6	On HB; from stretched body hang - hanging dish (<i>mark shape in hang</i>)
#7	Arch hang (<i>mark shape in hang</i>)
#8	Hanging dish (<i>mark shape in hang</i>) (<i>no landing required - coach may assist gymnast to floor</i>)

STEP 2

DV	Requirement
#1	Starting with hands on LB - glide swing, release on back swing to stand
#2	Chin up pullover (<i>jump not permitted -0.3, elevated surface max 30cm is permitted</i>)
#3	Cast above 135° connected to
#4	Backward hip circle connected to
#5	Underswing to land
#6	On HB; tap swing forward, counter swing backward with emphasis on shape (<i>gymnast initiates the swing</i>)
#7	Tap swing, counter swing backward with emphasis on shape
#8	Tap swing, counter swing backward with emphasis on shape (<i>no landing required - coach may stop gymnast after the back swing, and may assist gymnast to floor</i>)

STEP 3

DV	Requirement
#1	Jump to glide swing, release on back swing to stand
#2	On HB; chin up pullover
#3	Cast to 90° connected to
#4	Backward hip circle connected to
#5	Underswing, counter swing backward
#6	Tap swing to 135°, counter swing backward
#7	Tap swing to 135°, counter swing backward
#8	Tap swing to 135°, counter swing backward release on back swing to stand

STEP 4

DV	Requirement
#1	Glide kip to front support (<i>connection to cast not required, but ideal</i>)
#2	Cast above 90°
	Cast to place feet on bar
#3	Jump to HB, tap swing to minimum 90°, counter swing backward
#4	Tap swing forward to 90° to swing over bar with straight arms
#5	Cast above 90° backward hip circle
#6	Underswing, counter swing backward
#7	Tap swing to 90°, counter swing backward
#8	Tap swing to 90°, counter swing backward, release on back swing to stand

STEP 5

DV	Requirement
#1	Glide kip
#2	Cast towards handstand (<i>min above 90° for DV</i>) - backward hip circle
	Cast to place feet on bar
#3	Jump to HB; long kip OR Tap swing forward to 90°, counter swing backward tap swing to 90° immediate swing over HB with straight arms
#4	Cast towards handstand (<i>min above 90° for DV</i>)
#5	¾ giant with body stretched and shoulders open until 90° continue into (<i>giant swing not permitted</i>)
#6	Underswing, counter swing backward
#7	Tap swing to 90°, counter swing backward
#8	Tap swing to 135° with 180° turn executed at peak of swing, to re-grasp bar with both hands (<i>mixed grip</i>), release to stand (<i>DV is not awarded if the gymnast doesn't re-grasp with both hands</i>)

Uneven Bars

STEP 6

DV	Requirement
#1	Glide kip
#2	Cast to handstand (<i>min above 90° for DV</i>)
#3	Clear hip circle to handstand OR Piked circle to handstand OR Stalder circle to handstand
#4	Glide kip
	Cast to place feet on bar
#5	Jump to HB, long kip
#6	Cast to handstand (<i>min above 90° for DV</i>)
#7	$\frac{3}{4}$ giant with body stretched and shoulders open until 90°
#8	Flyaway tucked or stretched from: Underswing to one or two tap swings OR Back hip circle cast OR Clear support at end of $\frac{3}{4}$ giant OR Giant swing

STEP 7

DV +0.1 or more	CR +0.5	DB +0.3 (max +0.9)
7 counting elements including dismount	<ol style="list-style-type: none"> Element to or through handstand Close bar circle element (<i>Grp 2, 4 or 5</i>) Second close bar circle element from a different root skill group from CR#2 Salto dismount 	<ol style="list-style-type: none"> Second or more different element to or through handstand Flight element Flyaway in stretched position (<i>from a cast or circle element minimum angle above 90°</i>) OR B+ salto dismount (<i>not flyaway with 180° twist</i>)

STEP 8

DV +0.1 or more	CR +0.5	DB +0.3 (max +0.9)
7 counting elements including dismount	<ol style="list-style-type: none"> Giant circle (<i>element 3.201 or 3.206</i>) Flight element 2 close bar circle elements from different root skill groups (<i>Grp 2, 4 or 5, may include flight element eg element 2.206</i>) Salto dismount 	<ol style="list-style-type: none"> Non flight element with min 180° LA turn (<i>excl Grp 1 elements</i>) Second different flight element Flyaway in stretched position (<i>from a cast or circle element minimum angle above 90°</i>) OR B+ salto dismount (<i>not flyaway with 180° twist</i>)

STEP 9

DV +0.1 or more	CR +0.5	DB +0.3 (max +0.9)
8 counting elements including dismount	<ol style="list-style-type: none"> Non flight element with min 180° LA turn (<i>excl Grp 1 elements</i>) 2 different flight elements 2 close bar circle elements from different root skill groups (<i>Grp 2, 4 or 5, may include flight element eg element 2.206</i>) B+ salto dismount (<i>not flyaway with 180° twist</i>) 	<ol style="list-style-type: none"> Non flight element with min 360° LA turn (<i>excl Grp 1 elements</i>) B+ element with reverse or L grip (<i>excl cast, mount, dismount</i>) D+ value element

STEP 10

DV +0.1 or more	CR +0.5	DB +0.3 (max +0.9)
8 counting elements including dismount	<ol style="list-style-type: none"> Non flight element with min 180° LA turn (<i>excl Grp 1 elements</i>) 2 different flight elements 2 different grips (<i>excl cast, mount, dismount</i>) C+ salto dismount 	<ol style="list-style-type: none"> Non flight element with min 360° LA turn (<i>excl Grp 1 elements</i>) D+ element

Uneven Bars

9.5 Composition Deductions - E Panel

Fault	Small	Medium	Large	Very Large
• Jump from LB to HB (<i>STEPS 9 & 10</i>)			0.5	
• Hang on HB, put feet on LB, grasp LB (<i>STEPS 7 to 10</i>)			0.5	
• More than two of the same elements directly connected to the dismount	0.1			

9.6 Specific Apparatus Deductions - E Panel

Fault	Small	Medium	Large	Very Large
• Body alignment in handstand and cast to handstand	0.1	0.3		
• Closed shoulders on forward swings (<i>STEPS 1 to 6</i>)	0.1			
• Adjusted grip position	0.1			
• Hit on the apparatus with feet			0.5	
• Hit on the mat with feet (<i>consider as a fall</i>)				1.0
• Uncharacteristic movement eg elements with take off from two feet (<i>STEPS 9 & 10</i>) eg climbing onto bar instead of attempting to cast and place feet on bar (<i>STEPS 4 to 6</i>)			0.5	
• Poor rhythm in elements	0.1			
• Insufficient height of flight elements	0.1	0.3		
• Under rotation of flight elements	0.1			
• Insufficient extension in kips	0.1			
• Intermediate swing (<i>extra/pump swing</i>)			0.5	
• Empty swing (<i>a swing forward or backward without the execution of an element STEPS 7 to 10</i>)			0.5	
• Angle of completion of elements (<i>refer Section 7</i>)	0.1	0.3	0.5	
• Amplitude of: - Swings forward below requirement (<i>STEPS 2 to 6</i>) - Swings forward or backward under horizontal (<i>STEPS 7 to 10</i>) - Casts (<i>refer Section 7</i>)	0.1 0.1 0.1	 0.3		
• Excessive flexion of hip joint in leg tap for dismount	0.1	0.3		

9.7 Neutral Deductions - D Panel - from the Final Score

Fault	Small	Medium	Large	Very Large
• No dismount			0.5	
• Walking/running under the LB after presenting to the judges and before commencing her routine		0.3		
• Exceeding fall time, but resuming within 60 sec		0.3		

Section 10 - Balance Beam

10.1 General

Artistic Performance

An artistic performance is one in which the gymnast demonstrates her ability to transform her balance beam exercise from a well-structured composition into a performance. In so doing the gymnast must demonstrate creativity, confidence of performance, personal style and perfect technique. This is not what the gymnast performs, but **how** she performs.

Composition and Choreography

The composition of an exercise is based on the movement vocabulary, both gymnastic and artistic, of the gymnast, as well as the choreography of these elements in relationship to the beam, while establishing a strong sense of rhythm and modulation of pace. It is the balancing of elements of difficulty with artistic components in order to create a continuous flow, a cohesive whole. The design, structure and composition of the exercise includes a rich and varied selection of elements from different structure groups along with changes of level, direction, rhythm and tempo. The movements and transitions are creative and complex - requiring training time, coordination, previous preparation. This is **what** she performs.

Rhythm and Tempo

The rhythm and tempo 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.

10.2 Clarifications

10.2.1 Mounts

- The gymnast should mount on her first attempt.
- If the gymnast touches the springboard or apparatus on her first attempt but does not mount, she will receive a Neutral Deduction of -1.0. She must then start her exercise and the mount will not be awarded DV. She will also incur a deduction for mount without DV -0.1
- The gymnast is permitted a second attempt to mount if she has not touched the springboard or the apparatus, or run under the apparatus, on her first attempt and the DV will be credited. She will incur a Neutral Deduction of -1.0, if she has accelerated in the run up and then stopped.
- A third attempt is not permitted.
- All mounts not in the Code (*without DV*) will be commonly recognised as "A", except straddle over to sit or squat on.
- Mount elements (*rolls, handstands and holds*) may be performed within the routine but receive DV only once for the same element.

10.2.2 Timing of the exercise

- The duration of the exercise must not exceed:
 - STEPs 1 and 2 - 1:15 min,
 - STEPs 3 to 10 - 1:30 min.
- Timing begins when the gymnast takes off from the springboard or mat.
- Timing ends when the gymnast touches the mat upon completion of her exercise.
- A signal will be communicated ten seconds prior to the maximum time limit, and again at the maximum time limit, 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.
- If the exercise is more than the maximum time, the Neutral Deduction for overtime of -0.1 will be taken from the Final Score.
- Elements performed after the maximum time limit will be recognised by the D Panel and evaluated by the E Panel.

10.2.3 Intermediate fall time

- During a fall from the apparatus, an interruption of 10 seconds is allowed.
- The duration of the fall is timed separately; it is not calculated in the total time of the exercise.
- Timing begins when the gymnast is on her feet after the fall.

Balance Beam

- A signal will be communicated at the 10 second limit of the fall time.
- The fall period ends when the gymnast takes off from the mat to remount the beam.
- If the gymnast exceeds the 10 second limit to resume her exercise, a -0.3 Neutral Deduction for excessive time will be applied, if the gymnast does continue her exercise
- If the gymnast does not resume after 60 seconds, the exercise is considered terminated.
- After the gymnast remounts the beam, the resumption of timing of the exercise begins with her first movement to continue the exercise.

10.2.4 Falls

- Acro and dance elements must return to beam with a foot or torso to be awarded DV. There should be a feeling of support.
- If the gymnast lands on one or two feet, or in the prescribed position on the beam, DV is awarded.
- If the gymnast does not land with one or two feet, or in the prescribed position, on the beam, no DV is awarded (*element may be performed again to receive DV*).
- In STEP 5, if the gymnast does not land her stretched jump dismount on the supplementary landing mat, it will be evaluated as a fall, and she will be deducted -1.0 from the E Score. In that case, she may remount the beam and perform the jump so that she does not lose the DV, or incur a deduction for no dismount.

10.2.5 Specific elements

- **Tic Toc (4.108)** is considered a forward element.
- **Onodi** type elements can be used as first or second element in an acro series, but the Onodi tic toc can be used only as the last element in a series, and will be considered the same element as Onodi.

10.2.6 Holds and Marked positions

- Handstands (*without turns*) and holds must be held for two seconds in order to receive DV.
- For STEPs 1 to 6, if the element requires a two second hold and is not held for two seconds then no DV is awarded.
- Where the choreography or DV states a position must be marked, then the gymnast must demonstrate control in the support position, but is not required to hold the position for two seconds.

10.2.7 Dismounts

- In STEPs 6 to 10, the dismount is considered attempted when the initiation of the salto begins.
- If the gymnast has initiated the salto, and fails to land feet first, the evaluation will be:
 - No DV - count seven elements - (*D Score*)
 - Fall - (*E Score*)
- If the gymnast has NOT initiated the salto, the evaluation will be:
 - No DV - count seven elements - (*D Score*)
 - Fall - (*E Score*)
 - No dismount (*Neutral Deduction*)
- In STEP 5, if the gymnast does not land on the supplementary landing mat from her backwards jump, it will be considered a fall and failure to meet the Technical Requirement and she will not be awarded DV. However, if that occurs she may re-mount the beam and perform the jump again.

10.2.8 Connection Value (CV) STEPs 2 to 6

- In each of STEPs 2 to 6, there is a specific requirement to connect two dance elements. They are awarded CV of 0.3 each.
- The connections must be direct, ie without:
 - Stop between elements
 - Extra step,
 - Foot touching or tapping the beam between elements,
 - Loss of balance between elements and
 - Obvious leg/hip extension on first element before take off for second element
 - Additional arm swing
- If the gymnast makes an error on the first element, she may repeat it in order to demonstrate the CV, but if she failed to meet the Technical Requirement of the DV the first time, she will NOT be awarded DV when it is repeated.
- For a DV that consist of two elements which are required to be connected, the DV belongs to the elements and the CV to the connection. Therefore it is possible to award one without the other.

10.2.9 Omission

- Complete omission of a DV will incur a Neutral Deduction of -1.0 and a deduction of -0.5 for no DV.
- If an omitted DV also results in a CV missing, she will incur a further -0.3 deduction from the D score.

10.2.10 Dance connections STEPs 7 to 10

- A combination of at least two different dance elements, directly connected, one being a leap or jump with 180° split in cross or side position, or straddle position.

10.2.11 Acro series STEPs 7 to 10

- At least two acro elements, directly connected, which may be the same or different, both elements starting and finishing on the beam and ideally travelling in the same direction. Flight may, or may not, be required, dependent on the STEP. Rolls, handstands and holds may not be used.
- The elements should appear as one continuous movement with no discernible pause between them.
- Acro series for **DB must be rebounding** - that is the gymnast performs a connection which develops speed in one direction. She will land the first element (*with hand support*) on two feet and take off immediately into the second element, or she will land the first element on one foot and place the second foot quickly on the beam, to take off immediately into the second element.
- The following B- acro elements with hand support and flight may be performed a second time in the exercise or dismount in a connection, but will not be awarded DV the second time:

Flic flac with legs together	Round off	Gainer flic flac
Flic flac with step out	Handspring forward	

10.2.12 Series Bonus

- In STEPs 9 and 10 a Series Bonus is awarded for any three or more directly connected acro, dance or mixed element combinations, including dismounts and non-flight elements. It is one of the DB options.

10.3 Content and construction of the exercise

10.3.1 STEPs 1 to 6 - D Score maximum 5.0

- STEPs 1 to 4 are compulsory exercises, with elements to be performed in a specific order and with the choreography as demonstrated in the video.
- For STEPs 5 and 6 the gymnast performs an exercise with her own choreography. In this case the order of DV may be freely chosen. However the order of the elements within the DV must be performed as specified in the compulsory text.
- **DV 0.5**
 - Gymnasts as required to perform the DV as stipulated. Each DV has a value of 0.5
 - If the gymnast fails to meet the Technical Requirement of the element or combination of elements, then the value of the DV will be deducted from 5.0
 - If the gymnast omits the DV, she will be deducted the value of the DV, and she will incur a Neutral Deduction of -1.0 from her Final Score.
- **CV 0.3**
 - STEPs 2 to 6 also include one CV each with a value of 0.3
 - If the gymnast fails to connect the two required elements, she will not be awarded CV

10.3.2 STEPs 7 to 10

- STEPs 7 to 10 are optional exercises in which the gymnast can choose her own DV and choreography.
- **DV +0.1 or more**
 - Gymnasts must perform seven or eight DV, depending on the STEP.
 - Recognition of DV is in chronological order (*refer to section 4 for recognition of DV*).
 - The gymnast must have a minimum of three dance and minimum three acro elements.
 - The counting DV must include a dismount.
- **CR +0.5**
 - Each STEP has four CR which are progressively more difficult.
 - Elements without DV cannot be used for CR.
 - All CRs must be performed on the beam.
 - Rolls, handstands and holds may not be used to fulfil CR.
- **DB +0.3 maximum +0.9**
 - Each STEP has several DB options designed to challenge the gymnast, and prepare them for the next STEP.

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- DB is awarded only if the gymnast does not have a fall.
- Elements without DV cannot be considered for DB.
- The same DB option can be applied more than once, eg if a gymnast performs a C turn and a C leap at STEP 7, she may have DB for each occurrence.
- Elements which have been down valued may be used for a DB which is a connection
- An acro element may be performed twice within the same connection for DB, but will not receive DV more than once.

10.4 D Score requirements

STEP 1

DV	Requirement
#1	Jump to front support (<i>mark</i>), tuck sit (<i>mark</i>), knee scale with free leg minimum horizontal (<i>mark</i>)
#2	Step onto 1 foot, bring free leg to forward passé position, repeat on other leg
#3	Arabesque with free leg at 45° (<i>mark</i>)
#4	Two forward kicks with free leg at 45°
#5	Rise to relevé on two feet, 180° on two feet to finish in relevé
#6	4 walks forward in relevé
#7	Stretched jump with arms swinging from beside hips forwards and upwards to vertical, hips open throughout
#8	Stretched jump off side to land

STEP 2

DV	Requirement
#1	Jump to squat one foot on beam, straddle hold (<i>mark</i>), pike sit (<i>mark</i>) (<i>arms slightly bent is permitted</i>). Cast to swing legs upwards to front support
#2	Bunny hop to a tucked handstand position landing with legs straight or bent
#3	Two forward kicks with free leg at 90°, two backward kicks with free leg at 45°
#4	180° turn on two feet step forward to second 180° turn on two feet - relevé throughout
#5	Arabesque with free leg at 45°; hold 2 sec
#6	Step hop with free leg in forward passé, toe to knee, repeat on other leg
#7	Two directly connected stretched jumps CV
#8	2-3 running steps hurdle to 2 foot dynamic rebound take off into stretched jump dismount

STEP 3

DV	Requirement
#1	Jump two feet squat on, clear L sit (<i>mark</i>). Cast to swing legs upwards to squat feet on beam
#2	Assemblé jump to two directly connected stretched jumps CV
#3	Arabesque with free leg at 90°; hold 2 sec
#4	180° turn on one foot with toe to knee, followed by 180° turn on two feet in relevé
#5	¾ Handstand - one leg must achieve vertical position, other minimum horizontal OR handstand (<i>mark</i>)
#6	Roll backward to shoulder stand, roll up to stand on one or both feet
#7	Split jump
#8	Round off with repulsion from hands to land

STEP 4

DV	Requirement
#1	Jump to clear straddle in cross position (<i>mark</i>). Cast to swing legs upwards to squat feet on beam
#2	Cartwheel - exit optional
#3	Scale balance 180°; hold 2 sec. DV Awarded at 135° split
#4	Split leap
#5	From lunge, 180° turn on one foot in relevé, followed by 180° turn on two feet in relevé
#6	Handstand (<i>mark position with all parts of the body within 10° of vertical</i>)
#7	Stretched jump directly connected to split jump CV
#8	Round off with repulsion from hands to land

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STEP 5

DV	Requirement
#1	Jump to clear straddle in side position (<i>mark</i>). Cast to swing legs upwards to squat/pike on beam
#2	Acro element eg backward walkover, forward walkover or tic toc (<i>excl cartwheel, rolls, handstands</i>)
#3	Handstand (<i>all parts of the body must be within 10° of vertical</i>); hold 2 sec; step down with snap of upper body to finish in relevé connected to 2 or 3 steps backwards
#4	Split leap
#5	Split jump directly connected to stretched jump CV
#6	Full turn on one foot - free leg position optional
#7	Scale balance 180°; hold 2 sec. DV Awarded at 135° split
#8	Cartwheel on beam showing snap up action directly connected to stretched jump dismount

STEP 6

DV	Requirement
#1	Jump to squat one foot on beam with free leg extended sideways simultaneously, followed by wolf turn 180° to finish with leg extended sideways
#2	Acro element (<i>excl rolls, handstands, holds</i>)
#3	Second different acro element which may be connected to the dismount (<i>excl rolls, handstands, holds</i>)
#4	Split leap
#5	Split jump directly connected to sissone CV
#6	Full turn on one foot - free leg position optional
#7	Scale balance 180°; hold 2 sec. DV Awarded at 135° split
#8	Cartwheel, or round off or flic flac (<i>ie DV#3</i>) directly connected to salto backwards tucked or stretched OR Salto forward

STEP 7

DV +0.1 or more	CR +0.5	DB +0.3 (max +0.9)
7 counting elements Including dismount Min 3 dance Min 3 acro	<ol style="list-style-type: none"> 1. Dance connection 2. Turn from Group 3 3. Acro series - flight not required 4. Acro elements forward OR sideward AND backward, one with flight 	<ol style="list-style-type: none"> 1. C+ element 2. Acro series travelling in one direction, one element with flight (<i>excl mount and dismount</i>) 3. Connected dismount series with a flight element into a salto

STEP 8

DV +0.1 or more	CR +0.5	DB +0.3 (max +0.9)
7 counting elements Including dismount Min 3 dance Min 3 acro	<ol style="list-style-type: none"> 1. Dance connection 2. Turn from Group 3 3. Acro series one element with flight 4. Acro elements forward OR sideward AND backward 	<ol style="list-style-type: none"> 1. C+ acro element (<i>incl mount and dismount</i>) 2. Acro series, rebounding, two elements with flight 3. Connected dismount series with a flight element into a salto

STEP 9

DV +0.1 or more	CR +0.5	DB +0.3 (max +0.9)
8 counting elements Including dismount Min 3 dance Min 3 acro	<ol style="list-style-type: none"> 1. Dance connection 2. Turn from Group 3 3. Acro series - two elements with flight 4. Acro elements forward OR sideward AND backward 	<ol style="list-style-type: none"> 1. D+ element 2. Acro series rebounding with two flight elements, one of which is a salto (<i>excl mount and dismount</i>) 3. Connection of: C+C (<i>dance</i>) OR B+C (<i>mixed</i>) OR A+C (<i>turns</i>) B+B+B Series Bonus (<i>dance/acro/mixed</i>)

STEP 10

DV +0.1 or more	CR +0.5	DB +0.3 (max +0.9)
8 counting elements Including dismount Min 3 dance Min 3 acro	<ol style="list-style-type: none"> 1. Dance connection 2. Turn from Group 3 3. Acro series with two flight elements, one of which is a salto 4. Acro elements forward OR sideward AND backward 	<ol style="list-style-type: none"> 1. D+ element 2. Connection of: C+C (<i>dance</i>) OR B+C (<i>mixed</i>) OR A+C (<i>turns</i>) B+B+B Series Bonus (<i>dance/acro/mixed</i>)

10.5 Artistry, Composition and Choreography Deductions - E Panel

Fault	Small	Medium	Large	Very Large
Artistry of Performance				
• Insufficient artistry throughout performance				
- Confidence	0.1			
- Personal Style	0.1			
• Rhythm and tempo				
- Insufficient variation in rhythm and tempo of movements (<i>not DV</i>)	0.1			
- Performance of exercise as series of disconnected elements and movements lack of fluency	0.1			
Composition and Choreography ** does not apply to STEPs 1 to 4 compulsory exercises				
• Mount without DV - all mounts without DV will be commonly recognised as "A" except straddle over to sit or squat on	0.1**			
• Insufficient use of the entire apparatus				
- Insufficient use of entire length of beam	0.1**			
- Lack of side movements (<i>not DV</i>)	0.1**			
- Missing combination of movements or elements close to the beam (<i>part of the torso, thigh or head touching the beam, element not necessary</i>)	0.1**			
• Insufficient complexity or creativity in the movements (<i>a complex and creative movement is one that requires training time, coordination and previous preparation</i>)	0.1**			
• One sided use of elements, ie more than one 180° turn on two feet with straight legs, throughout exercise	0.1**			
• STEPs 1 to 4 - missing section of choreography	0.1	0.3		

10.6 Specific Apparatus Deductions - E Panel

Fault	Small	Medium	Large	Very Large
• Insufficient cast before joining feet after mount sequence (<i>STEP 1 to 4</i>)	0.1	0.3		
• Poor rhythm in connections (<i>with DV</i>)	0.1			
• Excessive preparation				
- Adjustment (<i>unnecessary steps and movements</i>)	0.1			
- Excessive arm swing into dance elements	0.1			
- Pause (<i>apply at 2 sec</i>)	0.1			
• Poor body posture/amplitude throughout (<i>maximum elongation of body movements</i>)				
- Head, trunk, shoulder and arm positions	0.1			
- Feet not pointed, relaxed, turned in	0.1			
- Lack of work in relevé	0.1			
- Insufficient amplitude of leg swings and kicks	0.1			
• Additional support of leg against side surface of the beam		0.3		
• Failure to meet the Technical Requirement of the element through use of additional support		0.3		
• Grasp on the beam in order to avoid a fall			0.5	
• Additional movements to maintain balance	0.1	0.3	0.5	

10.7 Neutral Deductions - D Panel - from the Final Score

Fault	Small	Medium	Large	Very Large
• Over time	0.1			
• Exceeding fall time, but resuming within 60 sec		0.3		
• No dismount			0.5	

Section 11 - Floor Exercise

11.1 General

Artistic Performance

An artistic performance is one in which the gymnast demonstrates her ability to transform her floor exercise routine 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, 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 along with changes of level and direction. The movements, connections and transitions into acro lines are creative and original. 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 public, as well as her ability to control and 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 routine.

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 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 or theme of the composition. There must be a direct correlation between the movements and the music. The accompaniment should be personalised 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 audience and judges.

11.2 Clarifications

11.2.1 Timing of the exercise

- The duration of the exercise must not exceed:
 - STEPs 1 to 4 - the time of the compulsory music,
 - STEPs 5 to 10 - 1:30 minutes
- The timing begins when the gymnast makes the first movement of her exercise.
- The timing stops when the gymnast ends her exercise with the last position. The exercise should end with the music.
- If the exercise is more than the maximum time allowed, the deduction for overtime of -0.1 will be taken from the Final Score by the D Panel.
- Elements performed after the time limit will be recognised by the D Panel and evaluated by the E Panel.

11.2.2 Provision of music

- The music may use a voice, but must not have discernible words.
- For STEPs 1 to 4, the organiser of the competition will provide the compulsory music.

Floor Exercise

- For STEP 5 the gymnast may use her own choice of music, or use the 2011-2016 compulsory music.
- For STEPs 6 to 10, the gymnast may use her own choice of music.
- The gymnast must provide a CD with one copy of her music in a case which is clearly marked with her name. Gymnasts should also have a second copy of the music in case of technical failure.
- Absence of music, or music with words, incurs a deduction of -1.0 which will be taken from the Final Score by the D Panel.

11.2.3 Dance passages

- A flowing large travelling movement pattern of at least two different leaps or hops connected directly or indirectly with running steps, chassés, chainé turns in between.
- No jumps or turns are permitted because they are stationary. Chainé turns ($\frac{1}{2}$ turns on two feet) are allowed because they are travelling steps.
- Leaps and hops must land on one leg if performed as the 1st element.
- At least one of the elements must have 180° split in cross or side, or straddle position.
- In STEP 5 DV#5, and STEP 6, DV#6 the leaps should form a dance passage and do not need to be directly connected.

11.2.4 Acro lines

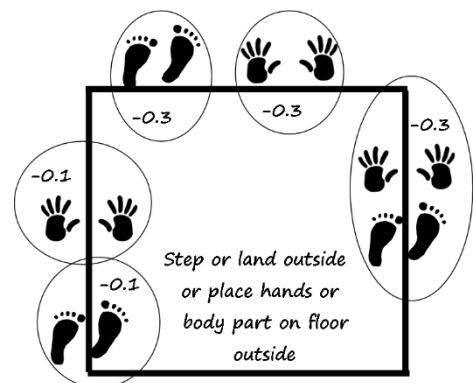
- For STEPs 3 to 5, an acro line is defined as a DV which has rebounding component to it.
- In STEPs 3 to 6, where a DV component requires a rebound, if there is little or no rebound, the DV may be awarded for the acro element, but a deduction of 0.1 or 0.3 will apply for lack of rebound.
- Acro lines must be performed with continuous dynamic movement. If there is any hesitation or break between the **bold** elements during the acro line, the DV in STEPs 4 to 6 will not be awarded.
- For STEPs 6 to 10, an acro line consists of a minimum of two directly connected flight elements one of which is a salto.
- In STEP 6 the last acro line must include a salto.
- For STEPs 7 to 10, the maximum number of acro lines is four; elements in subsequent acro lines will not be counted for DV, CR or DB.
- If the gymnast fails to land feet first from salto in an acro line, the salto will have no DV, and cannot fulfil any CR, but the sequence will still be considered an acro line for the purpose of counting acro lines.
- Single acro elements performed after the last acro line will have no DV, and therefore no CR or DB.
- A whip salto, with or without twist, cannot be performed at the end of an acro line, it must be followed by another acro element, ie flic flac or salto.

11.2.5 Dismounts

- The dismount is the last counting acro line (*award the highest salto DV in that acro line*).
- No dismount will be awarded if only one acro line is performed, therefore DV is assessed for seven elements only, and there is a Neutral Deduction -0.5 for no dismount.
- If the gymnast has only two acro lines and fails to land feet first in the salto which occurs in her second acro line, she will receive no DV, but will not be deducted for no dismount.
- If the gymnast has no second acro line, or fails to land her dismount salto feet first, so has no dismount, she must still count the value of three acro elements in the DV.

11.2.6 Border markings

- Exceeding the prescribed floor area (12m X 12m), ie touching on the floor with any part of the body outside of the border marking, will result in a deduction taken from the Final Score by the D Panel. The border marking itself is part of the prescribed floor area.
- One step or landing outside of the boundary with a foot or hand -0.1
- Step(s) outside with both feet, both hands or a body part or landing with both feet outside -0.3
- Elements that commence outside of the border marking will have no DV



11.3 Content and construction of the exercise

11.3.1 STEPs 1 to 6 - D Score maximum 5.0

- STEPs 1 to 4 are compulsory exercises, with elements to be performed in a specific order, and with the choreography as demonstrated in the video.
- For STEPs 5 and 6 the gymnast performs an exercise with her own choreography and music. In this case the order of DV may be freely chosen. However the order of the elements within the DV must be performed as specified in the compulsory text.
- **DV 0.5**
 - Gymnasts as required to perform the DV as stipulated. Each DV has a value of 0.5
 - If the gymnast fails to meet the Technical Requirement of the element or combination of elements, then the value of the DV will be deducted from 5.0
 - If the gymnast omits the DV, she will be deducted the value of the DV, and she will incur a Neutral Deduction of -1.0 from her Final Score.

11.3.2 STEPs 7 to 10

- STEPs 7 to 10 are optional exercises in which the gymnast can choose her own DV, music and choreography.
- **DV +0.1 or more**
 - Gymnasts must perform seven or eight DV, depending on the STEP.
 - Recognition of DV is in chronological order (*refer to section 4 for recognition of DV*).
 - The gymnast must have a minimum of three dance and minimum three acro elements.
 - The counting DV must include a dismount.
- **CR +0.5**
 - Each STEP has four CR which are progressively more difficult.
 - Elements without DV cannot be used for CR.
 - Aerial cartwheel or aerial walkover cannot be used as a salto in CR
 - CR#2, CR#3 and CR#4, which include acro elements, must be performed within an acro line.
- **DB +0.3 maximum +0.9**
 - Each STEP has several DB options designed to challenge the gymnast, and prepare them for the next STEP.
 - DB is awarded only if it is completed successfully without a fall.
 - Elements without DV cannot be considered for DB.
 - The same DB option can be applied more than once.
 - Elements which have been down valued may be used for a DB which is a connection
 - An acro element may be performed twice within the same connection for DB, but will not receive DV more than once.
 - Connections can be awarded for direct connection of saltos only, and the saltos may be performed in any order ie A+B or B+A.
 - Turns may be performed on the same support leg (*brief demi-plié on support leg is permitted*), or with step into turn on opposite leg (*demi-plié is not permitted*).

11.4 Calculation of the D Score

STEP 1

DV	Requirement
#1	Handstand (<i>mark support position</i>)
#2	Cartwheel starting and finishing in side position
#3	2 step hops with amplitude, free leg in forward passé toe to knee (<i>skipping</i>)
#4	4 spring points followed by stretched jump
#5	Forward roll from small jump passing through inverted position with legs extended
#6	180° pivot, step forward to 180° pivot in relevé throughout
#7	Backward roll tucked (<i>arms may be bent</i>) to backward roll to shoulder stand with arms straight
#8	Bridge - show control in support position
#9	Splits (<i>mark</i>)

Floor Exercise

STEP 2

DV	Requirement
#1	Step forwards - chassé step hop with free leg forward horizontal - leap preparation onto second leg to land in stable arabesque position, rear leg above 45°.
#2	Handstand forward roll
#3	180° turn on one foot, 180° pivot on 2 feet - relevé throughout
#4	4 spring points followed by 2 stretched jumps, and stretched jump 180° turn
#5	Cartwheel to side, cartwheel ¼ turn in
#6	Backward roll to pike with straight arms
#7	Split jump
#8	Handstand limber to bridge, push through shoulders to stand
#9	Splits on both legs (mark) (hand support is permitted when changing through split position)

STEP 3

DV	Requirement
#1	From two foot take off, hurdle round off - rebound
#2	Chassé - Split leap - step hop with free leg forward min horizontal
#3	Handstand prop forward roll
#4	Full turn on one foot, free leg in passé
#5	Fouetté turns on alternate legs
#6	Cartwheel to side, cartwheel ¼ in
#7	Backward roll to front support (may pass through handstand)
#8	Stretched jump - split jump
#9	Backward walkover showing split in handstand phase

STEP 4

DV	Requirement
#1	From two foot take off, hurdle round off flic flac rebound
#2	Backward roll to handstand with straight arms (initiation from feet together, or no more than one step)
#3	Chassé - split leap - split leap
#4	Full turn on one foot, free leg in passé
#5	Forward walkover
#6	Backward walkover
#7	Fouetté hops on alternate legs
#8	Jump full turn
#9	Two or three running steps into dive roll

STEP 5

DV	Requirement
#1	From two foot take off, hurdle round off flic flac, flic flac rebound
#2	From two foot take off, hurdle handspring to two feet rebound followed by
#3	immediate (minimal) running steps into punch front salto to two feet , rebound (landing one or both feet)
#4	Backward roll to handstand with straight arms (initiation from feet together, or no more than one step)
#5	Tic toc connected to flic flac
#6	Split leap - split leap
#7	Fouette hop connected to a sissone
#8	Jump full turn
#9	Full turn on one foot, free leg optional position

STEP 6

DV	Requirement
#1	Round off flic flac salto backward tucked or stretched
#2	Handspring flyspring OR handspring salto forward tucked or stretched
#3	Aerial cartwheel - entry optional OR Aerial walkover - entry optional
#4	Backward roll to handstand blind change 180° turn (initiation from feet together, or no more than one step)
#5	Flic flac connected to straddle jump
#6	Split leap - side leap (forward take off with quarter turn to straddle pike position)
#7	Split change leap OR Tour jété
#8	Full turn on one foot, free leg optional position

Floor Exercise

STEP 7

DV +0.1 or more	CR +0.5	DB +0.3 (max +0.9)
7 counting elements Including dismount Min 3 dance Min 3 acro	<ol style="list-style-type: none"> 1. Dance passage one element with 180° split 2. Acro line with backward salto stretched 3. Acro line with two saltos, which may be the same 4. Saltos in forward and backward direction within acro line(s) 	<ol style="list-style-type: none"> 1. Acro line with B+ salto 2. Direct salto connection A+A

STEP 8

DV +0.1 or more	CR +0.5	DB +0.3 (max +0.9)
7 counting elements Including dismount Min 3 dance Min 3 acro	<ol style="list-style-type: none"> 1. Dance passage one element with 180° split 2. Acro line with backward salto stretched 3. Acro line with two different saltos 4. Saltos in forward and backward direction within acro line(s) 	<ol style="list-style-type: none"> 1. Acro line with C+ salto 2. Direct salto connection A+B

STEP 9

DV +0.1 or more	CR +0.5	DB +0.3 (max +0.9)
8 counting elements Including dismount Min 3 dance Min 3 acro	<ol style="list-style-type: none"> 1. Dance passage one element with 180° split 2. Salto with min 360° LA turn 3. Acro line with two different saltos 4. Saltos in forward and backward direction within acro line(s) 	<ol style="list-style-type: none"> 1. D+ element 2. Direct salto connection A+C

STEP 10

DV +0.1 or more	CR +0.5	DB +0.3 (max +0.9)
8 counting elements Including dismount Min 3 dance Min 3 acro	<ol style="list-style-type: none"> 1. Dance passage one element with 180° split 2. Salto with min 360° LA turn 3. Salto with double BA 4. Saltos in forward and backward direction within acro line(s) 	<ol style="list-style-type: none"> 1. D+ element not used in CR#3 2. Direct salto connection B+C

Floor Exercise

11.5 Artistry, Choreography and Music deductions - E Panel

Fault	Small	Medium	Large	Very Large
Artistry of Performance				
• Insufficient artistry throughout performance				
Lack of expressiveness	0.1			
Inappropriate gesture or facial expression (<i>mimic</i>) not corresponding to the music or to the movements	0.1			
Failure to engage the audience	0.1			
• Inability to play a role or character throughout	0.1**			
• Performance of exercise as series of disconnected elements and movements	0.1			
Composition and Choreography ** does not apply to STEPs 1 to 4 compulsory exercises				
• Incorrect selection of movements for particular music	0.1**	0.3**		
• Insufficient complexity or creativity in movements and transitions (<i>a complex and creative movement is one that requires training time, coordination and previous preparation</i>)	0.1**			
• Missing movement touching floor (<i>by torso, thigh, knee or head</i>)	0.1**			
• STEPs 1 to 4 - missing section of choreography	0.1	0.3		
Music and Musicality				
• No structure to editing of music (<i>no opening, ending or accents</i>)	0.1**			
• Lack of synchronisation between movement and musical beat during a part of the exercise		0.3		
• Lack of synchronisation of movement with musical beat at end of music	0.1			
• Background music - the music has no relationship to the choreography			0.5**	

11.6 Specific Apparatus Deductions - E Panel

Fault	Small	Medium	Large	Very Large
• Excessive preparation				
- Pause (<i>apply at 2 sec</i>)	0.1			
- Adjustment (<i>unnecessary steps</i>)	0.1			
- Excessive arm swing before dance elements	0.1			
• Poor body posture or amplitude throughout (<i>maximum elongation of the body movements</i>)				
- Head, trunk, shoulder and arm positions	0.1			
- Feet not pointed, relaxed, turned in	0.1			
- Insufficient amplitude of leg swings/kicks	0.1			
• Distribution of elements				
- Exercise starts immediately with acro line	0.1			
- Subsequent acro line performed immediately after previous line along same diagonal without choreography between (<i>each time</i>)	0.1			
• More than one subsequent acro line	0.1			
• Exercise ends with acro element (<i>no choreography after last acro</i>)	0.1			
• Lack of variety in choreography into corners (<i>once for the entire exercise</i>)	0.1			
• Using running steps instead of two foot take off into the hurdle step in round off or handspring for STEPs 3 to 5				NO DV
• More than one step backwards into backward roll to handstand for STEPs 4 to 6		0.3		
• Lack of amplitude in rebounds	0.1	0.3		

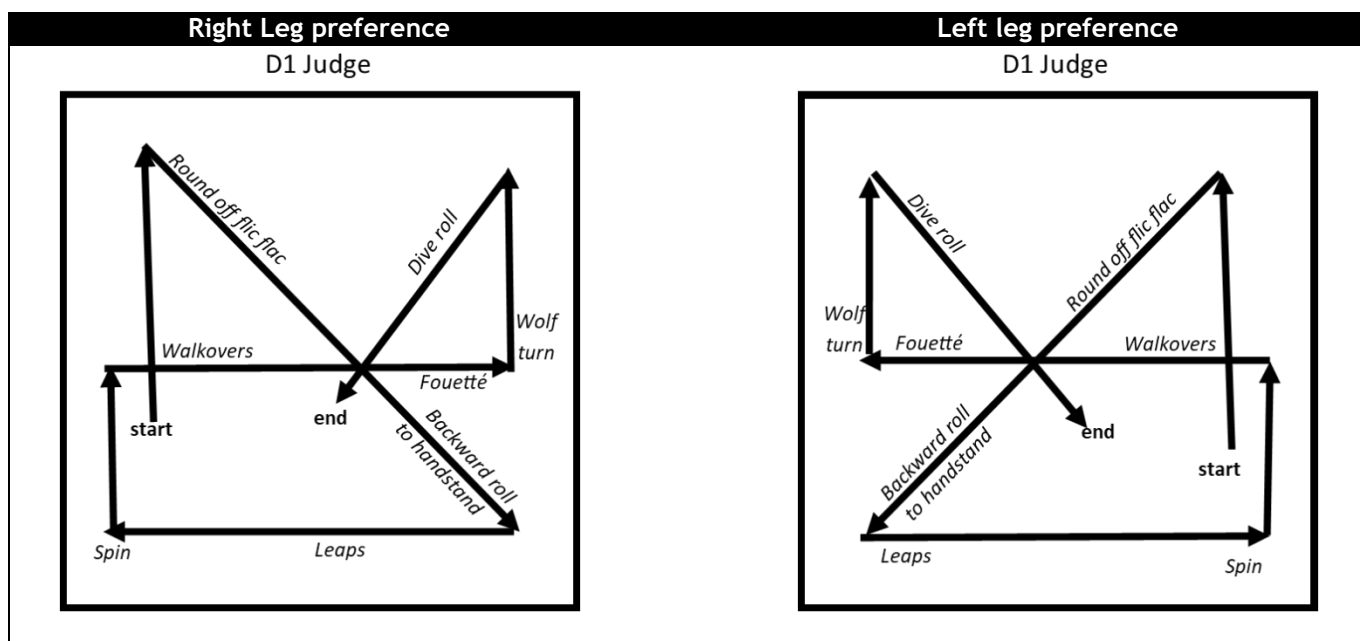
Floor Exercise

11.7 Neutral Deductions - D Panel - from the Final Score

Fault	Small	Medium	Large	Very Large
• Absence of music, or music with words				1.0
• Over time	0.1			
• Border Markings:				
- One step or landing outside of the boundary with a foot or hand	0.1			
- Step(s) outside with both feet, both hands or a body part or landing with both feet outside		0.3		
• No dismount			0.5	
• No salto in the last acro line STEP 6 FX			0.5	
• STEP 4 - from 2018				
• Not following floor pattern (<i>the routine must follow the pattern in its entirety, or be completely reversed</i>) and/or not starting with correction orientation to D Panel		0.3		

11.8 STEP 4 floor pattern

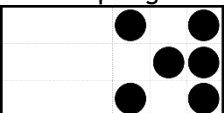
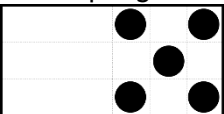
- Orientated with D1 Judge as marked.
- Gymnasts must start and finish at the positions marked, and follow the pattern as prescribed.
- The floor pattern may be reversed in its entirety.



Apparatus Specifications

Measurements of height are from the floor, not the mat. All Apparatus Norms are published on the FIG website in the Rules section. Apparatus specification as FIG unless specifically stated here.

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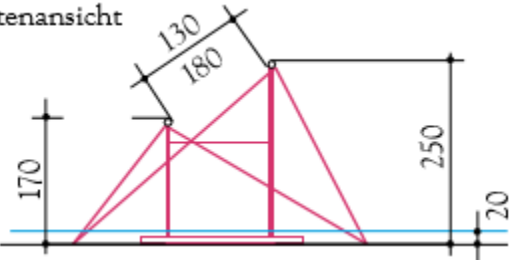
	Run Up	Springboard	Vaulting Table	Landing Area
FIG	Max 25m	Hard 6 springs  Soft 5 springs 	125cm	10cm supplementary landing mat on top of the base 20cm matting
Exceptions				
STEP 1	Max 10m	Hard, Soft or Junior Junior springboard must be used in accordance with manufacturers' specification. Springs must not be moved for safety reasons	No table	30cm mats or spotter's block with firm landing surface
STEP 2				60cm mats or spotter's block with firm landing surface
STEP 3				90cm mats with firm landing surface
STEP 4				100-110cm mats turned sideways, with firm landing surface. The equipment setup will consist of 90cm of soft mats (120-150cm wide) with one or two 10cm firmer mats on top to give a firm 'prop' surface and allow the setup to be adjusted to the height of the gymnast. Clubs may use any suitable set up with mats or spotters' boxes to make up the 100-110cm height, as long as it is safe and there is a firm surface for the gymnasts to prop off. Competition organisers should indicate the set up they will use prior to the competition.
STEP 5			105cm, 115cm OR 125cm	
STEP 6			115cm OR 125cm	
STEP 7			115cm, 120cm OR 125cm	

V

Mount Equipment		Beam	Mats
FIG	Springboard	125cm	10cm supplementary landing mat on top of the base 20cm matting
Exceptions			
STEP 1		105cm	
STEP 2			
STEP 3		115cm	
STEP 4			

Apparatus Specifications





Mount Equipment		Bars	Mats
FIG	Springboard	<p>HB 250cm and LB 170cm</p> <p>When measured to the upper edge of the rail</p> <p>Max diagonal distance between the bars 180cm</p> <p>If the gymnast requires the rails raised because of her height, then the max diagonal distance becomes 182cm</p> <p>seitenansicht</p> 	<p>10cm supplementary landing mat on top of the base 20cm matting</p> <p>Additional 10-20cm matting is permitted for flight elements in local and regional/provincial competitions. The mat may be moved in and out during the routines but must be removed before the dismount.</p>
Exceptions			
STEP 1	Springboard, block, or other safe, suitable equipment to ensure gymnast can get on to LB without coach assistance (max 60cm for glide swing, 30cm for chin up pullover)		May add a 30cm mat on top of the base 20cm matting
STEP 2			
STEP 3		Diagonal distance between the bars 160cm, 170cm OR 180cm	
STEP 4			
STEP 5			
STEP 6			



Mats		Music
FIG	12m x 12m floor area	Gymnast's personal choice of music - max 1:30min
Exceptions		
STEP 1	12m x 2m strip of mats	Rob Thaller's Polka from Faust 1:08min
STEP 2		Rob Thaller's Tendu Polka 1:23min
STEP 3		Rob Thaller's Centre Polka 1:23min
STEP 4		Debiles' Mazurka from Coppelia 1:29min
STEP 5		Gymnast's personal choice of music - max 1:30min OR 2011-2016 STEP 5 compulsory music
STEP 7-10		Gymnasts are permitted to use a 5cm or 10cm landing mat for D ⁺ value saltos in local, regional and provincial competitions for safety. If the mat crossed over the lines of the floor then the mat must be marked on top to show the out of bounds area.

Artistry, Composition and Choreography Checklist

	Apply if ✓	STEPS 1 to 4	STEPS 5 and 6	STEPS 7 to 10
Artistry of Performance				
Insufficient artistry throughout performance				
- Confidence	0.1	✓	✓	✓
- Personal Style	0.1	✓	✓	✓
Rhythm and tempo				
- Insufficient variation in rhythm and tempo (<i>not DV</i>)	0.1	✓	✓	✓
- Performance of exercise as series of disconnected elements and movements, lack of fluency	0.1	✓	✓	✓
Composition and Choreography				
Mount without DV	0.1			✓
Insufficient use of the entire apparatus				
- Insufficient use of entire length of beam	0.1		✓	✓
- Lack of side movements (<i>not DV</i>)	0.1		✓	✓
- Missing combination of movements or elements close to the beam	0.1		✓	✓
Insufficient complexity or creativity in the movements	0.1		✓	✓
One sided use of elements, (<i>ie more than one 180° pivot</i>)	0.1		✓	✓
Missing section of choreography	0.1/0.3	✓		

	Apply if ✓	STEPS 1 to 4	STEPS 5 and 6	STEPS 7 to 10
Artistry of Performance				
Insufficient artistry throughout performance				
- Lack of expressiveness	0.1	✓	✓	✓
- Inappropriate gesture or facial expression not corresponding to the music or to the movements	0.1		✓	✓
Failure to engage the audience	0.1	✓	✓	✓
Inability to play a role or character throughout	0.1		✓	✓
Performance as disconnected elements and movements	0.1	✓	✓	✓
Composition and Choreography				
Incorrect selection of movements for particular music	0.1/0.3		✓	✓
Insufficient complexity or creativity in movements and	0.1		✓	✓
Missing movement touching floor	0.1		✓	✓
Lack of variety into corners (SAD) (<i>once per exercise</i>)	0.1		✓	✓
Missing section of choreography	0.1/0.3	✓		
Music and Musicality				
No structure to editing of music	0.1		✓	✓
Lack of synchronisation between movement and musical beat	0.3	✓	✓	✓
Lack of synchronisation of movement with music at end	0.1	✓	✓	✓
Background music – (<i>ie no relationship to choreography</i>)	0.5		✓	✓
Distribution of Elements (SAD)				
Exercise starts immediately with acro line	0.1		✓	✓
Subsequent acro line performed immediately after previous	0.1		✓	✓
More than one subsequent acro line	0.1		✓	✓
Exercise ends with acro element (<i>no choreography after acro</i>)	0.1		✓	✓

STEPS 1 to 6 Summary

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STEP 1	STEP 2	STEP 3	STEP 4	STEP 5	STEP 6
Max 10m run up 30cm mats Stretched jump to land; Handstand fall to flat back	Max 10m run up 60cm mats Stretched jump to land; Handstand fall to flat back	Max 25m run up 90cm mats Handspring with repulsion to flat back	Max 25m run up 100-120cm mats sideways Handspring (<i>element 1.00</i>) with repulsion to land	Max 25m run up 105/115/125cm vault table Handspring (<i>element 1.00</i>)	Max 25m run up 115/125cm vault table Handspring (<i>element 1.00</i>)










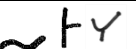


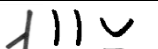






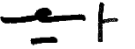









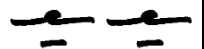
















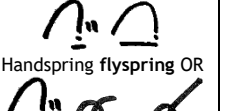
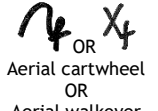



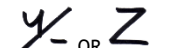

V

STEP 1	 Hands on LB - glide swing release	 Chin up pullover (<i>jump permitted</i>)	 Cast	 Backward hip circle	 Forward circle roll with straight arms to L hang	 Hanging dish (<i>mark</i>)	 Arch dish (<i>mark</i>)	 Hanging dish (<i>mark</i>)	
STEP 2	 Hands on LB - glide swing, release	 Chin up pullover (<i>jump not permitted</i>)	 Cast above 135°	 Backward hip circle	 Underswing to land	 Tap swing with emphasis on shape (<i>gymnast to initiate</i>)	 Tap swing	 Tap swing to finish in hang (<i>coach to stop gymnast</i>)	
STEP 3	 Jump to glide swing, release	 Chin up pullover	 Cast to 90°	 Backward hip circle	 Underswing, counter swing backward	 Tap swing to 135°	 Tap swing to 135°	 Tap swing to 135° release on back swing	
STEP 4	 Glide kip	 Cast above 90°	 Cast to place feet on bar (<i>DV does not apply</i>)	 Jump to HB, tap swing to minimum 90°	 Tap swing to 90° to swing over bar with straight arms	 Cast above 90° backward hip circle	 Underswing, counter swing backward	 Tap swing to 90°	 Tap swing to 90°, release on back swing
STEP 5	 Glide kip	 Cast towards handstand (<i>min above 90° for DV</i>) backward hip circle	 Cast to place feet on bar (<i>DV does not apply</i>)	 Jump to HB, long kip OR Tap swing to 90°, tap swing to circle over bar with straight arms	 Cast towards handstand	 ¾ giant with body stretched and shoulders open until 90°	 Underswing, counter swing backward	 Tap swing to 90°	 Tap swing to 135° with 180° turn executed at peak of swing, re-grasp bar with both hands (<i>mixed grip</i>), release
STEP 6	 Glide kip	 Cast to handstand (<i>min above 90° for DV</i>)	 Clear circle to handstand OR Pike circle to handstand OR Stalder circle to handstand	 Glide kip	 Cast to place feet on bar (<i>DV does not apply</i>)	 Jump to HB, long kip	 Cast to handstand (<i>min above 90° for DV</i>)	 ¾ giant with body stretched and shoulders open until 90°	 Flyaway tucked or stretched from: Underswing to 1 or 2 tap swings OR Back hip circle, cast OR Clear support after ¾ giant OR Giant circle

STEPS 1 to 6 Summary

STEP 1 105cm 1:15min	 Jump to front support (<i>mark</i>), tuck sit (<i>mark</i>), knee scale with free leg minimum horizontal (<i>mark</i>)	 Step onto 1 foot, bring free leg to forward passé position, repeat on other leg	 Arabesque with free leg at 45° (<i>mark</i>)	 Two forward kicks with free leg at 45°	 Rise to relevé on two feet, 180° on two feet to finish in relevé	 4 walks in relevé	 Stretched jump with arms swinging from beside hips forwards and upwards to vertical, hips open throughout	 Stretched jump off side
STEP 2 105cm 1:15min	 Jump to squat one foot on beam, straddle hold (<i>mark</i>), pike sit (<i>mark</i>), cast to swing legs upwards to front support	 Bunny hop to a tucked handstand position	 Two forward kicks with free leg at 90°, two backward kicks with free leg at 45°	 180° turn on two feet step forward to second 180° turn on two feet	 Arabesque with free leg at 45°; hold 2 sec	 Step hop with free leg in forward passé, toe to knee, repeat on other leg	 Two directly connected stretched jumps CV	 2-3 running steps hurdle to 2 foot dynamic rebound take off into stretched jump dismount
STEP 3 115cm 1:30min	 Jump two feet squat on beam, clear L sit (<i>mark</i>), cast to swing legs upwards to squat feet on	 Assemblé jump to two directly connected stretched jumps CV	 Arabesque with free leg at 90°; hold 2 sec	 180° turn on one foot with toe to knee, followed by 180° turn on two feet in relevé	 ¾ Handstand - one leg must achieve vertical position, the other minimum horizontal (<i>mark</i>)	 Roll backward to shoulder stand	 Split jump	 Round off with repulsion from hands to land
STEP 4 115cm 1:30min	 Jump to clear straddle in cross position (<i>mark</i>), cast to swing legs upwards to squat feet on	 Cartwheel to finish position optional	 Scale balance free leg at 180°; hold 2 sec 135° for DV	 Split leap	 From lunge, 180° turn on one foot in relevé, followed by 180° turn on two feet in relevé	 Handstand (<i>mark</i>)	 Stretched jump directly connected to split jump CV	 Round off with repulsion from hands to land
STEP 5 125cm 1:30min	 Jump to clear straddle in side position (<i>mark</i>), cast to swing legs upwards to squat/pike feet on	 Acro element eg backward walkover, forward walkover or tic toc (<i>excl cartwheel, rolls, handstands</i>)	 Handstand; hold 2 sec; step down with snap of upper body to finish in relevé connected to 2 or 3 steps backwards	 Split leap	 Split jump directly connected to stretched jump CV	 Full turn on one foot	 Scale balance free leg at 180°; hold 2 sec 135° for DV	 Cartwheel on beam showing snap up action directly connected to stretched jump dismount
STEP 6 125cm 1:30min	 Jump to squat one foot on free leg extended sideways, followed by wolf turn 180° to finish with leg extended sideways	 Acro element (<i>excl rolls, handstands, holds</i>)	 Second different acro element which may be connected to the dismount (<i>excl rolls, handstands, holds</i>)	 Split leap	 Split jump directly connected to saissonne CV	 Full turn on one foot	 Scale balance free leg at 180°; hold 2 sec 135° for DV	 OR Connected to OR Cartwheel or Round off or flic flac connected to salto backwards tucked or stretched OR Salto forward tucked

STEPS 1 to 6 Summary

<div> <div></div> </div>	<div> <div>STEP 1</div> <div>12m x 2m</div> </div>	 <p>Handstand</p>	 <p>Cartwheel starting and finishing in side position</p>	 <p>2 step hops with amplitude, toe to knee (skipping)</p>	 <p>4 spring points followed by stretched jump</p>	 <p>Forward roll from small jump</p>	 <p>180° pivot, step forward to 180° pivot in relevé throughout</p>	 <p>Backward roll tucked (arms may be bent) to backward roll to shoulder stand with arms straight</p>	 <p>Bridge</p>	 <p>Splits on right or left leg (mark)</p>
	<div> <div>STEP 2</div> <div>12m x 2m</div> </div>	 <p>Step forwards and chasse step hop with free leg forward horizontal - leap onto second leg to land in arabesque position, hop on supporting leg, rear leg above 45°.</p>	 <p>Handstand forward roll</p>	 <p>180° turn, 180° pivot in relevé throughout</p>	 <p>4 spring points followed by 2 stretched jumps, and stretched jump 180°</p>	 <p>Cartwheel to side, cartwheel ¼ in</p>	 <p>Backward roll to pike with straight arms</p>	 <p>Split jump</p>	 <p>Handstand limber to bridge, push through shoulders to stand</p>	 <p>Splits on both legs (mark)</p>
	<div> <div>STEP 3</div> <div>12m x 2m</div> </div>	 <p>From two foot take off, hurdle round off rebound</p>	 <p>Split leap step hop with free leg forward min horizontal</p>	 <p>Handstand prop forward roll</p>	 <p>Full turn on one foot, free leg in passé</p>	 <p>Fouetté turns on alternate legs</p>	 <p>Cartwheel to side, cartwheel ¼ in</p>	 <p>Backward roll to front support (may pass through handstand)</p>	 <p>Stretched jump - split jump</p>	 <p>Backward walkover showing split in handstand phase</p>
	<div> <div>STEP 4</div> <div>12m²</div> </div>	 <p>From two foot take off, hurdle round off flic flac rebound</p>	 <p>Backward roll to handstand with straight arms</p>	 <p>Split leap - split leap</p>	 <p>Full turn on one foot, free leg in passé</p>	 <p>Forward walkover</p>	 <p>Backward walkover</p>	 <p>Fouetté hops on alternate legs</p>	 <p>Jump full turn</p>	 <p>Dive roll from 2 or 3 running steps</p>
	<div> <div>STEP 5</div> <div>12m²</div> <div>1:30min</div> </div>	 <p>From two foot take off, hurdle round off flic flac, flic flac rebound</p>	 <p>From two foot take off, hurdle handspring to two feet rebound followed by</p>	 <p>immediate (minimal) running steps into punch front salto to two feet, rebound</p>	 <p>Backward roll to handstand with straight arms</p>	 <p>Tic toc - flic flac</p>	 <p>Split leap - split leap</p>	 <p>Fouetté hop connected to a sissone</p>	 <p>Jump full turn</p>	 <p>Full turn on one foot, free leg optional</p>
	<div> <div>STEP 6</div> <div>12m²</div> <div>1:30min</div> </div>	 <p>Round off flic flac salto backward tucked or stretched</p>	 <p>Handspring flyspring OR Handspring salto forward tucked or stretched</p>	 <p>Aerial cartwheel OR Aerial walkover</p>	 <p>Backward roll to handstand blind change 180° turn</p>	 <p>Flic flac - straddle jump</p>	 <p>Split leap - side leap</p>	 <p>Split change leap OR Tour jété</p>	 <p>Full turn on one foot, free leg optional</p>	

STEPS 1 to 4 Choreography



STEP 1

1. **Jump to front support** showing chest rounded with hips open and lift head to finish (*mark*). Lift one straight leg over the beam to sit in straddle with straight legs, hands on beam in front of body and head up.
2. Circle right arm forwards and upwards to brush ear and place on the beam behind the hips. Repeat with left hand.
3. Tuck knees to chest to arrive in **tuck sit** keeping arms straight, chest lifted upwards and head up. Toes pointed on the beam. Flex feet to place heels on beam and return to toes pointed on beam.
4. Straddle legs and place hands in front of hips, swing legs downward and upwards past the beam to finish kneeling with both knees on the beam. Show a dish shape with head tucked in and rounded back, followed by arched back position with head up, then return to dish position. (*angry cat-happy cat shapes*)
5. Point one straight leg behind along the beam establish balance and lift leg and head and arch back to a **kneeling scale** (*mark*). Raised leg at minimum horizontal.
6. Bring leg back down to beam and straighten other leg to finish in a front support position, chest in.
7. Squat feet into hands, stand up straightening legs with arms by sides; finish on toes.
8. Take arms up above head and circle to side horizontal and drop heels. Rotate wrists palms upwards, then palms downwards.
9. Place arms bent behind back, step forward to lift knee to forward **passé with toe to knee, step forward and repeat on other leg**.
10. Step forward and point one leg behind and take arms to forward horizontal, establish balance then take arms to side horizontal and lift back leg to **arabesque leg min 45°** (*mark*).
11. Bring back leg down and point in front and plié on base leg, bring arms down to finish crossed in front of chest.
12. Take arms to high side oblique. Step forward **kick to min 45°, repeat on other leg**.
13. Finish at end of beam with feet flat one in front of other (*beam feet*). Join hands (*link fingers*) and rotate hands so palms face forward to press straight arms forward horizontal. Body leans to a forward horizontal position with back straight.
14. Arms continue to move up above head, as body returns to vertical hands release and finish by sides, relevé and perform a **180° pivot to finish in relevé**.
15. Arms move to side horizontal as gymnast takes **two steps forward on toes** arms move to behind hips and gymnast continues to take **two further steps on toes**.
16. Gymnast then drops heels taking arms to side horizontal. Gymnast performs a **stretched jump**. Arms swing downwards beside hips and forwards upwards to vertical, hips stay open throughout. Arms finish at side horizontal in plié with legs squeezed together. Straighten legs to finish.
17. Step forward on to toes quarter turn on two feet to finish sideways, join feet together and cross arms in front of chest.
18. Step to the side and join feet take arms sideways.
19. Perform a **stretched jump dismount off side of beam** arms swing downwards beside hips and forwards upwards to vertical, hips stay open throughout. Land and finish.

STEP 2

1. **Jump to squat one foot on the beam** head up.
2. Quarter turn and place hands on beam and pass through a straddle hold position (*mark*) to sit on beam with straight legs.
3. Both arms circle up and brush ears to place hands on beam behind hips. Gymnast tucks knees to chest with toes pointed on beam. Right leg straightens with knees together left foot pointed on beam. Change to straighten left leg with right foot pointed on beam then change to right leg straightened with left foot pointed on beam. Leg changes to show tempo. Left leg then joins right to a V sit (*mark*). Slightly bent arms is acceptable. Gymnast straddles legs and transfers hands to in front of hips to perform a cast to front support on the beam mark shape then squat feet to hands.
4. **Bunny hop to a tucked handstand position and return to beam in tuck shape**.
5. Straighten both legs keeping hands on the beam to show straight legs - pike stand. Gymnast curls up the body showing a rounded back shape to finish in stand with arms extended to high side oblique.
6. **Step forward kick leg to min 90°, repeat on other leg, step forward kick leg backwards to min 45° repeat on other leg**. Arms travel down past waist to vertical on first forward kick and to high side oblique on second kick. Arm position for back kicks optional.
7. Step forward and bend base knee placing heel of front foot on the beam, arms open forwards horizontal position fingers pointing to ceiling. Gymnast points front foot and points fingers down to the floor at the same time then returns to the flexed foot and wrist position.
8. Join feet and relevé in 5th position moving arms to vertical. Execute **180° turn on two feet, bring back leg to front staying in relevé and perform a second 180° turn on two feet to finish in relevé**.
9. Walk forwards two or three steps on toes to the end of the beam. Point one leg behind and take arms to forward horizontal, establish balance then take arms to side horizontal and lift back leg to **arabesque leg min 45° hold 2 sec**. As leg lowers chest 'snaps up' to return body to vertical position in relevé.
10. Walk two or three steps backwards on toes and quarter turn towards back leg.
11. Bend the leg nearest the end of the beam gymnast just travelled from and put arms in opposition front and side horizontal. Push from bent leg to change legs and arms and repeat shape on other leg. Step back foot forward to continue moving in the same direction, arms at side horizontal.
12. **Step hop with free leg in forward passé position toe to knee arm by sides, repeat on other leg**.
13. Perform **two connected stretched jumps**. Arms swing from beside hips forwards and upwards to vertical, returning to position beside hips after first jump. Hips open throughout.
14. Gymnast steps forward with feet together and knees bent body dishes and arms fold over head one at a time to show round back and head in. Straighten legs to stand sharply.
15. Two or three running steps, **two foot rebound take off (hurdle) to stretched jump dismount from end of beam**.

STEPS 1 to 4 Choreography

STEP 3

1. **Jump to squat two feet on beam.**
2. Take one leg out sideways to a wolf turn preparation position, with opposite arm to sideways leg sideways horizontal and opposite arm to supporting leg forward horizontal
3. Place hands and beam, bring sideways leg forwards to momentary rear support position, lift body to show a **clear 'L sit' lever (mark)**. Lower to beam with extended hips.
4. Lift one leg over the beam to straddle position, lift legs to a high straddle and cast with feet joining above the beam before squatting feet on to beam. Straighten both legs to pike stand and curl body upwards to vertical raising arms above head.
5. Relevé quarter turn and drop arms to sides. Step sideways towards the end of the beam joining feet together. Step sideways to a half lunge position bending leg nearest the end of the beam, other leg extended sideways. Take the same arm as leg out to the side and look towards the hand. Take the other arm across the body towards the extended arm so that both hands are together and then move this hand back across the body with elbow bent and lifted high and hand in front of chest. Turn palm up and continue to open arm to side horizontal. Execute quarter turn towards the supporting leg.
6. **Step forward, hop with free leg at 45° to land on feet land at the same time (assemblé) and execute two connected stretched jumps** showing height and extension through feet and hips. Arms swing from beside hips forwards and upwards to vertical, returning to beside hips after each jump.
7. Spring forward onto one foot with back leg to a coupé position. Body dishes and arms push towards the beam one at a time. Feet and arms move quickly. Gymnast stands up straight with arms above head and points one foot behind.
8. Arms open to side horizontal and back leg lifts to **arabesque 90° hold 2 sec.**
9. Lower back leg and step forwards to bend both knees together, back foot pointed to beam one arm bends in front of chest parallel to floor other elbow rests on free hand and flic hand in.
10. Point right leg forward and plie on to right leg in preparation for a turn, place toe to side of knee (*mark*), **180° turn on supporting leg**, place free foot forward on beam **180° turn on two feet** to finish in relevé.
11. Step backwards or forwards to curtsey position take one hand behind back and the other out to the side
12. Arms lift to vertical and gymnast performs a $\frac{3}{4}$ **handstand** on the end of the beam. (*One leg must achieve vertical, the other at minimum horizontal.*) As back leg lowers chest 'snaps up' to return body to vertical position in relevé.
13. Walk two or three steps backwards on toes immediately to a curtsey, hands behind hips.
14. Join feet together and **roll backwards to shoulder stand (mark)**, roll forwards to stand.
15. Step forwards and quarter turn to side to a half lunge position - opposite arm as supporting leg extended forward horizontal, other arm to sideways horizontal. Bring bent free leg in to join supporting leg, so toe comes to a forward passé position and straighten leg, quarter turn on one foot to face other direction join feet together. Execute a **split jump**.

16. Spring on to one foot bring other foot in front with toe turned under both knees bent and cross arms at wrist.
17. Two or three steps into **round off with repulsion from hands**. Gymnast may step backwards after pose so that she can take the steps into the round off.

STEP 4

1. Facing along the beam **jump to straddle lever (mark)**.
2. Lower bottom to beam and immediately swing legs downwards, backwards and upwards above beam (*cast*) with feet joining above the beam before squatting feet onto beam with toes turned under with hips high, back rounded, head tucked under.
3. Step forwards and bring left foot to passé knee forwards, roll right shoulder back followed by left shoulder back, leading with hips, step forward on to left leg take arms to forward horizontal back rounded knees bent together right leg pointed behind left.
4. Step backwards onto right leg point left foot forwards arms up perform a **cartwheel with quarter turn inwards**.
5. Step backwards circling arms above head behind back to finish with arms in forward horizontal left leg bent in front of right and pose.
6. Lift left straight leg to forward horizontal carry the leg to the side and back to **scale balance 180° hold 2 sec.** Arms held sideways horizontal
7. Lower leg to curtsey position, arms low side oblique.
8. Relevé on both feet, step backwards right, left, right. Quarter turn to left standing on left leg in a half lunge with right leg pointed sideways. Arms in opposition to front leg, bend both arms in front of chest elbows together straighten arms above head to take the right arm to high side oblique and left to low side oblique - at the same time step together and step to lunge on left leg right foot pointed to side.
9. Quarter turn to right on left foot, right foot pointed forwards.
10. Take two or three steps into a **split leap**, step forwards to finish. Take another step forward and cross hands at wrists with straight arms in front of body at low horizontal one at a time carry one arm to side and circle the other above head to vertical.
11. From a lunge position perform a **180° turn on one foot in high relevé**, remaining in relevé place free foot in front and execute a **180° turn on two feet**.
12. Take one or two steps forward and swing free leg to front of body and perform a 180° turn to finish with free leg extended behind.
13. Step forward, place free leg with knee bent and toes tucked under on beam, in front of supporting leg, twist hips slightly towards supporting leg so that free leg crosses over straight supporting leg, placed both hands on the hip of the front leg.
14. Step forwards into **handstand (mark)** step down to lunge showing 'snap up' of chest.
15. Take two or three fast steps forwards to a lunge with back foot pointed behind to the beam arms straight above head, body, arms, head and legs should be in a straight line. Drop back heel to secure lunge, place same hand as front leg on hip and the other arm drops forward and scoops by side to high back oblique, as arm reaches top flick fingers and lift head.
16. Join feet together and perform a **stretched jump connected to a split jump**.
17. Walk forwards or backwards to a dance pose then two or three steps into **round off with repulsion from hands**.

STEPS 1 to 4 Choreography



STEP 1

1. Stand in first position with hands low oblique, head up.
2. Both arms circle in front of face upwards and down sideways to finish bent behind back, elbows out shoulders down.
3. Point right foot to side and step on to right foot and plié, point left leg to front with heel inwards and leg straight. Repeat stepping to left. Maintain turn out on both legs.
4. Step forward and joint both feet together (*parallel*) arms raised straight above head.
5. Swing arms forward curling body down in to a dish shape and swing arms backwards and return forwards to vertical. Show rounded body and keeping head tucked in.
6. Step into a **handstand**, snap body up and finish with feet together standing smartly
7. Taking arms and head backward in a body wave type movement run approximately six steps forwards on toes to complete the arm circle with arms crossed at wrists over head with body in a dish shape.
8. Continue running steps turning in a $\frac{3}{4}$ circle to finish standing smartly.
9. Execute a **cartwheel starting and finishing in a sideways position**, continuing in the direction of the original dance. No turn of the body should be evident during this cartwheel and very little body bend. Finish cartwheel with feet astride and arms straight above head.
10. Step on to right foot and curtsey, taking right arm to side palm turning up and left arm behind hip. Feet and knees should maintain turn out and ankles together.
11. Repeat the curtsey to the left turning body quarter turn to finish facing original direction.
12. Take hands behind hips and complete **two high skips forward**.
13. Step forward to point one foot in front of other and perform **four spring points** gymnast springs off one foot showing extension of the base foot to land on other foot free leg pointing forward (*showing turn out of feet and hips and extension of ankles*). Hands behind hips.
14. Join feet together taking arms out to sideways horizontal and perform a **stretched jump**, arms travel down past hips up above head and finish out sideways, knees bent in parallel plié.
15. Right arm comes across body to join left then with jazz hands circles over head to finish with both arms in high oblique, palms backwards and legs straight.
16. From a small jump execute a **forward roll** passing through inverted position with legs extended (*not slow - preparation for a dive roll*) finish standing with arms above head by ears.
17. Put right front in front of left in relevé in 5th arms above head perform **180° turn in relevé step forwards and perform another 180° turn in relevé**. Finish with feet together and arms above head.
18. Execute **backward roll tucked (arms bent or straight)** with push from hands keeping arms by ears continue into **immediate backward roll to candle stand** with arms extended straight behind. Roll forward to finish in L sit arms by ears
19. With a straight back fold forward as far as possible keeping heels off the floor until chest is past the knees then gymnast rounds back and lowers to show a dish position on floor.

20. Place hands and feet ready for a bridge. Push up to **bridge position**. Bridge should have high hips and shoulders over wrists, showing shoulder flexibility. (*Shoulder flexibility and hip flexibility is more important than showing straight legs at this stage*). Feet and knees should be together.
21. Lower smartly from bridge and return to L sit, heels off floor.
22. Circle right arm backward to the floor and turn body to front support on both hands.
23. Slide into right or left leg **splits** arms to side horizontal.
24. Turn to right to finish in a straddle sit position arms to side horizontal knees to ceiling and heels off floor.
25. Take both hands behind back and lift chest and head towards ceiling, tuck knees into chest and with only toes on floor knees right, left right to finish smiling at judges.

STEP 2

1. Start standing in first position arms low side oblique. When music starts arms lift to horizontal and gymnast breathes in and lifts chest and head.
2. Folding from the waist with a straight back gymnast bends forwards towards the floor and circles arms down to brush the floor and cross as the body dishes and curls up to vertical arms continue to circle to side finish behind the hips.
3. Point right foot to the side and curtsey taking right arm to side horizontal palm turning up and left arm behind hip, repeat the curtsey to the left. Feet and knees maintain turn out and ankles together.
4. Step onto a flat right foot bending the knee, both arms scoop in front of body and out forwards and for a forward side horizontal palms up whilst gymnast changes on to back left leg on the toe with straight knee (*ball change*) and again steps forward on to a flat right foot with knee bent. Repeat four times
5. Step forwards and **chassé step hop with free leg forward horizontal, leap onto second leg to land in stable arabesque position, rear leg above 45°**.
6. Gymnast steps back on to left leg and pliés and points right leg to front, arms circle up around and backwards to finish crossed in front of chest.
7. With arms at low oblique gymnast steps forward onto flat right foot picking left leg up to passé position toe to above base knee and knee pointing forward. Repeat this three times. Right, left, right.
8. On last step gymnast drops right heel and bends base knee pointing left leg in front arms in diagonal opposition, right arm low oblique forward, left arm high oblique back.
9. Step on to left foot and repeat walks three times, left, right, left, this time with free knee in a sideways passé position, arms held in fifth above head.
10. After third walk gymnast drops heel and bends base knee taking right leg to side to point to the floor right arm low side oblique above leg and left arm high side oblique. Take a small step to the right join feet together with knees bent arm straight in front of body crossed at wrists. Take a small step to the left join feet and bent knees and place hands behind hips, elbows out.
11. Gymnast steps forward to perform a **handstand forward roll**.

STEPS 1 to 4 Choreography

12. On completion of the handstand forward roll arms are held vertical and palms out gymnast flicks palms in and out. (*music allowing this will give gymnasts time to slow down or catch up if they are out of time with music.*)
13. Step forward through plié in 4th onto right leg arms travel left across the body to finish with left arm in a first position and right arm to side horizontal. Repeat the step on to left leg with arms swinging down to right and back up so right arm finishes in first in front of body and left arm at side horizontal.
14. Point right leg forward and plie on to right leg in preparation for a turn pull up on to relevé on right leg with left leg in forward passé - toe to knee, **180° turn on one leg**. Place left foot in front to 5th position in relevé and perform a **180° turn on two feet**. Arms carry sideways then above head in turn to 5th position.
15. Step forwards on right leg point left leg to front and plié base knee. Hands travel backwards and sideways to finish behind hips hold pose.
16. Perform **four spring points followed by two stretched jumps and a jump with 180° turn**, arms circling above head out to sides and down to repeat on each jump. After landing last jump gymnast performs relevé on two feet to pose with right arm vertical and left arm side horizontal.
17. **Cartwheel to side, cartwheel ¼ turn** in finish with arms by ears and hips open.
18. **Backward roll to pike**, stand up through a dish shape with arms finishing vertical above head. Bend at the hips towards the left keeping back straight and arms out in front with Jazz hands body travels towards the right side and stand up arms by sides.
19. Step ball change to the left arms in 4th position repeat to left.
20. Chassé join feet together and execute a **split jump**.
21. **Handstand limber to bridge push through shoulders to stand up**.
22. Step backward and kick behind repeated on other leg, finish kneeling on one leg, slide front leg into **splits** arms held sideways, turn to show **splits on other leg** with arms held sideways. (*The gymnast may have support of one or 2 hands when they are changing through the split position*).
23. Turn to join feet in a tuck position hands on the floor behind hips, show a straddle with high feet finish with right leg bent toe pointed to floor left leg turned out in a side passé position with left ankle on right knee. Head lifted towards judge to finish.

STEP 3

1. Stand in first position arms low side oblique, when music starts arm lift to horizontal and gymnasts breathes in and lifts chest and head.
2. Folding from the waist with a straight back gymnast bends forwards towards the floor and circles arms down brush the floor and cross as the body dishes and curls up to vertical arms continue to circle to side finish behind the hips.
3. Point right foot to the side and curtsey taking right arm to side horizontal palm turning up and left arm behind hip, repeat the curtsey to the left. Feet and knees should maintain turn out and ankles together.
4. Gymnast then steps on to a flat right foot bending the knee, right arm scoops in front of body and out forwards and for a forward side horizontal palms up whilst gymnast changes on to back left leg on the toe with straight knee (*ball change*) and again steps forward with quarter turn on to a flat right foot with knee bent Repeat four times for complete circle on the spot

5. Step forward and join feet together and perform **two feet jump into a hurdle round off rebound**.
6. Gymnast steps back on to left leg and pliés and points right leg to front, arms circle up around and backwards to finish crossed in front of chest.
7. Step forward and perform a chassé - **split leap immediate step hop with front leg forward minimum horizontal**.
8. With arms at low oblique gymnast steps forward onto toe of right foot flat picking left leg up to passé position, toe to above base knee and knee pointing forward. Repeat three times. Right, left, right, these walks should be snappy and very limited travel.
9. On last step gymnast drops right heel and bends base knee pointing left leg in front arms in diagonal opposition right arm low oblique forward and left arm high oblique back.
10. Step on to left foot and repeat walks three times, left, right, left this time with free knee in a sideways passé position, arms held in fifth above head, these walks should be snappy and very limited travel.
11. After third walk gymnast drops heel and bends base knee taking right leg to side to point to the floor right arm low side oblique above leg and left arm high side oblique. Take a small step to the right join feet together with knees bent arm straight in front of body crossed at wrists. Take a small step to the left join feet and bent knees and place hands behind hips, elbows out.
12. Step into a **handstand prop forward roll**.
13. Step through 4th position in plié arms circle backwards to finish parallel in front of shoulders, arms lift above head as gymnast performs a half turn backward to finish with arms ready for a turn in 3rd position
14. Execute a **full turn on one foot**.
15. From turn take an immediate step forward to plié on one foot with other leg pointed to front, arms bent behind hips.
16. **Step onto one foot, swing free leg forward and execute a 180° turn on toes with free leg finishing in arabesque (fouetté turn) step forward and repeat on other leg**.
17. Step forward to join feet together bend knees, arms held at a wide forward horizontal position fingers pointing down towards the floor.
18. **Cartwheel side, cartwheel ¼ turn in** to finish with hips and shoulders open.
19. **Backward roll to front support** (*passing through handstand is acceptable*) arms straight.
20. Pull feet pointed into half tuck position keeping hips high and head tucked in with rounded back. Jump feet to a wolf turn preparation position arms at horizontal in opposition to bent base knee. Gymnast turns body towards bent base leg with opposite hand coming to the floor roll to a straddle position with feet in air, continue to roll and bend one leg to finish in a high kneeling position and stand up.
21. Step ball change to the left arms in 4th position repeat to left.
22. Chassé, join feet together and execute **stretched jump connected to a split jump**. Lift one leg and perform a small assemblé to the side to finish with feet parallel, knees bent both hands on knees head up, repeat assemblé to the other side to finish with one arm to vertical and other to side horizontal, relevé to finish.

STEPS 1 to 4 Choreography

23. Step forward lift leg high into a **back walkover to lunge position**, step back to finish with feet in coupé position arms circle behind back to finish bent behind hips
24. Perform four jeté coupés each finishing in coupe, step forward and skip twice with high knees arms in opposition - opposite arm forward to raised leg
25. Step forward and execute half turn joining feet together and continue with another half turn on both feet (*chainé turn*) to complete full turn using head to spot direction on last step join feet together bend knees and cross arms over chest head lifted to finish.

STEP 4

1. Stand with left foot in front in 3rd position arms by sides.
2. Place hands with fists on hips with shoulders turned right shoulder forwards.
3. Step on to left foot and heel dig right foot with flexed foot hop on left foot, shoulders twist in towards right leg.
4. Repeat heel dig on left foot with arms coming behind head with elbows out. Shoulders turn towards left leg.
5. Step on to left leg and hop with right leg in an arabesque position arms side horizontal.
6. Step on to right leg and swing left forwards and bent hop on right leg and join heels together with both knees bent and turned out. Land on right leg.
7. Step onto left leg having turned a quarter turn to right and ball change right arm in 5th and left in bras bas, repeat ball change to right arms changing with legs.
8. Step on to left foot and quarter turn to face diagonally to the opposite corner of the floor right foot placed next to left on toe. Bend both knees and half body wave to the floor taking arms down towards the floor and scoop with fingers pointing down to floor dish body up to finish with knees bent back arched with shoulders down and head up and arms wide forward horizontal fingers pointing to floor.
9. Step forwards join feet together and execute a **two foot take off hurdle into round off flic flac rebound**.
10. Place left hand on hip and right arm out across front of chest palm up and carry it out sideways towards the right, repeat with left arm - body leans towards the direction of the arm held out. Whilst doing this perform a step ball change on right leg turning half a turn, then a step ball change on left making a half turn.
11. Join feet together and perform a **backward roll to handstand**.
12. Chassé into **split leap - split leap** (*steps may be added if needed before or after chassé*). Travel towards corner parallel to side of floor.
13. Step on to right leg passing through plié in 4th position arms lower to sides and finish with straight arms at forwards horizontal crossed at the wrists.
14. Step on to left leg and spring onto right leg to a side lunge left hand on hip, right arm to high diagonal oblique. Right knee bent, left leg straight to side knees pointing upwards.
15. Bring left leg in and stamp foot on toe next to right foot. Then stamp four times right, left, right, left. On the last stamp the right arm comes across the chest, elbow tucked into body and fist at left shoulder.
16. Point left leg forwards step into lunge position, pull up onto toe and execute a **full turn with right leg at passé above the knee**. Arms overhead - 5th position.
17. Step forward on right leg and hop, left leg swings up to 45° then bends in to passé position hands behind hips, step forward to join feet together.
18. Spring off both feet raising left leg behind to land on one foot travelling towards the right, (*Pop jump*) step join feet together spring off both feet raising right leg behind to land on one foot travelling towards the left (*Pop jump*) - arms in sideways opposition horizontal.
19. Step forwards on right leg heel dig with left leg small hop on right, bring left knee turned in across right toes turned under both knees bent. Join feet with knees bent hands behind hips rise on toes and take heels out to a duck toe position (*toe facing together and heels turned outwards*) and 'click' heels together and straighten knees.
20. Take a large step forwards onto right leg on a bent knee bring left leg in to side of right both knees bent. Arms travel past hips to forward horizontal head in and rounded back. Take a large step onto left leg arms scoop across chest and present towards second position with the arms palms up.
21. Run forwards four steps on toes bringing arms down past waist and right to vertical and left to side horizontal finish on relevé.
22. Step forward into **forward walkover** to finish with free leg elevated. Step forward onto left leg bent and turned out, right leg to side and with flexed foot arms folded right on top of left parallel to floor body bent towards right. Step on to right leg turning back to originally direction.
23. Step onto right leg arms come past waist and point to floor, back rounded, head in arms and body circle to a vertical position to finish with left leg lifted, continue into a **backward walkover**, showing 180° split finish in lunge.
24. Step back onto right leg on relevé with left leg lifted to 45° arms press forwards to a wide forward horizontal position with fingers down.
25. Take arms backwards circling behind back to finish elbows out with feet in a coupé position right behind left.
26. Step back onto (*pas de burée*) step behind side and across to return to coupé.
27. Step onto left leg and perform hop with 180° turn (*fouetté hop*), step forward and perform a second fouetté hop turn on other leg.
28. Chassé forwards, join feet together and execute a **jump with full turn**.
29. Step forwards on left leg arms raise to vertical, point right leg to side and lower to a wolf turn position, left leg arm forwards perform a half spin on supporting leg.
30. Place both hands on floor and kick left leg behind change legs so right leg tucks under body on front of foot, left leg pulls back straight behind hip. Right arm pulled back to high oblique, (*mark*).
31. Place both hands on floor behind and bring legs to a high straddle position cross right leg over left and pass through kneeling to stand on right leg with left leg pointed to back, left arm forwards horizontal and right arm in side horizontal, facing towards the corner.
32. Half turn backwards on the right leg to face diagonal.
33. Two or three running steps into a **high dive forward roll**.
34. Step forwards on left leg through plié in 4th and finish with right arm to vertical, left arm to side horizontal - head up.

Compulsory Exercise Choreography Explained

Compulsory choreography is invaluable to a gymnast's development. It encourages correct technique, good posture and an understanding of the demands of the dance elements. It enables the gymnast to perform the more complex dance skills with ease later on. In addition, it starts to develop the gymnast's artistry in a simplified environment. The following notes explain the various aspects of the floor choreography, and puts them in context for the future.



STEP 1

The body wave at the beginning of the floor should show a contraction in the torso, thus encouraging the gymnast to understand the use of full body moment.

During the run and turn after handstand, the gymnast should exhibit her own personality, whilst making it a flowing movement, showing body contractions and running on the toes - it should not look robotic.

At the end of the routine the gymnast should finish with looking at the judges and making eye contact (audience participation and engagement).

STEP 2

When the gymnast performs the curtsey at the beginning of the routine she should engage the judges' attention by looking and smiling at them.

The ball changes with the opening arm action is a way to present to the audience what is to come, and invite them to join in - emotionally not physically!

Hop, leap, hop is a really hard skill for this developmental age. We are looking for a large hop with a high leg, then some power from the back leg to get an even split (not large) with both legs. The second hop should develop power through the front foot.

The passé walks should be performed on flat feet, with the working leg coming to place the heel to the toe of the front foot. These walks should not travel very far. The working leg should be lifted at right angles with the body. The gymnast should do the walks with a staccato rhythm, and then hold the point for longer to make the rhythm of the sequence more interesting.

The two side steps to plié can be used to engage the judges again.

The plié or lunge walks after the handstand prop roll should be turned out and pass through 4th position. This pattern is continued in STEPs 3 and 4 to develop the

step into, and out of, leaps and spins. This encourages the gymnast to have square hips and prevent bad technique and falls from the beam in the future.

The jump sequence should be fast and rebounding, not absorbing the energy with each landing, thus developing the technique required for tumbling.

During the cartwheel-cartwheel series, the gymnast should not swivel her feet on the floor. The first cartwheel should finish with the free leg high, and the supporting foot should remain still until it leaves the floor. The direct connection is important for future tumbling. If there is movement of the supporting foot between the cartwheels, the DV will be awarded, but there will be a deduction of 0.1/0.3 for lack of continuity between the skills.

The dish up from the backward roll should show a continuous roll through the whole back, one vertebrae at a time developing good body preparation for the future.

The pike fold with jazz hands develops hamstring flexibility and strength.

The ball change steps are another opportunity for the gymnast to engage the judges and audience.

Plenty of time has been allowed for the handstand to bridge element in the music. An ideal performance of the element would demonstrate a beautifully aligned, controlled handstand, followed by a deliberate opening of the shoulder angle into the bridge. Once in the bridge the gymnast should be exhibiting her flexibility and strength with a slow, smooth movement to stand up.

The ending position has been included to ensure that the gymnast is stretching the iliotibial band. If this particular band of connective tissue is not looked after, the gymnast will struggle with more complex skills. The gymnast should be facing the judges at the end.

STEP 3

As with STEP 2, the curtsey and ball changes at the start of the exercise should be performed in such a way that they engage the judges and audience and invite them to watch the exercise. To do this the gymnast will need to make eye contact with the judges and smile.

The passé walks in STEP 3 are required to be performed on relevé, with the ankles fully extended. The working leg must be lifted at right angles with the body and the toe should be placed at the knee of the support leg. The walks should not travel, and should be performed with staccato rhythm and the point held somewhat longer to emphasise a change in tempo.

Compulsory Exercise Choreography Explained

Following the development started in STEP 2, the plié preceding the turn and spin, should be turned out and pass through 4th position.

Fouetté turns should be controlled, and measured. Plenty of time has been allowed in the music for the gymnasts to finish in a stable arabesque, and pause in each one, before starting the next movement.

The cartwheel series should convey a feeling of continuous motion, but without movement of the feet between the cartwheels. The body needs to remain sideways throughout, rotating through the frontal axis. The ¼ turn inwards during the second cartwheel should occur after the hands leave the floor, and prior to the feet landing.

When the gymnast performs the section of dance after the wolf turn, from the roll to stand, it should be elegant with her base leg bent, and the front leg staying straight for as long as possible.

The ball changes should be performed with an even rhythm, and allow another opportunity to connect with the judges.

The step hops need to drive off the floor show height and enabling full extension through the ankles and legs.

Chainé turns should be performed quickly, on relevé and with the gymnast's eyes spotting to the front.

STEP 4

The floor pattern has been planned so the gymnasts perform the leaps and walkovers parallel to the judges, thus demonstrating the split in both sets of elements.

By the time gymnasts are in STEP 4, they should have developed some ability to engage the audience, judges are looking for emotion in this routine and audience participation. Dead pan faces and robotic performances are not enjoyable to watch.

The first passage of dance does not have a sissone in it. The skill is a hop from one foot on the front leg only, with the back leg in arabesque. This continues the leap development started in STEP 2, for powerful drive from the take off foot, and a strong kick of the back leg.

The spin should demonstrate a controlled finish in relevé, with an immediate step into the hop.

Pop jumps are included to aid development of dance connections on beam, and therefore should be performed quickly. There must be no arm swing or closing of the hip angle in between each one.

The dance before the walkovers should show strong contraction in the torso and the running steps must be in high relevé, with ankles fully extended.




The contrast in music after the walkovers, should be matched by the gymnast demonstrating a change in body and arm movements.

The section of dance after the back walkover should be performed in a staccato rhythm, on relevé and show pauses in the dance to match the music.

The fouetté hops should be performed with precision. The music allows plenty of time for the gymnast to complete the hop in an arabesque position, and pause before continuing. The gymnast should avoid dropping, and then raising the back leg in the arabesque position.

The turn leading into the dive roll should be performed on one foot, the free leg should remain clear of the floor until commencing the run into dive roll. This run should be two or three steps only.

STEPS 7 to 10 Summary

STEP 7		STEP 8		STEP 9		STEP 10	
	7 counting elements including dismount	7 counting elements including dismount	7 counting elements including dismount	8 counting elements including dismount	8 counting elements including dismount	8 counting elements including dismount	8 counting elements including dismount
CR +0.5	1 Element to or through handstand 2 Close bar circle element (<i>Grp 2, 4 or 5</i>) 3 2nd close bar circle from different root skill to CR#2 4 Salto dismount	1 Giant circle (<i>element 3.201 or 3.206</i>) 2 Flight element 3 2 close bar circle elements from different root skill (<i>Grp 2, 4 or 5</i>) (may include flight element) 4 Salto dismount	1 Non flight element with min 180° LA turn (<i>excl Grp 1 elements</i>) 2 2 different flight elements 3 2 close bar circle elements from different root skill (<i>Grp 2, 4 or 5</i>) (may include flight element) 4 B+ salto dismount	1 Non flight element with min 180° LA turn (<i>excl Grp 1 elements</i>) 2 2 different flight elements 3 2 different grips (<i>excl cast, mount, dismount</i>) 4 C+ salto dismount			
DB +0.3	1 2nd or more different element to or through handstand 2 Flight element 3 Flyaway in stretched position from above 90° OR B+ salto dismount	1 Non flight element with min 180° LA turn (<i>excl Grp 1 elements</i>) 2 2nd different flight element 3 Flyaway in stretched position from above 90° OR B+ salto dismount	1 Non flight element with min 360° LA turn (<i>excl Grp 1 elements</i>) 2 B+ element with reverse or L grip (<i>excl cast, mount, dismount</i>) 3 D+ value element	1 Non flight element with min 360° LA turn (<i>excl Grp 1 elements</i>) 2 D+ element			
	7 counting elements including dismount Min 3 dance, min 3 acro	7 counting elements including dismount Min 3 dance, min 3 acro	7 counting elements including dismount Min 3 dance, min 3 acro	8 counting elements including dismount Min 3 dance, min 3 acro	8 counting elements including dismount Min 3 dance, min 3 acro	8 counting elements including dismount Min 3 dance, min 3 acro	8 counting elements including dismount Min 3 dance, min 3 acro
CR +0.5	1 Dance connection 2 Turn from Group 3 3 Acro series - flight not required 4 Acro elements fwd OR swd AND bwd, one with flight	1 Dance connection 2 Turn from Group 3 3 Acro series one element with flight 4 Acro elements fwd OR swd AND bwd	1 Dance connection 2 Turn from Group 3 3 Acro series - two elements with flight 4 Acro elements fwd OR swd AND bwd	1 Dance connection 2 Turn from Group 3 3 Acro series with two flight elements, one of which is a salto 4 Acro elements fwd OR swd AND bwd			
DB +0.3	1 C+ element 2 Acro series travelling in one direction, one element with flight (<i>excl mount and dismount</i>) 3 Connected dismount series with a flight element into a salto	1 C+ acro element (<i>incl mount and dismount</i>) 2 Acro series, rebounding, two elements with flight 3 Connected dismount series with a flight element into a salto	1 D+ element 2 Acro series rebounding with two flight elements, one of which is a salto (<i>excl mount and dismount</i>) 3 Connection of: C+C (<i>dance</i>) B+C (<i>mixed</i>) A+C (<i>turns</i>) B+B+B Series Bonus (<i>dance/acro/mixed</i>)	1 D+ element 2 Connection of: C+C (<i>dance</i>) B+C (<i>mixed</i>) A+C (<i>turns</i>) B+B+B Series Bonus (<i>dance/acro/mixed</i>)			
	7 counting elements including dismount Min 3 dance, min 3 acro	7 counting elements including dismount Min 3 dance, min 3 acro	7 counting elements including dismount Min 3 dance, min 3 acro	8 counting elements including dismount Min 3 dance, min 3 acro	8 counting elements including dismount Min 3 dance, min 3 acro	8 counting elements including dismount Min 3 dance, min 3 acro	8 counting elements including dismount Min 3 dance, min 3 acro
CR +0.5	1 Dance passage one element with 180° split 2 Acro line with backward salto stretched 3 Acro line with two saltos, which may be same 4 Saltos in fwd and bwd direction within acro line(s)	1 Dance passage one element with 180° split 2 Acro line with backward salto stretched 3 Acro line with two different saltos 4 Saltos in fwd and bwd direction within acro line(s)	1 Dance passage one element with 180° split 2 Salto with min 360° LA turn 3 Acro line with two different saltos 4 Saltos in fwd and bwd direction within acro line(s)	1 Dance passage one element with 180° split 2 Salto with min 360° LA turn 3 Salto with double BA 4 Saltos in fwd and bwd direction within acro line(s)			
DB +0.3	1 Acro line with B+ salto 2 Direct salto connection A+A	1 Acro line with C+ salto 2 Direct salto connection A+B	1 D+ element 2 Direct salto connection A+C	1 D+ element not used in CR#3 2 Direct salto connection B+C			

Gymnast #	DV1	DV2	DV3	DV4	DV5	DV6	DV7	DV8	DV9	CV	DV -	EX	Omission
											CR -	AR	Neutral
											Total	Total	Total
											D Score (from 5.0)	E Score (from 10.0)	Final Score (D+E-Neutral)
Gymnast #	DV1	DV2	DV3	DV4	DV5	DV6	DV7	DV8	DV9	CV	DV -	EX	Omission
											CR -	AR	Neutral
											Total	Total	Total
											D Score (from 5.0)	E Score (from 10.0)	Final Score (D+E-Neutral)
Gymnast #	DV1	DV2	DV3	DV4	DV5	DV6	DV7	DV8	DV9	CV	DV -	EX	Omission
											CR -	AR	Neutral
											Total	Total	Total
											D Score (from 5.0)	E Score (from 10.0)	Final Score (D+E-Neutral)
Gymnast #	DV1	DV2	DV3	DV4	DV5	DV6	DV7	DV8	DV9	CV	DV -	EX	Omission
											CR -	AR	Neutral
											Total	Total	Total
											D Score (from 5.0)	E Score (from 10.0)	Final Score (D+E-Neutral)
Gymnast #	DV1	DV2	DV3	DV4	DV5	DV6	DV7	DV8	DV9	CV	DV -	EX	Omission
											CR -	AR	Neutral
											Total	Total	Total
											D Score (from 5.0)	E Score (from 10.0)	Final Score (D+E-Neutral)

Gymnast #	CR1	CR2	CR3	CR4	E	DV	EX	Neutral
					D	CR	AR	
					C	DB	E- Total	
					B	D Score	E Score	
					A			Final Score
Gymnast #	CR1	CR2	CR3	CR4	E	DV	EX	Neutral
					D	CR	AR	
					C	DB	E- Total	
					B	D Score	E Score	
					A			Final Score
Gymnast #	CR1	CR2	CR3	CR4	E	DV	EX	Neutral
					D	CR	AR	
					C	DB	E- Total	
					B	D Score	E Score	
					A			Final Score
Gymnast #	CR1	CR2	CR3	CR4	E	DV	EX	Neutral
					D	CR	AR	
					C	DB	E- Total	
					B	D Score	E Score	
					A			Final Score
Gymnast #	CR1	CR2	CR3	CR4	E	DV	EX	Neutral
					D	CR	AR	
					C	DB	E- Total	
					B	D Score	E Score	
					A			Final Score

Women's Artistic Application for Dispensation

Please return your completed form to the National Office

Note: Dispensations will be considered only where there are extenuating circumstances, eg a gymnast qualified well once, and then was injured so didn't have another opportunity to qualify. Dispensation will NOT be considered to allow gymnasts to move up, if they cannot achieve all the requirements of their current STEP.

Gymnast's Name	Gymnast's Age
Club	Coach
Current STEP	Request move to STEP
Scores (AA total) from last competition season	
Outline reasons for request, please give as much information as possible	
Signature of Applicant	Date
Name of Applicant	Position/Authority

Approved / Approved Subject to Conditions Below / Not Approved	Approved STEP
Signature of WTC Chairperson	Date
Comments	