

FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE



Fondée en 1881

AGE GROUP DEVELOPMENT and COMPETITION PROGRAM

for

Women's Artistic Gymnastics

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Where there is a difference among the languages, the English text shall be considered correct.

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The program consists of several parts:

A. A multi-level competition program with compulsory routines and optional rules.

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B. A multi-level physical and technical ability education and testing program.

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C. Skill Acquisition Profiles for each apparatus (from the FIG Academy Program).

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PHILOSOPHY and OVERVIEW

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FIG Age Group Program Overview & Philosophy

The rapid increase in the difficulty content of gymnastics performances has been the result of ever-increasing volume and intensity of training at ever younger ages. At the same time, coaches in leading countries have become more effective in the technical preparation of gymnasts which causes many less successful coaches and programs to try to copy by taking short-cuts towards difficulty.

This increase in training hours and decrease in training age of children for high intensity training has placed our sport under ever more scrutiny and criticism by the medical, educational and media professions who often use gymnastics as an example of abusive and excessive training practices.

It is important for all in the sport to assure that these negative impressions are proven wrong. Too often these impressions are right. The FIG is working vigorously in this regard with changes to rules that have negative consequences and with the education of coaches to improve their knowledge and their effectiveness without causing harm to the gymnasts in their care.

This FIG Age Group Development and Competition Program is an effort to provide “ready-to-use” physical preparation, technical preparation, and competition programs for countries with little experience with contemporary international gymnastics and for the many countries that do not have the resources to develop a program of their own.

- The focus is on the safe and perfect long-term preparation and development of gymnasts towards high performance.
- This program provides information to assure gradual and safe progressions.
- This program provides programs that can be recommended for all coaches and all federations.

More detailed information on the theory, technique and methodology for the teaching of all elements presented in this document is available through the three-level FIG Academy Program.

Information about the Growing Child in Gymnastics

This FIG Age Group Development and Competition Program is connected with the educational efforts of the FIG Academy Program. The FIG Academy Program has focused on the safe and healthy preparation and development of young gymnasts towards high performance excellence. The foundation for this focus comes from the Growth & Development document on the FIG Age Group Program Resource CD distributed by the FIG to all federations in 2001 and again in 2003. Some observations from this important document are presented here.

Paramount for a coach's understanding is that the age period of 11-15 is a critical time for our gymnasts because it is a time when they are capable of learning complex aerial skills quickly but are simultaneously susceptible to debilitating acute, chronic and overuse physical injuries and to emotional and psychological damage.

- Gymnasts in that age period have open growth plates (cartilage instead of bone) at the end of every long bone in the body as well as wherever a tendon attaches to a bone. These growth plates are susceptible to injury from torsion and shear forces and excessive or repetitive compression forces.
 - Adequate recovery time must be provided
 - Numbers of high impact loadings must be reduced
 - Incomplete twists and saltos cannot be permitted
 - Soft landing surfaces should be used
- Gymnasts in that age period will undergo a period of rapid growth (peak-height velocity - PHV).
 - All parts of the body and body systems grow at different rates and this may lead to clumsiness and loss of some skills.
 - They will be less flexible as the bones grow and put the muscles and tendons under stretch.
- Gymnasts in that age period will undergo a period of rapid weight gain soon after PHV (peak-weight velocity – PWV).
 - They will gain weight faster than strength and thus will temporarily lose relative strength.
 - They should not be put on a restrictive diet; they must eat optimally for optimal and healthy growth.
- Gymnasts in that age period do not have mature anaerobic-lactic systems; yet the sport of gymnastics is predominantly anaerobic.
- Successful gymnasts are almost always late maturers.
 - Late maturation and smaller size at that age may lead to feelings of inferiority and low self-esteem.
 - Their growth plates are open and susceptible to injury longer.
 - Gymnasts in that age period should focus mostly on learning and less on competition. International competitions can be introduced but the focus must be important base elements perfectly performed and rules such as presented within this document should be used that modify the difficulty expectations.

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OVERVIEW OF LONG TERM PERFORMANCE DEVELOPMENT OF GYMNASTS

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Long Term Performance Development of Gymnasts

For the preservation and a lasting acceptance of our sport, a systematic long-term preparation of gymnasts is required, that takes into consideration the growth and maturational principles.

To deviate from such preparation system by striving for early specialisation or early high difficulty elements, does not serve the gymnasts and contributes to un-aesthetic performances, injury and a rejection of our sport by the public. Coaches who, for whatever reasons, practise such behaviour, can occasionally achieve good results but in the long run such an approach will not be successful and will lead to severe attrition.

During long-term performance development, the load ability in general and the load ability of the support and motor system in particular, have a central position. During his previous and current activity as a coach, Dieter Hofmann has made positive experiences with a common point of view towards the systematic performance development of athletes with coaches, physicians, gymnasts and their caretakers.

This common effort should be concentrated on essential aspects:

- A systematic increase of the loads with the purpose to create a long term and lasting load ability of the support and motor system.
- A high development of the prerequisites (flexibility, power, basic structures) to limit the negative load effects of high repetitions of movement and faulty techniques (inefficient position of the joints);
- To promote and encourage the education of all-around gymnasts in order to guarantee the balance of the loads (dismount, support, hang);
- The systematic and gradual use of the "phase of favourable motor learning" in the long term performance development;
- To coordinate with the high responsibility of the personified chain: gymnast – trainer – physician – physiotherapist;
- To guarantee a safe and continuous proportionality of training, competitions and phases of compensation;
- Extensive use of methodical equipment (auxiliary equipment) in the training process and to pay high attention to this matter in the construction of training halls.

«Training halls are education centres, not competition halls»

This philosophy of gymnastics has once again touched out sport:

«Gymnastics is complicated, not because it must be difficult, but because it has to be beautiful »

The authors of this programme are confident that trainers and athletes will accept this assistance and will find a well-founded support in this document.

Stages and essential characteristics of Long Term Performance Development (LTPD)

	Basic Training (BT)		Preparatory Training (PT)		Advanced Training (AT)		High Performance Training (HPT)
	girls age 6/7	boys age 8/9	boys age - 9/10 girls age - 8/9	age 14/15 age 12/13	boys age 15 girls age 13/14	age 17/18 age 15/16	boys age 18/19 → girls age 16/17 →
Practice and learn to train	1. Train frequently 2. Create and learn prerequisites		Training for education 1. Create prerequisites 2. Learning 3. Competitions and controls in athletics and technique 4. Training within the competition program		1. Training for education / learning 2. Training for World Champ. program		1. Training for competitions 2. Training for further development
training unit	1-2 times / week	2-3 times / week	4-5 x 2.5 hrs / week	5-6 x 3 hrs / wk	6-7 x 3 hrs / wk	8x 3 hrs/wk	9 – 10 times / week
training quantity	1.5 hours each	2 hours each	approx. 14 hrs	approx. 18 hrs	approx. 21 hrs	approx. 24 hrs	approx. 27-30 hrs

Basic methodology in LTPD

	Basic Training (BT)	Preparatory Training (PT)	Advanced Training (AT)	HPT
Prerequisites				
Flexibility	+++	+++	maintain	maintain
Power	++	++	+++	+++
Technique / basic structures	+++	+++	+++	++...
Learning	motor technical prerequisites	+++	+++	+++
Refining	exact performance of movements	+++	+++	+++
Exercise training / stabilisation	+	++	+++	+++

Specific training characteristics in the stages of the LTPD

BT Basic Training	PT Preparatory Training	AT Advanced Training	HPT High Performance Training
<p>1. stage (age 6-7)</p> <ul style="list-style-type: none"> talent for sport (suitability) – introduce training hours gain interest of healthy, intelligent and physically suitable children for frequent training. yearly selections! <p>2. stage (age 8-9)</p> <p>More precise definition of goals</p> <ul style="list-style-type: none"> willingness of parents to support. state of health / physique intellectual capacity personal motivation towards artistic gymnastics check to determine capacity to develop general prerequisites. motor ability speed / agility / reaction capacity flexibility, strength and power psychological -pedagogical aspects, such as courage, fear capacity for expression <p>3. stage (age 9, for selections also age 10)</p> <ul style="list-style-type: none"> acquisition of general gymnastic prerequisites development of gymnastic-acrobatic prerequisites by using methodical equipment (auxiliary equipment) development of the first typical skills on competition apparatus. 	<p>1. stage</p> <ul style="list-style-type: none"> further development of the general prerequisites. shaping of body control with general and specific means during the preferred learning phase (before puberty) taking the development and vulnerability of the support and motor system into account. achieve an overall basic repertoire of skills create the conditions to endure an all-around competition (compulsory + free exercise; 2x free exercise) development of physical fitness for intensive and effective daily training. preparation for competition requirements of the next higher class / stage. <p>2. stage</p> <ul style="list-style-type: none"> preservation of the load ability in the juvenile phase with versatile, general and basic gymnastic skills refining of the general and specific prerequisites such as power! → (favourable phase for the development of general and special power potentials → and flexibility, basic technical structures) use of individual conditions for the preparation of all elements of the compulsory and free exercises stabilisation of skills in competition routines 	<ul style="list-style-type: none"> transfer of high level prerequisites to all elements of the gymnastic performance (difficulty, techniques, stability) for international competition high complexity of the all-around skills ...and development of performances for finals creation of prerequisites for the required increase of training the load (with a systematic increase of all load factors) for the demands of a W.Ch. or Olympic cycle adaptation to W. Ch. content and frequency and the specifics of competitions for men and women <p><u>the goal is:</u> to prepare and guarantee a successful start for men and women</p>	<p><u>the goal is:</u></p> <ul style="list-style-type: none"> a successful participation and to secure of the goals for major international competitions O.G; W.Ch; continental championships and international tournaments this development is based on the basic prognoses for the W.Ch. performance (difficulty, technique, stability) and its continuous changing specification of the world level and actual application of the codes. high demand of complexity for: prerequisites (power, flexibility, technical base) higher technical level – best technical solutions, ,extreme performances, responsible high level of difficulty, effective use of bonuses, high level of stability / stand. <p>TBS = Technical Basic Structures TN = Norm for Technique AN = Norm for Athletics Pr = Prerequisites</p>

Summary of information about Long Term Performance Development

- The completion of the tasks in the individual stages and the mental and physical readiness are the criteria for a next higher level.
- The age-related tasks should be considered from the biological development and not from the chronological age.
- The goal of the **Basic Training** is to development fundamental and sports-specific prerequisites; especially movement regulating and neuromuscular prerequisites.
- The goal of **Preparatory Training** is to increase the level of the general and specific prerequisites (coordination, technique, speed, flexibility, power, etc.) and the increase in load ability.
- The goal of the **Advanced Training** is to develop a systematic transfer from the age group training to the high-performance training. It is about securing the connection with the international level through a systematic increase of the specific training demands.
- **Preparatory Training** basically differs from **High Performance Training**
 - It has a specific character. The performance prerequisites for the further sports development are being developed and the prerequisites for the further increase of the training demands and load ability are created.
- The goal of Long-Term Performance Planning is
 - to create prerequisites (flexibility, power, basic technical structures), that are necessary for a stable and continuous increase of the specific performance

It is not the competition goals, but rather the educational goals for technical and physical abilities that are in the highest priority.

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Women's Competition Program

Compulsory Routines

and

Optional Rules

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Introduction

This Women's Competition Program was designed to provide competition opportunities for gymnasts of all ages and all levels. Girls and women participate in gymnastics for many different reasons, all equally valid and welcome.

It is complicated with a single set of rules to serve both the needs of the recreational gymnast who wants to compete occasionally to remain motivated and to test herself against others and the needs of the high-performance gymnast who wishes to represent her country on the international stage. Moreover, some gymnasts might begin training in early childhood while others have no opportunities or exposure until they are in their teens. It is important to somehow keep all of these gymnasts by providing meaningful participation and success opportunities for them.

This program divides the competitive participants and opportunities into two streams; a Participation Stream and a High-Performance Stream. The Participation Stream has four Competition Classes each divided into multiple age groupings that permit early or late starters to participate successfully. The first two Competition Classes prescribe compulsory exercises that are also appropriate for the High-Performance Stream but only at specified and restricted ages.

The High-Performance Stream is divided into six progressive Competition Classes. Class HP1 and HP2 are the same as for the Participation Stream. Then the High-Performance Stream becomes more difficult with the last two Competition Classes being Class Junior and Senior levels. The first four of the six Competition Classes for the High-Performance Stream include compulsory exercises. Experience has shown that compulsory exercises serve to direct the training towards high performance and serve additionally as a form of education for and control over coaches.

Note:

- The multiple ages in the Participation Levels allow for late entry into gymnastics and longer years of participation. That number of age groups may be too many for federations with low participation numbers. Different age groups can compete together and be separated for awards.
- Class 1 and Class 2 compulsory exercises should form the very basis of any competition gymnastics and should therefore be the same. Some federations may choose to make more simple compulsory exercises for the Participation Levels or to eliminate the most challenging skills.
- Some categories overlap with current FIG Junior ages (Class HP4). This program permits gymnasts of those ages to compete meaningfully without having to jump to FIG Junior-level rules and requirements before they are ready. The Junior level in this document uses FIG Junior rules but recommends an option for federations whereby the age is extended to avoid being forced to the Senior level before the gymnast is ready.
- For girl's bar, compulsory exercises are done on a single bar. It makes no sense to use a double bar before the girl can do meaningful transitions between the bars. All significant elements must be perfected on a single bar first.

An overview of the competition structure and program is presented below:

FIG Age Group Program - Women's Competition Structure and Program

Participation Stream			High Performance Stream					
Class P1	Age 7 - 8 Age 9 - 11 Age 12 - 14 Age ≥15	1x compulsory	Class HP1	Age 7 - 8	1x compulsory			
Class P2	Age 9 - 11 Age 12 - 14 Age ≥15	1x compulsory	Class HP2	Age 9 - 11	1x compulsory			
Class P3	Age 9 - 11 Age 12 - 14 Age ≥15	1x optional						
Class P4	Age 12 - 14 Age ≥15	1x optional						
						Class HP3	Age 11 - 12	1x compulsory 1x optional
						Class HP4	Age 13 - 14	1x compulsory 1x optional
			Junior	Age 13 - 16	FIG Junior rules – 1x optional			
			Senior	Age 16+ (FIG)	FIG – 1x optional			

Note: In the interests of development, the FIG Junior age (13-15) overlaps with Class HP4 for this Competition Program. See note above.

General Regulations

Article 1 Competition Ages

- a. The gymnasts' age eligibility will be based on her age on December 31 of the year of competition.
- b. It is recommended that gymnasts under age 7 do not participate in formal competitions.
- c. A gymnast who is below the minimum age for her Competition Class may participate in this category with approval of the appropriate technical committee. Such permission should be confirmed before the registration deadline for the competition.

Article 2 Warm-up, Spotting and Assistance

- a. It is recommended that Competition Classes P1-P4 and HP1-HP4 be provided with 90-minues of general warm-up prior to the competition but no one-touch (or 30-second) warm-up in advance of the competition. HP3 & HP4 may have one touch warm up for optional routines
- b. A spotter is required at single bar or uneven bars for all Competition Classes. The Chair of the Apparatus Jury will not permit the performance to begin until a spotter is present. A deduction of 0.3 will be taken off the final score for that apparatus if the coach leaves during the performance of the routine.
- c. Soft safety mats (5, 10 or 20 cm) are permitted without penalty on all apparatus except Floor Exercise; however, normal landing deductions will apply. The use of a safety mat on Floor Exercise will result in a 0.30 deduction from the Final Score.
- d. A safety collar must be used for all round-off entry vaults. The Chair of the Apparatus Jury will not permit the performance to begin until a safety collar is present. Failure to use the safety collar will result in a Final Score of 0-points for that vault. A hand-support mat placed in front the vault board should be available.
- e. The use of any non-permitted supplementary equipment will be deducted 0.3.

Article 3 General Judging Rules

- a. For all Competition Classes of National competition, each member of the judging panel will be responsible for both D-jury and E-jury tasks unless 4 or more judges are assigned to the event.
- b. Unless otherwise stated within this document, execution errors for poor technique, poor body position, and permitted elements, etc. are evaluated according to Junior rules of the current FIG Code of Points.
- c. Deductions of a disciplinary nature are taken from the Final Score by the Chair of the Apparatus Jury.

Specific Regulations

Article 4 Specific Rules for Compulsory Exercises

- a. Compulsory routines will be evaluated by a UNIQUE JURY, instead of separate juries of Difficulty and Execution.
- b. All the compulsory routines have a START VALUE of 10.00 points. From this starting note, errors will be deducted for changes in text, execution, artistry of performance, discipline, etc.
- c. All exercises may be reversed in their entirety including the elements with DIFFICULTY VALUE (MAJOR elements)

Changes to Prescribed Text

- | | |
|--|---|
| ▪ Change or omit a part without value | Each time <u>0.10</u> |
| ▪ Change a MAJOR element with some variant but with the same structure | Half the value of the element |
| ▪ Omitting a MAJOR element or non-recognition of the element | Value of the element |
| ▪ Adding an element | Each time <u>0.30</u> |
| ▪ Incorrect position of the arms/legs (text errors) | Each time <u>0.10</u> to maximum 1.00 for routine |
| ▪ Repeating a failed element | No deduction |

Direction and Placement of Elements

- | | |
|---|-----------------------|
| • Error in line of direction of an isolated element | Each time <u>0.10</u> |
| • Error in line of direction of a full section of floor pattern | Each time <u>0.20</u> |

Rhythm

Lack of continuity between elements in a directly connected series	Each time up to 0.30
--	----------------------

Assistance from The Coach

- | | |
|---|----------------------|
| • Coach touches the gymnast during the element | <u>0.30</u> |
| • Coach assist in the completion of the element | Value of the element |

Article 5 Specific Rules for Optional Exercises (some apply also for compulsory exercises)

The evaluation of optional exercises in Competition Classes P3-P4 & HP3-HP4 (Junior and Senior already follow the FIG Code) will be based on the additive system of the current FIG Code of Points. There are 2 evaluation factors in this system; a Difficulty Score (D-score) and an Execution Score (E-score)

D-score

The D-score is calculated based on adding the following 2 aspects of a performance;

- i. The values of the difficulties presented in the exercise up to a specified maximum number.
- ii. For Competition Classes P3-P4 and HP3-HP4, 0.3 for each Element Group Requirement which was fulfilled in the exercise.

The D-score is calculated according to the following sequence:

1. Determine the value of the dismount. If a gymnast does not perform a recognized dismount, she will automatically be penalized by not receiving the 0.3 for that Element Group requirement.
2. Determine if the remaining Element Group requirements have been performed and award 0.3 for each one met (Plus the value of the element itself). This applies also to A-part and B-part dismounts.
3. Add the value of the remaining most difficult recognized elements up to the maximum number of elements permitted.

E-score

The E-score deductions for Optional Exercises and, when not specified, for Compulsory Exercises are as follows:

Class P 1, 2, 3, 4 & HP 1, 2

Small error	= 0.10
Medium error	= 0.20
Large error	= 0.30
Fall	= 0.50

Class HP 3, 4

Small error	= 0.10
Medium error	= 0.30
Large error	= 0.50
Fall	= 1.00

Artistry of Performance Penalties (Floor and Beam)

- Lack of expressiveness 0.10
- Lack of personal style 0.10
- Lack of confidence (only beam) 0.10
- On Floor: Lack of synchronization between movement and musical beat) each time 0.10

Final Score

The Final Score for Optional Exercises is determined by adding the D-score and E-score and this score is then displayed to the public. If possible, the D-score, E-score and Final Score should be displayed.

Additional information

- i. For optional exercises in Competition Classes P3 and P4, any legitimate gymnastics element that is not recognized in the current FIG Code of Points will be given an A-value regardless of any previous Code value. Examples include: cast to stand, rolls, hip circles, etc.
- ii. Non-value parts are neither credited nor deducted provided they are performed without execution errors.
- iii. The difficulty value of an element will always be recognized, unless there is a failure to meet the technical requirement of the element.
- iv. For all Competition Classes, in case of a poor Vault, the gymnast may choose to vault again with an automatic deduction of 1.0 points. This deduction is applied by the Chief of the Apparatus Jury and is deducted from the Final Score.

Article 5 Additional Modifications to the FIG Code of Points for Competition Classes P3-P4 and HP3-HP4

Developmental Parts

Competition Classes P3-P4 & HP3-HP4 may make use of specially designated developmental parts; parts whose value differs from those listed in the current FIG Code of Points or are not recognized within that Code. Gymnasts of Competition Classes P3-P4 & HP3-P4 may use the identified elements to meet Difficulty requirements, Element Group requirements and possible Connection Bonus points.

Compositional Requirements (CR)

There are four Composition Requirements in UB, BB and FX, value of 0.30 each. A maximum of 1.20 is possible.

- One element may fulfill more than one CR
- A repeated element may fulfill a CR
- A development skill may fulfill one or more CR

Repetition

Competition Classes P3-P4 & HP3-HP4 may repeat one element of sufficient difficulty. As follows:

- | | |
|-----------|--|
| Class P3 | – may repeat one skill of A or B value |
| Class P4 | – may repeat one skill of B or C value |
| Class HP3 | – may repeat one skill of B or C value |
| Class HP4 | – may repeat one skill of C value |

Article 6 Element Values & Maximum Number of Elements

The chart below indicates the maximum number of difficulty parts that may be counted towards the D-score in each Competition Class and the value of those parts. It also indicates which parts may not be performed in a given Competition Class. **Note:** For developmental reasons, this program maintains the expectation for an exercise to evolve to one that consists of **8-counting elements** towards the D-score.

Element Values & Maximum Number of Value Parts in D-score (including dismount)

Competition Class	Maximum # Elements	A-part value	B-part value	C-part value	D-part value	E-part value	F+ value parts
Class P3	6	0.1	0.2	0.3	Not permitted	Not permitted	Not permitted
Class P4	7	0.1	0.2	0.3	Not permitted	Not permitted	Not permitted
Class HP3	8	0.1	0.2	0.3	0.4 with listed restrictions	Not permitted	Not permitted
Class HP4	8	0.1	0.2	0.3	0.4	0.5	Not permitted

Article 7 Short Exercises

The following chart indicates how the E-jury must evaluate short exercises in each Competition Class. An element with a large error may count towards the total number of elements required even if not recognized for value or element group requirements.

Evaluation of Short Exercises (maximum E-score)

Competition Class	8 elements	7 elements	6 elements	5 elements	4 elements	3 elements	2 elements	1 element
Class P3	10.0	10.0	10.0	8.0	6.0	4.0	2.0	1.0
Class P4	10.0	10.0	8.0	6.0	4.0	3.0	2.0	1.0
Class HP3	10.0	10	6.0	6.0	4.0	4.0	2.0	2.0
Class HP4	10.0	10	6.0	6.0	4.0	4.0	2.0	2.0

Article 8 Apparatus Specifications

Apparatus Specifications

Class P1 & HP1	Class P2 & HP2	Class P3	Class P4	Class HP3	Class HP4
<p>Vault 80 cm stack</p> <p>Single Bar High enough to accommodate the tallest gymnast. Bar may be lowered or mats may be added before competition. A man's bar is recommended but a single women's bar can be used.</p> <p>Balance Beam 80cm height</p> <p>Floor FIG 12m x 12m</p>	<p>Vault Table at any height (min 1m10, max 1m25)</p> <p>Single Bar High enough to accommodate the tallest gymnast. Bar may be lowered or mats may be added before competition. A man's bar is recommended but a single women's bar can be used.</p> <p>Balance Beam 80cm height</p> <p>Floor FIG 12m x 12m</p>	<p>Vault Table at 1m15 to 1m25</p> <p>Uneven Bars FIG Standard Height Additional Safety mats may be used</p> <p>Balance Beam 100cm height</p> <p>Floor FIG 12m x 12m</p>	<p>Vault Table at 1m15 to 1m25 Yurchenko Collar</p> <p>Uneven Bars FIG Standard Height 20 cm Safety mat permitted</p> <p>Balance Beam FIG height = 125cm</p> <p>Floor FIG 12m x 12m</p>	<p>Vault 115 to 125cm stack of mats Table at 1m15 to 1m25 Yurchenko Collar</p> <p>Single Bar (For compulsories) FIG Standard Height =2.5m 20 cm Safety mat permitted A man's bar is recommended but a single women's bar can be used.</p> <p>Uneven Bars (For optionals) FIG Standard Height 20 cm Safety mat permitted</p> <p>Balance Beam FIG height = 125cm</p> <p>Floor FIG 12m x 12m</p>	<p>Vault FIG Standard Height Yurchenko Collar</p> <p>Single Bar (For compulsories) FIG Standard Height =2.5m 20 cm Safety mat permitted A man's bar is recommended but a single women's bar can be used.</p> <p>Uneven Bars (For optionals) FIG Standard Height 20 cm Safety mat permitted</p> <p>Balance Beam FIG height = 125cm</p> <p>Floor FIG 12m x 12m</p>

Article 9 Summary of Specific Regulations for Each Apparatus (PRESENTED BY APPARATUS and BY COMPETITION CLASS)

The specific regulations for optional exercises for Competition Classes P3-P4 & HP3-HP4 are presented in the four charts on the following pages.

Vault – Summary of Specific Regulations

	Class P3	Class P4	Class HP3	Class HP4
Permitted Vaults and Difficulty Values	<p>Handspring = 2.0 Handspring ½ = 2.2 Handspring 1/1 = 2.5</p> <p>½ on = 2.0 ½ on ½ off = 2.2 ½ on 1/1 off = 2.5</p>	<p>Handspring = 2.0 Handspring ½ = 2.2 Handspring 1/1 = 2.5</p> <p>Handspring Front Tuck = 2.7 Handspring Front Tuck ½ = 2.9</p> <p>½ on = 2.0 ½ on ½ off = 2.2 ½ on 1/1 off = 2.5</p> <p>Yurchenko Tuck = 2.7 Yurchenko Tuck 1/1 = 2.9 Yurchenko Pike = 2.9 Yurchenko Straight = 3.1</p>	<p>Handspring = 2.0 Handspring ½ = 2.2 Handspring 1/1 = 2.5 Handspring 1 ½ = 2.7</p> <p>Handspring Front Tuck = 2.7 Handspring Front Tuck ½ = 2.9 Handspring Front Pike = 2.9 Handspring Front Pike ½ = 3.1</p> <p>½ on = 2.0 ½ on ½ off = 2.2 ½ on 1/1 off = 2.5</p> <p>Tsukahara Tuck = 2.7</p> <p>Yurchenko Tuck = 2.7 Yurchenko Tuck 1/1 = 2.9 Yurchenko Pike = 2.9 Yurchenko Straight = 3.1</p> <p>Kasamatsu tucked = 2.9</p>	<p>Handspring = 2.0 Handspring ½ = 2.2 Handspring 1/1 = 2.5 Handspring 1 ½ = 2.7</p> <p>Handspring Front Tuck = 2.7 Handspring Front Tuck ½ = 2.9 Handspring Front Tuck 1 ½ = 3.3 Handspring Front Pike = 2.9 Handspring Front Pike ½ = 3.1 Handspring Front Pike 1 ½ = 3.5 Handspring Front Straight = 3.1 Handspring Front Straight ½ = 3.3</p> <p>½ on ½ off = 2.2 ½ on 1/1 off = 2.5</p> <p>Yurchenko Tuck = 2.7 Yurchenko Tuck 1/1 = 2.9 Yurchenko Pike = 2.9 Yurchenko Straight = 3.1 Yurchenko Straight 1/1 = 3.3</p> <p>Tsukahara Tuck = 2.7 Tsukahara Pike = 2.9 Tsukahara Straight = 3.1</p> <p>Kasamatsu tucked = 2.9</p>
Additional Regulations	<p>A 2nd attempt is permitted, but with 1.0 deduction</p> <p>Vault values should not be changed to keep parity to the difficulty values of the other apparatus</p>			

Uneven Bars – Summary of Specific Regulations

	Class P3	Class P4	Class HP3	Class HP4
Difficulty Values & Required Number of Elements	Difficulty A=0.1, B =0.2, C=0.3 (Higher values not permitted) 6 skills maximum for D-score	Difficulty A=0.1, B =0.2, C=0.3 (Higher values not permitted) 7 skills maximum for D-score	Difficulty A=0.1, B =0.2, C=0.3, D=0.4 (Higher values not permitted) 8 skills maximum for D-score See restrictions for “D” elements below	Difficulty A=0.1, B =0.2, C=0.3,D=0.4, E=0.5 (Higher values not permitted) 8 skills maximum for D-score
Developmental and Supplemental Skills	<ol style="list-style-type: none"> 1. Back uprise to support = A part 2. Swing Fwd ½ turn, min.45° and grip change to overgrip = A part I 3. Early fwd pirouette, min 45° and grip change to undergrip = A part 4. Back salto dismount layout = B part <p>Any other skills which can reasonably be called a gymnastics skill = A part</p>	<ol style="list-style-type: none"> 1. Back uprise to support = A part 2. Swing Fwd ½ turn, min.45° and grip change to overgrip = A part 3. Early fwd pirouette, min 45° and grip change to undergrip = A part 4. Back salto dismount layout = B part <p>Any other skills which can reasonably be called a gymnastics skill = A part</p>	<ol style="list-style-type: none"> 1. Jump from low bar to high bar is permitted without deduction 	
Composition Requirements (0.3 each)	<ol style="list-style-type: none"> 1. Long hang swing with or without turn 2. Any transition between the bars 3. Any kip element 4. Dismount 	<ol style="list-style-type: none"> 1. Long hang swing ½ turn with hips at minimum bar height 2. Close-bar element on the same bar 3. Any transition between the bars 4. Dismount 	<ol style="list-style-type: none"> 1. Long hang swing with min ½ turn to handstand on the same bar 2. Close-bar element on the same bar min B 3. One transition between bars from the FIG code 4. Dismount 	<ol style="list-style-type: none"> 1 Long hang swing with min ½ turn to handstand on the same bar 2. Close-bar element on the same bar min B 3. One transition between bars from the FIG code 4. Dismount
Additional Regulations	<p>One extra swing is permitted</p> <p>May repeat one skill of A or B Value for difficulty</p> <p>No connection bonus</p>	<p>One extra swing is permitted</p> <p>May repeat one skill of B or C Value for Difficulty</p> <p>No connection bonus</p>	<p>May repeat one skill of B or C Value for difficulty</p> <p>No flight on the same bar</p> <p>No “D” dismount</p> <p>No connection bonus</p>	<p>May repeat one skill of C Value for difficulty</p> <p>No connection bonus</p>

* Close-bar elements = FWD or BWD – hip circle, free hip circle etc.

Balance Beam – Summary of Specific Regulations

	Class P3	Class P4	Class HP3	Class HP4
Difficulty Values & Required Number of Elements	Difficulty A=0.1, B =0.2, C=0.3 (Higher values not permitted) 6 skills maximum for D-score Maximum 3 can be Acro elements.	Difficulty A=0.1, B =0.2, C=0.3 (Higher values not permitted) 7 skills maximum for D-score Maximum 4 can be Acro elements	Difficulty A=0.1, B =0.2, C=0.3, D=0.4 (Higher values not permitted) 8 skills maximum for D-score	Difficulty A=0.1, B =0.2, C=0.3,D=0.4, E=0.5 (Higher values not permitted) 8 skills maximum for D-score
Developmental and Supplemental Skills	1. Rolls and walkovers may count as Acro elements 2. Dismounts may be from hands – such as round-off or handspring = A-part. Any other skills which can reasonably be called a gymnastics skill = A part	1. Rolls and walkovers may count as Acro elements 2. Dismounts may be from hands – such as round-off or handspring = A-part. Any other skills which can reasonably be called a gymnastics skill = A part		
Composition Requirements (0.3 each)	1. Two connected dance elements 2. Turn on 1 or 2 feet 3. An Acro element 4. Dismount	1. Two connected dance elements 2. Turn on 1 foot 3. An Acro element 4. Dismount	1. Two connected dance elements (FIG) 2. Minimum full turn on 1 foot 3. Acro series min one flight element 4. Dismount	1. Two connected dance elements (FIG) 2. Minimum full turn on 1 foot 3. Acro series min 2 flight elements 4. Dismount
Additional Regulations	May repeat one skill of A or B Value for difficulty No minimum or maximum time. No connection bonus	May repeat one skill of B or C Value for Difficulty No connection bonus	May repeat one skill of B or C Value for Difficulty No “D” dismount No connection bonus	May repeat one skill of C Value for Difficulty No connection bonus

Floor Exercise – Summary of Specific Regulations

	Class P3	Class P4	Class HP3	Class HP4
Difficulty Values & Required Number of Elements	Difficulty A=0.1, B =0.2, C=0.3 (Higher values not permitted) 6 skills maximum for D-score Maximum 3 can be Acro elements	Difficulty A=0.1, B =0.2, C=0.3 (Higher values not permitted) 7 skills maximum for D-score Maximum 4 can be Acro elements	Difficulty A=0.1, B =0.2, C=0.3, D=0.4 (Higher values not permitted) 8 skills maximum for D-score	Difficulty A=0.1, B =0.2, C=0.3,D=0.4, E=0.5 (Higher values not permitted) 8 skills maximum for D-score
Developmental and Supplemental Skills	1. Salto forward or backward tucked or piked =B Any other skills which can reasonably be called a gymnastics skill = A part	1. Salto forward or backward tucked or piked =B Any other skills which can reasonably be called a gymnastics skill = A part		1.The value of double saltos tucked or piked are increased by one
Composition Requirements (0.3 each)	1. A passage with two dance elements 2. One salto element 3. Dismount 4. 150 split element	1. A passage with two dance elements 2. One salto element 3. Dismount 4. 180 split element	1. A dance passage (FIG) 2. Acrobatic element forward 3. Acrobatic element backward 4. Dismount - Salto	1. A dance passage (FIG) 2. Any Acrobatic series with any two saltos 3. One double salto or a salto with a minimum full twist 4. Dismount - salto min B
Additional Regulations	No time limit May repeat one skill of A or B Value for difficulty No connection bonus	No time limit May repeat one skill of B or C Value for Difficulty No connection bonus	No "D" salto May repeat one skill of B or C Value for Difficulty No connection bonus	May repeat one skill of C Value for Difficulty or No connection bonus

Class Participation 3 (P3) – Summary of Specific Regulations

	Vault	Uneven Bars	Balance Beam	Floor Exercise
Difficulty Values & Required Number of Elements		Difficulty A=0.1, B =0.2, C=0.3 (Higher values not permitted) 6 skills maximum for D-score	Difficulty A=0.1, B =0.2, C=0.3 (Higher values not permitted) 6 skills maximum for D-score Maximum 3 can be Acro elements.	Difficulty A=0.1, B =0.2, C=0.3 (Higher values not permitted) 6 skills maximum for D-score Maximum 3 can be Acro elements
Developmental and Supplemental Skills	Handspring = 2.0 Handspring ½ = 2.2 Handspring 1/1 = 2.5 ½ on = 2.0 ½ on ½ off = 2.2 ½ on 1/1 off = 2.5	1. Back uprise to support = A part 2. Swing Fwd ½ turn, min.45° and grip change to overgrip = A part I 3. Early fwd pirouette, min 45° and grip change to undergrip = A part 4. Back salto dismount layout = B part Any other skills which can reasonably be called a gymnastics skill = A part	1. Rolls and walkovers may count as Acro elements 2. Dismounts may be from hands – such as round-off or handspring = A-part. Any other skills which can reasonably be called a gymnastics skill = A part	1. Salto forward or backward tucked or piked =B Any other skills which can reasonably be called a gymnastics skill = A part
Composition Requirements (0.3 each)		1. Long hang swing with or without turn 2. Any transition between the bars 3. Any kip element 4. Dismount	1. Two connected dance elements 2. Turn on 1 or 2 feet 3. An Acro element 4. Dismount	1. A passage with two dance elements 2. One salto element 3. Dismount 4. 150 split element
Additional Regulations	A 2 nd attempt is permitted, but with 1.0 deduction	One extra swing is permitted May repeat one skill of A or B Value for difficulty No connection bonus	May repeat one skill of A or B Value for difficulty No minimum or maximum time. No connection bonus	No time limit May repeat one skill of A or B Value for difficulty No connection bonus

Class Participation 4 (P4) – Summary of Specific Regulations

	Vault	Uneven Bars	Balance Beam	Floor Exercise
Difficulty Values & Required Number of Elements	Handspring = 2.0 Handspring ½ = 2.2 Handspring 1/1 = 2.5	Difficulty A=0.1, B =0.2, C=0.3 (Higher values not permitted) 7 skills maximum for D-score	Difficulty A=0.1, B =0.2, C=0.3 (Higher values not permitted) 7 skills maximum for D-score Maximum 4 can be Acro elements	Difficulty A=0.1, B =0.2, C=0.3 (Higher values not permitted) 7 skills maximum for D-score Maximum 4 can be Acro elements
Developmental and Supplemental Skills	Handspring Front Tuck = 2.7 Handspring Front Tuck ½ = 2.9 ½ on = 2.0 ½ on ½ off = 2.2 ½ on 1/1 off = 2.5 Yurchenko Tuck = 2.7 Yurchenko Tuck 1/1 = 2.9 Yurchenko Pike = 2.9 Yurchenko Straight = 3.1	1. Back uprise to support = A part 2. Swing Fwd ½ turn, min.45° and grip change to overgrip = A part 3. Early fwd pirouette, min 45° and grip change to undergrip = A part 4. Back salto dismount layout = B part Any other skills which can reasonably be called a gymnastics skill = A part	1. Rolls and walkovers may count as Acro elements 2. Dismounts may be from hands – such as round-off or handspring = A-part. Any other skills which can reasonably be called a gymnastics skill = A part	1. Salto forward or backward tucked or piked =B Any other skills which can reasonably be called a gymnastics skill = A part
Composition Requirements (0.3 each)		1. Long hang swing ½ turn with hips at minimum bar height 2. Close-bar element on the same bar 3. Any transition between the bars 4. Dismount	1. Two connected dance elements 2. Turn on 1 foot 3. An Acro element 4. Dismount	1. A passage with two dance elements 2. One salto element 3. Dismount 4. 180 split element
Additional Regulations	A 2 nd attempt is permitted, but with 1.0 deduction	One extra swing is permitted May repeat one skill of B or C Value for Difficulty No connection bonus	May repeat one skill of B or C Value for Difficulty No connection bonus	No time limit May repeat one skill of B or C Value for Difficulty No connection bonus

Class High Performance 3 (HP3) – Summary of Specific Regulations

	Vault	Uneven Bar	Balance Beam	Floor Exercise
Difficulty Values & Required Number of Elements	Handspring = 2.0 Handspring ½ = 2.2 Handspring 1/1 = 2.5 Handspring 1 ½ = 2.7 Handspring Front Tuck = 2.7 Handspring Front Tuck ½ = 2.9 Handspring Front Pike = 2.9 Handspring Front Pike ½ = 3.1	Difficulty A=0.1, B =0.2, C=0.3, D=0.4 (Higher values not permitted) 8 skills maximum for D-score See restrictions for "D" elements below	Difficulty A=0.1, B =0.2, C=0.3, D=0.4 (Higher values not permitted) 8 skills maximum for D-score	Difficulty A=0.1, B =0.2, C=0.3, D=0.4 (Higher values not permitted) 8 skills maximum for D-score
Developmental and Supplemental Skills	½ on = 2.0 ½ on ½ off = 2.2 ½ on 1/1 off = 2.5 Tsukahara Tuck = 2.7	1. Jump from low bar to high bar is permitted without deduction		
Composition Requirements (0.3 each)	Yurchenko Tuck = 2.7 Yurchenko Tuck 1/1 = 2.9 Yurchenko Pike = 2.9 Yurchenko Straight = 3.1 Kasamatsu Tuck = 2.9	1. Long hang swing with min ½ turn to handstand on the same bar 2. Close-bar element on the same bar min B 3. One transition between bars from the FIG code 4. Dismount	1. Two connected dance elements (FIG) 2. Minimum full turn on 1 foot 3. Acro series min one flight element 4. Dismount	1. A dance passage (FIG) 2. Acrobatic element forward 3. Acrobatic element backward 4. Dismount - Salto
Additional Regulations	A 2 nd attempt is permitted, but with 1.0 deduction	May repeat one skill of B or C Value for difficulty No flight on the same bar No "D" dismount No connection bonus	May repeat one skill of B or C Value for Difficulty No "D" dismount No connection bonus	No "D" salto May repeat one skill of B or C Value for Difficulty No connection bonus

Class High Performance 4 (HP4) – Summary of Specific Regulations

	Vault	Uneven Bar	Balance Beam	Floor Exercise
Difficulty Values & Required Number of Elements	Handspring = 2.0 Handspring ½ = 2.2 Handspring 1/1 = 2.5 Handspring 1 ½ = 2.7	Difficulty A=0.1, B =0.2, C=0.3,D=0.4, E=0.5 (Higher values not permitted) 8 skills maximum for D-score	Difficulty A=0.1, B =0.2, C=0.3,D=0.4, E=0.5 (Higher values not permitted) 8 skills maximum for D-score	Difficulty A=0.1, B =0.2, C=0.3,D=0.4, E=0.5 (Higher values not permitted) 8 skills maximum for D-score
Developmental and Supplemental Skills	Handspring Front Tuck = 2.7 Handspring Front Tuck ½ = 2.9 Handspring Front Tuck 1½ = 3.3 Handspring Front Pike = 2.9 Handspring Front Pike ½ = 3.1 Handspring Front Pike 1½ = 3.5 Handspring Front Straight = 3.1 Handspring Front Straight ½ = 3.3			1.The value of double saltos tucked or piked are increased by one
Composition Requirements (0.3 each)	½ on ½ off = 2.2 ½ on 1/1 off = 2.5 Yurchenko Tuck = 2.7 Yurchenko Tuck 1/1 = 2.9 Yurchenko Pike = 2.9 Yurchenko Straight = 3.1 Yurchenko Straight 1/1 = 3.3 Tsukahara Tuck = 2.7 Tsukahara Pike = 2.9 Tsukahara Straight = 3.1 Kasamatsu Tuck = 2.9	1 1Long hang swing with min ½ turn to handstand on the same bar 2. Close-bar element on the same bar min B 3. One transition between bars from the FIG code 4. Dismount	1. Two connected dance elements (FIG) 2. Minimum full turn on 1 foot 3. Acro series min 2 flight elements 4. Dismount	1. A dance passage (FIG) 2. Any Acrobatic series with any two saltos 3. One double salto or a salto with a minimum full twist 4. Dismount - salto min B
Additional Regulations	A 2 nd attempt is permitted, but with 1.0 deduction	May repeat one skill of C Value for difficulty No connection bonus	May repeat one skill of C Value for Difficulty No connection bonus	May repeat one skill of C Value for Difficulty or No connection bonus

FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE



Fondée en 1881

Women's Competition Program

Compulsory Exercises

for

Competition Classes

Participation Stream: P1 & P2

High Performance Stream: HP1, HP2, HP3, HP4

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FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE



Fondée en 1881

Women's Competition Program

CLASS P1 & HP1

Compulsory Exercises

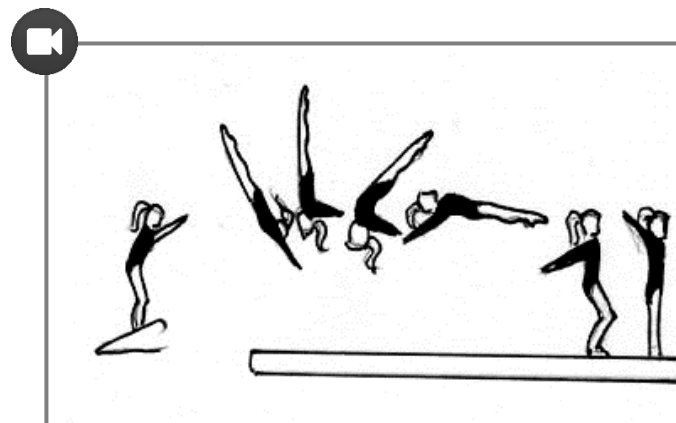
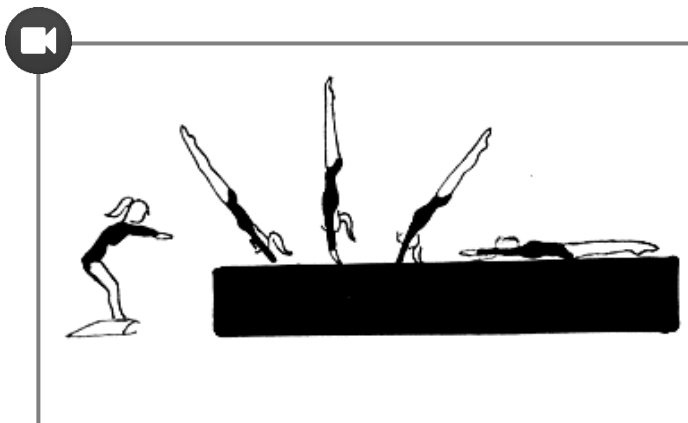
Participation Stream – Ages 7-8; 9-11; 12-14; 15+
High Performance Stream – Age 7-8

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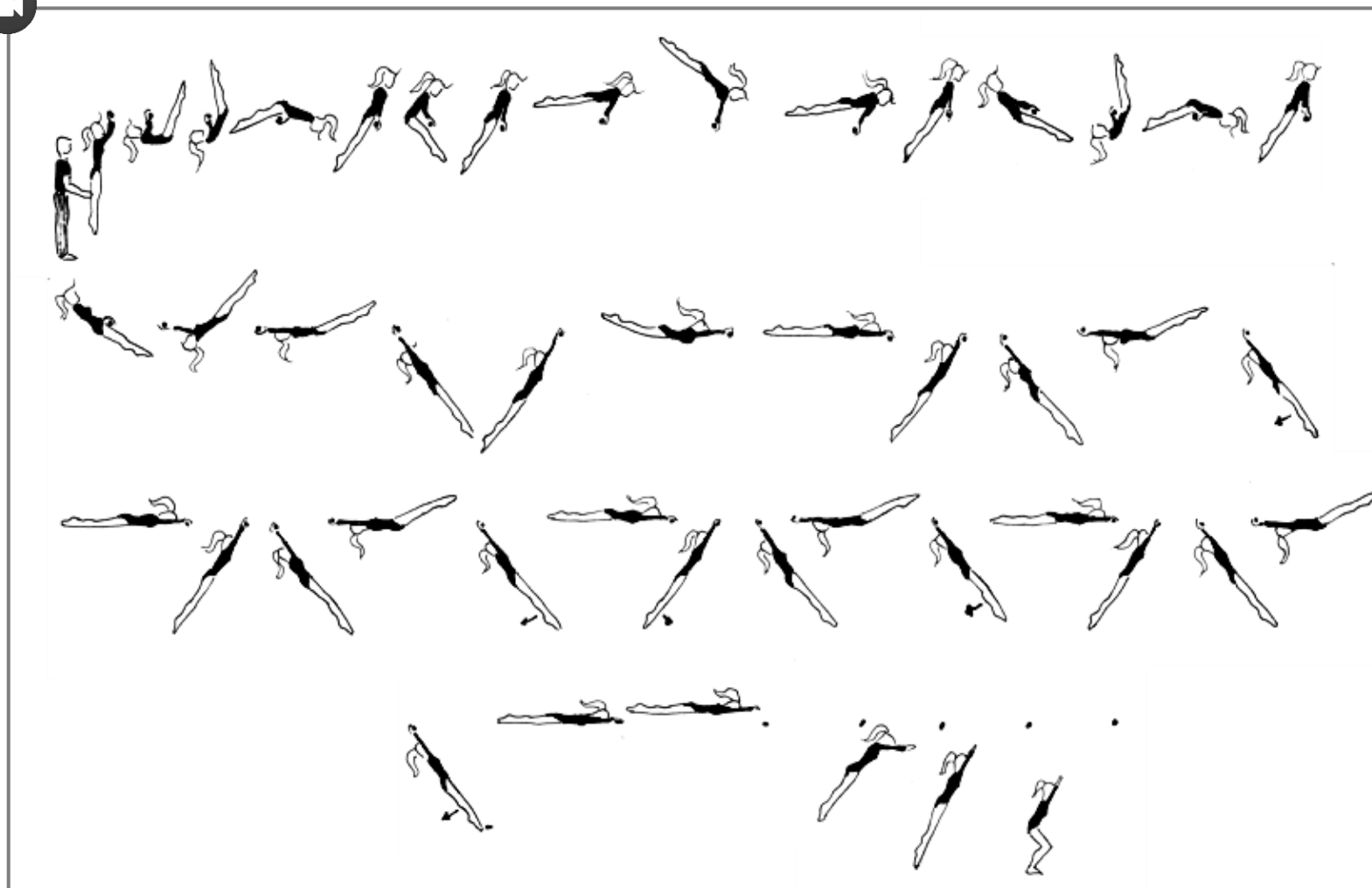
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CLASS 1 – Participation Stream (7+) or High Performance Stream (7-8) –VAULT (2 choices)



ERRORS	DEDUCTION	ERRORS	DEDUCTION
All ages have the option to compete one of the above two vaults.			
1. From run, hurdle onto vault board and jump from 2 feet to hands with straight body and fall to back on a soft mat of 80 cm height.		2. Salto forward stretched from a vaulting board	
<ul style="list-style-type: none"> • Arms bent • Handstand pressed • Small pike in body • Large pike in body • Excessive Pike (90° or more) • Body tucked 	0.1 – 0.3 0.1 – 0.3 0.1 - 0.3 0.5 1.0 5.0	<ul style="list-style-type: none"> • Small pike in body • Large pike in body • Excessive Pike (90° or more) • Body tucked 	0.1 - 0.3 0.5 1.0 5.0
	Total 9.5		Total 10.0
A 2 nd attempt is permitted, but with 1.0 deduction			

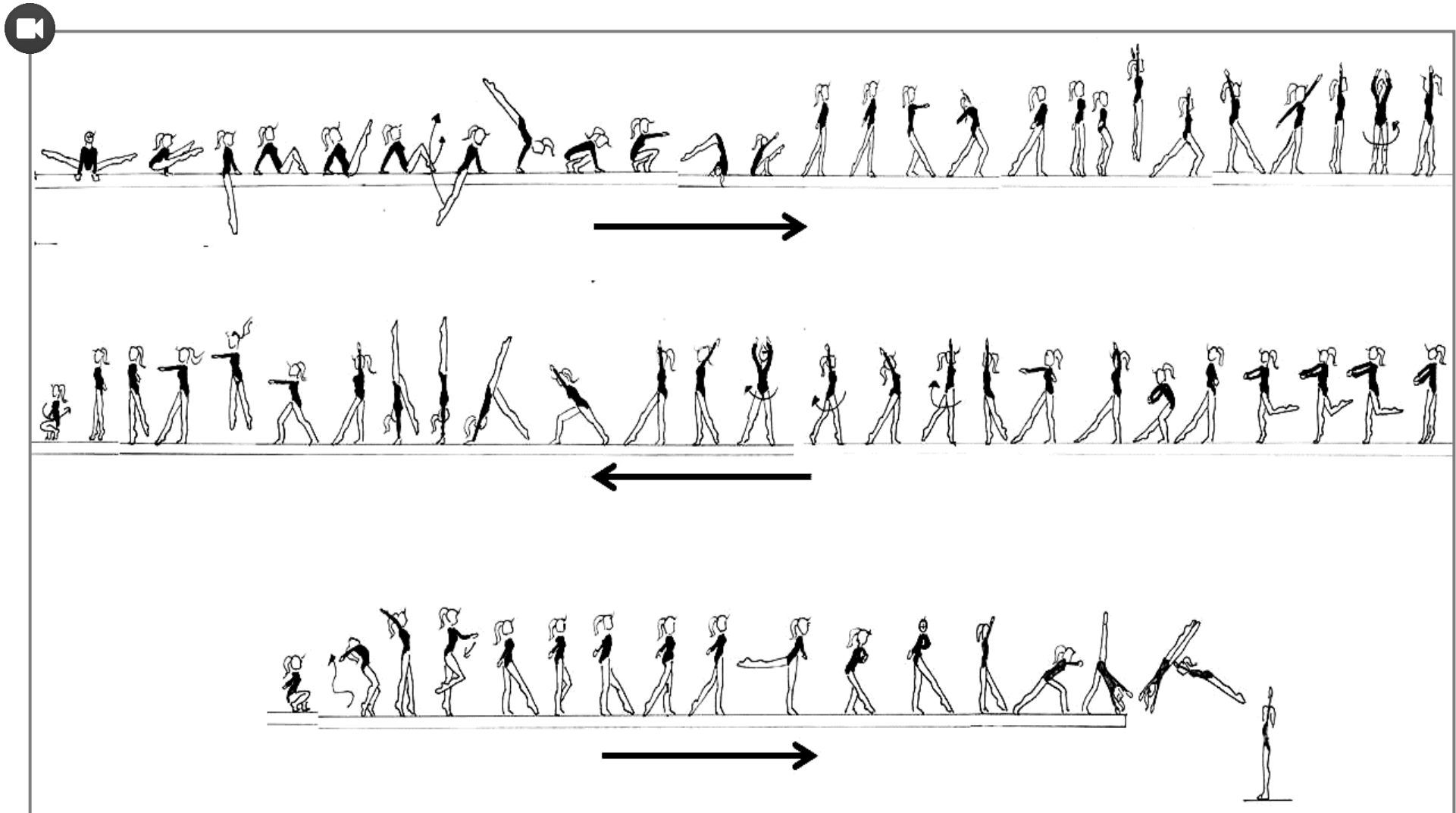
CLASS 1 – Participation Stream (7+) or High Performance Stream (7-8) – SINGLE BAR



CLASS 1 – Participation Stream (7+) or High Performance Stream (7-8) – SINGLE BAR

DESCRIPTION	VALUE	ERRORS & DEDUCTIONS
1. Starting from hang, lift to chin up position and pullover to front support	1.0	<ul style="list-style-type: none"> Spotter assists in completion of pullover 0.3
2. Cast to horizontal (relative to the shoulder) to immediate back hip circle to immediate under bar cast above 45° and long hang swing backward	1.5 (0.5) (1.0)	<ul style="list-style-type: none"> Feet below horizontal 0.1 – 0.3 Feet below bar 0.5 Body piked or arched at end of cast 0.1 – 0.3 Tucked hip circle 0.5
3. Swing forward and swing backward – body slightly hollow without excessive arch or pike at the end of the swing	1.7 (1.0) (0.7)	<ul style="list-style-type: none"> Lack of amplitude on cast 0.1 – 0.3 Hips below bar on back swing 0.1 – 0.3
4. Swing forward and swing backward – body slightly hollow without excessive arch or pike at the end of the swing	1.4	<ul style="list-style-type: none"> hips below bar each time 0.1 – 0.3 excessive arch or pike 0.1 – 0.3
5. Swing forward and swing backward – body slightly hollow without excessive arch or pike at the end of the swing	1.4	<ul style="list-style-type: none"> hips below bar each time 0.1 – 0.3 excessive arch or pike 0.1 – 0.3
6. Swing forward and swing backward – body slightly hollow without excessive arch or pike at the end of the swing	1.4	<ul style="list-style-type: none"> hips below bar each time 0.1 – 0.3 excessive arch or pike 0.1 – 0.3
7. Swing forward and swing backward – body slightly hollow without excessive arch or pike at the end of the swing to push off dismount (on 5 th backward swing) and land on mats	1.6 (0.7) (0.7) (0.2)	<ul style="list-style-type: none"> hips below bar each time 0.1 – 0.3 excessive arch or pike 0.1 – 0.3
	Total 10.0	

CLASS 1 – Participation Stream (7+) or High Performance Stream (7-8) – BALANCE BEAM


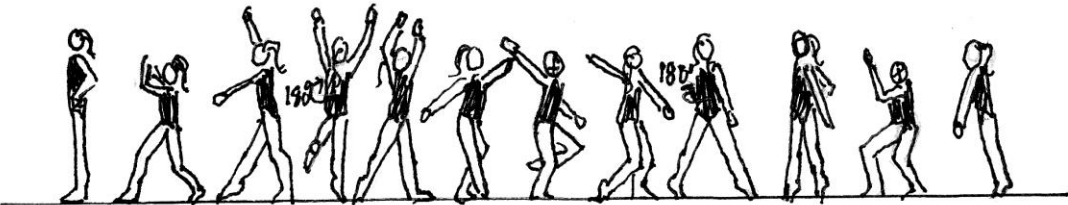
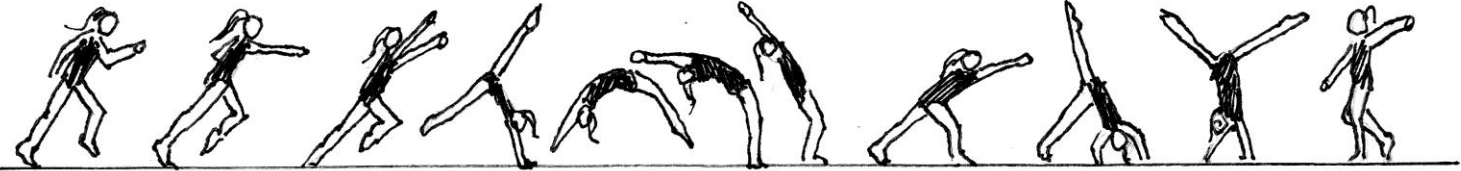
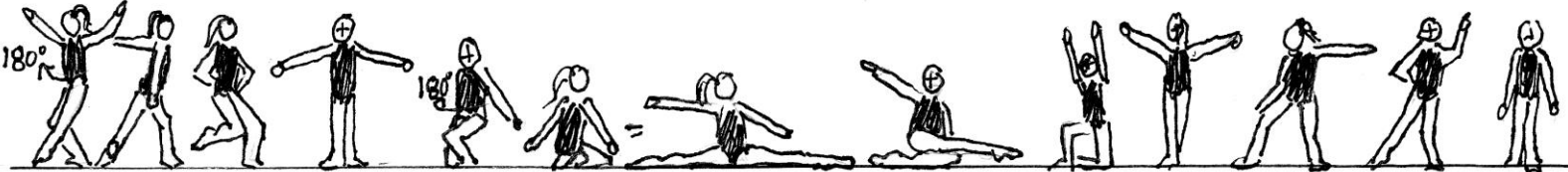
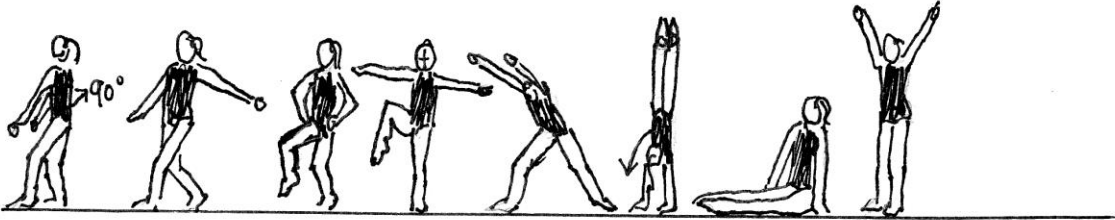


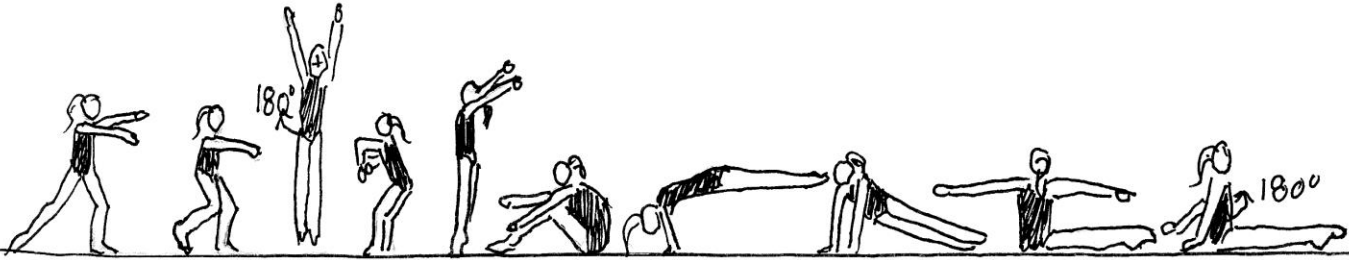
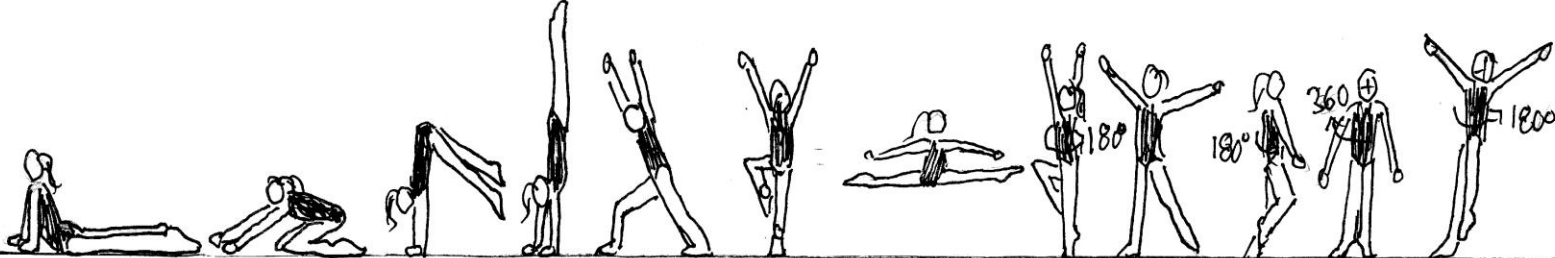
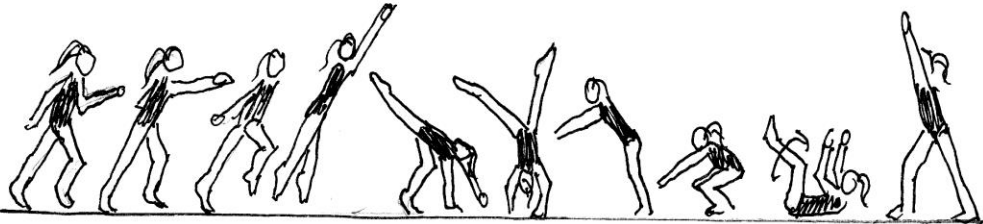
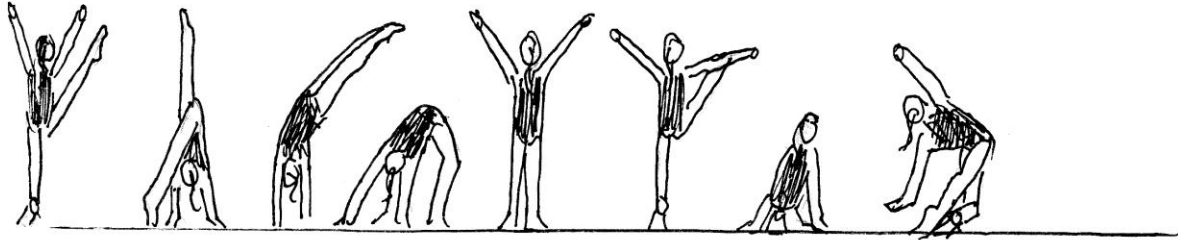
CLASS 1 – Participation Stream (7+) or High Performance Stream (7-8) – BALANCE BEAM

DESCRIPTION	VALUE	ERRORS & DEDUCTIONS
1. Jump to frontal support, and leg swing with $\frac{1}{4}$ TURN TO STRADDLE SIT on beam. ARMS: Place the hands side by side on beam in front of the hips. In a circular pattern, lift both arms forward-upward, then lower the arms backward-downward to grasp the beam behind the hips. Raise both legs forward-upward to tuck sit, then, LIFT TO A MOMENTARY V-SIT .	1.2 (0.6, 0.2, 0.4)	
2. Separate the legs and perform a backward swing to a tucked stand. Execute a FORWARD ROLL STAND WITH ONE LEG IN FRONT . ARMS – Move the arms forward to place both hands on beam in front of hips. Keep the hands ON the beam throughout the forward roll. Then, open sideward-diagonally-upward when standing. Step forward with the left leg, bent the left leg in demi-plié and take a step forward with the right leg pointed forward. ARMS – Lower both arms sideward-downward to low on the step. Optional in the demi-plié. Transfer the weight towards the right leg in demi-plié on a right lunge with the left leg pointed backward. Slightly arch the trunk. ARMS – Optional.	1.4 (0.2, 1.0, 0.1, 0.1)	
3. Step forward left, then close the right foot in front of the left foot. Execute a STRETCHED JUMP to land with one leg in front of the other in a forward lunge. ARMS: Optional during the jump. Open sideward-diagonally-upward on lunge. Take one step forward left, then, close the right foot in front of the left foot in relevé. ARMS – In a circular pattern, move the arms in an alternated form; first the right arm sideward-downward to low – forward-upward to high, then the left arm sideward-downward to low – forward-upward to high. $\frac{1}{2}$ (180°) PIVOT TURN . ARMS – Remain in high position.	1.1 (0.6, 0.1, 0.4)	
4. THREE RUNNING STEPS FORWARD , step-kick forward above horizontal. ARMS – Optional during run, sideward-middle during kick step. Step forward with the right leg and close with left; right foot in relevé. ARMS – Side-middle. Lower the left heel and move right leg forward pointing at beam, bend the left knee in demi-plié and flex the trunk forward; immediately extend the left leg and raise the trunk to stand. The right leg is extended forward with the right foot pointed. ARMS — Move both arms forward-middle, Interlacing fingers, bend the elbows with palms facing chest, then extend elbows palms out and lift both arms forward-upward to high position. Bend both legs – left in demi-plié, right in forward passé. ARMS – Optional. Extend both legs pointing the right foot to beam and a $\frac{1}{2}$ (180°) TURN to the right in relevé, left leg in forward passé. Finish in a left forward lunge. ARMS – Optional during the turn, high position on lunge.	1.7 (3 x 0.3) (0.1, 0.1, 0.1, 0.4, 0.1)	
5. Step forward, KICK TO MOMENTARY HANDSTAND AND STEP DOWN TO RIGHT FORWARD LUNGE . ARMS – High position during the Handstand, open sideward-diagonally-upward on lunge. FORWARD CHASSÉ ARMS: Sideward-middle	1.4 (0.8, 0.2, 0.4)	<ul style="list-style-type: none"> • Less than 75°hdst no value
6. 2 steps forward, close right foot behind left foot in relevé, bend the legs to squat, $\frac{1}{2}$ TURN IN SQUAT POSITION . Extend the legs while performing a BODY WAVE ending in relevé. ARMS – Lower sideward-downward to low while bending knees, keep low during the turn. Lift them forward, then backward-upward during the wave, finish the wave with arms high.	1.4 (0.1, 0.1, 0.4, 0.6, 0.1, 0.1)	
7. Step forward left-right and point left foot backward (tendu), Execute an ARABESQUE leg horizontal (hold for 2 seconds), ARMS: Sideward-middle. Lower the leg, raise the trunk and point the left foot behind the right, then, place left sole on beam transferring weight backward and point right foot forward. ARMS: Remain side-middle. With a fluid movement, bend and extend the left leg, then place the toes of the right foot on the beam. ARMS – Optional	1.2 (0.1, 0.6, 0.1, 0.1)	<ul style="list-style-type: none"> • Hold less than 2 seconds 0.3 • Hold less than 1 second no value
8. 1-3 walking steps forward to ROUND OFF DISMOUNT	0.8	
	Total 10	

NOTE: Gymnasts may add or delete one step where necessary in order to be on their correct side for each element. Steps may be on either foot and turns may be in either direction. Error in choreography = 0.1 each time to a max of 1.0 for the entire routine

CLASS 1 – Participation Stream (7+) or High Performance Stream (7-8) – FLOOR EXERCISE

 Line 1	
Line 2	
Line 3	
Line 4	

Line 5	
Line 6	
Line 7	
Line 8	

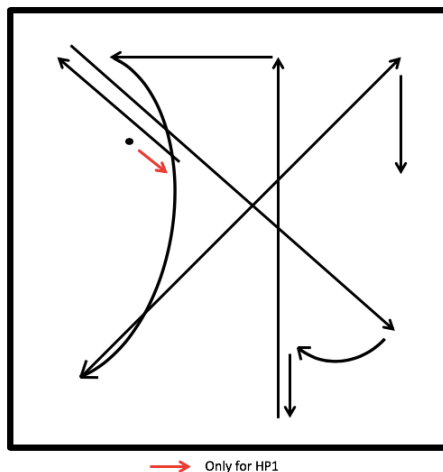
CLASS 1 – Participation Stream (7+) or High Performance Stream (7-8) – FLOOR EXERCISE

	DESCRIPTION	VALUE
START POSITION: Stand on the diagonal close to the corner 1, facing corner 5. Begin in a straight stand with the feet turned out in 3 ^a position with the right foot in front, hands on waist.		
Line 1	<p>a. Take a step forward onto the right leg through 4^a position demi-plié. Transfer the weight of the body forward to the right foot, extend both knees to finish with the left leg extended backward and the left foot pointed on the floor. ARMS: Lift both arms forward-upward, to forward-middle and perform an inward forearms circle bending the elbows and moving both hands toward the chest, continue extending the elbows and lifting both arms forward-upward to forward-diagonally-upward, palms out. Through 4^a position demi-plié, transfer the weight of the body backward onto the left foot to finish with the right foot pointing forward. ARMS: Turning the shoulders out, palms facing up, lower the arms forward-downward close to the hips, then lift the arms sideward-upward to sideward-diagonally-upward</p> <p>b. Using an acceptable turn preparation technique, transfer the weight of the body forward onto to the ball of the right foot to perform a ½ (180°) TURN to the right with the left leg IN FORWARD PASSÉ. Step forward onto the left leg Through 4^a position demi-plié, then straight both legs to finish with the right leg extended backward and the right foot pointed on the floor. ARMS: During the turn, use an acceptable turn technique, finish sideward-diagonally-upward.</p> <p>c. Take a “small leap” diagonally-forward onto the right leg in demi-plié and the left foot in forward passé (toward side 2). ARMS: Lower the left arm sideward-downward to place the left hand on the waist. Simultaneously make a circle with the right arm in front of the body, starting the movement from right to left, then from left to right and finish the circle with the right arm sideward-middle. View to the right. Take a “small leap” to the left onto the left leg in demi-plié and cross the right leg flexed behind the left leg and the right foot pointed on the floor. ARMS: Raise the left arm curved to the right at chest level, palm up. Then, with a circular motion, lower both arms laterally to the left to low and continue raising both arms laterally to the left ending with the left arm sideward-middle and the right arm curved at chest level palm up.</p> <p>d. Take a long step forward on the right foot in relevé, then take a step forward on the left foot in relevé, later, execute a ½ (180°) PIVOT TURN to the right. ARMS: Lower both arms sideward-downward to low while perform the steps. Keep the arms low during the pivot turn. At the end of the turn, lower the left heel to the floor and keeping the right foot in relevé, bend both knees to perform a POSE on demi-plié. ARMS: Place the right hand on the waist and lift the left arm forward-upward to forward-middle, rotate the shoulder externally and bend the elbow to finish with the arm curved and the palm up. View to the left. Close the right foot backward beside the left foot, both in relevé. ARMS: Optional</p>	<p>0.6</p> <p>180° turn = 0.3 180° pivot = 0.3</p>
Line 2	<p>a. Run, hurdle and execute a FRONT HANDSPRING STEP OUT – CARTWHEEL. Finish in left forward lunge. Note: No steps are allowed between the handspring and the cartwheel ARMS: Lift high on the hurdle, maintain high throughout the handspring and the cartwheel. Then open to sideward-diagonally-upward on the forward lunge.</p>	<p>1.4</p> <p>(0.9 + 0.5)</p>
Line 3	<p>a. Following a circular trajectory to the right, take four steps starting with the right leg (the first of these steps through a slight demi-plié) Finish with the left leg in demi-plié and the right leg in open coupe. (Facing Side 8) ARMS: Lower both arms sideward-downward to sideward-middle with the arms curved and palms up in the first three steps, then place the hands on the waist at the last step in demi-plié. Step backward with the right foot in relevé while turning 90° to the right, facing Side 2. Close the left foot beside the right foot in relevé, then low both heels to the floor on 1^a position. ARMS: Lift both arms sideward-upward to sideward-middle.</p> <p>b. Keeping the weight of the body on the left foot, remove the right foot from the floor and bring it backward, bend both knees and lower to a kneeling position on the right leg. Turn the body ½ (180°) to the right on the right knee, close the left knee beside the right knee to arrive in a sitting/kneeling position with the buttocks resting on the heels. (Facing to Side 6) ARMS: Lower both arms sideward-downward to low.</p> <p>c. Raise the buttocks off the heels and extend the hips, then, lift and extend the right leg forward and place the right foot pointed on the floor, straighten the left leg and slide the right leg forward and to finish in a right FORWARD SPLIT. ARMS: Lift both arms sideward-upward to sideward-diagonally-upward while raising the body, lower the arms supplely sideward-downward to sideward-middle while descending to split</p> <p>d. Turn the body ½ (180°) to the right directing the right leg extended towards Side 2, while turning, bend the left leg to finish sitting with the right leg extended forward and the left leg bended on the floor facing to Side 2. ARMS: Lower the right arm sideward-downward to low and place the left hand on the floor near the left hip while starting the turn. Then, lift the left arm sideward-upward to sideward-middle. Keep the right arm sideward-middle.</p> <p>e. Raise buttocks off the floor transferring the weight of the body forward, then extend both legs to arrive in a stand on the right leg with the left leg extended backward, left toes pointed on the floor. ARMS: Direct both arms forward-middle while raising the body, then open sideward-middle.</p>	<p>2.5</p> <p>180° turn = 0.3 Split = 0.7 180° turn = 0.3 Side wave = 0.3 Chasse = 0.3 Hdst roll = 0.6</p>

	<p>f. Take a left step sideward on the left leg through 2^a position demi-plié while execute a SIDE WAVE to the left. ARMS: Start the Wave with the right arm sideward-diagonally-upward and the left arm in front of the chest, curved and the palm up. With circular motion, gently lower both arms to the left sideward-downward to low, continue moving the arms to the left sideward-upward to finish with the left arm lateral-diagonally-upward and the right arm in front of the chest curved and the palm up. Close the right foot beside the left foot on 1^a or 3^a position. ARMS: Lower both arms to sideward-diagonally-downward</p> <p>g. Raise the right foot in relevé and perform ¼ (90°) turn to the right with the left leg in forward passé. Finish facing Side 4. ARMS: Place both hands on the waist. Execute a SIDEWARD CHASSÉ to the left through 2^a position demi-plié. ARMS: Cross the arms in front of the chest to star the chassé, then open both arms laterally-upward to lateral-middle.</p> <p>h. While placing the right feet on the floor at the end of the chassé, turn ¼ (90°) to the left, take a step forward on the left leg, then close the right foot beside the left foot in forward coupé. Facing Side 2. ARMS: Place the hands on the waist</p> <p>i. Take two fast forward steps performing a small leap and placing the free leg in forward passé (left – right) the rhythm of these steps are (1-2) ARMS: Keep on the waist. Extend the right leg forward and execute a high kick ARMS: Lift both arms sideward-upward to a high position.</p> <p>j. Execute a HANDSTAND-FORWARD ROLL PIKED elbows straight, finish stand with legs joint and extended. ARMS: Keep high on the Handstand, move forward-downward to place the hands on the floor beside the hips, then push the floor at the end of the roll, lift both arms forward-upward to a high position at stand</p>	
Line 4	<p>a. Turn ¼ (90°) to the left facing Side 8 and perform a FORWARD CHASSÉ with the left leg, take a left forward step, then, close the right foot beside the right foot and bend the knees to execute an EXTENDED JUMP WITH ½ (180°) TURN to the right. ARMS: Bring the left arm sideward-middle and the right arm forward-middle during the chassé and the forward step, then lower both arms beside the trunk while bending the knees. Lift both arms forward-upward to high during the jump and the landing.</p> <p>b. Take a long backward step on the right leg while performing a BODY WAVE, then, close the left foot beside the right foot. ARMS: Start the wave with the arms forward-middle curved, palms up, then with a circular motion, direct the arms forward-downward to low, continue lifting the arms sideward-upward to high.</p>	<p>0.9 Chasse 0.3 Jump 1/2 t = 0.3 Wave = 0.3</p>
Line 5	<p>a. Bend the knees, to execute a BACKWARD ROLL TO PUSH-UP POSITION, with the elbows extended and the shoulders rotated inward. ARMS: Lower the arms forward-middle while bending the knees, then, lift both arms forward-upward to a high position to execute the backward roll, place the hands with the fingers inward to end at facial support</p> <p>b. Bring the right hip towards the floor while turning the body 180° to the left, to finish sitting with the legs together and extended facing Side 8. ARMS: Remove the left hand from the floor and bring the left arm beside the left hip when sitting, keep the right hand near the right hip.</p> <p>c. Perform an arms circle in opposite directions (right arm forward-upward, then backward-downward and left arm backward-upward, then forward-downward) Pass through 5^a position with both arms up. Later, place the left hand on the floor close to the left hip and turn the body ½ (180°) to the left to finish on support on hands, hips and legs. The trunk slightly arched facing Side 4.</p> <p>d. Bend the knees bringing the trunk backward and slide the hands on the floor backward to a sitting/kneeling position with the hands slightly in front of the knees. Extend the knees, raise the hips, separate and joint the legs to perform a momentary HANDSTAND. Lower the right leg then the left leg to finish in a right forward lunge. ARMS: Keep the arms high while descending from the handstand, open to sideward-diagonally-upward at lunge.</p> <p>e. Make a small hop on the right leg with 3/8 (135°) turn to the right, with the left leg in forward passé. ARMS: High position</p> <p>f. Land on the right foot, then perform a small run (or a forward chassé and run steps; the number of steps or the leg that performs the forward chassé are OPTIONAL) to execute a SPLIT LEAP with the right leg. The leg separation must be at least 150°. Land with the right leg, step forward with the left leg and perform a HOP WITH ½ (180°) TURN IN FORWARD PASSÉ to the left. Land on the left foot and step forward with the right leg passing through the demi-plié in 4^a position, extend the right leg and place the left foot pointed on the floor. ARMS: Optional during the run, at 2^a or 3^a position during the split leap, high during the hop in, sideward-diagonally-upward when finishing with the right leg forward and the left foot backward.</p>	<p>2.3 Back roll = 0.5 180° turn = 0.3 Handstand = 0.5 Split leap = 0.6 180° passe = 0.4</p>

DESCRIPTION		VALUE
Line 6	<p>a. Turning $\frac{1}{4}$ (90°) to the left, take 2 sideward steps in demi-plié to the left toward corner 4 (left leg-right leg crossing in front), continue taking a third step towards the same direction with the left leg extended and the left foot in relevé. ARMS: Lower the left arm sideward-downward to sideward-middle, lower the right arm sideward and cross it in front of the chest at the same time that the right leg is crossing in front, then open to sideward-middle.</p> <p>b. Execute $\frac{1}{2}$ (180°) TURN to the right on the left foot in relevé, the right leg keeps extended and far to the left leg. ARMS: Lower both arms sideward-downward to low.</p> <p>c. Place the right foot on the floor and perform a SIDE CHASSÉ to the right (Towards corner 7), then take a sideward step to the right onto the right foot in relevé and raise the left leg to the left. ARMS: By a circular motion, lift both arms laterally to the right to a high position, continue the circle by lowering the arms laterally to the left to low, finish the circle by raising the arms laterally to the right to end with both arms sideward-diagonally-upward to the right. Facing to corner 7.</p> <p>d. Perform $\frac{1}{4}$ (90°) turn to the left on the right foot and lower the left leg to place the left foot pointed forward. Facing to corner 3.</p>	<p>0.6</p> <p>180° turn = 0.3 Chasse 0.3</p>
Line 7	<p>a. Run, hurdle and execute a ROUND OFF – REBOUND. The rebound should be immediate and should be done as part of a good execution of the round off by vigorously pushing with both legs the floor when touching it with the ball of the foot. (It is desirable that the bounce show a small backward shift). Land on a controlled demi-plié with the legs together, then bend the knees and move the trunk backward to execute a BACKWARD ROLL TUCKED. Finish in a stand position. Take a backward step with the left leg to finish in a right forward lunge. ARMS: Finish the backward roll with the arms up, then, open sideward-laterally-upward on lunge.</p>	<p>1.1</p> <p>Roundoff = 0.5 Rebound = 0.3 Back roll = 0.3</p>
Line 8	<p>a. Performing a $\frac{1}{8}$ (45°) turn to the left, take a step forward with the left leg to the side 6, then perform a high kick with the right leg to execute a HANDSTAND-FORWARD WALKOVER (FEET TOGETHER) ARMS: Raise the arms upward during the kick, keep the arms upward during the handstand-forward walkover Step forward with the left leg, then bend the left leg in demi-plié and place the right leg in forward passé. Contract the trunk. ARMS: Lower the arms laterally-downward to lateral-sideward during the step, then bring the arms forward-middle curved during the forward passé in demi-plié.</p> <p>b. Extend both legs, raise the left foot in relevé and kick forward-upward with the right leg above the horizontal extending the trunk. Step forward with the right leg, then simultaneously bend both knees closing the left foot beside the right foot to finish semi-kneel with the right leg squatting and the left instep and left calf on the floor. Extend both hips, bring the right leg backward-sideward and arch the trunk to show a FINAL POSE. ARMS: Raise sideward-laterally-upward while kicking forward, then, lower sideward-downward to low, place the left hand on the floor far away from the left knee, raise the right arm sideward-diagonally-upward during the final pose.</p>	<p>0.6</p> <p>Total Value = 10.0</p>

FLOOR PATTERN HP1 AND HP2



NOTES:

- The floor pattern can be changed in direction only in its entirety.
- Individual elements can turn left or right – an intermediate step is permitted if required to be in the right position.
- Each of the minor elements has a value of 0.1.
- Errors in arm movements and positions are deducted as errors in execution.
- Error in choreography = 0.1 each time to a max of 1.0 for the entire routine



Tobi

Music by
Ricardo Maza

Music for P1 (7+) or HP 1 (7-8) – FLOOR EXERCISE

Andante

Musical notation for measures 1-4, marked Andante. The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). The melody is in the right hand, and the bass line is in the left hand.

Musical notation for measures 5-8. The melody continues in the right hand, and the bass line features chords and moving lines.

Musical notation for measures 9-12. The melody continues in the right hand, and the bass line features chords and moving lines.

Moderato

Musical notation for measures 13-16, marked Moderato. The tempo increases, and the melody continues in the right hand, while the bass line features chords and moving lines.

Musical notation for measures 17-20. The melody continues in the right hand, and the bass line features chords and moving lines.

Musical notation for measures 21-24. The melody continues in the right hand, and the bass line features chords and moving lines.

Musical notation for measures 25-28. The melody continues in the right hand, and the bass line features chords and moving lines.

Musical notation for measures 29-32. The melody continues in the right hand, and the bass line features chords and moving lines.

Andante

Musical notation for measures 33-36, marked Andante. The melody continues in the right hand, and the bass line features chords and moving lines.

Allegro

Musical notation for measures 37-40, marked Allegro. The tempo increases significantly, and the melody continues in the right hand, while the bass line features chords and moving lines.

Andante

Musical notation for measures 41-44, marked Andante. The tempo returns to a slower pace, and the melody continues in the right hand, while the bass line features chords and moving lines.

Musical notation for measures 45-48. The melody continues in the right hand, and the bass line features chords and moving lines.

FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE



Fondée en 1881

Women's Competition Program

CLASS P2 & HP2

Compulsory Exercises

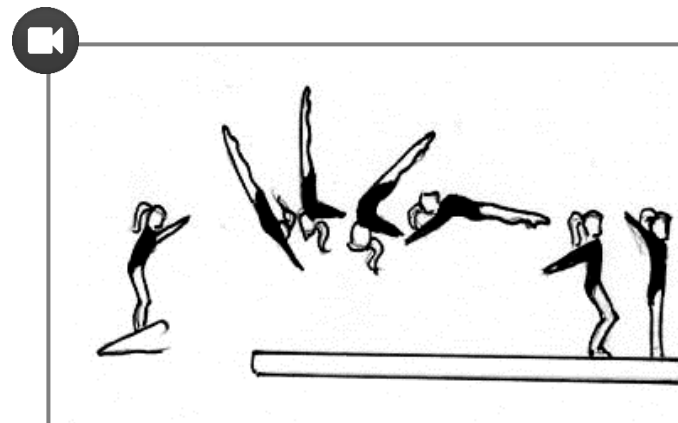
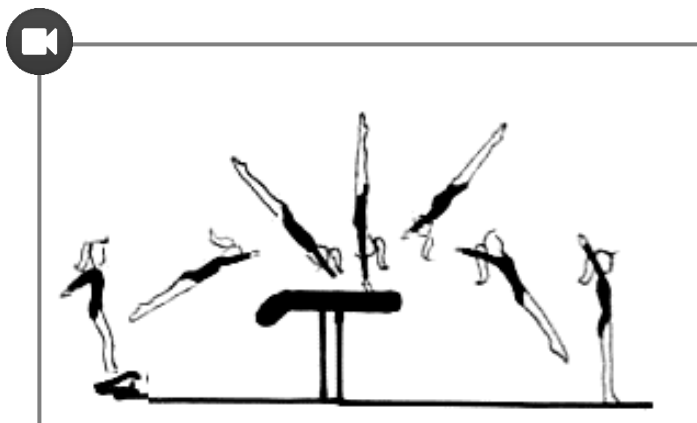
Participation Stream – Ages 9-11; 12-14; 15+
High Performance Stream – Age 9-11

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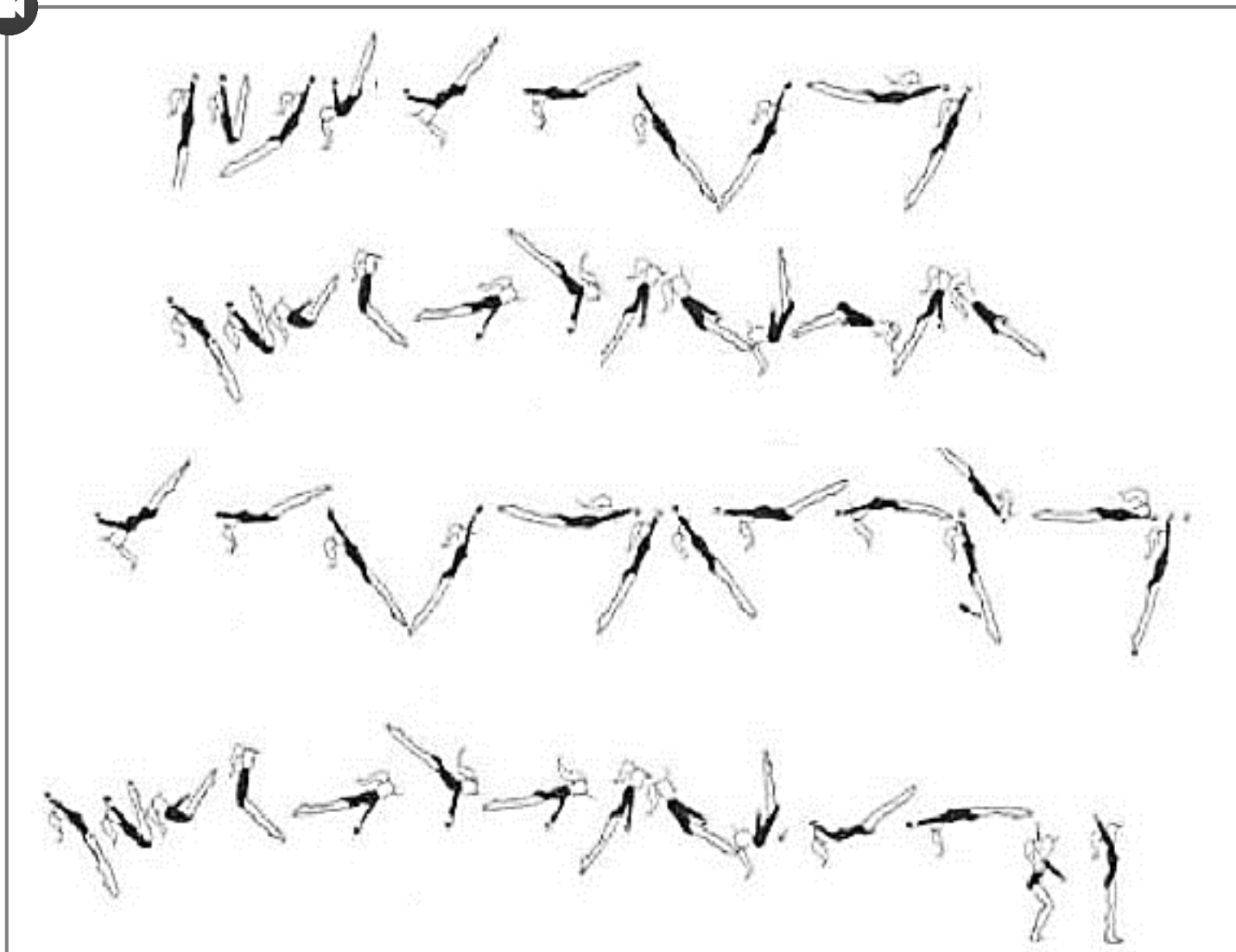
www.gymnastics.sport – info@fig-gymnastics.org

CLASS 2 – Participation Stream (9+) or High Performance Stream (9-11)–VAULT (2 choices)



ERRORS	DEDUCTION	ERRORS	DEDUCTION
All ages have the option to compete one of the above two vaults.			
1. Handspring to land on feet over Vault table (Height = 1.10-1.25 depending on age of gymnasts)		2. Salto forward stretched from a vaulting board	
<ul style="list-style-type: none"> • Arms bent • Small pike in body • Large pike in body • Excessive Pike (90° or more) • Body tucked 	0.1 – 0.3 0.1 - 0.3 0.5 1.0 5.0	<ul style="list-style-type: none"> • Small pike in body • Large pike in body • Excessive Pike (90° or more) • Body tucked 	0.1 - 0.3 0.5 1.0 5.0
	Total 10.0		Total 9.5
A 2 nd attempt is permitted, but with 1.0 deduction.			

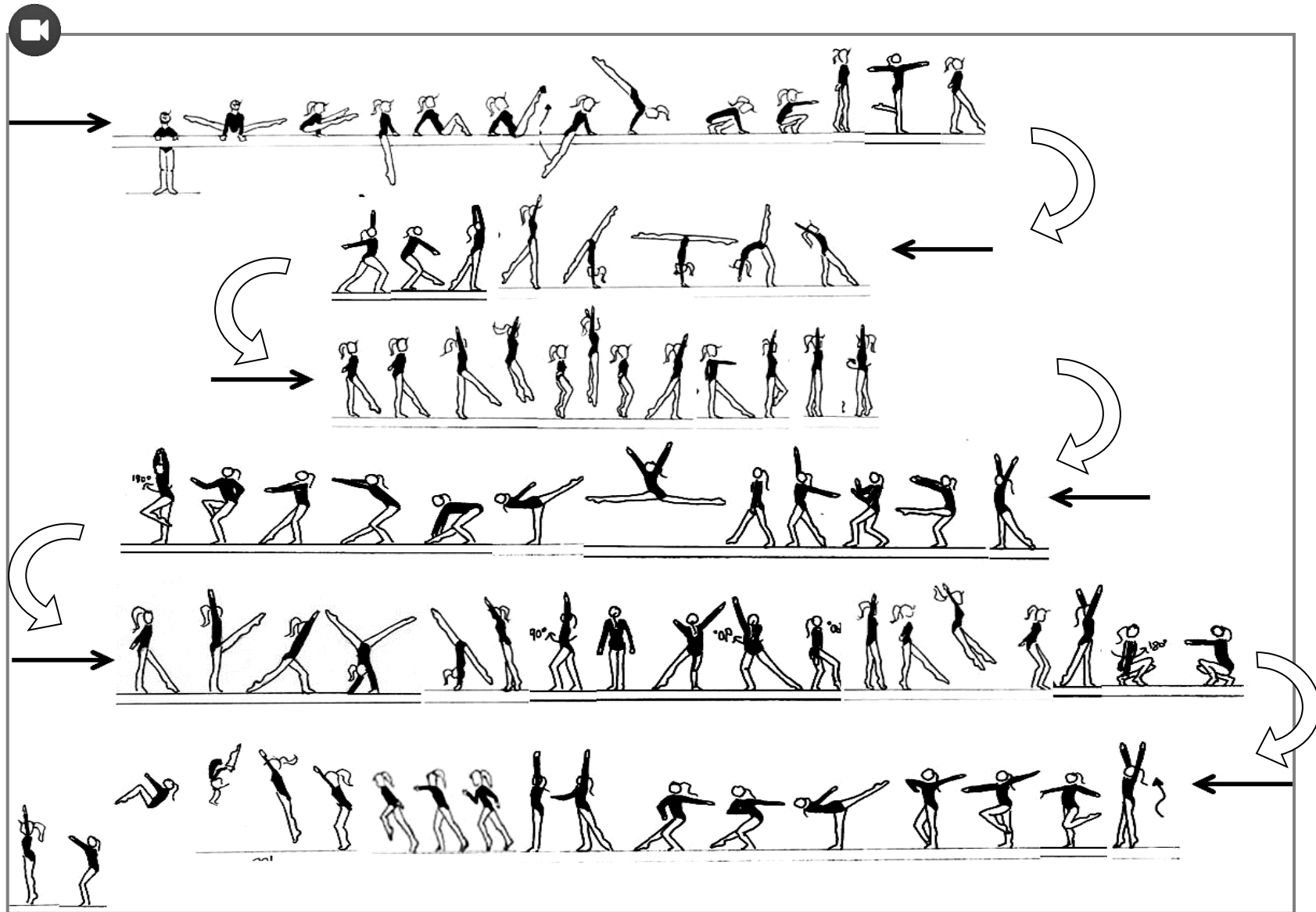
CLASS 2 – Participation Stream (9+) or High Performance Stream (9-11) – SINGLE BAR



CLASS 2 – Participation Stream (9+) or High Performance Stream (9-11) – SINGLE BAR

DESCRIPTION	VALUE	ERRORS & DEDUCTIONS
1. From hang, slight arch and quickly bring toes to the bar and stretch forward to swing backward	0.5	<ul style="list-style-type: none"> • Body must reach >30° above the bar 0.1 – 0.3
2. Swing forward and kip to support, Cast to horizontal (relative to the shoulder)	3.0 (2.0) (1.0)	<ul style="list-style-type: none"> • Feet below horizontal 0.1 – 0.3 • Feet below bar 0.5 • Body piked or arched at end of cast 0.1 – 0.3 • Excessive bent arms 0.1 – 0.3
3. Immediate back hip circle to under bar cast above the bar extend body forward	1.0 (0.5) (0.5)	<ul style="list-style-type: none"> • Usual deductions 0.1 – 0.3
4. Swing backward and swing forward, Swing backward – body slightly hollow without excessive arch or pike at the end of the swing	1.5 (0.5) (0.5) (0.5)	<ul style="list-style-type: none"> • hips below bar each time 0.1 – 0.3 • excessive arch or pike 0.1 – 0.3
5.		
6. Swing forwards		
7. Kip to support Cast to horizontal (relative to the shoulder)	3.0 (2.0) (1.0)	<ul style="list-style-type: none"> • Feet below horizontal 0.1 – 0.3 • Feet below bar 0.5 • Body piked or arched at end of cast 0.1 – 0.3 • Excessive bent arms 0.1 – 0.3
8. Underswing dismount above the bar	1.0 Total 10.0	<ul style="list-style-type: none"> • Usual deductions 0.1 – 0.3

CLASS 2 – Participation Stream (9+) or High Performance Stream (9-11) – BALANCE BEAM

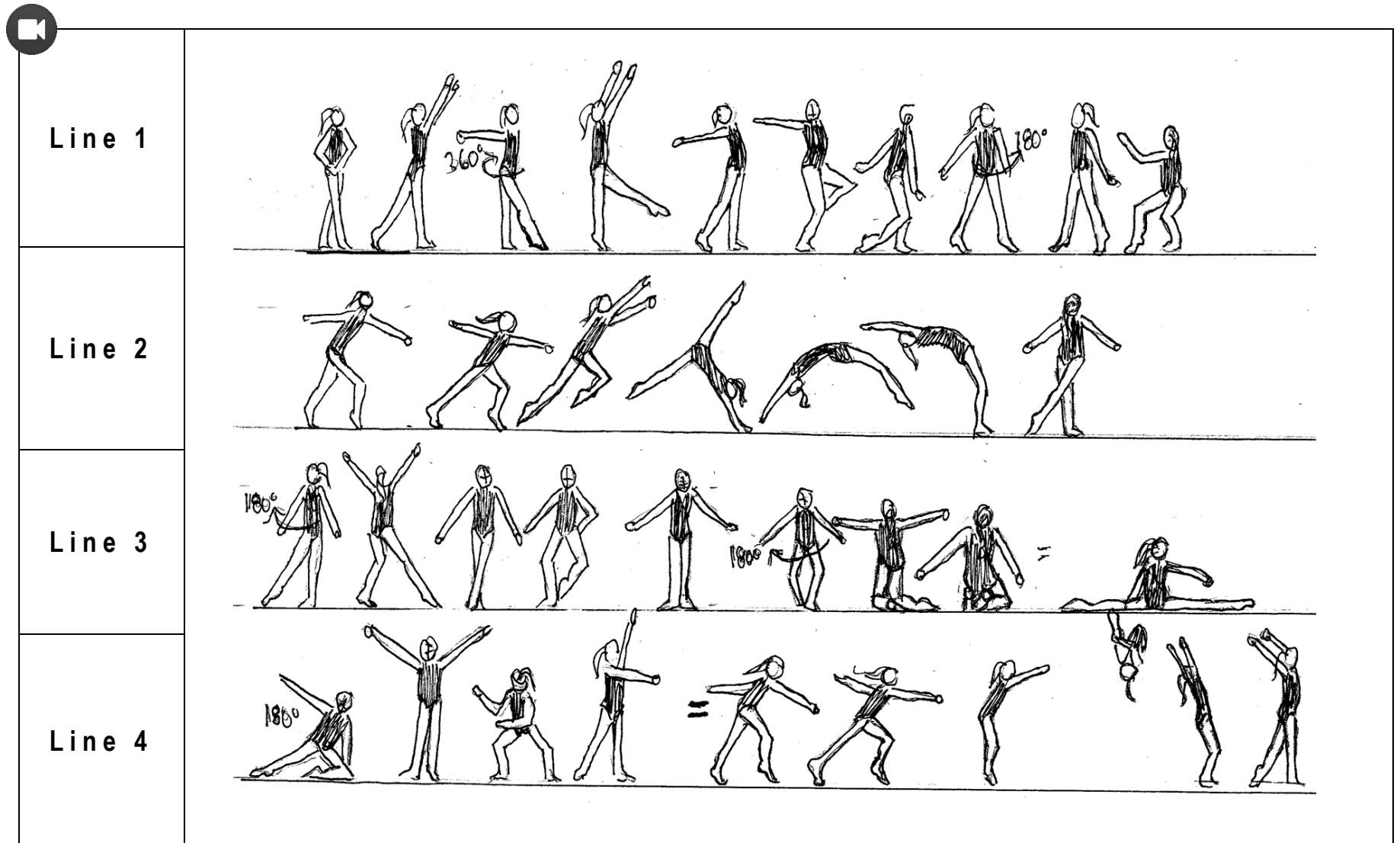


CLASS 2 – Participation Stream (9+) or High Performance Stream (9-11) – BALANCE BEAM

DESCRIPTION	VALUE	ERRORS & DEDUCTIONS
1. JUMP TO MOMENTARY STRADDLE L-SIT, ¼ (90°) TURN TO STRADDLE SIT. Swing legs to squat stand on beam. Immediately extend legs to stand in relevé. ARMS – Lift both arms forward-middle in squat position, then continue lifting them forward to high position while standing up. Bend left leg backward deeply, then step forward with the left leg and close the right foot in front of left. ARMS – Lower and circle the left arm forward to finish high; lower and circle right arm backwards to finish high.	1.0 (0.4, 0.2, 0.2, 0.1, 0.1)	
2. BACK WALKOVER to finish in a right forward lunge. ARMS – Finish sideward-diagonally upward. Step forward with left leg in demi-plie, then place right foot pointed in front of left foot. ARMS : Lower sideward to low during the step, bend and extend to forward-middle when right foot points forward. Step forward and bend the right leg to lunge, the left foot pointed backward on the beam, while twisting the torso slightly to the right. ARMS : Optional Straighten torso to front, step forward with the left leg.	1.3 (1.0, 0.1, 0.1, 0.1)	
3. Perform an ASSEMBLE LEAP TO IMMEDIATE STRETCHED JUMP . ARMS – Lower both arms sideward-downward to low during assemble, lift both arms forward-upward to high during straight jump. Step forward right-left-right, then close the left foot behind the right in relevé. ARMS : Optional during steps, finish high when relevé. ½ (180°) PIVOT TURN ARMS – Remain in high position.	1.2 (0.4, 0.4, 0.1, 0.3)	
4. 1-3 steps and SPLIT LEAP ARMS – Optional. Place left foot forward pointed at beam. ARMS – Side middle. Step right forward pointing at beam, bend the left knee in demi-plie and flex the trunk forward; immediately extend the left leg and raise the trunk to stand. ARMS – Move both arms to high, interlacing fingers, bend the elbows with palms facing chest, then extend elbows palms out and lift both arms forward-upward to high position. Bend both legs – left in demi-plie, right in forward passé. ARMS – Optional. Extend both legs pointing the right foot forward on the beam and perform a ½ (180°) TURN to the right with the left leg IN FORWARD PASSÉ . ARMS – Optional.	1.4 (0.6, 0.1, 0.1, 0.1, 0.1, 0.3, 0.1)	
5. Take a step forward left, then, kick forward with the right leg to execute a CARTWHEEL ARMS – High during the kick and cartwheel. Close left foot backward, in front of the right foot in relevé and turn ¼ (90°) to the right in relevé. ARMS – Remain high. Take long step onto right in demi-plie, the left leg remains extended and pointed at beam (sideward right lunge). Extend both legs and transfer weight to left leg in demi-plie (sideward left lunge). ARMS – Optional. Turn ¼ (90°) to right onto left foot, lift right heel to forced arch. ARMS : Lower sideward to low. Perform a FORWARD CHASSE with the right leg. Then, close right foot behind left foot in relevé. ARMS : 2° or 3° position during the chassé. Lift both arms high in relevé Bend the legs to squat, TURN ½ (180°) IN SQUAT POSITION . Extend the legs while performing a BODY WAVE ending in relevé. ARMS : Lower sideward-downward to low while bending knees and keep them low during the turn. Lift them forward, then backward-upward during the wave, finishing with arms high. Lower the right heel and bend the left knee to forward passé, immediately step forward with the left leg and point the right foot in a forward coupe. ARMS – Optional	2.9 (1.0, 0.1, 0.1, 0.2, 0.2, 0.1, 0.2, 0.1, 0.3, 0.5, 0.1)	
6. Step forward right and point left foot backward (tendu), Step to ARABESQUE leg at horizontal (hold for 2 seconds), ARMS : Side-middle Raise the trunk and point the left foot behind the right. Place left foot on beam transferring weight backward and point right foot forward. Bend the left knee in demi-plie and then extend the left knee transferring the weight forward onto the right foot to finish with the left foot pointed backward. ARMS – Optional	0.8 (0.1, 0.4, 0.1, 0.1, 0.1)	<ul style="list-style-type: none"> • Hold less than 2 sec 0.3 • Hold less than 1 sec No value
7. 1-3 steps, SALTO FORWARD TUCKED DISMOUNT	1.4	
	Total 10.0	

NOTE: Gymnasts may add or delete one step where necessary in order to be on their correct side for each element. Steps may be on either foot and turns may be in either direction.
Error in choreography = 0.1 each time to a max of 1.0 for the entire routine

CLASS 2 – Participation Stream (9+) or High Performance Stream (9-11)-FLOOR EXERCISE



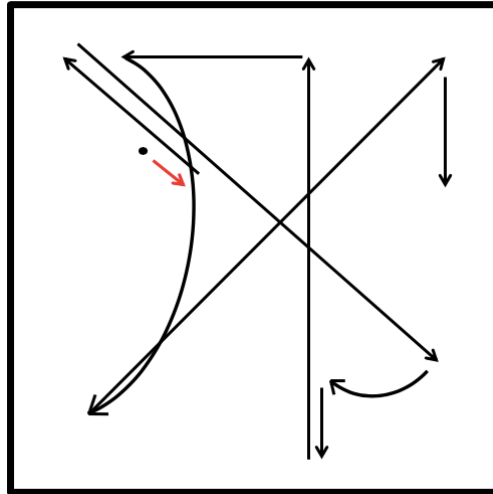
Line 5	
Line 6	
Line 7	
Line 8	

CLASS 2 – Participation Stream (9+) or High Performance Stream (9-11)–FLOOR EXERCISE

	DESCRIPTION	VALUE
	START POSITION: Stand on the diagonal close to the corner 1, facing corner 1. Begin in a straight stand with the feet turned out in 3 ^a position with the right foot in front, hands on waist.	
Line 1	<p>a. Take a step forward onto the right leg through 4^a position demi-plié. Transfer the weight of the body forward to the right foot, extend both knees to finish with the left leg extended backward and the left foot pointed on the floor. ARMS: Lift both arms forward-upward, to forward-middle and perform an alternated inward forearms circle bending one elbow first and then the other, moving both hands toward the chest, continue extending the elbows and lifting both arms forward-upward to forward-diagonally-upward, palms out. Through 4^a position demi-plié, transfer the weight of the body backward onto the left foot to finish with the right foot pointing forward. ARMS: Turning the shoulders out, palms facing up, lower the arms forward-downward close to the hips, then lift the arms sideward-upward to sideward-diagonally-upward</p> <p>b. Using an acceptable turn preparation technique, transfer the weight of the body forward onto to the ball of the right foot to perform a 1/1 (360°) TURN to the right with the left leg IN FORWARD PASSÉ. Step forward onto the left leg Through 4^a position demi-plié, then straight both legs to finish with the right leg extended backward and the right foot pointed on the floor. ARMS: During the turn, use an acceptable turn technique, finish sideward-diagonally-upward.</p> <p>c. Take a “small leap” diagonally-forward onto the right leg in demi-plié and the left foot in forward passé (toward side 2). ARMS: Lower the left arm sideward-downward to place the left hand on the waist. Simultaneously make a circle with the right arm in front of the body, starting the movement from right to left, then from left to right and finish the circle with the right arm sideward-middle. View to the right. Take a “small leap” to the left onto the left leg in demi-plié and cross the right leg flexed behind the left leg and the right foot pointed on the floor. ARMS: Raise the left arm curved to the right at chest level, palm up. Then, with a circular motion, lower both arms laterally to the left to low and continue raising both arms laterally to the left ending with the left arm sideward-middle and the right arm curved at chest level palm up.</p> <p>d. Take a long step forward on the right foot in relevé, then take a step forward on the left foot in relevé, later, execute a ½ (180°) PIVOT TURN to the right. ARMS: Lower both arms sideward-downward to low while perform the steps. Keep the arms low during the pivot turn. At the end of the turn, lower the left heel to the floor and keeping the right foot in relevé, bend both knees to perform a POSE on demi-plié. ARMS: Place the right hand on the waist and lift the left arm forward-upward to forward-middle, rotate the shoulder externally and bend the elbow to finish with the arm curved and the palm up. View to the left. Close the right foot backward beside the left foot, both in relevé. ARMS: Optional</p>	<p>0.8</p> <p>360° turn = 0.5 180° turn = 0.3</p>
Line 2	<p>a. Run, hurdle and execute a FRONT HANDSPRING-REBOUND. The rebound should be immediate and should be done as part of a good execution of the handspring by vigorously pushing the floor with the ball of the feet. Land on a controlled demi-plié with the legs together, then step forward with the right leg through the 4^a position on the demi-plié, finish extended both legs with the left leg extended backward and the left foot pointed on the floor. Note: No steps are allowed between the handspring and the rebound ARMS: Lift high on the hurdle, maintain high throughout the handspring and the cartwheel. Then open to sideward-diagonally-upward on the step forward.</p>	<p>1.1</p> <p>Handspring = 0.8 Rebound = 0.3</p>
Line 3	<p>a. Following a circular trajectory to the right, take four steps starting with the left leg (the first of these steps through a slight demi-plié) Finish with the right leg in demi-plié and the left leg in open coupe. (Facing Side 2) ARMS: Lower both arms sideward-downward to sideward-middle with the arms curved and palms up in the first three steps, then place the left hand on the waist and move the right arm forward-middle then sideward-middle in the last step on demi-plié. Step backward with the left foot in relevé, then, close the right foot beside the left foot in relevé, low both heels to the floor on 1^a position. ARMS: Bring both arms to sideward-middle.</p> <p>b. Keeping the weight of the body on the left foot, remove the right foot from the floor and bring it backward, bend both knees and lower to a kneeling position on the right leg. Turn the body ½ (180°) to the right on the right knee, close the left knee beside the right knee to arrive in a sitting/kneeling position with the buttocks resting on the heels. (Facing to Side 6) ARMS: Lower both arms sideward-downward to low.</p> <p>c. Raise the buttocks off the heels and extend the hips, then, lift and extend the right leg forward and place the right foot pointed on the floor, straighten the left leg and slide the right leg forward to finish in a right FORWARD SPLIT. ARMS: Lift both arms sideward-upward to sideward-diagonally-upward while raising the body, lower the arms supplely sideward-downward to sideward-middle while descending to split</p> <p>d. Turn the body ½ (180°) to the right directing the right leg extended towards Side 2, while turning, bend the left leg to finish sitting with the right leg extended forward and the left leg bent on the floor facing to Side 2. ARMS: Lower the right arm sideward-downward to low and place the left hand on the floor near the left hip while starting the turn. Then, lift the left arm sideward-upward to sideward-middle. Keep the right arm sideward-middle. Raise the buttocks of the floor transferring the weight of the body forward, then extend both legs to arrive in a stand on the right leg with the left leg extended backward, left toes pointed on the floor. ARMS: Direct both arms forward-middle while raising the body, then open sideward-middle.</p> <p>e. Take a left step sideward on the left leg through 2^a position demi-plié while execute a SIDE WAVE to the left. ARMS: Start the Wave with the right arm sideward-diagonally-upward and the left arm in front of the chest, curved and the palm up. With circular motion, gently lower both arms to the left sideward-downward to low, continue moving the arms to the left sideward-upward to finish with the left arm lateral-diagonally-upward and the right arm in front of the chest curved and the palm up. Close the right foot beside the left foot on 1^a or 3^a position. ARMS: Lower both arms to sideward-diagonally-downward</p>	<p>1.4</p> <p>180° turn = 0.3 Turn to split = 0.5 180° turn = 0.3 Wave = 0.3</p>

DESCRIPTION		VALUE
Line 4	a. Perform a small run and execute a FORWARD SALTO TUCKED . Land on a controlled demi-plié with the legs together, then step forward with the right leg through the 4 ^a position on the demi-plié, finish extended both legs with the left leg extended backward and the left foot pointed on the floor. ARMS: <i>Optional during the forward salto, open to sideward-diagonally-upward on the step forward.</i>	1.2
Line 5	a. Turn ¼ (90°) to the left on the right foot in relevé (towards Side 8) and perform a FORWARD CHASSÉ with the left leg, take a left forward step, then, close the right foot beside the right foot and bend the knees to execute a TUCKED JUMP WITH ½ (180°) TURN to the right. Facing side 4. ARMS: <i>Bring the left arm sideward-middle and the right arm forward-middle during the chassé and the forward step, then lower both arms beside the trunk while bending the knees. Optional during the jump and the landing.</i> b. Take a long backward step on the right leg while performing a BODY WAVE , then, close the left foot beside the right foot. ARMS: <i>Start the wave with the arms forward-middle curved, palms up, then with a circular motion, direct the arms forward-downward to low, continue lifting the arms sideward-upward to high.</i> c. Bend the knees, place the buttocks on the floor to execute a BACKWARD ROLL TO HANDSTAND , with the elbows extended and the shoulders rotated inward. ARMS: <i>Lower the arms forward-middle while bending the knees, then, lift both arms forward-upward to a high position and place the hands with the fingers inward to execute the backward roll to handstand.</i> d. Lower the right leg then the left leg to finish in a right forward lunge. ARMS: <i>Keep the arms high while descending from the handstand, open to sideward-diagonally-upward at lunge. Take a step backward on the right leg and point the left foot forward. ARMS: Bring momentary the arms to a 5° position, then, perform an arms circle in opposite directions (left arm forward-downward, then backward-upward and right arm backward-downward, then forward-upward) Finish with the right arm forward-diagonally-upward and the left arm sideward-backward.</i>	1.7 Chasse = 0.3 180° turn = 0.3 Wave = 0.3 Back roll = 0.8
Line 6	a. Send the weight of the body onto the left leg while raising the left heel in relevé and turn the body to the right, placing the right leg in forward passé ARMS: <i>Low</i> b. Perform a small run (or a forward chassé and run steps; the number of steps or the leg that performs the forward chassé is OPTIONAL) to execute a SPLIT LEAP with the right leg. The leg separation must be at least 180°. Land with the right leg, take a forward step with the left leg (or run or perform a forward chassé with any leg) and execute a FOUETTÉ LEAP to the left. Land on the left foot and step forward with the right leg passing through the demi-plié in 4 ^a position, extend the right leg and place the left foot pointed on the floor. ARMS: <i>Optional during the run, at 2^a or 3^a position during the split leap, high during the fouetté leap, sideward-diagonally-upward when finishing with the right leg forward and the left foot backward.</i> c. Turning ¼ (90°) to the left, take 1 sideward step in demi-plié to the left toward corner 7 (right leg crossing in front of the left leg), continue taking a second step towards the same direction with the left leg extended and the left foot in relevé. ARMS: <i>Lower the left arm sideward-downward to sideward-middle, lower the right arm sideward and cross it in front of the chest at the same time that the right leg is crossing in front, then open to sideward-middle.</i> d. Execute ½ (180°) OUTWARD TURN to the right on the left foot in relevé, the right leg keeps extended and far to the left leg. ARMS: <i>Keep sideward-middle or slightly lower both arms sideward-diagonally-downward.</i> e. Place the right foot on the floor and perform a SEWARD CHASSÉ to the right (Towards corner 7), then take a sideward step to the right onto the right foot in relevé and raise the left leg to the left. ARMS: <i>By a circular motion, lift both arms laterally to the right to a high position, continue the circle by lowering the arms laterally to the left to low, finish the circle by raising the arms laterally to the right to end with both arms sideward-diagonally-upward to the right. Facing to corner 7. Perform ¼ (90°) turn to the left on the right foot and lower the left leg to place the left foot pointed forward. Facing to corner 3.</i>	1.4 Split leap = 0.5 Fouette leap = 0.4 180° turn = 0.3 Chasse = 0.3
Line 7	a. Run, hurdle and execute a ROUND OFF, FLIC FLAC, FLIC FLAC REBOUND, BACKWARD TUCKED ROLL . These elements must be executed continuous and dynamically showing an optimal horizontal velocity. The rebound should be immediate and should be done as part of a good execution of the second flic flac, by vigorously pushing the floor with the ball of the feet. (It is desirable that the rebound show a small backward shift). Land on a controlled demi-plié with the legs together, then bend the knees and move the trunk backward to execute the BACKWARD ROLL TUCKED . Finish in a stand position. Take a backward step with the left leg to finish in a right forward lunge. ARMS: <i>Open sideward-laterally-upward on lunge.</i>	1.6 Roundoff = 0.3 Flic flac = 0.5 x 2 Back roll = 0.3
Line 8	a. Performing a 1/8 (45°) turn to the left, take a step forward with the left leg to the side 6, then perform a high kick with the right leg to execute a FORWARD WALKOVER STEP OUT . ARMS: <i>Raise the arms upward during the kick, keep the arms upward during the forward walkover</i> b. Step forward with the left leg, then bend the left leg in demi-plié and place the right leg in forward passé. Contract the trunk forward. ARMS: <i>Lower the arms laterally-downward to lateral-sideward during the step, then bring the arms forward-middle curved during the forward passé in demi-plié.</i> c. Extend both legs, raise the left foot in relevé and kick forward-upward with the right leg above the horizontal extending the trunk. Step forward with the right leg, then simultaneously bend both knees closing the left foot beside the right foot to finish semi-kneel with the right leg squatting and the left instep and left calf on the floor. Extend both hips, bring the right leg backward-sideward and arch the trunk to show a FINAL POSE . ARMS: <i>Raise sideward-laterally-upward while kicking forward, then, lower sideward-downward to low, place the left hand on the floor far away from the left knee, raise the right arm sideward-diagonally-upward during the final pose.</i>	0.6
		Total Value = 10.0

FLOOR PATTERN HP1 AND HP2



→ Only for HP1

NOTES:

- The floor pattern can be changed in direction only in its entirety.
- Individual elements can turn left or right – an intermediate step is permitted if required to be in the right position.
- Each of the minor elements has a value of 0.1.
- Errors in arm movements and positions are deducted as errors in execution.
- Error in choreography = 0.1 each time to a max of 1.0 for the entire routine



Xunco

Music by:
Ricardo Maza

Music for P2 (9+) or HP2 (9-11) – FLOOR EXERCISE

Vivace

FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE



Fondée en 1881

Women's Competition Program

CLASS HP3

Compulsory Exercises

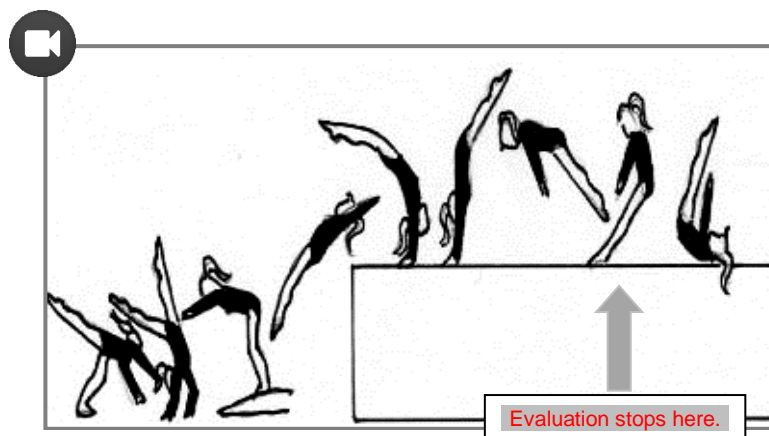
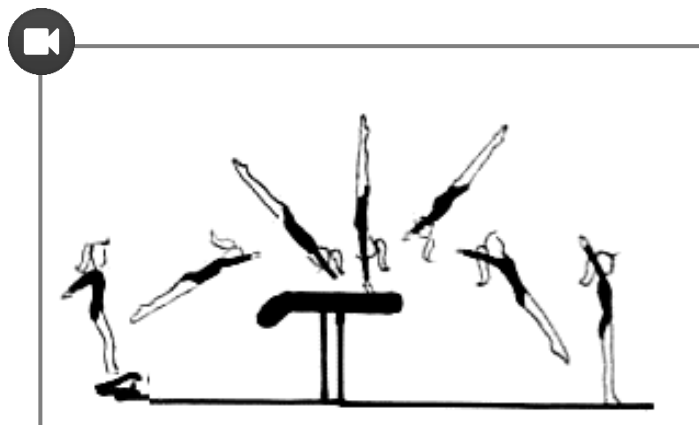
High Performance Stream – Age 11-12

AVENUE DE LA GARE 12A, CASE POSTALE 630, 1001 LAUSANNE, SWITZERLAND

TÉL. (+41) 21 321 55 10 – FAX (+41) 21 321 55 19

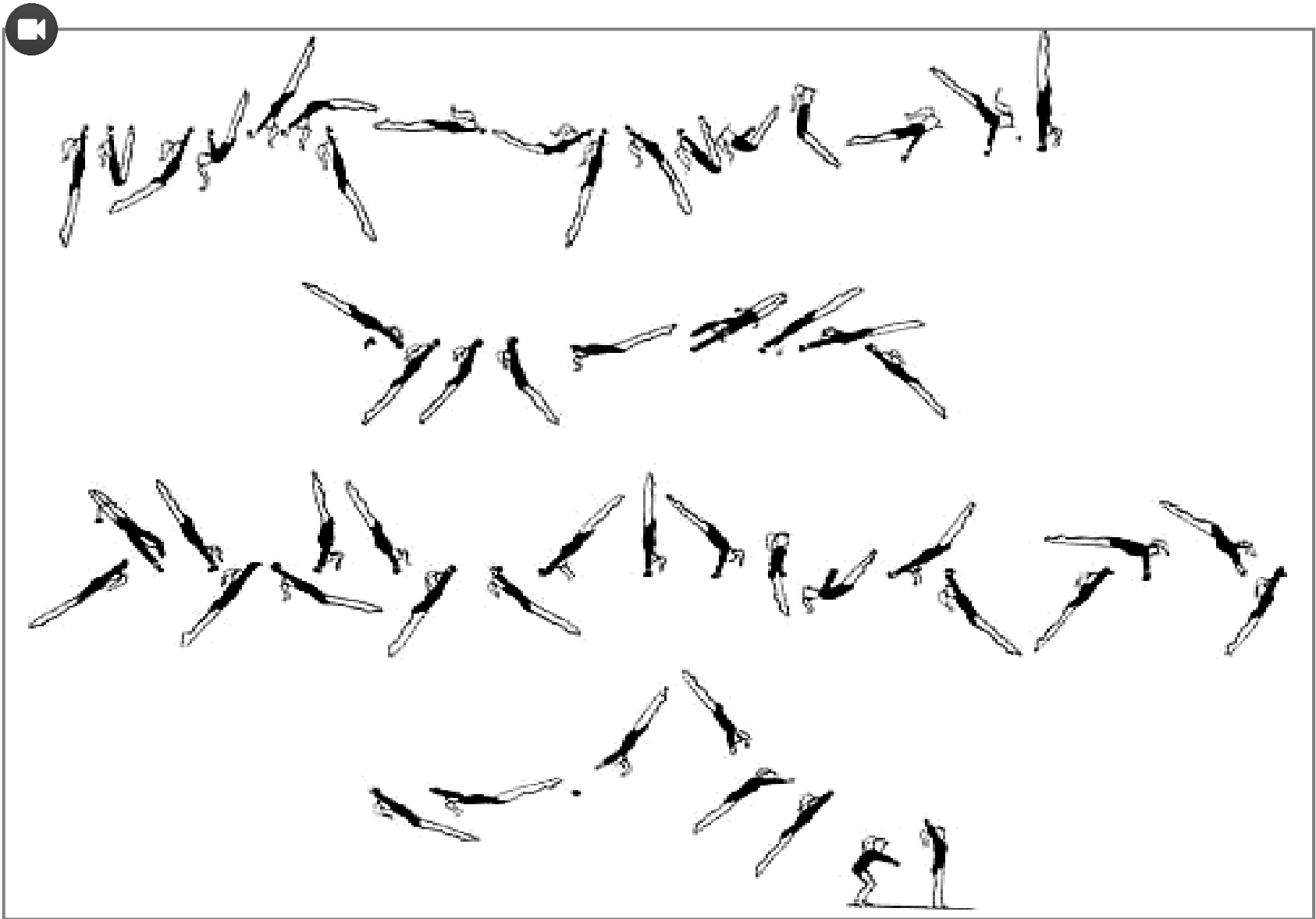
www.gymnastics.sport – info@fig-gymnastics.org

CLASS HP3 – High Performance Stream (11-12) – VAULT (Both vaults required)



ERRORS	DEDUCTION	ERRORS	DEDUCTION
The gymnast must perform both vaults. The final vault score is the average of the scores of the two vaults.			
1. Handspring vault Table set at 115 to 125 cm Number of springs in beat board optional		2. Round off to vault board and back handspring onto soft mat and rotate onto back Soft mats 115 to 125 cm high or low table covered with soft mat. Number of springs in beat board optional	
<ul style="list-style-type: none"> • Arms bent • Small pike in body • Large pike in body • Excessive Pike (90° or more) • Body tucked • Legs bent • Legs apart 	0.1 – 0.3 0.1 - 0.3 0.5 1.0 5.0 0.1 – 0.5 01. – 0.3	<ul style="list-style-type: none"> • Arms bent • Small pike in body • Large pike in body • Excessive Pike (90° or more) • Body tucked • Legs bent • Legs apart • 1st flight phase to high 	0.1 - 0.3 0.1 – 0.3 0.5 1.0 5.0 0.1 – 0.5 0.1 – 0.3 0.1 – 0.3
Total 10.0		Total 10.0	
**Judging evaluation stops after contact with feet – the second last diagram. ** The safety collar must be used or score = 0-points			
A 2 nd attempt is permitted, but with 1.0 deduction. The vault score is the average of the two scores.			

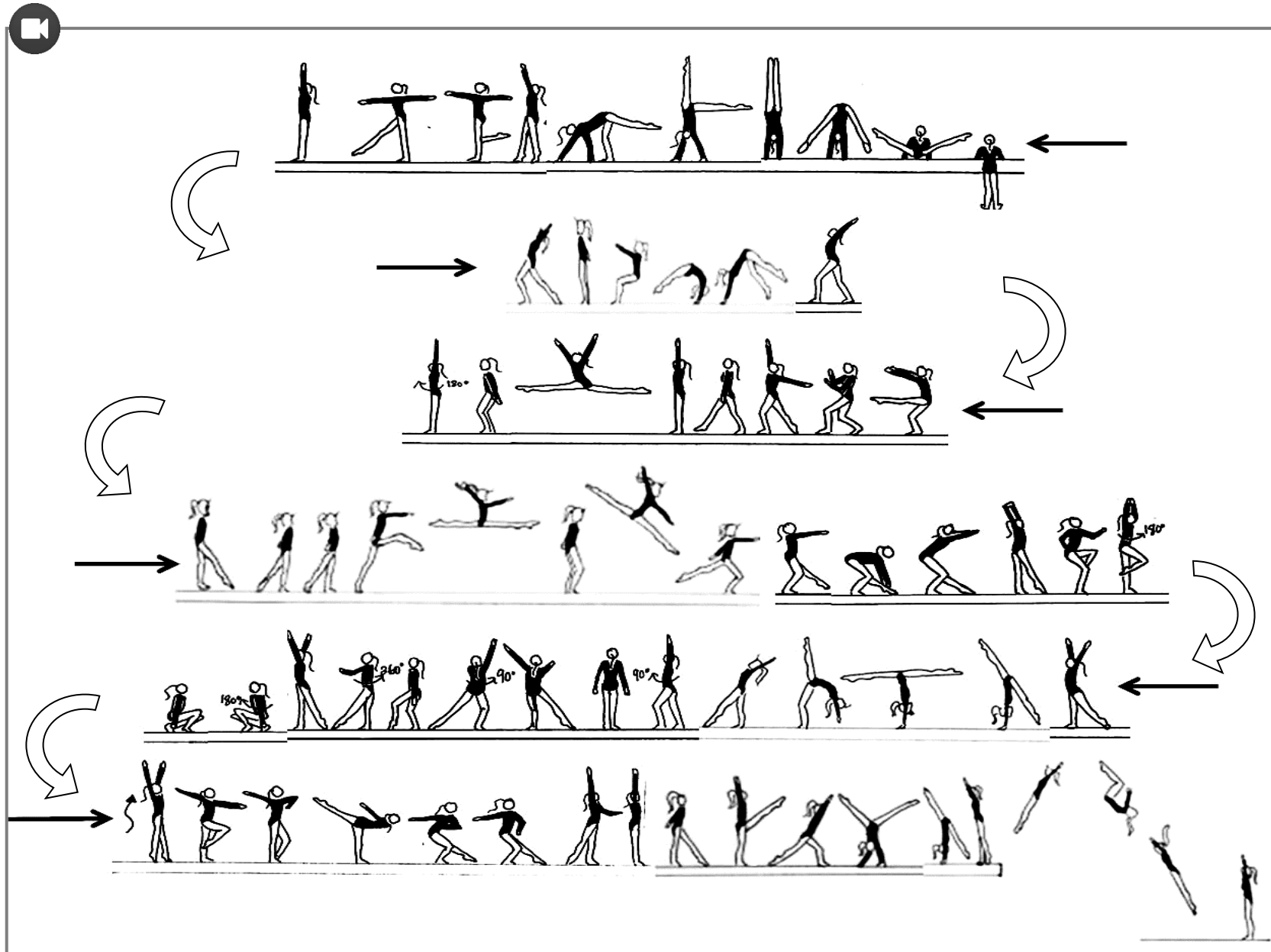
[CLASS HP3 - High Performance Stream \(11-12\) - SINGLE BAR](#)



CLASS HP3 – High Performance Stream (11-12) - SINGLE BAR

DESCRIPTION	VALUE	PERFORMANCE EXPECTATIONS	ERRORS	DEDUCTIONS
1. From a small swing cast out to backward swing, forward swing and kip cast to handstand (straddled or straight body)	(0.5)	<ul style="list-style-type: none"> • the cast may be performed with bent arm “chin-up” style or with straight arm “beat swing” style • cast handstand must be straight arms 	<ul style="list-style-type: none"> • usual errors • bent arms on cast to handstand 	0.1 - 0.3
	2.2 (0.2) (0.5) (1.0)			0.1 - 0.3
2. Swing forward with ½ turn in upward swing to end with both hands in overgrip 45°	1.0	<ul style="list-style-type: none"> • turn with one hand at a time • arms straight throughout • end above 45° extended position 	<ul style="list-style-type: none"> • not one hand at a time • bent arms • not achieving extended 45° position 	0.3 0.1 - 0.3 0.1 - 0.3
3. Swing forward with ½ turn in upward swing to end with both hands in overgrip 45°	1.0	<ul style="list-style-type: none"> • turn with one hand at a time • arms straight throughout • end above 45° extended position 	<ul style="list-style-type: none"> • not one hand at a time • bent arms • not achieving extended 45° position 	0.3 0.1 - 0.3 0.1 - 0.3
4. Overgrip giant	1.5	<ul style="list-style-type: none"> • the giant must be achieved with minimal piking of the body or arm-trunk angle • the final position must pass through a completely extended handstand 	<ul style="list-style-type: none"> • excessive pike or shoulder angle • arch or bent knees • bent arms • not passing through handstand • poor handstand position 	0.1 - 0.3 0.1 - 0.3 0.1 - 0.3 0.1 - 0.3 0.1 - 0.3
5. Overgrip giant	1.5	<ul style="list-style-type: none"> • the giant must be achieved with minimal piking of the body or arm-trunk angle • the final position must pass through a completely extended handstand 	<ul style="list-style-type: none"> • excessive pike or shoulder angle • arch or bent knees • bent arms • not passing through handstand • poor handstand position 	0.1 - 0.3 0.1 - 0.3 0.1 - 0.3 0.1 - 0.3 0.1 - 0.3
6. Lower through support to underswing	0.5	<ul style="list-style-type: none"> • the lower down should be controlled and with straight body • the underswing must be done with straight arms • the whole body must be above the bar at the conclusion of the underswing 	<ul style="list-style-type: none"> • lack of control on lower down • bent arms on lower down or underswing • body below bar 	0.1 - 0.3 0.1 - 0.3 each 0.1 - 0.3
7. Back swing	0.5	<ul style="list-style-type: none"> • the back swing must end in a hollow position at least 45° above horizontal 	<ul style="list-style-type: none"> • poor position at end of back swing • back swing below 45° 	0.1 - 0.3 0.1 - 0.3
8. Swing forward to layout flyaway	1.8	<ul style="list-style-type: none"> • the flyaway must be in a slightly hollow body position throughout 	<ul style="list-style-type: none"> • excessive pike or arch • below bar height • tuck or pike position 	0.1 - 0.3 0.1 - 0.3 1.8 (no value)
	Total 10.0	<ul style="list-style-type: none"> • the whole body must be above the bar 		

CLASS HP3 - High Performance Stream (11-12) -BALANCE BEAM

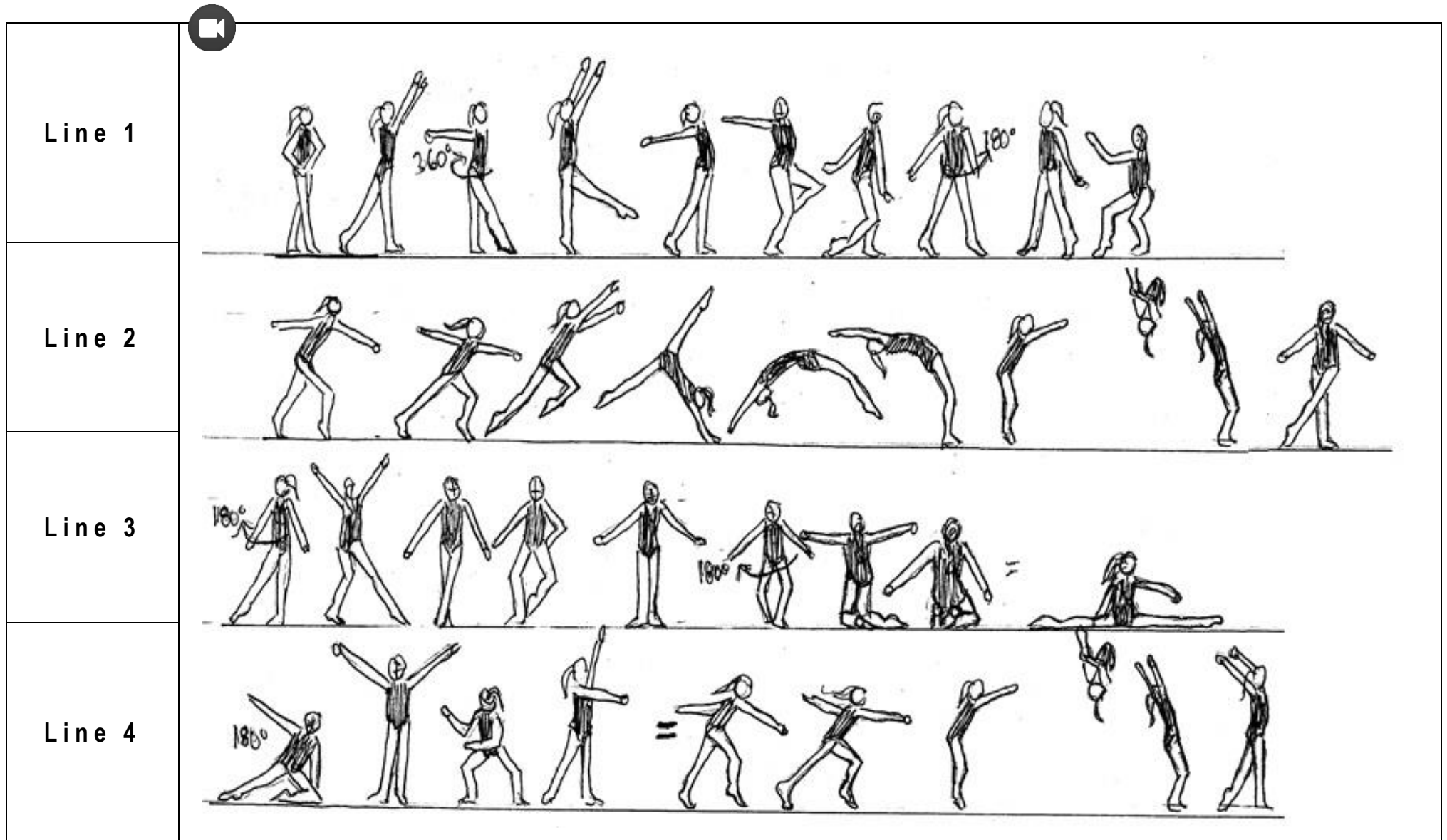


CLASS HP3 – High Performance Stream (11-12) –BALANCE BEAM

DESCRIPTION	VALUE	ERRORS & DEDUCTIONS
1. JUMP TO MOMENTARY STRADDLE L-SIT, PRESS TO HANDSTAND (2 seconds, legs together), STEP DOWN WITH ¼ (90°) TURN to finish in forward right lunge. Bend left leg backward deeply, then step forward with the left leg and close the right foot in front of left. <i>ARMS: Lower and circle the left arm forward to finish high; lower and circle right arm backwards to finish high.</i>	1.2 (0.2, 0.6, 0.3, 0.1)	<ul style="list-style-type: none"> • Hold less than 2 sec 0.3 • Hold less than 1 sec No value
2. Perform a BACK HANDSPRING STEP OUT and finish in right forward lunge. <i>ARMS: Finish sideward-diagonally upward.</i> Step forward with left leg and kick forward with the right leg bending and extending the right knee. <i>ARMS: Lower sideward during the step, bend and extend to forward-middle during the kick.</i> Step forward and bend the right leg to lunge, the left foot pointed backward on the beam, while twisting the torso slightly to the right. <i>ARMS: Optional</i> Straighten torso to front, step forward with the left leg, then close right foot in front of left. <i>ARMS: High</i>	0.8 (0.4, 0.4, 0.1, 0.1)	
3. SPLIT JUMP <i>ARMS: Optional</i> Step forward right then close the left foot behind the right in relevé. <i>ARMS: Optional during steps, finish high when relevé ½ (180°) PIVOT TURN</i> <i>ARMS: Remain in high position.</i>	0.9 (0.6, 0.1, 0.2)	
4. 1-3 running steps to SPLIT LEAP TO IMMEDIATE SISSONE JUMP. <i>ARMS: Optional during run and leaps.</i> Place left foot forward pointed at beam. <i>ARMS: Side-middle.</i> Step right forward pointing at beam, bend the left knee in demi-plie and flex the trunk forward; immediately extend the left leg and raise the trunk to stand. <i>ARMS: Move both arms to high, Interlacing fingers, bend the elbows with palms facing chest, then extend elbows palms out and lift both arms forward-upward to high position.</i> Bend both legs – left in demi-plie, right in forward passé. <i>ARMS: Optional.</i> Extend both legs pointing the right foot forward on the beam and TURN ½ (180°) to the right in relevé, left knee in forward passé. <i>ARMS: Optional.</i> Place left leg in demi-plie in front of right. <i>ARMS: Sideward-diagonally upward.</i>	1.8 (0.6, 0.6, 0.1, 0.1, 0.1, 0.2, 0.1)	
5. FORWARD WALKOVER. <i>ARMS: Remain high throughout.</i> Close left foot behind the right foot in relevé. <i>ARMS – Remain high.</i> Turn ¼ (90°) right in relevé. Take long step onto right in demi-plie, the left leg remains extended and pointed at beam (side lunge to right). Extend both legs and transfer weight to left leg in demi-plie (side lunge to left). <i>ARMS – Optional</i> Turn ¼ (90°) to right onto left foot, lift right heel to forced arch. <i>ARMS – lower sideward to low.</i>	1.3 (0.6, 0.1, 0.1, 0.2, 0.2, 0.1)	
6. Step forward left, the point right foot forward to beam. 1/1 TURN (360°) to right in forward passé. <i>ARMS – optional.</i> Place left leg in demi-plie in front of right. <i>ARMS – sideward-diagonally-upward.</i> Close right foot behind left foot in relevé, bend the legs to squat, TURN ½ (180°) IN SQUAT POSITION. Extend the legs while performing a BODY WAVE ending in relevé. <i>ARMS – lower sideward-downward to low while bending knees and keep them low during the turn. Lift them forward, then backward-upward during the wave, finishing arms high.</i> Lower the right heel and bend the left knee to forward passé, immediately step forward with left leg and point the right foot in a forward coupe. <i>ARMS – Optional</i>	1.8 (0.1, 0.6, 0.1, 0.1, 0.2, 0.2, 0.1)	<ul style="list-style-type: none"> • Less than ¾ turn No value
7. Step forward right and point left foot backward (tendu), Step to ARABESQUE leg above horizontal (hold for 2 seconds) <i>ARMS: Side-middle</i> Raise the trunk and point the left foot behind the right. Place left foot on beam transferring weight backward and point right foot forward. Bend the left knee in demi-plie and then extend the left knee transferring the weight forward onto the right foot to finish with the left foot pointed backward. <i>ARMS: Optional</i>	0.8 (0.1, 0.4, 0.1, 0.1, 0.1)	<ul style="list-style-type: none"> • Hold less than 2 sec 0.3 • Hold less than 1 sec No value
8. 1-3 steps, CARTWHEEL, SALTO BACKWARD TUCKED DISMOUNT	1.4 (0.6, 0.8)	
	Total 10.0	

NOTE: Gymnasts may add or delete one step where necessary in order to be on their correct side for each element. Steps may be on either foot and turns may be in either direction.
Error in choreography = 0.1 each time to a max of 1.0 for the entire routine

CLASS HP3 - High Performance Stream (11-12) - FLOOR EXERCISE (Part 1)



<p>Line 5</p>	
<p>Line 6</p>	
<p>Line 7</p>	
<p>Line 8</p>	

CLASS HP3 – High Performance Stream (11-12) - FLOOR EXERCISE

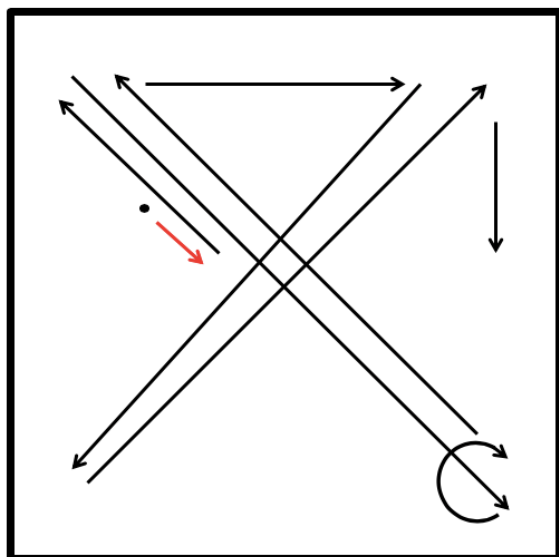
	DESCRIPTION	VALUE
	START POSITION: Stand on the diagonal close to the corner 1, facing corner 5. Begin in a straight stand with the feet turned out in 3 ^a position with the right foot in front, hands on waist.	
Line 1	<p>a. Take a step forward onto the right leg through 4^a position demi-plié. Transfer the weight of the body to the right foot, extend both knees to finish with the left leg extended backward and the left foot pointed on the floor. ARMS: Lift both arms forward-upward to forward-middle and perform an alternated inward forearms circle bending one elbow first and then the other, moving both hands toward the chest, continue extending the elbows and lifting both arms forward-upward to forward-diagonally-upward, palms out.</p> <p>b. Through 4^a position demi-plié, transfer the weight of the body backward onto the left foot. Close the right foot in front of the left foot in 3^a position. ARMS: Turning the shoulders out, palms up, lower the arms forward-downward close to the hips, then lift the arms sideward-upward to sideward-diagonally-upward</p> <p>c. Using an acceptable turn preparation technique, transfer the weight of the body forward onto to the ball of the right foot to perform a 1 1/2 (540°) TURN to the right with the left leg IN FORWARD PASSÉ. Step forward onto the left leg through 4^a position demi-plié, then straight both legs to finish with the right leg extended backward and the right foot pointed on the floor. ARMS: During the turn, use an acceptable turn technique, finish sideward-diagonally-upward.</p> <p>d. Take a “small leap” diagonally-forward onto the right leg in demi-plié and the left foot in forward passé (toward side 2). ARMS: Lower the left arm sideward-downward to place the left hand on the waist. Simultaneously make a circle with the right arm in front of the body, starting the movement from right to left, then from left to right and finish the circle with the right arm sideward-middle. View to the right. Take a “small leap” to the left onto the left leg in demi-plié and cross the right leg flexed behind the left leg and the right foot pointed on the floor. ARMS: Raise the left arm curved to the right at chest level, palm up. Then, with a circular motion, lower both arms laterally to the left to low and continue raising both arms laterally to the left ending with the left arm sideward-middle and the right arm curved at chest level palm up.</p> <p>e. Take a long step forward on the right foot in relevé, then take a step forward on the left foot in relevé. Execute a ½ (180°) PIVOT TURN to the right. View to corner 5. ARMS: Lower both arms sideward-downward to low while perform the steps. Keep the arms low during the pivot turn. At the end of the turn, lower the left heel to the floor, bend both knees and lift the right leg forward slightly bended to perform a POSE on demi-plié. ARMS: Lift the right arm sideward-upward to sideward-middle, lift the left arm forward-upward to forward-middle, rotate the shoulder externally and bend the elbow to finish with the arm curved and the palm up. View to the left</p>	<p>0.8</p> <p>540° turn = 0.6 180° turn = 0.2</p>
Line 2	<p>a. Run, hurdle and execute a FRONT HANDSPRING, FORWARD SALTO TUCKED-REBOUND. These elements must be executed continuous and dynamically showing an optimal horizontal velocity. The rebound should be immediate and should be done as part of a good execution of the salto by vigorously pushing the floor with the ball of the feet. Land on a controlled demi-plié with the legs together, then step forward on right leg through 4^a position demi-plié. Extend both legs to finish with the left leg extended backward and the left foot pointed on the floor. Note: No steps are allowed between the forward salto and the rebound. ARMS: Optional during the run and the acrobatic line. Open sideward-diagonally-upward on the step forward.</p>	<p>1.5</p> <p>Handspring = 0.6 Salto = 0.7 Rebound = 0.2</p>
Line 3	<p>a. Following a circular trajectory to the right, take four steps starting with the left leg (the first of these steps through a slight demi-plié) Finish with the right leg in demi-plié and the left leg in open coupe. (Facing Side 2) ARMS: Gently cross the arms forward-middle, then gently open the arms lateral-middle in the first three steps. Cross the arms again to the right in the last step in demi-plié. View to the right. Take a sideward step to the left on the left foot in relevé, then, close the right foot beside the left foot in relevé, lower both heels to the floor on 1^a or 3^a position. ARMS: Bring both arms to sideward-middle.</p> <p>b. Keeping the weight of the body on the left foot, remove the right foot from the floor and bring it backward, bend both knees and lower to a kneeling position on the right leg. Turn the body ½ (180°) to the right on the right knee, close the left knee beside the right knee to arrive in a sitting/kneeling position with the buttocks resting on the heels. (Facing to Side 6) ARMS: Lower both arms sideward-downward to low.</p> <p>c. Raise the buttocks off the heels and extend the hips, then, lift and extend the right leg forward and place the right foot pointed on the floor, straight the left leg slide and the right leg forward to finish in a right FORWARD SPLIT. ARMS: Lift both arms sideward-upward to sideward-diagonally-upward while raising the body, lower the arms supplely sideward-downward to sideward-middle while descending to split</p> <p>d. ARMS: Lower the left arm sideward-downward to a low position and place the hand on the floor near the left hip. Raise the buttocks and bring the right leg backward, then, bent both legs to arrive in a DOUBLE STAG SIT. (Both legs finish bent at approximately at 90°). View to corner 1. ARMS: Keep the left hand on the floor, bring the right arm forward-middle curved.</p> <p>e. Turn the body ½ (180°) to the right directing the left leg extended towards corner 5, show momentarily a sit position with the left leg extended forward and the right leg bent on the floor. Facing corner 5. Raise the buttocks off the floor transferring the weight of the body forward onto the left leg, then extend both legs to</p>	<p>1.1</p> <p>180° turn = 0.2 Split = 0.3 Stag sit = 0.2 180° turn = 0.2 Wave = 0.2</p>

	arrive in a stand on the left leg with the right leg extended backward. Left foot pointed on the floor. ARMS: Direct both arms forward-middle while raising the body, then open sideward-middle. f. Perform a ¼ (90°) turn to the left on the left foot in relevé, then, take a step sideward to the right (towards corner 5) on the right leg through 2 ^a position demi-plié while execute a SIDE WAVE to the right. ARMS: Start the Wave with the left arm sideward-diagonally-upward and the right arm in front of the chest, curved and the palm up. With circular motion, gently lower both arms to the right sideward-downward to low, continue moving the arms to the right sideward-upward to finish with the right arm lateral-diagonally-upward and the left arm in front of the chest curved and the palm up. Turn ¼ (90°) to the left on the right foot in relevé, close the left foot beside the right foot flat or in relevé. View to corner 1 ARMS: Lower both arms to sideward-diagonally-downward	
Line 4	a. Perform a hurdle (NO STEPS) and execute a HURDLE, ROUND OFF, 3 FLIC FLACS-REBOUND . These elements must be executed continuous and dynamically showing an optimal horizontal velocity. The rebound should be immediate and should be done as part of a good execution of the serie, by vigorously pushing the floor with the ball of the feet. (It is desirable that the rebound show a small backward shift). Land on a controlled demi-plié with the legs together. Take a backward step with the left leg to finish in a right forward lunge. ARMS: Open to sideward-diagonally-upward on the lunge. Then, place the back of the hands on the lower back. View to the right.	2.0 Roundoff = 0.3 Flic flac = 0.5 x 3 Rebound = 0.2

DESCRIPTION		VALUE
Line 5	a. Perform a 1/8 (45°) turn to the left on the right foot (towards Side 4) and execute a FORWARD CHASSÉ with the left leg. Take a step forward on the left leg and close the right foot beside the left foot, bend the knees to perform a SPLIT JUMP WITH ½ (180°) to the right. View to side 8. ARMS: Bring the left arm sideward-middle and the right arm forward-middle during the chassé and the forward step, then lower both arms beside the trunk while bending the knees. Optional during the jump and the landing. b. Take a long backward step on the right leg while performing a BODY WAVE , then, close the left foot beside the right foot. ARMS: Start the wave with the arms forward-middle curved, palms up, then with a circular motion, direct the arms forward-downward to low, continue lifting the arms sideward-upward to high. c. Bend the knees, bring the buttocks to the floor to perform a BACKWARD ROLL TO HANDSTAND WITH ½ (180°) TURN with elbows extended and shoulders rotated inwards. Send the weight of the body onto one of the hands and separate the other hand from the floor to perform the half turn on handstand, then roll forward in a tucked position. Finish in a straight stand position. ARMS: Lower the arms forward-middle while bending the knees, then, lift both arms forward-upward to a high position and place the hands with the fingers inward to execute the backward roll to handstand. Lift the arms forward-upward at the completion of the roll, then open sideward-diagonally-upward. Take two steps backward, left-right and point the left foot forward. d. ARMS: Bring the arms momentary to a 5° position, then, perform an arms circle in opposite directions (left arm forward-downward, then backward-upward and right arm backward-downward, then forward-upward) Finish with the right arm forward-diagonally-upward and the left arm sideward-backward. ARMS: Keep the arms high while descending from the handstand, open to sideward-diagonally-upward at lunge.	1.5 Chasse = 0.2 Split jump 1/2 = 0.5 Wave = 0.2 Back roll 1/2t = 0.6
Line 6	a. Take a small jump on the left leg while turning the body to the right, place the right leg in forward passé. ARMS: Optional b. Perform a small run (or a forward chassé and run steps; the number of steps or the leg that performs the forward chassé is OPTIONAL) to execute a SPLIT LEAP with the right leg. The leg separation must be at least 180°. Land with the right leg, take a forward step with the left leg (or run or perform a forward chassé with any leg) and execute a TOUR JETTÉ LEAP to the left. The leg separation must be at least 150°. Land on the right foot, then with the left leg backward on a right forward lunge. ARMS: Optional during the run, on 2° or 3° position during the split leap, optional on the tour jetté, sideward-diagonally-upward on the right forward lunge. c. Turning ¼ (90°) to the left, take 1 sideward step in demi-plié to the left toward corner 4 (right leg crossing in front of the left leg), continue taking a second step towards the same direction with the left leg extended and the left foot in relevé. ARMS: Lower the left arm sideward-downward to sideward-middle, lower the right arm sideward and cross it in front of the chest at the same time that the right leg is crossing in front, then open to sideward-middle. d. Execute ½ (180°) turn to the right on the left foot in relevé, the right leg keeps extended and far to the left leg. ARMS: Keep sideward-middle or slightly lower both arms sideward-diagonally-downward. e. Place the right foot on the floor and perform a SIDE CHASSÉ to the right (Towards corner 7), then take a sideward step to the right onto the right foot in relevé and raise the left leg to the left. ARMS: By a circular motion, lift both arms laterally to the right to a high position, continue the circle by lowering the arms laterally to the left to low, finish the circle by raising the arms laterally to the right to end with both arms sideward-diagonally-upward to the right. Facing to corner 7. f. Perform ¼ (90°) turn to the left on the right foot and lower the left leg to place the left foot pointed forward. Facing to corner 3.	1.0 Split leap = 0.3 Tour Jete = 0.3 180° turn = 0.2 Chasse = 0.2

Line 7	a. Run, hurdle and execute a ROUND OFF, FLIC FLAC, BACKWARD SALTO TUCKED . These elements must be executed continuous and dynamically showing an optimal horizontal velocity. Land on a controlled demi-plié with the legs together. Take a backward step with the left leg to finish in a right forward lunge. ARMS: <i>Open sideward-laterally-upward on lunge.</i>	1.7 Round off = 0.3 Flic flac = 0.5 Salto bwd = 0.9
Line 8	b. Turn a 1/8 (45°) to the left onto the right foot, (towards the side 6), execute a hurdle to perform FORWARD HANDSPRING STEP-OUT . ARMS: <i>Raise the arms upward on the hurdle, keep the arms upward during the forward handspring step-out.</i> Step forward with the left leg, then bend the left leg in demi-plié and place the right leg in forward passé. Contract the trunk forward. ARMS: <i>Lower the arms laterally-downward to lateral-sideward during the step, then bring the arms forward-middle curved during the forward passé in demi-plié.</i> c. Extend both legs, raise the left foot in relevé and kick forward-upward with the right leg above the horizontal extending the trunk. Step forward with the right leg, then simultaneously bend both knees closing the left foot beside the right foot to finish semi-kneel with the right leg squatting and the left instep and left calf on the floor. Extend both hips, bring the right leg backward-sideward and arch the trunk to show a FINAL POSE . ARMS: <i>Raise sideward-laterally-upward while kicking forward, then, lower sideward-downward to low, place the left hand on the floor far away from the left knee, raise the right arm sideward-diagonally-upward during the final pose.</i>	0.4 Total Value = 10.0

FLOOR PATTERN HP3 Y HP4



→ Only for HP3

NOTES:

- The floor pattern can be changed in direction only in its entirety.
- Individual elements can turn left or right – an intermediate step is permitted if required to be in the right position.
- Each of the minor elements has a value of 0.1.
- Errors in arm movements and positions are deducted as errors in execution.
- Error in choreography = 0.1 each time to a max of 1.0 for the entire routine



Desafio

Music by:
Ricardo Maza

Music for HP3 (11-12) – FLOOR EXERCISE

Allegretto

Moderato

Vivace

Allegro

Moderato

Vivace

poco rall

poco rall

FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE



Fondée en 1881

Women's Competition Program

CLASS HP4

Compulsory Exercises

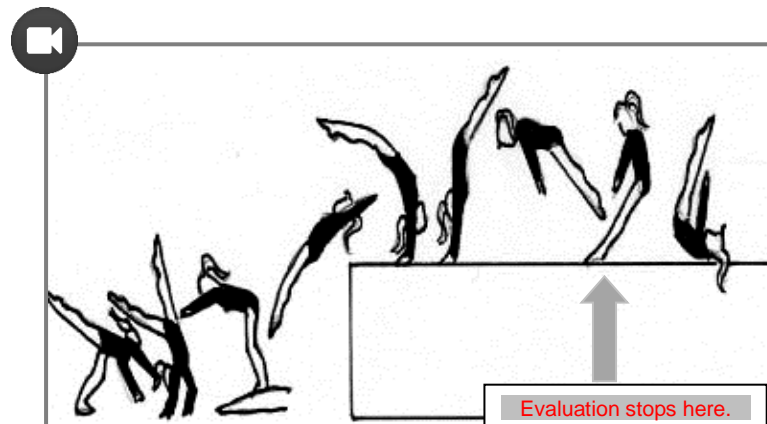
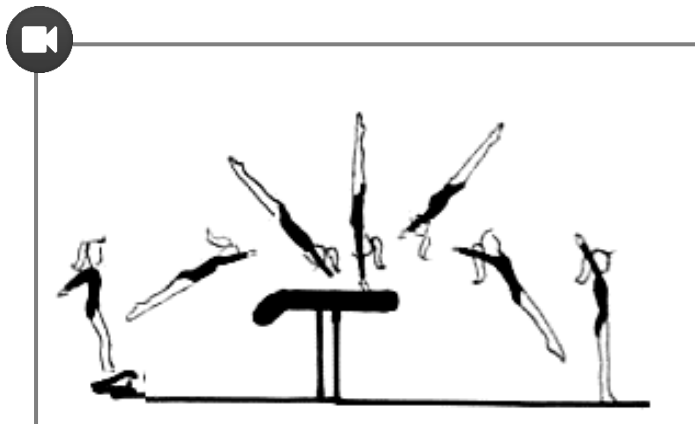
High Performance Stream – Age 13-14

AVENUE DE LA GARE 12A, CASE POSTALE 630, 1001 LAUSANNE, SWITZERLAND

TÉL. (+41) 21 321 55 10 – FAX (+41) 21 321 55 19

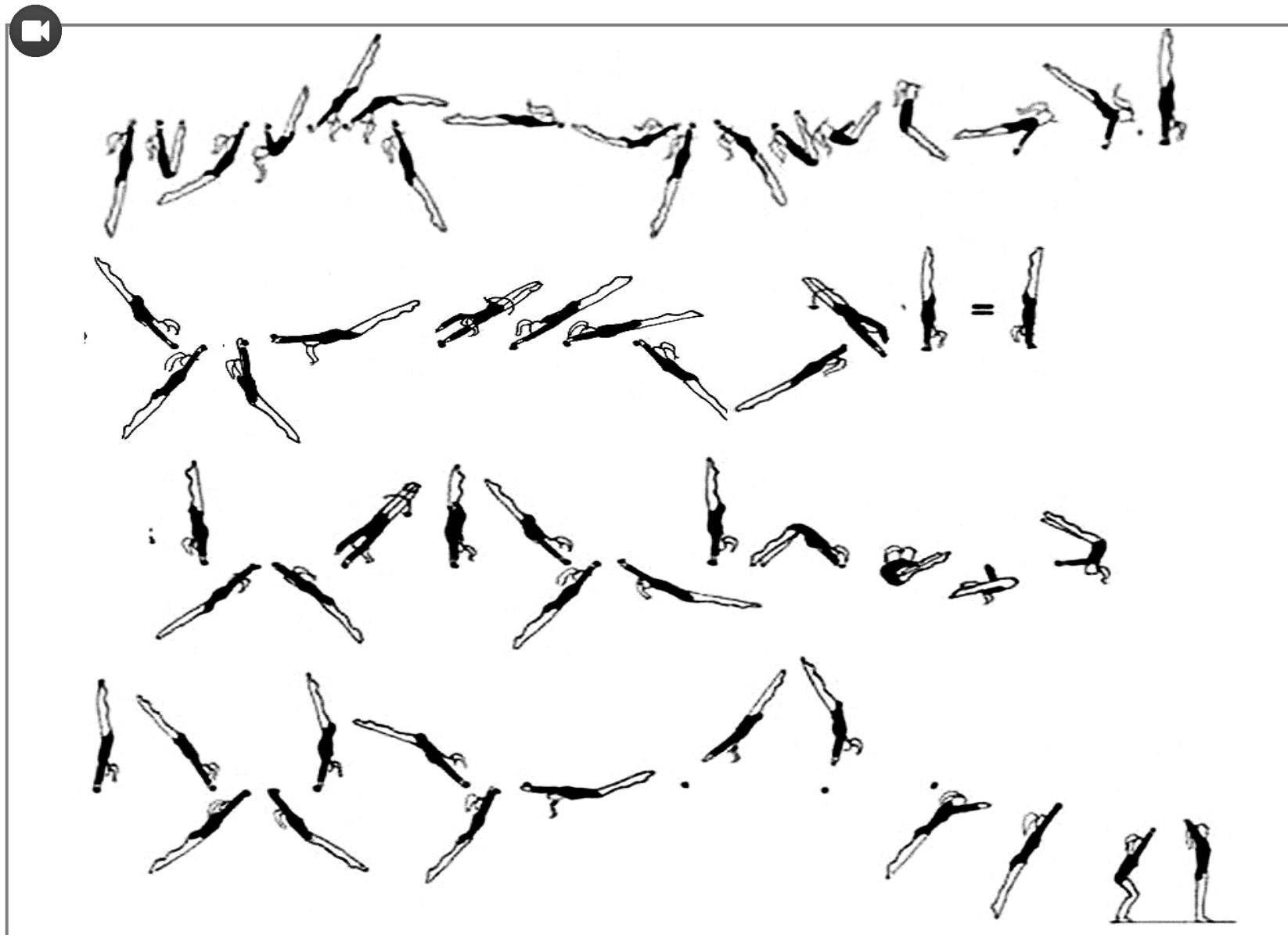
www.gymnastics.sport – info@fig-gymnastics.org

CLASS HP4 – High Performance Stream (13-14) – VAULT (Both vaults required)



ERRORS	DEDUCTION	ERRORS	DEDUCTION
The gymnast must perform both vaults. The final vault score is the average of the scores of the two vaults.			
3. Handspring vault Table set at FIG height Number of springs in beat board optional		4. Round off to vault board and back handspring onto soft mat and rotate onto back Soft mats FIG height or low table covered with soft mat. Number of springs in beat board optional	
<ul style="list-style-type: none"> • Arms bent • Small pike in body • Large pike in body • Excessive Pike (90° or more) • Body tucked • Legs bent • Legs apart 	0.1 – 0.3 0.1 - 0.3 0.5 1.0 5.0 0.1 – 0.5 01. – 0.3	<ul style="list-style-type: none"> • Arms bent • Small pike in body • Large pike in body • Excessive Pike (90° or more) • Body tucked • Legs bent • Legs apart 	0.1 – 0.3 0.1 - 0.3 0.5 1.0 5.0 0.1 – 0.5 01. – 0.3
	Total 10.0		Total 10.0
A 2 nd attempt is permitted, but with 1.0 deduction. The vault score is the average of the two scores.			

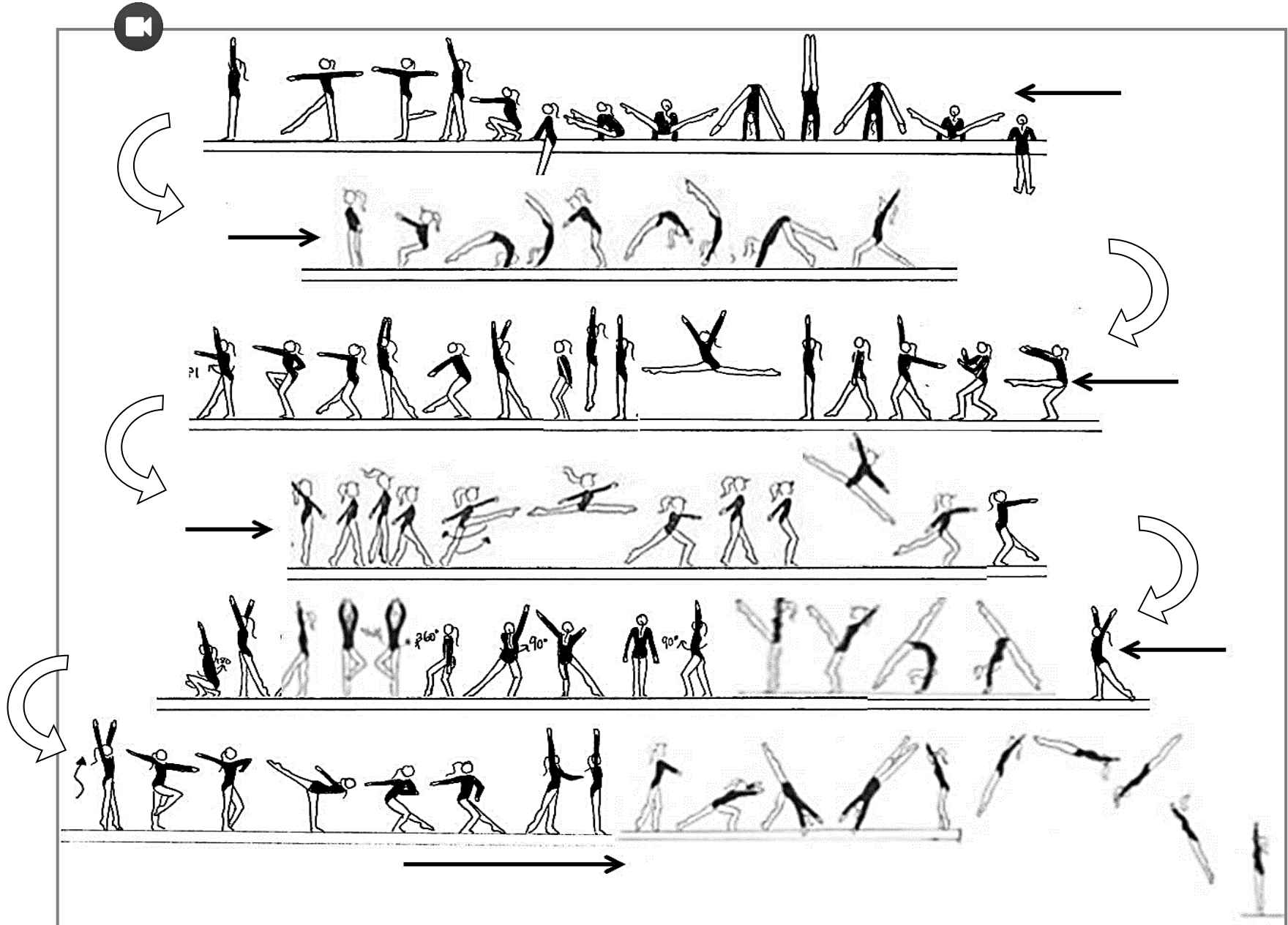
CLASS HP4 - High Performance Stream (13-14) - SINGLE BAR



CLASS HP4 – High Performance Stream (13-14) - SINGLE BAR

DESCRIPTION	VALUE	PERFORMANCE EXPECTATIONS	ERRORS	DEDUCTIONS
1. From a small swing cast out to backward swing, forward swing and kip cast to near handstand (straddled or straight body)	2.2 (0.5) (0.2) (0.5) (1.0)	<ul style="list-style-type: none"> the cast may be performed with bent arm “chin-up” style or with straight arm “beat swing” style cast handstand must be straight arms 	<ul style="list-style-type: none"> usual errors bent arms on cast to handstand 	0.1 - 0.3 0.1 - 0.3
2. Swing down and forward with ½ turn in upward swing to end with both hands in overgrip above 60°	1.0	<ul style="list-style-type: none"> turn with one hand at a time arms straight throughout end above 60° extended position 	<ul style="list-style-type: none"> not one hand at a time bent arms not achieving extended 60° position 	0.3 0.1 - 0.3 0.1 - 0.3
3. Giant swing in overgrip with ½ turn in upward swing to end in undergrip handstand	1.0	<ul style="list-style-type: none"> the ½ turn must begin before completion of the giant and end in an extended handstand position 	<ul style="list-style-type: none"> late turn poor handstand position 	0.1 - 0.3 0.1 - 0.3
4. Undergrip giant, ½ turn to overgrip	1.0	<ul style="list-style-type: none"> the ½ turn must begin before completion of the giant and end in an extended handstand position 	<ul style="list-style-type: none"> late turn poor handstand position 	0.1 - 0.3 0.1 - 0.3
5. One (1) overgrip giant	0.8	<ul style="list-style-type: none"> the giant must be achieved with minimal piking of the body or arm-trunk angle the final position must pass through a completely extended handstand 	<ul style="list-style-type: none"> excessive pike or shoulder angle bent arms not passing through handstand poor handstand position 	0.1 - 0.3 0.1 - 0.3 0.1 - 0.3 0.1 - 0.3
6. Stalder or Clear hip circle above 45°	1.6	<ul style="list-style-type: none"> the straddle in for stalder should be somewhat delayed maximum flexion at bottom of stalder swing the opening proceeds with a continuous extension to hollow body end position • straight arms throughout 	<ul style="list-style-type: none"> early straddle in stalder lack of flexion in stalder arching during opening poor end position bent arms 	0.1 - 0.3 0.1 - 0.3 0.1 - 0.3 0.1 - 0.3 0.1 - 0.3
7. One (1) overgrip giant	0.8	<ul style="list-style-type: none"> the giant must be achieved with minimal piking of the body or arm-trunk angle the final position must pass through a completely extended handstand 	<ul style="list-style-type: none"> excessive pike or shoulder angle arch or bent knees bent arms not passing through handstand poor handstand position 	0.1 - 0.3 0.1 - 0.3 0.1 - 0.3 0.1 - 0.3 0.1 - 0.3
8. Salto backward stretched	1.6	<ul style="list-style-type: none"> the flyaway must be in a slightly hollow body position throughout the whole body must be above the bar 	<ul style="list-style-type: none"> excessive arch below bar height pike more than 45° or tuck position 	0.1 - 0.3 0.1 - 0.3 1.6 (no value)
	Total 10.0			

CLASS HP4 - High Performance Stream (13-14) - BALANCE BEAM

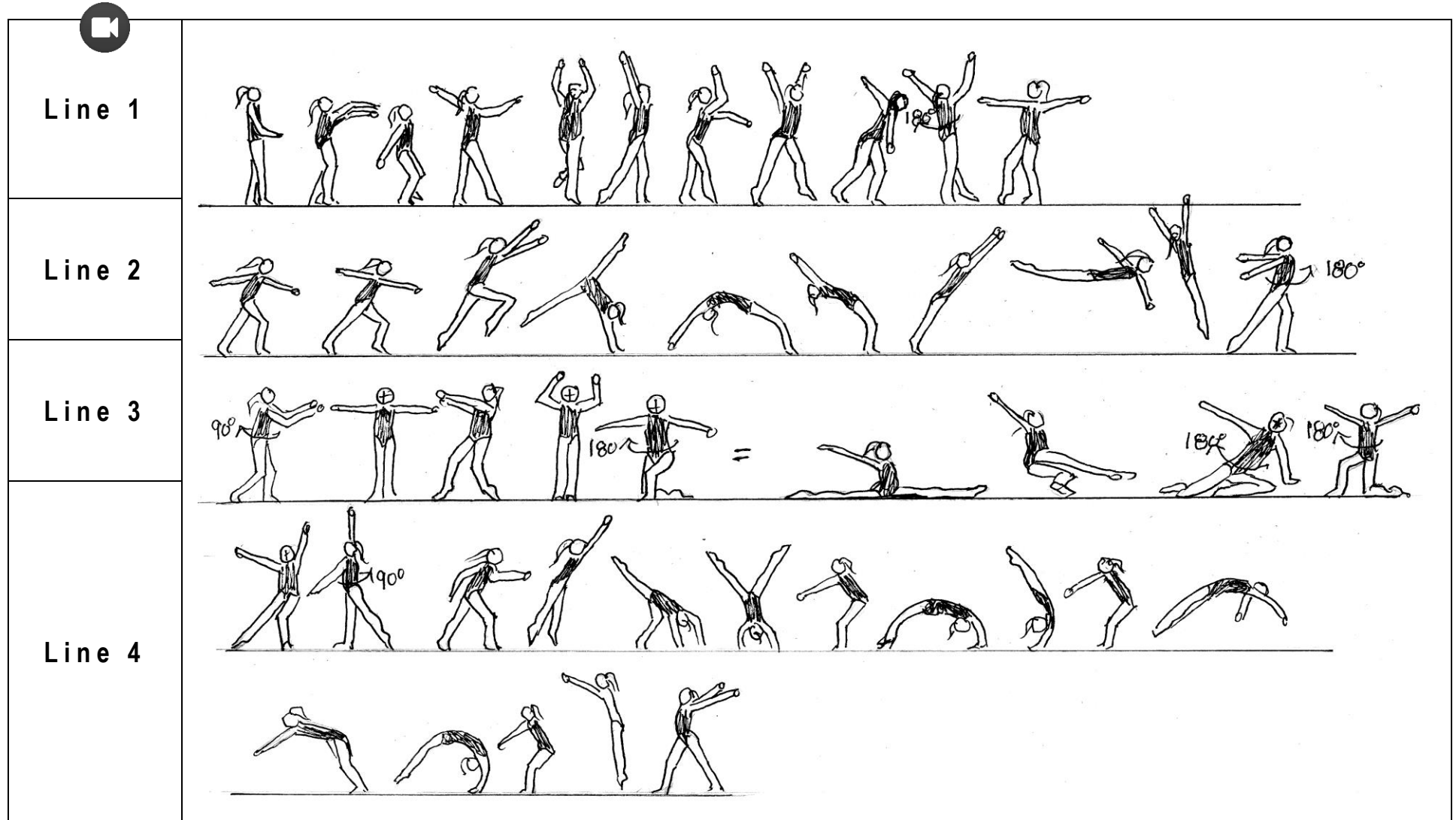


CLASS HP4 – High Performance Stream (13-14) – BALANCE BEAM

DESCRIPTION	VALUE	ERRORS & DEDUCTIONS
1. JUMP TO MOMENTARY STRADDLE L-SIT, PRESS TO HANDSTAND (2 seconds, legs together), LOWER TO STRADDLE L-SIT , ¼ turn in straddle L-sit position and momentary sit on beam, swing legs to squat stand on beam. Immediately extend legs to stand in releve. ARMS – lift both arms forward-middle in squat position, then continue lifting them forward to high position while standing up. Bend left leg backward deeply, then step forward with the left leg and close the right foot in front of left. ARMS – lower and circle the left arm forward to finish high; lower and circle right arm backwards to finish high.	1.4 (0.2, 0.5, 0.3, 0.1, 0.2, 0.1)	<ul style="list-style-type: none"> • Hold less than 2 sec 0.3 • Hold less than 1 sec No value
2. TWO BACK HANDSPRINGS IN DIRECT SUCCESSION (first can be with step out or two leg landing) and finish in lunge position. ARMS – finish sideward-diagonally upward. Step forward with left leg and kick forward with the right leg flexing and extending the right knee. ARMS – lower sideward during the step, bend and extend to forward middle during kick. Step forward with the right leg in demi-plie, the left pointed to the beam. ARMS – lower both arms forward to low, then by twisting torso slightly to the right, lift both arms sideward to finish with the left arm high and the right arm side-middle in arch position. Look right . Straighten torso to front, step forward and close right foot in front of left. ARMS: High	1.2 (0.5, 0.5, 0.1, 0.1)	
3. SPLIT JUMP TO IMMEDIATE STRETCHED JUMP . Step forward right then close the left foot behind the right in releve. ARMS - lower the left arm back-downward and continue moving fore-upward during the step; then move the right arm in the same pattern when closing the left foot. TURN ½ (180°) . ARMS – remain in high position.	0.9 (0.4, 0.2, 0.1, 0.2)	
4. 1-3 running steps to SWITCH-SPLIT LEAP TO IMMEDIATE SISSONE JUMP . ARMS – optional during run and leaps. Place left foot forward pointed at beam. ARMS – side-middle. Move right leg forward pointing at beam, bend the left knee in demi-plie and flex the trunk forward; immediately extend the left leg and raise the trunk to stand. ARMS – Interlacing fingers, bend the elbows with palms facing chest, then extend elbows palms out and while rotating hands lift both arms forward to high position. Bend both legs – left in demi-plie, right in forward passé. ARMS – lower both arms to forward-middle, rotate hands inward with palms up and while bending legs, bend right arm towards trunk. Extend both legs pointing the right foot to beam and TURN ½ (180°) to the right in releve, left knee in forward passé. ARMS – optional. Place left leg in demi-plie in front of right. ARMS - sideward-diagonally upward.	1.6 (0.5, 0.5, 0.1, 0.1, 0.1, 0.2, 0.1)	
5. FORWARD WALKOVER with leg held at horizontal or higher. ARMS – remain high throughout. Close left foot behind right foot in releve. Turn ¼ (90°) left in releve. Take long step onto right in demi-plie, the left leg remains extended and pointed at beam (side lunge to right). Extend both legs and transfer weight to left leg in demi-plie (side lunge to left). ARMS – lower sideward to low position during ¼ turn. Cross in front of chest and then open the left arm forward-middle and the right arm sideward-diagonally-upward and slightly backward in right lunge. Move to high position when extending legs then open right arm forward-middle and left arm sideward-diagonally-upward and slightly backward in left lunge. Turn ¼ (90°) to right onto left foot, lift right heel to forced arch. ARMS – lower sideward to low.	1.0 (0.5, 0.1, 0.1, 0.1, 0.1, 0.1)	
6. 1/1 TURN (360°) to right in forward passé. ARMS – optional. Place left leg in demi-plie in front of right. ARMS – sideward-diagonally-upward. Close right foot behind left foot in relevé, bend the legs to squat, TURN ½ (180°) IN SQUAT POSITION . Extend the legs while performing a BODY WAVE ending in relevé. ARMS – lower sideward-downward to low while bending knees and keep them low during the turn. Lift them forward, then backward-upward during the wave, finishing arms high. Lower the right heel and bend the left knee to forward passé, immediately step forward with left leg and point the right foot in a forward coupe. ARMS – Optional	1.3 (0.1, 0.5, 0.1, 0.2, 0.2, 0.1, 0.1)	<ul style="list-style-type: none"> • Less than ¾ turn No value
7. Step forward right and point left foot backward (tendu), Step to ARABESQUE leg above horizontal (hold for 2 seconds) ARMS: Side-middle Raise the trunk and point the left foot behind the right. Place left foot on beam transferring weight backward and point right foot forward. Bend the left knee in demi-plie and then extend the left knee transferring the weight forward onto the right foot to finish with the left foot pointed backward. ARMS: Optional	0.7 (0.1, 0.3, 0.1, 0.1, 0.1)	<ul style="list-style-type: none"> • Hold less than 2 sec 0.3 • Hold less than 1 sec No value
8. 1-3 steps, ROUND OFF, SALTO BACKWARD STRAIGHT DISMOUNT	1.7 Total 10.0	<ul style="list-style-type: none"> • Piked 0.6 value • Tucked No value

NOTE: Gymnasts may add or delete one step where necessary in order to be on their correct side for each element. Steps may be on either foot and turns may be in either direction.
Error in choreography = 0.1 each time to a max of 1.0 for the entire routine

CLASS HP4 - High Performance Stream (13-14) - FLOOR EXERCISE (Part 1)



Line 5	
Line 6	
Line 7	
Line 8	

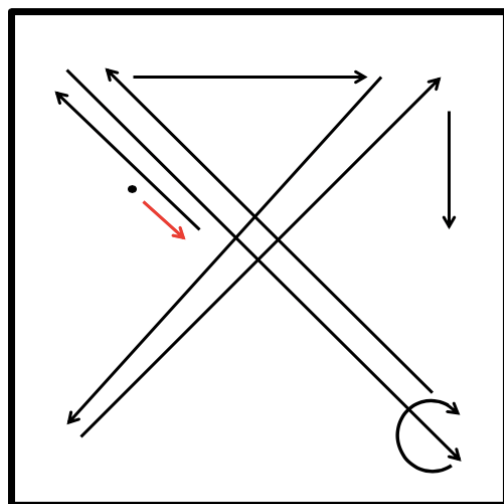
CLASS HP4 – High Performance Stream (13-14) – FLOOR EXERCISE

	DESCRIPTION	VALUE
Line 1	<p>START POSITION: Stand on the diagonal close to the corner 1, facing corner 1. Begin in a straight stand with the feet turned out in 3^a position with the right foot in front. ARMS: <i>The right arm bent in front of the trunk, palm facing the trunk, the left arm bent back with the back of the left hand touching the lower back.</i></p> <p>a. Take a step sideward to the right onto the right leg through 2^a position demi-plié. Transfer the weight of the body to the right foot, close the left foot beside the right foot in 1^a or 3^a position. ARMS: <i>Lift both arms forward-upward to forward-middle and perform an alternated inward forearms circle bending the right elbow first and then the left elbow other, moving both hands toward the chest, continue extending the elbows and lifting both arms forward-upward to forward-diagonally-upward, palms out.</i></p> <p>b. Take a step sideward to the left onto the left leg through 2^a position demi-plié. Transfer the weight of the body to the left foot, close the right foot beside the left foot in 1^a or 3^a position. ARMS: <i>Turning the shoulders out, palms up, lower the arms forward-downward close to the hips</i></p> <p>c. Using an acceptable turn preparation technique, transfer the weight forward onto to the ball of the right foot to perform a 2/1 (720°) TURN to the right with the left leg IN FORWARD PASSÉ. Step forward onto the left leg through 4^a position demi-plié, then straight both legs to finish with the right leg extended backward and the right foot pointed on the floor. ARMS: <i>During the turn, use an acceptable turn technique, finish sideward-diagonally-upward., then lift the arms sideward-upward to sideward-diagonally-upward</i></p> <p>d. Take a “small leap” diagonally-forward onto the right leg in demi-plié and the left foot in forward passé (toward side 2). ARMS: <i>Lower the left arm sideward-downward to place the left hand on the waist. Simultaneously make a circle with the right arm in front of the body, starting the movement from right to left, then from left to right and finish the circle with the right arm sideward-middle. View to the right. Take a “small leap” to the left onto the left leg in demi-plié and cross the right leg extended behind the left leg and the right foot pointed on the floor. ARMS: Raise the left arm curved to the right at chest level, palm up. Then, with a circular motion, lower both arms laterally to the left to low and continue raising both arms laterally to the left to finish with the left arm sideward-middle and the right arm curved in front of the chest, palm up.</i></p> <p>e. Take a long step forward on the right foot in relevé, then take a step forward on the left foot in relevé. Execute a ½ (180°) PIVOT TURN to the right. View to corner 5. ARMS: <i>Lower both arms sideward-downward to low while performing the steps. Keep the arms low during the pivot turn. At the end of the turn, lower the left heel to the floor, bend both knees and lift the right leg forward slightly bent to perform a POSE on demi-plié. ARMS: Lift the right arm sideward-upward to sideward-middle, lift the left arm forward-upward to forward-middle, rotate the shoulder externally and bend the elbow to finish with the left arm curved and the palm up. View to the left.</i></p>	<p>0.8 720° turn = 0.6 180° turn = 0.2</p>
Line 2	<p>a. Run, hurdle and execute a FRONT HANDSPRING, FORWARD SALTO LAYOUT-REBOUND. These elements must be executed continuous and dynamically showing an optimal horizontal velocity. The rebound should be immediate and should be done as part of a good execution of the salto layout by vigorously pushing the floor with the ball of the feet. Land on a controlled demi-plié with the legs together, then step forward on right leg through 4^a position demi-plié. Extend both legs to finish with the left leg extended backward and the left foot pointed on the floor. Note: No steps are allowed between the forward salto layout and the rebound. ARMS: <i>Optional during the run and the acrobatic line. Open sideward-diagonally-upward on the step forward.</i></p>	<p>1.5 Handspring = 0.5 Salto fwd = 0.8 Rebound = 0.2</p>
Line 3	<p>a. Following a circular trajectory to the right, take four steps starting with the left leg (the first of these steps through a slight demi-plié) Finish with the right leg in demi-plié and the left leg in open coupe. (Facing Side 2) ARMS: <i>Gently cross the arms forward-middle, then gently open the arms lateral-middle in the first three steps. Cross the arms again forward-upward in the last step in demi-plié. View to the right. Take a sideward step to the left on the left foot in relevé, then, close the right foot beside the left foot in relevé, lower both heels to the floor on 1^a or 3^a position. ARMS: Bring both arms to sideward-middle.</i></p> <p>b. Keeping the weight of the body on the left foot, remove the right foot from the floor and bring it backward, bend both knees and lower to a kneeling position on the right leg. Turn the body ½ (180°) to the right on the right knee, close the left knee beside the right knee to arrive in a sitting/kneeling position with the buttocks resting on the heels. (Facing to Side 6) ARMS: <i>Lower both arms sideward-downward to low. Raise the buttocks off the heels and extend the hips, then, lift and extend the right leg forward and place the right foot pointed on the floor, straight the left leg and slide the right leg forward to finish in a right FORWARD SPLIT ON FLOOR. ARMS: Lift both arms sideward-upward to sideward-diagonally-upward while raising the body, lower the arms supplely sideward-downward to sideward-middle while descending to split</i></p> <p>c. ARMS: <i>Lower the left arm sideward-downward to a low position and place the hand on the floor near the left hip. Raise the buttocks and bring the right leg backward, then, bent both legs to arrive in a DOUBLE STAG SIT. (Both legs finish bent at approximately at 90°). View to corner 1. ARMS: Keep the left hand on the floor. In a circular pattern, lower the right arm sideward-downward to sideward-middle, then forward to forward-middle curved. Continue the circle by lifting the right arm forward-upward behind the head, then lowering sideward-downward to side-middle.</i></p>	<p>1.1 180° turn = 0.2 Split = 0.3 Stag sit = 0.2 180° turn = 0.2 Wave = 0.2</p>

	<p>d. Turn the body $\frac{1}{2}$ (180°) to the right directing the left leg extended towards corner 5, show momentarily a sit position with the left leg extended forward and the right leg bent on the floor. Facing corner 5. Raise the buttocks of the floor transferring the weight of the body forward onto the left leg, then extend both legs to arrive in a stand on the left leg with the right leg extended backward. Left foot pointed on the floor. ARMS: Direct both arms forward-middle while raising the body, then open sideward-middle.</p> <p>e. Perform $\frac{1}{2}$ (180°) turn to the right on the left foot. Right foot pointed forward. View to corner 1. ARMS: Lower both arms sideward-downward to sideward-middle. Perform a $\frac{1}{4}$ (90°) turn to the right on the left foot in relevé, then, take a step sideward to the right (towards corner 5) on the right leg through 2^a position demi-plié while execute a SIDE WAVE to the right. ARMS: Start the Wave with the left arm sideward-diagonally-upward and the right arm in front of the chest, curved and the palm up. With circular motion, gently lower both arms to the right sideward-downward to low, continue moving the arms to the right sideward-upward to finish with the right arm lateral-diagonally-upward and the left arm in front of the chest curved and the palm up. Turn $\frac{1}{4}$ (90°) to the left on the right foot in relevé, close the left foot beside the right foot flat or in relevé. View to corner 1 ARMS: Lower both arms to sideward-diagonally-downward</p>	
Line 4	<p>a. Run, hurdle, ROUND OFF, FLIC FLAC, SALTO TEMPO, FLIC FLAC - REBOUND. These elements must be executed continuous and dynamically showing an optimal horizontal velocity. The rebound should be immediate and should be done as part of a good execution of the serie, by vigorously pushing the floor with the ball of the feet. Land on a controlled demi-plié with the legs together. Take a backward step with the left leg to finish in a right forward lunge. ARMS: Open to sideward-diagonally-upward on the lunge.</p>	<p>2.1 Round off = 0.2 Flic flac = 0.5 x 2 Tempo = 0.7 Rebound = 0.2</p>
Line 5	<p>a. Perform a $\frac{1}{8}$ (45°) turn to the left on the right foot (towards Side 4) and execute a FORWARD CHASSÉ with the left leg. Take a step forward on the left leg and close the right foot beside the left foot, bend the knees to perform a SQUAT JUMP WITH $\frac{1}{2}$ (180°) to the right. View to side 8. ARMS: Bring the left arm sideward-middle and the right arm forward-middle during the chassé and the forward step, then lower both arms beside the trunk while bending the knees. Optional during the jump and the landing.</p> <p>b. Take a long backward step on the right leg while performing a BODY WAVE, then, close the left foot beside the right foot. ARMS: Start the wave with the arms forward-middle curved, palms up, then with a circular motion, direct the arms forward-downward to low, continue lifting the arms sideward-upward to high. Bend the knees, bring the buttocks to the floor to perform a BACKWARD ROLL TO HANDSTAND WITH 1/1 (360°) TURN with elbows extended and shoulders rotated inwards. Send the weight of the body onto one of the hands and separate the other hand from the floor to perform the turn on handstand. Lower the right leg, then the left leg to finish in a right forward lunge. ARMS: Lower the arms forward-middle while bending the knees, then, lift both arms forward-upward to a high position and place the hands with the fingers inward to execute the backward roll to handstand. Open sideward-diagonally-upward on the right forward lunge. Take two steps backward, left-right and point the left foot forward. ARMS: Bring the arms momentary to a 5^a position, then, perform an arms circle in opposite directions (left arm forward-downward, then backward-upward and right arm backward-downward, then forward-upward) Finish with the right arm forward-diagonally-upward and the left arm sideward-backward. ARMS: Keep the arms high while descending from the handstand, open to sideward-diagonally-upward at lunge.</p> <p>c. Take a small jump on the left leg while turning the body to the right, place the right leg in forward passé. ARMS: Optional Perform a small run (or a forward chassé and run steps; the number of steps or the leg that performs the forward chassé is OPTIONAL) to execute a SPLIT LEAP with the right leg. The leg separation must be at least 180°. Land with the right leg, take a forward step with the left leg (or run or perform a forward chassé with any leg) and execute a TOUR JETTÉ LEAP to the left. The leg separation must be at least 180°. Land on the right foot, then with the left leg backward on a right forward lunge. ARMS: Optional during the run, on 2^a or 3^a position during the split leap, optional on the tour jetté, sideward-diagonally-upward on the right forward lunge.</p>	<p>2.0 Chasse = 0.2 Jump 180° turn = 0.3 Back roll 1/1 = 0.7 Split leap = 0.4 Tour jete = 0.4</p>
Line 6	<p>a. Turning $\frac{1}{4}$ (90°) to the left, take 1 sideward step in demi-plié to the left toward corner 4 (right leg crossing in front of the left leg), continue taking a second step towards the same direction with the left leg extended and the left foot in relevé. ARMS: Lower the left arm sideward-downward to sideward-middle, lower the right arm sideward and cross it in front of the chest at the same time that the right leg is crossing in front, then open to sideward-middle.</p> <p>b. Execute $\frac{1}{2}$ (180°) OUTWARD TURN to the right on the left foot in relevé, the right leg keeps extended and far to the left leg. ARMS: Keep sideward-middle or slightly lower both arms sideward-diagonally-downward.</p> <p>c. Place the right foot on the floor and perform a SIDE CHASSÉ to the right (Towards corner 7), then take a sideward step to the right onto the right foot in relevé and raise the left leg to the left. ARMS: By a circular motion, lift both arms laterally to the right to a high position, continue the circle by lowering the arms laterally to the left to low, finish the circle by raising the arms laterally to the right to end with both arms sideward-diagonally-upward to the right. Facing to corner 7. Perform $\frac{1}{4}$ (90°) turn to the left on the right foot and lower the left leg to place the left foot pointed forward. Facing to corner 3.</p>	<p>0.4 180° turn = 0.2 Chasse = 0.2</p>
Line 7	<p>a. Run, hurdle and execute a ROUND OFF, FLIC FLAC, BACKWARD SALTO LAYOUT. These elements must be executed continuous and dynamically showing an optimal horizontal velocity. Land on a controlled demi-plié with the legs together. Take a backward step with the left leg to finish in a right forward lunge. ARMS: Open sideward-laterally-upward on lunge.</p>	<p>1.5 Round off = 0.2 Flic flac = 0.5 Back salto = 0.8</p>

Line 8	<p>a. Turn a 1/8 (45°) to the left onto the right foot, (towards the side 6), execute a hurdle to perform a FREE WALKOVER FORWARD. ARMS: Raise the arms upward on the hurdle, keep the arms upward during the free walkover forward. Step forward with the left leg, then bend the left leg in demi-plié and place the right leg in forward passé. Contract the trunk forward. ARMS: Lower the arms laterally-downward to lateral-sideward during the step, then bring the arms forward-middle curved during the forward passé in demi-plié.</p> <p>b. Extend both legs, raise the left foot in relevé and kick forward-upward with the right leg above the horizontal extending the trunk and bringing the head backward. Step forward with the right leg, then simultaneously bend both knees closing the left foot beside the right foot to finish semi-kneel with the right leg squatting and the left instep and left calf on the floor. Extend both hips, bring the right leg backward-sideward and arch the trunk to show a FINAL POSE. ARMS: Raise sideward-laterally-upward while kicking forward, then, lower sideward-downward to low, place the left hand on the floor far away from the left knee, raise the right arm sideward-diagonally-upward during the final pose.</p>	<p>0.6</p> <p>Total Value = 10.0</p>
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FLOOR PATTERN HP3 Y HP4



→ Only for HP3

NOTES:

- The floor pattern can be changed in direction only in its entirety.
- Individual elements can turn left or right – an intermediate step is permitted if required to be in the right position.
- Each of the minor elements has a value of 0.1.
- Errors in arm movements and positions are deducted as errors in execution.
- Error in choreography = 0.1 each time to a max of 1.0 for the entire routine



Istmo

Music by:
Ricardo Mazn

Music for HP4 (11-12) – FLOOR EXERCISE

Allegretto

Musical notation for measures 1-2, featuring a treble and bass clef with a 4/4 time signature. The melody is in the bass clef, and the accompaniment is in the treble clef.

Musical notation for measures 3-5, continuing the melody and accompaniment from the previous system.

Musical notation for measures 6-8, continuing the melody and accompaniment from the previous system.

Musical notation for measures 9-11, continuing the melody and accompaniment from the previous system.

Musical notation for measures 12-14, continuing the melody and accompaniment from the previous system.

Musical notation for measures 15-17, continuing the melody and accompaniment from the previous system.

Musical notation for measures 18-20, continuing the melody and accompaniment from the previous system.

Musical notation for measures 21-23, continuing the melody and accompaniment from the previous system.

Musical notation for measures 24-26, concluding the piece with a final cadence.

FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE



Fondée en 1881

**PHYSICAL AND TECHNICAL ABILITY
TESTING PROGRAM**

for

Women's Artistic Gymnastics

*Prepared by Dieter Hofmann & Hardy Fink
Carol Angela Orchard (beam & artistic elements)
Illustrations by Dr. Rolf Wünsche & Cynthia Bonesky*

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Purpose of the Physical Ability Development and Testing Program (PAT) – (Physical Ability Testing)

- The PAT shows what the demands are for the development of the flexibility and power skills.
- The selection of test exercises is based on experiences over many years and is an extract from training programs for the development of the physical ability prerequisites for performance.
- The test exercises for flexibility are focused of the level of development of the passive and active flexibility of the hips and shoulders.
- The test exercise of the power skills are based on the determination of the level of development of the explosive power, the special power endurance, and the level at static and dynamic components of exercises.
- Current knowledge about the level of education in many countries shows that the development of the performance prerequisites of flexibility and power should have more attention.
- Based on their capability, gymnasts have the possibility to obtain a score of 1.0 to 10.0 points per test exercise. Such control procedures offer the possibility to compare one’s personal score with the best score for each test component.

Effective Physical Ability Training

Coaches are reminded to review the basic principles of tissue adaptation for strength, flexibility, power and endurance training as presented in the FIG Academy Programs. All tissues (muscle, tendon, ligament, bone, cartilage, skin) and body systems adapt to an imposed stress during the rest or recovery period. Gymnasts must be prepared gradually over several years to be able to safely sustain and generate the forces required in gymnastics.

Strength Training Guidelines & Order of Training	Strength Training Principles (for all tissues)	Sequencing Strength & Power Training
Train for safety – landings, core, proprioception Large muscle groups first Muscle Balance Skill specific patterns Maximum force and speed (power)	Specificity Progressive Overload Recovery Reversibility Individualization Variation Diminishing Returns	Muscular Endurance Speed with low force Muscle hypertrophy Specific strength Power – strength with low speed Power – maximum force and speed

Physical Ability

Name:

Test Results

City:

Date: Bd.: Club:

Flexibility

	Exercise	Achieved	Points
1	Fwd splits		
2	Side splits		
3	Leg lift fwd		
4	Leg lift swd		
5	Bridge		
6	Arm reach		
7	Trunk bend sit		
8	Shoulder		
	Total Flexibility		

Strength

	Exercise	Achieved	Points
1	Long jump		
2	Sprint		
3	Sloop in/out		
4	Crunchies		
6	Rope Climb		
7	Dips		
8	Handstand		
9	Press hdst		
10	Swing hdst		
	Total Strength		

Total Flexibility	
Total Strength	
Total	
Rank	

Signature:

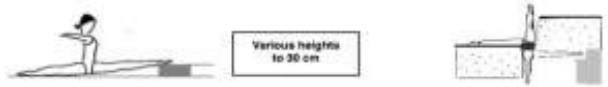
Physical Ability Testing Program (women)

Flexibility

1. Forward-backward splits

2 Mats 6 cm for square hips, Mats/Blocks to 30 cm

1 point	2	3	4	5	6	7	8	9	10
0 (flat)	- 2 cm	- 4 cm	- 6 cm	- 8 cm	- 10 cm	- 15 cm	- 20 cm	- 25 cm	- 30 cm



Testing Protocol:

- Over-splits are measured with gymnast flat on floor and then the height of the mats/blocks is measured. Do not measure under the gymnast.
- The final position without hand support must be held 2 sec. The measurements are in centimeters.
- The result is the average of the left and right leg. Hips must be perfectly square.

2. Side splits

Mats/Blocks to 30 cm

1 point	2	3	4	5	6	7	8	9	10
0 (flat)	- 2 cm	- 4 cm	- 6 cm	- 8 cm	- 10 cm	- 15 cm	- 20 cm	- 25 cm	- 30 cm



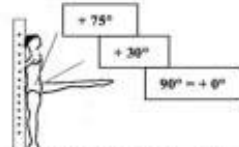
Testing Protocol:

- Over-splits are measured with gymnast flat on floor and then the height of the mats/blocks is measured. Do not measure under the gymnast.
- The final position without hand support must be held 2 sec. The measurements are in centimeters.
- The result is the average of the left and right leg. Legs must be in a straight line.

3. Leg raise forward – left and right

Walbar, instrument or chart for measuring angles

1 point	2	3	4	5	6	7	8	9	10
0°	+5°	+10°	+20°	+30°	+40°	+50°	+60°	+70°	+75°



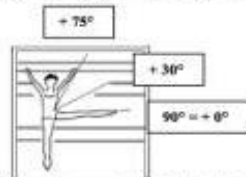
Testing Protocol:

- Stand with straight back and leg against a wall or walbar or beam, etc.
- The angle above or below horizontal is measured in degrees, 90° = 1 point. Must hold 2 seconds.
- The result is the average of the left and right leg.

4. Leg raise sideways – left and right

Walbar, instrument or chart for measuring angles

1 point	2	3	4	5	6	7	8	9	10
0°	+5°	+10°	+20°	+30°	+40°	+50°	+60°	+70°	+75°



Testing Protocol:

- The gymnast hangs from a walbar with the body kept vertical.
- The angle above or below horizontal is measured in degrees, 90° = 1 point. Must hold 2 seconds.
- The result is the average of the left and right leg.

5. Bridge

1 point	2	3	4	5	6	7	8	9	10
poor			satisfactory			good			perfect



Testing Protocol:

- **Quality evaluation** – straight arms, straight legs, flexibility in shoulder rather than lumbar spine. Must hold for 5 seconds. The score is reduced for: bent arms, bent legs, legs apart, deep lumbar flexibility, head up, bent shoulder angle.

6. Trunk bend forwards

Bench, staff, tape-measure

1 point	2	3	4	5	6	7	8	9	10
0 cm	- 2 cm	- 3 cm	- 4 cm	- 5 cm	- 6 cm	- 8 cm	- 10 cm	- 12 cm	- 14 cm



Testing Protocol:

- Hold staff with firm grip (hands closed) and shoulder width apart. Legs straight.
- Result is the distance from the top of the bench to the top of the staff.
- The measurements are in centimeters. Must hold for 2 seconds.

7. Trunk bend forwards in straddle sit

2 benches, staff, tape-measure

1 point	2	3	4	5	6	7	8	9	10
0 cm	- 2 cm	- 3 cm	- 4 cm	- 5 cm	- 6 cm	- 8 cm	- 10 cm	- 12 cm	- 14 cm



Testing Protocol:

- Hold staff with firm grip (hands closed) and shoulder width apart. Legs straight. The trunk-arm line must be straight (no shoulder angle).
- Benches are set at 90° angle to each other. Gymnast sits as in diagram.
- The measurements are in centimeters and are made from the breastbone (sternum) to the floor. The height of the bench is subtracted. Example: with a 30cm bench and a measurement of 24cm; the performance score is (24-30) = -6cm = 6 points

8. Arm-trunk angle backwards

Vertical bar to stand against, staff, tape-measure

1 point	2	3	4	5	6	7	8	9	10
4 cm	6 cm	8 cm	10 cm	12 cm	14 cm	16 cm	18 cm	20 cm	22 cm



Testing Protocol:

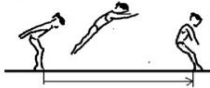
- Stand with straight legs and back against a vertical bar (parallel bar upright, horizontal bar, uneven bar).
- Hold staff with firm grip (hands closed) and shoulder width apart. Legs straight.
- The measurements are in centimeters and are the distance from the bar (on the gymnast's side) to the near side of the staff.

Strength, power & endurance

1. Standing long jump

Tape measure

1 point	2	3	4	5	6	7	8	9	10
Reach Height	RH +5 cm	RH +10 cm	RH +15 cm	RH +20 cm	RH +25 cm	RH +30 cm	RH +35 cm	RH +40 cm	RH +45 cm



Testing Protocol:

- Measure the standing reach height (RH) of the gymnast with arms and hands fully extended overhead. This can be best measured with the gymnast lying on the floor (ankles flexed) and measure from heel to finger tips.
- Measure the length of the jump to the body part nearest to the take-off line (including fall or step backward).

2. Sprint 20 metres

1 point	2	3	4	5	6	7	8	9	10
4.5 sec	4.4 sec	4.3 sec	4.2 sec	4.1 sec	4.0 sec	3.9 sec	3.8 sec	3.7 sec	3.6 sec
4.1 sec	4.0 sec	3.9 sec	3.8 sec	3.7 sec	3.6 sec	3.5 sec	3.4 sec	3.3 sec	3.2 sec



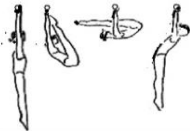
Testing Protocol:

- 20-metre sprint, the measurement is made in seconds. Ideally two timers are used and averaged.
- 1st line is for gymnasts up to age 12 years
- 2nd line is for gymnasts aged 13 to 15 years

3. Stoop-in and stoop-out

Stop-watch

1 point	2	3	4	5	6	7	8	9	10
n = 6x	7x	8x	9x	10x	11x	12x	13x	14x	15x



Testing Protocol:

- From stretched hang on bar, stoop through to hang rearways
- Legs and toes straight.
- The number of repetitions in 60 seconds is measured.
- In each case the quality value must remain at 3.0 or higher. Timing stops when the quality is lower.

4. Hanging leg lifts

1 point	2	3	4	5	6	7	8	9	10
n = 6x	7x	8x	9x	10x	11x	12x	13x	14x	15x



Testing Protocol:

- Hang on wall bar and begin in L-hang position (legs horizontal)
- Lift with straight legs and toes to touch the bar and lower back to L-hang position
- The number of repetitions is measured – no time limit
- In each case the quality value must remain at 3.0 or higher. Counting stops when the quality is lower.

5. Lift trunk forward (crunchies)

Tennis ball or similar item, stop-watch

1 point	2	3	4	5	6	7	8	9	10
20x	22x	24x	26x	28x	30x	31x	32x	33x	34x



Testing Protocol:

- Gymnast lies on back shoulders not touching floor, feet firmly on floor knees bent 90 degrees
- Arms crossed at the chest. Legs stay closed holding a tennis ball.
- The number of repetitions in 60 seconds is measured. The elbows touch the thighs on each repetition
- The shoulders may not touch the floor or mat.

6. Rope climb

Rope with a 1-metre mark and 5-metre mark, stop-watch

1 point	2	3	4	5	6	7	8	9	10
24 sec	22 sec	20 sec	18 sec	16 sec	14 sec	12 sec	10 sec	8 sec	



Testing Protocol:

- For 1 point, climb from stand, with hands at head height. Can use feet. Climb to touch the 5-metre mark.
- For 2 points or more, the gymnast sits in straddle position on a mat and with hands at the 1-metre mark.
- The climb is performed with feet in straddle L-position throughout. The gymnast climbs as fast as possible to touch the 5-metre mark with one hand. If the feet lower more than 30 degrees below horizontal, the climb does not count.
- The time from the moment the gymnast begins until the touch of the 5-metre mark is measured.

7. Dips

Parallel bar or similar, stop-watch

1 point	2	3	4	5	6	7	8	9	10
3x	5x	7x	9x	11x	13x	15x	17x	19x	20x



Testing Protocol:

- The coach puts his closed fist on the bar below the gymnast's shoulder. Each dip must lower sufficiently to touch the hand. The body stays straight.
- The number of repetitions in 20 seconds is measured.

8. Hold Handstand crossways on low Balance Beam


1 point	2	3	4	5	6	7	8	9	10
2 sec	5 sec	10 sec	20 sec	30 sec	40 sec	45 sec	50 sec	55 sec	60 sec



Comments:

- Kick with fully stretched body; head between the arms to handstand; crossways on low beam.
- The time in seconds is measured
- The quality value must remain at 3.0 or higher. Timing stops when the quality is lower.

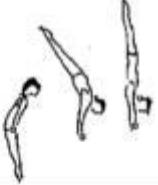
9. Straddle L-sit to press handstand on Balance Beam

1 point	2	3	4	5	6	7	8	9	10
1x	2x	3x	4x	5x	6x	7x	8x	9x	10x
									
<p>Comments:</p> <ul style="list-style-type: none"> • Straight legs and arms; no contact of feet with beam • Each handstand must be held 1 second • The quality value must remain at 3.0 or higher. Counting stops when the quality is lower. 									



10. Support swing to handstand

Uneven bars or single bar

1 point	2	3	4	5	6	7	8	9	10	
1x	2x	3x	4x	5x	6x	7x	8x	9x	10x	
<div style="border: 1px solid black; padding: 5px; width: fit-content; margin: auto;"> Legs may be straddled or together during the swing to handstand </div>										<div style="border: 1px solid black; padding: 5px; width: fit-content; margin: auto;"> Legs must be together </div>
<p>Comments:</p> <ul style="list-style-type: none"> • Support swing to handstand with straight arms and legs. Legs may be straddled for the swing for 1 point to 3 points. But the handstand position and the lower to support must be with legs together. • The number of repetitions without interruption is measured. • The quality value must remain at 3.0 or higher. Counting stops when the quality is lower and that repetition is not counted. 										



FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE



Fondée en 1881

TECHNICAL ABILITY DEVELOPMENT AND TESTING PROGRAM

for

Women's Artistic Gymnastics

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Purpose of the Technical Ability Development and Testing Program (TAT) – (Technical Ability Testing)

- The education lines / education structures shown in the TAT and the visible systematic increase of the level of difficulty, should contribute to help gymnasts systematically build up technical performance prerequisites in order to successfully master exercises with a higher difficulty in more advanced learning ages.
- It is a program that creates technical prerequisites and should be a control instrument at the same time.
- The sequence of education / structures illustrates a road from «simple» to «difficult» and is essentially «open-ended».
- A gymnast should advance to the next element only if the preceding Difficulty Level has been learned with a minimum Quality Value of 3.0.
- The information below is a result of many years of experience in educating top-level gymnasts, but also gymnasts from nations with little experience at the time, and it should serve as a guideline.
- Regarding vault: the authors are of the opinion that the variations of Kasamatsu/Tsukahara vaults should not be recognised as basic structures. The basis for this vault group is the handspring forward and salto forward stretched. A high level of control of this forward oriented structure has an exceptional positive effect on the learning of future vault structures.

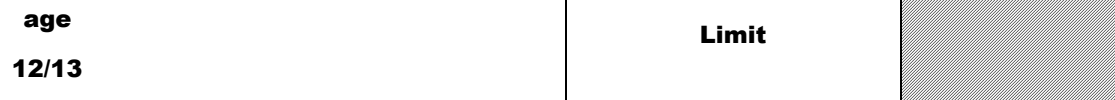
Evaluation and Control System for Technical Ability Testing (TAT)


- At **TAT** control competitions or testing sessions, the gymnast has the possibility to choose a value or Difficulty Level from the listed skill sequences based on her existing performance level.
- For lower ages, this element may be executed two times, the best attempt is counted. For higher level gymnasts, the execution should be limited to one attempt.
- The result is calculated by selecting the Value Level of the skill sequence (for example: Difficulty Level = DL 5) and this is multiplied with the Quality Value given by the coach or judge or evaluator (for example: Quality Value = QV 3). **EXAMPLE: DL=5 x QV=3 = 15 Points**

Information for the Selection of Difficulty Levels (DL)

Difficulty Level

1	2	3	4	5	6	7	8	9	10
----------	----------	----------	----------	----------	----------	----------	----------	----------	-----------



 = **Limit**

 = **Possibility for attempting a higher Difficulty Level.**

(When all preceding elements have been accomplished with a minimum Quality Value of 3.0)

Assessment of the Quality Value (QV)

The evaluation of the technical performance quality = Quality Value is given in increments from 0 – 4 points. For a finer discrimination of quality with this evaluation system, half-point increments can be given (for example 1.5; 2.5; etc.)

- 0 = Not accomplished. Intended element not recognisable.
 - 1 = Intended element barely recognisable. Bad technical performance, incorrect body position (posture) or fall.
 - 2 = The essential technical characteristics have been accomplished. Poor technique and execution, step or hop.
 - 3 = The element is shown with good technique and execution; it is controlled. It could be integrated in a competition exercise.
 - 4 = The element is shown with very good technique and execution. No landing errors.
-
- Elements of Quality Value = 3 can be included in domestic competitions and demonstrate that the gymnast is ready to compete with the compulsory or optional exercises that contain that element.
 - Only elements of Quality Value = 4 should be included in international competitions.
 - This philosophy and concept applies also to elements not in the Technical Testing Charts – for example all elements in the Skill Acquisition Profile Charts presented at the end of this book and any elements not within the scope of this book.

Requirements for Methodical Apparatus (Auxiliary Equipment)

- For a successful execution of the education programs, a high degree of discipline, cleanliness and safety in the training halls is necessary.
- The availability of quality equipment, mats, landing pits etc. have a high influence on a goal orientated and systematic education.
- The availability of methodical equipment is of significant importance.
- The requirements for methodical apparatus (auxiliary equipment) are listed and detailed with the test exercises.
- They promote a goal-oriented methodical progress of training and are partially also measuring instruments.
- Most apparatus manufacturers offer such equipment.
- In some cases, such apparatus can be or will have to be the produced by the coach.
- The practical use of such methodical pedagogical equipment is clearly and extensively shown in a FIG distributed DVD by Dieter Hofmann.

Technical Test Results Women

Date:

Name:

Birthdate:

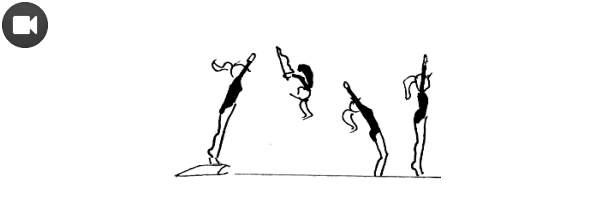
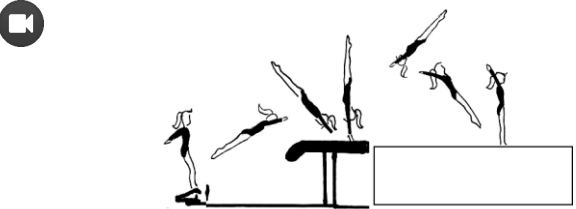
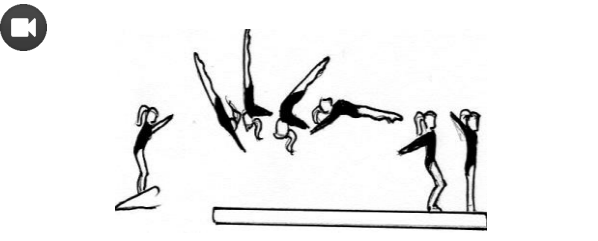

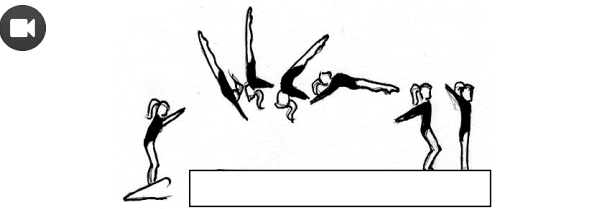
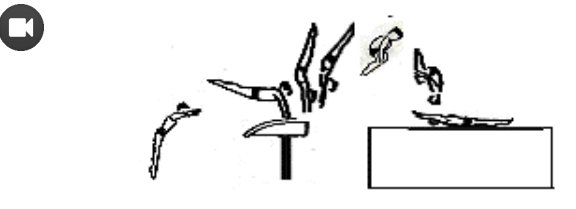
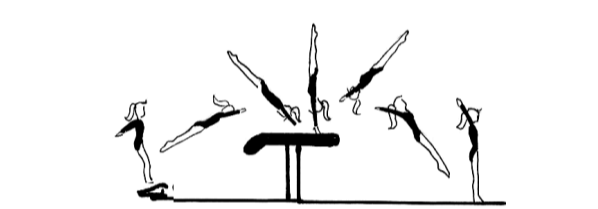

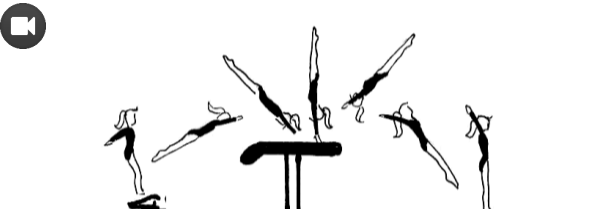

Club: Age:

Apparatus	Declared Difficulty Level (DL)	Quality Value (QV)	Result	Total
Vault	1 to 10	1 to 4	DL x QV	
1. Handspring forward				
2. Round off entry				
Uneven Bars			Σ V:	
1. Long Hang Swings				
2. In-bar elements				
3. Dismounts				
Balance Beam			Σ UB:	
1. Acrobatics forward				
2. Acrobatics backward				
3. Acrobatics sideward				
4. Dismounts				
Floor Exercise			Σ BB:	
1. Acrobatics forward				
2. Acrobatics backward				
3. Take-offs backward				
Artistic Elements			Σ Art:	
1. Jumps & Leaps FX				
2. Turns BB & FX				
3. Jumps & Leaps BB				
Trampoline			Σ FX:	
1.				
2.				
			Σ Tr:	

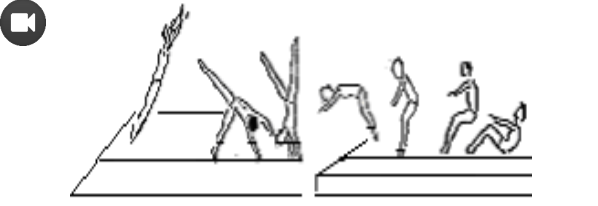



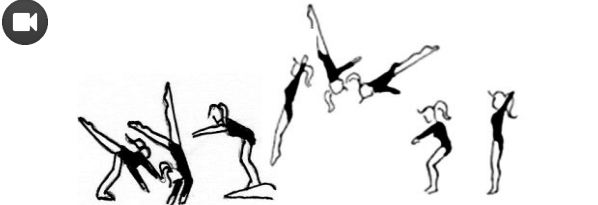

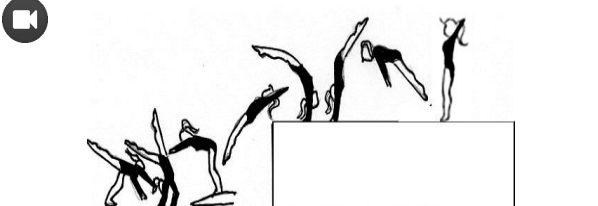

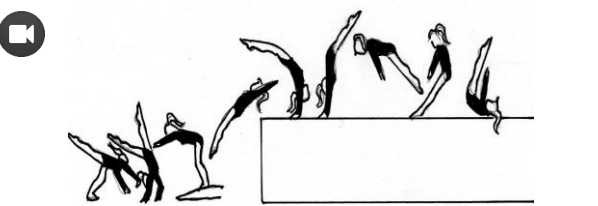

Total Technical	
Rank Technical	
Total Physical	
Rank Physical	
TOTAL SCORE	
FINAL RANK	

Signature:



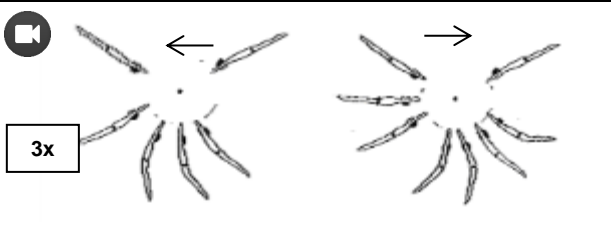
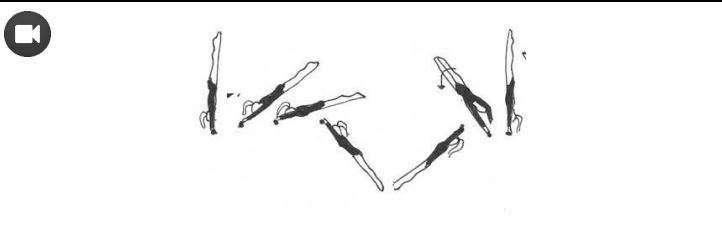
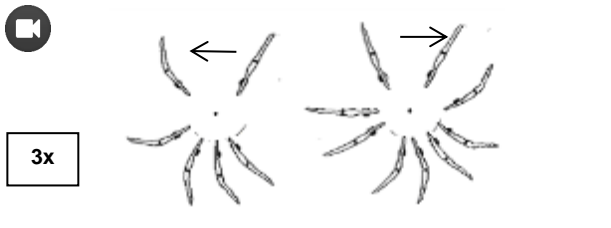

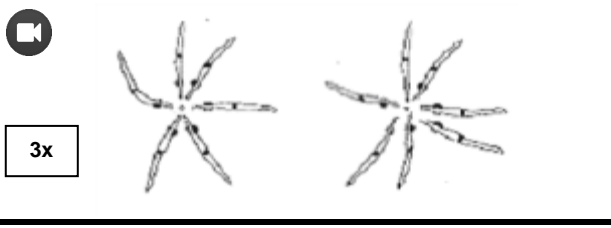
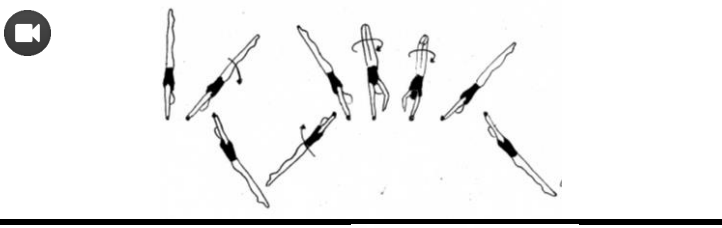
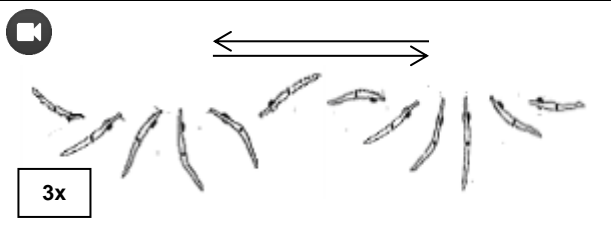
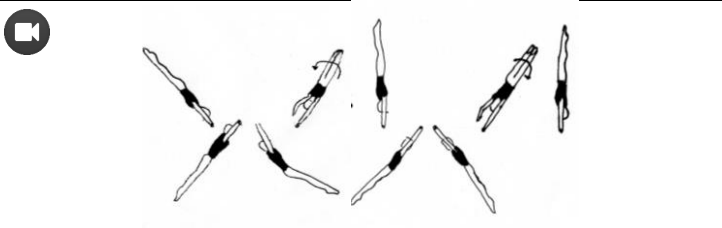
VAULT – Structure 1 – Handspring forward

1	<p>Short run and salto fwd tucked from board</p>		6	<p>Handspring onto mats at table height (125cm)</p>	
2	<p>Short run and salto fwd straight</p>		7	<p>Handspring onto mats 60cm above table height (185 cm)</p>	
3	<p>Short run and salto fwd straight (onto 60cm mat)</p>		8	<p>Handspring and salto fwd to land on back – mats at table height (125cm)</p>	
4	<p>Handspring over table (100-110cm) – normal mats</p>		9	<p>Handspring and salto fwd to land on normal mats</p>	
5	<p>Handspring over table (125cm) – normal mats</p>		10	<p>Handspring and salto fwd to land on mats 80cm</p>	

VAULT – Structure 2 – Round off entry (Yurchenko)
(Yurchenko safety mat required)

1	<p>From stand, hurdle and round off onto 20cm mat – no deviation from centre line</p>		6	<p>Round off back handspring over rotate onto back with feet just touching (Mats 120 cm)</p>	
2	<p>Round off to board and jump backward to land on back (Mats 100 cm)</p>		7	<p>Round off handspring backward over horse to land on high mats (Mats at table height = 125cm)</p>	
3	<p>Round off to board and salto backward straight</p>		8	<p>Round off handspring backward over horse to land on back (Mats at table height = 125cm)</p>	
4	<p>Round off to board and handspring backward onto high mat (Mats 80 cm)</p>		9	<p>Yurcheno tucked</p>	
5	<p>Round off back handspring over rotate onto back with feet just touching (Mats 80 cm)</p>		10	<p>Yurchenko straight</p>	


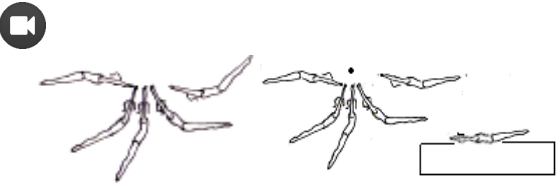
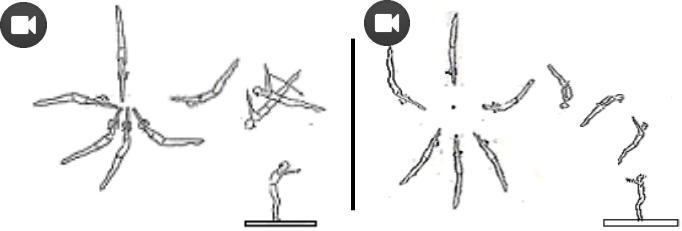

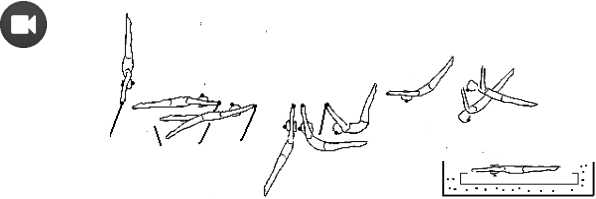


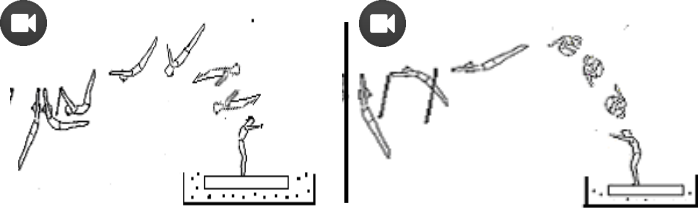
SINGLE BAR & UNEVEN BARS – Structure 1 – Long hang swings

1	<p>3x forward and backward swings (body horizontal) (straps)</p>		6	<p>Under grip giant swing with ½ turn to overgrip</p>	
2	<p>3x forward and backward swings (body height 30°) (straps)</p>		7	<p>Overgrip giant swing with ½ turn to undergrip</p>	
3	<p>3x forward and backward swings (body height 60°) (straps)</p>		8	<p>2x accelerator giants backward (straps)</p>	
4	<p>3x giant swings forward and backward (straps)</p>		9	<p>UNEVEN BARS Under grip giant swing with 1/1 turn to mixed grip (under grip and el-grip)</p>	
5	<p>3x forward and backward swings with pronounced wave movements through the bottom vertical (straps)</p>		10	<p>UNEVEN BARS Overgrip giant swing with ½ turn to undergrip and Under grip giant swing with ½ turn to overgrip</p>	

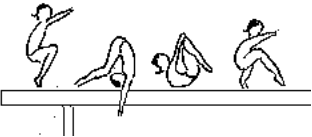
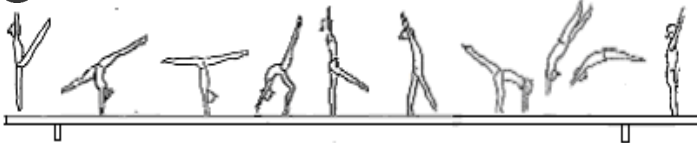
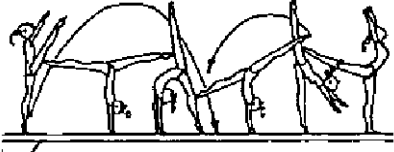






SINGLE BAR & UNEVEN BARS – Structure 2 – In-bar elements (elements near the bar)

1	<p>1x free hip circle 60° (straps)</p>		6	<p>From handstand, Stalder to handstand</p>	
2	<p>1x free hip circle to handstand (straps)</p>		7	<p>From handstand, Endo to handstand</p>	
3	<p>From handstand 3x free hip circle to handstand (straps)</p>		8	<p>Endo with ½ turn to handstand</p>	
4	<p>3x straddled circle 45° (Stalder) (straps)</p>		9	<p>Stalder with ½ turn to handstand</p>	
5	<p>3x straddled circle (Endo circle) (straps) 45°</p>		10	<p>Endo 1/1 turn to mixed grip (undergrip and el-grip)</p>	

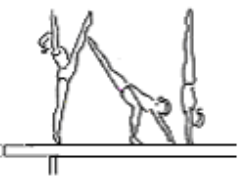

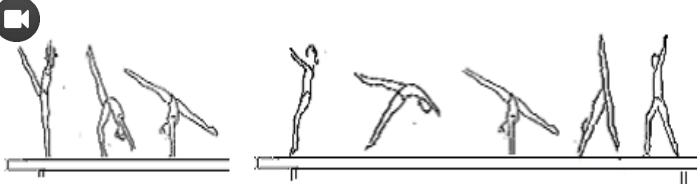
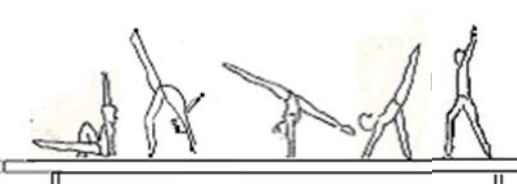
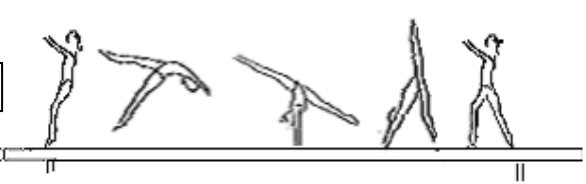
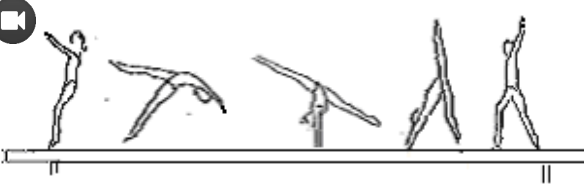
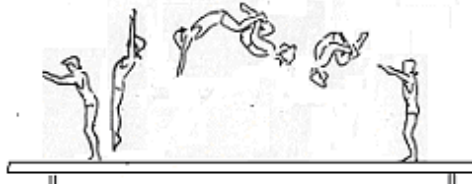
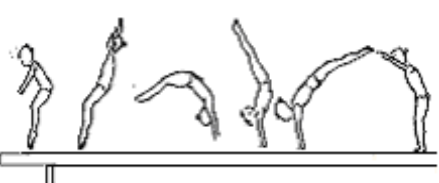
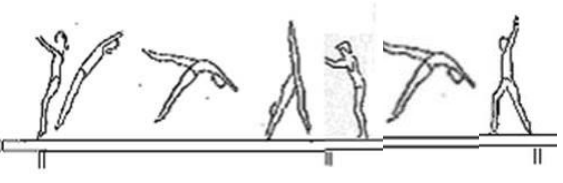
SINGLE BAR & UNEVEN BARS – Structure 3 - Dismounts

1	Not required		6	From handstand, and salto forward tucked	
2	2X forward and backward swing – on 2nd forward swing land on back on 40cm mat (Recommended to use a wedge mat or a sloped mat)		7	Giant swing bwd and salto bwd straight OR Giant swing fwd and salto fwd stretched	
3	2X forward and backward swing – on 2nd forward swing salto backward tucked		8	UNEVEN BARS Giant swing bwd and 1 ½ salto bwd straight to land on back on mat in pit	
4	2X forward and backward swing – on 2nd forward swing salto backward stretched		9	UNEVEN BARS Giant swing backward and double salto backward tucked into foam pit (no mat)	
5	Not required		10	UNEVEN BARS Giant swing bwd and double salto bwd straight onto mat in pit OR Giant swing fwd and double salto fwd tucked onto pit mat	


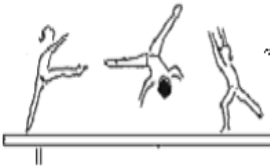

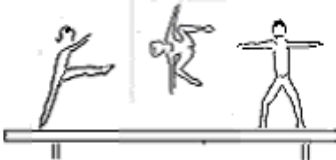


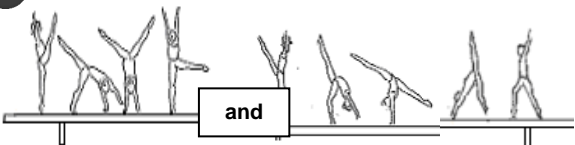

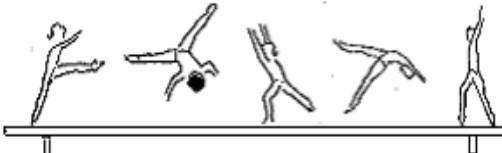
BALANCE BEAM – Structure 1 – Acrobatics forward

1	<p>Free Roll Forward without hand support. Land in sit position or tuck stand</p>		6	<p>Forward walkover directly to forward handspring. (land on 1 or 2 feet)</p>	
2	<p>Tick Tock (walkover forward & backward). Position of the free leg is optional. Land in lunge position. Forward walkover – any hand position</p>		7	<p>Aerial forward walkover from 1 step to land on 1 or 2 feet</p>	
3	<p>Forward walkover – any hand position</p>		8	<p>Salto forward tucked from 1-2 steps plus a hurdle. Take off and land on 2 feet</p>	
4	<p>2X forward walkover – any hand position</p>		9	<p>Not required</p>	
5	<p>Forward handspring. from 1 step, to land on 1 or 2 feet</p>		10	<p>2X Aerial forward walkover</p>	

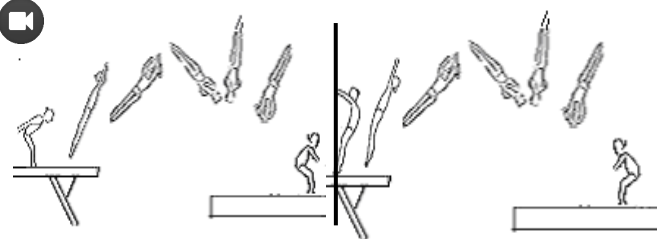
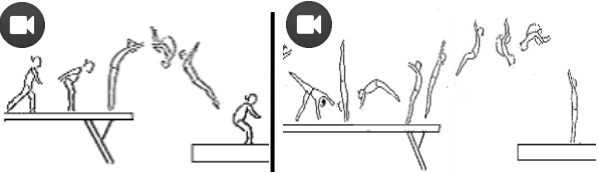

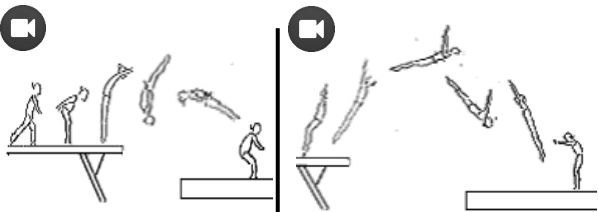
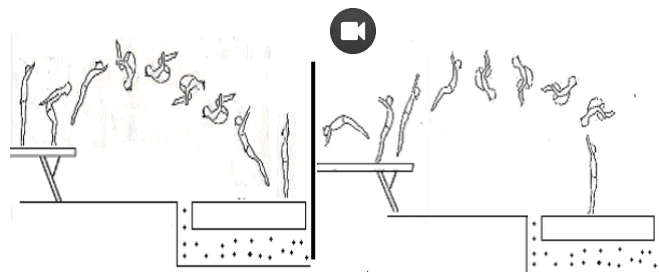
BALANCE BEAM – Structure 2 – Acrobatics backward

1	<p>Cross handstand. 2 seconds, and step down to lunge position</p>		6	<p>Not required</p>	
2	<p>Back Walkover showing 180° split. Land in lunge position</p>		7	<p>Back walkover directly to back handspring with step out. Land in lunge</p>	
3	<p>From an extended tuck sit, Walkover Backward. Land in lunge position. (Valdez)</p>		8	<p>Back handspring 2X directly connected (with step out or to land on 2 feet).</p>	
4	<p>Back Handspring with step out to land in a lunge position</p>		9	<p>Salto backward tucked from stand</p>	
5	<p>Back Handspring to land on 2 feet</p>		10	<p>Back handspring directly to salto backward straight with step-out</p>	










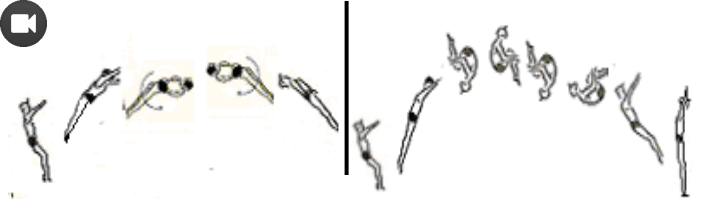
BALANCE BEAM – Structure 3 – Acrobatics sideward

1	<p>Cartwheel to Side Handstand with legs together. Hold 10 sec.</p>		6	<p>Aerial Cartwheel. from 1 step. and land in lunge position.</p>	
2	<p>Cartwheel from 1 step. Land in lunge position</p>		7	<p>Salto Sideward Tuck. Take-off facing forward or sideward from 1 leg to side stand</p>	
3	<p>Round Off from 1 step. landing on 2 feet. Absorb and hold the landing (no rebound).</p>		8	<p>Cartwheel + Back Handspring with step out directly connected, to land in lunge position.</p>	
4	<p>Cartwheel + Back Walkover directly connected. Land in lunge position.</p>		9	<p>Aerial Cartwheel + Back Handspring with step out directly connected. . Land in lunge position..</p>	
5	<p>Not required</p>		10	<p>Aerial Cartwheel + Salto Backward Straight with step out directly connected. Land in lunge position.</p>	







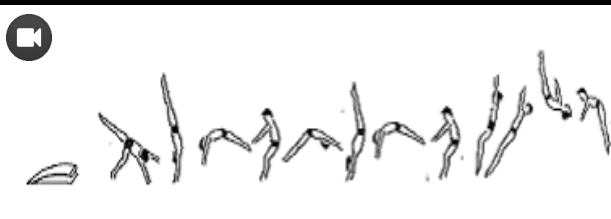

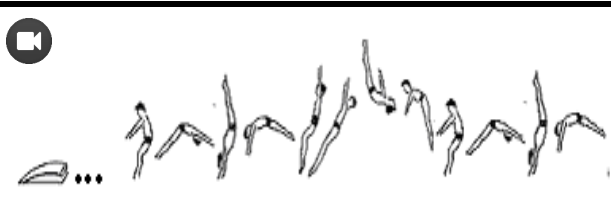

BALANCE BEAM – Structure 4 – Dismounts

1	Not required		6	<p>Salto forward straight with 1/1 turn OR Salto backward straight with 1/1 turn (40cm mats)</p>	
2	<p>2-3 steps and salto fwd tucked OR From round-off or cartwheel, salto backward tucked (40cm mats)</p>		7	Not required	
3	Not required		8	<p>Salto forward straight with 1 ½ turn OR Salto backward straight with 2/1 turn (40cm mats)</p>	
4	<p>From 2-3 steps and salto forward straight OR From round-off or back handspring, salto backward straight (40cm mats)</p>		9	Not required	
5	Not required		10	<p>Double salto forward tucked OR Double salto backward tucked (pit with mat)</p>	

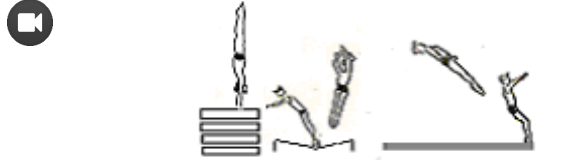

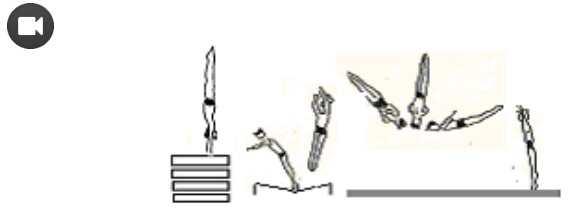
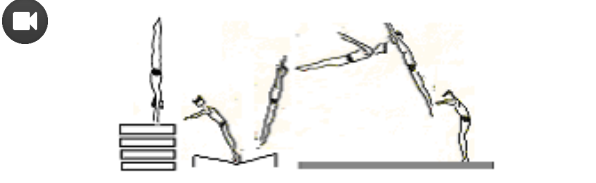
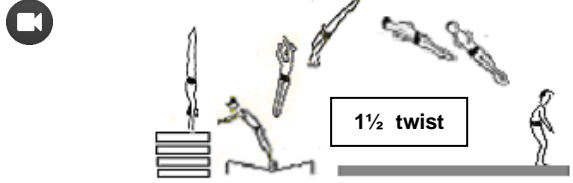

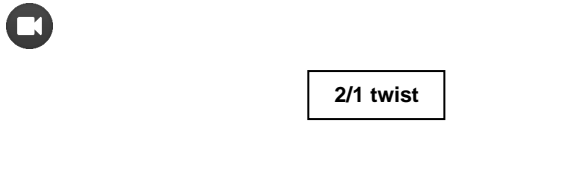
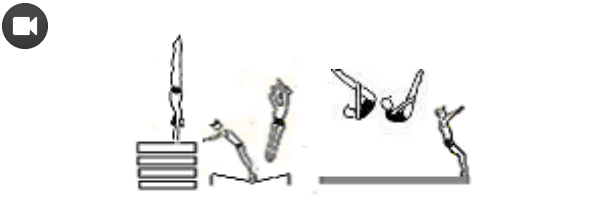
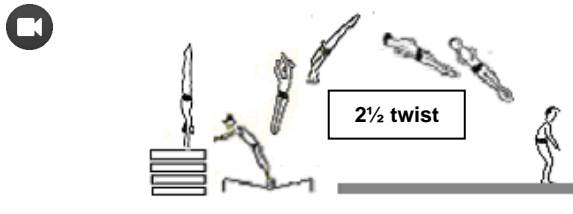
FLOOR EXERCISE – Structure 1: Acrobatics forward

1	<p>from board: hurdle step – handspring fwd</p>		6	<p>3 steps handspring fwd – salto fwd straight</p>	
2	<p>from board: hurdle step – handspring fwd – piked dive roll</p>		7	<p>3 steps handspring fwd – salto str – salto str</p>	
3	<p>from board: hurdle step – handspring fwd – flyspring fwd – piked dive roll</p>		8	<p>3 steps Handspring fwd – salto str – salto str 1/1turn</p>	
4	<p>from stand: handspring fwd – 2X flyspring – piked dive roll</p>		9	<p>Run and: salto straight 1/1 turn – salto str – salto str 1/1turn</p>	
5	<p>from board: hurdle step – handspring fwd – salto fwd tucked – piked dive roll</p>		10	<p>Run and: salto straight 2/1 – OR double salto forward</p>	

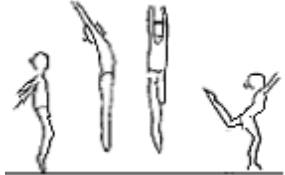


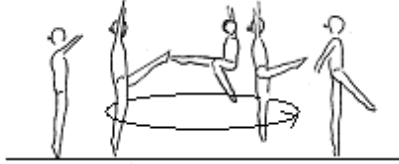





FLOOR EXERCISE – Structure 2 - Acrobatics backward

1	<p>from board: take off – round off – vertical jump and roll bwd</p>		6	<p>from stand: Round off – 2xback handspring – salto str</p>	
2	<p>from board: take off – round off –back handspring – vertical jump and roll bwd</p>		7	<p>from stand: round off – flick flack – tempo salto – back handspring – salto str</p>	
3	<p>from board: take off – round off – 2x back handspring – vertical jump and roll bwd</p>		8	<p>from stand: round off – 2x tempo salto – back handspring – salto str</p>	
4	<p>from board: take off – round off –back handspring – tempo salto</p>		9	<p>from stand: round off – 2x tempo salto – salto str</p>	
5	<p>from board: take off – round off – back handspring – tempo salto – flick flack</p>		10	<p>run:3 steps round off – back handspring – double salto backward tucked</p>	

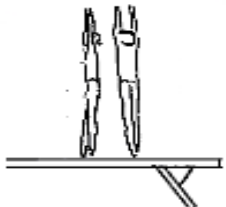

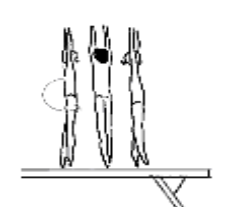

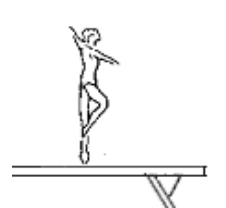
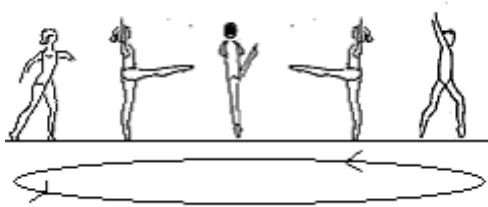

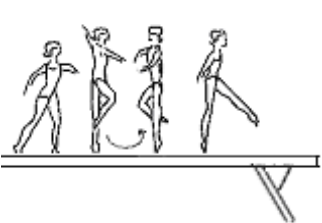

FLOOR EXERCISE –Structure 3: Take-offs backwards for twisting (Mini-tramp)
 (All onto 40cm mat) (These tests can also be performed on a Trampoline)

1	Not required		6	Snap down (Korbut) onto mini-tramp and ½ turn to salto fwd straight	
2	Snap down (Korbut) onto mini-tramp and salto backward tucked		7	Snap down (Korbut) onto mini-tramp and salto backward straight with 1/1 turn	
3	Snap down (Korbut) onto mini-tramp and salto backward straight		8	Snap down (Korbut) onto mini-tramp and salto backward straight with 1 ½ turn	
4	Snap down (Korbut) onto mini-tramp and salto backward straight with ½ turn		9	Snap down (Korbut) onto mini-tramp and salto backward straight with 2/1 turn	
5	Snap down (Korbut) onto mini-tramp and ½ turn to salto fwd piked		10	Snap down (Korbut) onto mini-tramp and salto bwd with 2 ½ turn	

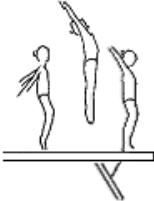

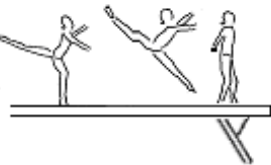




ARTISTIC & CHOREOGRAPHIC ELEMENTS - FLOOR – Structure 1 – Jumps and Leaps

1	<p>Straight Jump with 1/1 turn from a standing position to land on 2 feet. Maintain a tight, straight body position in the air.</p>		6	<p>Switch split leap</p>	
2	<p>Cat Leap 1/1 turn from 1 step. Knees alternately above horizontal. Land on 1 foot</p>		7	<p>Wolf Jump or Hop with 1/1 turn in flight phase. Land on 1 foot or on both feet. Hip angle at 45° & knees together.</p>	
3	<p>Split leap</p>	<p>Split Leap</p>	8	<p>Split Jump with a 1/1 turn to land on 2 feet. OR Straddle Side Split Jump with 1/1 turn. (Popa)</p>	
4	<p>Fouette-Hop from 1 step to land in arabesque. The free leg is above horizontal</p>		9	<p>Ring Jump with rear foot at head height. The body is arched. 180° leg separation & head is dropped backward. Or with both legs bent</p>	
5	<p>Tour Jete. From 1-2 steps Fouette Hop with leg change to cross split with 180° leg separation. Land on 1 foot.</p>		10	<p>Switch Split Leap with 1/2 turn in flight phase. Show 180° leg separation</p>	

ARTISTIC & CHOREOGRAPHIC ELEMENTS – BEAM / FLOOR – Structure 2 –Turns

1	<p>BEAM: Stand on 2 legs in releve. Place the arms rounded above the head. Hold 20 seconds</p>		6	<p>FLOOR: 2/1 Turn on 1 leg. Free leg optional.</p>	
2	<p>BEAM: ½ turn on 2 legs. Place the arms rounded above the head. Hold in releve 5 seconds before & after the turn.</p>		7	<p>FLOOR: Stand on 1 leg in releve. Hold the free leg forward with heel at horizontal. Hold 5 seconds.</p>	
3	<p>BEAM: Stand on 1 leg in releve. Place the toe of free leg at the knee of support leg. Arms rounded above head. Hold 10 seconds.</p>		8	<p>FLOOR: 1/1 Turn on 1 leg. Hold the free leg forward with heel at horizontal throughout the turn.</p>	
4	<p>BEAM: ½ turn on 1 leg with the toe of free leg placed at the knee of support leg.</p>		9	<p>FLOOR: 1/1 Turn on 1 leg. Hold the free leg upward in a 180° split position throughout the turn.</p>	<p align="center"><u>Same as #8 with leg vertical.</u></p>
5	<p>BEAM: 1/1 Turn on 1 leg. The toe of free leg placed at the knee of support leg.</p>		10	<p>FLOOR: 360° Illusion Turn on 1 leg through standing split without hand support.</p>	

ARTISTIC & CHOREOGRAPHIC ELEMENTS – BALANCE BEAM – Structure 3 – Jumps with Turns

1	<p>Straight Jump from a standing position to land on 2 feet. Maintain a tight, straight body position in the air.</p>		6	<p>Piked jump in cross or side stand (hip angle 90°.)</p>	
2	<p>Tuck Jump from a standing position to land on 2 feet. Hip & knee angle at 45°.</p>	<p align="center">Tuck jump</p>	7	<p>Sisonne Leap from 2 legs, land on 1 foot. Show 180° leg separation</p>	
3	<p>Split Jump from a standing position to land on 2 feet. Show 180° leg separation.</p>		8	<p>Split Leap from 1-2 steps. Land on 1 foot. Show 180° leg separation.</p>	
4	<p>Wolf Jump from a standing position to land on 2 feet. Hip angle at 45° & knees together.</p>		9	<p>Switch split leap</p>	<p align="center">Switch split leap</p>
5	<p>Straddle Jump from a standing position to land on 2 feet. Both legs above horizontal.</p>		10	<p>Switch split leap with ½ turn landing on 1 or 2 feet</p>	<p align="center">Switch split leap with ½ turn</p>

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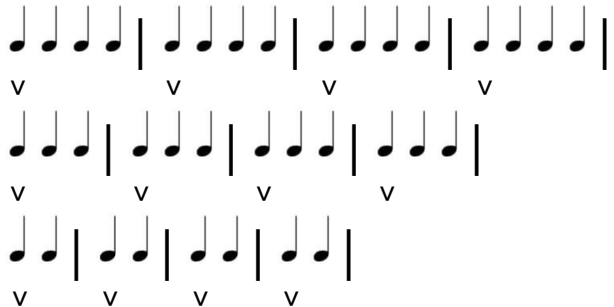


MUSIC & RHYTHM COORDINATION DEVELOPMENT PROGRAM

for the
Gymnastics Sports

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Rhythm and Music Coordination Tests

Music and Rhythm Coordination Exercises 1 & 2

1	 <p>Time signature: 4/4, 3/4, 2/4</p> <p>Tempo: - hands and walk</p>		2	 <p>Time signature: 4/4, 3/4, 2/4 4/4, 3/4, 2/4</p> <p>Tempo: - hands and walk</p>	
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Music and Rhythm Coordination Exercises 3 & 4



Time signature:
 4/4, 3/4, 2/4
 4/4, 3/4, 2/4
 2/4, 3/4, 4/4

3 Tempo:
 - hands and walk

Musical notation for exercise 3, consisting of 12 rows of rhythmic patterns. Each row contains a sequence of notes and rests, with a 'v' mark below the notes. The patterns are:

- Row 1: 4 notes, 4 notes, 4 notes, 4 notes
- Row 2: 4 notes, 4 notes, 4 notes, 4 notes
- Row 3: 4 notes, 4 notes, 4 notes, 4 notes
- Row 4: 4 notes, 4 notes, 4 notes, 4 notes
- Row 5: 4 notes, 4 notes, 4 notes, 4 notes
- Row 6: 4 notes, 4 notes, 4 notes, 4 notes
- Row 7: 4 notes, 4 notes, 4 notes, 4 notes
- Row 8: 4 notes, 4 notes, 4 notes, 4 notes
- Row 9: 4 notes, 4 notes, 4 notes, 4 notes
- Row 10: 4 notes, 4 notes, 4 notes, 4 notes
- Row 11: 4 notes, 4 notes, 4 notes, 4 notes
- Row 12: 4 notes, 4 notes, 4 notes, 4 notes




Time signature:
 4/4, 3/4, 2/4
 4/4, 3/4, 2/4
 2/4, 3/4, 4/4

4 Tempo:
 - hands and running

Musical notation for exercise 4, consisting of 12 rows of rhythmic patterns. Each row contains a sequence of notes and rests, with a 'v' mark below the notes. The patterns are:

- Row 1: 4 notes, 4 notes, 4 notes, 4 notes
- Row 2: 4 notes, 4 notes, 4 notes, 4 notes
- Row 3: 4 notes, 4 notes, 4 notes, 4 notes
- Row 4: 4 notes, 4 notes, 4 notes, 4 notes
- Row 5: 4 notes, 4 notes, 4 notes, 4 notes
- Row 6: 4 notes, 4 notes, 4 notes, 4 notes
- Row 7: 4 notes, 4 notes, 4 notes, 4 notes
- Row 8: 4 notes, 4 notes, 4 notes, 4 notes
- Row 9: 4 notes, 4 notes, 4 notes, 4 notes
- Row 10: 4 notes, 4 notes, 4 notes, 4 notes
- Row 11: 4 notes, 4 notes, 4 notes, 4 notes
- Row 12: 4 notes, 4 notes, 4 notes, 4 notes

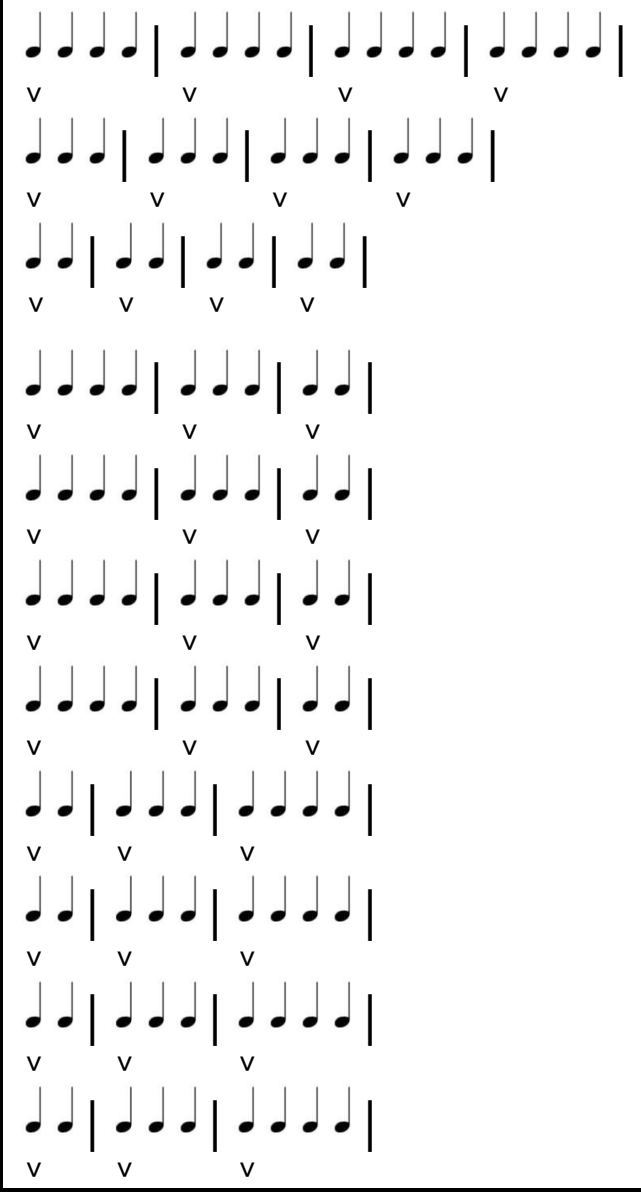
Music and Rhythm Coordination Exercises 5 & 6




5

Time signature:
4/4, 3/4, 2/4
4/4, 3/4, 2/4
2/4, 3/4, 4/4

Tempo:
- Walk slow music

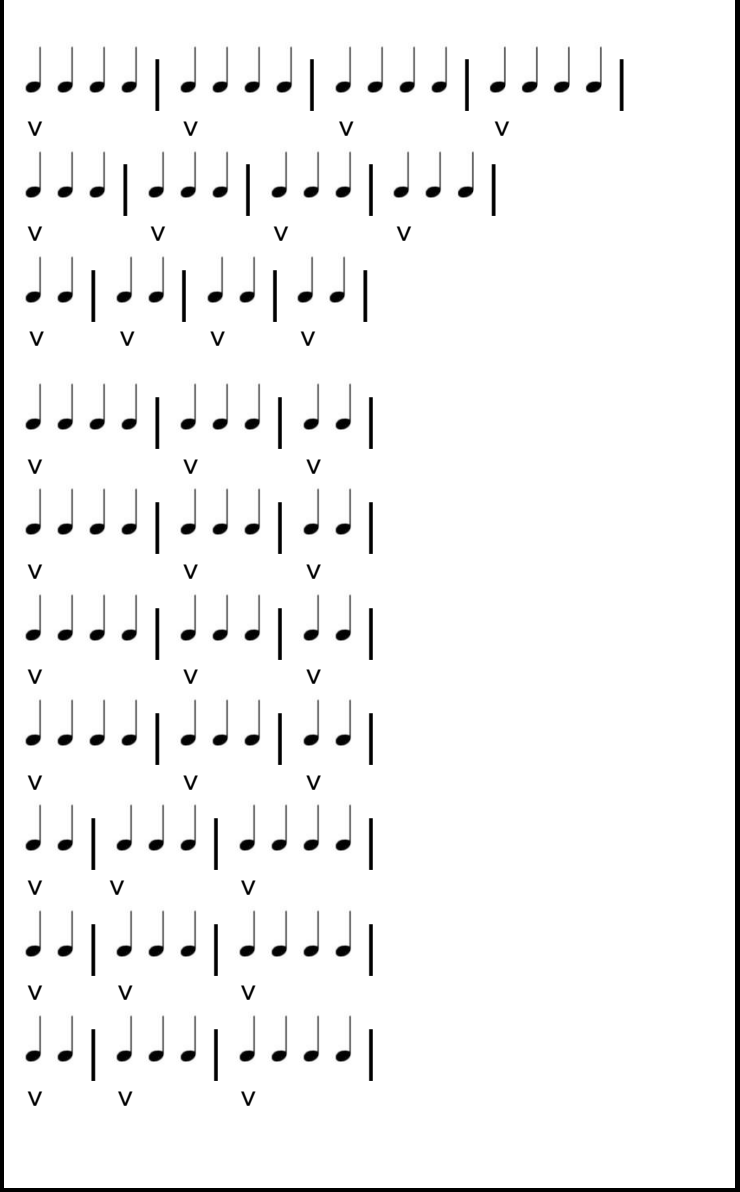






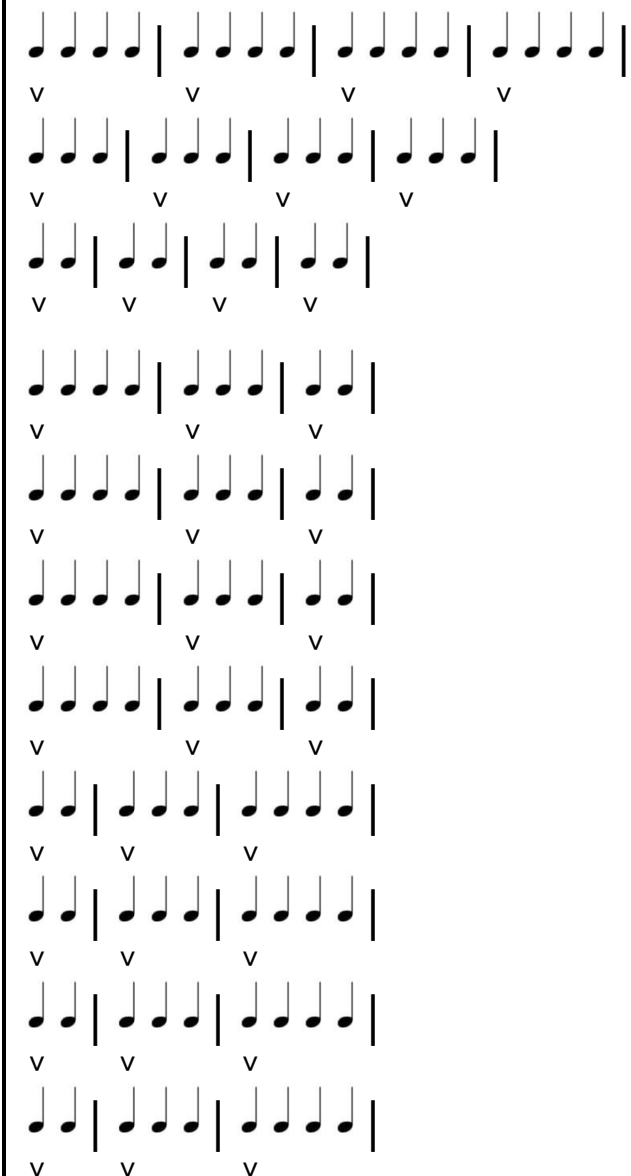
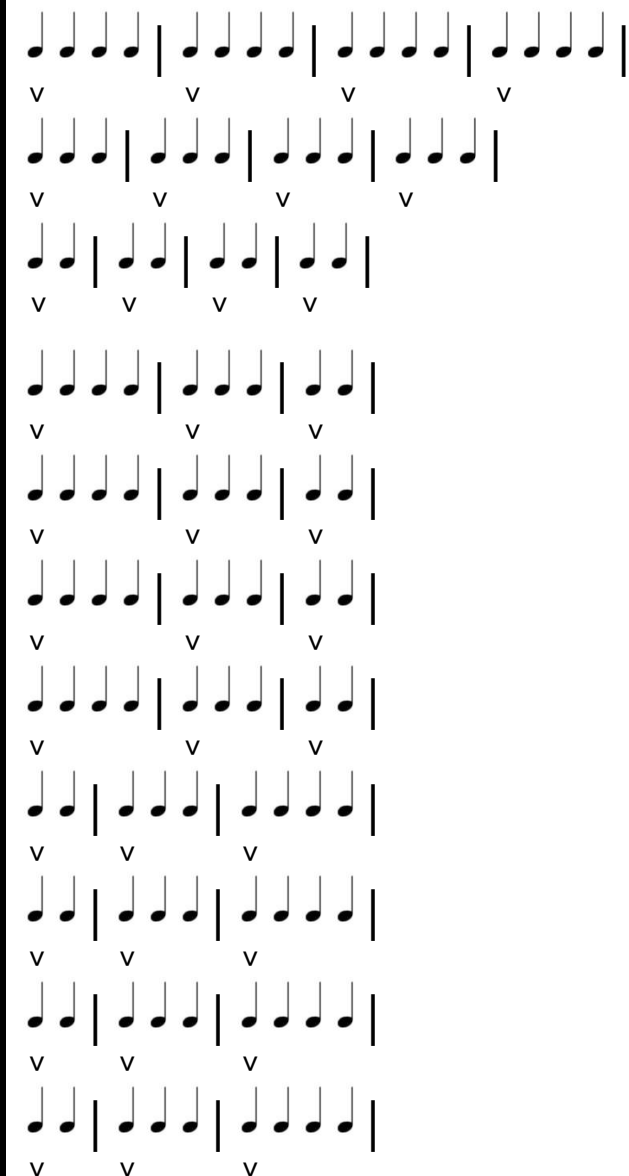
6

Time signature:
4/4, 3/4, 2/4
4/4, 3/4, 2/4
2/4, 3/4, 4/4

Tempo:
- Walk fast music



Music and Rhythm Coordination Exercises 7 & 8

7	 <p>Time signature: 4/4, 3/4, 2/4 4/4, 3/4, 2/4 2/4, 3/4, 4/4</p> <p>Tempo: - slow music working with bounce the ball</p>		 <p>Time signature: 4/4, 3/4, 2/4 4/4, 3/4, 2/4 2/4, 3/4, 4/4</p> <p>Tempo: - fast music working with bounce the ball</p>
			

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BALLET ABILITY DEVELOPMENT



















PROGRAM

for the













Gymnastics Sports

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Basic Ballet Positions – Legs

POSITIONS LEGS	Position 0 Gymnastics position	Position 1	Position 2	Position 3	Position 4	Position 5
		Heels together, toes turned outward and the feet form a "V" line.	The heels are together, the toes are turned outward, and the feet form a straight line.	The heels are apart by about the length of one of the gymnast's feet and body weight is distributed equally between both feet.	One foot is in front of the other with the heel of the front foot against the instep of the back foot.	The foot at the back is now parallel to the other foot and further behind.
Side view (Sagittal plane)						
Front view (Frontal plane)						
Bottom view (Transversal plane)						











Basic Ballet Positions – Arms

<p>POSITIONS ARMS</p> <p>CHOREOGRAPHY APPLIED IN GYMNASTICS</p>	Preparatory	Position 1	Position 2	Position 3
		<p>The arms are lowered and rounded into an oval. The elbows are bent slightly and held at the side, and the palms are turned upward to continue the oval shape. The palms do not touch each other. The arms should not touch the trunk except where joined at the armpit.</p>	<p>The arms are slightly rounded into an oval and raised in front of the body up to the diaphragm. The elbows and hands are slightly raised. The fingertips of the hands are three to five centimetres apart. The shoulders are lowered, not forward or upward. The muscles of the upper arms should be braced. The fingers are poised and rounded.</p>	<p>Slightly rounded arms are extended to the sides with a soft line beginning from the shoulders and ending at the fingers. The muscles of the upper arms should be braced. The fingers are a little below the shoulders, slightly away from the trunk, and the palms face each other. The shoulders should not be moved forward or upward. The shoulder blades must be lowered.</p>
<p>Side view (Sagittal plane)</p>				
<p>Front view (Frontal plane)</p>				
<p>Top view (Transversal plane)</p>				

Ballet Development Program – developmental steps 1-5

Class HP1 (7-8) With two arms on the ballet barre		Class HP2 (9-10)		Class HP3 (11-12)	
1	Back to Ballet bar. Arms 1st, 2 nd and 3rd positions Legs in sixth position.	1	Side to Ballet bar. Grand Plié Grand Pliés in first, second, fourth and fifth positions. Time signature -4/4	1	Side to Ballet bar. Grand plie and releve. Two grands plies and 2 releves on in first, second, fourth and fifth positions, each on 4 beats. Time signature -4/4
2	Front to Ballet bar. Legs in 1 st , 2 nd , 3 rd , 4 th , 5 th and 6 th positions.	2	Side to Ballet bar. Battements Tendu Battements Tendus in fifth position. Four battements tendus front, side, and back, each on 1 beat. Two battements tendus to the side, each on 2 beats. The same with the other leg. Time signature -4/4	2	Side to Ballet bar. Battement tendus Four battements tendus in 5 th position, to the front, each on 1 beat, 2 battements tendus double to the side, each on 2 beats. Four battements tendus back, each on 1 beat, 2 battements tendus to the side, each on 2 beats. Repeat the same with other leg. Time signature -4/4
3	Front to Ballet bar. Demi Plié Demi Plié in 1st, 2nd, 5th positions. Time signature -4/4	3	Side to Ballet bar. Battements Tendu Jete Battement Tendu Jetes in fifth position. Two battements tendus jetes to the front, each on 1 beat and the third battement in demi – plié on 2 beats. Repeat the same to the side, to the back and to the side again. The same with the other leg. Time signature -4/4	3	Side to Ballet bar. Battements tendus jetes. Two battements tendus jetes to the front, each on 1 beat on 3,4, stand still. Repeat once more and continue the same to the side, to the back, and to the side. Repeat the same with the other leg. Time signature -2/4
4	Front to Ballet bar. Battements Tendu Battements Tendu in 1st position -2 times to the front, 2 times to the side, 2 times to the back, 2 times to the side. Fix the leg at 45°, in each side. Time signature -4/4	4	Side to Ballet bar. Rond de jambe à terre. Rond de Jambe par Terre en dehors. On 4 introductory chords, execute the preparation and follow with 4 ronds de jambe par terre each on 4 beats. Repeat the same en dedans. In the subsequent 16 mesures execute one port de bras forwards and backward. The same with the other leg. Time signature -4/4	4	Side to Ballet bar. Rond de jambe à terre. On 2 introductory chords, preparation en dehors. 8 ronds de jambe par terre each on 1 beat. In 2 measures, releve lent to the front to 90°. Repeat ronds de jambe par terre en dedans and releve lent to the back to 90°. In 2 measures, port de bras in deep plié, bending the body forward and backward Repeat the same on the other side. Time signature -4/4
5	Front to Ballet bar. Battements Tendu Jete Battements Tendus Jetes in first position-2 times to the front, 2 times to the side, 2 times to the back, 2 to the side. Fix the leg at 45°, in each position. Time signature -4/4	5	Side to Ballet bar. Battements Fondus at 45° and Frappes at 45°. Two battements fondus on flat foot, front, to the side, to the back and to the side. Each on 4 beats. Three battements frappes to the side, each on 1 beat and pause on the fourth beat. The same with the other leg. Time signature -4/4	5	Side to Ballet bar. Battement Fondus at 45°, and battement frappes at 45°. One battement fondu to the front, to the side, back and to the side on a flat foot, each on 2 beats. Repeat the same on releve. Remain on half toe execute frappes to the side, each on 1 beat. Repeat the same on the other side. Time signature -2/4

Ballet Ability Testing Program for the Age Group Development Program

1	<p>Plié Measure : 4 /4 Perpendicular to the bar: legs in first position with the free arm in the low arm position. I Position - one <i>demi plié</i> in 1 count stay 3 counts, up in 1 count 1 <i>demi plié</i> in 1 count, rotation (stretch) the legs in 2 counts 1 <i>grand plié</i> in 4 counts - 1 <i>demi plié</i>, 1 <i>grand plié</i> counts, <i>relevé</i> - 4 counts. II position – repeat the same until the <i>grand plié</i>, <i>Port des bras</i> to the side in 4 counts <i>relevé</i> 8 counts. IV Position – <i>Relevé</i> 2 counts, <i>demi plié</i> 2 counts twice, <i>Relevé</i> 8 counts – port de bras on third position et <i>allongé</i>. V Position - 2 counts <i>demi plié</i> in 1 count 1 <i>grand plié</i> in 4 counts 1 count <i>demi plié</i>, <i>Port des bras</i> front 4 counts <i>Port de bras derrière (cambré)</i> 4 counts. Two <i>demi plié</i>, in 4 counts one <i>grand plié</i> in 8 counts, one port de bras front in 8 counts, and one port de bras back, 8 counts; take the arms in third position and stay 8 counts. Legs in second position the same, but with <i>port de bras</i> side. In fifth position and in first. Repeat the same exercise with left leg.</p>	<p>Right </p> <p>Left </p>
2	<p>Battement tendu Measure: 4 /4 Perpendicular to the bar, legs in fifth position with the free arm in the second position, after the musical preparation. 3 battements tendu, on the third close in <i>demi plié</i> 2 counts - Front Side Back. 2 battements tendu to the side tendus with accent out. In the end balance sur le coup de pied sur la talon du pied. Repeat the same exercise with left leg.</p>	<p>Right </p> <p>Left </p>
3	<p>Battement jeté Mesure : 2 /4 Perpendicular to the bar legs in fifth position with the free arm in the second position, after the musical preparation. <i>En croix</i>: front, to the side, back and side: two battement <i>jetés</i> in two counts un battement piqué in two counts, pause in fifth position. In the end balance <i>retire passé</i> to the ½ point. Repeat the same exercise with left leg.</p>	<p>Right </p> <p>Left </p>
4	<p>Rond de Jambe par terre; Measure ¾ Perpendicular à la bar legs in First position with the free arm in the second position, after the musical preparation. - <i>Endehors - Rond de jambe par terre</i> forward, side and back, in 4 counts, close in <i>demi plié</i>, 1 <i>grand rond de jambe par terre</i> in <i>demi plié</i> in 6 counts, Port de bras front in 2 counts. - Repeat the same <i>endedans</i> but with <i>port de bras</i> back. - <i>Grand battement</i> front <i>envelopper</i> 1 T, <i>passé retiré</i> stay 2 counts, <i>développer</i> back in 2 counts, open in <i>arabesque plié</i> 3 counts. Repeat <i>endedans</i>. Port de bras forward in <i>grand plié</i>, Port de bras back, recover vertical position bringing the leg together with the body to in ½ point. Repeat the same exercise with left leg.</p>	<p>Right </p> <p>Left </p>
5	<p>Frapper Measure 2/4 Perpendicular à la bar legs in fifth position with the free arm in the second position, after the musical preparation, opens at the same time the leg side and close in <i>sur le coup de pied</i>: 2 <i>frappés</i> forward in 2 counts <i>passé part terre</i> back <i>passé part terre</i> forward. Two <i>frappés</i> to the side in 2 counts, go up with the hill ½ point tree <i>frappés</i> to the side in 2 counts. Restart the exercise backwards. In the end: <i>demi plié</i> in fifth <i>retiré passé</i> to the ½ 4 counts. Go down with the hill <i>promenade</i> a quarter of turn in direction at the bar, another quarter turn, <i>battement tendu</i> back close fifth position Repeat the same exercise with left leg.</p>	<p>Right </p> <p>Left </p>

FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE



Fondée en 1881

SKILL ACQUISITION PROFILES

for

Women's Artistic Gymnastics

This is a recommended profile of skill acquisition by gymnasts for all apparatus. 1/4 designates initiation of the learning of the element. 4/4 designates perfection. No element should be included in a competition exercise that has not reached the level of 3/4.

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Skill Acquisition Charts and Competition recommendation

The charts that follow present a variety of recommendations from an analysis of the world's best knowledge and best practice.

1. The SKILL ACQUISITION PROFILE CHARTS for each MAG and WAG apparatus show the normal progression of the main gymnastics skills. 1/4 designates the age when a skill should be initiated; 4/4 when it is perfected (see chart below). No skill should be used in competition until it is at the advanced 3/4 level for domestic competition and the 4/4 level for international competition. There may be individual differences in the rate of skill acquisition, but these examples are the world norm and have been verified also by the FIG Men's and Women's Technical Committees.
2. The SAMPLE AGE GROUP COMPETITION STRUCTURE on the last page shows clearly that international competitions are not appropriate for boys under age 12 and girls under age 11. Additional information is presented that can serve as guidelines for federations.

LEVEL of LEARNING	STAGE	CONDITIONS	DESCRIPTION	APPLICABILITY
0	UNKNOWN	SUFFICIENT KNOWLEDGE AND SKILLS	The coach has to assess and evaluate the physical, technical and methodological resources crucial for approaching the element / connection / combination	STRATEGICAL TACTICAL DECISIONS
1/8	INITIATING		The gymnast has to realize the mental and kinesthetic representation of the main moments, phases and actions typical for the element.	TRAINING ONLY
1/4	LEARNING	IN PHASES	The gymnast has to prove the correctness of the positions, shapes, typical motor actions or gathered into motor mechanisms .	
2/4		WITH TRAINING ASSISTANCE	(Coach support, foam pit, loops, elastic surfaces, other devices) The gymnast has to prove the correctness of the typical biomechanical mechanisms using not more than 2 of the specified support procedures	
2/3	COMPETENT	ALONE (WITHOUT SUPPORT)	The gymnast has to prove the correctness of the typical biomechanical mechanisms without using any of the specified support procedures. SECURE but INCONSISTENT	ROUTINE READINESS LOW
3/4		WITHOUT CONNECTIONS OR COMBINATIONS	The gymnast can perform the element without major penalties, SECURE and CONSISTENT , but without any connections or combinations, before or after	ROUTINE READINESS AVERAGE
4/4	PERFECTED	COMPETITIVE	The gymnast can perform the element without major penalties, SECURE IN ANY CONNECTION or COMBINATION	ROUTINE READINESS HIGH

VAULT – Skill Acquisition Profile

VAULT WAG	LEVEL OF PERFORMANCE		BEGINNER		ADVANCED		PERFORMER			ELITE JUNIOR		ELITE SENIOR		
	YEAR OF PREPARATION		1	2	3	4	5	6	7	8	9	10	11	12
DESCRIPTION		AGE	6 - 7	7 - 8	8 - 9	9 - 10	10-11	11-12	12-13	13-14	14-15	15-16	16-17	17-18
A. - Self preservation techniques			BASIC		ADVANCED		IN ACCORDANCE WITH THE TYPE OF VAULT(S) APPROACHED							
B. - Approach run (techniques - specificity, correctness)			CORECTNESS		SPEED		OPTIMAL ACCELERATION			IN ACCORDANCE WITH CIRCUMSTANCES				
C. - Obstacle attack (techniques, support, specificity)			OVER PADDED		PROTECTED		IN ACCORDANCE WITH CIRCUMSTANCES							
D. - Springboard attack (techniques, forwards, backwards)			BASIC - Forward		ADVANCED - Both directions			IN ACCORDANCE WITH CIRCUMSTANCES						
E. - Jumps: Posture, position, TA turns, LA turns,			IN DEPTH		IN HIGHT		PRE-PREPARATORY OR POST-RECOVERY ONLY							
F. - Landing techniques : Direction, environment, etc			FORWARDS		BACKWARDS		IN ACCORDANCE WITH THE TYPE OF VAULT(S) APPROACHED							
1. Handspring			2/4	2/3	3/4	4/4								
2. Handspring with 180-540° LA turn (As spatial awareness elements)				2/4	2/3	3/4	4/4							
3. Tsukahara / Kasamatsu tucked/piked					2/4	2/3	3/4	4/4						
4. Tsukahara / Kasamatsu stretched					1/4	2/4	2/3	3/4	4/4					
5. Handspring on 1½ front tucked off			1/4	2/4	2/3	3/4	4/4							
6. Handspring on 1½ front piked off				1/4	2/4	2/3	3/4	4/4						
7. On a longitudinal / transversal foam installation (120x100x200): Handspring on and front tucked / piked / stretched off			2/4	2/3	3/4	4/4								
8. On a longitudinal / transversal foam installation (120x100x200): Handspring on and front tucked / stretched with 360-720° LA turn off				2/4	2/3	3/4	4/4							
9. On a longitudinal / transversal foam installation (120x100x200): Round off Flic flac on and back somersault tucked / piked / stretched off			2/4	2/3	3/4	4/4								
10. On a longitudinal / transversal foam installation (120x100x200): Round off Flic flac on and back somersault tucked / stretched with 360-720° LA turn off				2/4	2/3	3/4	4/4							
11. Yurchenko tucked / piked			2/4	2/3	3/4	4/4								
12. Yurchenko stretched			2/4	2/3	3/4	4/4								

UNEVEN BARS – Skill Acquisition Profile

A.BARS		LEVEL OF PERFORMANCE		BEGINNER		ADVANCED		PERFORMER			ELITE JUNIOR		ELITE SENIOR	
		YEAR OF PREPARATION		1	2	3	4	5	6	7	8	9	10	11
DESCRIPTION		AGE	6 - 7	7 - 8	8 - 9	9 - 10	10-11	11-12	12-13	13-14	14-15	15-16	16-17	17-18
1. Kip cast to handstand (x 3)			1/8	1/4	2/4	2/3	3/4	4/4						
2. Kip stoop into support				1/8	1/4	2/4	2/3	3/4	4/4					
3. Forward swing to handstand (gloves and loops at the beginning with OPTIONAL handguards the end)				2/4		2/3		3/4		4/4				
4. Backward swing to handstand (gloves and loops at the beginning with OPTIONAL handguards the end)				2/4		2/3		3/4		4/4				
5. Cast to handstand (over grasp)(x 3)				2/4		2/3	3/4	4/4						
6. Cast to handstand (under grasp)(x 3)				2/4		2/3	3/4	4/4						
7. Cast to handstand (L-grip)(x 3)					2/4	2/3	3/4	4/4						
8. Down swing	a. - From handstand over grasp		1/4	2/4	2/3	3/4	4/4							
	b. - From handstand under grasp		1/4	2/4	2/3	3/4	4/4							
	c. - From handstand L - grip			1/4	2/4	2/3	3/4	4/4						
9. Clear hip circle to handstand (x 3) OR					2/4		2/3	3/4		4/4				
a. - Stalder (x 2) or b. - Stalder forward (Endo) (x 2)					2/4		2/3	3/4		4/4				
10. Front giant x 3	a. - Under grasp		1/4	2/4	2/3	3/4	4/4							
	b. - L - grip		1/4		2/4	2/3	3/4		4/4					
11. Back giant (x 3)			1/4	2/4	2/3	3/4	4/4							
12. Dismount: stretched somersault (forward or backward)						2/4	2/3	3/4		4/4				
13. Dismount "D" or equivalent (if developmental)							2/4	2/3	3/4		4/4			
14. Element with 360° LA turn in handstand						2/4	2/3	3/4		4/4				
15. First release and recatch				1/4	2/4	2/3	3/4	4/4						
16. Dismount "E" or equivalent (if trendy)							1/4	2/4	2/3	3/4	4/4			
O P T I O N A L	a. Connections and/or combinations of 2-3 elements with >360° LA turn						1/4	2/4	2/3	3/4	4/4			
	b. Release and recatch "E" or SECOND						1/4	2/4	2/3	3/4	4/4			
	c. Connections and/or combinations of elements with >360° LA turn and flight elements (NOT DISMOUNT)					1/4	2/4	2/3	3/4	4/4				
	d. Connections and/or combinations of 2-3 or more FLIGHT ELEMENTS							1/4	2/4	2/3	3/4	4/4		

BALANCE BEAM – Skill Acquisition Profile

BEAM	LEVEL OF PERFORMANCE		BEGINNER		ADVANCED		PERFORMER			ELITE JUNIOR		ELITE SENIOR	
	YEAR OF PREPARATION		1	2	3	4	5	6	7	8	9	10	11
DESCRIPTION	AGE	6 - 7	7 - 8	8 - 9	9 - 10	10-11	11-12	12-13	13-14	14-15	15-16	16-17	17-18
A. - BODY POSITIONS (Beam related)		BASIC											
B. - BODY SEGMENT POSITIONS - Arms, legs, trunk, head													
C. - MOVING ON THE BEAM Walk (variations), Hop, Easy turns (not spins)													
D. - BALANCE - Role of the legs, knees, arms, head, upper body)													
E. - COPING WITH FEAR AND SELF PROTECTION REFLEXES													
1. Sissone		1/4	2/4	2/3	3/4	4/4							
2. Split leap			2/4	2/3	3/4	4/4							
3. Side straddle jump (in cross position)		1/4	2/4	2/3	3/4	4/4							
4. Split leap change leg (Cloche)			1/4	2/4	2/3	3/4	4/4						
5. Full turn (360° turn on one leg (Free Aerial leg)		1/4	2/4	2/3	3/4	4/4							
6. From clear straddle support: Press to handstand		2/4	2/3	4/4									
7. Cartwheel (side to side)		2/4	2/3	4/4									
8. Round off (Optional combination)		1/4	2/4	2/3	3/4	4/4							
9. Forward walkover		2/4	2/3	3/4	4/4								
10. Backward walkover		2/4	2/3	3/4	4/4								
11. Flic flac split legs - step out (1, 2 or 3 in connection)		1/4	2/4	2/3	3/4	4/4							
12. Flic flac legs together (1, 2 or 3 in connection)		1/4	2/4	2/3	3/4	4/4							
13. Gainer Flic or back Flic in sitting support		1/4	2/4	2/3	3/4	4/4							
14. Back somersault tucked/piked or stretched (Optional comb.)		1/4	2/4	2/3	3/4	4/4							
15. Dismount with double LA or TA turn or minimum "D"		2/4	2/3	3/4	4/4								
16. Free (Aerial) cartwheel or Free (Aerial) walkover		1/4	2/4	2/3	3/4	4/4							
17. First element / connection / combination with > 0.20 bonus		2/4	2/3	3/4	4/4								
18. Second element / connection/combination with > 0.20 bonus			2/4	2/3	3/4	4/4							
19. Series GYM+GYM	a. - If BONUS <= 0.20	2/4	2/3	3/4	4/4								
	b. - If BONUS 0.20-0.30 or more		2/4	2/3	3/4	4/4							
20. Series ACRO+GYM	a. - If BONUS <= 0.20		2/4	2/3	3/4	4/4							
	b. - If BONUS 0.20-0.30 or more			2/4	2/3	3/4	4/4						

FLOOR EXERCISE – Skill Acquisition Profile

FLOOR WAG	LEVEL OF PERFORMANCE	BEGINNER		ADVANCED		PERFORMER			ELITE JUNIOR		ELITE SENIOR		
	YEAR OF PREPARATION	1	2	3	4	5	6	7	8	9	10	11	12
DESCRIPTION	AGE	6 - 7	7 - 8	8 - 9	9 - 10	10-11	11-12	12-13	13-14	14-15	15-16	16-17	17-18
1. Forward / Backward roll		4/4											
2. Handstand		1/4	2/4	2/3	3/4	4/4							
3. Backward roll to handstand		1/4	2/4	2/3	3/4	4/4							
4. Cartwheel (side to side)		2/4	2/3	4/4									
5. Round-off (Optional combination)			2/4	2/3	3/4	4/4							
6. Free (Aerial) cartwheel			1/4	2/4	2/3	3/4	4/4						
7. Free (Aerial) walkover				1/4	2/4	2/3	3/4	4/4					
8. Forward / Backward walkover		2/4	2/3	3/4	4/4								
9. Handspring (Landing on one or both legs)		2/4	2/3	3/4	4/4								
10. Flyspring					2/4	2/3	3/4	4/4					
11. Flic flac legs together / split legs (x 3)		2/4	2/3	3/4	4/4								
12. Whip backward (Optional connection)					2/4	2/3	3/4	4/4					
13. Back somersault tucked		1/4	2/4	2/3	3/4	4/4							
14. Back somersault stretched			2/4	2/3	3/4	4/4							
15. Back somersault stretched with 360° LA turn or more			1/4	2/4	2/3	3/4	4/4						
16. Back somersault stretched with 720° LA turn or more				1/4	2/4	2/3	3/4	4/4					
17. Double back tucked / piked				2/4	2/3	3/4	4/4						
18. Hecht roll (Body stretched at horizontal)		2/4	2/3	3/4	4/4								
19. Front somersault tucked / piked (without / with step out)		2/4	2/3	3/4	4/4								
20. Front somersault stretched			2/4	2/3	3/4	4/4							
21. Tucked, piked or stretched Arabian somersault				2/4	2/3	3/4	4/4						
22. First element / connection / combination with > 0.20 bonus					2/4	2/3	3/4	4/4					
23. Second element / connection/combination with > 0.20 bonus						2/4	2/3	3/4	4/4				
24. Series GYM+GYM	a. - If BOHUS <= 0.20 b. - If BOHUS 0.20-0.30 or more				2/4	2/3	3/4	4/4					
25. Series ACRO+GYM	a. - If BOHUS <= 0.20 b. - If BOHUS 0.20-0.30 or more				2/4	2/3	3/4	4/4					
Sample to be used only if the Cod of Points is designed to reward connections and/or combinations													