

GIRLS GYMNASTICS

JUDGES' MANUAL

2026-27 & 2027-28



PLAY.
PERFORM.
COMPETE.
TOGETHER.



2026-27 and 2027-28 NFHS

GIRLS GYMNASTICS JUDGES MANUAL

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Table of Contents

NFHS Officials Code of Ethics	4
Judging	5
Points of Emphasis	11
Supplemental Explanations	13
Equipment Cue Sheet.....	31
Minimum Required Matting	32
General and Vault Cue Sheet.....	33
Uneven Bars Cue Sheet.....	34
Balance Beam Cue Sheet.....	36
Floor Exercise Cue Sheet.....	39
Dance Criteria/Technique Cue Sheet	41
Gymnastics Shorthand.....	42
Chief Judge/Meet Referee Deduction Sheet	46
Score Inquiry Form	47
Meet Management	48

INTRODUCTION

This manual is provided to improve the consistency of officiating high school girls gymnastics. It is based on the premise that the purpose of gymnastics judges at a meet is to ensure fair competition for all participants in accordance with the rules established by the NFHS. In order to accomplish this, judges must understand the rules and enforce all rules without regard for the outcome of the competition.

This manual is not meant to be “another rules book.” Rather, it has been designed to assist all judges understanding their role in conducting competition. While it should be especially useful for new and less experienced judges, it will also help the veteran judge hone the individual’s organizational skills along with the mechanics of officiating the sport.

PHILOSOPHY AND ETHICS

The primary role of the official is to ensure that the actions of the competitors, coaches and other team personnel are in compliance with the rules. In fulfilling this task, the official must establish the best possible climate for fair competition with the attention on the athletes, rather than on the official.

The conduct of each official affects the public’s attitude toward all officials. Therefore, every official must uphold the honor, integrity and dignity of the profession.



**PLAY.
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OFFICIALS CODE OF ETHICS

Officials at an interscholastic athletic event are participants in the educational development of high school students. As such, they must exercise a high level of self-discipline, independence and responsibility. The purpose of this Code is to establish guidelines for ethical standards of conduct for all interscholastic officials.

- **Officials** shall master both the rules of the game and the mechanics necessary to enforce the rules, and shall exercise authority in an impartial, firm and controlled manner.
- **Officials** shall work with each other and their state associations in a constructive and cooperative manner.
- **Officials** shall uphold the honor and dignity of the profession in all interaction with student-athletes, coaches, athletic directors, school administrators, colleagues, and the public. This includes, but is not limited to, positive verbal and nonverbal communication with coaches, bench personnel and players.
- **Officials** shall not use any form of alcohol or tobacco, or be under the influence (i.e., impaired by) a controlled or illicit substance(s), beginning with arrival at the competition site until departure following the completion of the contest.
- **Officials** shall prepare themselves both physically and mentally, shall dress neatly and appropriately, and shall comport themselves in a manner consistent with the high standards of the profession.
- **Officials** shall be punctual and professional in the fulfillment of all contractual obligations.
- **Officials** shall remain mindful that their conduct influences the respect that student-athletes, coaches and the public hold for the profession.
- **Officials** shall, while enforcing the rules of play, remain aware of the inherent risk of injury that competition poses to student-athletes. Where appropriate, officials shall inform event management of conditions or situations that appear unreasonably hazardous.
- **Officials** shall take reasonable steps to educate themselves in the recognition of emergency conditions that might arise during the course of competition.
- **Officials** shall maintain an ethical approach while participating in forums, chat rooms and all forms of social media.

JUDGING

Judging is evaluating a performance through mathematical computation. The computation process should be done independently by each judge and posted as soon as possible for verification by the chief judge.

Examples of scoring are:

1. Calculating event score:

When 4 judges are used, the high and low scores are eliminated and the middle scores are averaged. The difference between the two middle scores shall fall within the range determined by the average score. When not in range, judges must confer to bring the scores within range. Scores are calculated to the hundredth/thousandth.

Examples:

- a. Judges' Scores = 6.7, 6.3, 6.4, 5.9

After eliminating the high and low scores of 6.7 and 5.9, the middle scores are then averaged (added together and divided by 2) to arrive at an average score of 6.35. The difference between the middle scores of 6.3 and 6.4 (0.1) is within range of the average score so 6.35 is the final score.

- b. Judges' Scores = 8.75, 8.4, 8.35, 8.8

After eliminating the high and low scores of 8.8 and 8.35, the middle scores are then averaged (added together and divided by 2) to arrive at an average score of 8.575. The difference between the middle scores of 8.75 and 8.4 (0.35) is out of range of the average score and necessitates an adjustment. After conferring, the 8.4 score is adjusted to 8.5. The middle scores of 8.75 and 8.5 are now within range and averaged to arrive at a final score of 8.625.

2. Vaulting:

• **General** – The vault consists of judging three principal parts: First Flight Phase, Repulsion Phase, and Second Flight Phase. Proper technique during these parts is essential to proper execution of the vault. To judge vaulting properly, judges must be thoroughly familiar with the technique required for each individual vault. On each vault, judges must observe height, length, extension, direction, positions of suspended body and completion of twists. If any one of these is lacking what is expected in a specific vault appropriate deductions are taken.

NOTE: While the run to the board, or the round-off in a round-off entry vault, is not considered in judging a vault, the performance is affected by the speed and power of the run and technique of the round-off. Takeoffs should be from the crown of the board.

• **First Flight Phase** – Judges should be aware of the position of the body coming off the board, the proper rise of the body unique to the vault being performed and position of the suspended body before contact with the vault table. In addition to analyzing proper technique of specific vaults, the judge must constantly be aware of execution faults throughout the first flight phase, such as legs bent, legs apart, and the body arched or piked.

• **Repulsion Phase** – Once contact is made on the vault table, judges observe the body angle in relation to the vertical or horizontal planes of the table and the angle of the body compared with the angle of the arms and the shoulders unique to the performed vault. In general, judges watch for bent arms on contact, body bent on contact, alternate placement of the hands, hop/walk on the hands, and speed of repulsion from the vault table. Due to the 3° slant in the top of the vault table, a slight arm bend in the first arm contacting the table is acceptable technique for quarter-on vaults only, including Tsuks. Repulsion is an important part of the vault. The block of the shoulders at contact enables the body to rebound or thrust off the vault table after only momentary contact of the hands. If any sagging of the shoulder muscle occurs, repulsion off the table will be minimal resulting in too long of a support on the table.

• **Second Flight Phase** – In evaluating this phase of the vault, judges must observe the rise and trajectory of the gymnast's body as it leaves the vault table through the landing. Ideally, the body will be propelled upward and away from the table. On each specific vault, judges must observe height, length, extension, direction, position of suspended body and completion of twists. When evaluating length, consider the size of the athlete, type of vault and overall trajectory of the 2nd flight phase, not just the distance from where the gymnast lands in relation to the end of the vault table. If any one of these is lacking from what is expected in a specific vault, appropriate deductions are taken.

• **Landing Phase** – The landing phase of the vault should be soft, balanced and firm. It should be unnecessary for the gymnast to step to maintain balance in the landing position. If the takeoff, first flight phase, repulsion phase and second flight phase are performed properly, the landing will be centered. Poor direction of the vault may cause the gymnast to twist, turn or bend on landing. In addition to the technique faults above, the judges again must observe additional trunk movements, body posture, additional steps upon landing, falls on the apparatus or mat, twisting errors, directional error of landing and dynamics of the vault throughout the duration of the landing phase.

• **Suggestions for Judging Vault:** Judges should develop a system of recording the vault that works for them. They should evaluate the vault immediately; remembering not every vault will have an error in every phase. In order to be a good vault judge, the eyes must be trained to respond to quick actions; therefore, judges should spend as much time as possible in a gym observing vaults. Judges must be able to photograph the vault in their minds. In addition, understanding the basic techniques of twisting, etc. is paramount in evaluating a vault.

3. Uneven bars:

- **Difficulty** – A routine contains combinations of mediums, superiors and at least one high superior element or advanced high superior element to receive 3.0 credit for full difficulty. A routine containing only medium elements would earn a maximum of 1.2 points for difficulty. If a fall occurs on an element with difficulty value and the element is almost completed, and contact with the bar occurs, credit shall be given.

- **Event Requirements** – A well-composed routine contains all five event requirements. A 0.2 deduction is taken for each missing requirement, up to 1.0. A single element may fulfill more than one event requirement. The requirements reflect the expectations of a well-composed routine. The requirements are intended to promote the maximum use of the bars and to maintain consistency with current trends in gymnastics.

- **Composition** – Judging the composition of a routine involves evaluating how various elements are put together to ultimately result in a well-composed routine. Consideration should be given to the variety of elements, spacing of the elements, use of the bars, creativity of combinations, and the ability to maintain the difficulty level throughout the routine. Uneven bars should include a variety of elements including kips, swings, circles (both forward and backward), releases and movements between bars. Elements should be connected without stops or pauses and use all areas of the bars, between as well as on the outside of both bars, and above and below each bar. A well-composed routine combines higher level elements with other high level elements, spaces difficult elements throughout the routine and finishes with an equal or higher level of difficulty than was performed throughout.

- **Execution (Technique/Amplitude/Posture)** – On the uneven bars, amplitude is most easily recognized by watching for an extended torso, particularly in the rib cage and shoulders. If the body has reached maximum extension, it is nearly impossible to have flexed arms, lowered shoulders, or any relaxation in the rib cage. If the gymnast is slow or deliberate and uses strength to complete an element, a deduction is taken under execution.

- **Bonus** – This category is used to reward the gymnast whose performance reflects more than the minimum requirements. Bonus includes: a) up to 0.4 (0.2 each) for two different advanced high superiors provided there is no fall or spot; b) 0.2 for a high level back-to-back superior (HS+HS, HS+AHS, AHS+AHS); c) up to 0.2 (0.1 each) for two low level back-to-back superiors (S+S, S+HS, S+AHS) or 0.2 for a 2nd high level back-to-back or 0.2 for a 3rd different advanced high superior without a fall or spot.

4. Balance beam:

- **Difficulty** – A routine contains combinations of mediums, superiors and at least one high superior element or advanced high superior element to receive 3.0 credit for full difficulty. A routine containing only medium elements would earn a maximum 1.2 points for difficulty. If a fall occurs on an element, and the element is almost completed and weight is borne, credit shall be given.

- **Event Requirements** – A well-composed balance beam routine should contain all five event requirements. A 0.2 deduction is taken for each missing requirement, up to 1.0. A single element may fulfill more than one event requirement. The requirements are intended to promote a dynamic yet balanced exercise that maintains consistency with current trends in gymnastics.

- **Composition** – Judging the composition of a routine involves evaluating how various elements are put together to ultimately result in a well-composed beam routine. Consideration should be given to the variety of elements, both dance and acro. There should be a balance in both the quantity and difficulty level of dance and acro. Dance should include both leaps and jumps as well as the use of turns and interesting and varied connections. Acro should include both forward and backward elements and elements with and without flight such as rolls, wheels, handsprings, and saltos. The entire length of the beam should be used with movements that are high off the beam as well as low to the beam such as sitting or lying. Movements should vary using forward, backward or sideward steps. A well-composed routine combines higher level elements with other high level elements, spaces difficult elements throughout the routine and finishes with an equal or higher level of difficulty than was performed throughout. Creativity of combinations and artistry is also considered. Artistry is inner beauty, expression, focus and style, a connection between the gymnast, her movements, and the audience.

- **Execution (Technique/Amplitude/Posture)** – When evaluating execution, it is necessary to determine whether the gymnast used proper technique in performing the elements in her routine. A well-performed routine will make the difficult look effortless. Appropriate deductions are taken if the gymnast swings her arms and legs or uses her upper body in order to maintain balance. Amplitude, the range of movement of the body, should be demonstrated in optimal body lines, extension and posture during a beam routine.

- **Bonus** – This category is used to reward the gymnast whose performance reflects more than the minimum requirements. Bonus includes: a) up to 0.4 (0.2 each) for two different advanced high superiors provided there is no fall or spot; b) 0.2 for a high level back-to-back superior (HS+HS, HS+AHS, AHS+AHS, AHS acro + S acro); c) up to 0.2 (0.1 each) for two low level back-to-back superiors (S+S, S+HS, S+AHS) or 0.2 for a 2nd high level back-to-back or 0.2 for a 3rd different advanced high superior without a fall or spot.

5. Floor exercise:

- **Difficulty** – A routine must contain combinations of medium elements, superior elements, and at least one high superior element or one advanced high superior element to receive 3.0 credit for full difficulty. A routine containing only medium elements would earn a maximum 1.2 points for difficulty. If a fall occurs on an element, and the element is almost completed and weight is borne, credit shall be given.

- **Event Requirements** – A well-composed floor routine must contain all five event requirements. A 0.2 deduction (up to 1.0) is taken for each missing requirement. A single element may fulfill more than one event requirement. The requirements are intended to promote a harmonious, dynamic and balanced change between element groups that maintains consistency with current trends in gymnastics.

- **Composition** – Judging the composition of a routine involves evaluating how various elements are put together to ultimately result in a well-composed floor exercise routine. Consideration should be given to the variety of elements, both dance and acro. There should be a balance in both the quantity and difficulty level of dance and acro. Dance should include both leaps and jumps as well as the use of turns and interesting and varied connections. Acro should include both forward and backward elements and elements with and without flight such as rolls, wheels, handsprings, and saltos. The entire floor area should be used with movements that vary using forward, backward or sideward steps. A well-composed routine combines higher level elements with other high level elements, spaces difficult elements throughout the routine and finishes with an equal or higher level of difficulty than was performed throughout. Creativity of combinations and artistry is also considered. Artistry is inner beauty, expression, focus and style, a connection between the gymnast, her movements and music, and the audience.

- **Execution (Technique/Amplitude/Posture)** – Execution is the evaluation of the use of proper technique in the performance of elements. Correct body posture/alignment is important during acrobatic and dance elements. Amplitude is the range of movement of the body in relation to the floor (i.e. height of leaps/jumps and aerials/saltos) and the range of movement of the segments of the body in relation to each other (i.e. degree of split leaps/jumps, lift of torso).

- **Bonus** – This category is used to reward the gymnast whose performance reflects more than the minimum requirements. Bonus includes: a) up to 0.4 (0.2 each) for two different advanced high superiors provided there is no fall or spot; b) 0.2 for a high level back-to-back superior (HS+HS, HS+AHS, AHS+AHS, AHS acro + S salto); c) up to 0.2 (0.1 each) for two low level back-to-back superiors (S+S, S+HS, S+AHS) or 0.2 for a 2nd high level back-to-back or 0.2 for a 3rd different advanced high superior without a fall or spot.

6. Professionalism:

Being professional is more than just doing your job. Professionalism has to do with how you conduct yourself on the floor of a competition. Professionalism is a trait that we can learn by being aware of our actions and how what we say and do impacts and influences others.

Judges, as well as coaches, must have a specialized knowledge of gymnastics and maintain that knowledge by participating in continued training in order to stay current with the newest trends, rules, and clarifications. Doing so will develop competence, confidence and pride in their work.

Being a professional means being on time, reliable, neat in appearance, prepared, polite, positive, flexible, cooperative, respectful and courteous to others, and unbiased. Professionals are accountable for their actions at all times and must maintain poise even when facing a difficult situation. If you make a mistake, take responsibility, own up to it and work to resolve the issue.

Judges:

- Be prepared with judging materials
- Review rules
- Be on time and dressed appropriately
- Be careful about socializing with gymnasts, coaches, or parents at a meet as our objectivity should not be in question.
- Look and act alert
- Be consistent and administer the rules the same at each meet
- Don't pre-judge gymnasts
- Be fair and unbiased
- Acknowledge each gymnast's performance
- Do your best at each and every meet

Coaches:

- Prepare meet site according to specifications
- Start on time and keep meet moving
- Be a positive role model to gymnasts
- Encourage and motivate gymnasts to be the best that they can be
- Approach judges with respect. You may not always agree with their scores but know that they are doing their best

Judges and coaches represent our sport and are as much a part of the action as the gymnasts themselves. Professionalism is expected and will be noticed if it is not present.

POINTS OF EMPHASIS**1. Sportsmanship**

Good sportsmanship is essential in the education-based gymnastics setting, as in any other sport. The positive and respectful environment that is imperative in the gymnasium is the same as which is expected in the classroom. Sportsmanship enhances the experience for athletes, coaches, and spectators, and promotes the values of which the NFHS and high school associations are built upon – fair play, respect and integrity.

Recent studies continue to demonstrate the declining number of licensed sport officials and the alarming rate of turnover of coaches and athletic leaders. Having so many new faces each year who may have little to no experience, only exacerbates the challenges of addressing issues of unacceptable sporting behavior.

In order to make a positive impact on sportsmanship in gymnastics, there must be collaboration by all stakeholders – coaches, gymnasts, school administration, spectators, and by the judges themselves. Each of these play a key role in making the high school gymnastics experience a meaningful one, creating lifelong and treasured memories for all.

Here are some key aspects of how all involved can invest in the process and be proactive in their efforts to create a positive environment:

Respect for Opponents:

- All in attendance must treat the opponents with the same courtesy and respect that they would expect to receive, both on and off the competition floor.

Encouragement:

- Acknowledge and appreciate good performances. These competitors have invested hours of their time and have dedicated each practice to honing their skills. This should be applauded by all, regardless of which school they represent.

Fair Play:

- Follow the rules of the sport and adhere to the principles of fair play.
- When inquiring about the decisions of judges, do so with respect and in an appropriate manner.
- Accept the decisions of judges gracefully, even if you don't agree.

Humility:

- Be humble in victory and gracious in defeat.
- Be respectful when celebrating a successful routine.
- Celebrate the successes of others as enthusiastically as those of your own team/teammates.

Maintaining Composure:

- Keep emotions in check, both in victory and defeat.
- The actions of the coach have a significant impact on the actions of the gymnasts, the parents and other spectators in the stands.

Responsibility:

- Watch the rules videos, take rules exams, attend clinics and seek opportunities to be an informed resource for others.
- Take responsibility for your actions, whether positive or negative.
- Admit mistakes and learn from them, always striving to improve.

Post-Competition Interaction:

- Engage in respectful interactions with opponents and judges after the competition.
- Show appreciation for the time and the commitment from all who work to make a high school gymnastics event possible.

Through the efforts of all involved and by embodying these foundations of sportsmanship, together we can continue to exhibit the principles on which education-based athletics has been built upon, and thereby have a significant impact on the lives of so many.

2. Equipment Failure

a. Uneven bars: Although the tightening of the cable tension is the responsibility of the coach, if the cable tension slips while an athlete is competing, it is considered equipment failure. The fall deduction does not apply.

b. Balance beam: If the end cap detaches while the gymnast is performing a dismount, it is considered equipment failure. The fall deduction does not apply. However, if the end cap detaches at any other time during the routine, it is not considered equipment failure.

3. Eliminating Dismount Deduction

The elimination of the dismount deduction was the result of an analysis of multiple deductions for a routine without a dismount of value. The 0.30 deduction for no dismount has been removed. However, the 0.20 deduction for lack of a superior dismount under event requirements will still apply.

4. Matting

The rules committee adopted changes to equipment requirements regarding matting for risk minimization. A specification for uneven bars was added; the working and dismount area must be 36 feet long. On balance beam the dismount area must now include matting extending out 4 feet x 4 feet from both sides of the dismount area. On floor exercise, additional matting must be placed prior to the start of the routine. No deduction is taken if a coach briefly enters the floor area from the nearest boundary to remove a mat. An alternate skill cushion may be used during warm-ups; however, it may only be used during competition on bars for release elements and must be immediately removed.

5. Acro Passes on Floor Exercise

Several changes were adopted regarding acro passes on floor exercise. The rules now embrace a single element pass, indirect connections within a pass and changes to a two-element pass. The changes reflect the current trends in high school gymnastics.

SUPPLEMENTAL EXPLANATIONS

1. ARTISTRY:

A gymnast that shows Artistry is able to combine her body movements and expression to transform her routine into an artistic performance. She should show movements that flow smoothly into the next with changes in speed and intensity, ease of performance of elements and correct technique. Artistry can be shown through creative choreography, the Originality of elements and movements, using new ideas and interpretations and avoiding monotony. Floor music should highlight the individual style of the gymnast. Artistry is a connection between the gymnast, her music and/or movements, and the audience.

Expression can be exhibited by the gymnast with both her facial expressions and through her body. She can control this even through her most difficult movements in order to connect with the audience. The goal is to have showmanship; to be engaged in and enjoying the routine; to show confidence; to get the audience and judges to be impressed, to feel something special about the performance. Artistry is inner beauty, expression, focus, stretch, elegance, style, and gracefulness. It is not only “what” the gymnast performs but also “how” she performs her routine.

2. SUPPLEMENTAL EXPLANATIONS FOR THE DEFINITIONS:

- a. LA Turn/Twist – Any type of turn or twist that goes around the longitudinal axis of the body. The longitudinal axis is a line drawn down the middle of the body from head to toe.
- b. LA Turns/Twists that are direction changes – Only $\frac{1}{2}$, $1\frac{1}{2}$, and $2\frac{1}{2}$ LA turns/twists are direction changes. All other LA turns/twists, $1/1$ and $2/1$, finish facing and moving the same direction and therefore do not constitute a change of direction.
- c. Elements – Any movement with value is called an element.
- d. Value Parts – Elements become Value Parts and can count in Difficulty when they are performed according to specific criteria on each event:
 - Bars: an element is almost completed and contact with the bar occurs. (7-2-6)
 - Beam: an element is almost completed and weight is borne. (8-2-5)
 - Floor: an element is almost completed and weight is borne. (9-2-5)
- e. Difficulty – The sum of the Value Parts.

3. VALUE PARTS AND NON-VALUE PART (VOID) ELEMENTS:

Elements that are facilitated, saltos that fail to land on any part of the bottom of the feet first, elements performed for a third time (with the exception of the round-off when in an acro pass on floor), and elements that are not completed according to the technical requirements of that element receive no Value Part credit and are considered VOID elements. Void elements may not receive credit in Difficulty, Event Requirements or Bonus (including in a back-to-back superior series).

4. BACK-TO-BACK SUPERIOR CREDIT:

A single superior element in a series may be counted twice to receive back-to-back superior credit. Credit for two back-to-back superiors requires three directly-connected superiors, high superior and/or advanced high superior elements. In a direct connection of three or more elements, the second and following elements may be used twice when awarding BBS's, the first time as the last element of a BBS and the second time as the first element of a BBS. EXCEPTION: On floor exercise, the superiors, high superiors and/or advanced high superiors may be included in one continuous, uninterrupted acro pass without being "directly connected."

EXAMPLE: front salto, round-off, flic-flac, back salto.

5. STEPS:

In an effort to have consistent deductions for steps on landing, and not over-penalize steps, the following interpretation shall be followed:

- a. Land slight hop, very small step-close, small adjustment of feet, feet staggered, or other small foot movement = up to 0.1
- b. Land, one small jump forward = 1 step (0.1)
- c. Land, one small step forward or backward, then close (feet together) = 1 step (0.1)
 - The gymnast lands with feet together, then takes one step forward, sideward, or backward on the right foot, then steps with the left foot to join the right foot
- d. Land, one medium step close = 0.15
- e. Land, two steps forward, then close the back foot to the front foot or vice versa = 2 small steps (0.2) or two medium steps (0.3)
- f. Land, large step or jump on landing (approximately 3 feet or more) = 0.2
- g. Land, three small steps = 0.3
- h. Land, four or more steps = maximum 0.4
- i. Land, one or more steps, then falls – maximum deduction = 0.5
 - There is no deduction for steps leading to a fall
- j. Land, two or more large steps or jumps = maximum 0.4
- k. Lands with feet hip width apart or closer but never joins the feet = .05
- l. Lands with feet more than hip width apart = 0.1
- m. Arm swings to maintain balance (includes stuck landings) = up to 0.1
- n. Trunk movements to maintain balance = up to 0.2
- o. Incorrect body position on landing = up to 0.2

p. Squat on landing (hips below knees) = up to 0.3

Additionally, if the gymnast is out of control or has additional movements to maintain balance after the step(s), additional deductions may be applied

6. INQUIRIES:

A coach shall submit a written inquiry or a verbal intent to inquire with the meet referee within five minutes after all scores are recorded for that team for that event. For example, if a coach wants to submit a written inquiry on balance beam, but the team is immediately up on floor exercise, the coach may verbally notify the meet referee of intent to inquire. At the next earliest opportunity, the coach shall submit the written inquiry to the meet referee. Following the first failed inquiry submitted by the coach, any subsequent inquiry, with the exception of inquiries concerning mathematical errors, that does not result in a score correction shall result in a 0.5 team score deduction.

7. COMPOSITION:

In the sport of gymnastics, composition refers to the arrangement and combination of various elements and transitions within a routine to create a cohesive and an aesthetically pleasing performance. Gymnastics routines are typically composed of a series of movements and elements that are executed with precision, grace, and technical proficiency. The goal of composition is to highlight a gymnast's strength, flexibility, balance, and artistry while adhering to the specific rules and requirements of each event.

Evaluating composition must take into consideration each of those characteristics in an efficient and objective method. Reducing the number of categories to evaluate composition simplifies and maximizes efficiency in the evaluation. It also preserves the integrity of the evaluation by specifying criteria that provides an objective method to the evaluation.

8. HANDSPRING FULL VAULT:

The body should be square upon initial contact with the table and the entire body and both hands should leave the table prior to the start of the twist. Ideally, the twist is performed at the height of the second flight and is quick and complete by the time the body is about horizontal prior to coming down to land.

Common errors:

- a. If upon initial contact of the table, the hands are in a 1/4 on position, even if the body/torso is not turned a full 1/4, the vault is no longer a handspring full but a 1/4 - 3/4 and should be judged as such from a 9.0.
- b. If initial contact is square but one hand slides to the 1/4 position prior to leaving the table there would be a 0.3 deduction for twisting too early, as well as other appropriate deductions for height, dynamics, body position, etc.

- c. If initial contact is square and as the twist begins, one hand stays on the table throughout a portion of the twist, the up to 0.3 deduction for early twist is applied, plus a possible severe deduction for height since it would be difficult to get repulsion from one arm to achieve height. Other appropriate deductions would also be taken.
- d. Gymnasts that do not use the proper technique, as in #b and #c tend to "float" the twist which can also receive deductions for sharp/exact/crisp twist and possibly incomplete twist.

Judges should be conscious of errors and reward the gymnast that uses the correct twisting technique.

9. VAULTING:

Due to the 3° slant in the top of the vault table, a slight bend in the first arm to make contact is acceptable technique on Tsukahara and quarter-on vaults, so there is no deduction taken.

10. SPOTTING:

Whenever a spotter touches a gymnast, the deduction is 0.50 for a spot. A judgment call or decision must then be made by the judge as to whether the element was facilitated. If the touch is without assisting (gymnast completed the element alone), the deduction is 0.50 for the spot. If the element is completed according to technical requirements, it can still be awarded Value Part credit, Event Requirements, and may be part of a back-to-back superior series. When 0.50 is taken for any spot, AHS credit may not be awarded for that element. If the spotter facilitates or assists an element (gymnast could not have completed the element alone), the deduction is 0.50 and no Value Part credit is awarded. Therefore, no credit is given for Event Requirements, AHS Bonus or back-to-back superior. There is no specific movement that a spotter makes that would determine whether a skill is voided. For instance, a spotter could hold their arms/hands straight out under the gymnast's back to keep the gymnast from dropping while rotating during a salto vault, thus facilitating the rotation. No movement from the hands at all would still allow the gymnast to rotate around the hands without losing any height and is considered facilitated. Anytime there is a spot during the rotation of a salto vault, there is a chance of the vault being voided. The only vaults that are scored when facilitated are a handspring and a vault that includes a salto. A handspring receives a 1.0 deduction each time if facilitated in the first and/or second flight. A salto vault may be facilitated in the second flight only and would receive a 1.0 deduction. A vault that includes a salto receives a 1.0 deduction if facilitated in the second flight. All other vaults, when facilitated will receive a score of zero.

- a. Any type of spot on an AHS that results in a 0.50 deduction will make the element ineligible for 0.20 in Bonus for an AHS (must be completed without a fall or spot).

- b. If a gymnast falls after being spotted (facilitated or touched) during an element, 0.50 is deducted for the fall in addition to the 0.50 that is deducted for a spot.
- c. If a gymnast is spotted simultaneously upon landing, a total deduction of 0.50 is taken. Do not deduct for both a spot and a fall if a fall occurs. Credit may be awarded if the element is technically complete.
- d. If a coach catches a falling gymnast to prevent a possible injury, deduct 0.50 for the fall only.
- e. If a coach touches or pushes a gymnast when, or after, the gymnast lands an element to stop momentum, deduct 0.50 only. If a fall occurs after the touch, do not also deduct an additional 0.50 for the fall.
- f. If a gymnast is spotted on both elements in a series a 0.50 spot deduction would be taken both times.
- g. There is no penalty if a gymnast inadvertently touches the coach.

11. TAP SWING:

A tap swing is a technique used to execute a giant or another circling element and is used to increase speed in a swing. It can best be described as: the body is in a hollow position as it begins the downward-forward swing from the high bar. As the feet pass the low bar, the body relaxes from the hollow position to a slight arch. The slight arch position is maintained through the vertical (under the bar) and is followed by an aggressive kick forward-upward with the legs/feet together while the body, at this point, returns to the hollow position as it moves toward the level of the high bar. A tap swing used by itself to swing forward and backward, not as a part of an element, is considered an extra swing.

12. EXTRA SWINGS:

An extra swing occurs when a gymnast swings forward or backward on the bars when the swing is not required for the next element. From a support on the HB, if the gymnast swings forward (either by casting backward and downward and then doing a long swing forward; by casting to a sole circle position with the feet on the bar and then releasing the feet to swing forward; or by doing a clear underswing forward, which looks like the start of a clear hip circle without hips or feet on the bar), then swings backward with the back to the LB, then swings forward a second time into an element, the gymnast will receive a 0.3 deduction for an extra swing. None of the above 3 methods of swinging forward is an element and therefore would constitute a swing forward and backward – an unnecessary extra swing. If the gymnast performed an element on the backswing such as a straddle back, an uprise, or an inward salto dismount, there would be no deduction since the forward swing prior to the backward swing into the element is considered as part of that element. The swing would not break a series for back-to-back superiors.

- a. If an element is performed poorly or ends in a dead hang, extra swings may be necessary to regain momentum. Extra swing deductions may be taken on several elements but no more than 2 consecutive extra swings should be taken on any one single element (maximum of 0.5).
- b. After a fall, the gymnast is allowed to jump (or be lifted) to the high bar and take a maximum of two “pump” swings to initiate momentum to resume the exercise. If more than two pump swings are taken, a 0.3 deduction for each extra swing(s) (after the two allowed) would be applied up to a maximum of 0.5.
- c. The tap swing technique used by itself to swing forward and backward, not as part of an element, is considered an extra swing.
- d. If after an extra swing(s) the gymnast jumps down from the bars, apply only 0.5 for the fall.
- e. The following occurrences are NOT considered extra swings/casts and would possibly receive deductions for rhythm and execution:
 1. Performing consecutive sole circles on low bar in an attempt to stand and jump to high bar.
 2. In an attempt to perform a cast handstand $\frac{1}{2}$ pirouette, the gymnast does not reach handstand, swings down to another glide kip and casts again (one or more times).

13. UNCHARACTERISTIC SKILLS ON BARS:

- a. $\frac{1}{2}$ turn on feet on LB
- b. leg cut that is not simultaneous
- c. v-sit on LB
- d. scale
- e. climbing or crawling onto the LB
- f. jumping from LB to support on HB continuing to a forward roll over the HB

14. DESCRIPTION OF HANDSTAND TURN TECHNIQUES – UNEVEN BARS:

- a. Blind Change – A basic $\frac{1}{2}$ turn typically performed as a back giant, back stalder, sole circle, or clear hip to handstand nears completion. The gymnast’s chest leads or moves forward. When turning left, the left hand remains on the bar and, if continuing through handstand, the right hand regrips in an undergrip. A blind change can include a second hand change to finish in an overgrip if connecting to an underswing $\frac{1}{2}$ over the low bar (bail $\frac{1}{2}$ turn) rather than continuing through handstand.
- b. Pirouette – This term is normally used for a $\frac{1}{2}$ turn in handstand in which there are two hand changes, one before the turn and one after the turn. When turning right, the left hand first changes from overgrip to undergrip while pivoting around the left arm. As the turn is completed, the right hand regrips in overgrip and the left hand is again in overgrip as a result of the $\frac{1}{2}$ turn.

- c. Higgins Roll – A Higgins roll is a technique used to perform a half turn as a gymnast leaves the handstand following a cast handstand or a circling element such as a giant, leading with the back. When turning right, the left hand remains on the bar and twists to an L-grip while turning. The right hand regrips in either a mixed L-grip or in an L-grip. (Looks like a $\frac{1}{2}$ pirouette but the base hand doesn't move). Following the handstand, the $\frac{1}{2}$ turn should begin as close to vertical as possible and, ideally, should be finished by 20° past vertical. If not, there is an up to 0.2 deduction depending on when the turn is complete. As a guideline, if the turn starts within at least 45° of vertical and finishes by horizontal, the element can still be given AHS credit but deductions are taken for the timing of the turn as well as any body position errors that occur. If the body swings down past 45° before beginning to turn, the turn would no longer be considered as part of the giant $\frac{1}{2}$ or handstand $\frac{1}{2}$ and would not receive AHS credit. The half turn would then be considered a swinging $\frac{1}{2}$ turn and has no value in itself but is usually just a way for the gymnast to get into position for an inward salto dismount. In this case, no credit would be awarded for a direction change. **NOTE:** The angle of the completion of the turn is determined when the second hand regrips the bar and applies to all elements with 180° turn regardless of technique or grip. (Rule 7-4, Figure 3)
- d. Healy Technique: 360° turn on one arm – this is a full turn on one arm performed after the handstand phase. The base (pivoting) hand begins in undergrip and pivots on one arm until a full turn has been completed. It finishes in a mixed L-grip or L-grip.

15. DESCRIPTION OF HAND GRIP POSITIONS – UNEVEN BARS:

NOTE: When a handstand or circling element to handstand is followed by a turn, the turn is considered as part of that circle or handstand. Together, it is considered one element. (Example: clear hip handstand $\frac{1}{2}$ turn is one advanced high superior element.)

- a. Overgrip or Regular Grip – Used for kips, casts, hip circles, backward giants, etc. When in a front support, knuckles are facing upward, palms down.
- b. Undergrip or Reverse Grip – Used for front giants, forward stride (mill circles), etc. and is sometimes attained by means of a “hop change” from overgrip. When in a front support, knuckles are facing downward, palms upward or forward.
- c. Mixed Grip – One hand is in overgrip and the other is in undergrip.
- d. L-Grip or Eagle Grip – The arms are twisted 360° from undergrip, through overgrip and continuing. The arms are twisted with thumbs pointed away from the body. In an L-grip front giant, elbows are pointing in the direction of the giant.
- e. Mixed L-Grip – One hand is in L-grip and the other hand is almost always in an undergrip.

16. SPECIFIC ELEMENT EVALUATION-UB:

Uprise (#3.303) – An uprise should finish in a clear support on the high bar. The gymnast must show a closed shoulder angle, pulling the shoulders in over the high bar to a clear support at or above horizontal. If the body finishes below horizontal, an up to 0.2 deduction should be applied for insufficient amplitude but credit can be given. An uprise is considered complete when the gymnast arrives in the clear support and receives high superior credit.

- If, following the uprise, the hips are pulled into the high bar and a back hip circle is performed, the back hip circle receives medium credit.
- Credit is not awarded if the uprise is so low that the hips are unable to come into the bar and the following element looks more like a pullover. In this case medium credit would be given for the pullover but no credit is awarded for the attempted uprise.
- If a gymnast attempts a high superior uprise but does not meet the technical requirements she will receive no credit for the attempt.
- High superior uprisers do not become superior uprisers when performed poorly. If a high superior is not awarded it is a no value skill and appropriate deductions would be taken for what was performed including form errors and extra swings.
- A gymnast may cast backward from a front support on the high bar and swing forward prior to the swing backward into the uprise without incurring an extra swing deduction.

17. SPECIFIC ELEMENT EVALUATION-UB:

Swing 1/2 turn (#8.106) – A swing 1/2 turn on high bar must reach to within 45° of vertical in order to receive a value of medium. If the 1/2 turn is not high enough for a medium, it has no value, is not part of an element listed in the rules book, and does not receive credit for a direction change since it is not within an element of Difficulty. A swing 1/2 turn prior to a long hang kip has no value and the long hang kip would receive superior value.

18. SPECIFIC ELEMENT EVALUATION-UB:

Dismount (#9.101) – From a support on either bar, toe-on underswing (sole circle) or clear underswing, also with 1/2 turn. To receive credit for this dismount the gymnast must either cast to a position with the feet on the bar or perform a clear underswing. A long swing forward with or without a 1/2 turn will not receive medium credit and would be a no value dismount. A 0.2 deduction for no superior dismount is applied.

Dismount (#9.103) – A long swing forward with a 1/2 turn will receive medium credit if there is contact of the free hand on the high bar after the turn.

19. SPECIFIC ELEMENT EVALUATION-UB:

Clear Hip Circle (#4.202) – The shoulders lean backward to initiate the circle around the bar. The bar is pushed towards the lower thighs as the circle continues, maintaining a hollow-body position with the head neutral throughout the circle. As the hips rise, there is a pull on the bar opening the shoulder angle slightly. The hands/wrists then shift to the top of the bar to execute a clear hip circle finishing in a clear support with the body extended at 45° above horizontal with the shoulders leaning slightly forward over the bar. The angle achieved is determined by a line drawn from the shoulders to the mid-point of the lowest body part when the body reaches a clear support with the hands/wrists shifted to the top of the bar. The hips must be clear of the bar. Deductions can be taken for arch, pike, bent legs and/or bent arms as well as insufficient amplitude at the completion of the circle (Rule 7-4, Figure 5).

20. EVALUATING RELEASES ON BARS:

Counterflight Backward Over LB (#3.201, #3.301) – The element must show good flight (distance between the hips and the low bar) to a hand grasp on the low bar. When the catch occurs, the body should be in an extended position from shoulders to hips, but it is acceptable to maintain a pike in the hips.

- The hands must contact the bar first. If feet hit the low bar first, or hands and feet hit simultaneously, or if the feet land on the floor first, then superior credit is not awarded.
- Once the hands contact the bar, the element is considered complete and credit is awarded for a superior and a superior release, even if the gymnast then falls on the outside of the low bar.
- If the feet contact the floor on the glide (following the grasp of the low bar), apply appropriate Execution deductions on the glide kip, but award the appropriate Value Part credit for the straddle back.

Sole Circle or Underswing on LB, Release and Counter Movement to Catch HB (#8.302) – There should be good height with the hips rising, approaching the level of the high bar and hips/legs rotating backwards. Upon completion of the catch on the HB, the hips should be behind the hands, enabling the gymnast to swing forward into the following skill. Deductions should be taken when there is a lack of rotation or amplitude prior to the catch, bent arms and/or legs or lack of swing following the catch.

Underswing or Long Swing with ½ Turn and Flight Over the Low Bar to Hang on Low Bar (#8.304) – There should be good flight (distance between the hips and the low bar) to a hand grasp on the low bar.

- When the catch occurs the body should be in an extended position (from shoulders to feet) at horizontal or above for no amplitude deduction.
- Once the hands contact the bar, the element is considered complete and credit is awarded for a high superior and a superior release, even if the gymnast then falls on the outside of the low bar.

- c. If the feet contact the floor on the glide (following the grasp of the low bar), apply appropriate Execution deductions on the glide kip, but award the appropriate Value Part credit for the element.

Pak Salto (#5.402b) – The gymnast must finish in a definite clear front support position on the low bar, with the hips above the level of the low bar.

- a. If the gymnast catches the low bar with shoulders behind the low bar, in a hang or with hips below the level of the low bar, appropriate amplitude deductions should be applied.
- b. If full support on the feet occurs on the mat between the bars after the gymnast catches the low bar, award Value Part credit for the Pak salto. Deduct for a fall; it is not eligible for Bonus.
- c. If the gymnast has full support on the feet on the mat in front of the low bar (past the vertical line of the low bar), the fall is considered on the glide, not the Pak salto.

21. SEVEN WAYS TO BREAK A SERIES:

In order to receive credit for a series on BB or FX, the elements must be directly connected, that is, with no extra step or stop between. Series are not connected if there is:

- a. A stop between the elements that delays the immediate take-off of the next element;
- b. A loss of balance causing a stop between the elements;
- c. Any deviation of body movement, which is not in line with the beam;
- d. An extra step, hop or jump between elements;
 1. If an element lands on two feet, the next element must take-off from two feet with no movement of either foot between elements.
 2. If an element lands on one foot, the free leg may be set down right next to the landing foot for a two-foot takeoff or the free leg may be the take-off leg for another element by taking a step into the next element as in – (L, leap R, step L onto free leg, leap R).
 3. An example of an acro series that is considered non-connectable, regardless of how quickly the elements are performed is a back walkover to lunge (or back handspring step-out to lunge) to round-off, cartwheel, front walkover, or handstand.
 - (a) The first element lands on one foot, and then the second foot (free leg) is placed on the beam behind in a lunge to a two-foot landing. The gymnast then leans forward to initiate the second element from one leg. This is not allowed. When landing on two feet, the second element must take-off from two feet.
 - (b) The elements in the example could connect to a second element by landing the first element on one leg and then swinging the other leg (free leg) forward to step into the second element. During the step, the leg swing forward must be no higher than 45° or the series will be considered broken.
- e. A repositioning or pivoting on the support leg;

- f. A landing in a plié from the first element, followed by a straightening of the legs, with another plié prior to the takeoff of the second element;
 - 1. If the legs slightly extend but do not completely straighten and slightly bend again to initiate take-off, deduct 0.05 - 0.1.
- g. A large arm swing that causes a stop and delays the immediate take-off of the second element. Ideally, at the end of the first element, the arms should end in a position for take-off for the second element. If the body continues its movement, an arm circle does not necessarily break the connection.
 - 1. If the body continues moving in line with the beam, but the arms swing between elements, deduct 0.05 - 0.10.
 - 2. If the body position alters and there is a torso or trunk deviation in line with the beam with or without an arm swing between elements, deduct 0.15 - 0.20.
 - 3. In gainer elements, the arms are allowed to continue circling forward-upward and backward-downward without automatically breaking the connection. The circling action is an inherent arm pattern for gainer type elements.
 - 4. A backward acro flight series would be considered broken when the arms move as low as the thighs or further back after the landing of the first element in the connection. A cautious, slow-moving attempt to connect backward flight elements would be considered broken and no rhythm deduction is applied. This does not apply to series of non-flight acro, acro flight with forward and/or sideward elements, counter acro flights, and dance or mixed elements.
 - 5. With the exception of backward acro flight series, if a connection is a bit slow or there is a slight hesitation, credit can be given with a deduction of up to 0.20 for incorrect rhythm.

22. HANDSTANDS ON BEAM AND FLOOR:

A handstand does not fit into any directional category. It is neither forward, backward nor sideward. An acro element must pass through the vertical plane either forward, backward or sideward to satisfy the composition requirement of one backward acro element and a second acro element that is either forward or sideward. A handstand moves up to the vertical plane and comes back down but never passes through the vertical plane.

Therefore, a handstand may not be credited as a backward or forward/sideward acro element in composition. The handstand may be used in an acro series on beam to fulfill the Event Requirement if it is vertical and held for two seconds. Handstands on beam may either be vertical with both legs extended straight or they may have creative leg positions such as a stag handstand or a double leg stag handstand. Regardless of the leg position, a handstand may receive Value Part credit two times. A change of leg position does not make a handstand a different element in order to receive additional Value Part credit. If a handstand is repeated three times during a routine, the third handstand will not receive Value Part credit regardless of the leg position.

23. LEAPS & JUMPS IN CROSS & SIDE POSITION ON BEAM:

The designation of cross or side in the description of specific jumps on beam is important when awarding Value Part credit. If the description begins with “from cross,” that indicates that prior to the jump the body is facing the end of the beam. If the description begins with “from side,” that indicates that prior to the jump the body is facing out away from the ends of the beam.

“Landing in cross” indicates the finish position is facing the end of the beam. “Landing in side” indicates the finish position is facing out. A jump can begin in cross and land in cross, it can begin in cross and land in side, it can begin in side and land in cross, or it can begin in side and land in side.

24. DESCRIPTION OF SELECTED JUMPS AND LEAPS:

- a. There are three leg positions that are the basis of the criteria for awarding credit for leaps and jumps requiring a split. Split or stag-split leaps/jumps have a forward-backward split. Side split jumps have a sideward split (straddle). In a straddle pike position, the body is piked at the hips with legs horizontal and split to at least 135° .
- b. To receive credit for a Schuschunova, the gymnast must show a straddle-pike jump with legs horizontal. The legs then circle around to a stretched position prior to landing in a front lying position on the floor. In a Schuschunova 1/1 twist the jump takes off from 2 feet and usually the straddle position is shown at the end of the first $\frac{1}{2}$ twist. At that point, the gymnast leans back and rolls over to finish the second $\frac{1}{2}$ twist to end in a position with the whole body parallel to the floor. She then drops to the prone position on the floor. This is a high superior if the twist is complete, the proper straddle is shown, and the entire body lands simultaneously.
- c. The Khorkina is listed to draw attention to the fact that the twist is a horizontal, not a vertical twist and it has no root jump/leap. A Khorkina is leap, $1\frac{1}{2}$ horizontal twist to the prone position. All other jumps and leaps have the same value to the prone position as to a stand.
- d. A switch-leg leap to wolf position has the same value as a wolf jump. It is considered a different element because the take-off is from one leg rather than from two. A switch-leg leap to wolf position is a wolf shape.
- e. On balance beam and floor exercise: Switch-leg leap with $\frac{1}{4}$ (90°) turn (BB #2.409 and FX #1.309). If the gymnast swings the first leg to a minimum of 45° but begins the $\frac{1}{4}$ (90°) turn early (before the first leg begins to swing backward), apply the “Lack of precision in dance Value Parts” deduction of up to 0.1.”
- f. Only selected jumps that demonstrate the shape in the side position receives higher Value Part credit than those that demonstrate the shape in the cross position. The timing of a twist is inconsequential as long as the shape is demonstrated in the side position.

25. DIRECTION OF SPECIFIC ELEMENTS ON BEAM AND FLOOR:

- a. Round-off on beam = sideward
- b. Round-off on floor = no direction
- c. Jump backward (flic-flac take-off) with $\frac{1}{2}$ (180°) twist to walkover forward (Onodi) = forward
- d. Jump backward with $\frac{1}{2}$ (180°) twist to salto forward (Arabian salto) = forward
- e. Cartwheel or dive cartwheel = sideward
- f. Aerial cartwheel = sideward
- g. Handstand = no direction
- h. Butterfly forward or backward = sideward
- i. Aerial round-off = sideward
- j. Sideward salto = sideward
- k. Flic-flac with $\frac{1}{4}$ twist (90°) to side handstand = backward
- l. Backward roll to handstand = backward
- m. Tic-Toc on beam and floor = forward or backward

26. SPECIFIC ELEMENT EVALUATION-BB:

Rolls on Beam – When performing a backward or forward roll, including back shoulder rolls, the hands may be placed under the beam, on top of the beam, or one under and one on top. There is no deduction for using any of the above hand positions at the beginning or end of a roll. If there is an obvious balance error at the end of the roll and the hands are used to grasp the beam to keep from falling, a 0.3 deduction could be applied for use of supplemental support.

27. CHANGING BASE OF SUPPORT FOR VALUE PART CREDIT – BB:

A handstand element with more than one position (planche moves to a reverse planche, or handstand descend to a straddle hold return to a handstand) receives credit for only one Value Part. A handstand element with more than one position must return to another base of support, such as a sit or stand between elements, to receive credit for more than one Value Part.

28. THE DANCE PASSAGE AND BACK-TO-BACK SUPERIOR CREDIT ON FLOOR EXERCISE:

The dance passage was adopted in the rules book to encourage creative and artistic expressions of dance. It is a sequence of dance and choreographed movements that are now a part of event requirements in floor exercise.

The dance passage includes a minimum of two (2) different Group 1 elements, directly or indirectly connected. The passage must include both a superior and a leap in cross or side position. A dance passage cannot include a pause, stop, or lunge position in preparation for a turn. An acro element performed between the dance elements breaks the dance passage. However, steps, shuffling of the feet or repositioning of the feet are allowed and do not break the dance passage. Two

elements meeting the requirements may be performed together or they may be performed in a sequence and still be considered a dance passage.

If the dance elements are superiors or higher value elements and directly connected without a pause, step, or stop they may receive back-to-back superior credit. Superior or higher-level dance elements may not receive indirect back-to-back superior credit.

29. EVALUATING ACRO PASSES:

- a. A gymnast is required to have three acro passes in a floor routine. Each of the passes may be two or more directly or indirectly connected acro elements or a single advanced high superior acro element. With the exception of the round-off, all elements in an acro pass must receive Value Part credit. The first two round-offs that are performed in a routine will receive medium credit. Any round-offs following the first two will not be eligible for difficulty credit. Although a third round-off (or any additional round-off) does not receive difficulty credit, if included in one of the three required acro passes, it may be used to fulfill the event requirement of three passes. A third isolated round-off, or a third round-off that is connected to a dance element, will receive no Value Part credit.

Sample Routine:

- round-off, back handspring, back tuck (M+M+S)
- round-off, straddle jump 1/1 (M+HS)
- front tuck, round-off, back handspring, back handspring (S+O+S)
- round-off, back handspring, full (O+M+HS)
- round-off, split jump (O+M)

All acro passes in the routine will count to fulfill the event requirement of three acro passes.

- b. All acro passes may consist of either backward, forward or sideward elements, including a pass of only two elements. A handstand with or without a turn has no direction unless it is completed as a front walkover or a handstand forward roll. A pass of only two elements must include a high superior, an advanced high superior or a back-to-back superior. In a pass of two elements, both elements must have flight and Group 4 rolls do not count. A single acro element may be counted as one of the three required acro passes only if the single element is an Advanced High Superior. In a pass of two elements, both elements must have flight and Group 4 rolls do not count. A single acro element may be counted as one of the three required acro passes only if the single element is an Advanced High Superior.

Examples of passes that meet the requirement:

1. round-off, double back (includes a AHS)
2. front tuck, front tuck (includes a BBS)
3. round-off, full (includes a HS)

Examples of passes that do not meet the requirement:

1. round-off, back tuck (M+S)
2. handspring, front tuck (M+S)
3. front layout salto, forward roll (HS+M) (rolls are not allowed)

Evaluating the superior acro in the 3rd pass or as the last acro element:

- a. This event requirement requires that a gymnast either have a superior in the third acro pass or that the last acro element (may be isolated) is a superior. Credit may be awarded even if the first and/or second pass is broken.

Example 1:

1st pass - round-off, double full (M+AHS)

2nd pass - front tuck, 2 steps, round-off, back tuck (S / M+S = broken 2nd pass)

3rd pass - handspring, front layout, front tuck (M+HS+S) - cartwheel to ending pose.

COMMENT: Gymnast would not receive credit for three passes but would receive credit for a superior in the third pass even though the second pass was broken due to extra steps. The third pass includes a superior and the ending cartwheel would not negate the credit.

Example 2:

1st pass - run, front full (AHS)

2nd pass - front handspring, front layout (M+HS)

3rd pass - front tuck, 2 steps, round off, back tuck (S/M+S = broken pass) - cartwheel to ending pose

COMMENT: Gymnast would not receive credit for three passes and would not receive credit for a superior in the third pass. Since the 3rd pass was broken, the back tuck is not in a pass and cannot count unless it is the last acro element in the routine. Because the last acro element in the routine is a medium cartwheel it would not negate the credit.

- b. Gymnast has two options to fulfill this event requirement:
1. If the third pass qualifies as a pass and includes a superior acro, no deduction is taken
 2. If there is no superior in the third pass or if the third series does not qualify as a pass (according to the definition) proceed with the following:
 - (a) Determine the very last acro element in the routine. If it is a superior, no deduction is taken. The element could be an isolated superior or the last element of the third series that did not qualify as a pass.

Example: front tuck, takes a step, round-off, back tuck
This is not a pass but the superior back tuck qualifies if it is the last acro element in the routine.
 - (b) If the gymnast does not fulfill the requirement with either option, a 0.20 deduction is taken in Event Requirements.

30. FLOOR EXERCISE

- a. Coach on the floor –
1. No deduction is taken if a coach enters into the floor area (near the border) to place, adjust the placement of, or remove a mat.
 2. No deduction is taken if a coach enters the floor area to remove a fallen object (hair clip, eyeglasses, etc.) which may endanger an athlete.
 3. A 0.30 deduction is taken if a coach enters the floor area to spot a gymnast.

4. A 0.80 deduction is taken if a coach enters the floor area and spots (touch or assist) the gymnast. (0.30 for being present on the floor and 0.50 spot deduction is taken by each judge)
- b. Additional matting –
 1. All matting must be in place prior to the start of the routine and cannot be added once the routine begins.
 2. One or two additional mats may be used and placed separately on the floor area.
 3. A sting mat may be placed on top of an up to 8" mat (including another sting mat) and is considered as one of the allowable mats.
 4. Only one mat may be used per acro pass.
 5. If one additional mat is used, it may be removed and placed in another area of the floor during a routine as the second allowable mat. If two mats are used and one is removed, it may not be placed back on the floor.
 6. A 0.10 deduction is taken when additional matting is not marked to indicate the boundary line.

31. SPECIFIC ELEMENT EVALUATION-FX:

Split Jump 1/1 vs. Popa - A Split Jump 1/1 w/180° split (#1.307) and a Popa (#1.308a) are high superiors.

- a. A split jump 1/1 takes off from two feet. At some point during the jump, the legs must show a 180° split which can be a forward-backward split or a sideward (straddle) split. The split position is parallel to the floor. The 360° twist must be completed in the air.
- b. A Popa (straddle-pike jump 1/1) takes off from two feet. At some point during the jump, the legs must show a straddle-pike position at horizontal with at least a 135° split of the legs. The 360° twist must be completed in the air.

32. TOUR JETÉ VS. STRUG VS. SPLIT LEAP 1/1

A tour jeté (#1.211) is a leap that takes off of one leg. The first leg swings forward followed by a 1/2 turn to a 180° split with the first leg forward, to land on one or two feet.

A Strug (#1.411a) is an AHS and a split leap 1/1 (#1.306) is a HS. A Strug and a split leap 1/1 use different techniques and should be evaluated according to the technique used. To receive AHS credit for a Strug, which is a tour jeté with an additional 1/2 turn, a tour jeté technique must be shown and the split must be between 136° and 180°. If the split is between 91° and 135°, a HS may be awarded (#1.311). After the first leg swing, 1/2 turn, and 180° split, a second 1/2 turn follows to land on one or two feet. If there is no leg swing forward prior to the first 1/2 turn, then there is no tour jeté technique and therefore, does not receive AHS as a Strug. It is considered a leap 1/1 and given HS credit. Any deficiency in the angle of split or incompleteness of the turn would receive an up to 0.2 deduction depending on the severity.

33. SPECIFIC ELEMENT EVALUATION-FX: Specific Element Evaluation-FX:

Switch Leap 1/1 vs. Strug - A switch leap with a full twist (#1.409c) and a Strug (#1.411) are AHS elements on floor exercise.

- In a Strug, the first leg swings forward followed by the first 1/2 twist prior to the split position and the second 1/2 twist happens after the split position.
Example: if the right leg swings forward, the gymnast then turns to the left, shows the split position with the right leg in front and then continues another 1/2 turn to the left prior to landing.
- In a switch leap full, the first leg swings forward, then backward to a split position while turning 360° before landing. Example: if the right leg swings forward then backward, the gymnast turns to the right prior to landing.
- In a Strug, the turn starts when the swing leg is forward.
- In a switch leap full, the turn starts when the swing leg is backward.

34. SPECIFIC ELEMENT EVALUATION-FX:

Front Handspring vs. Flyspring - A front handspring (#6.101) takes off from one foot, must have flight off the hands to the feet and may land on either one or two feet. A medium flyspring (#6.102) takes off from two feet with flight from the feet to the hands and lands on one foot. A superior flyspring (#6.202) takes off from 2 feet with flight from the feet to the hands and from the hands to the feet and lands on two feet (looks like a back handspring to 2 feet in reverse).

35. SPECIFIC ELEMENT EVALUATION-FX:

Back Layout 1/2 (#9.201) vs. Arabian Layout (#10.301) -

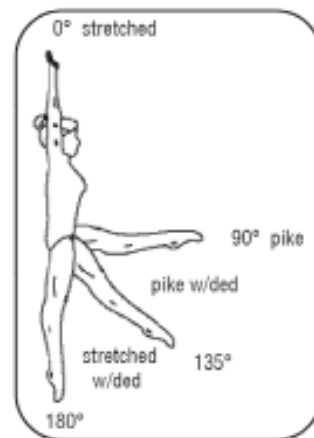
- A back layout 1/2 is a superior and is a backward salto. Immediately upon take-off a back salto is performed in the stretched position. After the body reaches the inverted vertical position, a 1/2 turn is performed.
- An Arabian layout is a high superior and is a forward salto. Immediately upon take-off a 1/2 turn is performed. Following the 1/2 turn, a forward salto in the stretched position is performed.
- Judges must know the technical difference between these two elements and evaluate the timing of the twist to determine which element was performed and which value should be awarded. When performed technically correct, the value is obvious. When performed with errors, a judgment must be made.

36. STRETCHED POSITION:

Guidelines for awarding credit:

- straight body.....award credit for stretched position
- hip angle 179°-136°....award credit for stretched position;
deduct up to 0.30 for hip angle (pike)
- pike 91°- 135°.....award credit for pike;
deduct up to 0.20 for insufficient pike
- pike 90° or less.....award credit for pike position

NOTE: The correct position should be shown throughout the majority of the element.



37. DANCE TURNS:

Turns are considered complete when the heel drops. Appropriate Value Part credit is awarded for the degree of turn completed prior to the heel drop. Turns may be deducted up to 0.2 for incompleteness of the turn as well as for over-rotating the turn. Turns of 360° or more must be completed within 89° of the required end position. If up to 89° is missing or over-rotated, the deduction of up to 0.2 is taken. If 90° or more is missing or over-rotated, the element is recognized as a different Value Part. Twists of 180° or 270° must be completed within 44° of the required end position. If 45° or more, the element is recognized as a different Value Part.

MATS

- **Base Mat:** $1\frac{1}{4}" \pm \frac{1}{4}" \times 12' \times 6'$ May be underneath or on top of any landing mat.
- **Landing Mat (Throw Mat):** $4" \pm \frac{1}{2}" \times 12' \times 6'$ (10 cm)
- **Competition Landing Mat (CLM):** $4\frac{3}{4}" - 8"$ thick $\pm \frac{1}{2}" \times 12' \times 8'$ (12 cm - 20 cm)
- **Skill Cushion:** $4" - 8" \pm \frac{1}{2}"$ Soft, open-celled, shock absorbent foam.
- **Sting Mat:** $1\frac{3}{4}" \pm \frac{1}{4}"$ Manufactured mat containing rebound foam.
- **"Pit pillow":** min $4' \times 6' \times 8"$ Allowed during warm-ups on all events

EQUIPMENT
2026-2028
VAULT, UNEVEN BARS, BALANCE BEAM

- The "Required Minimum Matting" for the working and landing area of V, UB, and BB:
 - Matting of at least $4\frac{3}{4}"$ thick - this may be a non-slip mat at least $4\frac{3}{4}"$ or a base mat with a 4" landing mat
 - Any combination of additional matting may be used provided the total matting does not exceed 19"
 - When add'l mats are used, it is recommended that the mats (except sting mat) be the same width
 - The top mat, including a sting mat, shall not be wider than any mat underneath it

Exception: A mat placed on top of only a base mat may be wider than the base mat provided it is at least 4" thick

FLOOR EXERCISE

- **IN ADDITION**, up to 2 manufactured mats may be placed separately on the floor with only one mat per acro pass.
 - If 8", the skill cushion must be $5' \times 10'$
 - A sting mat may be placed on top of or under an up to 8" skill cushion (including another sting mat) and the combination of the two mats will count as one of the allowed additional mats
 - If a mat is removed during a routine, it may not be placed back on the floor

BOARD

- Only unaltered manufactured regulation vaulting boards are allowed. Plywood is **not** permitted underneath the board.

MOUNTING WITH BOARD

- A board/folded panel mat/mount trainer mat may be used for mounting and placed on 1 or 2 10cm-12cm landing mats or 1 20cm landing mat. Tramp-like/inflatable devices are not allowed. In addition, an up to 4" (10cm) skill cushion or sting mat may be added. A base mat may be underneath or on top of a landing mat. A board may **not** be placed on an 8" skill cushion. A folded panel mat or mount trainer mat **may** be placed on an 8" skill cushion. A mounting device may not be placed on another mounting device and must be removed as soon as possible after the gymnast has mounted. A manufactured safety zone mat **shall** be used around the board for any round-off entry mount.

MOUNTING WITHOUT BOARD

- May mount **without** a board from a maximum of 19" of matting

VAULT

- **Required Minimum Matting:** The entire landing area of vault (**18' x 8'**) **must** be matted with at least one base mat and one landing mat **OR** a single nonslip landing mat 12cm - 20cm.
- When landing is over a pit, the surface must provide for a solid landing and meet all specifications.
- All manufactured vault tables (incl. retro-fit) are allowed provided they can be adjusted to height specs.
- Pistons/pedestals (vertical uprights) **shall be padded** with the manufacturer's protective padding.
- **Measure** vault table from the highest point of the mid-point of table to the floor.
- **Height:** 100 cm - 135 cm ($39\frac{1}{2}" - 53\frac{1}{4}"$) - must be within the allowances identified by the manufacturer
- **Runway:** Measured from a point even with the front edge of the table. Minimum 60' and no more than 1" thick $\pm \frac{1}{2}"$
- A **manufactured hand placement mat** may be placed across the runway for **RO entry vaults only**. Sting mat is **not** allowed.
- **Safety zone mat** is optional for all vaults and **required for round-off entry vaults**.
- A "pit pillow" (max. $4' \times 6' \times 8"$) may be used **during warm-ups only**.
- A spotting block or folded panel mat may be used to spot but must be removed after the element is performed.

UNEVEN BARS

- **Required Minimum Matting:** The working and dismount area shall have non-slip matting at least $4\frac{3}{4}"$ (12 cm) thick and at least 36 feet long. Matting between the supports of the bars shall be $7\frac{1}{2}'$ wide.
- May adjust either bar to any height/width provided that, after adjustment, they are dual-locked and bars remain within the allowances identified by the manufacturer and the low bar is not lower than 58" and the high bar is not lower than 88". Rails should extend to at least 47.2". Round fiberglass rails are required.
- Maximum dual-lock setting must be marked in red and minimum must be marked in black.
- A spotting block or folded panel mat may be used to spot any element but must be removed after the element is performed.
- A "pit pillow" (min. $4' \times 6' \times 8"$) is allowed during competition for releases only and must be removed immediately.

BALANCE BEAM

- **Required Minimum Matting:** The working area of BB (under BB and at least $12' \times 8'$ at each end) shall have non-slip matting at least $4\frac{3}{4}"$ (12 cm). Both dismount ends must have a min. of $4' \times 4'$ of padding to each side of the dismount mat.
- Height shall be $47\frac{1}{4}" \pm \frac{1}{2}" - 49\frac{1}{4}" \pm \frac{1}{2}"$ (120 cm) measured from the floor to the top of the beam.
- Padding for the beam uprights is recommended. • Small chalk markings (not tape) on beam are allowed.
- A spotting block or folded panel mat may be used to spot but must be removed after the element is performed.

FLOOR EXERCISE

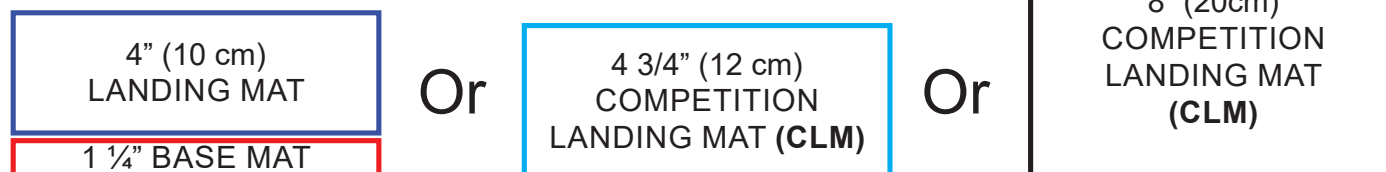
- **Size:** Between $39' 4\frac{1}{2}" \times 39' 4\frac{1}{2}"$ (12 meters) and $40' \times 40'$ in an area $42' \times 42'$; Floor must be a minimum of 1" thick $\pm \frac{1}{4}"$
- Measure from outside of tape or where carpet changes color. Top of the mat must be joined into one continuous level surface.
- When additional matting is used that covers boundary lines, the lines shall be marked on the top mat. If not marked, a 0.1 Chief Judge deduction will be taken and out-of-bounds will be left to the judge's discretion.

EQUIPMENT DEDUCTIONS (Chief Judge)

- 0.3 failure to remove mounting apparatus / spotting device **or** board on unauthorized surface (from event score)
- 0.3 incorrect apparatus specs **or** use of additional mats (from event score)
- 0.1 failure to mark additional matting that covers boundary line on FX (from event score)

2026-2028

MINIMUM REQUIRED Matting

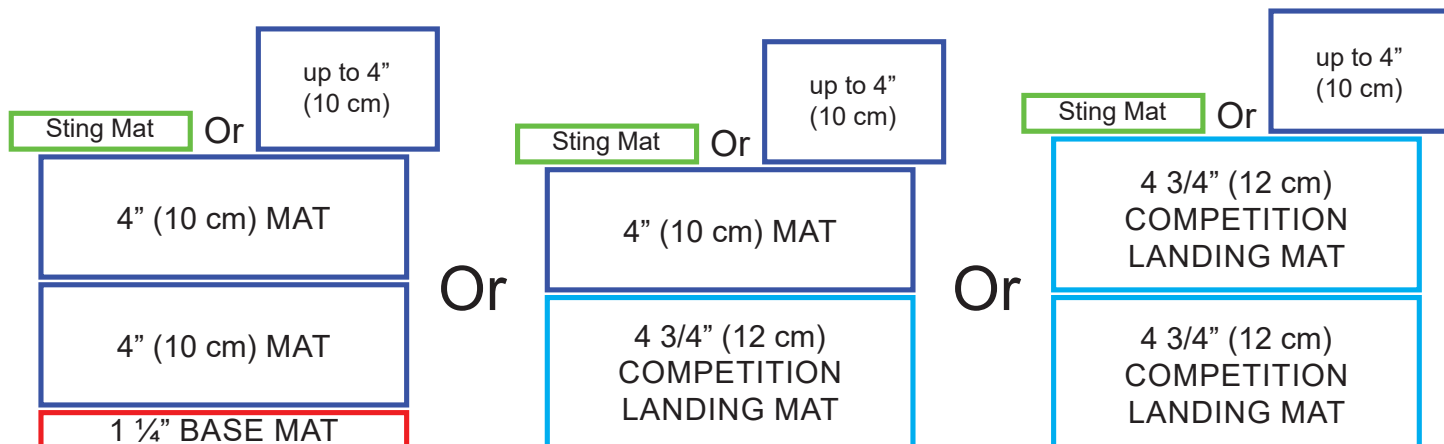
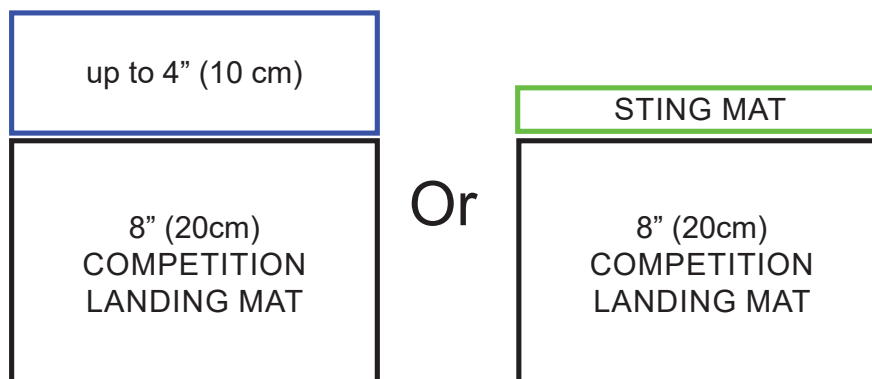
At least 4 3/4"

(Base mat may be under or over any landing mat)

MAXIMUM ALLOWABLE Matting

any combination of matting not to exceed 19 inches (48 cm)VAULT BOARD, FOLDED PANEL MAT OR MOUNT TRAINER MAT
MAY BE USED FOR MOUNTING AND MAY BE PLACED ONOne or two 10 cm or 12 cm mats **or** a 20 cm CLM mat.In addition, an up to 4" (10 cm) skill cushion **or** sting mat may be added.A mounting device may **not** be placed on top of another mounting device.Trampoline-like and inflatable rebound devices are **not** permitted.A vault board may **not** be placed on an 8" skill cushion.A folded panel mat **or** a mount trainer mat **may** be placed on an 8" skill cushion.

"Pit Pillows"
(min 4'x6'x8")
are allowed on all
events for warm-ups
and on bars
during competition
for releases only.



Floor Exercise—Up to 2 mats (up to 8") may be placed separately on the FX area for any element (only one per acro pass). A sting mat may be placed on top of or under an up to 8" skill cushion (including another sting mat) and the combination of the two mats will be counted as one additional mat. If either mat is removed, it may not be placed back on the floor. **Mats must be placed prior to start of routine.**

Spotting

- **Touch with Assist**
 - deduct .5 for spot (assist)
 - no VP credit is given
 - no credit for ER/Bonus
- **Touch w/ No Assist**
 - deduct .5 for spot (touch)
 - give VP credit
 - give credit for ER/BBS
- **Catch Falling Gymnast**
 - if fall and spot occur simultaneously, deduct only for the fall

GENERAL**Difficulty Required**

1 HS/AHS @ .3	.3
3 S @ .5	1.5
4 M @ .3	1.2
Total	3.0

- Higher value elements may be used to replace missing lower value elements on a one-to-one basis and will retain their value

Range of Scores

9.5 - 10.0	.2
8.5 - 9.475	.3
7.0 - 8.475	.5
Below 7.0	1.0

- Average score determines the range

Equipment Failure

Includes broken/torn handgrip (not incl. bandages or footwear)

- **If Gymnast Stops**
 - may repeat from point of interruption after reasonable amount of rest (CJ determines time)
- **If FX Routine is Completed**
 - gymnast decides whether or not to repeat from point of interruption prior to receiving score
 - if repeated, second score is final

VAULT**GENERAL**

- Spotting - Spotting block or folded panel mat may be used.
- One hand placement mat may be placed on runway for RO vaults only
- A sting mat may not be placed on the runway.
- Pit pillow is allowed in warm-ups only
- Tape or velcro (max. 2"x3'), (no chalk), may be placed on runway and must be removed at the end of the rotation.
- Tape, chalk, or other substances are not permitted on table.
- Tape is not allowed on the hand placement mat, chalk is OK

PERFORMANCE

- 2 vaults, same or different; average each, better score counts
- Vault value determined by vault performed.
- Body position for majority of vault determines vault performed.
- No penalty for not announcing vault or for performing a different vault than announced
- Vault w/o signal from Chief Judge = -0.5 from next vault performed (Vault w/o signal does **not** count as one of the 3 attempts)
- Coach between board and table = -0.5 (unless spotting the 1st flight of a handspring)

ROUND-OFF ENTRY VAULTS

- Safety zone mat must be around front and sides of board
- Judging begins with takeoff from board

BALKS

- Balk is an attempt **w/wo** touch of board, table, hand placement mat, or safety zone mat that does **not** result in rest or support on top of vault table (fall on runway is considered a balk). Rest/support on table = VOID vault
- 3 attempts to complete one or both vaults
- No 4th attempt allowed

balk - vault - vault } OK
vault - balk - vault }

balk - balk - vault } OK but
balk - vault - balk } no 2nd
vault - balk - balk } vault

balk - balk - balk } score = 0

FACILITATING VAULTS

- Spotting that does not facilitate or spot on landing = -0.5
- Spotting assistance/facilitating vault = VOID (ex: handspring - 1st and/or 2nd flight = -1.0 each time) (ex: salto vaults - 1st flight = VOID; 2nd flight = -1.0)

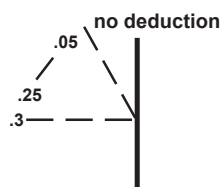
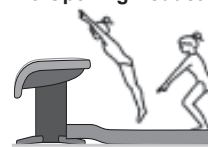
TIMING

- Following a fall on the 1st vault, gymnast has 45 seconds after on feet and medical assessment is complete to begin the 2nd vault

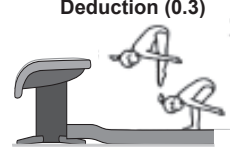
Over/Under Rotated Turn on Landing

1° - 30°	.05 - .1
31° - 60°	.15 - .2
61° - 89°	.25 - .3
90° or more	diff. vault

2026-2028

Insufficient Extension / Opening**No Opening Deduction**

(deduction should reflect body shape prior to landing)

Maximum Opening Deduction (0.3)**VAULT DEDUCTIONS (Vertical Vaults)****First Flight**

Failure to take-off from board with 2 feet	.2
Legs crossed	up to .1
Incorrect foot form	up to .1
Leg separations	up to .2
Bent knees	up to .3
Hip angle (pike)	up to .3
Arched Body	up to .2
Incomplete Twist	up to .3

Repulsion Phase

Bent arms	up to .5
Head on table (includes arms)	2.0
Too long in support (non-salto vaults)	up to .5
Legs bent in support (salto vaults)	up to .3
Shoulder angle	up to .2
Arched body	up to .2
Not thru vertical	up to .3
Staggered/alt hands (fwd entry vaults)	up to .1
Alternate repulsion (fwd entry vaults)	up to .2
Add'l hand placements	up to .3
Twist too soon	up to .3
One hand vault (CJ)	1.0
No hand contact	VOID

Second Flight

Legs crossed	up to .1
Incorrect foot form	up to .1
Leg separations	up to .2
Bent knees	up to .3
Insuf. tuck/pike/stretch	up to .3
Insuf. exactness of twist	up to .1
Late completion of twist	up to .3
Height	up to .5
Length	up to .3
Extension (str. vaults)	up to .3
Insuf/Late ext (V.I.V)	up to .25
No extension (V.I.V)	.3
Under rotation (saltos)	up to .1
Brush/hit on table	up to .2

Landing

Incomplete/Over Twist	up to .3
Direction	up to .3
Dynamics	up to .3

Landing

Slight hop/adjustment/feet staggered	up to .1
Extra arm swings	up to .1
Add'l trunk movements	up to .2
Body posture on landing	up to .2
Small/medium steps (max .4)	.1 - .15 each
Large step/jump (3'+, max .4)	.2 each
Squat on landing (hips lower than knees)	up to .3
Brush/touch w/hand(s) on mat (no support)	up to .3
Fall/support on mat w/ hand(s)	.5
Fall to knees/hips	.5
Fall against apparatus	.5
Land in sit/lie/stand on table	VOID
Not to feet first landing	VOID

** Feet first = any part of the bottom of the feet (if hands/feet land simultaneously - do not void)

UNEVEN BARS

COMPOSITION (up to 0.6)

- **up to 0.2 - lack of variety of elements**
 - kips / casts / counterswings / uprisers / hip circles / giants / straddle circles / stalder circles / circle-swings / pirouettes / releases / uncharacteristic (-0.1)
- **0.1 - lack of two bar changes**
 - fall from 1 bar, continue on other bar counts as a bar change
- **0.1 - lack of a direction change**
 - must be in an element of value
 - must continue in opposite direction
 - may not be in the mount or dismount
- **up to 0.1 - lack of using all space/levels**
 - above/below, inside/outside bars
- **up to 0.1 - lack of distribution**
 - level not maintained
 - difficult elements not spaced

RECOGNITION OF VALUE PARTS

- Elements can receive VP credit twice
- Elements are **different** if:
 - different # in the rulebook
 - saltos have different body position
 - kips end in a different position
 - different degree of turn - 1/2, 1/1, 1 1/2
 - support on 1 or 2 arms
 - legs together or straddled in saltos or Tkatchevs
 - mounts performed within routine
- Elements are the same if:
 - finish in a different grip
 - legs together or straddled (not incl. saltos/Tkatchevs)

DISMOUNTS

- Terminates intentionally and does not continue
 - .5 fall w/wo actual fall onto mat
 - .2 no superior dismount
- Dismount of no value (not in rulebook)
 - .2 no superior dismount
- Falls w/o initiating dismount and does not continue
 - .5 fall, -.2 no superior dismount
- Dismount that does not land on the feet first
 - .5 fall, -.2 no superior dismount

NOTES

- Plywood is **not** permitted under the board
- Trampoline-like and inflatable rebound type devices may not be used for mounting
- Mounting devices may not be stacked on each other
- Spotting - spotting block/folded panel mat allowed
- A pit pillow is allowed for warm-ups on all events
- A pit pillow is allowed during competition for bar releases only and must be removed immediately
- Tap swings are considered extra swings (-0.3)
 - 2 or more consecutive extra swings (-0.5)
- When a turn follows a handstand or circling element to handstand, the turn is part of that element and all is considered as 1 element
- Less than 5 elements (short routine) = -2.0 (CJ)

EVENT REQUIREMENTS (ER) (1.0)

- Deduct 0.2 for each missing requirement
- 1 element may fulfill more than 1 ER
- Elements **not** awarded VP credit may **not** fulfill ER
- **superior release/flight element** - excludes dismount
- **360° clear circle ending in clear support/handstand - (clear hip circle, stalder circle, or pike sole circle)**
- **kip**
- **stretched element within 20° of vertical or that passes thru vertical**
- **superior dismount**

BONUS (0.8)

- **Advanced High Superiors (0.2 each, max. 0.4)**
 - Second AHS must be different
 - No credit if fall or spot has occurred
- **High Level BBS (0.2)**
 - HS+HS, HS+AHS, AHS+AHS
- **Max. 0.2 may be earned in one of the following ways:**
 - Low level BBS - same or different (0.1 ea, max. 0.2)
 - S+S, S+HS, S+AHS
 - 2nd high level BBS - same or different (0.2)
 - 3rd different Advanced High Superior (0.2)
 - No credit if fall or spot has occurred

NOTE: In a **direct** connection of 3 or more elements, the second and following elements may be used twice when awarding BBS's

FALLS

- Contact with bar, then fall -
 - give VP, ER, BBS
 - if AHS - no AHS Bonus but may fulfill difficulty
- No touch of bar - no VP, no ER, no Bonus
- Deduct for ex/amp errors in addition to fall
- Do not deduct for steps leading to fall on dismount
 - *** (if hands/bottom of feet land simultaneously - do not void, 0.5 fall is applied)
- If after extra swing(s), the gymnast jumps down from the bars, deduct only 0.5 for a fall

BALKS (incomplete attempt w/o touch of mount apparatus or bars and w/o running underneath bars)

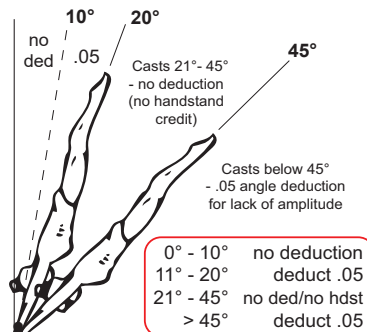
- If touch or run underneath (-0.5 - judged as a fall)
- No deduction for first balk
- After 2 balks, 3rd attempt allowed with 0.5 deduction
 - Balk-Balk-Mount (-0.5)
- No 4th attempt allowed

FALL TIMING

- :45 fall time w/warning at :30
- Following a fall, time starts when gymnast is on feet and medical assessment is complete
- Stop when feet leave floor to remount
- Coach may lift gymnast to bar after a fall
- 2 pump swings allowed to initiate swing
- Resume judging with first element performed

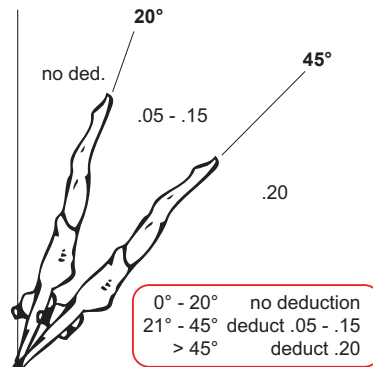
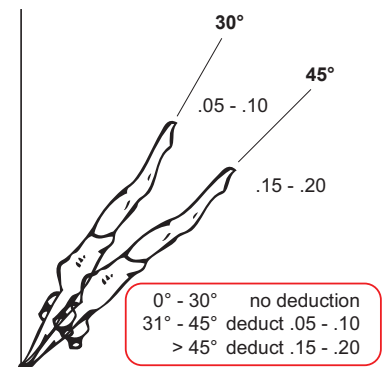
UNEVEN BARS

CASTS TO HANDSTANDS & FLIGHT TO HANDSTANDS ON LB



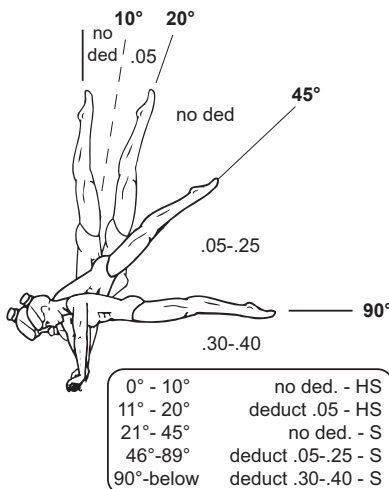
Although vertical is expected of all handstands, attempts within 20° of vertical receive superior credit.

Note: Cast deductions are **not** applied to casts prior to a squat/stoop/straddle onto LB, jump to grasp HB. Deduct .05 if no backward swing of legs prior to feet contacting bar (lift of hips only).

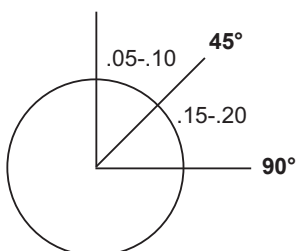
AMPLITUDE AT TURN COMPLETION (Pirouettes & Hop Grip Changes)
Turns IN Handstand (180°, 360° to any grip)AMPLITUDE AT TURN COMPLETION
Turns AFTER Handstand (Healy's)

HIGH SUPERIORS / ADVANCED HIGH SUPERIORS

AMPLITUDE AT COMPLETION (Clear Hip Circles Only)



DISMOUNTS w/ TWISTS



If 90° or more is missing, credit the value part for element performed.

Twists are complete when feet contact floor.

MOUNTS

- 1.301 Jump (bent) to hdst on LB w/ 1/2
- 1.401 Jump (stretched) to hdst on LB, w/wo 1/2
- 1.302a Jump 1/2, flight bwd over LB
- 1.302b Roundoff, flight bwd over LB
- 1.402 Salto to sit or to catch either bar
- 1.303 Hecht over LB to catch HB
- 1.305 Glide w/ 1/1 to catch HB
- 1.308 Jump 1/2, kip to HB
- 1.309 Glide LB, cut catch HB, also w/ 1/2

CASTS

- 2.301a Cast handstand hop to grip change
- 2.301b Cast handstand 1/2
- 2.401a Cast handstand w/ 1/1 after (Healy)
- 2.401b Cast handstand w/ 1/1 in handstand
- 2.302 Rear vault/stoop or straddle w/ 1/2 over HB
- 2.402 Salto roll fwd LB to HB
- 2.403 Brause
- 2.404 From HB - cast front salto to catch HB

COUNTERSWINGS/UPRISES

- 3.301 Counterflight over LB (piked) to catch LB
- 3.401 Counterflight to handstand on LB
- 3.402 From hdst - swing fwd w/flight over LB or to handstand on LB
- 3.303 Uprise to clear support on HB, w/wo turn, or with flank/rear/straddle vault over HB
- 3.403 Uprise to hdst on HB, w/wo turn or hop

HIP CIRCLES

- 4.301 Clear hip hecht LB to catch HB, w/wo 1/2
- 4.401 Schaposchnikova
- 4.302 Clear hip handstand
- 4.402a Clear hip handstand w/ turn
- 4.402b Clear hip handstand hop to grip change
- 4.303 Clear underswing LB, counterflight catch HB
- 4.403 Hindorff
- 4.304 Weiler kip to clear support
- 4.404 Weiler kip to handstand

GIANT SWINGS - BWD

- 5.301 Giant circle backward on HB
- 5.401a Giant circle backward w/turn
- 5.401b Giant circle hop to grip change
- 5.402a Flyaway HB to LB - tuck
- 5.402b Flyaway HB to LB - stretched (Pak)
- 5.403 Back tuck 1/2 - LB to HB (Laumann)
- 5.404 Deltchev
- 5.405 Geinger
- 5.406 Tkatchev

GIANT SWINGS - FWD

- 6.401 Giant circle forward w/wo turn
- 6.402 Jaeger
- 6.403 Jaeger from LB to HB
- 6.404 From hdst - swing fwd, 1/2 straddle bwd over HB (Khorkina)

STRADDLE/STALDER CIRCLES

- 7.301 Stalder bwd LB, counterflight catch HB (Ray)
- 7.402 Stalder fwd to handstand w/wo turn
- 7.403 Stalder bwd to handstand w/wo turn

CIRCLES/SWINGS

- 8.301 Dislocate w/ flight over LB
- 8.401 Dislocate w/ flight to handstand on LB
- 8.302 Toe-on underswing LB counterflight catch HB
- 8.402 Toe-on bwd thru hdst, flight to hang on HB
- 8.303 Toe-on fwd or bwd to handstand
- 8.403 Toe-on fwd or bwd to handstand w/turn
- 8.304a From hang - swing 1/2 over LB (bail)
- 8.304b From support on HB - swing 1/2 over LB
- 8.404a Swing 1/2 to handstand on LB
- 8.404b From hdst - swing 1/2 over LB
- 8.404c From hdst - swing 1/2 to hdst on LB
- 8.306 Swing fwd w/ 1 1/2 twist
- 8.307 From HB - cast bwd w/ 1/1 to recatch HB

DISMOUNTS

- 9.301 Underswing 1 1/2
- 9.401 Toe-on/clr undrswng front salto w/wo twist
- 9.302a Hecht with 1/1 twist
- 9.302b Clear hip hecht w/wo twist
- 9.402 Toe-on 1/2 back salto (Comaneci)
- 9.403a Near hdst - salto bwd from hands
- 9.403b Clear hip - salto bwd from hands
- 9.403c Stalder - salto bwd from hands
- 9.403d Giant - salto bwd from hands
- 9.304 Tanac w/ 1/1
- 9.305a Flyaway - tuck/pike w/ 1/1
- 9.305b Flyaway - stretched w/wo 1/2
- 9.405a Flyaway - tuck/pike w/ 1 1/2
- 9.405b Flyaway - stretched w/ 1/1 or more
- 9.405c Flyaway - any double salto
- 9.306a Inward fwd salto w/wo 1/2
- 9.306b Cross grip, 1/2, inward fwd salto
- 9.406a Inward fwd salto w/ 1/1 or more
- 9.406b Support on HB - cast inward salto

BALANCE BEAM**COMPOSITION (up to 0.6)**

- **up to 0.2 - variety of acro and dance**
 - acro flight w/wo hand support / non-flight acro / jumps w/wo twists / leaps / turns
- **up to 0.1 - balance of acro vs. dance**
 - balance in quantity of acro vs dance
 - balance in level of acro vs dance
- **up to 0.1 - lack of acro in 2 directions**
 - one must be forward or sideward
 - one must be backward
 - may include mount
 - handstands are not considered
 - have both on the beam - no deduction
 - missing one or both - deduct .1
 - have both but one is dsmt - deduct .05
- **up to 0.1 - level changes and distribution**
 - level changes - high, low, and on the beam
 - level of difficulty not maintained
 - difficult elements not spaced
- **up to 0.1 - artistry and choreography**
 - quality of expression (projection, emotion, focus) and movement to reflect personal style; originality/creativity

RECOGNITION OF VALUE PARTS

- Elements can receive VP credit twice
- Elements are **different** if:
 - different # in the rulebook
 - saltos have different body position
 - different degree of turn
(1/4 not different unless listed in rulebook)
 - takeoff is from 1 or 2 legs on lps/jps/hps
 - support on 1 or 2 arms
 - acros takeoff or land on 1 or 2 legs
 - mount elements are within routine
- AHS leap and jump elements with a 1/2 or 3/4 may be considered different if an add'l 1/4 is added
- Other AHS's with a 1/1, 1 1/2, or 2/1 must add a 1/2 to be considered different.

DIFFICULTY EXCEPTIONS

- series of cartwheels = S
- series of back walkovers = S
- series of one cartwheel and one back walkover = S

TIMING

Not longer than 1:30 -

(warning at 1:20; overtime -0.1 CJ)

Less than :30 (short routine) = -2.0 (CJ)

- Timing begins with takeoff from floor/board
- Time is stopped when gymnast arrives on floor
(If in air when final time is called - overtime)
- Evaluate whole routine even if overtime
- **Fall timing** - (:45 fall time w/warning at :30)
- Following a fall, time starts when gymnast is on feet and medical assessment is complete
- Stop when feet leave floor to remount
- Resume routine watch w/first movement
- 2nd fall before official time begins - 0.5 fall

EVENT REQUIREMENTS (ER) (1.0)

- Deduct 0.2 for each missing requirement
- 1 element may fulfill more than 1 ER
Exception: series may not overlap
- Elements **not** awarded VP credit may **not** fulfill ER
- **min. 360° turn on 1 foot**
- **acro flight element** - must start and finish **on** BB
- **acro series** - must start and finish **on** BB
- **dance series or mixed series (acro and dance)**
 - may **not** include mount or dismount
 - may **not** include dance balances or body waves
- **superior dismount**

BONUS (0.8)

- **Advanced High Superiors (0.2 each, max. 0.4)**
 - Second AHS must be different
 - No credit if fall or spot has occurred
- **High Level BBS (0.2)**
 - HS+HS, HS+AHS, AHS+AHS
 - AHS acro directly connected (before or after) to S acro
- **Max. 0.2 may be earned in one of the following ways:**
 - a) Low level BBS - same or different (0.1 ea, max. 0.2)
 - S+S, S+HS, S+AHS
 - b) 2nd high level BBS - same or different (0.2)
 - c) 3rd different Advanced High Superior (0.2)
 - No credit if fall or spot has occurred

NOTE: If there is a fall following the second element in a series, BBS credit may be given provided both elements are complete and receive VP credit.

NOTE: In a **direct** connection of 3 or more elements, the second and following elements may be used twice when awarding BBS's

FALLS

- Contact bottom of 1 or 2 feet on top of BB, then fall -
 - give VP, ER, BBS
 - if AHS - no AHS Bonus but may fulfill difficulty
- No touch (bottom) on BB - no VP, no ER, no Bonus
- Deduct for ex/amp errors in addition to fall
- Do not deduct for balance errors/steps leading to fall
*** (if hands/soles of feet land simultaneously - do not void, 0.5 fall is applied)

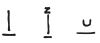
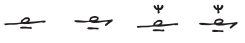
BALKS (incomplete attempt w/o touch of mount

- apparatus or beam and w/o running underneath beam)
- If touch or run underneath (-0.5 - judged as a fall)
- No deduction for first balk
- After 2 balks, 3rd attempt allowed with 0.5 deduction
- Balk-Balk-Mount (-0.5)
- No 4th attempt allowed

DISMOUNTS

- Terminates intentionally and does not continue
 - .5 fall w/wo actual fall onto mat
 - .2 no superior dismount
- Dismount of no value (not in rulebook)
 - .2 no superior dismount
- Falls w/o initiating dismount and does not continue
 - .5 fall, -.2 no superior dismount
- Dismount that does not land on the feet first
 - .5 fall, -.2 no superior dismount

BALANCE BEAM

Medium	Superior	High Superior	Advanced High Superior
2.101 tuck jump 	2.201 tuck jump 1/2 	2.301 tuck jump 3/4 	2.401 tuck jump 1/1 
2.102 cat leap 	2.202 cat leap 1/2 	2.302 cat leap 1/1 	2.402 cat leap 1 1/2 
2.103 hopw/free leg above horiz 	2.203 wolf jump/hop/switch 	2.303 wolf jump/hop 1/2 	2.403 wolf jump/hop 3/4 
2.104	2.204 pike jump 90° 	2.304 a. pike jump 90° w/ 1/2  b. pike jump 90° (from side landing in side)  c. pike jump 45° 	2.404 a. pike jump 90° w/ 3/4  b. pike jump 90° w/ 1/2 (from side landing in side)  c. pike jump 45° w/ 1/2 
2.105 a. stretched jp w/wo arch; also with beat/change of legs (changement) b. stretched jump 1/2 	2.205 stretched jump 3/4 	2.305 stretched jump 1/1 	2.405 stretched jump 1 1/2 
2.106 split/stag split lp/jp 135°w/wo 1/4 	2.206 a. split/stag split lp/jp 180° (from cross landing in cross)  b. split/stag split lp/jp 180° followed by 1/4 (from cross landing in side) 	2.306 a. split/stag split lp/jp 180° w/1/2  b. split jp 180° (from side landing in side)  c. jump with 1/4 to split 180° (from cross landing in side)  d. split jp 180° followed by 1/4 (from side landing in cross) 	2.406 a. split jump 180° w/ 3/4  b. split jump 180° w/ 1/2 (from side landing in side) 
2.107	2.207 side split jp 135°w/wo 1/4 	2.307 a. side split jp 180° (from cross landing in cross)  b. side split jp 180° followed by 1/4 (from cross landing in side) 	2.407 a. side split jump 180° w/ 1/2  b. side split jp 180° (from side landing in side)  c. jump with 1/4 to side split 180° (from cross landing in side)  d. side split jp 180° followed by 1/4 (from side landing in cross) 
2.108	2.208	2.308 a. straddle pike jp (from cross landing in cross)  b. straddle pike jp followed by 1/4 (from cross landing in side) 	2.408 a. straddle pike jump w/ 1/2  b. straddle pike jp (from side landing in side)  c. jump with 1/4 to straddle pike (from cross landing in side)  d. straddle pike jp followed by 1/4 (from side landing in cross) 
2.109 NOTE: deduct up to 0.2 if stag into any switch leg leap	2.209 switch leg lp/jp 135° w/wo 1/4 	2.309 a. switch leg lp/jp 180°  b. split jp 180° w/change of legs (min. 30° leg separation) prior to split (Sweetin) 	2.409 a. switch lp/jp 180° w/ 1/4 to side split  b. switch lp/jp 180° w/ 1/4 to straddle pike  c. switch lp/jp to ring at head height  d. switch lp/jp 180° w/ 1/2 
2.110 hitchkick, cabriole 	2.210	2.310	2.410
2.111 a. sissone 135°  b. stag/double stag lp/jp 	2.211 a. sissone 180°  b. stag/double stag lp/jp w/ 1/2 	2.311 tour jeté 135° 	2.411 a. tour jeté 180°  b. tour jeté to ring at head height  c. tour jeté 135° w/ 1/4 or 1/2 
2.112	2.212 ring/stag ring lp/jp at waist height 	2.312	2.412 ring/stag ring lp/jp at head height 
2.113	2.213 sheep jump at waist height 	2.313	2.413 sheep jump at head height 

NOTES:

- 1: Jump/leaps to prone shall be evaluated consistent w/ root jump/leap.
- 2: For dance criteria/technique, see Appendix B.
- 3: AHS's that exceed required twist receive AHS credit.
- 4: Cross position faces the end of the beam; side position faces out

BALANCE BEAM**NOTES**

- Plywood is **not** permitted under the board
- Trampoline-like and inflatable rebound type devices may not be used for mounting
- Mounting devices may not be stacked on each other
- Spotting - spotting block/folded panel mat allowed
- Less than :30 (short routine) = -2.0 (CJ)

HIGH SUPERIORS / ADVANCED HIGH SUPERIORS

Bold = AHS's

MOUNTS

- 1.302a Free jump w/ 1/2 to stand
 1.302b Free jump to cross split sit
1.402 Free jump w/ 1/1 to stand
 1.303 Straddle jump (180°) onto end
 1.304 Free switch leg leap to arrive in split sit
1.404 Split leap with leg change (180°) at end of beam
 1.305a Press handstand from jump or clear support
 1.305b Jump w/ hecht phase to cartwheel or handstand
 1.306 Jump to handstand (pike), to handspring fwd
1.406 Hecht to handstand to handspring fwd
 1.307 Head kip
1.407 Front salto to stand or sit, also w/ 1/2
 1.309 Chest stand 1/1 over shoulder
1.409 Rear stand - flic-flac to candle to front support/hip circle
 1.310 Round-off, flic-flac to stand/swing down
1.410 Round-off, back salto

LEAPS / JUMPS / HOPS

- 2.301 Tuck jump 3/4
2.401 Tuck jump 1/1
 2.302 Cat leap 1/1
2.402 Cat leap 1 1/2
 2.303 Wolf jump/hop 1/2
2.403 Wolf jump/hop 3/4
 2.304a Pike jump 90° w/ 1/2
 2.304b Pike jump 90° (from side landing in side)
 2.304c Pike jump 45°
2.404a Pike jump 90° w/ 3/4
2.404b Pike jump 90° w/ 1/2 (from side landing in side)
2.404c Pike jump 45° w/ 1/2
 2.305 Stretched jump 1/1
2.405 Stretched jump 1 1/2
 2.306a Split/stag split 180° w/ 1/2
 2.306b Split jump 180° (from side landing in side)
 2.306c Jump w/ 1/4 to split 180° (from cross landing in side)
 2.306d Split jump 180° followed by 1/4 (from side landing in cross)
2.406a Split jump 180° w/ 3/4
2.406b Split jump 180° w/ 1/2 (from side landing in side)
 2.307a Side split jump 180° (from cross landing in cross)
 2.307b Side split jump 180° followed by 1/4 (from cross landing in side)
2.407a Side split jump 180° w/ 1/2
2.407b Side split jump 180° (from side landing in side)
2.407c Jump w/ 1/4 to side split 180° (from cross landing in side)
2.407d Side split jump followed by 1/4 (from side landing in cross)
 2.308a Straddle pike jump (from cross landing in cross)
 2.308b Straddle pike jump followed by 1/4 (from cross landing in side)
2.408a Straddle pike jump w/ 1/2
2.408b Straddle pike jump (from side landing in side)
2.408c Jump w/ 1/4 to straddle pike (from cross landing in side)
2.408d Straddle pike jump followed by 1/4 (from side landing in cross)
 2.309a Switch leg leap/jump 180°
 2.309b Split jp 180° w/leg change (Sweetin)
2.409a Switch lp/jp 180° w/ 1/4 to side split
2.409b Switch lp/jp 180° w/ 1/4 to straddle pike
2.409c Switch lp/jp to ring (head height)
2.409d Switch leap 180° w/ 1/2
 2.311 Tour jeté 135°
2.411a Tour jeté 180°
2.411b Tour jeté to ring (head height)
2.411c Tour jeté 135° w/ 1/4 or 1/2
2.412 Ring/stag ring leap/jump (head height)
2.413 Sheep jump (head height)

URNS

- 3.401 2/1 turn or more**
 3.302 1/1 turn holding leg at min. 45° above horiz
 3.303 1/1 turn w/leg at or above horizontal
3.403 1 1/2 turn or more w/leg at or above horiz
 3.304 1/2 illusion
3.404 1/1 illusion or more
 3.305 1 1/2 turn in tuckstand on one leg
3.405 2/1 turn or more in tuckstand on one leg

HOLDS - DANCE (2 sec.)

- 5.301 Stand w/free leg in 180° split (w/o use of hand)

HOLDS - STANDS

- 6.301 Handstand, stoop thru to splits/clear "V"
 6.302a One-arm handstand (2 sec)
 6.302b Planche (2 sec)
 6.302c Handstand 1/1

ROLLS

- 7.303 Backward roll to handstand

WALKOVERS / CARTWHEELS

- 8.301 Walkover forward in side position
8.401 Aerial walkover forward
 8.302 Walkover forward on one arm
8.402 Onodi - flic-flac 1/2 to fwd walkover
 8.304a Valdez on one arm
 8.304b Valdez 1/1
8.405 Aerial cartwheel

HANDSPRINGS

- 9.301a Handspring forward
 9.301b Handspring forward on one arm
 9.302a Gainer flic-flac, also on one arm
 9.302b Flic-flac on one arm
9.402 Chen flic - w/tuck-stretch to cross sit
 9.303a Flic-flac w/ 1/4 to handstand
 9.303b Flic-flac w/ 1/2 twist
9.403a Flic-flac w/ 3/4 - 1/1 to stand
9.403b Flic-flac w/ 1/1 to cross sit

SALTOS

- 10.301 Front aerial/salto to sit
10.401 Salto (fwd/bwd/swd) w/wo twist

DISMOUNTS

- 11.301 Cartwheel 1 3/4
 11.302 Handspring 1 1/2
11.402 1/4 on back salto off (Tsuk dsmt)
 11.303a Aerial walkover 1/1
 11.303b Aerial roundoff 1/2
11.403a Aerial walkover 1 1/2 or more
11.403b Aerial roundoff 1/1 or more
 11.304 Salto forward (stretched) w/wo 1/2
11.404 Salto forward 1/1 or more
 11.305 Arabian salto
11.405 Double salto (fwd/arabian)
 11.306 Salto backward 1/2
11.406 Salto backward 1/1 or more
 11.307 Gainer back salto 1/2 at side
11.407 Gainer back salto 1/1 or more
 11.308 Gainer salto at end (tuck)
11.408 Gainer salto at end (pike/stretched)
11.409 Double salto (bwd)

FLOOR EXERCISE

COMPOSITION (up to 0.6)

- **up to 0.2 - variety of acro and dance**
 - acro flight w/wo hand support / non-flight acro / jumps w/wo twists / leaps / turns
- **up to 0.1 - balance of acro vs. dance**
 - balance in quantity of acro vs dance
 - balance in level of acro vs dance
- **0.1 - lack of acro in 2 directions**
 - one must be forward or sideward
 - one must be backward
 - must be within a pass
 - excludes roundoff and handstand
- **up to 0.1 - use of floor and distribution**
 - level of difficulty not maintained
 - difficult elements not spaced
- **up to 0.1 - artistry and choreography**
 - quality of expression (projection, emotion, focus) and movement to reflect personal style; originality/creativity

RECOGNITION OF VALUE PARTS

- Elements can receive VP credit twice
- Elements are **different if**:
 - different # in the rulebook
 - saltos have different body position
 - different degree of turn (1/4 not different unless listed in rulebook)
 - support is on 1 or 2 arms
 - takeoff for leaps or jumps is from 1 or 2 legs
- Elements are the **same if**:
 - takeoff for acro elements is from 1 or 2 legs
- Note: AHS elements with a 1/1, 1 1/2, or 2/1 must add a 1/2 to be considered different.

ADDITIONAL MATTING

- Add'l matting may be used for any type of element
- up to 2 mats (max. 8") may be placed separately on FX
- If 8", the skill cushion must be 5'x10'
- A sting mat may be placed on top of or under an up to 8" skill cushion (including another sting mat) and the combination of the 2 mats will count as 1 of the allowed additional mats
- Only one mat may be used per acro pass
- If mat covers boundary, boundary must be marked
- Failure to mark boundary on mat = -0.1 CJ
- There is no requirement to remove additional mats
- If removed, may not be placed back on FX
- Stepping inside boundary to place, adjust, or remove mat is permissible

EVENT REQUIREMENTS (ER) (1.0)

- Deduct 0.2 for each missing requirement
- 1 element may fulfill more than 1 ER
- Elements **not** awarded VP credit may not fulfill ER
- **min. 180° twisting salto**
 - entire twist must be in air
- **3 acro passes**
 - 3 directly connected acro elements
 - **or** 2 directly connected acro flight elements that include a HS, AHS, or BBS. No rolls allowed.
 - **or** 1 AHS acro element (may be isolated)
 - except for the round-off, all elements in a pass must receive Value Part credit
 - all elements may be in any direction (bwd/fwd/swd)
- **superior acro dismount**
 - may be in 3rd acro pass
 - **or** may be the last acro element in the routine
 - credit may be awarded if 1st or 2nd pass is broken
- **superior turn on 1 foot**
 - may be isolated or within a series or dance passage
- **dance passage**
 - must include 2 different Group 1 leaps/jumps
 - may be directly or indirectly connected
 - must include a leap (cross or side split position)
 - must include a superior

BONUS (0.8)

- **Advanced High Superiors (0.2 each, max. 0.4)**
 - Second AHS must be different
 - No credit if fall or spot has occurred
- **High Level BBS (0.2)**
 - HS+HS, HS+AHS, AHS+AHS
 - AHS acro directly connected (before or after) to S salto
- **Max. 0.2 may be earned in one of the following ways:**
 - a) Low level BBS - same or different (0.1 ea, max. 0.2)
 - S+S, S+HS, S+AHS
 - b) 2nd high level BBS - same or different (0.2)
 - c) 3rd different Advanced High Superior (0.2)
 - No credit if fall or spot has occurred

NOTE: In a **direct** connection of 3 or more elements, the second and following elements may be used twice when awarding BBS's. For acro elements only, the connection may be **direct or indirect**.

DIFFICULTY EXCEPTIONS

- series of flic-flacs (back handsprings) = S
- series of front handsprings = S

TIMING

Not longer than 1:30 -

- Timing begins with first movement
- Time stops with gymnast's final position
- Evaluate whole routine even if overtime
- No warning is called

Less than :30 (short routine) = -2.0 (CJ)

FLOOR EXERCISE

Medium	Superior	High Superior	Advanced High Superior
1.101 tuck jp w/wo 1/2	1.201 tuck jp 1/1	1.301 tuck jp 1 1/2	1.401 tuck jp 2/1
1.102 cat lp w/wo 1/2	1.202 cat lp 1/1	1.302 cat lp 1 1/2	1.402 cat lp 2/1
1.103 wolf jp/hop/switch	1.203 wolf jp/hop 1/2	1.303 wolf jp/hop 1/1	1.403 wolf jp/hop 1 1/2
1.104 pike jp 90°	1.204 pike jp 90° w/ 1/2	1.304 pike jp 90° w/ 1/1	1.404 pike jp 90° w/ 1 1/2
1.105 stretched jp 1/1	1.205 stretched jp 1 1/2	1.305 stretched jp 2/1	1.405 stretched jp 3/1
1.106 a. split/stag split lp/jp 180° b. stag/double stag lp/jp w/wo 1/2	1.206 a. split/stag split lp/jp 180° w/ 1/2 b. stag/double stag lp/jp w/ 1/1 c. jeté en tournant (1/4 to 1/2 into 180° split leap)	1.306 split lp/jp 180° w/ 1/1	1.406 a. split jp 180° w/ 1 1/2 b. lp 1 1/2 tw in horiz to prone (Khorkina)
1.107 side split lp/jp 135°	1.207 side split lp/jp 180° w/wo 1/2	1.307 side split jp 180° w/ 1/1	1.407 side split jp 180° w/ 1 1/2
1.108	1.208 a. straddle pike jp w/wo 1/2 b. Schushunova w/wo 1/2	1.308 a. straddle pike jp w/ 1/1 (Popa) b. Schushunova w/ 1/1	1.408 straddle pike jp w/ 1 1/2
1.109 switch leg lp 135° NOTE: deduct up to 0.2 if stag into any switch leg leap	1.209 a. switch leg lp 180° b. switch leg lp 180° to split sit	1.309 a. switch leg lp 180° w/ 1/2 b. switch leg lp 180° w/ 1/4 to side split c. switch leg lp 180° w/ 1/4 to straddle pike d. switch leg lp to ring at head height	1.409 a. switch leg lp 180° w/ 1/4 to side split w/ additional 1/2 b. switch leg lp 180° w/ 1/4 to straddle pike w/ additional 1/2 c. switch leg lp 180° w/ 1/1
1.110 hitchkick, cabriole	1.210	1.310	1.410
1.111 a. sissone 180° b. tour jeté 135°	1.211 a. tour jeté 180° b. tour jeté 180° to split sit	1.311 a. tour jeté 135° w/ 1/2 b. tour jeté 135° to ring at head height	1.411 a. tour jeté 180° w/ 1/2 (Strug) b. tour jeté 135° to ring w/ 1/2
1.112 ring/stag ring lp/jp at waist ht	1.212 ring/stg ring lp/jp w/wo 1/2 at head ht	1.312 stag ring jp w/ 1/1 at head height	1.412 ring jp w/ 1/1 at head ht
1.113 sheep jp at waist height	1.213 sheep jp at head height w/wo 1/2	1.313 sheep jp w/ 1/1 at head height	1.413
1.114 hop 1/2, free leg extended above horizontal	1.214 a. hop 1/1, free leg extended above horizontal b. fouetté-hop to land in scale	1.314 hop 1 1/2, free leg extended above horizontal	1.414 hop 2/1, free leg extended above horizontal

NOTES: 1. Jump/leaps to prone shall be evaluated consistent w/ root jump/leap. 2. For dance criteria/technique, see Appendix B 3. AHS's that exceed required twist receive AHS credit.

HIGH SUPERIORS / ADVANCED HIGH SUPERIORS

LEAPS / JUMPS / HOPS

- 1.301 Tuck jump 1 1/2
- 1.401 Tuck jump 2/1
- 1.302 Cat leap 1 1/2
- 1.402 Cat leap 2/1
- 1.303 Wolf jump/hop 1/1
- 1.403 Wolf jump/hop 1 1/2
- 1.304 Pike jump 90° w/ 1/1
- 1.404 Pike jump 90° w/ 1 1/2
- 1.305 Stretched jump 2/1
- 1.405 Stretched jump 3/1
- 1.306 Split leap/jump 180° w/ 1/1
- 1.406a Split jump 180° w/ 1 1/2
- 1.406b Leap 1 1/2 in horiz to prone (Khorkina)
- 1.307 Side split jump 180° w/ 1/1
- 1.407 Side split jump 180° w/ 1 1/2
- 1.308a Straddle pike jump w/ 1/1 (Popa)
- 1.308b Schuschunova w/ 1/1
- 1.408 Straddle pike jump w/ 1 1/2
- 1.309a Switch leap 180° w/ 1/2 twist
- 1.309b Switch leap 180° w/ 1/4 to side split
- 1.309c Switch leap 180° w/ 1/4 to straddle pike
- 1.309d Switch leap to ring (head height)

- 1.409a Switch 180° w/ 1/4 to side split w/ 1/2
- 1.409b Switch 180° w/ 1/4 to straddle pike w/ 1/2
- 1.409c Switch leap 180° w/ 1/1 (Frolova)
- 1.311a Tour jeté 135° w/ 1/2
- 1.311b Tour jeté 135° to ring (head height)
- 1.411a Tour jeté 180° w/ 1/2 (Strug) or more
- 1.411b Tour jeté 135° to ring w/ 1/2 (Jackson)
- 1.312 Stag ring jump 1/1 (head height)
- 1.412 Ring jump 1/1 (head height)
- 1.313 Sheep jump w/ 1/1 (head height)
- 1.314 Hop 1 1/2, free leg above horizontal
- 1.414 Hop 2/1, free leg above horizontal

TURNS

- 2.301 2/1 - 2 1/2 turn
- 2.401 3/1 turn
- 2.302 1 1/2 turn w/ leg at horizontal
- 2.402 2/1 turn w/ leg at horizontal
- 2.303 1 1/2 turn w/ leg held at 180°
- 2.403 2/1 turn w/ leg held at 180° (Mommel)
- 2.304 1 1/2 Illusion
- 2.404 2/1 Illusion
- 2.305 1 1/2 turn in tuckstand on one leg
- 2.405 2/1 turn in tuckstand on one leg

HANDSTANDS

- 3.301 Handstand w/ 2/1 or more

ROLLS

- 4.301 1/1 twist to hecht roll
- 4.302 Bwd roll to handstand w/ 2/1 or more

HANDSPRINGS

- 6.301 Handspring forward w/ 1/1
- 6.305 Flic-flac w/ 1/1

SALTOS - FWD

- 8.301 Salto fwd stretched w/wo 1/2
- 8.401 Salto fwd w/ 1/1 or more
- 8.403 Double salto fwd, also w/ 1/2

SALTOS - BWD

- 9.301 Salto backward w/ 1/1 twist
- 9.401 Salto backward w/ 1 1/2 or more
- 9.403 Double salto bwd, also w/twist
- 9.304 Whip salto backward w/ 1/1

ARABIAN SALTOS

- 10.301 Arabian stretched
- 10.401 Arabian double salto

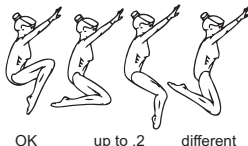
Bold = AHS's

2026-2028

DANCE CRITERIA / TECHNIQUE**TUCK JUMP**

Expectation: Thighs horizontal, knees bent to 90°

- Insufficient tuck (thighs up to 44° below horizontal) - up to .2
- Thighs >44° below horizontal - credit as stretched jump with abstract leg position

**CAT LEAP**

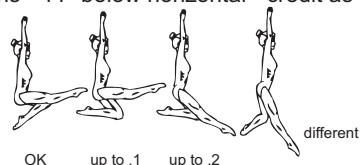
Expectation: Thighs horizontal, 90° hip angle, knees bent, legs turned out, alternate leg lift

- Thighs up to 44° below horizontal - up to .1 ea
- Incorrect leg position (lack of knee bend) - up to .2

**WOLF JUMP**

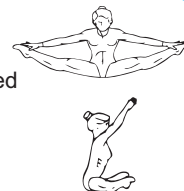
Expectation: Thighs horizontal, one knee bent to 90°

- Thighs up to 44° below horizontal - up to .1 each
- Thighs >44° below horizontal - credit as stretched jump

**STRADDLE PIKE JUMP**

Expectation: Thighs horizontal, 135° split, legs slightly forward with hips piked

- Thighs up to 44° below horizontal - up to .2
- Split missing up to 44° - up to .2
- Thighs >44° below horizontal or split <91° - credit as different element

**SIDE SPLIT JUMP**

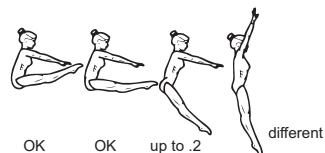
Expectation: 135° or 180° split required

- Split missing up to 44° - up to .2
- Split less than 91° - credit as different element

**PIKE JUMP**

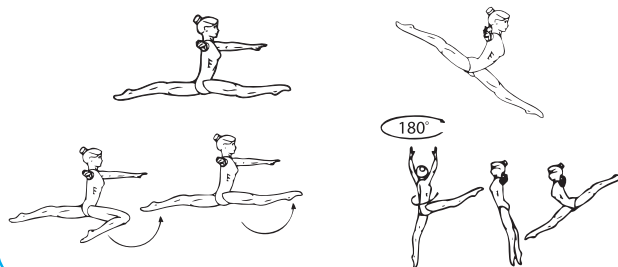
Expectation: 90° closure, legs straight

- Closure 91° - 134° - up to .2
- Closure >134° - credit as stretched jump

**SPLIT / STAG SPLIT / SISSONE / TOUR JETE**

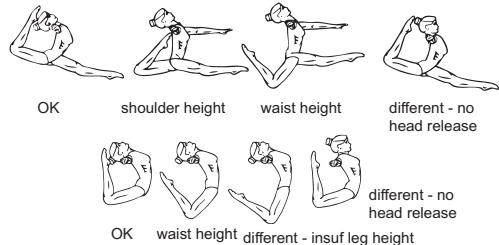
Expectation: 135° or 180° split required

- Split missing up to 44° - up to .2
- Split less than 91° - credit as different element

**RING LEAP or JUMP / SHEEP JUMP**

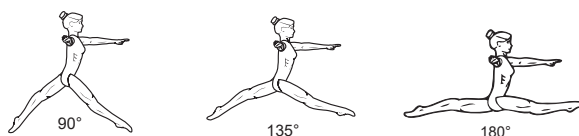
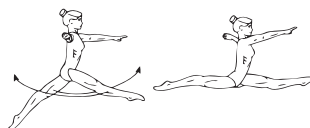
Expectation: Head release backward past vertical line, foot at waist or head height required

- No head release - credit as different element
- Waist height required - up to .2 if at least hip height
- Head height required - up to .2 if at least shoulder height
- Front leg should be a minimum of 45° - up to .1

**SWITCH LEG LEAPS**

Expectation: 135° or 180° split required after switch, straight leg swing before switch to at least 45°

- Leg swing below 45° - up to .1
- If stag prior to first split - up to .2
- Split missing up to 44° - up to .2
- Split less than 91° - credit as different element

**Tuck, Cat, Wolf, Straddle Pike, Hitchkick**

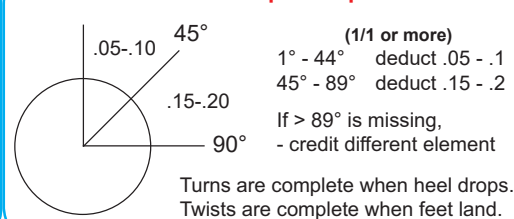
- **horizontal expected**
- If up to 44° below horiz, - deduct up to .2
- If > 44° below horizontal, - credit different element

Pike Jump

- **90° closure expected**
- If 91°-134° closure, - deduct up to 0.2
- If > 134°, - credit as stretched jump

Split Leaps/Jumps

- **135° or 180° split expected**
- If up to 44° is missing, 90° - deduct up to 0.2
- If > 44° is missing, - credit different element

Dance Turns and Leaps/Jumps w/ Twists

GYMNASTICS SHORTHAND

One of the keys to objective judging of gymnastics routines is the ability to constantly observe the routine while noting it on a judge's scoresheet. To accomplish this, a method of shorthand notation is a necessity. Mastery of a shorthand system allows the judge to quickly evaluate the entire performance from his/her notes to arrive at a score. A judge must be able to record a routine to be able to justify a score in the event a conference is necessary, or later in response to a legal inquiry.

It is very important to learn and perfect symbols. Execution is important as well, but if the elements are written down it is possible to remember that element and add execution if necessary. If only execution is recorded, it is very difficult to remember and recreate a routine from numbers only.

Try to use a symbol for every element even if it isn't the official one. It's not crucial that the symbol match the official symbol exactly as long as you can read what you use. Official symbols will come with more practice.

It is important that you try never to look down while judging a routine. Not only can you miss something important, but:

- Coaches think you missed something.
- Other judges think you missed something.
- Spectators think you missed something.
- Gymnasts think you don't like them.

Helpful Hints:

1. If you don't know a symbol, draw a big O and come back to it or you will miss what happens next.
2. Sometimes symbols resemble the body shape or action that they represent. This can make it easier to remember the symbol.
3. Simple symbols can combine to represent other elements.
4. Symbols are usually connected when writing an acro pass.
5. For casts and clear hips, a line can be drawn from the symbol to indicate the angle achieved.
6. For dance turns, the circle is divided in half for a 1/2 turn. For more than a full turn, an additional line is added through the circle for each 1/2 turn.
7. For twists, a loop represents each full twist, a line through the last loop takes away a 1/2 twist.
8. For saltos without twists, a tuck position is assumed unless specified in the symbol.
9. In twisting saltos, only the twist is indicated and a stretched body position is assumed.

The elements following are the most common to each event, ones that you will see most often. Start with these and learn additional ones as they appear in routines.

Body Shapes

Tuck	Pike	Stretched	Straddle	Cross Split	Side Split	Wolf	Cat	Ring

Misc Symbols

BB / FX	on toe	to 2 feet	on (touching)	gainer takeoff	leg > horiz	w/o hands	scale
UB - Releases	to LB	to HB	over LB	to hdst on LB	over same bar	hop	

Rotation

Turns	1/4	1/2	3/4	1/1	1 1/2	2/1	
Twists		1/2		1/1	1 1/2	2/1	

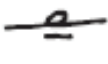
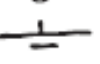
Commonly Used Uneven Bar Elements

Pullover	Long Pullover	Back Hip	Front Hip	Squat-on	Squat Circle	Kip	Long Hang Kip	Uprise
Underswing	Clr Undrswg	Cast	Cast Hdst	Hdst 1/2	Clear Hip	Clr Hip Hdst		
Bk Giant Swg	Bk Giant-Hdst	Giant 1/2	Giant 1/1	Fwd Giant Swg	Fwd Giant-Hdst	Layout Fly		
Toe Shoot	1/2 over LB	1/2 to Hdst	Str Back	Str Back-Hdst	Hdst-Str Bk			

Acro Shorthand

Handstand 	Fwd Roll 	Dive Roll 	Hdst Roll 	Bwd Roll 	Bwd Ext Roll 	Cartwheel 	Fwd Walkover 	Bwd Walkover 
Fwd Hdspring 	Flyspring 	Roundoff 	Bk Hdsp 	Aerial CW 	Aerial WO 			
Bk Salto-Tk 	Bk Salto-Pk 	Bk Salto-Str 	Whip Back 	Back 1/2 	Back 1/1 	Back 1 1/2 	Back 2/1 	Double Back 
Fwd Salto-Tk 	Fwd Salto-Pk 	Fwd Salto-Str 	Front 1/2 	Front 1/2 - Str 	Front 1/1 	Front 1/1 - Str 	Front 1 1/2 	Arabian 

Leaps/Jumps - Balance Beam / Floor Exercise

Tuck 	Tuck 1/2 	Tuck 3/4 	Tuck 1/1 	Sheep 	Ring 			
Cat 	Cat 1/1 	Wolf 	Wolf 1/2 	Wolf 3/4 	Wolf 1/1 	Switch Wolf 		
Stretched 	Changement 	Stretched 3/4 	Stretched 1/1 	Hop 1/1 	Hitchkick 	Pike 		
Split 	Split 3/4 	Split 1/1 	Side Split 	Side Split 1/2 	Side Split 3/4 	Side Split 1/1 		
Straddle 	Straddle 1/2 	Straddle 3/4 	Straddle 1/1 	Schuschunova 				
Switch Leg 	Switch 1/4 	Switch 1/4 	Sissone 	Tour Jete 	Strug 			

SHORTHAND IDEAS FOR EXECUTION ERRORS

lg or la	legs apart/bent	ht or a	height or amplitude
kn	knees bent	v	not vertical
ft	feet / footwork	h	hold
fl	flat footed	ov	overturned
un	legs uneven	inc or nc	incomplete/ not complete
lg lo	leg low		
sp	insufficient split	tw	twist
stg	stag	lt	late turn/twist
am or ba	bent arms	x	extension on kip
alt	alternate hands	c	cast
ar	arch	<	angle of cast
pk or <	pike or pike down	3x	extra swing
op or o	opening	sh	short
ex or x	extension / opening	ch	cheated
al	alignment	st	step
bp	body position	jp	jump
flx or fx	flexibility	↙	squat on landing
hd	head	dy	dynamics
cr	crooked	⌒	connected
j	jerky	/	not connected
r	rocking horse leap	-sc	scooch of feet
R	rhythm	-pl	plie between elements
gr	grab on beam	-st	step between
bal	balance error	-R	pause
w	wobble		
c	control on landing		

**2026-27 AND 2027-28
CHIEF JUDGE/MEET REFEREE DEDUCTION SHEET**

Chief Judge – Deduct from Average/Event Score:

_____	Failure to present: to CJ before; any judge after (each time)	0.1
_____	Failure to begin within 30 seconds after CJ signal	0.2
_____	Beginning prior to signal from CJ.....	0.5
_____	Improper uniform (after one warning).....	0.2
	deduction taken one time only if not corrected	
_____	Verbal cues by coach/teammate to own gymnast.....	0.2
	(excluding falls and following 1 warning per team)	
_____	Flagrant exceeding of warm-up time or	
	warming up in competitive area (after one warning)	0.2
_____	Touch of the table with only one hand (vault).....	1.0
_____	Incorrect padding (heel pads)	0.2
_____	Coach standing between bars throughout	0.1
_____	Failure to remove board/folded panel mat/mount trainer mat after mount	0.3
_____	Failure to remove spotting device	0.3
_____	Coach next to beam throughout	0.1
_____	Overtime	0.1
_____	Out of bounds (each time)	0.1
_____	Failure to mark sting mat/skill cushion that covers boundary	0.1
_____	Coach on FX mat inside the border marking	0.3
_____	Absence of music or music with song/speech	0.5
_____	Use of chalk on vault table or use of tape on hand placement mat.....	0.2
_____	Using incorrect apparatus specifications	0.3
_____	Use of additional mats or board on unauthorized surface	0.3
_____	Unsporting conduct of gymnast (after one warning)	0.2
_____	Unauthorized approach of judge by competitor	1.0
_____	Questioning/influencing judges' decision (gymnast)	1.0
_____	UB – less than 5 Value Parts; BB & FX – routine less than 30 seconds	2.0
_____	Profanity/verbal abuse/disrespect of judge (gymnast)	Disq.

Meet Referee – Deduct from Team Score:

_____	Delay of meet	1.0
_____	Competing out of order (each event)	0.2
_____	Flagrant exceeding of warm-up time or warming up in competitive	
	area (team – after one warning)	0.2
_____	With the exception of mathematical error inquiries, each inquiry after the	
	first one that does not result in a score correction	0.5
_____	Unauthorized approach of judge by coach	1.0
_____	Questioning/influencing judges' decision (coach)	1.0
_____	Coach/gymnast using cell phone or other electronic device in a restricted area	1.0
_____	Deliberate disruptive behavior by team	1.0
_____	Profanity/verbal abuse/disrespect of judge (coach/team)	2.0
_____	Coach or competitor using tobacco, alcohol or controlled or illicit substances.....	2.0

Gymnast

School

Deduct From:

Event Score

Event

CJ Initials

Team Score

Score Inquiry Form

School_____ Coach_____

Gymnast_____ Event_____ Score_____

A coach may address the meet referee (or chief judge, if a meet referee has not been designated) by submitting an inquiry, **in writing**, concerning his/her gymnast. The inquiry (or intent to submit inquiry) shall be submitted no later than **five minutes after all scores for that team** have been recorded at the head score table for that event.

This inquiry concerns:

_____ Difficulty/Vault Value	_____ Advanced High Superiors
_____ Event Requirements	_____ Back-to-Back Superiors
_____ Neutral Deductions	_____ Mathematical Error

Inquiries involving judgment other than those specified above shall not be accepted.

Please list elements/requirements in question:

Judges' Use Only
Credit Given?

Value/Bonus/Event Req.	Description of Element(s)/Event Req.	Yes	No

	Judge #1	Judge #2	Judge #3	Judge #4	Average
Score	_____	_____	_____	_____	_____
Adjusted Score	_____	_____	_____	_____	_____
Decision	Score adjusted ☐		Score not adjusted ☐		

Chief judge or meet referee signature_____

MEET MANAGEMENT

This Meet Management section includes suggested guidelines for organizing competitions. It is critical for the host school management to properly prepare the venue and have all necessary supplies located in the proper areas to ensure a smooth start to the meet. With proper meet management, the athletes, coaches and judges will all have a rewarding experience.

1. Pre-Meet Responsibilities

- Personnel
 - o Host Management – The primary responsibility is one of security and crowd control. This person may also secure ticket takers and sellers.
 - o Meet Director – It is recommended that a person other than the host coach be designated as the meet director. See Rule 2-3-1 through 4 for specific details.
 - o Meet Officials – The Meet Director may be responsible for securing the judges. Whatever method is used, the judges should be registered with or certified by the state high school association and all contracts should be signed in advance. The officials shall designate a judge to serve as the meet referee or a separate certified judge may serve as the meet referee.
 - o Announcer – Prior to competition, the meet director should instruct the announcer concerning meet protocol. The announcer is responsible for rotating the gymnasts during warm-ups if an organized method for warm-up is established. The meet announcer has the responsibility of efficiently moving the meet once competition has begun. The announcer should time all remarks not to interfere with a gymnast's performance.
 - o Line Judges – When less than four judges are used in a championship meet, line judges should be placed on the corners of the floor exercise area where there are no judges.
 - o Runners – Runners carry the acting judges' scores to the chief judge and then from the chief judge to the scorer's table. One or two runners per event should be scheduled.
 - o Score Flashers – Score flashers flash the score to the scorer's table, and then rotate it around for the audience to view. With open scoring, each judge's score is flashed. In closed scoring, only the average score is flashed.
 - o Timers – One timer is needed for floor exercise, one timer for uneven bars, and two timers are needed for the balance beam. Prior to the start of the meet, the chief judge on each of those events is responsible for instruction and supervision of the timers. See Rules 6-2-1, 7-2-2, 8-2-1, and 9-2-1 for specific event instructions.
 - o Scorer – This person tallies the official meet score using the judges' summary scoresheets. The official scorer is the only person who makes corrections on the scoresheet upon the request of the chief judge. If four events are run simultaneously, there may be a scorer for each event, all around, and team scores.

- Facility

The facility should be able to accommodate the necessary equipment to run the meet, have adequate space for spectator seating and additional space for a warm-up area. The layout of the competitive site should be such that there is adequate space between the event equipment and runway, walls, dismount areas or other obstacles which could be a hazard to participants. Prior to the meet, areas should be designated where gymnasts may stretch just prior to competing and areas where they may warm-up skills during the meet. There should be no obstructions lower than 19 feet directly above the competitive area of any event.

- o Seating – If at all possible, competitors should be separated from the spectators.
- o Locker Rooms – The locker room facility should be made available to the visiting teams in order to dress and shower.
- o Hospitality Room – Hospitality rooms may be made available for coaches and judges.
- o Judges Room – An area should be made available for the judges to hold pre- and post-meet conferences if deemed necessary. This area should be accessible to the competitive area and off limits to everyone except the judges.

- Equipment

Consideration should be given to arranging equipment in order to run the meet efficiently. For example, the vault runway may have to be roped off to keep coaches and competitors from crossing the area during competition. Vaulting boards and extra matting should be removed from the competitive area of an event after the team has completed competition on that event.

- o Apparatus – All competitive equipment, including matting, must be checked and measured and meet the NFHS rules books specifications (without unauthorized alterations) prior to the start of warm-ups. **Although the officials will double check, it is an expectation the school has all in good working order. The availability of proper matting and landing mats should be on site and located with the appropriate apparatus.** All competitors must have an opportunity to warm up on the specific equipment they will compete on during competition.
- o Additional Equipment – For large meets additional equipment may be necessary for warm ups. The meet director should be able to make provisions if any equipment failures were to occur. Equipment may have to be tightened or replaced during competition. Tools for such repairs should be available.
- o Gymnastics Chalk – Sufficient chalk should be made available for all events.
- o Awards Stand – The meet director should decide in advance the location of the awards stand.

- o Miscellaneous – Measuring tapes and a minimum of five stop watches are needed to conduct the events. One watch for vaults, bars and floor. Two watches for beam. The stop watches used for timing the beam routines must be capable of resuming timing after being stopped for a fall. An audible device to signal a warning is necessary at bars, and beam. The device must be loud enough to be heard by the gymnast without distracting competitors at other events. Table and chairs for judges and scorers, and chairs for runners and flashers should be provided.
- Audio Visual Equipment
 - o Audio – Provisions should be made for an adequate sound system. A public address system is needed to conduct the meet. Also, equipment to play music is needed for the floor event.
 - o Visual Scoreboard – Consideration should be given to a visual method for posting or displaying the gymnast's final score and cumulative team scores.
 - o Visual Score Display – A set for each judge is necessary for open scoring and a minimum of one set per event for closed scoring.
 - o Judges Flags or Lights – A set is needed for each chief judge to signal the gymnast to begin her vault/routine.
- Medical

Ideally, a physician or certified athletic trainer should be present, and a physician should at least be on call. An emergency action plan should be in place.
- Correspondence
 - o Publicity – The local media should be notified in advance.
 - o Programs – Programs may be prepared to sell at the meet.
 - o Tickets – Tickets should be prepared to sell at the meet.
 - o General – The format for the order of competition at invitational meets should be determined by the host school. The format for state championships may be determined by the state association.
 - o Order of Competition – The order in which teams or individuals compete may be determined by one of the following methods:
 - Draw – Each competitor is given a number and the draw determines the competitive order for that gymnast in that event.
 - Team – Each team is given a number and the draw determines the competitive order for the team for that event. This method is also referred to as block style.
 - Alternating – Alternating may be by an individual competitor of one team with one from the opposing team.
 - o Lineups – The lineup includes the gymnast's name and number in the order she competes in each event. Each coach may request an opponent's lineup prior to the start of the meet. The scorer, announcer, and judges receive the team's lineup in the order in which the gymnasts appear.

- o Warm-ups – The gymnasium should be open for warm-ups to insure each gymnast adequate time to warm up. The length of warm-ups is determined by the number of teams involved. For invitational or state meets, the gymnasium may be opened the previous day or evening. Warm-ups may be done on a rotational basis with each school having equal time on an event. With this method, warm-ups are timed with a stopwatch or with the scoreboard in the gymnasium.
- o Judges Packets – Each judge receives event scoresheets which are used to record the gymnasts' scores. The event scoresheets are assembled in the order in which the teams/gymnasts compete. Chief judge deduction sheets should be included with the event scoresheets for the chief judge to alert the scoring table of any deductions that are to be made from the gymnast's average score.
- o Inquiry Sheets – Inquiry sheets should be made available for coaches at the scoring table.
- o Official Scoring Table – The individual and team scores are recorded at the official scoring table by the scorer(s). The individual and/or team scoresheets used will depend on the method of meet organization.
- o Instruction Packet – An instructional packet may be sent to each participating school. The packet should include information concerning motel and restaurant accommodations, a map to the competitive site, a warm-up schedule, an order of competition, identification tags and/or passes for the numbers who will be admitted to the meet. If the program is printed, it might also be included in this packet.

2. Conducting the Meet

- Coaches Meeting – Plan a coaches' meeting for scratches and general directions. The meet referee shall be in attendance.
- Judges Meeting – The chief judge must conduct a pre-meet conference with the acting judges prior to competition, and review the responsibilities of scorers, flashers, and runners. The meet referee and chief judge must verify equipment specifications. The meet referee resolves any unusual facility problems with the meet director and reports resolutions to the appropriate chief judge.

3. Post-Meet Responsibilities

- Awards Ceremonies – The awards may be presented at the end of each event or at the completion of the competition.
- Meet Results – Results should be readily available at the end of the meet.
- Reports – Additional reports such as financial reports may have to be filed with the school system and/or state high school association.
- Publicity – The news media should be contacted immediately following the meet.

4. Organizing Competition

- **Coaches Responsibility** – In all dual meets, double dual meets, triangular meets and double triangular meets, each coach is responsible for his/her lineup sheets and judges' event scoresheets. In dual and double dual meets a minimum of four copies of the lineup are necessary; one for the announcer, one for the scorer and one for each coach. A judge's event scoresheet is made out for each gymnast in each event for each judge. In triangular meets and double triangular meets five copies of the lineup are necessary; one for the announcer, one for the scorer, and one for each coach.
- **Invitational Meets** – Invitational, district, regional, and state meets often follow a different method of organization because of the number of teams involved. The order of competition is by draw with no gymnast or team permitted to go first or last in more than one event. Four events may run simultaneously, depending on the physical layout of the facility and the availability of the judges. An entry form could be used with a limit on the number of gymnasts entered per event. The host management will then conduct the draw.



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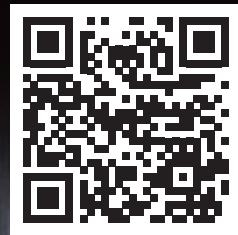
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