



USA GYMNASTICS®

2016-2020
Men's Junior Olympic
Age Group Competition Program



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2016-2020

Men's Junior Olympic

Age Group Competition Program

Foreword

The 2016-2020 Age Group Competition Committee acknowledges and has relied on the valuable work of the previous committees whose outstanding work was comprehensive and produced a well-designed program that met the needs of our age group competition program.

We have sought to evolve the program by focusing on the potential of growth and a vision of the future of the sport and our club industry. Our vision is to promote growth in the number of boys who can be exposed to gymnastics and enjoy success and recognition. Providing a program that is both fun and achievable for the recreational participant is central to this goal.

Our committee members are representative of the entire country and experienced both in a high level of coaching knowledge as well as the needs associated with providing for a successful club program. The work has been vetted numerous times to insure consistency and practical application for athletes, coaches and judges.

While the curriculum in this program may be similar in many respects to the previous program the overall design addresses the opportunity for growth in boys gymnastics participation as well as providing for development at the advanced levels. Multiple pathways in the program will provide coaches with the ability to place a diverse group of athletes in divisions where they will be the most successful. Experiencing recognition and success is central to retention and continued growth. In this quadrennium coaches can place athletes in two separate compulsory divisions depending on the level of their ability. We are providing an additional optional pathway in the program to help athletes transitioning to the more demanding optional levels.

This is yet another phase in our vision of providing more diversity and opportunity in the sport of gymnastics for boys. Combined with the Essential Elements Level 1-2-3 Program, we now have a complete design and a platform to continue to build on in the future. Your work as positive, motivated coaches will help to guide that progress into the future.

Sincerely,

Dusty Ritter
Men's Junior Olympic Program Coordinator

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Chapter 1 – General Age Group Competition Program Information

I. Age Group Explanation & Competition Program Tables

A. Age Group Competition Compulsory Levels Overview

1. **Level 1-3** – These are intended as introductory levels with performance to be exhibition only and with no evaluation criteria. Clubs are encouraged to utilize these elements to introduce boys at in-house events to performing competitive routines. The complete program is set forth in USA Gymnastics Essential Elements Levels 1-2-3 Program and can be purchased through the following link. [Essential Elements](#)
2. **Levels 4-7** – These are competitive levels which follow the Age Group and Scoring breakdowns as indicated in the Compulsory Levels Chart below. The routines for these levels are listed in the Event Specific Chapters 3 – 8
3. **Competitive Level Qualification**– For competition within each state or region, refer to the Rules & Policies for factors that may determine the qualification to respective state and regional championships.
4. **Compulsory Levels Chart:**

Age Group Competition Program Table - Compulsory Levels								
All Events Except Vault								
Level	Age Group	Highest Competitive Qualification	Scoring					
			Base Score	Identified Virtuosity	Stick Bonus	Div. II Max Score	Specified Bonus (SB)	Div. I Max Score
4	6	STATE	9.5	0.3	0.2	10.0	1.0	11.0
	7-8							
	9-10							
	11 & Over**							
5	7-8	REGIONAL	9.5	0.3	0.2	10.0	1.5	11.5
	9-10							
	11 & Over**							
6	8-9	REGIONAL	9.5	0.3	0.2	10.0	1.5	11.5
	10-11							
	12 & Over**							
7	10-11	REGIONAL	9.5	0.3	0.2	10.0	2.0	12.0
	12 & Over**							
Vault								
4	See age groups above	STATE	9.5	0.3	0.2	10.0	None	10.0
5	See age groups above	REGIONAL	9.5	0.3	0.2	10.0	None	10.0
6	See age groups above	REGIONAL	9.5	0.3	0.2	10.0	None	10.0
7*	See age groups above	REGIONAL	9.0 - 9.5*	0.3	0.2	9.5	None	10.0*
**18 year maximum age		*See Chapter 6 – Level 7 Vault for Division I base score options						

B. Age Group Competition Optional Levels Overview:

1. Optional Levels 8, 9 and 10 – Three Divisions

- a. Junior Olympic Division** – Competitors will perform optional routines only utilizing the score components listed in the Optional Levels Chart below. Gymnasts advance to the Junior Olympic National Championships based upon their optional routines qualification through the Regional Championships. Gymnasts in this division are eligible to receive All-Around, Individual Event, and Team awards at the Junior Olympic National Championships. Gymnasts competing in the Junior Olympic Division are not eligible for National Team Selection or qualification to the USA Championships.
- b. Junior Elite Division** – Competitors will perform designated Technical Sequences in addition to performing optional routines utilizing the score components listed in the Optional Levels Chart below. Gymnasts in this division are eligible to receive All-Around, Individual Event, and Team awards at the Junior Olympic National Championships. Gymnasts competing in the Junior Elite Division are eligible for National Team Selection and qualification to the USA Championships (Level 10 - 15+ years old).
- c. Junior Developmental Division** – Level 8/9 and 10 competitors perform optional routines utilizing the score components listed in the Optional Levels Chart below. Gymnasts may receive All-Around, Individual Event and Team awards at State and Regional Championships. This division is designed as it's own separate division to be included with the Junior Olympic and Junior Elite divisions in both general local competition and State and Regional competitions. Gymnasts competing in the Junior Developmental Division do not advance to the National Championships and are not eligible for National Team selection.
- d. Optional Levels Table** – See chart on page 1.3

2. National Team Qualification and Selection

- a. Level 8 & 9 Junior Elite**
 - i.** Level 8 & 9 Junior Elite athletes must qualify to the Junior Olympic National Championships based on combined scores of Technical Sequences and Optional Routines performed at the Regional Championships. Regional Qualification will be based on the use of the Technical Sequences at the State Championships.
 - ii.** National Team selection for these levels will be based on combined scores of Technical Sequences and Optional Routines at the Junior Olympic National Championships. For more detailed information concerning the Junior National Team program and selection please refer to the "USA Gymnastics Men's Junior National Team Program" handbook.
- b. Level 10 Junior Elite**
 - i.** Level 10 Junior Elite athletes must qualify to the Junior Olympic National Championships based on combined scores of Technical Sequences and Optional Routines performed at the Regional Championships. Regional Qualification will be based on the use of the Technical Sequences at the State Championships.
 - ii.** Level 10 Junior Elite athletes must qualify to USA Championships based on combined scores of Technical Sequences and Optional Routines at the Junior Olympic National Championships or at the National Qualifier.
 - iii.** National Team selection for this level will be based on two days of optional competition at USA Championships. For more detailed information concerning the Junior National Team program and selection please refer to the "USA Gymnastics Men's Junior National Team Program" handbook.

B. Age Group Competition Optional Levels Overview: (Continued)

Age Group Competition Program Table - Optional Levels							
Level	Age Group	Highest Competitive Qualification	Score Components				
			Number of Skills	Element Groups	Dismount	Stick Bonus	Execution Bonus
Junior Olympic – Optional Routines Only							
8	12*	NATIONAL	8 (7 + dismount)	2.0*	A = 0.5	A = 0.1	+ 0.1 If execution deductions = 0.0 - 0.8
	13-14	REGIONAL					
9	13-14	NATIONAL	8 (7 + dismount)	2.0	B = 0.5 A = 0.3	B = 0.1	
	15-16	REGIONAL					
10	15-18	NATIONAL	10 (9 + dismount)	2.0	C = 0.5 B = 0.3 A = 0.0	C = 0.1 D = 0.2	
Junior Elite – Optional Routines & Technical Sequences							
8	11-12	NATIONAL	8 (7 + dismount)	2.0*	A = 0.5	A = 0.1	+ 0.1 If execution deductions = 0.0 - 0.8
9	13-14	NATIONAL	8 (7 + dismount)	2.0	B = 0.5 A = 0.3	B = 0.1	
10	15-16	NATIONAL	10 (9 + dismount)	2.0	C = 0.5 B = 0.3 A = 0.0	C = 0.1 D = 0.2	
	17-18						
Junior Developmental – Optional Routines							
	12-14	REGIONAL	6 (5 + dismount)	None Required	A Non-FIG	0.1	+ 0.1 If execution deductions = 0.0 - 0.8
	15-18	REGIONAL	6 (5 + dismount)	None Required	A Non-FIG	0.1	
<ol style="list-style-type: none"> Optional Rules are based on the FIG Code of Points with Junior Olympic modifications listed in the Optional Levels 8 – 10 Judging & Rules Guidelines section. Junior FIG Restrictions apply at Level 8 & 9. Count the highest value part for each required Element Group Credit first. Count the highest remaining skills for maximum recognized skills. Less than 6 recognized skills results in a 1.0 deduction from the 'D' score for each missing skill. Stick Bonus: Refer to Event Specific Bonus for Vault. None awarded on Pommel Horse. The term “Special Requirements” is used to denote the “Element Groups” for the four categories of skills that are listed in the FIG Code for Level 8. This replaces the term “Developmental Requirements”. All 4 Element Groups must be fulfilled to receive Execution Bonus. Junior Developmental gymnasts will use pommels on the pommel horse in all age groups. 19 year olds that meet JO eligibility requirements will compete in the 17-18 year old division. *Competitive age 11 athletes may compete Level 8 optional but must compete Technical Sequences at their State Championship and attempt to qualify to Regionals and Nationals in the Junior Elite Division. 							

3. Level 8 Special Requirements

- The following rules table for Special Requirements will be used for all Level 8 competition in the Junior Olympic Program. **These rules do not apply to the Junior Developmental Division.**
- The skill requirements for Level 8 competition are designed to provide direction for the coach and athlete to assist with the transition from the compulsory program to the optional program.
- In addition, the recommended appropriate skill categories will help to provide a cohesive foundation for future optional development as the gymnast progresses to higher levels of competition.
- Skills that are denoted by checked boxes in the Level 8 Pommel-less Skills Table fulfill the Special Requirement for that event.**
- One skill or one connection can only fulfill one Special Requirement. Special Requirements must be fulfilled independently from each other.**

B. Age Group Competition Optional Levels Overview: (Continued)

Level 8 Special Requirements Rules Table					
#	Special Requirement	Value	#	Special Requirement	Value
Floor Exercise – Junior FIG Restrictions Apply					
1	Minimum “B” value layout salto backwards (Multiple flipping skills fulfill the requirement)	0.5	3	Two saltos in direct connection	0.5
2	Minimum “B” value salto forwards	0.5	4	Minimum FIG “A” value dismount	0.5
Special Exceptions or Restrictions: In #1, Tempo salto (whip) does not fulfill the requirement In #3, allow repetition of salto only if performed in direct connection. Chronology rules do not apply. In #4, a non-FIG dismount will receive partial Special Requirement value of +0.3 (must be acrobatic)					
Pommel-less Horse - Junior FIG Restrictions Apply					
1	Minimum ½ longitudinal travel forward or backward	0.5	3	Spindle or Russian - Minimum ½ turn (180°)	0.5
2	Kehre or Stockli - Minimum ½ turn (180°)	0.5	4	Any listed Pommel-less Horse dismount	0.5
Special Exceptions or Restrictions: In #2 & #3, all turns are allowed in circle or flair and all turns must continue to circles In #4, there are no non-listed dismounts for partial credit. A listed dismount must be performed.					
Still Rings - Junior FIG Restrictions Apply					
1	Handstand	0.5	3	Inlocate or dislocate with shoulders at ring height or giant	0.5
2	Minimum FIG “A” value skill in support	0.5	4	Minimum FIG “A” value dismount	0.5
Special Exceptions or Restrictions: (The FIG composition requirement of swing to handstand is not required at L8) In #3, skills below required height will receive partial Special Requirement value of +0.3 In #4, a non-FIG dismount will receive partial Special Requirement value of +0.3					
Vault – Junior FIG Restrictions Apply					
Special Exceptions or Restrictions: No round-off entry or multiple flipping vaults allowed					
Parallel Bars - Junior FIG Restrictions Apply					
1	Minimum “B” value long hang or basket skill	0.5	3	Minimum FIG “A” value ½ turn or more in or through support	0.5
2	Minimum FIG “A” value upper arm skill	0.5	4	Minimum FIG “A” value dismount	0.5
Special Exceptions or Restrictions: In #4, a non-FIG dismount will receive partial Special Requirement value of +0.3					
Horizontal Bar - Junior FIG Restrictions Apply					
1	Minimum FIG “A” value in-bar circling skill	0.5	3	Minimum FIG “A” value swing beginning from ½ turn or more done from undergrip	0.5
2	Minimum FIG “A” value swing beginning from ½ turn or more done from overgrip	0.5	4	Minimum FIG “A” value dismount	0.5
Special Exceptions or Restrictions: In #2 & #3, there is no deduction for ‘change of direction’. Swings must come from a long hang to a handstand. In #4, a non-FIG dismount will receive partial Special Requirement value of +0.3 Note: There will be no FIG change of direction deduction applied to Level 8 Horizontal Bar. 5 swings forward and backward are allowed with 5 th swing being a value skill on the mount.					

B. Age Group Competition Optional Levels Overview: (Continued)

4. Level 8 Pommel-less Horse Rules & Skills Table

- a. Only skills listed in the Level 8 Pommel-less Horse Skills Table below are allowed
- b. FIG skill selection and elimination criteria: Skills that are defined by being on the pommels, and skills that are defined by their starting and/or ending position on or around the pommels, have been eliminated. There are certain skills that have been included (for developmental reasons) that while being on the pommels can be done on the leather and are easily identified.
- c. Skill identification and evaluation criteria: For skill identification, a skill is completed when both hands have reached the intended part of the horse. Traveling skills will be evaluated as either traveling 1/2 or 3/3 of the horse (1/3 & 2/3 travels will not be used).
- d. FIG rules apply with the exception of no deduction for not touching all three parts of the horse.

USA Gym Level 8 - Pommel-less Horse Rules & Acceptable Skills List			
Skills - These skills receive value, but do not fulfill any Special Requirement			
Skill Description	FIG Code Box	Modification	Value
1/4 turn from cross support frontways (1/2 Kehr)		Added Skill	A
1/4 turn frontways from side support (1/2 Kehr)		Added Skill	A
1/4 turn from cross support rearways (1/2 Stockli)		Added Skill	A
1/4 turn rearways from side support (1/2 Stockli)		Added Skill	A
Circle in side support	2.1		A
FLAIR in side support	2.1	Virtual Box	A
Circle in cross support frontways	2.13		A
FLAIR in cross support frontways	2.13	Virtual Box	A
Circle in cross support rearways	2.19		A
FLAIR in cross support rearways	2.19	Virtual Box	A
1/4 Spindle from side support	2.25		A
1/4 Spindle from cross support	2.31		A
Tippelt - Flair or Circle through H.S. back to circle/flair	2.39		C
Schwabenflank	2.91		A
Travel fwd in side support (1/2)	3.1		A
Travel fwd in side support (3/3)	3.2		B
Travel bwd in side support (1/2)	3.13		A
Travel bwd in side support (3/3)	3.14		B
Travel from side support with 2x 1/2 spindles (3/3)	3.29		E
Travel from side support with 1/2 spindle (1/2)	3.33		C
Special Requirement 1 - Minimum 1/2 longitudinal travel forward or backward			
Skill Description	FIG Code Box	Modification	Value
Travel with 1/2 spindle from cross support (1/2)	3.27		C
Travel fwd in cross support (1/2)	3.44		B
Magyar - Travel fwd in cross support (3/3)	3.46		D
3/3 Cross support travel forward in flairs	3.47		E
Travel bwd in cross support (1/2)	3.56		B
Sivado - Travel bwd in cross support (3/3)	3.58		D
3/3 Cross support travel backward in flairs	3.59		E
Moguilny: 3/3 travel – kehre forward, reverse stockli, kehre forward	3.64		D
Belenki: 3/3 travel – kehre backward, kehre forward, kehre backward	3.70		D
Roth: 360 Russian with 3/3 travel	3.82		D
Wu Guonian: 720 Russian with 3/3 travel	3.83		E

B. Age Group Competition Optional Levels Overview: (Continued)

4. Level 8 Pommel-less Horse Rules & Skills Table (Continued)

Special Requirement 2 - Minimum ½ turn Kehre or Stockli (180°)			
Skill Description	FIG Code Box	Modification	Value
Direct Stockli A	2.50		B
Busnari	2.54		G
Double rear (Kehre)	2.61		A
Reverse stockli 180 or 270	2.80		B
Czechkehre	2.92		B
Urzica: kehre + stockli (3/3)	3.63		C
Moguilny - kehre + stockli + kehr (3/3)	3.64		D
Belenki: stockli + kehre + stockli (3/3)	3.70		D
Special Requirement 3 - Minimum ½ turn Spindle or Russian (180°)			
Skill Description	FIG Code Box	Modification	Value
1/2 Spindle from side support	2.26		B
1/1 Flair spindle from side support (2 circles)	2.28		D
1/2 Spindle from cross support	2.32		B
Magyar - 1/1 spindle from cross support (2 circles)	2.34		D
180 or 270 Russian	2.103		A
360 or 540 Russian	2.104		B
720 or 900 Russian	2.105		C
1080 Russian	2.106		D
360 Russian with 1/2 travel		Added Skill	C
Special Requirement 4 - Dismounts			
Skill Description	FIG Code Box	Modification	Value
Flank off (facing out)		Added Skill	A
Wende	4.1		A
Chaguinian to wende	4.2		B
Kolyvanov - circle or flair H.S. + 3/3 travel + 450 turn	4.4		D
DSA to handstand, 3/3 travel with 450 or more turn	4.5		E
360 or 540 Russian	4.8		B
720 or 900 Russian	4.9		C
1080 Russian	4.10		D
180 Russian with 1/2 travel	4.14		B
Circle or FLAIR to H.S.	4.20	JO upgrade	C

II. General Rules, Regulations and Explanations

A. Age Determination and Competition Level:

1. The Junior Olympic competitive season is defined as September 1st – May 31st. For all aspects of the Men's Junior Olympic Age Group Program, a gymnast's competitive age throughout the entire competitive season is determined by the age he will be on May 31st of the current competitive season. (For example: For all competitions held from September 1st 2016 to May 31st 2017 a gymnast's competitive age is determined by his age as of May 31st, 2017). As a result of moving the gymnast's competitive age forward to the current competitive season, there will be no 'age mobility' or 'age bumping' in the junior program.
2. A gymnast under the actual age of 6 years old will not be permitted to participate in the Men's Junior Olympic Age Group Competition Program under any circumstance. If a gymnast's competitive age, as of May 31st, is 6 years old he may only compete during that competitive season once he has reached the actual age of 6 years old. 6 year olds must compete Level 4. A gymnast whose competitive age is 7 as defined by the May 31st age determination date may compete Level 5.
3. The maximum competitive age for a gymnast to participate in the Men's Junior Olympic Age Group Competition Program is 18 years old. A gymnast whose competitive age is 19 years or older and has graduated from high school must participate as a senior athlete. A gymnast whose competitive age is 19 years old but is still attending high school during that competitive season may compete in the Junior Olympic Competition Program.

B. Uniforms:

1. All gymnasts for Levels 6-10 on Pommel Horse, Still Rings, Parallel Bars and Horizontal Bar, must wear long solid colored competition pants and footwear (socks and/or gymnastics shoes). In the Junior Olympic Age Group Competition Program, dark colored competition pants are allowed. On Floor Exercise and Vaulting, gymnasts may compete in short pants with or without footwear. A competition top must be worn on all events.
2. Gymnasts for Level 4-5, on all events, are only required to wear gymnastics short pants and team T-shirt. Competition long pants may be worn but are not required. Gymnasts are not required to wear footwear (socks or gymnastics shoes).
3. All gymnasts are required to wear a shirt or competition top on all events during warm-ups prior to a competition.
4. For safety reasons jewelry of any kind is NOT allowed during competition and is considered a uniform violation.
5. Uniform violations will result in a medium behavioral deduction of 0.3 on each event in which the infraction occurs. The judge will warn the gymnast that the deduction will be taken at each event.

C. Coach's Professional Attire – (*Violators will be asked to leave the field of play*)

The following coach's professional attire is required at all competitive sessions, scheduled warm up sessions and event training sessions.

1. Closed toe shoes, no sandals
2. Slacks, Warm-up pants or hemmed "dress" shorts (No Denim or "Cargo Style" – Defined as having large flap pockets with a button or snap closure on the front and/or side of the thigh)
3. Collared shirts
4. No hats
5. No backpacks or string bags while spotting

D. Coach's Spotting Responsibilities:

1. A spotter is required, for all levels, to be in position to safely spot the entire performance on the Horizontal Bar, Still Rings and Vault.
2. A spotter is allowed at all levels on Parallel Bars.
3. If a spotter appears on the Floor Exercise or Pommel Horse / Mushroom events, the deduction is 0.5 from the routine's final score.
4. The gymnast should not be allowed to begin the routine without the presence of the required spotter. If the spotter walks away prior to the completion of the routine, the deduction will be 0.3, with a warning to the coach that a second infraction will result in his remaining gymnasts not being allowed to compete on that event that day.

7. Assistance at any apparatus as the required spotter or an additional spotter must be provided by an active USA Gymnastics Professional Member in good standing.

E. Specialists:

While All-Around competition within the Junior Olympic Age Group Competition Program is encouraged, USA Gymnastics recognizes the significant contributions that can be made by specialists and multi-event participants. Participation by specialists and multi-event athletes is permitted in the age group program.

F. Guidelines for application of the Junior Developmental Optional Division:

1. A critical time for many boys is preparation and advancement to the optional divisions. The Junior Developmental Optional Division provides an opportunity to continue to compete successfully for athletes who may not be able to commit the necessary time required to master more advanced skills on all six events.
2. Athletes in this division will still be able to compete with their teams while their practice time may be limited to two or three days per week. While junior high and high school boys may experience more demands on their time academically they can still enjoy competing in gymnastics.
3. Many boys experience success in 1, 2, or 3 events optionally where they enjoy gymnastics performance more. Other events become difficult for them for a variety of reasons as they grow and encounter more difficult skill mastery. This division offers these athletes the opportunity to continue their participation at a level they can enjoy on events of their own selection.
4. At 12 years old, athletes coming out of the compulsory program are now given three pathways for optional competition giving the coach a great deal of flexibility on adjusting to the growth and development of each of his team members. Those previously who may have been forced to continue compulsory competition will now have the option to compete with their optional team.
5. Many boys start gymnastics very late and do not have the benefit of years of compulsory development. In this division they can move right into optional competition.
6. The rule structure for the Junior Developmental Division is intentionally very simple to allow for ease of implementation and access. The emphasis in this division is on good execution and flexibility of routine construction.
7. Coaches and clubs are encouraged to implement competition in the Junior Developmental Division at all competitions along with Junior Olympic or Junior Elite Divisions to encourage growth in the sport up to and including State and Regional Championships. The practical application of this division is encouraged where space permits and within the general guidelines provided in this manual.

III. Equipment and Mat Specifications

A. FIG:

All specifications of equipment and mats are per FIG unless otherwise stated. Equipment heights listed below are maximums. **FIG height requirements may only be exceeded where allowed by FIG.**

Floor Exercise:	FIG – 12m x 12m (40' x 40')
Pommel Horse:	Maximum FIG height (up to 115 cm from the floor)
Still Rings:	Maximum FIG height (up to 280 cm from the floor)
Vault:	Maximum FIG height (up to 135 cm from the floor)
Parallel Bars:	Maximum FIG height (up to 200 cm from the floor)
Horizontal Bar:	Maximum FIG height (up to 280 cm from the floor)

B. General:

1. A panel mat may be used to mount pommel horse, mushroom or parallel bars.
2. There is no minimum height requirement on the pommel horse, vault or parallel bars.
3. Matting can be adjusted to attain the minimum height requirements indicated in Section III – Paragraph E below for the still rings and the horizontal bar.
4. The spring board may only be used to mount the parallel bars and for vaulting. If a spring board is used inside the uprights to mount parallel bars it must be removed as soon as the mount is completed (for the safety of the gymnast).
5. It is the responsibility of the coach to determine if ceiling mounted rings provided are acceptable for his gymnast's use. If a ring tower will not be available for competition, the coach should be notified in the pre-meet information packet so that the coach may choose if he wishes to have his gymnasts participate.

C. Landing Mat Specifications Table:

Minimum Recommended Landing Mat Specifications For Junior Olympic Competition Program							
Event / Level	Level 4	Level 5	Levels 6	Level 7	Level 8	Level 9	Level 10
Note: 10 cm is approximately equal to 4 inches and 20 cm is approximately equal to 8 inches							
Floor Exercise	40'x40' or 6' x 40' strip Minimum 1 1/4" thick		40'x40' or 6' x 60' strip 1 1/2" foam on 4" spring deck		40'x40' 1 1/2" foam on 4" spring deck		
Pommel Horse	Not Applicable			12' x 12' x 10 cm (4")			
Mushroom	10' x 10' x 1 1/4" (panel mat)			Not Applicable			
Still Rings	8' x 15 1/2" x 20 cm (8")						
Vault	6' x 12' x 30 cm (4" + 8") Additional 20 cm (+8") allowed		8' x 15 1/2' x 30 cm (4" + 8")		8' x 15 1/2' x 30 cm (4" + 8") (Refer to Technical Sequence Manual for required JE matting)		
Parallel Bars	14' x 16' x 20 cm (8")						
Horizontal Bar	8' x 30' x 30 cm (4" + 8")						

D. Additional Matting:

1. **Floor Exercise:** A landing mat of up to 10 cm (4") may be used for landings of any multiple flipping skills only. The mat must remain in place throughout the routine.
2. **Still Rings:** The landing surface may be raised to a height of 30 cm (12"). An additional safety cushion of up to 20 cm (8") may be used.
3. **Vault:** An additional safety cushion of up to 20 cm (8") may be used in addition to the required 30 cm (12") landing surface height. In Junior Elite competition refer to the Technical Sequence manual for required matting specifications.
4. **Parallel Bars:** An additional safety cushion of up to 20 cm (8") may be used.
5. **Horizontal Bar:** An additional safety cushion of up to 20 cm (8") may be used. In addition to the required 30 cm (12") landing surface height.

E. Equipment Measurements:

1. **Floor Exercise:** (From the outside of both lines)
 - a. Level 4 – 5: Tumbling strip with a minimum width of 6 feet and a minimum length of 40 feet.
A side or diagonal section of a 40' x 40' may be used
 - b. Level 6 – 7: Tumbling strip with a minimum width of 6 feet and a minimum length of 60 feet.
A diagonal section of a 40' x 40' may be used.
 - c. Level 8 – 10: FIG – 12m x 12m (40' x 40')
2. **Pommel Horse:** (From the floor to the top of the horse body)
 - a. Levels 7 – 8: A standard pommel horse at any height with pommels removed
 - b. Levels 9 – 10: A standard pommel horse at any height. Maximum FIG height (up to 115 cm)
3. **Mushroom:** (From the surface of the mat to the top of the mushroom)
 - a. Levels 4 – 6: Height range: 16" to 30". Top diameter: 24" minimum (Across dome side to side) Dome: 3" to 6" (From dome base to apex)
4. **Still Rings:** (From the floor to the inside bottom of the rings)
 - a. Levels 4 – 7: High enough to swing without touching the landing mat; either by lowering the apparatus or by raising the landing surface
 - b. Levels 8 – 10: Maximum FIG height (up to 280 cm)
5. **Vault:** (From the floor to the top middle of the vault table)
 - a. Levels 4 – 5: Vault table not used
 - b. Levels 6 – 10: Vault table set at any height. Maximum FIG height (up to 135 cm)
6. **Parallel Bars:** (From the floor to the top of the rail)
 - a. Levels 4: High enough to swing in support position
 - b. Levels 5 – 7: High enough to swing in long hang position with knees bent
 - c. Levels 8 – 10: Maximum FIG height (up to 200 cm)
7. **Horizontal Bar:** (From the floor to the top of the bar)
 - a. Levels 4 – 7: High enough to swing without touching the landing mat; either by lowering the apparatus or by raising the landing surface
 - b. Levels 8 – 10: Maximum FIG height (up to 280 cm)

Chapter 2 – Judging Guidelines

I. General Judging Guidelines

A. Document Precedence:

1. The International Gymnastics Federation (Fédération Internationale de Gymnastique FIG) Code of Points will be used except where superseded by rules found in this USA Gymnastics Men's Junior Olympic Age Group Competition Program Manual and approved updates. Therefore, the order of precedence when determining which rules to use in the event of conflict is:
 - a. The USA Gymnastics Men's Junior Olympic Age Group Competition Program Manual with Rules Updates published by 2017-2020 Age Group Competition Committee (Rules Updates are available online at <http://www.usa-gymnastics.org>).
Note: The written routine descriptions contained in this manual always take precedence over those shown in the video routine presentations.
 - b. The NGJA/USAG Rules Interpretations (available online at: <http://www.ngja.org>)
 - c. The International Gymnastics Federation (Fédération Internationale de Gymnastique FIG) Code of Points with Rules Updates published by the FIG Men's Technical Committee (Rules Updates [aka FIG MTC newsletters] are available online at: <http://www.fig-gymnastics.com>)

B. Judging Duties:

1. The judges in all Men's Junior Olympic Age Group Program competitions will perform the duties of both the 'D' (Difficulty) and 'E' (Execution) Jury Panels as listed in the *FIG Code of Points*, except in the case of a competition where four or more judges are used in a single panel.
2. On floor exercise and vault the judges will have the additional responsibility of Line Judge.
3. There is no time limit on floor exercise routines in the Men's Junior Olympic Age Group Program so there is no need for a Time Judge to keep time on floor exercise.

C. Minimum Score:

The minimum score for any exercise or attempted vault in the Junior Olympic Program is 1.00.

D. Range of Allowable Scores:

When using two judges, or a 4 or more judge panel, the point difference between both, or the middle scores, may not be greater than:

'E' Panel Score	Allowable Deviation
9.30 - 10.00	0.10
9.00 - 9.30	0.20
8.60 - 9.00	0.30
8.20 - 8.60	0.40
7.70 - 8.20	0.50
7.20 - 7.70	0.60
<7.20	0.70

E. Routine Repetition Rule:

1. One attempt at a routine is allowed.
2. Should circumstances occur that are beyond the control of the gymnast which interrupt his attempt at a routine the gymnast may be given the opportunity to repeat his routine, at the discretion of the head judge.
3. Should a hand guard (grip) tear during the routine; the gymnast will be allowed to repeat his performance, at the discretion of the head judge.
4. An incomplete vault may be repeated once with safety in mind and at the judge's discretion with a deduction of 1.00 from the final score of the second attempt. No third attempt is allowed.

F. Spotting Deductions:

1. All spotting must be performed by an active USA Gymnastics Professional Member in good standing.
2. If there is no spotter, when required, the routine may not begin. If the spotter walks away when required, deduct 0.3. The event judge will warn the coach that another infraction may disqualify his athlete(s) on that event for that day.
3. If a spotter appears on the Floor Exercise or Pommel Horse / Mushroom events, the deduction is 0.5 from the routine's final score.
4. Unless specifically stipulated in a compulsory routine (Level 4-7) as an allowable spot, if the spotter assists in the execution of the skill, deduct 1.0 for the spot and also deduct for any execution errors that occurred in the execution of the skill. The judge has the discretion to not recognize the skill if, in his opinion, the gymnast could not have completed the skill on his own.
5. If, during the exercise, an incidental brush or touch occurs between the spotter and the gymnast, without interrupting or assisting in the skill, there is no deduction.
6. A coach may not spot an athlete from a surface that is higher than the allowable competition surface. The head judge will not allow the athlete to compete if this rule is violated.

G. Videotape Review:

There is no videotape review of routine performance for any score evaluation in the Men's Junior Olympic Age Group Competition Program.

H. General Apparatus and Behavioral Deductions:

1. Falls:
 - a. All FIG rules concerning falls apply in compulsory competition, i.e., a fall onto or off of the apparatus will be deducted 1.0 in addition to any other execution errors, the gymnast has 30 seconds to re-mount, the coach may ask the judge if credit for the skill was received.
 - b. After a fall a gymnast may repeat the skill to earn its skill value or bonus value for both optional and compulsory levels. This rule includes dismounts for both compulsory and optional competition.
2. If a coach speaks to the gymnast during his performance, a medium behavioral deduction of 0.3 should be taken from the gymnast's 'E' score. This deduction will be taken only once during a routine. It is not a deduction for a coach to speak to his gymnast during the 30 second time between a fall and a re-mount of the apparatus for the continuation of his routine.
3. If a springboard is used inside the uprights to mount the parallel bars, it must be removed as soon as the mount is completed (for the safety of the gymnast), or there will be an apparatus related violation of 0.5.

I. Landing Deductions:

All landing deductions are as per FIG.

II. Compulsory Levels 4 – 7 Judging Guidelines

A. Philosophy of Structural Elements of Scoring:

The compulsory routines have been designed with a dual purpose because not all gymnasts should be asked to meet the same advanced development goals at any given competition level. Therefore the framework was created to provide basic routines for everyone and gradually increase the opportunity for bonus as an athlete's development progresses.

1. The first purpose (Division II) is to provide basic routines that are constructed to encourage participation, promote growth, and provide opportunity for the recreational gymnast to be successful and continue to progress. The basic routines are designed so that they are achievable for the average recreational participant.
2. The second purpose (Division I) is to include in the routines the opportunity for the talented gymnast to challenge his development and mastery at each level with additional developmental skills (Specified Bonus) that are rewarded with bonus.

A. Philosophy of Structural Elements of Scoring: (Continued)

3. Virtuosity is at the foundation of the very name of our sport - "Artistic Gymnastics". The ultimate goal of every performance is technical excellence, artistic style, and the pursuit of perfection which in turn define virtuosity. Virtuosity is not a fleeting subjective concept rarely applied, impossible to define, and of little use to us. On the contrary, we believe that young gymnasts should be educated to how they can apply this standard of excellence to their performance in compulsory gymnastics. This compulsory program offers the direction to apply this valuable and essential tool in development of the quality of our sport's performance. At the same time it will offer a great deal of encouragement and motivation to the young athlete to know he has been rewarded for artistic and technical excellence.
4. The end result of these various scoring elements is to create a range of scoring that will adequately separate a diverse field of gymnasts and meet the needs of the wide range of ability levels within the program.

B. Base Score:

The base score or 'E' score for execution is 9.50 for all compulsory routines (Exception: Some Level 7 vaults - see Chapter 6). In a compulsory routine the base score is a defined number from which execution deductions are taken during the performance of the routine.

C. Specified Bonus (Division I Only):

1. At each level of competition we provide a set of listed skills that provides the foundation of fundamental ability and fitness. When the compulsory skills at that level reach an acceptable degree of mastery the gymnast can matriculate to the next level that offers new challenges. To create growth and challenge within each level we offer options for achieving a specified performance bonus. This bonus rewards athletes for achieving specific benchmarks of skill mastery that are appropriate for that level. These specified bonus skills are also designed to meet a pattern of 'progression-oriented' development.
2. As the gymnast progresses to higher levels of compulsory competition he gains a larger repertoire, background of experience, and a higher level of fitness. Therefore, a greater number of opportunities for specified performance bonus is offered at each level. There are two reasons for offering more specified bonus opportunities as the compulsory levels increase. First, the gymnast's increased level of fitness and skill foundation warrants making greater opportunities accessible. Second, the expanded opportunity for specified performance bonus helps to prepare the gymnast for the transition to the next level and/or eventually optional competition.
3. The routines have been designed in such a way that at least one of the specified bonus skills is a little easier to achieve than the others in order to encourage each athlete's development. In the routine tables the specified bonus skills are referred to as SB# and they have a value of (+0.5) each.
4. Specified bonus cannot be rewarded if there is a single "large error" (0.5) or greater in the execution of the skill. (Special Exception Example: An exception to this rule is the giant swing on horizontal bar where the specified bonus is awarded for attempting the giant swings successfully without a fall even if there is a large error in the performance of the giant swings).
5. There should be a purposeful balance between encouraging a talented athlete's development and clean execution of skills. If a gymnast can successfully perform a specified bonus skill with a "medium" (0.3) or less deduction he would be rewarded slightly for his higher level of achievement. Poor execution will negate the advantage. Judges are encouraged to take appropriate and fair execution deductions for the performance of the skill. Therefore, this program is designed to encourage an athlete's skill development and provide opportunities for specified bonus in each routine while maintaining a standard of 'risk vs. reward' that is equitable within the overall context of the program.
6. In all cases, a successfully completed bonus skill without a fall or a single large error will receive bonus regardless of the number of small or medium errors taken for failure to meet standards of performance criteria. (Example: A press to handstand with a required 2-second hold is performed but is not held for the time specified in the performance criteria. The bonus will be credited and appropriate execution deductions per FIG will be assessed).
7. Specified bonus skills may be repeated following a fall to receive full value and the bonus. There is no limit to the number of times it may be repeated. (Example: The gymnast falls from the apparatus while attempting a bonus skill. He may repeat the skill and receive the +0.5 bonus in addition to the numbered skill part associated with the skill, less execution, as long as there is no single large deduction in the performance of the skill).

C. Specified Bonus (Division I Only): (Continued)

8. The program is designed to provide more opportunity for the growth and development of the gymnast's skill repertoire as well as provide a core construction that can serve as the basis of an optional routine. The Level 7 compulsories have been designed as a tool to help bridge the gap between compulsory and optional competition and encourage each athlete to make the transition at a time that is appropriate for him. Therefore, this level has been designed with basic routines that serve as the core for a 'modified optional' approach.
9. There is no Specified bonus on Vault so for Levels 4 – 6. The Division II and Division I vaults are the same. Although there is no Specified bonus on Vault in Level 7 there are two distinct vault tables, one for Division II and one for Division I (Division I may select from all the vaults in either table).

D. Virtuosity:

1. A total of (+0.3) three tenths of virtuosity bonus can be awarded in each routine.
2. In order to help the coach, athlete, and judge set standards for virtuosity bonus specific benchmarks for performance have been identified in each routine. Virtuosity bonus is intended for 'levels of artistic performance, technical excellence or amplitude' rather than for doing a more difficult skill.
3. There are three identified virtuosity elements in each routine; (+0.1) can awarded for each element.
4. Where specified, virtuosity will be awarded for any qualified execution of a skill with (-0.1) 'small' deduction or less in execution.

E. Routine Scoring Tables:

1. Division II – Junior Developmental Division – Listed Compulsory Routines

Scoring Elements	Score Values
Base Score – Performance criteria	9.5
Identified Virtuosity – (+0.1) each	0.3
Stick Bonus – Landing (FIG requirement)	0.2
Total Maximum Score	10.00

2. Division I – Junior Olympic Division – Listed Compulsory Routines + SB Skills

Scoring Elements	Score Values
Base Score – Performance criteria	9.5
Identified Virtuosity – (+0.1) each	0.3
Stick Bonus – Landing (FIG requirement)	0.2
Specified Bonus (SB) – (+0.5) each	1.0 to 2.0 by level
Total Maximum Score	11.00 to 12.00 by level

3. Specified Bonus skills by Level – Junior Olympic Division I only (+0.5) each skill

SB Skills per Level	SB Points Available
Level 4 – 2 skills	1.0 bonus maximum
Level 5 – 3 skills	1.5 bonus maximum
Level 6 – 3 skills	1.5 bonus maximum
Level 7 – 4 skills	2.0 bonus maximum

F. Routine Error and Deduction Table:

Table of Routine Errors and Deductions	
Error	Deduction
Missing numbered part	1.0
Non-Recognizable part	0.5 (plus all accrued execution deductions)
Routine Composition Error	0.5 (once per routine)
Fall (as per FIG)	1.0
Large error (as per FIG)	0.5
Medium error (as per FIG)	0.3
Small error (as per FIG)	0.1
Empty and Intermediate swings (as per FIG)	Empty (½) - 0.3, Intermediate (Full) - 0.5

G. Specific Judging Guidelines:

1. Explanation of “Numbered Part” & Routine Composition Error:

- a. A “numbered part” is defined as a “numbered skill or sequence” in the routine skill description for each level in Chapters 3 through 8 of this manual.
- b. A “numbered part” is a “missing part” if it has been omitted.
- c. If the “numbered part” is partially completed (more than 50% as determined by the judge) it should receive credit and the appropriate FIG deductions (small, medium, large or fall) should be taken.
- d. Added “parts” such as circles on mushroom or pommel horse, extra giant swings on horizontal bar, extra swings on rings or extra swings on parallel bars where allowed should be judged for execution errors only per FIG.
- e. The Routine Composition Error encompasses routine elements or parts not allowed performed in the incorrect order unless otherwise specified. In this case, the deduction is a 0.5 global deduction that should only be taken once per routine in addition to any execution deductions.

2. Handstands:

A handstand is shown at plus or minus (0-15°) from vertical. The junior program will use FIG rules concerning swings to or through handstand.

3. Swing and Position Criteria:

All swing and position required criteria are defined as one of the following:

- a. Horizontal
- b. 45°
- c. Vertical
- d. Bar height

4. Required holds:

- a. Holds are two seconds, unless otherwise noted. Hold deductions are per FIG.
- b. Momentary holds in the compulsory program are defined as holds that show a definite stop or control of the final finish position and are held less than or up to one second. Required Momentary holds that do not show a definite stop or control of the final finish position will receive a no hold deduction of (-0.3).
- c. In the case of awarding bonus, if the gymnast shows control of the final finish position he will be awarded bonus. If the gymnast clearly does not show control of the final finish position he will receive a single large deduction for failing to meet the required hold criteria and therefore not receive bonus for the skill.
- d. If a Specified Bonus skill is executed (50% or greater rule) but incurs a single large deduction or fall, the gymnast receives credit for the numbered skill part even though bonus is not awarded.

5. Added Holds:

Added holds are to be deducted as rhythm errors and not as added parts.

6. Steps:

- a. There is no requirement specifying the number of steps in the run prior to tumbling sequences in floor exercise routines.
- b. If a run is specified then at least one step must be taken prior to the hurdle otherwise a small deduction of 0.1 will be taken.
- c. A gymnast may take as many or as few steps as is necessary to execute the routine within the defined limits of the floor exercise mat.

G. Specific Judging Guidelines: (Continued)

7. Somersault Height:

All somersault heights (Floor Exercise and dismounts) are measured from the center of mass. Center of mass is defined as the point around which the body is rotating in space during the execution of the somersault.

8. Floor Patterns:

All tumbling passes can be performed on a 40' x 40' Floor Exercise mat or on a tumbling strip up to 60 feet in length.

9. Pommel Horse: (Extra circles or flairs are allowed and judged for execution except where noted)

Unless otherwise specified, all elements, compulsory or optional, begin and end in front support as per FIG. For all routines the gymnast must begin with both hands on the horse or mushroom.

10. Still Rings: (Extra swings are allowed and judged for execution except where noted)

Unless otherwise specified all basic swings on Still Rings should show a "turnover" action. See Chapter 5 – Still Rings, Section I – Compulsory Levels 4-7 Overview and Education, Paragraph C – Basic Technique, 1 - Basic Swing, for a full description. "Ring level" is defined as the top of the rings.

11. Vault:

- The junior program will not give a zero score for any attempted vault. The minimum score for any attempted vault will be 1.00.
- A balked attempt or incomplete vault may be repeated once (with safety in mind and at the judge's discretion) with a deduction of 1.00 from the score of the second attempt. No third attempt is allowed.

Table of Specific Errors and Deductions for Vault			
Error	Small	Medium	Large
Run Deductions: (Levels 4 – 7)			
Run slows down before hurdle, insufficient velocity or acceleration	0.1	0.3	N/A
Improper arm bend and swing action not complementary to the run	0.1	0.3	N/A
No distinct lift of front knee and extension of back leg	0.1	0.3	N/A
Rhythm break during run (stutter-steps) or insufficient stride	0.1	0.3	N/A
Hurdle Deductions: (Levels 4 – 7)			
Hurdle does not stay on level plane as knees lift, insufficient knee lift	0.1	0.3	N/A
Feet are behind hips on initial contact with springboard	0.1	0.3	N/A
Arm swing is not executed from back to front direction	0.1	0.3	N/A
Body not at vertical upon completion of board contact	0.1	0.3	N/A
First (Pre) Flight Deductions: (Levels 6 & 7)			
Diving or insufficient rotation to the blocking surface	0.1	0.3	0.5
Body position too arched or piked	0.1	0.3	0.5
All other deductions per FIG	0.1	0.3	0.5
Second (Post) Flight Deductions: (Levels 6 & 7)			
Repulsion not within 0° - 15° of vertical	0.1	0.3	0.5
Lack of distinct lift or rise from blocking surface	0.1	0.3	0.5
Body position too arched or piked	0.1	0.3	0.5
Landing Deductions: (Levels 4 – 7)			
All landing deductions per FIG.			

12. Parallel Bars: (Routines to be performed as written except where allowed extra swings are noted)

- A "hand-on-hand" spot is allowed without deduction on any compulsory skill that originates from support and bails into a long hang swing. There should be no evidence of facilitation to the element other than to ensure a secure grip.
- Extra swings are not permitted where specified routine composition is listed in the description of the numbered value parts in succession. (Exception: Level 7- addition of bonus skills where extra swings are allowed. SB#2 and SB#3 may be performed in any order with extra swings)

13. Horizontal Bar: (Routines to be performed as written except where allowed extra swings are noted)

Unless otherwise specified all under swings forward on Horizontal Bar should be tap swings. See the Chapter 8 - Horizontal Bar, Section I – Compulsory Levels 4-7 Overview and Education, Paragraph C – Basic Technique, 2 - Tap Swing, for a full description. Extra giant swings only are allowed.

III. Optional Levels 8 – 10 Judging & Rules Guidelines

A. General Bonus:

1. Execution Bonus:

Routines that have execution deductions equaling 0.0 - 0.8 will be awarded +0.1 in bonus. All four element groups must be fulfilled to receive this bonus.

2. Stick bonus:

- Stick bonus of +0.1 will be awarded for stuck dismounts which receive full **Special Requirement** credit for Level 8 and full Element Group IV credit for Level 9 and 10. There is no stick bonus on pommel horse.
- Stick bonus of +0.1 will be awarded for stuck vaults at all levels. Stick bonus will also be awarded for Level 10 bonus vaults, see Vault Bonus Table to determine the amount awarded.
- "D" value dismounts in Level 10 will be awarded +0.2 for a stick. There is no stick bonus on pommel horse.
- Stick bonus will be added to the start value.

B. Event Specific Bonus, Restrictions and Special Exceptions: Applies only to the JO & JE Divisions

1. Floor Exercise:

- "D" value multiple salto skills and double salto backward piked will receive +0.1 bonus.
- "D" or higher value multiple layout salto skills will receive +0.3 bonus.
- Any bounding connection equaling 0.5 or higher in total combined difficulty of the 2 connected saltos will receive +0.1 bonus. If the pass meets FIG Connection bonus criteria add appropriate FIG Connection bonus in addition.
 - Restriction: FIG rules apply – Only two bonus connections may be awarded per routine.
 - Special Exception: The FIG double salto requirement is not required in the Junior Program.**
- Any flair through handstand will receive +0.1 bonus.

2. Pommel Horse:

- Circle or flair to handstand and return to circle or flair will receive +0.2 bonus.
- Any "D" or higher full spindle circle or flair will receive +0.1 bonus.**
- Any "D" scissor $\frac{1}{4}$ to handstand on one pommel will receive +0.3 bonus. The gymnast is not required to change hands – swing to handstand and swing down from handstand on the same arm is allowed.
- Any $\frac{3}{3}$ longitudinal travel with 6 hand placements in the saddle (3 circles) will receive +0.2 bonus.
 - Restriction: This bonus is not available for Level 8
 - Restriction: This bonus may be awarded one time only in an exercise
 - Special Exception: The same skill (i.e., Magyar or Sivado) with less than 6 hand placements will receive "D" value and will not be broken up into lesser value parts. Partial credit for travels or turns completed during execution of longitudinal travels or Russians may also be given.**
- Any FIG "E" flop sequence or "E" Combined Sequence flop (including Russian) will receive +0.2 bonus.
- Travel with a 360° turn or greater continuing to circle will receive +0.1 bonus. (Example: Mogilny, Belenki, Tong Fei, Roth, Wu to circles)
 - Restriction: A Russian may be connected directly to this skill but a circle out must be performed to receive bonus. No leg cut is allowed in connection to receive bonus.
- Circle or flair to handstand (includes dismount) will receive a "C" value.
 - Special Exception: The "C" value will be awarded regardless of execution. There is no cap on execution deductions in the performance of the skill.

3. Still Rings:

- A locked arm press to handstand with no deduction for arm bend will receive +0.2 bonus.**
 - Special Exception: Deductions in the held handstand will not be counted against the press for the purpose of awarding bonus.
- In Element Group II & III – Any "C" or higher strength skill will receive +0.2 bonus.
- A "C" value locked arm giant to handstand in either direction will receive +0.2 bonus.**
 - Restriction: This bonus may be awarded one time only in an exercise
- Any "D" or higher dismount will receive +0.1 bonus.
 - Restriction: This bonus excludes FIG code box # 4.40 (Double salto backward with $\frac{3}{2}$ twists).
- Additional Restrictions:
 - Restriction: Level 8 and 9 gymnasts may only perform one Honma (Yamawaki) type skill from EG I. Level 8 and 9 gymnasts may perform one additional Honma type skill from EG III.
 - Restriction: Level 8, 9 and 10 gymnasts are not allowed to perform Gucozogy or Li Ning skills.

B. Event Specific Bonus, Restrictions and Special Exceptions: (Continued)

4. Vault:

Level 10 gymnasts may earn vault bonus for either performing a single vault with a start value of 5.0 or higher or for performing two vaults where the second vault meets the following criteria:

- The gymnast's first vault is scored normally by the judging panel.
- If the gymnast elects to perform a second vault for bonus he will do so immediately following the first vault. His coach must inform the judges of his intention as well as the name and start value of the second vault. A gymnast cannot receive both the two-vault bonus and the single vault bonus.
- Both vaults must be from different FIG vault groups but they may have the same second flight.
- Both vaults must have a salto in the second flight.
- The judging panel must agree that the second vault, as performed, did not receive a single large execution deduction or greater.
- The judging panel will determine the sum of the start values for the two vaults and then the amount of bonus to be awarded based on the Vault Bonus Table:

Vault Bonus Table – Level 10 only		
Sum of start values for 2 Vaults:	Bonus Awarded	
6.8 – 7.5	0.2	Stick bonus 0.1 each
7.6 – 8.7	0.4	Stick bonus 0.1 each
SV value for 1 Vault 5.0 or >:	Bonus Awarded	
or 2 Vaults 8.8 or higher	0.6	Stick bonus 0.2

- If all criteria are met and bonus is awarded it will be added to the start value of the first vault.
- If the gymnast balks on his first attempt, the 1.0 deduction will be taken from his execution score on the first vault and will not affect his eligibility for bonus if all other criteria are met.
- Stick bonus of +0.1 will be awarded for sticking each vault that meets the criteria.
- If the gymnast elects to do a single vault of 5.0 value or higher it must be performed without a single large deduction or greater to receive the bonus.
 - Special Exception: Any single 5.0 value vault will be awarded stick bonus of +0.2.
- Vault Restrictions and Special Exceptions:
 - Restriction: Level 8 & Junior Developmental may not perform round-off entry vaults.
 - Restriction: Level 9 & Junior Developmental may not perform vaults with multiple flips.
 - Special Exceptions: *A Yamashita vault will be allowed and has the same value as a handspring. Handspring Pike front salto with ½ twist will receive a 3.6 start value.

5. Parallel Bars:

- "D" or higher Healy or Makuts to straight arm full support will receive +0.2 bonus.
- "D" or higher Giant skills (Diamidov(s), Belles, Tanaka) will receive +0.2 bonus. Giant to one bar will receive "D" credit with required 1 second hold – no Healy is required.
 - Restriction: This bonus includes FIG code box #'s 3.22, 3.28, 3.29, 3.52, 3.53 and 3.60 only.
 - Special Exception: There is no restriction on the number of giant skills that can be performed for value in an exercise as long as they are from different FIG boxes or virtual code box.
 - Special Exception: Two giant skills from the same box in succession are allowed and both skills will receive value. This giant repetition exception from the same box is allowed one time only (i.e., 'giant – giant' or 'giant Diamidov – giant Diamidov'). Hold in the handstand is allowed between the skills. Giant to one bar is allowed only once in a routine.
 - Special Exception: For all levels, an empty ½ swing is allowed going into a giant skill. Moy to support is included.
 - Special Exception: For Levels 8 and 9, a giant to support will receive a "B" value (EG III).
- A locked arm peach to handstand will receive +0.1 bonus
 - Restriction: This bonus may be awarded one time only during an exercise.
 - Special Exception: There is no restriction on the number of peach basket skills that can be performed for value in an exercise as long as they are from different FIG boxes or virtual code box.
 - Special Exception: Two peach baskets in succession from same box are allowed one time only and both skills will receive value. Hold in handstand is allowed between the skills.
 - Special Exception: For all levels, an empty ½ swing is allowed going into a peach basket skill.
- Any "E" basket or higher skill will receive +0.3 bonus.
- Any "E" or higher EG II skill will receive +0.2 bonus.
- Additional Special Exceptions:
 - Special Exception: A forward uprise with ½ turn (Stützkehr) to support will receive a "C" value (EG II)
 - Special Exception: Levels 8 and 9, a Stützkehr forward to support receives a "B" value (EG I).

B. Event Specific Bonus, Restrictions and Special Exceptions: (Continued)

6. Horizontal Bar:

a. Any "D" Adler skill will receive +0.2 bonus.

- Special Exception: For All Levels, a "C" value jam to handstand will receive +0.1 bonus.
- Special Exception: For All Levels, the following values will be awarded for a jam:

Jam to Handstand	FIG "C" value	No angle deduction
Jam from 15° to 45°	JO "B" Value	No angle deduction
Jam from 44° to Horizontal	JO "A" Value	No angle deduction
Jam below Horizontal	JO "A" Value	Angle deduction (-0.5)

b. Any Kovacs or "E" or higher flight element will receive +0.3 bonus

c. Any "D" flight element will receive +0.1 bonus.

- Restriction: A Yamawaki will not receive the bonus.

d. Any connected flight elements receiving the FIG connection bonus will also be awarded an additional +0.1 bonus.

- Special Exception: A flight element may be repeated only if used in connection with another flight element.

a. Restriction: A swing half turn is allowed after non-flipping release skills or flipping release skills that do not go over the bar in the JO program. FIG rules apply to flipping release skills that go over the bar. (Flipping release = FIG #'s, 246 – Xiao Ruizhi, 252 – Gaylord tucked, 254 – Pegan, 259 – Gaylord Piked, 260 – Pegan Piked, 266 – Cassina, 276 & 277 – Gaylord 2, 282 & 283 Kovacs, 284 – Bretschneider, 289 – Kohlman, 296 – Kohlman 3/2 (Maras). All other release skills are classified as non-flipping and a ½ swing turn is permitted in the JO program in addition to FIG rules.

e. Other exceptions:

1. A maximum of 5 swings forward and backward of which the 5th must be a skill (i.e., free hip, stemme) is allowed. The JO program will allow a change of direction on the 5th skill without deduction.
2. A pullover is allowed as a mount in Level 8 for "A" value. No element group credit. Continuous movement is required. A full stop is a (-0.5) deduction.
3. The JO Program will disregard the FIG "entry from handstand" requirement for Endos and Stalders.

7. JO & JE Optional Bonus, Restrictions and Special Exceptions Table:

All of the bonus, restrictions and special exceptions listed in the previous event specific headings are contained in the table found on the following page. These rules are not applicable to the Junior Developmental division.

JO & JE Optional Bonus, Restrictions & Special Exceptions Table

#	Bonus Skill	Bonus	#	Bonus Skill	Bonus
Floor Exercise – Junior FIG Restrictions Apply to Level 8 & 9 Only					
1	"D" multiple salto skills and double salto backward piked	0.1	3	Bounding salto connection +0.5 or more in difficulty (Apply appropriate FIG bonus)	0.1
2	"D" or higher layout multiple salto skills	0.3	4	Flair through Handstand	0.1
Special Exception: The FIG double salto requirement is not required in the Junior Program Restriction: FIG Rules apply – Limit 2 bonus connections awarded per routine					
Pommel Horse – Junior FIG Restrictions Apply to Level 8 & 9 Only					
1	Circle or flair to HS and return to circle or flair	0.2	4	3/3 longitudinal travel with 6 hand placements in saddle – one time only	0.2
2	Any "D" or higher Full spindle circle or flair	0.1	5	FIG "E" Flop or "E" Combined Flop (Pg.2.7)	0.2
3	Any "D" scissor ¼ to HS on one pommel	0.3	6	Circle out of 3/3 longitudinal travel with 360° turn or greater	0.1
Restrictions: #4, may be awarded one time only in an exercise and is not eligible for Level 8 #6, A Russian to circle out is allowed, no leg cut is allowed in connection					
Special Exceptions: #4 if performed with less than 6 hand placements travel receives "D" value Circle or flair to handstand (includes dismount) will receive a "C" value with no cap on deductions					
Still Rings – Junior FIG Restrictions Apply to Level 8 & 9 Only					
1	Locked arm press to HS-no arm bend	0.2	3	Locked arm "C" giant in either direction	0.2
2	EG II & III – Any "C" or higher strength skill	0.2	4	"D" or higher dismount	0.1
Restrictions: #3, Must be held, bonus may be awarded one time only in an exercise #4, excluding FIG code box # 4.40 Levels 8 & 9 are only allowed one EG I Honma (Yamawaki) & one EG III additional Honma skill Levels 8, 9 and 10 are not allowed to perform Guszoghy or Li Ning skills					
Special Exception: #1, deductions in the held handstand will not be counted against the press bonus award					
Vault – Junior FIG Restrictions Apply to Level 8 & 9 Only					
Vault Bonus Table - Level 10 only				Restrictions: Level 8, no round-off entry vaults allowed Level 8 & 9, no multiple flipping vaults allowed Special Exceptions: Handspring Pike Front ½ twist = 3.6 value (Maximum award for bonus + stick = +0.8)	
Sum of start values for 2 Vaults:		Bonus Awarded			
6.8 – 7.5	0.2	Stick bonus 0.1 each			
7.6 – 8.7	0.4	Stick bonus 0.1 each			
SV value for 1 Vault 5.0 or ≥: Or 2 Vaults 8.8 or higher		Bonus Awarded			
		0.6	Stick bonus 0.2		
Parallel Bars – Junior FIG Restrictions Apply to Level 8 & 9 Only					
1	"D" or higher Healy or Makuts to support	0.2	4	"E" Basket or higher (EG III)	0.3
2	"D" or higher Giant skill (restrictions, note)	0.2	5	"E" or higher EG II skill	0.2
3	Locked arm Peach to Handstand	0.1	Note: Giant ½ turn will have its own virtual code box		
Restrictions: #2, bonus is allowed for the following FIG Code Box #'s – 3.22(1 sec.),3.28,3.29,3.52,3.53,3.60 #3, bonus may be awarded one time only during an exercise					
Special Exceptions: No restriction on the number of peach basket or giant skills performed for value Two successive 'same box' peach basket or giant skills may be performed for value once per routine For all levels, an empty ½ swing is allowed going into a peach basket or giant skill (Include Moy, Cast) A forward uprise with ½ turn (Stützkehr) to support will receive a "C" value (EG II) For Levels 8 & 9, Stützkehr to support (EG I) and giant to support (EG III) will each receive a "B" value					
Horizontal Bar – Junior FIG Restrictions Apply to Level 8 & 9 Only					
1	Any "D" Adler skill	0.2	3	Any "D" flight element	0.1
2	Any Kovacs or "E" or higher flight element	0.3	4	Receive FIG connection bonus add	0.1
Restrictions: #3, a Yamawaki will not receive the bonus					
Special Exceptions: A flight element may be repeated only if used in connection with another flight element For All Levels, a "C" value jam to handstand will receive +0.1 bonus For All Levels, refer to the Jam Table on Page 2.9 for JO Values (EG III) A swing ½ turn is allowed from non-flipping release skills. See Note: Pg. 2.9 #6d – Flipping releases					

C. General Exceptions to the FIG Code of Points:

1. Recognizable Gymnastics Skills:

- a. Any recognizable gymnastics skill which is not listed in the FIG Code of Points, NGJA/USA Gymnastics Interpretations, Men's Junior Olympic Age Group Competition Program Manual or Men's Junior Olympic Age Group Competition Program Update will receive an "A" value with no Element Group credit. **Minimum "A" value skills will satisfy Level 8 Special Requirements where specified.**
- b. Skills that are not listed in the FIG Code of Points, the USAG/NGJA Interpretations or the AGCC Update will always receive an "A" value until that skill has been submitted for evaluation.
- c. New and original skills **must** be submitted (in electronic video form) directly to the NGJA web site selecting the 'New Skill Submission Page' link. The Junior Olympic Program Coordinator will have the skill evaluated by the NGJA/USAG Technical Committee.

2. Short Routine:

The deduction for performing an exercise containing less than six recognizable gymnastics skills is 1.0 for each skill less than six. **This deduction is taken from the 'D' score.** (For example: 5 parts – deduct 1.0, 4 parts – deduct 2.0, etc.). **This deduction applies to all divisions (JE, JO, JD).**

3. Element Group Requirement:

There is no restriction on the number of skills that can be performed from an element group for value.

4. General Restrictions and Special Exceptions:

- a. In the Men's Junior Olympic Age Group Competition Program, a special exception skill which has a letter value assigned should be evaluated as if it has its own "code box".
 - *Example:* A "B" Stützkehr forward to support on Parallel Bars would have a different "virtual code box" for routine construction purposes than a FIG "C" value Stützkehr forward to handstand. (A "B" Stützkehr is allowed for Levels 8 and 9 only)
- b. It is, however, not the intention of this interpretation to allow for undue repetition of elements. FIG rules regarding repetition will be enforced except where specifically noted in the following event specific exceptions.
 - *Example:* A gymnast performs both a FIG "C" value Stützkehr forward to handstand and the excepted "B" Stützkehr forward to support in the same routine, only the FIG "C" value Stützkehr forward to handstand would be recognized because of its higher value.
- c. Floor Exercise – One landing mat of up to 10 cm (4") may be used for **multiple flipping skills**. The mat must remain in place throughout the routine. The mat must be used for landing only. An apparatus related deduction of 0.5 will be taken if the mat is used for take-off during the execution of a skill.

5. Pommel Horse – All Level 8 age groups are required to compete on the horse with pommels removed. All applicable optional bonus rules apply to the pommel-less horse. See Chapter 1 – General Age Group Competition Program Information, Section I – Age Group Explanation & Competition Program Tables, Paragraph B – Age Group Competition Optional Levels Overview, 4 - Level 8 Pommel-less Horse Rules & Skills Table, for a full description. **All Junior Developmental Division athletes will use pommels on the horse.**

6. Application of Bonus Rules:

- a. One skill may be awarded for only one bonus. The higher value bonus qualified will be awarded.
- b. No bonus will be awarded if there is a single large deduction in the execution of the skill.
- c. When repeating a skill in direct connection chronology rules do not apply.
- d. Junior Developmental athletes are not eligible for added bonus listed in the bonus table. **These bonus rules are for Junior Olympic and Junior Elite Divisions only.**
- e. **Connection on Floor Exercise is awarded on both sides for multiple flipping combinations. A 'same box' skill cannot be repeated for value more than once and one must be used in connection.**

7. Additional Exceptions:

- a. A swing half turn is allowed after non-flipping release skills or flipping release skills that do not go over the bar in the JO program. FIG rules apply to flipping release skills that go over the bar.
- b. A single global skewing deduction for longitudinal travels on Pommel Horse will be applied in the JO program. (Not FIG per section)

Chapter 3 – Floor Exercise

Compulsory Levels 4 – 7 Overview and Education

A. General:

1. All compulsory floor routines are designed so they can be done on a tumbling strip up to 60 feet in length.
2. This set of routines on Floor Exercise emphasizes the gymnast working rhythmically and continuously throughout the exercise. A “hold” may be the only allowed stop. The designated hold elements in the routines should be shown for only as long as indicated in the performance criteria or a rhythm deduction will be assessed. The tumbling and corner sequences are designed to encourage rhythm and have been developed to promote a variety of different transitional movements. As a result, these routines should be successfully executed in 45 to 60 seconds and must show continuous rhythm.
3. Unless otherwise specified, all transitional lunges should be executed with the back leg straight, front knee bent, heels down and the toes turned slightly outward. Only a momentary pause is allowed to show the position. Holding the lunge position more than momentarily will result in a deduction for rhythm.
4. The basic exercises are designed to help the recreational level participant successfully execute the routine. Benchmarks for virtuous execution are included to guide the gymnast.
5. Specified bonus elements tend to be skills that will be included or required in routines at the next level and follow a pattern of consistent progression.
6. Forward handsprings should be slightly over-rotated. A forward rebound is allowed.
7. On forward and backward saltos, the minimum center of mass should be chest high.
8. All hurdles should be executed with a full extension of the arms and shoulders and the forward leg should bend in plié as the arms reach to contact the floor. The back leg should kick straight over the top as the forward leg thrusts from the floor and the hands push through the wrists and fingertips simultaneously to create maximum force and turnover.

B. Definitions:

1. The term “plié” is defined as a bending of the knees as the feet contact the floor and is used to cushion the landing and promote control and/or rhythm. All jumps should land in “plié” to assist control, balance, and rhythm on landings.
2. A “sissone” is defined as a jump from two feet with an extended split of the legs and landing on the forward leg with the back leg extended.
3. An “assemblé” is defined as a kick upward to a jump from one foot to a landing with the legs together on two feet. This is done with a ½ turn in these routines.
4. A “salto” is defined as a flipping or somersaulting skill performed in the air and can be performed forward, backward or sideward.
5. A “tempo salto backward” also known as a ‘whip’ or ‘whipback’ is defined as a back handspring without hands.
6. A “swedish fall” is defined as a prone fall with the legs split and the top leg extended straight at vertical.
7. A “flying spring” also known as a ‘bouncer’ is defined as forward handspring performed with a two foot takeoff.

C. Basic Technique:

1. Forward Headspring

A forward headspring is performed by squatting to a tuck position and placing the hands on the floor and thrusting forward while extending the legs through the pike position as the head contacts the floor. Utilizing this momentum the gymnast will perform a kipping action to the arch position from the headstand as the arms push forcefully from the floor. The combination of forward momentum and extension through the shoulders lifts the gymnast to a stand with arms overhead. Utilizing a panel mat and a circular roll mat for support is helpful to introduce the development of the headspring.

2. Forward Handspring

The forward handsprings should show a straight-arm blocking action with full extension of the shoulders and a visible lift or rise from the floor. The forward leg should bend through the lunge position with the arms and shoulders fully extended upon contact with the ground. It should also show turnover past vertical to the

rebound with a fully extended position.

3. Round-off and Back Handspring

- a. The round-off and back handspring should turnover past vertical to a hollowed body position with the hips rounded under, knees behind the toes, and the arms extended at horizontal or above in preparation for the takeoff backward to the handstand blocking position. The takeoff phase of the back handspring should fully extend backward in a linear horizontal direction.
- b. The snap down phase of the back handspring, in preparation for a rebound, should be shorter and rotate up quickly to a standing position with the arms next to the ears, the head neutral, and at a blocking angle short of vertical for the rebound.
- c. The snap down phase of the back handspring prior to the salto backward tucked should be shorter and rotate up quickly to a standing position with the arms next to the ears, head neutral, and at a blocking angle short of vertical.

D. Level 4:

1. The tucked backward roll extension to prone support is intended as a progression toward a back extension roll to handstand. A back extension roll to handstand may be shown without deduction. There is no height requirement on this skill.
2. Cartwheels should show continuous rhythm. The landing leg should bend into pli  and move smoothly through the lunge position with arms extended overhead into the next skill.
3. The tuck jump should be done with the hands grasping the legs and pulling into a tight tuck and an extension of the legs before landing.

E. Level 5:

1. The jump to straight arm straddled press to momentary handstand should be done with the minimal amount of jumping action necessary to complete the element. The object is, of course, to eventually be able to press to the handstand.
2. The height of the dive roll should be consistent with the gymnast's center of mass. The body position should be straight (a slight hollow or tight arch is allowed) and care should be taken to ensure that there is proper pressure exerted by the arms and hands upon arrival to the floor to ensure a smooth roll. In a properly executed dive roll, the body will roll through somewhat of a "candlestick" position and continue on through the tuck to the feet without stop, hesitation, or bounce.

F. Level 6:

1. The forward handspring step-out should be performed with the landing leg as far behind the body's center of mass as possible in order to accelerate into the lunge for the subsequent handspring.
2. The salto backward tucked takeoff position leaving the floor should be vertical. The hips and knees should lift upward in front while the arms extend upward and the head is neutral. The rotation for the salto backward tucked should be initiated by lifting the lower body upward to the tuck position very quickly. The rotation is sustained by continuing to lift the upper body as the somersault turns over while extending the legs and hips quickly through the vertical position.

G. Level 7:

1. The salto backward stretched should be performed with a vertical takeoff and lifting of the hips forward to initiate rotation with the head remaining neutral. Attention to proper technique is important to master prior to attempting twisting skills. Trampoline drills and training are useful in refining this technique.
2. Refinement of proper forward handspring technique is essential to continued progress. Special attention should be paid to developing and maintaining good upper back and shoulder flexibility.
3. If the gymnast performs the specified bonus dismount sequence with the tempo salto backward he should take care to execute the body positions with the tempo salto backward (whip) similar to the requirements for a back handspring as described in the Basic Technique section above.
4. This routine is designed to prepare the gymnast for a core optional routine at Level 8. With this in mind, the routine is designed to be continuous in movement in order to be able to execute three passes within 60 seconds. There is no deduction for exceeding 60 seconds; however, developing the ability to move rhythmically will become a valuable skill as the gymnast transitions to the optional levels. Unnecessary or extended stops will be assessed a rhythm deduction.

Level 4 Floor Exercise

#	Skill(s) Description	Performance Criteria	Virtuosity
1	Lift arms and kick leg up, step forward to lunge	Momentary hold	
2	Kick to handstand	Momentary hold	2 second hold (+0.1)
3	Straight arm forward roll, jump hurdle to cartwheel, cartwheel with 1/4 turn to stand	Continuous rhythm	
4	Tucked backward roll to straight or hollow body extended front support	No height requirement	Straight arms (+0.1)
5	Lower to arch support with toes pointed and head up, lift to straddle stand with head up and arms extended	Continuous rhythm	
6	Straddled press to handstand	Momentary hold	2 second hold (+0.1)
	SB#1: Replace #6 with straddled press to handstand with momentary hold (+0.5)	Momentary hold	2 second hold (+0.1)
7	Forward roll, tuck jump to stand	Knees to chest in a tight tuck	
8	Run, hurdle, round-off, rebound to stand		
	SB#2: Replace #8 with run, hurdle, round-off, back handspring, rebound to stand (+0.5)		

Level 5 Floor Exercise

#	Skill(s) Description	Performance Criteria	Virtuosity
1	Run, punch dive roll	Dive roll with hollow or tight arch.	
2	Kick leg up and cartwheel with ¼ turn to stand, tuck or pike back extension roll through handstand	Back extension roll through handstand	Back extension roll with straight arms (+0.1)
3	Lower to arched prone support with head up and toes pointed, lift to straddle stand with head up and arms extended	Continuous rhythm	
4	Jump to straddle press to handstand with momentary hold, lower with straight legs to stand	Momentary hold	2 second hold (+0.1)
	SB#1: Replace #4 with straddled press to handstand with momentary hold, lower with straight legs to stand (+0.5)	Momentary hold	2 second hold (+0.1)
5	Run, hurdle, forward handspring	Rebound allowed	
6	Step forward and kick to handstand with momentary hold	Momentary hold	
	SB#2: Replace #6 with step forward and kick to handstand with full pirouette (+0.5)	Continuous rhythm Show control of handstand during full pirouette	
7	Straight arm forward roll, straight legged sissone, step forward to ½ turn rearward	Sissone with legs split 45° or greater	Sissone with legs split greater than 90° (+0.1)
8	Run, hurdle, round-off, back handspring, rebound to stand		
	SB#3: Replace #8 with run, hurdle, round-off, back handspring, back handspring, rebound to stand (+0.5)		

Level 6 Floor Exercise

#	Skill(s) Description	Performance Criteria	Virtuosity
1	Run, punch, salto forward tucked		
	SB#1: Replace #1 with run, punch, salto forward piked, (+0.5)		
2	Step forward and kick to handstand with full pirouette	Continuous rhythm Show control of handstand during full pirouette	
3	Straight arm forward roll to headspring, straight legged sissone, step forward to ½ turn rearward	Sissone with legs split 45° or greater	Sissone with legs split greater than 90° (+0.1)
4	Run, hurdle, forward handspring step-out, forward handspring	Rebound allowed	
5	Step forward to Swedish fall, lower to arched prone support with head up and toes pointed, lift to straddle stand with head up and arms extended	Continuous rhythm	
6	Straddle press handstand with momentary hold	Momentary hold	2 second hold (+0.1)
	SB#2: Replace #6 with Endo roll to handstand with momentary hold (+0.5)	Continuous rhythm Momentary hold	2 second hold (+0.1)
7	Step down, step forward (one or more steps allowed) to hitch kick, step forward to ½ turn rearward	Hitch kick with both legs at horizontal	
8	Run, hurdle, round-off, back handspring, salto backward tucked		Full extension of body prior to landing (+0.1)
	SB#3: Replace #8 with run, hurdle, round-off, back handspring, back handspring, salto backward tucked (+0.5)		Full extension of body prior to landing (+0.1)

Level 7 Floor Exercise

#	Skill(s) Description	Performance Criteria	Virtuosity
1	Run, hurdle, round-off, back handspring, salto backward stretched		
	SB#1: Replace #1 with run, hurdle, round-off, back handspring, salto backward stretched with a full twist (+0.5)		
2	Straight arm tuck or pike back extension roll to handstand with 1/2 turn, lower to arched prone support with head up and toes pointed	Continuous rhythm	
3	Lift to tuck position, jump to straight legged sissone, step forward to 1/2 turn rearward	Legs split 45° or greater	Sissone with legs split greater than 90° (+0.1)
4	Run, hurdle, forward handspring, salto forward tucked to stand		
	SB#2: Replace #4 with run, hurdle, forward handspring, salto forward piked or stretched to stand (+0.5)		
5	Step forward and kick 1/2 turn to Swedish fall, lower to arched prone support with head up and toes pointed, lift to straddle stand <u>or</u> split with head up and arm(s) extended	Show continuous rhythm.	Swedish fall with top leg past vertical (+0.1)
6	Straddle press handstand with 2 second hold	2 second hold	
	SB#3: Replace #6 with any FIG "B" press or higher or Endo roll to handstand (+0.5)	Show continuous rhythm 2 second hold of handstand	
7	Step down, turn toward the corner, step forward (one or more steps allowed) to hitch kick, step forward to 1/2 turn rearward	Hitch kick with both legs at horizontal	
8	Run, hurdle, round-off, back handspring, back handspring, salto backward tucked		Full extension of body prior to landing (+0.1)
	SB#4: Replace #8 with run, hurdle, round-off, back handspring, tempo salto backward, back handspring, salto backward tucked (+0.5)		Full extension of body prior to landing (+0.1)

Chapter 4 – Pommel Horse

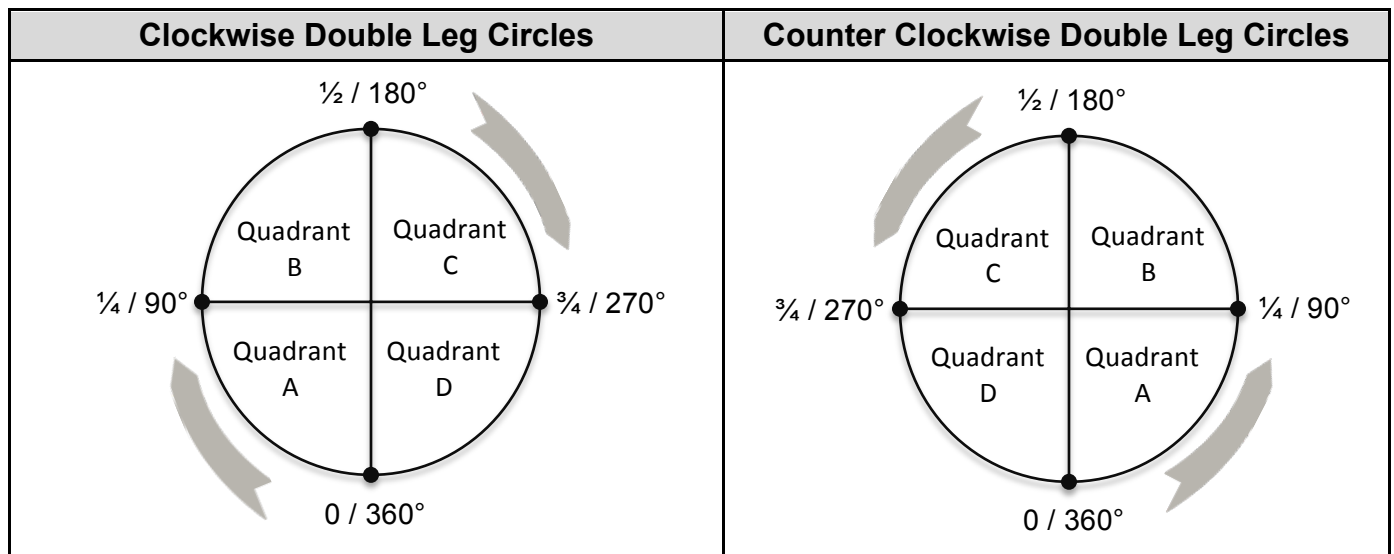
Compulsory Levels 4 – 7 Overview and Education

A. General:

1. The basic format of the mushroom exercises is intended to keep the routines geared to the average recreational participant. The emphasis is on good circle technique which is reflected in the virtuosity bonus. Levels 4 through 6 are used to progressively introduce each of the different categories of circle skills through the use of specified bonus elements.
2. Over the past quadrennium, analysis has shown that the great majority of athletes experience a rapid degradation of circle technique when transitioning from the mushroom to the pommel horse. A new approach is to provide a more gradual transition to the pommel horse from the mushroom. For this reason, at Level 7 the gymnast performs the same skill set he has already mastered but on a new apparatus, a pommel-less horse. The benefits of this approach include the ability to continue circle technique refinement and the opportunity to build a more relevant repertoire of skills that can serve as a foundation on the horse for optional gymnastics. The basic format of pommel-less horse routine is designed for the average gymnast while the specified bonus elements offer opportunities for the diverse ability levels of the every gymnast.
3. Pendulum Swings - While the compulsory program no longer requires competition on the pommel horse in the form of leg swings, cuts, and scissors, it is useful to continue development on this apparatus. See the basic technique on pendulum swings.
4. Training on pommels - While the Level 7 and Level 8 programs are on a pommel-less horse, gymnasts and coaches are encouraged to start (or maintain) a circle training program on single and double pommels. Care should be taken not to compromise the technique of the circle as the gymnast transitions to pommels. Failure to include a pommel-training program during this time may result in a limited skill repertoire on pommel horse in Level 9 & 10.
5. Injury prevention - With the increased time and training on the mushroom and pommel-less horse it is important for coaches and gymnasts to implement a proper wrist strength and wrist flexibility program.

B. Definitions:

1. Mushroom lines: These are the lines placed on the mushroom in a cross (+) position. These lines indicate the four quadrants of the apparatus with respect to hand placement and circle direction.
2. Quadrants (A, B, C, D): Positions: $\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{4}$, Full or "0" position. "0" position is the beginning of the circle in front support.
3. $\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{4}$ and "0" are used to describe positions of the circle. 90° , 180° , 270° , 360° , are used to describe a degree of turn.



B. Definitions: (Continued)

4. "Post" or support arm. The arm supporting the gymnast at the $\frac{1}{4}$ position for clockwise circles is the right arm. The arm supporting the gymnast at the $\frac{3}{4}$ position for clockwise circles is the left arm.
5. A "double leg circle" should start and finish in a front support position.
6. A "front loop" is defined as a circle in cross support frontways on the end and should start and finish in a front support position.
7. A "back loop" is defined as a circle in cross support rearways on the end and should start and finish in a front support position.
8. A "counter turn" is a turn performed in the opposite direction of the circle.

C. Basic Technique:

1. Mushroom Circle

- a. The proper technique for the basic mushroom circle should show a complete extension of the hips with an open chest at the $\frac{1}{4}$ and $\frac{3}{4}$ circle positions. Squeezing the hips and gluteus muscles tight will enable the gymnast to maintain a straight body position throughout the circle.
- b. There should be a slight counter rotation and opening of the hips and chest at the $\frac{1}{4}$ circle position to prevent 'rolling the hips over' as the circle travels around the front of the mushroom. This 'rolling the hips over' will cause the gymnast to pike or over-hollow in an effort to square up his hips to the mushroom at the completion of the full circle. Properly executed, the counter-rotation on the first $\frac{1}{4}$ circle will allow the hips to square up as the gymnast reaches the $\frac{1}{2}$ circle in the rear support position.
- c. Reaching the $\frac{1}{2}$ circle in the rear support position with his hips squared or slightly counter turned will enable him to 'lead' with his heels into the $\frac{3}{4}$ circle position as he transfers his weight to his second arm. The greater the shoulder lean, the greater the circle speed and extension the gymnast will be able to achieve. The gymnast may use this lean and 'heel drive' action to accelerate his circle through the $\frac{3}{4}$ circle position throughout the second half of the circle.
- d. The gymnast should keep his shoulders erect and head or chin up as he completes the full circle so that his body remains straight and extended and he can effectively initiate the counter rotation into the next circle as he transfers his weight back to the first arm.
- e. The goal is to educate the gymnast to correct circle technique. Training devices such as the floor mushroom can be used effectively to break down the various positions to achieve a proper circle technique.

2. Flairs

- a. The proper technique for the flair should conform to the same basic elements required of a basic circle. The gymnast should ideally show full body extension throughout the circle. There should be a slight counter rotation of the hips and chest at the $\frac{1}{4}$ circle position and this should be maintained through the $\frac{3}{4}$ circle position to insure full extension.
- b. The break for the flair should occur at the $\frac{3}{4}$ circle position. The top leg should lift to the side and upward to initiate the straddle position as high as possible with the bottom leg driving rearward from the counter rotated position. The body should be fully extended on the break.
- c. The flair should remain in an extended position around the back of the circle as much as possible enabling the gymnast to initiate an early counter rotation and extension of the hips and chest at the $\frac{1}{4}$ circle position. The acceleration of the bottom leg through the $\frac{3}{4}$ circle position is important in creating speed and elevation throughout the flair.
- d. The legs should maintain as wide a straddle as possible throughout the entire flair.
- e. Execution of the factors stated above will eventually enable the gymnast to develop a flair that can easily swing to and from the handstand position, which is the ultimate goal of this skill.

3. Spindle

- a. The $\frac{1}{2}$ spindle in 2 circles (level 5) would be performed with a $\frac{1}{4}$ spindle (90° counter turn) in one circle and another $\frac{1}{4}$ spindle (90° counter turn) in the second circle. A counter turn is a turn performed in the opposite direction of the circle. For example: For a circle performed in a clockwise direction beginning on the right arm, the 90° counter turn would be performed at the $\frac{1}{2}$ position to the left in the counter-clockwise direction on the left arm.
- b. The second $\frac{1}{4}$ spindle should be executed the same as the first, starting in the $\frac{1}{2}$ position of the circle and turning on the left arm placement during the clockwise circle. At the completion of this spindle the gymnast should now be facing 180° from when he started.

C. Basic Technique – continued:

3. Spindle (Continued)

- c. Using the vertical center-line of the mushroom in the front support, the gymnast should imagine pommels on either side of the line and the hand placements to be made on the turns by placing the hands on these imaginary pommels with respect to the circle and each turn.

4. Czechkehre (Moore)

- a. The Czechkehre is a circle skill that allows the gymnast to turn 180° in the same direction as the circle. The Czechkehre should start at the $\frac{3}{4}$ position (second half of the circle) as the weight is shifted to the support arm.
- b. During the second half of the circle the gymnast should execute a 90° turn rearward finishing in FRONT support on both hands (1/4 reverse stockli). *Note: The hands should be slightly **behind** the vertical line in **front** support.*
- c. From the front support the gymnast shifts his weight to the opposite arm in support completing the circle with a 90° turn forward (1/4 kehre) to rear support. The circle continues from the rear support as the gymnast executes another $\frac{1}{2}$ circle to the front support position to complete the Czechkehre.
- d. Using the vertical center-line of the mushroom in the front support, the gymnast should imagine pommels on either side of the line and the hand placements to be made on the turns by placing the hands on these imaginary pommels with respect to the circle and each turn.
- e. **Basic description:** $\frac{1}{4}$ reverse stockli to front support followed by a $\frac{1}{4}$ kehre to rear support continuing with another $\frac{1}{2}$ circle to front support.
- f. **Definitions:** A kehre is a 90° turn forward to rear support. A reverse stockli is a 90° turn rearward to front support.

5. Direct Stockli A (DSA, back Moore)

- a. Similar to the Czechkehre, the DSA is a circle skill that turns 180°. The DSA starts at the $\frac{1}{4}$ position (first half of the circle) as the gymnast executes a 90° turn on the support arm to rear support (1/4 kehre). *Note: The hands should be slightly **in front of** the vertical line in **rear** support.*
- b. The gymnast should then shift his weight to the opposite arm and complete the circle leading with his heels and executing 90° turn (1/4 reverse stockli) to complete the circle into front support.
- c. Using the vertical center-line of the mushroom in the front support, the gymnast should imagine pommels on either side of the line and the hand placements to be made on the turns by placing the hands on these imaginary pommels with respect to the circle and each turn.
- d. **Basic description:** 1.4 kehre to rear support followed by a $\frac{1}{4}$ reverse stockli to front support.

6. Russian Wendeswing with 360°

- a. This skill should start and finish squarely in front support. There should be a 360° wendeswing turn in one circle (this should be accomplished with 4 hand placements).
- b. Starting at the 0 position, the first arm should reach forward to the quadrant C. The second arm then quickly reaches under to the quadrant B (at this point the gymnast should be at the $\frac{1}{2}$ circle position with a 180° turn).
- c. The next half of the skill is the same as the first finishing the Russian in front support with a total of 360° of turn.
- d. This skill is sometimes started with a $\frac{1}{4}$ reverse stockli action (90° turn). If this is the case there would be only 270° of wendeswing turn finishing in front support with a total of 360° of turn. Either technique is acceptable.

7. Flank Dismount (Level 7)

From front cross support facing out (back loop position) the gymnast executes a $\frac{1}{4}$ circle to a landing (facing cross support).

8. Schwabenflank

From front cross support facing in (front loop position) the gymnast executes a $\frac{1}{2}$ circle with a 180° wendeswing turn to a flank dismount.

D. Level 4

1. Education of the circle technique with an understanding of good body position is the goal at this level. The basic routine is designed to be achievable for the recreational gymnast while allowing him time to develop the strength to perform multiple circles.
2. Gymnasts who can progress more rapidly without compromising their proper circle technique are rewarded with specified bonus for performing multiple circles.

E. Level 5 – Introduction of flair and spindle elements:

1. The gymnast should continue to refine his circle as described in the Basic Technique section above. As this technique develops, the circle should become higher in elevation from support, faster in speed, and the lean should become stronger or more acute on each side. Developing the quality of this circle will be an important component in being able to transfer double leg circle from the mushroom to the pommel horse.
2. As the gymnast performs the flair or spindle actions he should maintain full extension with his body position throughout the skill. Developing the quality of the double leg circle with chest and hip extension, speed, weight shift and shoulder lean will facilitate the ability to perform the spindle and flair elements without deduction.

F. Level 6 – Introduction of Czechkehre, Direct Stöckli A, Russian, and Flair spindle elements:

1. Each circle skill starts and finishes in front support. The full extension of the body with a slight counter rotation at the $\frac{1}{4}$ circle position will enable the gymnast to maintain the open position throughout each one of the skills performed.
2. The Czechkehre and Direct Stockli A are important turning skills for the pommel horse. The components of both of these skills are crucial for flopping skills. It is important to understand the mechanical difference between these two similar skills as described on the previous page. These skills were selected for this routine to develop a better understanding of their differences and lay the foundation for these components in upper level single pommel work.
3. Another crucial concept is the Russian type skill or wendeswings. Russian skills are different from regular circle skills in that the hands move through support more quickly. For example, in a regular 360° circle there are two hand placements. In a 360° Russian circle there are 4 hand placements.
4. The Russian wendeswing should start and finish squarely in front support; however, there are a couple of ways the Russian wendeswing bonus can be performed. See basic technique description above for details.
5. The Flair spindle bonus can be performed a variety of ways; two $\frac{1}{4}$ flair spindles or one $\frac{1}{2}$ flair spindle. The main requirements are that there are at least 2 flairs and 180° s of turn.
6. In Levels 5 & 6 there are a variety of concepts introduced on the mushroom which, if mastered, allow for the development of long term success on the pommel horse.

G. Level 7:

1. The basic routine allows the gymnast to transition from the mushroom to the traditional pommel horse (without pommels, pommel-less horse) while focusing on the proper circle technique. The move from the mushroom to the pommel-less horse requires a substantial adjustment for the athlete, therefore, the difficulty level and number of circles has been deliberately limited for the basic routine.
2. Since the gymnast has already been introduced to various skills at Level 5 & 6 on the mushroom, he may choose to insert those skills into his Level 7 routine as his strength, circle technique, and ability adapts to the new apparatus. The more experience and endurance the gymnast gains with the performance of these skills the better prepared he will be to transition to optional routines.
3. A considerable amount of latitude is allowed for the order in which the gymnast elects to perform the specified bonus elements. There is no deduction for the order in which the listed and specified bonus skills appear (except #3, 4, & 5) as long as all listed skills in the basic routine are performed. This freedom is intended to encourage the gymnast to perform quality skills rather than to force the sequential rigidity of compulsory routine construction.

Level 4 Pommel Horse (Mushroom)

Note: Part #1 is worth 5.0 points. Part #2 is worth 4.5 points. (+0.5) is available for virtuosity and stick bonus. The gymnast is required to attempt both the double leg circle in #1 and the dismount in #2. Failure to attempt or omission of either part will result in loss of value for the skill.

#	Skill(s) Description	Performance Criteria	Virtuosity
1	One double leg circle	Defined in chart below	0.1 or less in execution deductions (+0.3)
	SB#1: Following #1, add two double leg circles (+0.5)		
	SB#2: Following SB#1, add two double leg circles (+0.5)		
2	½ double leg circle with ¼ turn to flank dismount		

Double Leg Circle Performance Criteria Defined	
<p style="text-align: center;">No attempt deduct 5.0</p> <p>0° – 180° deduct 1.5 plus execution</p> <p>180° – 270° deduct 1.0 plus execution</p> <p>270° – 360° deduct 0.5 plus execution</p>	

Level 5 Pommel Horse (Mushroom)

Order of SB Skills: If **SB #1** is performed, it **MUST** be done following part #2 and prior to **SB#2** or **SB#3**. **SB#2** & **SB#3** may be performed in either order and may be performed even if **SB#1** is not performed.

#	Skill(s) Description	Performance Criteria	Virtuosity
1	Double leg circle		0.1 or less in execution deduction (+0.1)
2	Double leg circle		0.1 or less in execution deduction (+0.1)
	SB#1: Following #2, add two double leg circles (+0.5)	Complete listed sequence	
	SB#2: Following #2, SB#1 or SB#3, add ½ spindle within two double leg circles (+0.5)	Complete listed sequence	
	SB#3: Following #2, SB#1 or SB#2, add two flaired double leg circles (+0.5)	Complete listed sequence	
3	Double leg circle		0.1 or less in execution deduction (+0.1)
4	½ double leg circle with ¼ turn to flank dismount		

Level 6 Pommel Horse (Mushroom)

#	Skill(s) Description	Performance Criteria	Virtuosity
1	Two double leg circles		0.1 or less in execution deductions (+0.1)
2	Czechkehre (Moore)		0.1 or less in execution deductions (+0.1)
3	One or more double leg circles		
	SB#1: Following #3, add a Direct Stockli A (DSA) (+0.5)		
4	Two or more flaired double leg circles		Leg separation of 135° or greater (+0.1)
	SB#2: Replace #4 with ½ spindle within two or more flaired double leg circles (+0.5)	Leg separation of 90° or greater	Leg separation of 135° or greater (+0.1)
	SB#3: Following #4 or SB#2, add a Russian wendeswing with 360° (+0.5)		
5	Double leg circle		
6	½ double leg circle with ¼ turn to flank dismount		

Level 7 Pommel Horse (Pommel-less Horse)

Note: This routine is performed on the Pommel Horse with no pommels.

Order of Listed and SB Skills: This routine can be constructed in a number of ways utilizing listed skills and **SB skills**. All listed skills (1-7) must be performed and parts 3, 4 and 5 must be completed in direct succession. The gymnast may perform the **SB skills** at any point in the routine. While there are five **SB skills** listed a maximum of 2.0 points can be awarded for performing **SB skills**.

#	Skill(s) Description	Performance Criteria	Virtuosity
1	Two front loops		0.1 or less in execution deductions (+0.1)
2	Two front loops		
	SB#1: Replace #2 with two flaired front loops (+0.5)	Leg separation of 90° or greater.	
3	Loop with ¼ turn forward to side support	Performed in direct succession (3, 4 & 5)	
4	Two double leg circles in side support	Performed in direct succession (3, 4 & 5)	0.1 or less in execution deductions (+0.1)
5	One circle with ¼ turn forward to cross support rearways	Performed in direct succession (3, 4 & 5)	
6	One back loop		0.1 or less in execution deductions (+0.1)
	SB#2: Replace #6 with ½ spindle within one or two back loops (+0.5)		0.1 or less in execution deductions (+0.1)
	SB#3: Add a Magyar (+0.5)		
	SB#4: Add a Sivado (+0.5)		
	SB#5: Add a Russian wendeswing with 270° or more (+0.5)		
7	One circle in cross or side support into flank or wende dismount	No height requirement on dismount	

Chapter 5 – Still Rings

Compulsory Levels 4 – 7 Overview and Education

A. General:

1. The greatest emphasis remains on the proper execution of the basic swing. Two significant changes involve how to best introduce the inlocate and dislocate. The committee's goal is to make sure the average gymnast can execute these skills safely while developing the strength and understanding of proper technique. In addition, unnecessary repetition of these elements can excessively penalize the gymnast. To address these concerns the committee chose to place more emphasis on the basic swing and allow the coach and athlete the opportunity for a more gradual introduction of these skills.
2. The inlocate is introduced as a specified bonus skill in Level 6 before making it a required skill at Level 7. The inlocate should only be attempted by gymnasts who are able to execute an excellent basic swing at this level. The dislocate is introduced in Level 6 from the inverted pike position. The gymnast can focus on downward pressure and proper body position in the learning stages. The basic swing continues to be emphasized and the stretched dislocate is introduced in Level 7. The gymnast should have some experience with the fundamentals of the basic dislocate before attempting the stretched dislocate. More time spent improving the basic swing before executing the more complex elements of the dislocate and inlocate is the recommended and more moderate progression of development on the still rings.
3. A priority on the still rings is the acquisition of a press handstand which is important for the transition to optional competition. In addition, the shoulder stand bail provides the opportunity to introduce the forward bail in a way that even the recreational gymnast can perform safely. Again, the more gradual introduction of advanced skill techniques and developing the ability to control the support positions on the still rings remains a goal of the committee in considering the routine composition options.

B. Definitions:

1. "Turnover" refers to the rotation of the basic ring swing to the inverted position. See a more detailed definition under Basic Technique: Basic Swing below.
2. A "forward baby giant" is defined as a forward bail from shoulder stand support, swing to uprise and directly back to shoulder stand support.

C. Basic Technique:

1. Basic Swing

- a. Basic swings in these routines should show a "turnover" action. "Turnover" is defined as follows for forward and backward swings:
 - i. Forward – At the completion of the front swing, the body is in a candlestick position - shoulders down and toes up with a hollow body position, tight hips and gluteus muscles, and head forward. Backward and downward pressure on the rings must be applied as the body approaches the completion of the swing. The gymnast may perform this phase of the swing with arms straight or bent but must forcibly apply pressure downward and backward on the rings to keep the center of gravity positioned correctly between the uprights and to maintain the proper body shape.
 - ii. Backward – During the execution of the back swing, the body is in a tight arch with shoulders down, rings spread as the body is approaching vertical (reverse candlestick position). Arms may be wide to facilitate keeping the shoulders down and maintaining downward pressure on the rings. Forward and downward pressure on the rings can be applied as the body approaches the completion of the swing.
- b. It takes many years to develop an effective ring swing. Patience and deliberate focus during the early years on the properly executed turnover swing is one of the key components to future development.
- c. Care should be taken to stress proper body shape and rotation in the swing first - rather than the height of the swing.

D. Basic Technique: (Continued)

1. Basic Swing (Continued)

- d.** The fully developed ring swing can be executed to handstand in either direction with the proper body shape and technique. As an athlete increases his turnover angle and quickness, downward pressure can be applied to the rings to facilitate the lifting of the shoulders from their position between the rings and toward the handstand in each direction. This pressure should only be applied at the very completion of the turnover as the body is approaching the vertical in each direction.
- e.** It is a common mistake for an athlete to apply this pressure prematurely during the swings. This inhibits the rotation of the body to vertical and can retard the development of a good ring swing.

2. Inlocate

- a.** The inlocate should be an extension of a well-executed turnover swing. The body will transition from the tight arch (reverse candlestick) in the back swing through straight body as the body passes vertical and then to a hollowed position with pressure downward and backward on the rings during the downswing. The minimum amplitude for a properly executed inlocate should be with shoulders at ring level and directly between the uprights with the body at the vertical position during the swing.
- b.** On inlocates, "ring level" is defined as the bottom of the rings or the hands.

3. Dislocate

- a.** To perform the piked dislocate the gymnast should first learn to keep pressure downward on the rings while keeping his body in a tight hollow position with the head neutral as he opens backwards at or above horizontal to the dislocate.
- b.** From the tight hollow position the gymnast should push the rings forward while leading with his chest through the bottom of the swing. This forward pressure on the rings will result in the gymnast ability to keep his center of gravity (hips) between or even with the uprights. Pushing the chest through the bottom while maintaining the tight arch promotes a late kick with the legs and hips to accelerate the rotation of the gymnast's turnover to the hollow candlestick position in the front swing.
- c.** It is important to learn this technique before the gymnast attempts the larger stretched dislocate or giant swing.
- d.** Spotting or holding the gymnast in the correct body positions while learning the skill can help the gymnast to understand how to apply pressure to the rings and keep his body position strong throughout the skill. It is best to perform this skill at horizontal for proper execution.

Level 4:

- 1.** The primary emphasis in this routine should be to develop the basic swing in the manner described in the overview above. The forward swing can be executed with straight or bent arms. There is no height requirement on the front swing.
- 2.** It is not necessary to rise or lift the body horizontally in the backward swing. Instead, emphasis should be on a tight-arch quick turnover with the shoulders down and the rings spread while keeping pressure forward and downward on the rings.
- 3.** Emphasis on developing strength in the core and upper body with the pull-up and "L" position as well as the lower to German hang elements is balanced in this routine with the emphasis on the basic swing.
- 4.** Elements identified as momentary holds should not be held longer than required. The focus should be on good rhythm in execution and precision in the positions held...Show, stop, and go.

Level 5:

- 1.** The muscle up can be done with spotter assistance. The athlete should perform as much of it as possible but there is no deduction for the spot. As the athlete is lifted to position, he should work his hands into a false grip (with wrists bent and on top of the lower curve of the rings). We understand that it is difficult to keep the arms completely straight and keep the wrists up high enough to facilitate the muscle-up. The arms should, however, be as extended and straight as possible before the muscle-up is executed. The muscle-up should be continuous. As the gymnast reaches the support position and the arms extend into full support, the body should be tight and straight once more with the rings turned out and arms free of the straps.
- 2.** The intent of the dismount is to encourage the gymnast to keep pressure on the rings while executing the turnover technique until his body has reached at least ring level. The dismount should also rise and show a full opening and extension prior to landing.

Level 6:

1. In the previous levels the emphasis has been on developing the understanding of correct body position and shaping on the ring swings in general while building overall fitness level and strength.
2. The piked dislocate is being introduced at this level and it should conform to the Basic Technique for a dislocate as listed above.
3. The forward bail from the shoulder stand also offers a relatively safe way for the gymnast to learn the forward bail technique and experience keeping the proper body shape and pressure backward on the rings during the downward phase of the bail. As with all swings, pressure backward on the rings should be exerted so that the hips or center of gravity of the body stays between the uprights during this swing to the bottom.
4. The press to handstand has been reserved as a specified bonus skill. Stronger athletes are encouraged to perform this skill with straight arms. While the committee believes that the handstand is one of the most important elements on the rings, we feel that most gymnasts need more time to develop the strength to reach the handstand position. Using the feet to balance on the inside of the straps is allowed to help the gymnast control good body position and alignment in the handstand position. This is a routine that balances good basic development necessary for higher-level gymnastics with the needs of the recreational participant.

Level 7:

1. This committee recognizes that it is very common for an athlete's first double-rotating skill to be a tucked double back on rings. The inclusion of this skill as a specified bonus dismount option will also help prepare the gymnast for advancement to the optional levels.
2. The stretched dislocate is introduced at this level. The gymnast should have gained enough experience with the proper dislocate technique in Level 6 to perform this skill correctly. Attention should be paid to the body shaping and head position through the bottom and the upward phase of the forward swing prior to turnover as delineated in the Basic Technique: Dislocate section above.
3. The forward "baby" giant is used to introduce the giant concept. Although the gymnast should emphasize good basic swing technique, he can also learn to swing above the rings to a static support position. Of special importance on this element is learning to keep pressure backward on the rings with the hollow body shape during the bail so that the center of gravity is positioned between the uprights and the gymnast hits bottom at the correct point of the swing.
4. The specified bonus skills are of varying degrees of difficulty and designed to allow all gymnasts to augment their routine as their strength and skill level improves. Executing good basic swings and proper body positions is always preferable to sacrificing technique for the sake of inserting the specified bonus skills.

Level 4 Still Rings

#	Skill(s) Description	Performance Criteria	Virtuosity
1	From straight arm hang, pull up to flexed arm hang (head between rings) with momentary hold	Momentary hold	
2	Lower to straight arm hang, lift knees to hanging tuck position hold for 2 seconds	2 second hold	
	SB#1: Replace #2 with lower to straight arm hang, lift legs to hanging "L" hold for 2 seconds (+0.5)	2 second hold	
3	Shoot legs out, swing backward, swing forward	Swing backward to 45° below horizontal Swing forward showing turnover	
4	Swing backward, swing forward	Swing backward to 45° below horizontal Swing forward showing turnover	Swing backward with turnover greater than horizontal (+0.1)
5	Swing backward, swing forward to straight body inverted hang	Swing backward to 45° below horizontal Momentary hold	Swing backward with turnover greater than horizontal (+0.1)
6	Lower legs to piked body inverted hang with momentary hold	Momentary hold	
	SB#2: Following #6, add extend body to hanging scale rearways (back lever) with momentary hold (+0.5)	Momentary hold	
7	Lower to German hang (skin-the-cat) hold for 2 seconds	2 second hold	Fully extended shoulder flexibility in German hang (+0.1)
8	Release hands and drop to stand		

Level 5 Still Rings

#	Skill(s) Description	Performance Criteria	Virtuosity
1	From extended arm hang (false grip allowed), muscle up to support with spotter assistance and with as straight body as possible	Cables must remain taut (no slack) Slight pike in hips permitted	
	SB#1: Replace #1 with from extended arm hang with false grip, muscle up to support WITHOUT spotter assistance and with as straight body as possible (+0.5)	Slight pike in hips permitted	
2	Straight body, straight arm support hold for 2 seconds	2 second hold Rings turned out and arms free of straps	
	SB#2: Following #2, add lift legs to “L” hold for 2 seconds, lower legs to straight body straight arm support (+0.5)	2 second hold Rings turned out and arms free of straps Hips between rings	
3	Roll backward to piked body inverted hang	Bent arms allowed	
	SB#3: Following #3, add extend body horizontally to hanging scale rearways (back lever) hold for 2 seconds (+0.5)	2 second hold	
4	German hang with momentary hold	Momentary hold	Fully extended shoulder flexibility in German hang (+0.1)
5	Pull out to piked inverted hang and cast forward to swing backward	Swing backward to 45° below horizontal	
6	Swing forward, swing backward	Swing forward showing turnover Swing backward to horizontal	Swing backward with turnover greater than horizontal (+0.1)
7	Swing forward, swing backward	Swing forward showing turnover Swing backward to horizontal	Swing backward with turnover greater than horizontal (+0.1)
8	Swing forward to salto backward tucked dismount	Hips at ring height Bent arms allowed	

Level 6 Still Rings

SB#2 Note: In **SB#2**, feet may be on the inside of the cables in the handstand and during the lower down (no bonus awarded if legs or feet wrap around or touch the outside of the cables), maximum deduction of 0.5 taken for **SB#2** unless the gymnast falls.

#	Skill(s) Description	Performance Criteria	Virtuosity
1	From hang, pull to piked body inverted hang, extend body horizontally to hanging scale rearways (back lever) with momentary hold	Pull with arms straight, bent body Momentary hold	
	SB#1: Replace #1 with from hang, pull to piked body inverted hang, extend body horizontally to hanging scale rearways (back lever) with 2 second hold (+0.5)	Pull with arms straight, bent body 2 second hold	
2	Lower slowly to German hang, pull out to piked body inverted hang, extend to straight body inverted hang	German hang with momentary hold Straight body inverted hang with momentary hold	Fully extended shoulder flexibility in German hang (+0.1)
3	Compress to a tight pike and dislocate backwards	Straight body at horizontal or higher	
4	Swing forward, swing backward	Swing forward showing turnover, bent arms allowed Swing backward to horizontal	Swing backward with turnover greater than horizontal (+0.1)
5	Swing forward, swing backward to up-rise backward to support	Swing forward showing turnover, bent arms allowed Bent arms allowed on up-rise backward	Up-rise backward with straight arms (+0.1)
6	Lift legs to "L" hold for 2 seconds	Arms straight, rings turned out, 2 second hold	
7	Pike press to shoulder stand hold for 2 seconds	Straight body shoulder stand, rings parallel, arms free of straps, 2 second hold	
	SB#2: Replace #7 with bent or straight arm, bent body press to handstand with momentary hold and rings turned out, lower to shoulder stand hold 2 seconds (+0.5)	See SB#2 Note Above Handstand with momentary hold Shoulder stand 2 second hold	
8	Bail forward, swing backward	Swing backward to horizontal	
9	Swing forward, swing backward	Swing forward showing turnover, bent arms allowed Swing backward to horizontal	
	SB#3: Following #9, add inlocate stretched, swing backward (+0.5) (Note: An inlocate that shows no rise will receive a single large deduction)	Inlocate stretched with turnover and significant rise Ring level = No deduction Swing backward to horizontal	
10	Swing forward to salto backward stretched dismount	Hips at ring height, bent arms allowed	

Level 7 Still Rings

SB#2 Note: In **SB#2**, feet may be on the inside of the cables in the handstand and during the lower down (no bonus awarded if legs or feet wrap around or touch the outside of the cables), maximum deduction of 0.5 taken for **SB#2** unless the gymnast falls.

#	Skill(s) Description	Performance Criteria	Virtuosity
1	Straight body pull to inverted hang	Bent arms allowed	Straight arm, straight body pull to inverted hang (+0.1)
2	Cast, swing backward to up-rise backward to "L" support hold 2 seconds	Up-rise backwards with straight arms to "L" support 2 second hold, rings turned out, arms free of straps	
	SB#1: Following #2, add press to tucked Planche, hold 2 seconds, lower to "L" support hold 2 seconds (+0.5)	Hips level with shoulders on Planche, 2 second hold "L" rings turned out, arms free of straps, 2 second hold	
3	Pike press to shoulder stand hold 2 seconds and bail forward	Straight body shoulder stand, rings parallel, arms free of straps, 2 second hold	
	SB#2: Replace #3 with bent or straight arm, bent body press to handstand with rings turned out and momentary hold, lower to shoulder stand hold 2 seconds and bail forward (+0.5)	See Note Above. Handstand with momentary hold Shoulder stand 2 second hold	
	SB#3: Following #3, add swing backward to shoulder stand (baby giant) with momentary hold and bail forward (+0.5)	Momentary hold	
4	Inlocate stretched	Inlocate stretched with turnover and significant rise at vertical	Shoulders at ring level with body vertical (+0.1)
5	Up-rise backward to support	Up-rise backward to support with straight arms	
6	Roll backward to piked body inverted hang	Bent arms allowed	
7	Dislocate backwards	Straight body at horizontal or higher	
8	One or two dislocates backward stretched	Straight body	Shoulders at ring level (+0.1)
9	Swing forward to salto backward stretched dismount	Hips at ring height	
	SB#4: Replace #9 with swing forward to double salto backward tucked dismount (+0.5)	Hips at ring height	

Chapter 6 – Vault

Compulsory Levels 4 – 7 Overview and Education

A. General:

1. This committee recognizes that opinions regarding the development of vaulting skills vary greatly. The reasoning behind the selection of our entry level vaults is to focus on the very important skills of the run, the hurdle, and proper board technique and developing a meaningful progression to the handspring blocking technique on the vault table.
2. During the last quadrennium the change to a lower maximum score continued emphasis on correct approach and board technique and the introduction of a Level 7 Vault Modified table of vault choices helped to create more score equality between the events.
3. Although there is no specified bonus available on vault, the +0.3 for virtuosity and the +0.2 for stick bonus are available.
4. An incomplete vault may be repeated once with safety in mind and at the judge's discretion with a deduction of 1.00 from the final score of the second attempt. No third attempt is allowed.
5. The minimum score for any attempted vault will be 1.00.

B. Definitions:

1. "First flight" (pre-flight) is defined as from the moment that the gymnast's feet touch the springboard up to the support with one or two hands on the vaulting table.
2. "Second flight" (post-flight) is defined as including the blocking off from the table up to the landing in a standing position.

C. Basic Technique:

1. Run

A good run technique will be comprised of the following components:

- a. The run should accelerate in velocity to sprinting speed and that velocity should be maintained through the hurdle.
- b. Arms should be bent at the elbow and swing forward and backward rhythmically in a parallel and complementary movement to the run.
- c. The legs should show a distinct lifting of the front knee and a full extension of the back leg in long quick strides as the gymnast leans forward into the run.

2. Hurdle

- a. The arms should circle or move from back to front in preparation for the takeoff from the springboard. The arms may be bent or straight.
- b. The knees should lift up and forward and the gymnast bend slightly at the hips while the body's center of gravity remains level during the hurdle. The legs and feet then extend forward to contact and fully depress the springboard well in front of the body. At this point of contact the arms should be at shoulder level or above and almost fully extended in preparation for the contact with the blocking surface.
- c. From a full depression of the springboard with the feet well in front of the hips and the arms extended forward, the gymnast must rotate quickly with a straight body, shoulders extended, tight body position as he rebounds and leaves the springboard surface. This rotation increases the velocity into the blocking surface.

3. Block

- a. Blocking mechanics demand that the gymnast should rotate and extend fully to a tight hollow or straight body position into the blocking surface.
- b. The gymnast can then block with an extended shoulder angle pushing down through the fingers and leaving the surface at vertical with a rise of the center of gravity. A straight-arm, quick blocking action should result in a distinct and powerful repulsion as the gymnast leaves the blocking surface and rises vertically with his body fully extended.

D. Level 4:

1. The Straight Jump at this level is designed to direct the emphasis of the development primarily on the run, hurdle and punching action on the board.
2. During the straight jump the arms should lift upward to vertical while the body remains tight with legs straight from board take off until landing.

E. Level 5:

1. The Forward Salto Tuck is designed to promote a vertical takeoff from the board and allow the gymnast to develop proper rotational technique while the emphasis continues on the development of the run, hurdle, board contact and takeoff phases of vaulting.
2. The gymnast should prepare with the basic hurdle technique as he approaches the springboard so that the completion of the arm circle results in a full extension of the arms and shoulders as he contacts the springboard.
3. As the gymnast leaves the springboard arms should reach upward and forward as the center of mass rises to shoulder height and the tucking action is initiated.

F. Level 6:

1. Level 6 introduces the Forward Handspring over the vault table. As the gymnast is now vaulting over a higher surface the run, hurdle and blocking mechanics become extremely important.
2. The most important concept to learn at this level is to become efficient with the proper run, hurdle and blocking technique in order to create the power and velocity which will convert to height and rotation from the vault table.
3. Using the Basic Hurdle Technique described above the gymnast should promote maximum depression of the springboard. From the springboard the gymnast must rotate forward or turnover very quickly to a fully extended body position as he contacts the vault table.
4. A common flaw is to hit the springboard leaning forward over the toes. This makes it difficult to create rotational velocity. 'Diving' onto the horse makes it difficult to reach the optimal blocking angle with sufficient velocity and can result in a much less powerful post-flight.
5. Efficient execution of these essential techniques will allow the gymnast to progress toward somersault and twisting vaults.

G. Level 7:

1. The Level 7 Vault Modified Table allows gymnasts to gain some experience with a variety of vaults that could be developed into optional vaults. The values in the table are based upon the maximum score available in comparison to the other events with some allowance for comparative difficulty.
2. By providing various vaults the coach has the option, depending on the athlete, to go in different directions with the competitive selection.
3. Vaults with $\frac{1}{4}$ turn in the pre-flight are included as options to allow the gymnast to prepare for the flipping vaults from this category that are used at the optional level. The emphasis on these vaults, as in the previous handspring progressions, should be primarily on the components of approach and blocking mechanics to create an efficient post-flight.
4. The Front Handspring 1/1 twist is included as an option to allow for the development of basic twisting mechanics in preparation for more complex flipping and twisting vaults.
5. Although the Yamashita and Yamashita 1/2 twist approach should be identical to the Forward Handspring, it requires exceptional refinement of the run, hurdle, and blocking technique to produce the post-flight direction and power necessary to perform these vault. Mastery of the Yamashita vaults can contribute to developing potential for multiple flipping and twisting high value forward vaults.

Level 4 Vault - Straight Jump

#	Skill(s) Description	Performance Criteria	Virtuosity
1	Run: From a maximum distance of 60'	Run must maintain velocity Distinct lift of front leg and extension of back leg Rhythmic movement of flexed arms in run	Acceleration during run to hurdle (+0.1)
2	Hurdle: Lift knees upward while body's center of gravity remains level and feet extend forward to contact the springboard in front of the body	Body at vertical on board contact Arm swing from back to front during hurdle	Feet in front of hips on board contact (+0.1)
3	Straight Jump: punch vertically off the board with straight body	Full extension of arms to vertical above head Legs straight throughout flight	Distinct vertical rise from the board (+0.1)
4	Landing		Stick Landing (+0.2)

Level 5 Vault - Front Salto Tucked

#	Skill(s) Description	Performance Criteria	Virtuosity
1	Run: From a maximum distance of 60'	Run must maintain velocity Distinct lift of front leg and extension of back leg Rhythmic movement of flexed arms in run	Acceleration during run to hurdle (+0.1)
2	Hurdle: Lift knees upward while body's center of gravity remains level and feet extend forward to contact the springboard in front of the body	Body at vertical on board contact Arm swing from back to front during hurdle	Feet in front of hips on board contact (+0.1)
3	Front Salto Tucked	Arms reach upward above shoulders and forward Hands grasp legs in tight tuck	Distinct vertical rise from the board (+0.1)
4	Landing	Open to straight body prior to landing	Stick landing (+0.2)

Level 6 Vault - Forward Handspring

#	Skill(s) Description	Performance Criteria	Virtuosity
1	Run: From maximum distance of 82' (25m)	Run must maintain velocity Distinct lift of front leg and extension of back leg Rhythmic movement of flexed arms in run	Acceleration during run to hurdle (+0.1)
2	Hurdle: Lift knees upward while body's center of gravity remains level and feet extend forward to contact the springboard in front of the body	Body at vertical on board contact Arm swing from back to front during hurdle	Feet in front of hips on board contact (+0.1)
3	First flight (pre-flight): Rotate quickly to contact position on table slightly before vertical	Rotate from board to straight or tightly arched extension at vertical	
4	Second flight (post-flight): Block at vertical from table with straight body	Vertical block from table Straight body throughout	Distinct vertical rise off the table (+0.1)
5	Landing		Stick landing (+0.2)

Level 7 Vault

Level 7 Modified Vault Table – All Divisions				
Vault	Base Score	Virtuosity	Stick Bonus	Maximum Score
Junior Olympic & Junior Developmental – Vaults Both Divisions				
Forward Handspring	9.0	0.3	0.2	9.5
Any handspring sideward with ¼ twist	9.0	0.3	0.2	9.5
Yamashita	9.0	0.3	0.2	9.5
Additional Vaults - Junior Olympic Division I Only				
Forward handspring 1/1 twist	9.5	0.3	0.2	10.0
Yamashita with ½ twist	9.5	0.3	0.2	10.0

#	Skill(s) Description	Performance Criteria	Virtuosity					
1	Run: From maximum distance of 82' (25m)	Run must maintain velocity Distinct lift of front leg and extension of back leg Rhythmic movement of flexed arms in run	Acceleration during run to hurdle (+0.1)					
2	Hurdle: Lift knees upward while body's center of gravity remains level and feet extend forward to contact the springboard in front of the body	Body at vertical on board contact Arm swing from back to front during hurdle	Feet in front of hips on board contact (+0.1)					
3	First flight (pre-flight): Rotate from board to straight or tightly arched extension at vertical	Rotate quickly to contact position on table slightly before vertical						
4	Second flight (post-flight): Block at vertical from table with straight body	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 2px;">Forward Handspring: Vertical block from table Straight body throughout</td> </tr> <tr> <td style="padding: 2px;">Handspring Sideward with ¼ twist: Vertical block from table Straight body throughout</td> </tr> <tr> <td style="padding: 2px;">Yamashita: Vertical block from table Straight body on block Pike at least 90° in flight</td> </tr> <tr> <td style="padding: 2px;">Forward Handspring with 1/1 twist: Vertical block from table Straight body throughout</td> </tr> <tr> <td style="padding: 2px;">Yamashita with ½ twist: Open from tight pike with ½ twist</td> </tr> </table>	Forward Handspring: Vertical block from table Straight body throughout	Handspring Sideward with ¼ twist: Vertical block from table Straight body throughout	Yamashita: Vertical block from table Straight body on block Pike at least 90° in flight	Forward Handspring with 1/1 twist: Vertical block from table Straight body throughout	Yamashita with ½ twist: Open from tight pike with ½ twist	Distinct vertical rise off the table (+0.1)
Forward Handspring: Vertical block from table Straight body throughout								
Handspring Sideward with ¼ twist: Vertical block from table Straight body throughout								
Yamashita: Vertical block from table Straight body on block Pike at least 90° in flight								
Forward Handspring with 1/1 twist: Vertical block from table Straight body throughout								
Yamashita with ½ twist: Open from tight pike with ½ twist								
5	Landing	Open prior to landing	Stick landing (+0.2)					

Chapter 7 – Parallel Bars

Compulsory Levels 4 – 7 Overview and Education

A. General:

1. Beginning level routines were designed to be done on stacked mats or spotting blocks in order to promote the growth of boys programs in facilities that may not have a set of parallel bars.
2. There is an emphasis on basic swing mechanics at all levels.
3. There is a strong emphasis on the forward (front) up-rise. To that end, a progression-oriented pattern to develop this skill is part of the routine format.
4. The support swing to handstand is one of the most important elements on parallel bars. The program emphasizes the basic swing technique and avoids encouraging gymnasts to get to the handstand with excessive use of strength. This philosophy will also make the routines more achievable for the recreational participant.
5. Although the giant swing is an important skill to develop, some gymnasts move away from this skill at the optional levels so it is included in the routines as a specified bonus option.
6. An effort has been made to construct the routines in a way that would eliminate the potential for a fall unless the risk vs. reward is chosen by the athlete to perform a bonus element. Level 7 offers a number of specified bonus elements that are intended to give the gymnast the opportunity to perform skills he would use in an optional routine. In addition, since most gymnasts will use a flipping dismount at the optional level we have included this as a basic skill.
7. A “hand-on-hand” spot is allowed without deduction on any compulsory skill that originates from support and bails into a long hang swing. There should be no evidence of facilitation to the element other than to ensure a secure grip.

B. Description:

“Proper grip” – The “Proper grip” of the hands on the bar in a long hang swing is with the wrists fully extended so that the fingers are the only part of the hands on the top of the bar. Care should be taken to rotate the hands inward to this grip as the shoulders extend from the beginning of the bail swing.

C. Basic Technique:

1. Support Swing

- a. The development of a good support swing on parallel bars is essential to learning more advanced skills so ample time should be devoted to develop the correct technique.
- b. The ability of a young athlete to relax in the shoulders and lead with the chest through the forward downswing should be approached in small increments at first. When this position becomes stronger and more stable the gymnast can exert more force and achieve higher amplitude with the swing.
- c. The shoulders should stay over the hands in support for both the forward and backward swing.
- d. Fluid movement and flexibility in the shoulders will allow for greater freedom and a smoother swing action. At the bottom of the swing, in both directions the bars will flex downward. The gymnast should feel a downward push on the bars both to further depress the bars and to maintain pressure against the bars to promote control of the swing. As the flex of the bars returns in the upward direction, after the bottom of the swing, the gymnast will continue to push and extend to the straight body or tight hollow position at the peak of both the forward and backward swing.

2. Long Hang Swing

- a. The long hang swing should be executed as a tap swing showing the following components: The body should have a distinct straight knee hollow shape at the peak of the back swing, relax to a fully extended hang at the lower vertical position and kick once again to a tight hollow in the front swing.
- b. Bent knees are allowed through the lower vertical position and on the front swing but legs must be straight at the peak of the back swing.
- c. The gymnast should fully extend in the shoulders on the downswing with the head neutral through the bottom of the swing.

C. Basic Technique: (Continued)

3. Upper Arm Support

- a. In the correct upper arm support, the shoulders will be even with or behind the elbows (if the body is viewed from the side).
- b. This position is conducive to the development of the necessary strength for any upper arm swing or skill acquisition. Although this strength takes times to develop, the gymnast should take care not to compromise the proper position of the arms in support during this swing.
- c. Supplementing strength training with holds or upper arm dips in the correct position will help build this strength.

4. Glide Kip

- a. Optimally, the kip should be executed as a “jam” type action with the legs and the hips.
- b. As the body transitions from hang to support above the bars, the gymnast may pass through a fully extended jam position finishing with an extended position at or above horizontal.
- c. Alternatively, the body may also pass through a V support or Manna position at or above horizontal. Either technique is acceptable.

5. Front Up-rise

- a. From a well-executed tap on the forward upper arm swing, downward and backward pressure is applied to accelerate the upward swing.
- b. As the body rises from the bars the elbows should lock out quickly to an extended position above horizontal.
- c. The skill is completed in an extended position that emulates as closely as possible, the end position of a fully extended support swing forward.

D. Level 4

1. The intent of the routine is to develop continuous rhythm while showing momentary positions that will begin to develop the strength for holds. The gymnast should first emphasize good body position. As the gymnast becomes stronger greater amplitude can be achieved in the swing.
2. The Straddled “L” support may be done by resting the arms against the legs as the gymnast leans backward in support. The legs should be horizontal at a minimum. There is no deduction for the legs being above horizontal.
3. On the dismount, shifting of the opposite hand to the dismount rail is allowed. If the routine is done on spotting blocks or stacked panel mats the dismount may be performed by dropping in between the spotting blocks or the stacked panel mats or onto a padded landing surface.

E. Level 5

1. There are two long hang swings before the backward up-rise to upper arm support to allow the athlete to show a correct stretched hollow position on the back swing. The goal is to require the athlete to show a developed tap swing that has a distinct straight knee hollow shape at the peak of the back swing.
2. The following front swing should exhibit the same tap as a front swing on horizontal bar with the exception of perhaps a bending of the knees (if necessary). The gymnast should learn to fully extend in the shoulders on the downswing with the head neutral through the bottom of the swing.
3. The concept for developing the front up-rise in both the Level 5 & Level 6 routines involves providing a longer progressive learning period for the development of this strength. To facilitate this we have included in the basic routine the use of the legs pressing down on the bars to both assist the arms pushing up to a straight arm support position more quickly and to help extend the hips forward to the straight body position at the completion of the movement. When done correctly the legs should remain extended as this action is completed. As the gymnast builds more strength and quickness into this movement he will be able to “bounce” his legs off the bars as he extends to the forward up-rise position. When he is ready he can use a forward up-rise as a specified bonus skill.

F. Level 6

1. This routine is constructed so that an athlete who is unable to press to a handstand will be able to perform the routine without significant execution errors. The ultimate goal is to press to handstand which is why it is provided as a specified bonus skill.
2. The pressing action should begin with a visible lifting of the hips to a compressed pike position as high as possible before opening the hips to an extended body position. Lifting to a standing position on the bars with the legs straight is a good training device for this skill.
3. Regarding the dismount, the committee felt that introducing a Stützkehr forward movement of posting on the arm with the support pressure and control was a valuable step to take at this level. Most gymnasts, especially recreational gymnasts, who comprise the majority of the participants, can benefit from the introduction of this turning movement.

G. Level 7

1. This routine has a great deal of variety for a gymnast's development. Performed without specified bonus it is just slightly more difficult than the Level 6 routine. By adding in specified bonus it becomes a routine that will prepare athletes for the optional levels.
2. This routine was constructed so that the recreational participant would be able to continue to progress. The specified bonus skills that can be added would be useful as the core of an optional routine making for an easier transition to Level 8.
3. The inclusion of a salto dismount will assist in the transition to the optional levels. To meet the needs of all gymnasts, they have the choice of performing either a forward salto dismount or a backward salto off the side of the bars.
4. The bonus skills SB#2, SB#3 and any options may be performed in any order. Extra swings are allowed and will be judged for execution only in the performance of these bonus skills.

Level 4 Parallel Bars

#	Skill(s) Description	Performance Criteria	Virtuosity
1	From stand, jump to support swing forward, swing backward	Swing forward and backward with feet at bar height	Swing backward to horizontal (+0.1)
2	Swing forward to straddled support on bars	Extended body in rear support with straight legs	
3	Lift legs into a forward straddled "L" with momentary hold	Hips should be in line with or forward of hands Momentary hold	
	SB #1: Replace #3 with lift legs into a forward straddled "V" hold for 2 seconds (+0.5)	Hips should be in line with or forward of hands <ul style="list-style-type: none"> • 0° - 15° from vertical (-0.1) • 15° - 45° from vertical (-0.3) • > 45° from vertical (no bonus) 2 second hold 	
4	Bring legs together and extend forward to straight body		
5	Swing backward, swing forward	Swing forward and backward with feet at bar height	
6	Swing backward	Swing backward to horizontal	Swing backward to 45° above horizontal (+0.1)
7	Swing forward	Swing forward with feet at bar height	Swing forward to horizontal (+0.1)
8	Swing backward and dismount between the bars/mats or over either bar to stand.	Swing backward to horizontal Moving a hand to the dismount bar is allowed	
	SB #2: Replace #8 with swing backward to handstand with momentary hold and dismount between the bars/mats or over either bar to stand (+0.5)	Momentary hold Moving a hand to the dismount bar is allowed	

Level 5 Parallel Bars

#	Skill(s) Description	Performance Criteria	Virtuosity
1	From stand or short run, jump to long hang swing forward	Long hang swing forward to 45° below horizontal Bent knees allowed	
2	Long hang swing backward, long hang swing forward	Straight legs required at peak of long hang swing backward Long hang swing forward to 45° below horizontal Bent knees allowed	
3	Long hang swing backward, up-rise to upper arm hang	Long hang swing backward to 45° below horizontal Straight legs required at peak of swing backward	Long hang swing backward with hips at bar height (+0.1)
4	Upper arm swing forward, upper arm swing backward	Upper arm swings forward and backward with shoulders even with elbows	Upper arm swing backward with hips at bar height (+0.1)
5	Upper arm swing forward to straddled front up-rise to support and immediately lift legs off bars	Straight legs required Finish with arms straight and hips extended	
	SB#1: Replace #5 with upper arm swing forward to forward up-rise to support (+0.5)	Finish with straight body and straight arms Feet at bar height	
6	Swing backward	Swing backward with feet at bar height	
7	Swing forward to "L" hold for 2 seconds	Hips should be in line with or forward of hands 2 second hold	
	SB#2: Replace #7 with swing forward to "V" or Manna hold for 2 seconds (+0.5)	<ul style="list-style-type: none"> • 0°-15° from vertical (-0.1) • 15°-45° from vertical (-0.3) • > 45° from vertical (no bonus) 2 second hold	
8	Extend forward and swing backward	Swing backward with feet at bar height	
9	Swing forward, swing backward	Swing forward and backward to horizontal	Swing backward to momentary handstand (+0.1)
10	Swing forward, swing backward to momentary handstand and push off either side to stand	Swing forward to horizontal or higher Moving a hand to the dismount bar is allowed	
	SB#3: Replace #10 with swing forward, swing backward to handstand hold for 2 seconds and push off either side to stand (+0.5)	Swing forward to horizontal or higher Moving a hand to the dismount bar is allowed 2 second hold	

Level 6 Parallel Bars

#	Skill(s) Description	Performance Criteria	Virtuosity
1	From stand or short run, jump to glide kip to support	Glide kip with straight arms	
2	Swing backward, swing forward	Swing backward to horizontal Swing forward to horizontal	Swing backward to 45° above horizontal (+0.1)
3	Swing backward and bail to Moy finishing in upper arm support (See Note below)	Swing backward to horizontal "Hand-on-hand" spot allowed	Swing backward to 45° above horizontal (+0.1)
	SB#1A: Replace #3 with swing backward and bail to Moy to support, swing backward and layaway to upper arm support, upper arm swing forward (+0.5)	Swing backward and bail to horizontal "Hand-on-hand" spot allowed	
	SB#1B: Replace #3 with swing backward and bail to giant swing backward to support, swing forward, swing backward, layaway to upper arm support, upper arm swing forward (+0.5)	Swing backward and bail to horizontal "Hand-on-hand" spot allowed	
4	Upper arm swing backward	Shoulders even with elbows Hips at bar height	
5	Upper arm swing forward to straddled front up-rise to support and immediately lift legs off bars	Straight legs required Finish with arms straight and hips extended	
	SB#2: Replace #5 with upper arm swing forward to forward up-rise to support (+0.5)	Finish with straight body and straight arms Feet at bar height	
6	Swing backward	Swing backward with feet at bar height	
7	Swing forward to "L", hold 2 seconds, lift legs and extend forward and swing backward	Hips in line with hands 2 second hold Swing backward with feet at bar height	
	SB #3: Replace #7 with swing forward, swing backward to Straddle "L", hold 2 seconds, press to handstand with momentary hold (+0.5)	Straddle "L" 2 second hold Handstand with momentary hold	
8	Swing forward, swing backward	Swing forward and backward to horizontal	Swing backward to momentary handstand (+0.1)
9	Swing forward, swing backward	Swing forward to horizontal Swing backward to 45° above horizontal or higher	
10	Swing forward to ½ turn and post on one arm over single bar and dismount to stand (Stützkehr forward movement)	Swing forward to horizontal Land parallel to hand placement on bars	

Note: A gymnast too tall to swing through the bottom with the bars at FIG max height, may perform a cast to upper arm hang

Level 7 Parallel Bars

#	Skill(s) Description	Performance Criteria	Virtuosity
1	From stand or short run, jump to glide kip to support	Glide kip with straight arms	Glide kip with hips at horizontal (+0.1)
2	Swing backward, layaway to forward uprise to support	Swing backward to horizontal Finish up-rise with straight body & straight arms Feet at bar height	
3	Swing backward, swing forward	Swing backward and forward to horizontal	
4	Swing backward and bail to Moy finishing in upper arm support (See Note below)	Swing backward to horizontal "Hand-on-hand" spot allowed	
5	Upper arm swing backward to backward up-rise to support	Finish with arms straight, feet at bar height	
	SB #1A: Replace #4 & #5 with swing backward and bail to Moy to support, swing backward (+0.5)	Swing backward and bail to horizontal "Hand-on-hand" spot allowed	
	SB #1B: Replace #4 & #5 with swing backward and bail to giant swing backward to support (+0.5)	Swing backward and bail to horizontal "Hand-on-hand" spot allowed	
6	Swing forward to an "L" hold 2 seconds	Hips should be in line with hands 2 second hold	
7	Straight arm, bent body press to 45° above horizontal or higher		Straight arm, bent body press to handstand with momentary hold (+0.1)
8	Swing forward, swing backward	Swing forward and backward to horizontal	Swing backward to handstand with momentary hold (+0.1)
9	Swing forward, swing backward to handstand with momentary hold	Swing forward to horizontal Momentary hold	
	SB#2: Add basket (peach) to straight arm support (+0.5)	Additional swings allowed prior to or following SB#2	
	SB#3A: Add swing backward to ½ pirouette in handstand (forward or backward) (+0.5)	Additional swings allowed prior to or following SB#3A	
	SB#3B: Add swing forward to Stützkehr (+0.5)	Stützkehr at horizontal Additional swings allowed prior to or following SB#3B	
10	Swing forward to salto backward dismount or Swing forward, swing backward to salto forward dismount	Salto may be tucked, piked or stretched	
	SB#4: Replace #10 with swing forward to salto backward stretched with ½ twist dismount or swing forward, swing backward to salto forward piked with ½ twist dismount (+0.5)		

Note: A gymnast too tall to swing through the bottom with the bars at FIG max height, may perform a cast to upper arm hang

Chapter 8 – Horizontal Bar

Compulsory Levels 4 – 7 Overview and Education

A. General:

1. The most important focus on the horizontal bar is the continued development of the basic giant swing technique. The more effective the body position is in the downward and upward phases of the swing, the easier it is to perform the future skills required on this event. Close attention should be paid to precise execution in this area in order to insure the safety of the gymnast as he progresses through each level.
2. Critical release elements built into these routines such as a hop regrip and salto backward dismounts (“Flyaway”) require mastery of the hang position, the “tap swing” action, control of the proper body position and timing of the lift action.
3. In addition, turning skills such as the “blind change turn” and the pirouette cannot be executed without mastery of proper swing technique, timing of the wrist shift, and control of the proper body position.
4. Of particular importance in executing the “in-bar” skills that are included in the specified bonus options is the understanding of the importance of an early wrist shift to control the support position. The gymnast’s future development on this event is in large part dependent upon the ability to control the handstand position. Shifting the wrists early and freely in both the forward and backward direction to gain early support as well as an efficient hang position are the most important skills a young gymnast can develop.

B. Definitions:

1. The “hollow” position is defined as a body position with a hollow or rounded position in the chest and hips. This position is the starting position in the back and finishing position in the front of the basic tap swing.
2. The “tap swing” is defined as the basic swing, which starts and finishes in a hollow position passing through a tight arch position at the bottom.
3. The “back hip circle” is defined as a straight body backward circle in a support position around the bar with hips touching.
4. The “free hip circle” is defined as a straight body backward circle in a support position around the bar with the hips completely clear of the bar.
5. The “flyaway” is defined as a dismount in which the athlete releases the bar at the peak of the front swing and performs a salto backward dismount.
6. The “swinging pullover” is defined as a tap swing forward followed by a hollow body pullover action in which the hips may contact the bar to a support position.
7. The “baby giant” is defined as a $\frac{3}{4}$ backward giant swing to a support position with hips completely clear of the bar.
8. The “giant swing backward” is defined as a giant tap swing in overgrip where the body passes backward over the top of the bar.
9. The “giant swing forward” is defined as a giant tap swing in undergrip where the body passes forward over the top of the bar.

C. Basic Technique:

1. **Up-rise:**
 - a. An up-rise should be performed by pulling down on the bar as the gymnast rises toward the peak of the backward swing in the tight hollow body position so that he has control over the direction of the hop.
 - b. The head, shoulders and upper back should lead into the hop during the up-rise. Ideally the release and re-grasp should be performed with the center of gravity moving above the bar, not away from the bar.
 - c. The body should be in a hollow position as the bar is released. This will insure a controlled release and re-grasp.

C. Basic Technique: (Continued)

2. Tap Swing

- a. The execution of the basic tap swing should start in the back and finish in the front in the “hollow” position as defined above.
- b. The gymnast should relax fully, pushing his chest and hips down through the bottom past vertical in the “tight arch position” while letting his feet drag behind before initiating the piking action or kick to the hollow position on the upward phase of the forward swing.
- c. It is critical that this swing be refined so that the timing of the tap produces a powerful lift and acceleration in the vertical direction. The hang position in the backward giant is a critical element to develop for future control of release skills and dismounts.

3. Free Hip Circle

- a. The free hip circle performed on the high bar is intended to teach the gymnast the proper wrist shifting action.
- b. Following the cast or back up-rise action, the body should remain in an extremely tight extended position on the drop backwards to begin this skill. As the body nears the lower vertical position, the gymnast should show a strong turnover action to a tightly hollowed candlestick position.
- c. An early and efficient wrist shift on the upward swing from the underbar position is a critical timing issue and must be properly executed in order to ensure a support action without allowing the hips to contact the bar.

4. Swinging Pullover

- a. While performing the basic tap swing, the gymnast should hold the “tight arch position” through the bottom of the bar and on the initial upward phase of the front swing create a long dragging action of the body.
- b. Following the dragging action, the gymnast will execute a strong turnover action through a hollow body candlestick into a support with hips contacting the bar prior to the undershoot.
- c. The gymnast should execute an early and efficient wrist shift on the upward swing to support in order to maintain proper downward pressure on the bar.

5. Flyaway

- a. The execution of the flyaway should begin with the basic tap swing action being performed slightly earlier to promote the proper “hang” and “drag” body positions through the lower vertical of the bar.
- b. The gymnast should show a turnover action on the forward swing with the toes leading toward vertical in a hollow body candlestick position.
- c. It is essential for the gymnast to release the bar with the toes leading in a vertical direction. Once in the air, the gymnast may choose to perform the salto in a tucked, piked, or stretched body position.

6. Giant Swing

- a. The most important facets to develop in the giant swing are control of the handstand position and a full, relaxed “hang” position through the bottom of the swing.
- b. In simple terms, the body should be completely straight at the hanging position (bottom) and the handstand position (top) with the head neutral and shoulders, hips and feet in alignment.
- c. To facilitate these positions in a basic giant swing there should be either a very natural, subtle or no tapping action through the bottom and the wrists should shift to a full support for downward pressure on the bar prior to vertical on the upswing toward the handstand.

7. Toe On – Toe Off

- a. The early toe on – toe off is an essential step in the development of the proper tap needed for high level horizontal bar dismounts.
- b. As the body passes through the lower vertical position of a giant swing backwards, the gymnast will hold the chest and hips open to create a long “drag” position. An aggressive hollow tapping action through the chest and shoulders as well as a rounding of the hips should be executed prior to the pike action to place the toes onto the bar.
- c. When performed correctly, the sole – circle action will be accelerated and there will be more than enough power in the swing to easily allow the feet to release from the bar and the body to unfold from the pike to an extended position.
- d. The toe on – toe off skill maybe performed in the piked position with both feet between the hands or in a straddled position with the feet being placed close to the outside of the hands.
- e. The toe on – toe off will also benefit the gymnast in learning the more advanced in-bar Stalder skills.

D. Level 4:

1. This routine should be performed in the long hang position, although facilities with limited equipment may still use any bar available to them. In a meet situation coaches should be made aware of the type of bar that will be used.
2. The primary emphasis on this routine is to create an understanding of the basic tapping action and required body positions on both sides of the swing.
3. The hanging $\frac{1}{2}$ turn has been added to this routine to teach the gymnast the proper body shape positions. A good mastery of the hanging half turn will be crucial for proper development of the swinging $\frac{1}{2}$ turn.
4. The uprise to hop in overgrip should be performed with the technical mechanics and safety of the gymnast in mind. Refer to the Basic Technique: Up-rise section above for a detailed breakdown of this skill.
5. The specified bonus for the backward hip circle is intended as a progression for an eventual free hip circle action. Therefore, the straight or hollow body position should be emphasized.

E. Level 5:

1. The committee wants athletes to attempt the kip unassisted. Every effort has been made to write the text to encourage athletes and coaches to “go for it”. The goal is to make it worth the attempt and to be somewhat forgiving of execution during this skill acquisition process.
2. The specified bonus for the free hip circle is intended as a progression towards teaching a giant swing backwards. Proper shifting of the wrist and correct body position should be emphasized. Refer to the Basic Technique: Free Hip Circle section above for a detailed breakdown of this skill.
3. The development of the swing $\frac{1}{2}$ turn is extremely important and should be a priority. The criteria for proper execution of a “blind” turn are consistent through the routines and emphasize proper body position rather than extreme amplitude.
4. The addition of the swinging pullover is intended as a progression for a baby giant and eventually a full giant swing backwards. Proper shifting of the wrist and correct body position should be emphasized. Refer to the Basic Technique: Swinging Pullover section above for a detailed breakdown of this skill.
5. The option for a flyaway is included as a specified bonus skill. However, as with all specified bonus skills, the technical execution of the tap swing and the flyaway must be correct in order for the gymnast to gain the advantage of the points. Improper execution may actually result in a loss of points even though this skill is “fun to do”. Note: The spotter is required to “follow the gymnast” through this skill for safety without deduction. If the gymnast is actually assisted in the skill rather than simply followed the judge will take appropriate execution deductions and no specified bonus points will be awarded. Refer to the Basic Technique: Flyaway section above for a detailed breakdown of this skill.

F. Level 6:

1. The acquisition of giant swings in a young athlete’s repertoire is a landmark event. Giant swings performed in addition to either the $\frac{3}{4}$ giant swing forward (undergrip) or the $\frac{3}{4}$ giant swing backward (baby giant) later in the routine will receive specified bonus if the giant swings are attempted successfully without a fall even if there is a single large execution error in the performance of the giant swings (this is an exception to the normal rule applied to specified bonus skills). The objective is to encourage the development of giant swings by awarding the specified bonus for the successful completion of the giant swings forward or backward with a maximum of 0.5 for execution errors. All attempts are subject to a 1.0 deduction for a fall from the bar.
2. Specified Bonus #2 (free hip circle push away) and Specified Bonus #3 (two giant swings backwards) must be performed in direct succession if both bonuses are attempted. If an athlete successfully completes the free hip circle but falls during the execution of Specified Bonus #3, he should be rewarded with Specified Bonus #2 along with the 1.0 deduction for a fall from the bar.
3. The flyaway in this routine is performed from an underswing in order to continue to emphasize the proper development of the tap swing.
4. The hop from $\frac{3}{4}$ giant swing forward to overgrip in the backward swing is an element that many gymnasts at this level have difficulty controlling. A “safe” hop technique involves the same Basic Technique: Up-rise listed above. The gymnast should avoid leading with the heels while keeping the shoulders down on the backward swing prior to the hop. Ideally the release and re-grasp should be performed with the center of gravity moving above the bar, not away from the bar.

G. Level 7:

1. The four specified bonus skills in this routine are designed to give the gymnast the opportunity to develop optional skills that he can use at the next level. The gymnast should take care to execute the basic technique correctly with regard to the giant and handstand positions on these elements.
2. The mount and the dismount in this routine are designed to allow the recreational gymnast the opportunity to execute the routine successfully at the basic level. The gymnast can add specified bonus skills to the basic routine, as he is able to acquire them.
3. Specified Bonus #3 allows the gymnast to perform a Stalder or toe on – toe off through a handstand position. The inclusion of the toe on – toe off option is provided to introduce younger athletes to the proper tapping action needed for higher level backwards dismounts. Refer to the Basic Technique: Toe On – Toe Off section above for a detailed breakdown of this skill
4. In order to successfully execute the flyaway from a giant swing backwards, a good mastery of the basic tap swing is required. Improper execution of the tap swing will result in deductions that may negate the advantage of the awarded specified bonus.

Level 4 Horizontal Bar

Note: The gymnast is required to perform all skills with straight legs if the competition bar provided is high enough for the gymnast to do so. Otherwise the gymnast may bend his knees during all hanging skills. Facilities with limited equipment may use any bar available to them such as the low uneven bar rail, parallel bars with one rail removed, and/or a low horizontal bar.

#	Skill(s) Description	Performance Criteria	Virtuosity
1	From a still hang in overgrip, hanging ½ turn to mixed grip, change second hand to overgrip	Head neutral	Hollow body maintained throughout ½ turn (+0.1)
2	Pullover to support with spotter assistance	Momentary stop in support is allowed	
	SB #1: Replace #2 with pullover to support WITHOUT spotter assistance Momentary stop in support is allowed (+0.5)	Continuous rhythm in pullover Momentary stop in support is allowed	
3	Cast to undershoot forward	Undershoot with hollow body and straight arms	Cast to horizontal (+0.1)
	SB #2: Replace #3 with cast to back hip circle to undershoot forward (+0.5)	Back hip circle with straight body Undershoot with hollow body and straight arms	Cast to horizontal (+0.1)
4	Swing backward, tap swing forward	Swing backward and forward to 45° below horizontal	
5	Swing backward, tap swing forward	Swing backward and forward to 45° below horizontal	Swing backward to horizontal (+0.1)
6	Swing backward and up-rise to hop with both hands, tap swing forward	Hop with simultaneous hand release and regrasp Swing backward and forward to 45° below horizontal No hop = (-0.5)	
7	Swing backward, tap swing forward	Swing backward and forward to 45° below horizontal	
8	Swing backward, tap swing forward	Swing backward and forward to 45° below horizontal	
9	Swing backward to uprise and release hands dismounting to stand	Shoulders at bar height	

Level 5 Horizontal Bar

#	Skill(s) Description	Performance Criteria	Virtuosity
1	From a hang position in over-grip, pullover to support		
2	Cast to back hip circle to undershoot forward	Cast to horizontal Back hip circle with straight body Undershoot with hollow body and straight arms	Cast to 45° above horizontal (+0.1)
	SB #1: Replace #2 with cast to free hip circle to undershoot forward (+0.5)	Cast to horizontal Free hip with hollow body and hips clear of the bar Undershoot with hollow body and straight arms	Cast to 45° above horizontal (+0.1)
3	Swing backward, tap swing forward with ½ turn to mixed grip	Swing backward and forward to 45° below horizontal Maintain hollow body shape during turn	
4	Tap swing forward, swing backward and change hand to double overgrip		
5	Swing forward and kip to support. Momentary stop in support is allowed.	Spotter assistance (-0.5) Maximum deduction (-0.5) Fall from bar (-1.0)	
6	Cast to undershoot forward	Cast to horizontal Undershoot with hollow body and straight arms	
	SB#2: Following #6, add swing backward, tap swing forward to swinging pullover or ¾ giant swing backwards to undershoot forward (+0.5)	Continuous rhythm Contact with bar allowed	
7	Swing backward, tap swing forward	Swing backward and forward to 45° below horizontal	Swing backward or forward to horizontal (+0.1)
8	Swing backward, tap swing forward	Swing backward and forward to 45° below horizontal	Swing backward or forward to horizontal (+0.1)
9	Swing backward to up-rise and release hands dismounting to stand	Shoulders at bar height	
	SB #3: Replace #9 with swing backward, tap swing forward to salto backward (flyaway) tucked, piked, or stretched dismount (+0.5)	For safety reasons, a spotter is required to follow, but not assist, the gymnast during the execution of the skill (Deduct -0.3) Spotter not present	

Level 6 Horizontal Bar

SB Note: If **SB#2** and **SB#3** are both performed, replace **#7** with cast to free hip circle, two giant swings backward and $\frac{3}{4}$ giant swing backward (baby giant) **(+1.0)**

#	Skill(s) Description	Performance Criteria	Virtuosity
1	From hang position in undergrip, pullover to support	Continuous rhythm	
2	Cast forward to $\frac{3}{4}$ giant swing forward	Cast to horizontal with full extension of body	Cast to 45° above horizontal (+0.1)
	SB #1: Replace #2 with cast forward to one or more giant swings forward to $\frac{3}{4}$ giant swing forward (+0.5)	Cast to horizontal with full extension of body Maximum deduction (-0.5) Fall from bar (-1.0)	Cast to 45° above horizontal (+0.1)
3	Hop both hands simultaneously to double overgrip	Hollow body	
4	Tap swing forward with $\frac{1}{2}$ turn to mixed grip, tap swing forward in mixed grip	$\frac{1}{2}$ turn with hollow body	Blind turn at horizontal (+0.1)
5	Swing backward in mixed grip, change hand to double overgrip		
6	Swing forward, kip to support	Momentary stop in support is allowed	
7	Cast to $\frac{3}{4}$ giant swing backward (baby giant)	Cast to horizontal	
	SB#2: Replace #7 with cast to free hip circle, swing forward to $\frac{3}{4}$ giant swing backward (baby giant) (+0.5)	Cast to horizontal	
	SB#3: Replace #7 with, cast to two giant swings backward and $\frac{3}{4}$ giant swing backward (baby giant) (+0.5)	Cast to horizontal Maximum deduction (-0.5) Fall from bar (-1.0)	
8	Undershoot to swing backward	Undershoot with hollow body and straight arms Swing backward to horizontal	
9	Tap swing forward, swing backward	Swing forward and backward to horizontal	
10	Tap swing forward to salto backward (flyaway) tucked, piked or stretched dismount	Salto backward with hips at bar height	Salto backward with hips above bar height (+0.1)

Level 7 Horizontal Bar

Note: A maximum of up to 5 forward and backward body movements of which the 5th must be a skill (i.e. stemme, free hip circle) will be allowed without deduction. Additional giants are only judged for execution.

#	Skill(s) Description	Performance Criteria	Virtuosity
1	From hang or small preliminary swing in overgrip, cast forward (stemme) to a back up-rise, free hip circle at horizontal	Back up-rise to horizontal Free Hip at horizontal	Back up-rise to 45° above horizontal (+0.1)
	SB #1: Replace #1 with from hang or small preliminary swing in overgrip, cast forward (stemme) to a back uprise, free hip circle through handstand (+0.5)		Back up-rise to 45° above horizontal (+0.1)
2	Tap swing forward with ½ turn or hop ½ turn to both hands in overgrip	½ turn or hop ½ turn to horizontal with hollow body	
3	Tap swing forward to ¾ giant swing backward (baby giant), undershoot	Undershoot with hollow body and straight arms	
4	Swing backward, swing forward, kip to support, change both hands to undergrip	Momentary stop in support is allowed	
5	Cast forward to one or more giant swings forward		
	SB #2: Following #5, add Endo through handstand (+0.5)		
6	Giant swing forward with ½ turn (pirouette)		Giant swing forward with ½ turn with no angle deduction (+0.1)
7	One or more giant swings backward		
	SB#3: Following #7, add Stalder or 'Toe on – Toe off' through handstand. One or more giants allowed prior to #8 (+0.5)		
8	¾ giant swing backward (baby giant), undershoot to swing backward	Undershoot with hollow body and straight arms Swing backward to horizontal	
9	Tap swing forward to salto backward (flyaway) tucked, piked or stretched dismount	Salto backward with hips at bar height	Salto backward with hips above bar height (+0.1)
	SB#4: Replace #8 and #9 with one or more giants backward with salto backward (flyaway) tucked, piked or stretched dismount (+0.5)	Salto backward with hips at bar height	Salto backward with hips above bar height (+0.1)



USA GYMNASTICS®

2016-2020
Men's Junior Olympic
Age Group Competition Program

Junior Elite Division
Technical Sequences



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Junior Elite Division Technical Sequences

Foreword

Message from The Technical Sequence Writing Committee

The intention of the Technical Sequences is to help reinforce sound technical execution and exercise presentation throughout an athlete's career and development. Training the Technical Sequences can assist every athlete to sustain a solid technical foundation and achieve their highest potential. Additionally, developing a fair competitive platform in which to have these sequences properly evaluated provides for increased awareness of the importance of consistently training them.

The goal of the committee was to construct the sequences with the elements that we felt had the highest importance for sustained technical success on each event. We were faced with the challenge of maintaining the balance of keeping the sequences basic enough for training schedules and yet including key skills we felt necessary for technical reinforcement. Over the first two years of the program it is clear that this technical emphasis has resulted in improved athlete performance fundamentally.

The goal is to have our elite USA athletes perform with sound technique and as flawlessly as possible. The technical description of each element in each of the sequences should be read very carefully as it offers sound education for suggested technical development. In order to be successful internationally it is important that this program demands excellence and accountability. Technical excellence at the most basic levels is necessary for success in performing the high difficulty skills required of elite athletes. Where the Specific Technical Emphasis Elements are identified in each exercise a high degree of accountability in the evaluation process will be expected.

Asking our judging community to judge technical elements will require both coaches and judges to become committed students of proper technique and be able to astutely apply the proper evaluation of these sequences. This manual revision has created evaluation criteria and a method of application that will allow judges to do their job with greater consistency and a higher degree of accuracy. Coaches and judges must work together to create the consistent expectations demanded for this program.

Gymnastics is an artistic endeavor as well. There is a place where artistry must meet science, especially when dealing with individual talent. The well-educated coach must have a complete toolbox to help maximize the artistic potential of each individual athlete even as he refines the technical execution of his athlete. The well-educated judge should be able to recognize this intersection of technical efficiency and artistic individuality when evaluating the performance. This program implements the use of virtuosity and bonus in an expanded format that allows judges to award individual artistry.

We encourage you all to keep in mind the goals of our elite Men's Program – domestically, to maximize the potential and performance for all of our potential elite athletes, and internationally, to be the best team in the world and create a dynasty of excellence for years to come. We consider the implementation of the Technical Sequences simply one positive step in the achievement of these goals. We will all be quite proud of these efforts and the contributions of all our athletes, coaches, judges and administrators when the common goal of our entire USA men's gymnastics community is reached and we see our team standing on top of the podium at the World Championships and Olympic Games!

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Chapter 1 – General Judging Guidelines

I. General Judging Guidelines: Differences from Junior Olympic Program

Document Precedence:

This document supersedes the Junior Olympic Age Group Competition Program Manual with respect to the evaluation of the Junior Elite Technical Sequences and all previous technical sequence documents only. All document precedence described in the Junior Olympic Age Group Competition Program Manual remains valid unless superseded by a general or event-specific exception in this document.

General Sequence Description:

For each event the technical sequences are described in table form with a part number, element description and associated 'technical reference items'. Each technical reference item refers to a table with a detailed technical description of the item followed by coaching bullet-points. From both a coaching and judging perspective it will be imperative to be knowledgeable regarding each in order to properly develop and understand these technical sequences.

How the Technical Sequence will be judged

The Technical Sequence will be judged based upon the following criteria:

- Specific requirements stated in the Performance Criteria column of each sequence table
- 3 Specific Technical Emphasis Element requirements (either 'per part' or 'global') as defined and listed at the bottom of each sequence table
- All normal 'Per FIG' standard deductions
- Additional Virtuosity or Stick Bonus awarded

All judges should use the same protocol or method of evaluation to insure consistency among the panel. A sample table is provided to better explain this 3-step procedure. First, judge the routine per FIG and according to the requirements listed in the Performance Criteria column for each sequence. Second, review the routine and add evaluation of the 3 Specific Technical Emphasis Elements. Lastly, award virtuosity or stick earned. Panels following the same procedure will be able to clarify notes easily if necessary and offer necessary feedback regarding the performances.

Sample Method of Evaluation standard protocol:

Evaluation of routine parts	1	2	3	4	5	6	7	8	9	10
1. Performance Criteria - FIG										
2. Review 3 Specific Elements		#1				#2				#3
3. Add Virtuosity & Stick		+0.1			+0.1*	+0.1				+0.1**

**Indicates Open Virtuosity - **Indicates Stick Bonus*

II. Specific Evaluation Criteria for each Technical Sequence

Performance Criteria:

On every event there is a Performance Criteria table that describe particular requirements with regard to how the skills and/or sequences should be performed. These standards should be judged as per FIG using the table listed in Section H.

Specific Technical Sequence Emphasis:

On each event, there are 3 Specific Technical Emphasis Elements. These are the special Technical Elements that are being focused upon for improvement on each event. There will be a deduction of .1, .2, .3, where they apply per emphasis, unless otherwise noted. These 3 areas have been stated at the bottom of each exercise.

III. Rewarding athletes for exceptional performance

Virtuosity Bonus:

On each event there is a total of .4 available for virtuosity bonus (Exception: .5 on Vault and PH). There will be .2 of Virtuosity Bonus that can be awarded for any of the 3 Specific Technical Emphasis Elements. This virtuosity bonus can be awarded for these elements only if the gymnast has -.1 or less in deductions. In addition, up to .2 in Open Virtuosity may be awarded by a judge for exemplary artistry, virtuosity or amplitude displayed in any part of the sequence or the routine as a whole (including a 3rd Specific Technical Emphasis Element). On Vault and Pommel Horse additional .1 may be awarded for exceptional amplitude, height, or artistry. Some examples of exemplary artistry, virtuosity or amplitude might be:

- Extreme height and control on Floor
- Flairs with exceptional amplitude on Pommel Horse
- Back uprise to handstand, lower to straddle L on Rings
- Extreme explosiveness on Vault
- Front uprise showing extreme amplitude or Manna position on parallel bars
- Arm extending and touching the hip showing flair on a pirouette on High Bar

These are just examples of areas where the athlete goes above the scope of normal gymnastics. We are promoting individual artistry as well as technical refinement and the athletes who are doing so should and must be rewarded. Additionally, this bonus affords the judge with an additional tool to help separate athlete performance.

Stick Bonus:

Landings are a major area of improvement necessary for USA Teams to be successful in reaching their international goals. Since review has revealed that many landings are not executed proficiently even in the Technical Sequences a .1 bonus has been instituted for rewarding the athlete for a stuck dismount. This bonus will be applied per FIG and these landings similarly will be subject to FIG execution deductions. This bonus is available for landings on Floor Exercise, Rings, Parallel Bars and Horizontal Bar.

Technical Sequence Scoring Table Summary:

Sequence Scoring Component	Point Value
Base Score	9.5
Specific Technical Emphasis Virtuosity Bonus <i>(May include a 3rd Specific Technical Emphasis</i>	.2
Open Virtuosity Bonus <i>(May include a 3rd Specific Technical Emphasis</i>	.2 (FX, PH, R, PB, HB) .3 (Vault and PH)
Stick Bonus (Dismount) <i>* (Not available on Vault or Pommel Horse 10-18)</i>	.1*
Maximum Score	10.0

IV. Range of Allowable Scores:

When using two judges, or a 4 or more judge panel, the point difference between both, or the middle scores, may not be greater than:

Final Score	Allowable Deviation
9.60 – 10.00	0.10
9.40 – 9.60	0.20
9.00 – 9.40	0.30
8.50 – 9.00	0.40
8.00 – 8.50	0.50
7.50 – 8.00	0.60
< 7.50	0.70

Technical Refinement Tables:

Following the sequence tables for each event, there is a Technical Refinement Table denoting critical elements that are identified as being essential to the development of proper technique in a given element or series of elements. All the elements for both the 11-14 sequence and the 15-18 sequence are listed in these tables. In each case, a description of suggested technique and standard of execution is provided. These tables should be referred to by coaches for education and development of the skills in the routines. These tables are informational in design and not specifically used for evaluation by judges.

Technical Description of Sequence Element Tables:

These tables offer detailed descriptions of each skill in the routines for educational purposes and coaches development. These can and should be used for better understanding of suggested technique. The information in these descriptions is intended for teaching and learning purposes only.

Sequence Element Tables:

These tables offer detailed descriptions of each skill in the routines for educational purposes and coaches development. These can and should be used for better understanding of suggested technique. The information in these descriptions is intended for teaching and learning purposes only.

V. SECTION H: Adapted FIG Table of Deductions and Exceptions:

Degree of execution or presentation error:	Degree of deviation from perfect end position:	Pertinent examples:
Small error (deduction 0.1)	0°-15°	Any minor or slight deviation from the perfect end position Any minor or slight adjustments to hand, foot, head or body position/alignment Any other minor or slight violations against aesthetic and technical performance expectations
Medium error (deduction 0.2)	16°- 30°	Any distinct or significant deviation from the perfect end position Any distinct or significant adjustments to hand, foot, head or body position/alignment Any other distinct or significant violations against aesthetic and technical performance expectations
Large error (deduction 0.3)	31°- 45°	Any major or severe deviation from the perfect end position Any major or severe adjustments to hand, foot, head or body position/alignment Any other major or severe violations against aesthetic and technical performance expectations
Falls and spotter assistance (deduction 0.5) <i>Note: In some cases, spotter assistance is encouraged and recommended</i>	N/A	Any fall on or from the apparatus during an element without having reached an end position that permits continuation with at least a swing (i.e. a distinct hang phase on Horizontal bar or a distinct support phase on pommel horse after the element in question) or that otherwise fails to display a momentary control of the element during landing or re-grasp. Any assistance by a spotter that contributes to the completion of an element
Composition Error to include: (<i>Extra Swings (SR, PB, HB); (Extra Giants (HB); (15-18 year old Extra Circles PH) (Missing Circles PH (11-14 & 15-18); (Partially completed skill such as HB – no hecht beat uprise or no release hop ½ turn) = .5 each time</i>	N/A	All extra swings are considered <i>intermediate swings</i> (Still Rings, Parallel Bars, High Bar). All Skills performed out of order but not omitted. In all cases, deduct for execution in addition to composition error as per FIG.
11-14 year old Extra Circles = NO DEDUCTION	N/A	11-14 Pommel Horse ONLY <i>*Deduct for execution only</i>
Short hold (Per FIG)	Medium (0.2)	Any required hold position that demonstrates a complete stop but is not held for the required length of time.
No Hold (per FIG)	Large (0.3)	Any required hold position that does not achieve a complete stop.
Missing Major Element Parts = 2.0 Listed in the table for each event. (Exception: Vault – performing a Handspring Tuck Front salto or Yurchenko Tuck salto will result in a 2.0 major element deduction).	N/A	Must demonstrate completion of 50% of skill to receive value. Less than 50%, as determined by judge, may repeat skill.

VI. Event Chapter Format

Each chapter is comprised of the following parts:

1. Committee statement regarding skill selection
2. 11-14 year old Sequence Description
3. 11-14 year old Specific Judging Guidelines (pommel horse only)
4. 11-14 year old table of Technical Refinement Table
5. 15-18 year old Sequence Description
6. 15-18 year old table of Technical Refinement Table
7. Technical Description of Sequence Elements (in order of appearance)

Chapter 2 - Floor Exercise

Committee Statement Regarding Skill Selection:

The committee felt like the skill selection here was limited somewhat due to the desired duration of the sequence. Essential elements were pared down to Arabian, forward and back tumbling along with basic dance elements and presentation. The inclusion of circles and/or a press to the handstand extended the duration of the sequence beyond a desirable length.

The Arabian was selected because of its capacity to reinforce the continued development of the athlete's ability to set twisting squarely off the floor with an understanding of the 1/4 set position. In turn, this will lead to the development of more advanced twisting skills. For the back handsprings and whip passes, the goals were to reinforce good turnover and position on the round-off, consistent turnover, knees together, toes pointed, shoulder extension, upper-back extension and snap down on the back handsprings and whip-backs alike. The intention of the 3 back handspring pass in the 11-14 sequence is for the athletes to focus on performing them with sound technique, body position and form before applying the elements of acceleration and power.

The forward pass was selected to help create turnover with an upper-back arch, with shoulder flexibility and extension throughout the handsprings, as well as a chest-up and arms overhead on take-off position for the dive roll. We chose not to put a forward salto at the end of the pass because the technical execution of the take-off position showed too much deterioration when the athlete focused on the salto. The dive-roll helps to reinforce a correct take-off position.

The pike-open back was retained for its ability to teach the athlete a technically sound vertical block position on takeoff as well as the understanding of how to create rotation with the body positions. These two aspects can facilitate higher level skill development for the future.

Floor Exercise 11-14 year old

Unless otherwise specified, arm positions are optional.
Pass A to B must be a side pass starting from side mid-point.

Stand at A facing corner B

Floor Pattern:
A to B
B to C
C to B
B to C

Description	Technical Reference Item	Performance Criteria Per FIG (.1, .2, .3)
1. Starting at middle side 'A' tumbling toward corner 'B'; power hurdle, round-off, back handspring, tucked Arabian salto	Power-hurdle Round-off 'Power' back handspring Arabian Salto Tucked	<ul style="list-style-type: none"> Arabian performed with center of mass at shoulder height Full extension of body prior to landing
2. Single leg prone fall, return to front support, lift hips up to stretched forward roll to jump and sissone, step through lunge, turn backwards to face corner 'C'	Single-leg prone fall (Swedish fall) Sissone Lunge	<ul style="list-style-type: none"> Back leg at vertical on Swedish fall 45° split on sissone
3. Power-hurdle, round-off to (3) tempo back handsprings, rebound	Power-hurdle 'Tempo' back handspring series	<ul style="list-style-type: none"> Coach is encouraged to spot rebound (<i>no deduction for landing or spot</i>)
4. Jump ½ turn, step hitch kick, step, lunge and 180° backward turn to corner 'B'	Hitch kick Lunge	<ul style="list-style-type: none"> Both legs at horizontal on hitch kick
5. Run or power-hurdle to front handspring, bounder,	Front handspring Bounder	<ul style="list-style-type: none"> Front handspring turnover to vertical, fully extended
6. Dive roll	Dive Roll	<ul style="list-style-type: none"> Dive roll with tight arch Center of mass to be at shoulder height on dive roll
7. Step and swing leg up and jump ½ turn landing with feet together (assemble') facing corner 'C'	Step and swing ½ turn assemble'	<ul style="list-style-type: none"> Front leg to be at horizontal on assemble'
8. Run or power hurdle to round-off, back handspring, pike-open backward salto	Round-off 'Power' back handspring Pike-open backward salto	<ul style="list-style-type: none"> Center of mass to be at shoulder height on pike-open Opening of pike-open at horizontal

Specific Technical Emphasis Elements (.1,.2,.3):

- #1. Continuous rhythm throughout routine (Deduct globally for entire sequence)*
- #2. Proper turnover with arm pull down technique on back handsprings (Global Part #3)*
- #3. Straight alignment on round off passes (Parts # 1, 3, 8 each time)*

Major Elements – 2.0 Value:

- Part # 1 – Arabian
- Part # 3 – Round off 3 back handsprings
- Part # 5 – Forward handspring, boulder, dive roll
- Part # 6 – Dive roll
- Part # 8 – Pike-open somersault

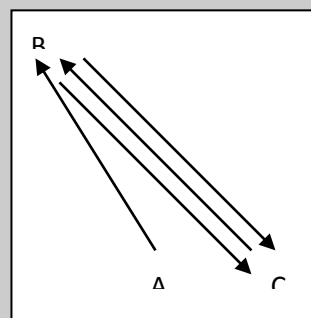
Floor Exercise 15-18 year old

**Unless otherwise specified, arm positions are optional.
Pass A to B must be a side pass starting from side mid-point.**

Stand at A facing corner B

Floor Pattern:

A to B
B to C
C to B
B to C



Description	Technical Reference Item	Performance Criteria Per FIG (.1, .2, .3)
1. Starting at middle side 'A' tumbling toward corner 'B'; Power hurdle, round-off, back handspring, piked Arabian salto	Power-hurdle Round-off Power back handspring Arabian Salto piked	<ul style="list-style-type: none"> Center of mass on piked Arabian head height Full extension of body prior to landing
2. Single leg prone fall, return to front support, lift hips up to stretched forward roll to jump and sissone, step through lunge, turn backwards to face corner 'C'	Single-leg prone fall (Swedish fall) Sissone Lunge	<ul style="list-style-type: none"> Back leg at vertical on Swedish fall 45° split on sissone
3. Power-hurdle, round-off, back handspring, whip back, whip back to rebound	Power-hurdle 'Tempo' Back Handspring Whip back	<ul style="list-style-type: none"> Coach is encouraged to spot rebound (<i>no deduction for landing or spot</i>)
4. Jump ½ turn, step hitch kick, step, lunge and 180° backward turn to corner 'B'	Hitch kick Lunge	<ul style="list-style-type: none"> Both legs at horizontal on hitch kick
5. Run or power-hurdle to front handspring, boulder	Front handspring Boulder	<ul style="list-style-type: none"> Front handspring turnover to vertical fully extended
6. Dive roll	Dive roll	<ul style="list-style-type: none"> Center of mass head height on dive roll Tight arch with dive roll
7. Step and swing leg up and jump ½ turn landing with feet together (assemble') facing corner 'C'	Step and swing ½ turn assemble'	<ul style="list-style-type: none"> Front leg at horizontal on assemble'
8. Run or power hurdle to round-off, back handspring, pike-open backward salto	Round-off 'Power back handspring Pike-open backward salto	<ul style="list-style-type: none"> Center of mass head height on pike - open. Opening of pike-open minimum 45° above horizontal

Specific Technical Emphasis Elements (.1,.2,.3):

#1. Continuous rhythm throughout routine (Deduct globally for entire sequence)

#2. Proper turnover with arm pull down technique - Back handspring and Whip-backs (Global Part #3)

#3. Straight alignment on round off passes (Parts # 1, 3, 8 each time)

Major Elements – 2.0 Value:

Part # 1 – Arabian

Part # 3 – Round off, back handspring, 2 whips

Part # 5 – Forward handspring, bounder

Part # 6 – Dive roll

Part # 8 – Pike-open somersault

Floor Exercise Technical Refinement Table:

Note: Techniques as recommended by the conjunction of the Technical Sequence Writing Committee and the Junior National Coaching Staff.

Attribute Identified to Effect Change	Recommended Technique	Standard of Refinement
Efficient round off turnover	Arms pulling down with chest hollow, head neutral, feet well in front of hips. Arm position should be shoulder height when feet contact floor. Upper back should draw or pull backwards to full extension with legs and body.	<ul style="list-style-type: none"> • Arms in front of and below head on round off • Body should be hollowed with hips turned under and contracted. • Shoulders should be above and behind hips (vertical)
Proper take-off and twisting technique of Arabian salto	Vertical take-off position and feet facing forward on take-off. Show ¼ set position. Complete ½ turn prior to tuck position.	<ul style="list-style-type: none"> • Square shoulders with feet on take off • Somersault should begin after completion of the ½ turn set
Smooth and aesthetic transitions	Transitions must show proper extension, flexibility and posture, and continuous rhythm throughout.	<ul style="list-style-type: none"> • Leg at vertical on single leg prone • Minimum 45° split on sissone • Front foot turn out lunge position of front foot • Both legs at horizontal on hitch kick • Continuous rhythm throughout
Effective turnover and extension on back handsprings and whips	Arms pulling down with chest hollow, head neutral, feet well in front of hips. Arm position should be shoulder height when feet contact floor. Upper back should draw or pull backwards to full extension with legs and body.	<ul style="list-style-type: none"> • Arms in front and below head on contact of feet • Knees should be moving backwards on back handsprings
Effective turnover and extension of front handspring and bounder. Vertical take-off position of dive roll	Arms overhead with shoulder, upper chest open during FHS. Hollow body extension forward on initial phase of bounder. Arms overhead with shoulders and chest open at end of bounder. Vertical direction with arms overhead, body straight, head neutral or up on take off.	<ul style="list-style-type: none"> • Arms and/or body alignment throughout should remain in tight arch • Maintain extension and tight arch during dive roll
Proper vertical take-off position on pike open back somersault	Body vertical with arms and chest up, head neutral on take off. Lifting hips and legs aggressively to tight pike position. Immediate opening to full extension and lifting chest to continue rotation.	<ul style="list-style-type: none"> • Minimum 90° compression in pike open • Should show vertical take off from Contact off floor

Technical Descriptions and Coaching Points for Sequence Elements (in order of appearance)

Power-hurdle
<p>The power-hurdle begins from standing position with feet together. The athlete swings the arms forward and upward to a fully extended shoulder angle, the front knee lifts aggressively with the back knee drawing toward the body as well. Upon contact with the back foot to the floor there should be a strong push through the entire back leg as the front knee bends, lunging deeply enough so that hand contact is made while the front foot is still on the floor. The back leg should kick and drive overhead as the front leg forcefully extends while pushing through the hands with a full wrist extension to create linear velocity. This technique is the same for both the front handspring and the round-off.</p>
Coaching Points (To be emphasized in teaching / learning)
<ul style="list-style-type: none"> • Full arm and shoulder extension on hurdle • Aggressive lift of knees to body • Square hips and efficient deep lunge position on lunge • Strong kick of back leg and full wrist extension on push
Back to 11-14 Floor Exercise : Back to 15-18 Floor Exercise
Round-off
<p>Upon contact with the floor, the first hand should be in line with the front foot. The second hand being placed slightly outside the first hand in direction of the turn with the fingers turned inward. Shoulders remain open and extended as the turn is initiated. As the first leg drives overhead the second leg should join the first leg after vertical. During the snap down phase, there should be an aggressive push off of the hands, fingers and through the wrists while pulling the arms downward off the floor to approximately shoulder height. This will shorten the body's radius of rotation and facilitate the 'turn-over' of the round off. The body should shorten into a hollow position with the legs snapping underneath. The feet should contact the floor well in front of the hips with the hips tucked under, body hollow, head in neutral position. As the feet contact the floor the arms can begin to swing overhead and backward.</p>
Coaching Points (To be emphasized in teaching / learning)
<ul style="list-style-type: none"> • Strong kick and effective block from hands will provide time to properly turn-over the roundoff. • Strong push through the wrists and fingers as hands leave the floor. • Arms pull down off the floor • Finish snap-down and turnover action with a hollow body shape. • Head neutral and arms at horizontal with feet well in front of the hips upon landing.
Back to 11-14 Floor Exercise : Back to 15-18 Floor Exercise

'Power' back handspring

The 'power' style back handspring begins from a well turned-over round off, back handspring or whip back. It begins with the body in a hollow position, hips tucked under, knees bent with the feet well in front of the hips and arms at shoulder level. The 1st phase (from feet to hands) is lengthened in order to increase linear velocity across the surface of the floor. With the chest in and head neutral, the upper back should "draw or pull" backwards as the arms swing overhead while aggressively extending the legs and pushing backward and off of the floor. The gymnast should demonstrate a tight upper back arch and full shoulder extension until the handstand position is reached slightly past vertical. During snap down phase, there should be an aggressive push through the wrists while lifting the upper body up and shaping into a hollow position. In order to facilitate a powerful take-off, the 2nd phase (from hands to feet) is dramatically shortened in order to increase rotation, snap down angle, and force into the floor so that the body can leave the floor at vertical with a tight, straight body position to maximize lift and rotation of the body around its center of mass.

Coaching Points (To be emphasized in teaching / learning)

- Aggressive arm swing to a tight arch body position during first phase of back handspring
- Tight arched handstand should be shown with slight turn over past vertical in handstand (hands in front of the shoulders) to create fast, short and aggressive snap down.
- Use wrists and push through fingers on snap down phase of back handspring
- Finish snap down and land back handspring in tight hollow body position. Chest in, head neutral, arms in front, feet behind the hips to create vertical take off.

[Back to 11-14 Floor Exercise](#) : [Back to 15-18 Floor Exercise](#)

Tucked or Piked Arabian Salto

The feet should be facing forward and body position square as the snap down to vertical take off is executed. The body alignment must be straight and tight to achieve maximum force and lift from the floor. Optimally, this should occur prior to vertical so that as the floor responds, the body leaves the floor at vertical. The body is 'set' with arms up and 90° of turn in the desired direction of twist at the peak of the arm-swing upward. As the body rotates toward the upside-down vertical position, the remaining 90° is completed then (**and only then**) the body is shortened into an aggressive tuck or pike by contracting into a hollowed, rounded, body shape and pulling the shoulders and head around toward the knees or legs. As the rotation is completed, the body should immediately extend in preparation for landing.

Coaching Points (To be emphasized in teaching / learning)

- Take-off position at vertical, the body should be (set) turned 90°, shoulders opened, head slightly in under arm pit.
- After the vertical, complete 180° turn before tucking the salto
- Facilitate good rotation by moving shoulders aggressively toward the knees

[Back to 11-14 Floor Exercise](#) : [Back to 15-18 Floor Exercise](#)

Single-leg prone fall (Swedish Fall) and stretched forward roll

The body and head is stretched upward with arms reaching upward and legs straightening upward on toe to relevé. As the body falls forward, one leg is kicked to vertical in a tight arch. As the hands contact the floor, the arms bend absorbing the impact of the landing in prone support. The arms then straighten as the body assumes an arched prone support position with legs together. From the arched prone support position, duck the head under while lifting the body to a tight, hollow stretched position and execute a tucked forward roll.

Coaching Points (To be emphasized in teaching / learning)

- Flexibility and extension to vertical on Swedish fall
- Continuous and fluid rhythm throughout sequence.

[Back to 11-14 Floor Exercise](#) : [Back to 15-18 Floor Exercise](#)

Sissone

The sissone is a jump from two feet while executing a split of the legs in the air. Body position, posture, and head position should remain erect while the legs split and extend. The gymnast should show lift and amplitude during the sissone. The athlete will land on the standing leg in demi-plié and swing or brush the back leg through and forward into the subsequent lunge.

Coaching Points (To be emphasized in teaching / learning)

- Keep good posture, leg extension and minimum of 45° split on sissone

[Back to 11-14 Floor Exercise](#) : [Back to 15-18 Floor Exercise](#)

Lunge

In all transitional elements, the lunge should be performed with good posture; chest up, chin up, and shoulders relaxed. The arm position is optional and should compliment the athlete. The front leg is bent with the foot turned out. The back leg is straight with the foot turned out so that the heel remains in contact with the floor. The weight is equally distributed on each foot.

Coaching Points (To be emphasized in teaching / learning)

- Front foot turned out on lunge, back leg straight with heel down

[Back to 11-14 Floor Exercise](#) : [Back to 15-18 Floor Exercise](#)

Backward turn

The backward turn begins in the lunge position. Weight is shifted to the front leg as the athlete rises to relevé. The athlete stretches to full body extension with arms overhead and the body turns outward / backward pivoting on the demi-point of the front leg. The back leg joins the front leg as the turn is executed completing the turn with heels and legs together in relevé. Upon completion of the turn, the athlete allows the heels to lower to the floor. Arms may return to an aesthetically pleasing optional position as the heels of the feet return to the floor.

Coaching Points (To be emphasized in teaching / learning)

- Backward turn should be executed with good posture and on toe (relevé) with heels returning to floor at completion of turn

[Back to 11-14 Floor Exercise](#) : [Back to 15-18 Floor Exercise](#)

'Tempo' back handspring series

This series of back handsprings is to be executed with immaculate form and extension. The pass may be executed as slowly as necessary in order to focus on this technically sound execution. As the athlete perfects to correct body position and turnover technique the elements of acceleration and power can be applied to the series. A coach may spot the rebound at the completion of the third back handspring in order to mitigate an out-of-control landing by the athlete. This spot is recommended but not required.

Coaching Points

(To be emphasized in teaching / learning)

- Aggressive arm swing to a tight arch body position during first phase of back handspring
- Use wrists and push through fingers on snap down phase of back handspring
- Show turnover and finish snap down and back handspring in tight hollow body position. Chest in, head neutral, arms in front, feet well in front of the hips.
- This series of back handsprings should be deliberately slow to emphasize correct body shape, extension, legs together and toes pointed.
- Show 'power' back handspring snap down with tight body rebound on final back handspring

[Back to 11-14 Floor Exercise](#) : [Back to 15-18 Floor Exercise](#)

Back Handspring - Whip Back series

The technique of the whip backs is very similar to the back handspring. The whip back should be initiated from a hollow body position with an arm swing to a full body extension with a tight upper back and shoulder arch (hips should be tight). After passing vertical, the arms swing down as the body shapes to a hollow position (chest rounded and hips tucked under). The landing should return to the hollow position with arms at horizontal ready to swing to the next whip back. There should be a vertical block angle to rebound created (feet behind hips on contact) after the last whip back. A spot on the rebound is optional.

Hitch kick

The hitch kick begins from a simple step or lunge. The back leg of the lunge will brush (swing) through as the front leg of the lunge straightens to perform the jumping action. The height of the jump is developed by a combination of the push from the front leg of the lunge and the transfer of momentum from the kicking action of the back leg to the body as the arms swing forward and upward into extension overhead. The second leg kicks upward to horizontal or above and switches with the first leg in a dynamic scissoring action. Land with the knee bending into plié to absorb the energy of the landing. The arms will also drop to shoulder level wide on the landing.

Coaching Points

(To be emphasized in teaching / learning)

- Hips open, knees straight and a min of 45° leg separation on hitch kick
- Continuous rhythm through lunge and turn.
- Aggressive arm swing to a tight upper back and shoulder arch body position during first phase of whip back
- Arms swing down and body shapes to hollow to create turnover
- Create block angle on last whip to rebound

[Back to 11-14 Floor Exercise](#) : [Back to 15-18 Floor Exercise](#)

Front Handspring

From the hurdle, the lunge should be deep enough that the hands contact the floor while the front leg is in the lunge position. There should be a strong kicking action from the back leg and a strong push of the front leg from the lunge. The general body shape during the blocking action of the front handspring should be hollow. The trajectory of the rebound off of the hands should be well beyond vertical. The kick of the back leg will help to initiate strong rotation. The shoulders and upper chest should remain open as the hands leave the floor. These actions should combine to create a strong linear velocity and maximized rotation around center of mass. The body should remain in an extended tight arch and turned over with the feet behind the hips for the take-off of the bounder. The body will then transition to an extended hollow position as the gymnast enters the bounder handspring.

Coaching Points

(To be emphasized in teaching / learning)

- Avoid diving into the block on front handspring
- Kick the back leg strongly while keeping shoulder angle open throughout.
- Landing of the front handspring should be with tight arch body position with opened chest, open hips and shoulders, head and arms back, feet behind the hips in preparation for the bounder

[Back to 11-14 Floor Exercise](#) : [Back to 15-18 Floor Exercise](#)

Bounder (flyspring)

The general body shape of the bounder (flyspring) is similar to that of the front handspring. The body should be hollowed on the 1st phase - to hands, and then in a tight arch as the body rotates through the 2nd phase from hands to feet again. The trajectory of this rebound from the hands should be as far beyond vertical as is manageable. The body must forcibly arch down to the floor (forward snap down) to create a strong blocking action against the floor for the take-off of the dive-roll. The feet should strike the floor in front of the hips with the body in a tight arch with head up and upper chest open. The arms should be extended upward with no shoulder angle on the take off. Rebound vertically to a straight tight body position.

Coaching Points

(To be emphasized in teaching / learning)

- First phase of the bounder should be with hollow extended body position with head neutral prior to the block from the hands. Use shoulder extension to create good blocking action
- After the block, create good turnover by blocking arms back. Upper back, chest and hips open fully extended. Keep the head back.
Finish bounder in a tight arch position bring the feet to the floor quickly for the rebound to vertical

[Back to 11-14 Floor Exercise](#) : [Back to 15-18 Floor Exercise](#)

Dive-Roll

The dive-roll leaves the floor in a hollow or straight body position at vertical with good posture. The legs should be extending upward with sufficient heel drive, so that there is a smooth flight toward the hand placement for the roll action. There should not be any hip pike. There must be proper core and gluteal tension maintained throughout the roll out phase of the dive-roll in order to maintain pressure on the hands for a smooth rollout.

Coaching Points

(To be emphasized in teaching / learning)

- Maintain vertical position & posture at take-off for dive roll
- Extend the legs upward to create rotation
- Transition to and through candlestick position with good core tension on the roll.

[Back to 11-14 Floor Exercise](#) : [Back to 15-18 Floor Exercise](#)

Assemble' ½ turn

The Assemble' ½ turn is executed from a simple step or a lunge. The back leg swings or brushes through with a forward lifting action. This action is coupled with a swinging action of the arms forward and upward to assist the lifting action. As the kick is completed the gymnast initiates a 180° turn on the longitudinal axis of the body. The legs join together on the landing in plié with legs together.

Coaching Points

(To be emphasized in teaching / learning)

- Show good extension and posture on leg swing to ½ turn
- Land softly and controlled.

[Back to 11-14 Floor Exercise](#) : [Back to 15-18 Floor Exercise](#)

Pike-open backward salto

Upon take-off, the arms reach dynamically overhead with chest and shoulders open, head neutral and body stretched vertically to full extension. The gymnast should then lift the hips and draw the legs forcefully toward the chest with no knee bend, toe flexion, or backward lean. There should be a minimum of a 45° pike at the hips. As soon as maximum pike is attained, the body should open immediately to a stretched position as the chest lifts to continue the rotation with arms overhead in preparation for landing. Optimally, this stretch for landing will occur at or above horizontal.

Coaching Points

(To be emphasized in teaching / learning)

- On takeoff, assume tight body vertical position, shoulders open, head neutral
- Lift legs to chest on pike without letting shoulders lean back
- Aggressive compression to minimum 45° pike then aggressive opening to stretched position while lifting chest at completion

[Back to 11-14 Floor Exercise](#) : [Back to 15-18 Floor Exercise](#)

Chapter 3 - Pommel Horse

Committee Statement Regarding Skill Selection:

Pommel horse was the event that had the most discussion amongst the committee and community. There were so many things to consider; do we keep the pommels on the horse, do we include scissor work, etc... In the end it was decided the best course of action was to continue the refinement and development of a sound circle through the 11 – 14 age groups and then to transition to the pommels in the 15 – 18 age groups.

In the 11- 14 age group sequence, the emphasis is on technically comprehensive circle development; good hip extension, chest open, hands square and maintaining consistent rhythm throughout the sequence. The committee felt like the reinforcement of the circle in cross support position on a horse with no pommels would be the most beneficial to the athletes' development. Furthermore, it was decided not to use the pommels with the younger age groups, as the integrity of the circle tends to break down when circles are done on the pommels.

In the 15 – 18 age group sequence, the committee felt like a sequence that included different fundamental turning elements and handstand dismount would best reinforce the basic foundation of optional pommel horse. The combination of athletes working on a sound cross support circle for 4 years combined with the transition to basic fundamental turning elements on the pommel horse could help produce exemplary pommel horse athletes for many years.

The rhythm of the circle is a crucial element in pommel horse development. The gymnast should be able to maintain a strong, consistent rhythm throughout the sequence. The weight shift with the shoulders should be even and deliberate on both sides. An early weight shift combined with a good acceleration of the circle will help to increase speed and ultimately height above the horse. While individuals may vary slightly in circle speed a good tempo and acceleration of the circle are important for every gymnast.

Pommel Horse 11-14 year old

Routine is executed on a horse with no pommels. Tape is used to mark the sections of the horse. Tape should be placed over the pommel holes on the horse body.

Description	Technical Reference Item	Performance Criteria Per FIG (.1, .2, .3)
1. Starting at the end of the horse facing longitudinally. Jump to (4) circles in cross support frontways on the near end of the horse	Cross support Circles	<ul style="list-style-type: none"> *8 total hand placements on near end before the travel to center section begins
2. 1/3 cross-support travel to center of horse	Cross support Travel	<ul style="list-style-type: none"> Travel begins after the 8th hand placement on the near end
3. (4) cross support circles in the center of the horse	Cross support Circles	<ul style="list-style-type: none"> *8 total hand placements in the saddle Count begins for the 4 circles in the saddle (middle) once both hands are in front support in the saddle (middle).
4. 1/3 cross-support travel to the far end of horse	Cross support Travel	<ul style="list-style-type: none"> Travel begins after the 8th hand placement in the center of the horse (saddle)
5. (4) cross support rearways circles (back loops) on the far end of the horse	Cross support Circles	<ul style="list-style-type: none"> *8 total hand placements on far end Count begins for the 4 cross support rearways circles (back loops) once both hands are in front support past the tape line (end).
6. Cross support flank dismount landing in cross-stand facing the long axis of the horse.	Cross support flank dismount	<ul style="list-style-type: none"> No height requirement Flank is done directly on the end of the 4th back loop in front support

**Note: Gymnast may travel within each section as needed.*

“Additional circles” will be judged for execution errors. No penalty for added part.

(Example: Gymnast takes more than one circle to travel across the line before both hands are in the next section in front support to begin count.)

“Missing circles” (Less than 4 in each 1/3 section) will be judged as a -.5 Deduction per missing circle.

Specific Technical Emphasis Elements (.1, .2, .3):

Note: Virtuosity can be awarded only if execution is (-0.1) for each element for the entire sequence.

#1. The hands being “square” or evenly placed on the horse in rear support ...*(No Skewing)*

(Global in each 1/3 section).

#2. Chest and hips in square alignment to the horse (0-15° counter rotation is allowed) at the ¼ and ¾ position of the circle *(no rollover).* *(Global in each 1/3 section).*

#3. Even tempo and rhythm throughout routine *(Globally for entire sequence).*

Major Elements – 2.0 Value:

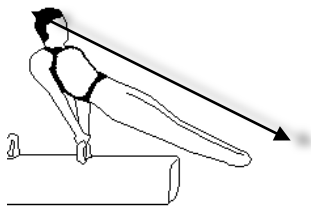
Part # 1, #3, #5 – 4 circles in each section

Technical Teaching suggestions for the 11-14 year old Pommel Horse Sequence:

1. The hands being “square” or evenly placed on the horse part in rear support.
2. A counter rotation (0-15°) of the chest and hips at the moment the first hand touches the horse at 135° in rear support is suggested to insure the open body position at the ¼ circle and square alignment of the hips to prevent the “roll-over” effect on the circle.
3. The extended straight position at the moment the 2nd hand touches the pommel or horse in front support at 315° is suggested to insure an open body position at the ¾ circle).
4. All circles in each 1/3 of the horse are measured from front support to front support. A minimum of 4 circles must be performed in each section. In the counter clockwise direction the gymnast should step over the line with the left hand of the 5th circle. The 5th circle is the travel to the saddle section and should finish with both hands over the line in front support. Count begins for the 4 circles in the saddle (middle) once both hands are in front support in the saddle (middle).

Useful definitions for the performance of the circles on the horse without pommels:

The ‘**ideal position**’ is a stretched body with chest and hips square in the rear support position. Deductions are taken when the gymnast’s chest and hips rotate or “rollover” past the square position.



“Square alignment or slight counter-turn is shown moving away from viewer”

(Note: Position is the same for hands placed square upon the leather 11-14)

“**Open**” position is defined as a straight body alignment from the shoulders through the chest, hips, and toes throughout the circle.

“**Skew**” angle is defined as the degree of the hand placement from parallel on the horse in the rear support.

“**Rollover**” of the hips is defined as the degree of hip turn from the ideal position. This is commonly seen as the hips rotating past the (0°) square alignment to the horse in the direction of the circle.

“**Additional circles**” will be judged for execution errors. No penalty for added part.

(Example: Gymnast takes more than one circle to travel across the line before both hands are in the next section in front support to begin count.)

11-14 year old Pommel Horse - Technical Refinement Table:

Note: Techniques as recommended by the conjunction of the Technical Sequence Writing Committee and the Junior National Coaching Staff.

Attribute Identified to Effect Change	Change Desired	Standard of Refinement
Open chest & hips at ¼ & ¾ position	Eliminate piking in the chest and hips during the circle. Achieve counter rotation and full extension through front and rear support position.	<ul style="list-style-type: none"> • Hips and chest open at ¼ & ¾ quarter position on each circle
No skewing of circle and position of hips in alignment at the ¼ and ¾ position	Eliminate skew angle and uneven hand placement in rear support. Eliminate “rolling over” of hips (past 0°) in rear support position.	<ul style="list-style-type: none"> • Hips square at ¼ & ¾ position • Hands in parallel alignment in the rear support
Even tempo and acceleration	Eliminate late or uneven weight shift	<ul style="list-style-type: none"> • Even tempo and rhythm in each 1/3 of horse
Form and elevation	Eliminate errors in leg form. Demonstrate sufficient clearance above horse.	<ul style="list-style-type: none"> • Showing elevation of circles in each 1/3 of horse.

Pommel Horse 15-18 year old

Description	Technical Reference Item	Performance Criteria Per FIG (.1, .2, .3)
1. From stand, jump to (3) circles in side support on the pommels to break to flair at the end of the 3 rd circle at the $\frac{3}{4}$ position.	Side support circle on pommels	
2. (3) flaired circles on two pommels (finish 3 rd flair in front support).	Flaired side support circle	<ul style="list-style-type: none"> • 135° Straddle of legs
3. One circle on two pommels to Czechkehr (finish in front support)	Side support circle Czechkehr	
4. Immediate Direct Stockli 'A' (finish in front support)	Direct Stockli 'A'	
5. One circle on two pommels to Direct Stockli 'B' (finish in front support with two hands on the pommel)	Direct Stockli 'B'	
6. One circle on the end of the horse in the downhill position to Schwabenflank (circle with $\frac{1}{2}$ turn forward – finish in front support) to	Downhill side support circle Schwabenflank	
7. One additional uphill circle to	Uphill side support circle	
8. One uphill circle with straddled handstand dismount (no pirouette)	Straddled handstand dismount	<ul style="list-style-type: none"> • Continuous acceleration and rhythm to handstand

“Additional circles” will be judged as a -.5 Deduction per additional circle plus execution

“Missing circles” will be judged as a -.5 Deduction per missing circle.

Specific Technical Emphasis Elements (.1,.2,.3):

Note: Virtuosity can be awarded only if execution is (-0.1) for each element for the entire sequence.

#1. Even tempo and continuous rhythm throughout routine (Global for entire sequence).

#2. Chest and hips in square alignment (0-15° counter rotation is allowed) at the $\frac{1}{4}$ and $\frac{3}{4}$ position of the circle (no rollover). (Global for each identified section):

Section 1 - Part #1; Section 2 - Parts #3; 4, 5; Section 3 - Parts # 6, 7, 8

#3. Acceleration of swing to handstand without interruption (Part #8).

Major Elements – 2.0 Value:

Each of Parts # 1 through #6

Dismount – Part # 8

15-18 Year Old Sequence - Technical Refinement Table:

Note: Techniques as recommended by the conjunction of the Technical Sequence Writing Committee and the Junior National Coaching Staff.

Attribute Identified to Effect Change	Change Desired	Standard of Refinement
Open Chest & Hips at $\frac{1}{4}$ & $\frac{3}{4}$ Position on each numbered part. Square alignment of hips	Eliminate piking in the chest and hips during the circle. Eliminate "rolling over" of the hips from the $\frac{1}{4}$ to $\frac{3}{4}$ position	<ul style="list-style-type: none"> • Hips and chest open at $\frac{1}{4}$ & $\frac{3}{4}$ quarter position on each circle • Hips square or slight counter turn in alignment during circle
Open body position on flairs Effective straddle extension	Eliminate excessive pike Show extension throughout flairs Straddle greater than 135°	<ul style="list-style-type: none"> • Showing open hips throughout flairs • Showing minimum 135° straddle throughout flaired circles
Even tempo and acceleration	Eliminate late or uneven weight shift	<ul style="list-style-type: none"> • Even rhythm and tempo throughout routine
Form and elevation	Eliminate errors in leg form. Demonstrate sufficient clearance above horse.	<ul style="list-style-type: none"> • Sufficient form and elevation of the circle throughout
Continuous motion on HS dismount	Eliminate excessive pike and hesitation on HS dismount.	<ul style="list-style-type: none"> • Acceleration in upward swing of handstand

Technical Descriptions and Coaching Points for Sequence Elements (in order of appearance)

Circles
<ul style="list-style-type: none"> • <i>The following technical points apply to every circle regardless of whether it is performed on the leather or the pommels, in cross or side support, uphill or downhill. Every named circling skill should adhere to these technical points as well.</i> • The proper technique for the circle should show: • A complete extension of the hips with an open chest at the $\frac{1}{4}$ and $\frac{3}{4}$ circle positions. • Squeezing the hips and gluteus muscles tight will enable the gymnast to maintain a straight body position throughout the circle. • Power is generated equally through the $\frac{1}{4}$ and $\frac{3}{4}$ positions, and these positions are present regardless of where the support is occurring; on both pommels, in loops or back loops, during turning skills or while traveling. • An opening of the hips and chest through the $\frac{1}{4}$ position as the circle travels around the front and through the rear support with the hips aligned square to the horse or slightly counter turned. • Properly executed a slight counter-turn at the $\frac{1}{4}$ position will prevent the hips from over-rotating or “rolling over” in the direction of the circle as the gymnast travels through the rear support position. • Full extension in the rear support position with the hips square or slightly counter turned will enable the gymnast to remain fully extended, ‘lead’ with his heels into the $\frac{3}{4}$ circle position, and accelerate his circle as he transfers his weight to his second arm. • The greater the shoulder lean, the greater the circle speed & extension the gymnast can achieve. • Upon transfer back to the front support through the $\frac{3}{4}$ position: • The gymnast should keep his shoulders erect and hips flat as he completes the full circle so that his body remains straight and extended. • He can effectively initiate a slight counter rotation into the next circle as he transfers his weight back to the first arm and blocks down into the support. • In the front support position the chest and hips should be leading the circle.
Coaching Points (To be emphasized in teaching / learning)
Initiate early counter turn in front support. Maintain hips at square position through rear support and lead with heels to accelerate circle through $\frac{3}{4}$ position keeping hips flat in back.
Back to 11-14 Pommel Horse : Back to 15-18 Pommel Horse
Longitudinal cross support travel forward
The cross support travel is performed with a left hand lead on a counter-clockwise circle and a right hand lead on a clockwise circle. All of the same attributes and judging points assigned to the cross support circle apply to the travel as well. At the completion of the travel the hand placements should be as close to parallel as possible.
Coaching Points (To be emphasized in teaching / learning)
<ul style="list-style-type: none"> • Initiate early counter turn in front support. Maintain hips at square position through rear support and lead with heels to accelerate circle through $\frac{3}{4}$ position keeping hips flat in back.
Back to 11-14 Pommel Horse : Back to 15-18 Pommel Horse

Cross support flank dismount
The cross support flank dismount is performed at the end of the 4 th circle on the end (back loop) in cross stand facing in the direction of the long axis of the horse with the feet directly adjacent to the final hand placement on the horse.
Coaching Points (To be emphasized in teaching / learning)
<ul style="list-style-type: none"> Maintain through rear support and lead with heels to accelerate circle through $\frac{3}{4}$ position keeping hips flat in back.
Back to 11-14 Pommel Horse : Back to 15-18 Pommel Horse
Flaired side support circles
The flaired circle begins at the front support with legs beginning to separate immediately as the circle begins. There should be a minimum of a 135° straddle of the legs during the flaired circle.
Coaching Points (To be emphasized in teaching / learning)
<ul style="list-style-type: none"> Lead (TOP) leg in rear support moves to the side with counter turn of the hips, allowing the trailing leg (BOTTOM) to provide "heel drive" though the $\frac{3}{4}$ position. There should be no pulling of the lead leg towards the body in the front that accentuates a pike position.
Back to 11-14 Pommel Horse : Back to 15-18 Pommel Horse
Czechkehr
Sometimes referred to as a 'Moore', the Czechkehr begins in front support with a $\frac{1}{4}$ reverse stockli action bringing both hands to one pommel in momentary cross support frontways. There is then a weight shift to the other hand as the chest lifts and hips drive around in a $\frac{1}{4}$ kehre action to side support rearways with one hand on each pommel. The Czechkehr is completed as in 2 nd half of any normal circle.
Coaching Points (To be emphasized in teaching / learning)
<ul style="list-style-type: none"> Shoulders erect with flat hips on the $\frac{1}{4}$ turn and Czechkehr to facilitate the counter turn to the rear support position and throughout the circle.
Back to 11-14 Pommel Horse : Back to 15-18 Pommel Horse
Direct stockli 'A' (DSA)
Sometimes referred to as a 'back Moore'. The DSA begins in front support with a $\frac{1}{4}$ kehre action to one pommel. One hand moves to the opposite pommel showing a momentary cross support rearways on one pommel. There is then a weight shift to the other hand as the heels drive into a $\frac{1}{4}$ reverse stockli action finishing the DSA in side support frontways with one hand on each pommel.
Coaching Points (To be emphasized in teaching / learning)
<ul style="list-style-type: none"> Execute Direct Stockli A as a circle on one pommel. Counter turn from Czechkehre, keep shoulders back and lead with heels through the $\frac{3}{4}$ extended position on one pommel prior to $\frac{1}{4}$ turn to two pommels. Maintain square position of hips through $\frac{3}{4}$ position on one pommel
Back to 11-14 Pommel Horse : Back to 15-18 Pommel Horse

Direct stockli 'B' (DSB)
<p>Sometimes referred to as a 'back Moore travel', the DSB begins exactly like the DSA. After the ¼ kehr action both hands will be on one pommel in cross support rearways. It is very important to remember to maintain the counter turn action in the ¼ kehre to set up a good pommel loop action for the critical 'core' portion of the DSB. The grip of the hands on the pommel may be mixed or matched. At this point, the heels are driven as in the 2nd phase of a normal cross support circle to complete a cross support circle to cross support frontways. The DSB continues with an immediate ¼ kehre to side support rearways with one hand on the pommel and one hand on the leather at the end of the horse. Once again, the counter turn is critical in order to set up the proper body shape for the downhill circle. The skill is completed as the 2nd phase of any downhill circle around to side support frontways with one hand on the pommel and one hand placed on the leather on the end of the horse with the fingers facing forward.</p>
Coaching Points (To be emphasized in teaching / learning)
<ul style="list-style-type: none"> • Maintain acute lean and weight shift with shoulders to widen circle on one pommel. • Keep shoulders back, complete pommel loop prior to turn. • Open chest and hips to counter turn at 1/4 position upon completion.
Back to 11-14 Pommel Horse : Back to 15-18 Pommel Horse
Schwabenflanke
<p>The Schwabenflanke is executed as a Czechkehr on the leather at the end of the horse.</p>
Coaching Points (To be emphasized in teaching / learning)
<ul style="list-style-type: none"> • Shoulders erect with flat hips on the ¼ turn and schwabenflanke to facilitate the counter turn to the rear support position and throughout the circle. Finish the skill in the front support position.
Back to 11-14 Pommel Horse : Back to 15-18 Pommel Horse
Straddled handstand dismount
<p>The straddled handstand dismount is performed from a single uphill circle. On the 2nd half of the circle prior to the straddled handstand dismount, the counter turn action is particularly important as it will allow an earlier extension and shifting of the weight forward to the uphill hand across the front of the horse resulting in an ability to swing to the handstand rather than to have to stop and 'press' to the handstand. The legs should straddle wide as the body approaches the handstand position and then close smoothly, without hesitation, as the handstand is achieved. The landing should be controlled and stuck in a cross stand facing in line with the long axis of the horse. The feet should be directly adjacent to the placement of the last hand on the leather.</p>
Coaching Points (To be emphasized in teaching / learning)
<ul style="list-style-type: none"> • Counter turn of hips in ¼ circle position allows tapping action down then up in rear support
Back to 11-14 Pommel Horse : Back to 15-18 Pommel Horse

Chapter 4 - Still Rings

Committee statement regarding skill selection:

This is another event in which the number of skills selected were reduced quite a bit from the original list. The emphasis during our discussions was focused on sound basic swing refinement, good handstand positions, strength hold positions and good bail technique. It was the position of this committee to omit the inlocate in an effort to reduce undue stress on the anterior aspect of the shoulder.

With respect to basic swing forward and backward, height is not as much of an issue as the efficiency and turnover of the swing. The committee agreed that the position of the rings at the peak of the forward swing (candlestick position) would be a discretionary call on the part of the coach. This position may be shown with either of the following options: straight or bent arms with palms up-thumbs turned inward, Straight or bent arms with palms down – thumbs turned outward. The committee agreed that the primary focus of the forward turnover swing should be reaching prescribed body shape and angular position to create the most efficient turnover action. For this reason the athletes will be allowed the option of bending the elbows if necessary to facilitate the turnover. On the backward turnover swing the primary goal is to achieve full turnover before applying the pressing action upward toward the handstand.

For all skills in support it was the belief of the committee that the positions; straight arms and wrist, along with good body position were more important developmentally rather than the length of hold, where we start to see poor positions just to attain the time requirement.

We felt strongly that good bail technique; position through bottom and efficiency of turnover, needs to be continually reinforced. For the younger age groups the emphasis remained on the forward bail, as this direction does not stress the body (back) as much as a backwards bail. The older age group incorporates the backward bail as well as a swing to handstand hold.

The open tuck double back was added to the older age group to aid in the development of efficient turnover for both double layout and multiple flipping and twisting dismounts.

Still Rings 11-14 year old

Description	Technical Reference Item	Performance Criteria Per FIG (.1, .2, .3)
1. Pull with straight body to inverted hang		<ul style="list-style-type: none"> May bend arms on straight body pull to inverted hang
2. Cast to swing backward and forward	Turnover Swing Backward Turnover Swing Forward	
3. Swing backward and forward	Turnover Swing Backward Turnover Swing Forward	<ul style="list-style-type: none"> Back Swing = Shoulders at bottom of rings Front Swing = Shoulders at bottom of rings
4. Back uprise to 'L' support	Back uprise to 'L' Support	<ul style="list-style-type: none"> Feet above rings on back uprise Straight arm back uprise 3 second 'L' hold
5. Straight arm straddled press to handstand	Straight arm straddled press to handstand	<ul style="list-style-type: none"> Straight arms on press handstand 3 second hold of handstand
6. Bail forward to	Bail forward	
7. Backward swing	Turnover Swing Backward	<ul style="list-style-type: none"> Shoulders at bottom of rings May show handstand, no hold required
8. Forward swing to high dislocate	High dislocate	<ul style="list-style-type: none"> Shoulders at top of rings
9. Open tuck flyaway	Open tuck flyaway	<ul style="list-style-type: none"> Center of mass above top of rings Opening at or above horizontal

Note: There is no deduction for excessive swinging of the cables.

Specific Technical Emphasis Elements (.1,.2,.3):

#1. Feet between the cables on Backwards Swing (Parts #2, 3 & 7 each time)

#2. Feet between the cables on Forwards Swing (Parts #2 & 3 each time)

#3. Straight body with straight shoulder angle in handstand position (Part #5)

Note: 3 second holds to be evaluated per FIG (See Table of Deductions).

Major Elements – 2.0 Value:

All Parts #1 through #9

Still Rings 15-18 year old

Description	Technical Reference Item	Performance Criteria Per FIG (.1, .2, .3)
1. Pull to Inverted hang		<ul style="list-style-type: none"> Arms and body straight on pull to inverted hang (FIG)
2. Cast back uprise to straddle L	Back uprise to straddled 'L' support	<ul style="list-style-type: none"> Feet above rings on back uprise 3 second hold on 'Straddle L'
3. Press to momentary Planche	Planche	<ul style="list-style-type: none"> 1 second hold Straddled Planche allowed
4. Lower to L	'L' support	<ul style="list-style-type: none"> 3 second hold on 'L'
5. Straight arm straddled press to handstand	Straight arm straddled press to handstand	<ul style="list-style-type: none"> 3 second hold in handstand
6. Front Giant	Front Giant	<ul style="list-style-type: none"> 3 second hold in handstand
7. Back giant to HS	Back giant to handstand	<ul style="list-style-type: none"> 3 second hold in handstand
8. Dislocate through handstand	Dislocate through handstand	
9. Open tuck double back dismount	Open tuck double back dismount	<ul style="list-style-type: none"> Opening at or above horizontal

Note: There is no deduction for excessive swinging of the cables.

Specific Technical Emphasis Elements (.1,.2,.3):

#1. Proper turnover swing to vertical (Parts #6, 7 each time).

#2. Maintaining rings turned out past parallel in all support skills (Parts #2,3,4,5 each time)

#3. Straight body with straight shoulder angle in handstand position (Parts #5,6,7 each time)

Note: 3 second holds to be evaluated per FIG (See Table of Deductions).

Major Elements – 2.0 Value:

All Parts #1 through #9

Still Rings – Technical Refinement Table:

Note: Techniques as recommended by the conjunction of the Technical Sequence Writing Committee and the Junior National Coaching Staff.

Attribute Identified to Effect Change	Change Desired	Standard of Refinement
Turnover swing forward (Candlestick Position)	Eliminate all piking in hips along with shoulder angle so that the body has a rounded position. This will allow athlete to direct body either towards vertical for HS or past vertical for rotation needed for dismounts. Keep pressure back on rings with either straight or bent arms. Hold position with tight body to downward vertical position.	<ul style="list-style-type: none"> • Showing rounded candlestick position in the front of the swing • Maintaining pressure on the rings throughout upward and downward phase of swing
11-14: Turnover swing backward (Reverse Candlestick) 15-18: Front Giant	11-14: Final position at top of swing should look like a reverse candlestick or a “C” position without excessive arch in lower back. Arching should occur tightly in the upper shoulder area. Rings should remain wide with hands turning out. 15-18: After this position is reached, preparation to finish in handstand is achieved	<ul style="list-style-type: none"> • Showing rounded candlestick position in the front of the swing • Maintaining pressure on the rings throughout upward and downward phase of swing
All support positions: Arms free of straps	Rings turned to at least parallel or wider during any skill in all support positions (L, Press, HS, Planche)	<ul style="list-style-type: none"> • Rings show turnout throughout all support skills • Arms free of straps
All support and swing positions: Straight arms	“Locked” elbow position Arms straight throughout routine Exception: (Pull to Inv Hang 11-14, Cast to Swing)	<ul style="list-style-type: none"> • Locked arms throughout all support skills
Handstand position: Straight body alignment	Head, shoulders, hips, feet and hands in direct alignment with the cables.	<ul style="list-style-type: none"> • Vertical handstand • Body shows straight alignment within the rings
Turnover swing forward (Candlestick Position) for High Dislocate	Eliminate all piking in hips along with shoulder angle so that the body has a rounded position. This will allow athlete to direct body either towards vertical for HS or past vertical for rotation needed for dismounts	<ul style="list-style-type: none"> • Shoulders should be last to rise above rings • Body passes through candlestick on rise to vertical
Opening prior to landing	Show clear opening of knees and hips at or above horizontal in preparation for landing	<ul style="list-style-type: none"> • Opening at or above horizontal • Center of mass above top of rings

Technical Descriptions and Coaching Points for Sequence Elements (in order of appearance)

Definition of terms:

Candlestick position – Similar to the common position on floor, the ‘candlestick’ is defined as a hollow straight body position with a rounded chest, open shoulder angle, the head forward or neutral and a tightening of the core and gluteus muscles to ensure a straight hip angle.

Reverse candlestick position – This position, seen most commonly on rings at the inverted cross position, is defined as a an extended body position in the backward swing with a tight upper back arch, head neutral and tension in the core, abdominals and gluteus muscles to ensure a slightly arched position while maintaining a uniform one-piece body position.

Turnover Swing Backward
The technical goal of the turnover swing backward is for the athlete to be able to show a reverse candlestick position at the end of the swing. In order to accomplish this, the major technical point on the turnover swing backward is to allow the body to turn upside-down toward vertical as much as the shoulder flexibility of the individual athlete will allow before applying any deliberate pressure to the rings. Every athlete will be different in this particular capability and the primary limiting factor is shoulder flexibility. A very flexible athlete may not need to separate the rings as much. An athlete with limited shoulder flexibility may push the rings more to the side to facilitate rotation to the vertical position. Most athletes with moderate flexibility should finish in an inverted cross position at the peak of the backward swing. The end position is optimal when the shoulders are at or above ring level and between the rings with the feet pointed toward the top of the ring frame.
Coaching Points (To be emphasized in teaching / learning)
<ul style="list-style-type: none">• Shoulders below body• Hands/Rings out to the side• Tight arch in upper shoulders• Head neutral in relation to the body, not arms• Reverse candlestick position at end of swing
<p style="text-align: center;">Back to 11-14 Still Rings : Back to 15-18 Still Rings</p>

Turnover Swing Forward
<p>The technical goal of the turnover swing forward is for the athlete to be able to show a candlestick position at the end of the swing. The major technical point on the turnover swing forward is rotate as close to vertical as possible. Increasing pressure can be applied backward and downward on the rings as long as the rotation is not inhibited. The end position is optimal when the shoulders are at or above ring level with the feet pointed toward the top of the ring frame. The body position should be hollow with the gluteus and core muscles tightened and the head forward in a neutral position. The arms may be bent or straight during this swing as long as all requirements for body position are met.</p>
Coaching Points (To be emphasized in teaching / learning)
<ul style="list-style-type: none"> • Forward Swing • Shoulders below body • No hip angle • Bent arms allowed • Candlestick position at end of swing
Back to 11-14 Still Rings : Back to 15-18 Still Rings
Back-uprise to ‘L’ support or Straddle “L” support
<p>The ultimate technical execution of this particular skill would be for the athlete to execute a back uprise to handstand and lower under control (power-down) to an ‘L’ support. That being said, it will be the rare individual who will be able to accomplish this at age 11. The compromise is for there to be no deduction for execution as long as the turnover rotation is above the shoulders before pressure is applied to the rings to begin the uprise. The body and arms should remain straight during the uprise and the body should swing forward in a controlled fashion to the “L” position.</p>
Coaching Points (To be emphasized in teaching / learning)
<ul style="list-style-type: none"> • Emphasis on maximizing turnover swing before executing the uprise • Keep arms straight on the uprise • Controlled forward swing of the legs from the peak of the uprise into the ‘L’ support
Back to 11-14 Still Rings : Back to 15-18 Still Rings
‘L’ support and Straddle “L” support
<p>The ‘L’ support should be held with straight arms, rings turned outward beyond parallel, chin up, chest up and body oriented so that the hips are directly between the hands for the “L” or above the rings for the straddle “L”. Legs should be horizontal with knees locked out. In each sequence, there is a 3 second hold required.</p>
Coaching Points (To be emphasized in teaching / learning)
<ul style="list-style-type: none"> • Arms straight • Rings turned out • Legs horizontal • 3 second hold
Back to 11-14 Still Rings : Back to 15-18 Still Rings

Press to momentary Planche

From a well-executed “L” support position, the athlete should move smoothly with a rounded pike body shape while opening continuously to the horizontal position. Ideally, the rings should be turned out past parallel, arms straight with the elbows “locked” and rotated forward, legs straight and toes pointed, head up. The gymnast should open to a straight extended body position directly at horizontal free of the straps entirely. The hold is required only for 1 second to place maximum emphasis on correct body positions.

Coaching Points

(To be emphasized in teaching / learning)

Arms straight
Rings turned out
Body at horizontal

[Back to 11-14 Still Rings](#) : [Back to 15-18 Still Rings](#)

Straight arm straddled press to handstand

The straight arm straddled press to handstand should be executed from the ‘L’ support by drawing the hips upward with as much compression of the legs to the chest and extension in the shoulders as possible. The arms should be kept free of the rings and cables by maintaining a proper turn-out of the rings as the press is executed. The arms should not contact the top of the rings and the legs should not contact the cables at any time. The elbows should be “locked” throughout the press. In each sequence, there is a 3 second hold required.

Coaching Points

(To be emphasized in teaching / learning)

- Elbows straight or “locked”
- Rings turned out
- Arms free of top of rings
- Tight compression and extension in shoulders
- Legs free of cables
- 3 second hold

[Back to 11-14 Still Rings](#) : [Back to 15-18 Still Rings](#)

Bail to Front Giant

From a properly executed ring handstand without swing, the athlete must create an off-balance position by first initiating the leaning of the heels away from vertical and then deliberately pushing the rings out from under the still handstand. A degree of backward tension on the ring cables must be applied to keep the shoulders from dropping prematurely. This also helps to keep tension on the ring cables during the bail. A rounding of the chest in the candlestick position as well as tightening of the core and gluteus muscles will help the athlete to maintain ring pressure throughout the bail. Effectively executed the hips will remain in between the uprights through the bottom of the swing until the proper release point. Avoiding an early release will ensure a smoother transition through the bottom, provide a more powerful and efficient rotation on the backward swing, and prevent the gymnast from picking up swing. There are two acceptable arm variations allowable without deduction. The arms may be kept parallel or allowed to widen toward the inverted cross style candlestick position. Swing through fully extended hang position and execute an effective turnover swing with the feet rotating towards the ring cables. As the turnover rotation is completed apply pressure to the rings to allow the body to rise to the handstand position.

Coaching Points

(To be emphasized in teaching / learning)

- Body tension is critical
- Push rings in the opposite direction of the bail to initiate the bail
- Keep back pressure on the rings and strongly round the chest and upper back to create the proper candlestick shape
- Shoulder angle should be minimized if not completely eliminated

[Back to 11-14 Still Rings](#) : [Back to 15-18 Still Rings](#)

Dislocate through handstand

Optimally, the dislocate is performed exactly as a giant swing is performed and passes through the handstand without holding the handstand position. The body should transition from hollow candlestick shape and flatten out to straight as the dislocate reaches vertical with the straightest body shape occurring at vertical. The head should remain forward in a neutral position on the upward swing in order to maintain ring pressure and the vertical direction as well as to avoid arching too early.

Coaching Points

(To be emphasized in teaching / learning)

- Proper 'turnover swing' execution is critical on upward phase
- Maintain proper 'candlestick' body-shape as downward pressure is applied to the rings

[Back to 11-14 Still Rings](#) : [Back to 15-18 Still Rings](#)

Open tuck flyaway

The open tuck flyaway is performed without the hands making contact with the knees or legs in any way. The tuck action is executed by contraction of the abdominals and hip-flexors without 'helping hands' to pull the tuck in tighter. Developmentally, proper execution of this very important skill is critical in the development of multiple rotation somersaults with twists. The tuck should begin as an extension of the natural candlestick position through the chest and shoulders and continue with drawing the tuck as described above. The head position will be neutral, once again, in relation to the body shape. The shoulder angle will break somewhat in order to facilitate the roll-up action to a position above the rings. Backward and downward pressure is maintained on the rings to facilitate the rotation over the rings. The rings can be held until the body is well beyond vertical almost to the $\frac{3}{4}$ point in the rotation of the flyaway. On an exceptionally well-executed flyaway the rings will move outward and forward upon release of the rings. The legs and hips should extend (open) prior to horizontal in preparation for the landing.

Coaching Points

(To be emphasized in teaching / learning)

- Stay focused on proper turnover swing forward
- Round body-shape in tuck
- Keep backward and downward pressure on the rings riding the tucked position up and over the rings until body is well beyond vertical
- Open the tuck to straight body in preparation for landing before horizontal

[Back to 11-14 Still Rings](#) : [Back to 15-18 Still Rings](#)

Back giant to handstand

The back giant begins from a still handstand. The bail must be initiated by deliberately pushing the rings forward. Body tension on the first part of the bail is of paramount importance. Optimally, the body will remain straight for the first 90° of swing from the handstand with ample downward pressure kept on the rings in order to keep slack from developing in the cables. As the body approaches horizontal the chest and shoulders will extend into a tight arch position to lead through the lower vertical position. Strong pressure on the rings must continue to be applied in order to keep the hips between the uprights and avoid any premature release through the bottom. At the bottom of the swing there should be an extremely strong kick to the forward turnover candlestick position on the front swing. This action continues until the body turns over toward vertical. At this point backward and downward pressure should be applied to the rings to facilitate the body rising toward the handstand. The arms may be widened toward the inverted cross candlestick position in order to facilitate a body shape that will allow the athlete to engage as many primary movers in the anterior portion of the upper body to assist in the pushing action as the body approaches the handstand. Optimally, the body will stabilize in a controlled handstand with little to no deviation from vertical.

Coaching Points

(To be emphasized in teaching / learning)

- Straight arms throughout
- Body tension throughout
- Strong kick and follow through on forward turnover swing

[Back to 11-14 Still Rings](#) : [Back to 15-18 Still Rings](#)

Open tuck double flyaway

The open tuck double flyaway is also performed without the hands making contact with the knees or legs in any way. It is the next logical step in the development of twisting double somersaulting dismounts on rings. It is executed in exactly the same manner as the open tuck flyaway with an even more aggressive front swing turnover and tuck action. There is, of course an additional rotation, but otherwise the skill is performed with the same technique as the open tuck flyaway. The athlete should open to a fully extended position at or above horizontal in preparation for the landing.

Coaching Points

(To be emphasized in teaching / learning)

- Stay focused on proper turnover swing forward
- Round body-shape in tuck
- Keep backward and downward pressure on the rings riding the tucked position up and over the rings until body is well beyond vertical
- Open the tuck to straight body in preparation for landing before horizontal

[Back to 11-14 Still Rings](#) : [Back to 15-18 Still Rings](#)

Chapter 5 - Vault

Committee statement regarding skill selection:

The committee feels that the Yamashita is a critical tool to be used in the development of advanced vaulting, as well as the Handspring Pike Front for the older age group. With the caliber of vaults being done at the world-class level and our desire to remain competitive, it is absolutely critical that our nation continue to promote the Yamashita and Handspring Pike Front as the 'technical' vault that will facilitate continued refinement of the board and table mechanics necessary for our athletes to acquire vaults of a higher start-value.

The proper run, hurdle and board-strike techniques should create the maximum combination of linear and angular velocity from the board to the table. In turn, the table should be treated as an additional springboard to facilitate even more rotation and direct the athlete's center of mass in more of a vertical direction. Optimally the athlete should be close to, but just short of vertical so that the blocking action is applied as a downward push rather than a forward push. This downwards push creates the vertical direction of the center of mass without applying as much of a 'braking' action as a forward push. As the athlete's hands leave the table, the shoulders rotate strongly upwards and forwards. Now, the athlete has the optimal body-shape and velocity to either flip or twist. With the stacked mats behind the table, the athlete is free to create as much explosion and rotation to vertical as possible without being inhibited by the potential for an over-rotated landing. The landing of these technical vaults is deliberately de-emphasized in the evaluation.

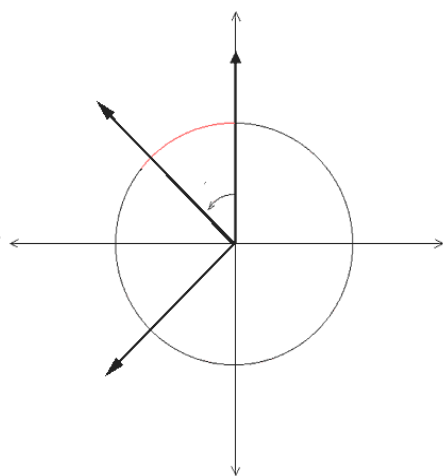
We also felt that it was important to provide the option of performing a Yurchenko vault. We recognize that some athletes are better suited for this type of vault development.

Vault 11-14 year old – Yamashita

Description	Technical Reference Item	Performance Criteria Per FIG (.1, .2, .3)
1. Run		
2. Hurdle		
3. Board strike	Hurdle and Board strike	
4. Pre-flight		
5. Block	Pre-flight and Block	<ul style="list-style-type: none"> • Straight arms on contact of table
6. Post-flight	Post-flight	<ul style="list-style-type: none"> • 135° of bend in hips • Full extension at or above horizontal
7. Landing*		

- **The landing surface is FIG matting (30cm) plus two (2) eight (8) inch skill cushions on top. *The landing will not be evaluated*

↓ 45° from top vertical / 135° from bottom vertical



↑ 135° from top vertical / 45° from bottom vertical: *Note: Pike of less than 45 degrees above bottom vertical will be treated as a composition error (-0.5) in addition to execution deductions.*

THE CHART ABOVE REFLECTS THE ANGLES FROM 180° VERTICAL : The horizontal variant is 90° in either direction. This chart may be used throughout the document for applied angles where appropriate. The vertical deviation can be used for blocking angle reference.

Note: An aborted attempt as determined by the judges will result in a 1.0 deduction (same as AGCP) and the gymnast may repeat the vault.

Specific Technical Emphasis Element (.1, .2, .3):

- #1. Continuous speed and use of arm swing or circle on hurdle (Global for Parts #1 and 2)
- #2. Body alignment at vertical position on board strike (Part #3)
- #3. Vertical block from table that results in distinct rise (Part #5)

Vault 15-18 year old – Handspring Pike Front Salto

Note: Gymnast may choose to perform either the Handspring Pike Front or the Yurchenko vault. Only one vault is to be performed.

Description	Technical Reference Item	Performance Criteria Per FIG (.1, .2, .3)
1. Run		
2. Hurdle		
3. Board strike	Hurdle and Board strike	
4. Pre-flight		
5. Block	Pre-flight and Block	<ul style="list-style-type: none"> • Straight Arms
6. Post-flight	Handspring Piked Front Salto Post-Flight	<ul style="list-style-type: none"> • Minimum 90° pike in salto
7. Landing*		<ul style="list-style-type: none"> • Full extension prior to landing

Note: An aborted attempt as determined by the judges will result in a 1.0 deduction (same as AGCP) and the gymnast may repeat the vault.

Specific Technical Emphasis Elements (.1,.2,.3):

- #1. Continuous speed and use of arm swing or circle on hurdle (Global for Parts #1 and 2)
- #2. Body alignment at vertical position on board strike (Part #3)
- #3. Vertical block from table that results in distinct rise (Part #5)

*The landing surface is FIG matting (30cm) plus one (1) 8 inch skill cushion on top (minimum). The landing will not be evaluated. Two (2) 8 inch skill cushions are allowed.

15-18 year old – Yurchenko Stretched

Description	Technical Reference Item	Performance Criteria Per FIG (.1, .2, .3)
1. Run		
2. Yurchenko Hurdle	Yurchenko Hurdle and roundoff	
3. Yurchenko Round off		
4. Board strike		
5. Pre-flight	Yurchenko Pre-flight	
6. Block	Yurchenko Block	
7. Post-flight	Yurchenko Post-flight	<ul style="list-style-type: none"> • Allowable Shapes: • Up to 15° Hollow • Straight Body • Up to 15° Tight Arch
8. Landing*		<ul style="list-style-type: none"> • Maintain full extension to landing

Note: An aborted attempt as determined by the judges will result in a 1.0 deduction (same as AGCP) and the gymnast may repeat the vault.

Specific Technical Emphasis Element (.1,.2,.3):

#1. Continuous speed through hurdle to board with arms pulling down to head height on round-off (Global for Parts #2 and 3)

#2. Body alignment at vertical position on board strike (Part #4)

#3. Vertical block from table that results in distinct rise (Part #6)

**The landing surface is FIG matting (30cm) plus two (2) eight (8) inch skill cushions on top. *The landing will not be evaluated*

Vault – Yamashita & Pike Front – Technical Refinement Table:

- *Note: Techniques as recommended by the conjunction of the Technical Sequence Writing Committee and the Junior National Coaching Staff.*

Attribute Identified to Effect Change	Change Desired	Standard of Refinement
Arm swing on hurdle	Create an effective arm swing to facilitate power during the hurdle and to board contact. Arms should be behind body during peak phase of hurdle.	<ul style="list-style-type: none"> • Arms should go behind body at peak of hurdle
Knee lift on hurdle	Create a strong knee lift during the hurdle to help generate efficient power to and from the board. Front knee should lift to hip height.	<ul style="list-style-type: none"> • Both knees should show bending through the hurdle to the board
Board strike - Angle at contact with the board	Develop the ideal contact angle and position on the board with the body aligned (shoulders, hips and feet) and at vertical with the feet in front of the hips	<ul style="list-style-type: none"> • Body should be as close to vertical on board contact • Feet in front of hips on board contact
Body position (angle) on contact of table	The ideal position on contact of table is within 30 degrees of vertical.	<ul style="list-style-type: none"> • Contacting table approaching vertical • Body should be close to straight at vertical contact
Vertical block from table	Show explosive downward block from table to significantly elevate the body from the table	<ul style="list-style-type: none"> • Should be leaving table at vertical
Yamashita post flight.	11-14: Facilitate the ability to “sit up” to create rotation during the post flight stage 15-18: Same facilitation to the pike front	<ul style="list-style-type: none"> • Show a pike of 135 degrees from bottom vertical • Show a minimum 90° pike in Pike front
Show a full body extension prior to landing	Facilitate the opening of the body and showing full extension prior to the landing	<ul style="list-style-type: none"> • Show full extension of body at or above horizontal prior to landing

15-18 year old Vault – Yurchenko Stretched – Technical Refinement Table

Note: Techniques as recommended by the conjunction of the Technical Sequence Writing Committee and the Junior National Coaching Staff.

Attribute Identified to Effect Change	Change Desired	Standard of Refinement
Efficient Round off	Arms pulling down with chest hollow, head neutral. Upper back should draw or pull backwards to full extension with legs and body. Arm position should be pulled down from vertical during flight phase of round-off	Arms remain forward of body during flight of round-off (no deduction)
Board strike - Angle at contact with the board	Develop the ideal contact angle and position on the board with the body aligned (shoulders, hips and feet) and at vertical	Body should be as close to vertical as possible upon contact of board
Body position on contact of table	The ideal position on contact of table is above 45°. Slight arch or hollow is allowed	Body position should be as close to straight as possible
Vertical block from table	Show explosive downward block from table to significantly elevate the body from the table	Shoulders lifting in a vertical direction directly off of table
Show hollow/straight/tight arch body position in post flight	Upon contact from table, shoulder and hips to rotate to either a hollow, tight arch or straight body	Depending upon the Vault being trained, the body should achieve either a slight hollow, up to 15°, Tight arch of up to 15°, or straight body
Show a full body extension prior to landing	Showing full extension in preparation for landing	Body should remain in the desired shape throughout rotation

Technical Descriptions and Coaching Points for Sequence Elements (in order of appearance)

Yamashita and Handspring Piked Front Pre-flight and Block

The goal is to rotate the body as quickly as possible from the board to the table (angular velocity). As the feet are leaving the board the arms should be swinging up and extending fully towards the table with the chest remaining hollow, the hips creating rotation first and then the heels being driven upwards. The body should continue to rotate with a tight arch position until just prior to hand contact to the table. When the hands contact the table, the body should be re-shaping to a straight body position (slight hollow or arch allowed) and be very tight in preparation for the block. The blocking action on the table should occur within 30° of vertical to facilitate a downward push as opposed to a forward block. The arms should be straight, and body tight in anticipation of an aggressive and explosive block. When the block occurs in this manner, the table is used as a secondary “springboard” and there should be a significant rise off the table at the vertical position.

Coaching Points (To be emphasized in teaching / learning)

- Arms swing up and drive heels from tight hollow to tight arch
- Re-shape to a straight position on table contact
- Body and arms tight in anticipation of aggressive block
- Block as close to vertical as possible
- Block direction is downward

Hurdle and Board Strike

At the final step of the run, the chest will be open and the body will be arched as the final extension of the back leg is completed. As the front knee lifts up to hip height, the arms are swinging back behind the body. The second leg pushes aggressively off the floor and lifts up to join the first knee. The body should be rounded with the hips tucked under during the flight of the hurdle. With the arms back, knees up and body rounded, this creates a “loading” position to forcefully block the board. The feet should be in front of the hips when board contact is made and the shoulders, hips and feet should be aligned with the body at an angle of at least 15 degrees. The arms begin to swing forward as the legs are extending to the board. The core of the body should be extremely tight as contact to the board is made.

Coaching Points (To be emphasized in teaching / learning)

- Front knee to hip height
- During knee lift, arms swing back and behind the body (arm circle is acceptable)
- Goal is to ‘load’ the body with knees up and arms back then to forcefully apply as much downward force to the board as possible
- On board-strike, feet should be in front of hips with shoulders, hips and feet aligned and body at an angle between 0-15 degrees

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Yamashita post-flight

As the body leaves the table at vertical it is fully extended. The feet should be held up and the body should forcefully transition into a pike as rapidly as possible with a strong rotation of the shoulders upward and forward toward the legs. The body should have a minimum of 135° of pike (*Tight pike 45° from the top vertical*) at the hip before forcefully re-extending into a fully stretched position by the time the body has rotated to horizontal in preparation for landing.

Coaching Points

(To be emphasized in teaching / learning)

- Rotate shoulders upward and forward toward knees on pike
- Open to fully extended prior to horizontal

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Yurchenko Hurdle and Round-off

The Yurchenko hurdle is performed as a normal hurdle for a round-off in floor exercise. The athlete swings the arms overhead and maintains an open shoulder angle, the front knee lifts aggressively with the back knee drawing toward the body as well. Upon contact with the back foot to the runway there should be a strong push through the entire back leg as the front knee bends, lunging enough so that hand contact is made while the front foot is still on the floor. The back leg should kick and drive overhead. The turning of the upper body should be initiated by the back shoulder turning axially upward as opposed to the front shoulder dropping axially downward into the turn. Upon contact with the runway, the first hand should be in line with the front foot. The second hand being placed slightly outside the first hand in direction of the turn with the fingers turned inward. As the first leg drives overhead the second leg should join the first leg after vertical. During the snap down phase, there should be an aggressive push off of the hands, fingers and through the wrists while pulling the arms downward off the runway to approximately shoulder height. This will shorten the body's radius of rotation and facilitate the 'turn-over' of the round-off. The body should shorten into a hollow position with the legs snapping underneath. The feet should contact the board in front of the hips with the hips tucked under, body hollow and head in neutral position. As the feet contact the springboard the arms can begin to swing overhead and backward.

Coaching Points

(To be emphasized in teaching / learning)

- Open shoulders on hurdle
- Aggressive lift of knees to body
- Strong kick of back leg
- Efficient lunge (bending) of front leg
- Strong push through the wrists and fingers as hands leave the floor
- Finish snap-down and land round-off in a hollow body shape
- Chest (ribs) in, head neutral and arms at horizontal upon contact of the feet with the springboard.

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Handspring Pike Front post-flight

Like the Yamashita post-flight, as the body leaves the table at vertical and it is fully extended. The upper body should lift up to the lower body and should forcefully transition into a pike as rapidly as possible with a strong rotation of the shoulders upward and forward toward the knees. The body remains tightly piked and rotates upward and around for one complete rotation before beginning to extend to full extension in preparation for the landing. The body should reach full extension prior to horizontal.

Coaching Points

(To be emphasized in teaching / learning)

- Leave table with straight body
- Shoulders up quickly into tight pike
- Extend body fully prior to horizontal in preparation for landing

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Yurchenko stretched pre-flight

From the springboard the body quickly transitions into a tight arch with shoulders fully extended and prepares for a back handspring style block as close to vertical as possible against the table. The head should remain neutral or slightly back as long as it does not result in a closing of the shoulder angle. The hips should be lifted upward forcefully and care taken to be in a slight tight arch in preparation for contact with the table.

Coaching Points

(To be emphasized in teaching / learning)

- Body tight
- Hips and toes up quickly to mitigate excessive arch in lower back
- Head remains neutral or slightly back

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Yurchenko Block

Like all other vaults, the direction of block should be as downward as possible. The hands will strike the table with the body straight (slight arch allowed). As the body transitions to full extension, backward and downward pressure is exerted on the surface of the table with the intention of having the body leave the table at vertical with full extension.

Coaching Points

(To be emphasized in teaching / learning)

- Tight body on block
- Arms as straight as possible
- Block downward and push through wrists and fingertips
- Anticipate block begin extension prior to contact with table

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Yurchenko stretched post-flight

As the body leaves the table it will continue to transition from completely extended into a tight slight hollow with the head neutral for the post flight (hollow shape is conducive to 'cruise' action twisting mechanics so important in higher level vaults). The body should return to full extension prior to horizontal in preparation for the landing.

Coaching Points

(To be emphasized in teaching / learning)

- Tight hollow body in post flight
- Head neutral
- Full extension prior to horizontal in preparation for landing

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Chapter 6 - Parallel Bars

Committee statement regarding skill selection:

On parallel bars, once again, the committee had to reduce the number of skills from the original selection in order to keep the length of the sequence manageable. We felt that the giant, peach and basic support swings were the key elements on which to focus.

The emphasis on the peach development should be to show an early drop technique (either free-hip or stalder) creating good rotation while maintaining straight arms throughout the opening and on re-grasp.

The giant was retained as this skill has tremendous future potential. The committee's desire for the giant is to see it performed with solid technique, maintaining straight arms throughout and releasing and re-grasping the bars in the same location on the bars. There was discussion about a taller athlete that would not be able to do a giant, we feel that the technique can be altered somewhat in order to enable a taller athlete to perform a giant as well. However, in the 15-18 age group allowance has been given for athletes who can demonstrate to the judge that his knees touch the floor when in a fully extended hang he may be allowed to substitute a Peach to handstand.

Specific support skills such as a Stutz and Diamidov were left out of the sequence to maintain the emphasis on proficient basic support swing. The ability of our athletes to maintain the appropriate position at the bottom of the support swing; chin up, chest neutral (not closed), and hips open is of paramount importance and was the reason for our continued focus on simply the basic swing.

There were numerous discussions on the dismount. Specifically, whether to do a layout, a pike open back or a tuck back. It was the committee position that the layout had a tendency to produce too much shoulder lean at take-off. The tuck open back facilitates a proper body position through the bottom of the swing and allows the athlete to block the bars back more effectively in order to increase lift off the bars. Once again, however, because of the recent emphasis on forward flipping dismounts in international competition an alternative has been given for the 15-18 age group sequence.

Parallel Bars 11-14 year old

Description	Technical Reference Item	Performance Criteria Per FIG (.1, .2, .3)
1. Glide kip, support swing backward to handstand	Glide swing forward Glide Kip Support swing backward	<ul style="list-style-type: none"> • Straight arms on glide kip • Hips above bars at peak of kip • Hold not required, but allowed
2. Support swing forward and backward to 45° above horizontal	Support swing forward Support swing backward	<ul style="list-style-type: none"> • Hips at elbow height at peak of front swing
3. Layaway to upper arm support	Layaway to upper arm support	<ul style="list-style-type: none"> • No height requirement on layaway
4. Front uprise to support	Front uprise to support	<ul style="list-style-type: none"> • Hips elbow height at peak of front uprise
5. Swing backward to 45° above horizontal	Support swing backward	<ul style="list-style-type: none"> • Bail from 45° or higher
6. *Giant swing to handstand	Giant swing to handstand	<ul style="list-style-type: none"> • Straight arms throughout giant • Hold not required, but allowed
7. Support swing forward and backward	Support swing forward Support swing backward	<ul style="list-style-type: none"> • Hips at elbow height at peak of front swing • No height requirement on backward swing
8. Peach basket (Felge) to support	Peach basket to support	<ul style="list-style-type: none"> • Must drop to peach prior to swinging forward past vertical • Feet at or above bar height on regasp • Straight arms throughout peach
9. Support swing forward and backward to handstand	Support swing forward Support swing backward	<ul style="list-style-type: none"> • Hips at elbow height at peak of Front swing • Hold not required, but allowed
10. Support swing forward and backward	Support swing forward Support swing backward	<ul style="list-style-type: none"> • Hips minimum elbows height on front swing
11. Early pirouette to handstand	Early pirouette to handstand	<ul style="list-style-type: none"> • Initiate pirouette prior to vertical • 3 second Handstand hold
12. Back tuck-open salto dismount	Back tuck-open salto dismount	<ul style="list-style-type: none"> • Center of mass show distinct rise • Opening of tuck open at or above horizontal

* Hand on hand spot allowed on giant (Part #6)

Specific Technical Emphasis Elements (.1,.2,.3):

#1. Extended straight body position shown on front swings (Parts # 2,7,10 each time)

#2. Giant swing showing no travel (Part #6)

#3. Peach basket showing no travel (Part #8)

Major Elements – 2.0 Value:

Parts #1, 4, 6, 8, 11, & 12 – Glide kip, Front Uprise, Giant, Peach, Pirouette, Back Off

Parallel Bars 15-18 year old

Description	Technical Reference Item	Performance Criteria Per FIG (.1, .2, .3)
1. Jump to upper arm support and swing to upper arm support 'cast' position	Upper arm support 'cast'	<ul style="list-style-type: none"> Hips above bars on cast position
2. Back uprise to handstand	Upper-arm support swing backward Back uprise to handstand	
3. Support swing forward and backward to handstand	Support swing forward Support swing backward	<ul style="list-style-type: none"> Hips shoulder height on front swing No hold required, but allowed
4. Giant swing to handstand	Giant swing to handstand	<ul style="list-style-type: none"> Straight arms throughout Hold not required, but allowed
5. Support swing forward and backward to handstand	Support swing forward Support swing backward	<ul style="list-style-type: none"> Hips shoulder height on front swing Hold not required, but allowed
6. Peach basket (Felge) to support at 45° above horizontal or higher	Peach basket to support	<ul style="list-style-type: none"> Straight arms Minimum 45° above horizontal
7. Support swing forward and backward to handstand	Support swing forward Support swing backward	<ul style="list-style-type: none"> Hips shoulder height on forward swing Hold not required, but allowed
8. Layaway to upper arm support	Layaway to upper arm support	
9. Front uprise	Upper arm support swing forward Front uprise to support	<ul style="list-style-type: none"> Front uprise must have hips swing at or above shoulder height
10. Support swing backward and hop to handstand	Support swing backward Hop to handstand	<ul style="list-style-type: none"> Hold not required but allowed
11. Tuck-open back salto dismount or	Tuck-open back salto dismount	<ul style="list-style-type: none"> Center of mass shows distinct rise Salto opens at or above horizontal
11. *Front uprise and backward swing to pike-open front salto dismount	Pike-open front salto dismount	<ul style="list-style-type: none"> Center of mass shows distinct rise Salto opens at or above horizontal

Note: Refer to PB Exception document for substitution of Peach (Felge) to handstand for Giant in the 15-18 PB sequence for athletes who demonstrate they are too tall to perform the giant.

Specific Technical Emphasis Elements (.1,.2,.3):

#1. Extended straight body position shown on front swings (Parts # 3,5,7 each time)

#2. Giant swing showing no travel (Global for Part #4)

#3. Peach basket showing no travel (Global for Part #6)

Major Elements – 2.0 Value:

Parts #2, 4, 6, 9, 10 & 11 – Back Uprise HS, Giant, Peach, Front Uprise, Hop HS, Dismount

Parallel Bars - Technical Refinement Table:

Note: Techniques as recommended by the conjunction of the Technical Sequence Writing Committee and the Junior National Coaching Staff.

Attribute Identified to Effect Change	Change Desired	Standard of Refinement
Extended shoulders and hips during glide. Deep compression on kip basket position.	Shoulders, hips and head in alignment with rounded lower back and full extension forward and upward. Finish above horizontal extended position.	<ul style="list-style-type: none"> • Extension in body at peak of glide • Body extended horizontal at peak of kip
Extended shoulders with hips open and hollow shape on layaway to front uprise. Shoulder extension in upper arm support swing. Avoid early kick through bottom.	Strengthen upper arm support position and create more powerful uprise kick. Increased potential for advanced skill progressions.	<ul style="list-style-type: none"> • Shoulders should be even or behind elbows on layaway • Body should extend at or above horizontal in front uprise
Refine body position on bail for Giant swing. Fully extended hang with head neutral at vertical. Strong round position on upward swing over hand support.	Shoulders completely extended during bail with toes leading, head in neutral position between arms. Fully extended hang position in shoulders. No hand movement.	<ul style="list-style-type: none"> • Body should extend straight to slight hollow on bail • Body should show free hanging position through the bottom of the swing • Hands should regrasp in same place as release
Peach basket Hollow and rounded lower back to initiate early drop of peach with shoulders behind hands. Rotation around hand support with round position.	Early drop action begins before feet or hips pass below bar level. Head in neutral position with chin tuck at basket position at vertical. Arms straight and hands remain in contact with rails throughout the skill	<ul style="list-style-type: none"> • Peach drop should initiate prior to body swinging forward past vertical • Hands should regrasp in same place as release
Early pirouette to handstand	Shoulders completely extended, hollow chest, rounded lower back, early weight shift during pirouette. Complete turn at or before vertical on the upward swing.	<ul style="list-style-type: none"> • Pirouette should be initiated prior to vertical • Even rhythm throughout pirouette • Maintaining straight handstand throughout
Body continuing to swing upward while initiating salto action on dismount. Stretch to full extension at or above horizontal in preparation for landing	No forward or backward travel. Show distinct rise or lift. Show quick, clear opening of knees and hips.	<ul style="list-style-type: none"> • Center of mass should show significant rise vertically • Should show full extension at or above horizontal on salto • Body should land in alignment with release position

Technical Descriptions and Coaching Points for Sequence Elements (in order of appearance)

Glide swing forward
The glide swing forward begins from a jump to a long-hang, hollow position on the bars. The shoulders should be fully extended throughout the glide swing forward. As the glide swings forward the hips and chest are extended as fully as possible to attain the greatest possible amplitude in the forward swing.
Coaching Points (To be emphasized in teaching / learning)
<ul style="list-style-type: none"> • Extend shoulders and hips fully as the body swings forward • Apply backward pressure on the bars with the hands in order to facilitate full body extension at the end of the swing
Back to 11-14 Parallel Bars : Back to 15-18 Parallel Bars
Glide kip
At the maximum forward and upward amplitude of the glide, the hips and shoulders pike to compress the body into a tightly piked 'basket' position as the swing passes through the bottom at vertical. This shortened radius produces an acceleration of the swing allowing the pike position to be maintained through the upward portion of the swing. Optimally, the kip should be executed as a 'jam' type action with the legs and hips. As the body transitions from hang to support above the bars, the gymnast may pass through the Manna position or a fully extended jam position finishing with an extended position at or above horizontal. Either technique is acceptable. This will enable the athlete to execute a robust and powerful backward support swing.
Coaching Points (To be emphasized in teaching / learning)
<ul style="list-style-type: none"> • Full extension forward and upward on glide • Show compressed basket position with head in between arms • Acceleration of upward swing to support
Back to 11-14 Parallel Bars : Back to 15-18 Parallel Bars
Support swing backward
The well-executed backward support swing is performed with the arms turned outward and locked at the elbow. The shoulders should be relaxed enough to allow good freedom and consistency of swing. The body should be kept straight and extended with the head always neutral in relationship to the body. The core and hips should be properly tensioned to maintain a clean body line. Hips should be turned under with good gluteus tension to ensure that there is no arch or pike. As the body swings toward the handstand, the shoulders extend completely to a straight handstand position. Optimally, the support swing backward is completed without interruption in rhythm and in a handstand that could be held if necessary. The swing should have a look of power and aggressiveness as it is performed.
Coaching Points (To be emphasized in teaching / learning)
<ul style="list-style-type: none"> • Elbows turned outward and locked • Shoulders relaxed • Body fully extended and properly tensioned • Shoulders 'lock-out' to handstand at completion of swing • Show acceleration, power and rhythm in swing
Back to 11-14 Parallel Bars : Back to 15-18 Parallel Bars

Support swing forward

The shoulders should be relaxed enough to allow good freedom and consistency of swing. The body should be kept as straight as possible with the head always neutral in relationship to the body. The core and hips should be properly tensioned to maintain a clean body line. As the forward swing begins the hips should remain open with the shoulders over the hands. The tight, open hip position and slight trailing of the extended legs as the chest passes through vertical support will facilitate a strong 'kick' and forward extension as the body swings toward the end of the front swing. The shoulders extend completely to a rear-support position at the full extent of the shoulder flexibility of the individual athlete. Optimally, the support swing forward is completed well above shoulder level with the shoulders over or slightly forward of the hands. The swing should have a look of power and aggressiveness as it is performed.

Coaching Points

(To be emphasized in teaching / learning)

- Elbows turned outward and locked
- Shoulders relaxed
- Body fully extended and properly tensioned
- Shoulders reach full rear support extension over hands at completion of swing
- Body extended above shoulders
- Show power and acceleration in swing

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Layaway to upper arm support

The properly executed layaway is dependent upon a good basic upper arm support position as well as upper arm swing technique. When the elbows are extended as much as possible beyond 90° and shoulders are in a position well-behind the elbows then leverage is enhanced and the ability of the athlete to properly control the upper arm support and develop strength in this position will be greatly enhanced as well. The early introduction and strengthening of the upper arm support swing is of paramount importance to the development of the front-uprise.

Coaching Points

(To be emphasized in teaching / learning)

- Push shoulders behind elbows upon contact with bars
- Maintain a tight extended body position

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Upper arm support swing forward

Upper arm support swing is very uncomfortable and as a result, is usually under-emphasized in training, particularly in younger athletes. The well-developed upper arm support swing depends on a good understanding of the upper arm support itself as described previously. In the swing forward the body is extended, tensioned and will swing forward with a tapping action through the chest and shoulders (tight hollow to tight arch). The acceleration of the downward swing will cause the shoulders to relax slightly allowing the body to sink through the bottom of the swing with the chest leading. As the body passes through the bottom of the swing there is a pulling action of the hands and downward pressure exerted by the arms on the bars as the legs kick and the body contracts to a hollow pike position. The shortening of the body will accelerate the upward swing toward vertical as far as the flexibility of the individual athlete will allow. Optimally, the full extent of the front swing will resemble a candlestick shape with the hands still in contact with the bars, the shoulders well behind the hand placement and the elbows as extended as they can possibly be.

Coaching Points

(To be emphasized in teaching / learning)

- Maintain extension in support
- Use 'tapping' action with upper chest
- Allow shoulders to relax through bottom
- Finish in candlestick position

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Front uprise to support

The front uprise to support depends greatly on a well-developed layaway and a well-developed upper arm support swing forward as previously described. From a well-executed 'tap' on the forward upper arm swing, downward and backward pressure is applied to the bars to accelerate the upward swing. As the body rises from the bars the elbows should lock out quickly to an extended position above horizontal. The skill is completed in an extended position that emulates as closely as possible, the end position of the fully extended support swing forward.

Coaching Points

(To be emphasized in teaching / learning)

- Well-executed support swing positions
- Delay 'tap' to generate power in forward kick
- Lock elbows out quickly

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Giant to handstand

The giant swing to handstand in this sequence begins from a support swing backwards to the required amplitude. The first action of the 'bail' is an extension of the shoulders coupled with an extension of the wrists. The extension of the wrists is extremely important as it properly sets the hands for success in the proper gripping action of the bars. Optimally, the athlete will bail with full extension and slight inward rotation of the wrists allowing the thumbs to extend forward to join the palm of the hand so that grip pressure is transferred from the palms to the fingers early in the swing. The fingers form a strong hook that provides a secure, consistent grip through the bottom of the swing. 'Setting' this grip early along with the full extension of the shoulders in the bail allows the gymnast to confidently execute a dynamic swing without fear of slipping. A hollow tight body position with the toes slightly leading through the horizontal point during the bail ensures proper tension. As the body approaches the lower vertical position the chest and shoulders open to a fully extended hang position. A taller athlete will need to bend his knees in order to keep them from hitting the surface of the mat, however a fully extended body position should be maintained as long as possible. The 'hang' must remain fully extended through the bottom at vertical with the head position neutral. After passing through the bottom, the body must close to shorten the radius and provide acceleration and power for the upward phase of the giant. To shorten the radius of rotation around the hands the gymnast must fold the hips, knees, head and shoulder angle into a hollow tuck position aggressively. Once again, this shortening of the body should be done with the most mechanically efficient timing and in the most aesthetically pleasing manner possible. Properly executed the swing will provide enough momentum to allow the gymnast's hands to remain on the bars as he approaches vertical and eliminate any forward travel. The stronger the closure toward vertical, the more distinct the hopping action and rise will be at the conclusion of the swing as the gymnast releases and regrips the bars in the same location. The hopping action is created by blocking backward against the bars as the remaining hollow and or any shoulder angle is extended forcefully and the legs are extended explosively to the handstand position at the top of the giant. The gymnast should finish in a straight, hollow rigid handstand position with the head in and the shoulders full extended.

Coaching Points

(To be emphasized in teaching / learning)

- Hollow body position, toes leading on bail
- Wrists rotated and extended, full shoulder extension
- Fully extended hang with head neutral or forward
- Pass through vertical before closing radius
- Keep head in or forward on upward swing in tuck
- Maintain grip contact with bars approaching vertical

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Upper arm support swing backward and uprise backward

The upper arm support swing backward begins from an extended candlestick position at the end of the upper-arm support swing forward. As the body begins to swing forward and downward, upward pressure is exerted on the bars by the hands to help accelerate the downswing. The body is fully extended until about 45° below horizontal and then begins to hollow in the chest and upper back to create a 'hecht-beat' tapping through the vertical bottom position. This tapping action releases from hollow to tight arch well beyond the bottom vertical position and the tight arch facilitates the rotation of the body. The shoulders should remain in an extended support position throughout the upper arm swing so that the arms can straighten quickly as the gymnast completes the tapping action and uprises toward the handstand.

Coaching Points

(To be emphasized in teaching / learning)

- Shoulders behind elbows in upper arm support
- Hold hollow position through bottom of swing before releasing to tight arch
- Arms straighten from upper arm support to uprise
- Uprise executed without use of strength or interruption of rhythm in the swing

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Felge or Peach basket to support

Note: There are many variations of the early drop position for a peach; from a free-hip to a deep compression inside Stalder technique of a hybrid thereof. Also, there are many factors to consider when choosing which drop technique to utilize for your athlete; age, size physical development and strength to name a few. Ultimately, the goal is a straight arm peach to HS; how your athlete achieves this end result is your prerogative. The description below is for an inside Stalder of deep compression technique.

The Felge or peach can be performed from a small back swing in support. As the body begins to swing forward the arms remain straight and the shoulders rotate backward behind the support point of the hands on the bars. The object of the early drop is to create as much distance between the hands and the hips as possible. This places the center of mass of the body as far away from the radius of rotation of the peach basket as possible. This will give the greatest mechanical advantage to whatever potential energy has been stored with the center of mass of the body prior to the drop. A good rule of thumb is to keep the hips directly under, or even behind, the shoulders as the shoulders push back behind the hands. The beginning of the drop should feel almost as if pushing back with the arms and sitting into a chair with the chest and hips rounded into a deep hollow position. As the swing progresses, the body should draw into a tightly piked, compressed basket swing and continue through the bottom attempting to bend the bars as much as possible with the force of the drop and the velocity of the turnover. As the body rotates at the bottom vertical position, the emphasis should be kept on the velocity of the circling action around the placement of the hands. The body will begin to extend at both the hips and the shoulders as the shoulders and hips continue to circle around the support position. The head should remain neutral or in the round position to prevent creating a shoulder angle and directing the momentum away from the support. The initial objective of the peach basket to support is to simply rotate upward and around the support without extending the hips toward the straight body position. It is important to down-play the extension of the shoulders and the height of completion until the early drop is well-refined and the velocity of the circling action of the shoulders is maximized. Similar to the giant swing, the hands can and ideally should remain in contact with the bars throughout the skill. Improving the efficiency of the circle during the basket swing is the primary goal of this sequence. As the peach continues to strengthen and become more refined, the athlete will be able to open

the shoulders earlier and more forcefully at the completion of the shoulder circle, eventually developing into the peach basket to handstand.

Coaching Points

(To be emphasized in teaching / learning)

- Body hollowed and tensioned with hips well behind hands at initiation of early drop
- Deep compression with neutral head position shown at bottom vertical position
- Body extends to hollowed candlestick shape as shoulders rotate upward

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Early pirouette to handstand

The early pirouette to handstand begins as any normal support swing backward to handstand. On the upward phase of the swing, weight is shifted to one bar on a stationary hand placement so that the free hand can move to the same bar as the body turns. The free hand is placed on the bar ahead of the stationary hand with a strong posting action of the arm. Weight is quickly shifted to the post arm and the additional ¼ turn of the body is completed with the stationary hand moving to the opposite bar to finish just prior to vertical (within 10°) in order to be able to control and finish in a straight handstand. The head should remain neutral with the shoulders extended throughout the turn.

Coaching Points

(To be emphasized in teaching / learning)

- Initiate pirouette on upward swing
- Complete pirouette 10° prior to handstand

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Support swing backward and hop to handstand

Once again, this begins as any normal support swing to handstand. As the body swings above horizontal the chest is slightly opened to provide the ability to create a 'pop' or rapid transition from tight arch to full extension. This is what creates the hopping action that finishes in the handstand. Optimally, the opening of the chest will be subtle and the extension and transition to full extension will be explosive and occur as close to vertical as is possible without going beyond the handstand.

Coaching Points

(To be emphasized in teaching / learning)

- Hop is initiated from tight arch as body approaches handstand
- Body extension to fully stretched position with strong downward push through shoulders creates the hop
- Body is fully extended and tensioned upon re-grasp (bars should bounce)

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Back tuck-open salto dismount

The back tuck-open salto dismount begins as any other support swing forward. In this case, the swing begins in the handstand. The bars are loaded by the force of the downswing. As the swing passes through the bottom, the hips should open and the legs trailing slightly as the chest leads through the vertical bottom position. Remaining open through the bottom of the swing will enable a strong forward kick and lift as the body swings through the extended front swing position above horizontal. From here, as the body swings upward and the radius of rotation is shortened by bending the knees. The body continues to swing upward and accelerates due to the shortening of the radius by the tucking action. The release of the bars should be triggered by the response of the bars. Optimally, this will coincide with the shoulders reaching maximum extension providing for a distinct lift or rise from the bars upon release. The body should extend from the tuck to full stretch at or before horizontal in preparation for the landing.

Coaching Points

(To be emphasized in teaching / learning)

- Good posture at the bottom of the swing
- Don't kick too early
- Execute the fully extended forward swing prior to tucking the legs to accelerate the rotation
- Fully extend body at horizontal prior to landing

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Pike-open front salto dismount

In this case, the swing begins in the handstand and swings forward then backward to the release. The bars are loaded downward swing. The front pike open dismount is a result of the force created on the swing identical to the hop handstand action earlier in the sequence. The release of the bars should be triggered by the response of the bars. Optimally, this will coincide with the heels driving upward and the shoulders reaching maximum extension providing for a distinct lift or rise from the bars upon release. A tight pike with the shoulders and torso compressing upward toward the feet quickly will follow the release. A sharp opening to a straight position will stop the forceful rotation and allow the gymnast to prepare for the controlled landing on the descent phase.

Coaching Points

(To be emphasized in teaching / learning)

- Fully extended front swing above horizontal
- Drive heels upward from bottom, fully extend in shoulders
- Compress to tight pike position at peak of salto
- Show significant lift and rise from bars
- Fully extend body to stop rotation at horizontal prior to landing

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Chapter 7 - Horizontal Bar

Committee statement regarding skill selection:

The USA is the best team in the world on high bar. Our athletes are willing to take more risk and as a result we have developed and refined release elements that most countries have not attempted. With this in mind, this committee feels that we can continue to separate ourselves from our competition by continually reinforcing the ability to feel the bottom of the swing (tap and hang), and to be able to find the handstand position for entry and exit to turning and in-bar elements. It is also important to reduce the number of giant swings in our routines. The ability to 'find the handstand' will help to allow our athletes to directly connect more turning and in-bar elements without having to add giant swings.

The committee also feels the need to provide incentive to develop the 'Hecht' tap. The 'Hecht' tap has been overlooked in our junior program to this point and has great developmental importance in multiple element groups. The incorporation of the 'Hecht' tap back uprise as a mount was placed into the sequences for that reason.

The "Chinese" tap is also of vital developmental importance. The toe-on, toe-off was included as a developmental drill for the 'Chinese' tap. The properly executed toe-on, toe-off will help to create the forward push into the tap, which creates the momentum of the snap of the body over and behind the bar into the tapping of the dismount.

In addition, the thought was that too many athletes are forgetting how to feel the hanging position through the bottom of the swing and tapping action of a traditional layout dismount; either while performing a dismount or during the development of the "Chinese" tap. Therefore, we felt it necessary to keep our athletes accountable for the continued development of a well-tapped layout flyaway.

Horizontal Bar 11-14 year old

Description	Technical Reference Item	Performance Criteria Per FIG (.1, .2, .3)
1. In overgrip, stemme to hecht-tap back uprise	Hecht-tap back uprise	<ul style="list-style-type: none"> • Back Uprise finishes 45° above horizontal • Must show hecht tap
2. Swing and hop ½ turn to handstand	Hop ½ turn to handstand	
3. One backward giant to	Backward giant	
4. Swing ½ turn to handstand	Swing ½ turn to handstand	
5. One backward giant to	Backward giant	
6. Swing to blind change to handstand	Blind change	
7. Two forward giants to immediate	Forward giant	
8. Early pirouette to handstand	Early pirouette	
9. Two backward giants to immediate	Backward giant	
10. Early toe-on, toe-off	Early toe-on, toe-off	<ul style="list-style-type: none"> • Toe on toe off finishes 45° above horizontal
11. One backward giant	Backward giant	<ul style="list-style-type: none"> • Chinese tap allowed
12. Layout flyaway	Layout flyaway	<ul style="list-style-type: none"> • Center of mass at or above bar height

Note: On all listed parts: Incorrect grip deduction is (-0.2) a medium deduction each time.

Specific Technical Emphasis Elements (.1,.2,.3):

#1. Smooth and rhythmical swing shown throughout routine (Global for entire sequence)

#2. Straight body line on giant swings to handstand (Parts #3, 5, 7)

#3. Dismount shows vertical direction and control (Part #12).

Major Elements – 2.0 Value:

Parts #1, 2, 4, 6, 8, 10, 12 – Hecht beat uprise, Hop ½ turn, Swing ½ turn, Blind change, Early Pirouette, Toe on Toe off, Layout flyaway.

Horizontal Bar 15-18 year old

Description	Technical Reference Item	Performance Criteria Per FIG (.1, .2, .3)
1. In overgrip, stemme to hecht-tap back uprise to immediate pirouette to handstand	Hecht-tap back uprise and pirouette	• Must show hecht tap
2. One backward giant to free-hip handstand to	Backward giant Free-hip to nominal handstand	
3. Swing hop ½ turn to handstand	Swing hop ½ turn to nominal handstand	
4. One backward giant, Giant with Blind change to handstand, one forward giant	Backward giant Blind change Forward giant	
5. Forward giant to immediate early pirouette to double undergrip to handstand (reverse direction)	Forward giant Early pirouette to double undergrip (reverse direction)	
6. Forward giant to immediate Endo	Forward giant Endo	• Endo finishes in handstand
7. Forward giant with early pirouette to handstand to one backward giant	Forward giant Early pirouette Backward giant	
8. Backward giant with toe-on, toe-off (piked or straddled)	Backward giant Early toe-on, toe-off	• Toe on toe off finishes 45° above horizontal
9. 1 to 3 backward giants to		• Chinese tap allowed
10. Layout flyaway or	Layout flyaway	• Center of mass above bar height
10. Tuck open double back flyaway dismount or	Tuck open double back flyaway	• Center of mass above bar height • Opening of tuck salto at or above horizontal
10. Double layout flyaway	Double layout flyaway	• Center of mass above bar height

Note: On all listed parts: Incorrect grip deduction is (-0.2) a medium deduction each time.

Specific Technical Emphasis Elements (.1,.2,.3):

- #1.** Smooth and rhythmical swing shown throughout routine (Global for entire sequence)
- #2.** Loading the bar at downward vertical in the hang position (Part #10)
- #3.** Dismount shows vertical direction and control (Part #10)

Major Elements – 2.0 Value:

All Parts # 1 through #8, Part # 10 - Dismount

Technical Refinement Table:

Note: Techniques as recommended by the conjunction of the Technical Sequence Writing Committee and the Junior National Coaching Staff.

Attribute Identified to Effect Change	Change Desired	Standard of Refinement
Proper hecht tap	Create a hecht tap using the upper back and shoulder extension arch, then hollow thru bottom and finally a powerful heel kick to HS or pirouette	<ul style="list-style-type: none"> • Showing good hang and tapping action through the bottom of the swing
Showing control coming in to and out of bar	Control the free-hip and understand how to shift weight from support on shoulders, generate turnover and finish in HS	<ul style="list-style-type: none"> • Showing strong turnover through shoulders • Shoulders staying down through turnover to handstand
Turnover and body position on hop ½, swing ½ turn and blind change	Understand the hang position and how to create turnover using hip extension thru bottom, toes up to candlestick position and direction of kick to hop ½, swing ½ turn or blind change	<ul style="list-style-type: none"> • Simultaneous release and regrasp on hop ½ turn • Showing control into and out of handstands • Showing square regrasping on all turns
Identifying the top of the bar and correct “hang” position on backward giants	Understand how to maintain pressure on the bar during support and descent phases. Identify how to “hang” through the bottom efficiently and where the turnover occurs and how. Identify where the top of the bar is and how to achieve a straight HS position	<ul style="list-style-type: none"> • Achieving handstand position at the top of every giant • Achieving a relaxed hang through the bottom of every giant
Identifying the top of the bar and correct body position on forward giants	Understand how to maintain pressure on the bar during support and descent phases. Identify how to “hang” through the bottom efficiently and create an extended lifting up action to the HS position. Identify where the top of the bar is and how to achieve a straight HS position.	<ul style="list-style-type: none"> • Achieving handstand position at the top of every giant • Achieving a relaxed hang through the bottom of every giant
Weight shift and blocking of bar on pirouette	Understand how to shift weight and wrist to block the bar and square up the pirouette early and finish in the HS	<ul style="list-style-type: none"> • Achieving square regrasping in and out of handstand
Proper Endo technique	Understand how to maintain an open shoulder angle for first phase of Endo, as well as compression	<ul style="list-style-type: none"> • Legs free of the bar in a deep compression • Maintaining swing into and out of Endo
Create Chinese tap technique w/ toe-on/off	The early toe-on, toe-off technique can facilitate the understanding of the Chinese tap for higher level dismounts. Exit with hollow position.	<ul style="list-style-type: none"> • Bar being pulled down during the bottom of the toe on toe off • Shoulders remain down throughout opening phase of toe on toe off
Correct dismount tap	Understand the pressure on the descent into the tap. The “hang” and “drag” through the bottom, then an aggressive kick upwards for an efficient tap.	<ul style="list-style-type: none"> • Center of mass above bar height • Control throughout the rotation of either of the saltos performed

Technical Descriptions and Coaching Points for Sequence Elements (in order of appearance)

Hecht-tap back uprise

The hecht tap begins after the stemme and is completed to its prescribed end position. This end position may be anywhere from above horizontal to the handstand; the higher the better. The body should be fully extended until horizontal on the downswing. At horizontal on the downswing, the heels begin to lead the swing with back pressure exerted against the bar by the hands ensuring a smooth tight arch from the knuckles to the toes. The heels continue to lead until just prior to the bottom of the swing. At this point, the hips relax and the body draws backward in a hollow piking action through the bottom dragging with a lead through the upper back and shoulders and releasing into a tight arch and secondary heel drive toward the handstand. This secondary heel drive shortens the body and creates a turnover action that will accelerate the body toward the handstand. As the handstand is approached, the body flattens to a fully extended position .

Coaching Points

(To be emphasized in teaching / learning)

- Arch through upper-back and shoulders on downswing
- Hollow body with drawn upper-back through the bottom of the swing
- Heel drive to tight arch toward the handstand
- Shoulders stay down as heels drive
- Head remains neutral as a natural extension of the upper back.

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Swing hop ½ turn to handstand

The swing hop ½ turn begins as any back giant does with the identical tapping action through the bottom of the swing. The difference begins with the tap on the up-swing. In the case of the hop ½ turn (like the swing ½ turn), the feet must kick to the side of the desired turn. The turn is initiated by this tapping action to the desired direction of turn. As the body approaches the handstand the bar is released and the body shows flight with a 180° turn. The body extends from hollowed upon release to completely extended on the turn to facilitate the turning action on the longitudinal axis of the body. As the turn is completed, the athlete re-grasps the bar with a blocking action in the handstand with a straight fully extended body. The body should be properly tensioned as in any correct handstand. When performed correctly, there will be a visible lifting flight during the turn and the bar will bounce as the blocking action of the re-grasp is executed.

Coaching Points

(To be emphasized in teaching / learning)

- Create turnover from good hip extension through the bottom of the swing
- Kick and lead toes in the direction of turn
- Maintain hollow position and open shoulder angle throughout turn

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Giant swing backward

The giant swing backward begins from an extended handstand. As the body rotates down, maximum extension and body-tension is maintained to and through the first 90° of the swing to horizontal. At horizontal, the toes begin to lead the swing a bit as the body shapes into a hollow in preparation for the tap. As the body nears the bottom vertical position, the shoulders should fully extend downward, not forward. The chest and hips open to facilitate the 'drag' action of the body through the bottom of the swing. After the body passes through the bottom vertical position, the body will kick strongly into a hollow with a distinct toe-lead once again turning over to shorten the radius of rotation of the skill and accelerate the body upward toward the handstand once again. The wrist should shift as early as possible in order to attain pressure and to facilitate the transition from hang to support. The body extends once again from hollow to full extension as the body approaches the handstand. The head position should remain neutral throughout the entire giant.

Coaching Points

(To be emphasized in teaching / learning)

- Hollow and extend away from bar on downswing
- Maintain pressure against the bar
- Create hang position at bottom with shoulders stretching downward (not forward)
- Turnover with toes leading towards vertical into candlestick position
- Shift wrists upward to maintain pressure on the bar as body approaches handstand
- Finish in straight handstand with support

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Swing ½ turn to handstand

Like the swing hop ½ turn, the swing ½ turn begins as any back giant does with the identical tapping action through the bottom of the swing; the difference is with the tap on the up-swing. In the case of the swing ½ turn, the feet must kick to the side of the desired turn. The turn is initiated by this tapping action to the desired direction of turn. The turning arm must remain straight with the wrist shifted and be positioned to apply constant pressure against the bar during the course of the turn. Optimally as the body approaches the handstand the body turns smoothly as the tap is completed and the body extends from hollow to straight once again. As the turn is completed, the athlete re-grasps the bar with a blocking action in a mixed grip exerting direct forward and downward pressure on the bar equally with both hands. Optimally, the skill will be completed in handstand with a straight fully extended body. The body should be properly tensioned as in any correct handstand. Since the turn is going to come back down on the same side of the bar, the undergrip hand will turn back to overgrip at the completion of the skill. Mastery of the swing ½ turn is critical in the development of a good blind change

Coaching Points

(To be emphasized in teaching / learning)

- Lead with toes in direction of turn
- Maintain hollow body during turn
- Keep good pressure on bar as turn progresses
- Maintain open shoulder angle and neutral head position

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Blind Change to handstand

The well-executed blind change is technically identical to the swing ½ turn described above. The only difference is the completion to a double undergrip with both wrists shifted.

Coaching Points

(To be emphasized in teaching / learning)

- Lead with toes in direction of turn
- Maintain hollow body during turn
- Keep good pressure on bar as turn progresses
- Maintain open shoulder angle and neutral head position
- Finish in double undergrip

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Giant swing forward

The giant swing forward begins from an extended handstand. As the body rotates down, maximum extension and body-tension is maintained to and through the first 90° of the swing to horizontal. As the body nears the bottom vertical position, the shoulders should relax as much as possible to allow the deepest 'hang' possible at the bottom of the swing. After the body passes through the bottom vertical position, the body will round into an extended hollow. On the upswing, the body remains extended with pressure exerted against the bar. There should be a distinct well-extended lifting of the upper-back to continue to shorten the radius of rotation of the skill and accelerate the body forward and upward toward the handstand once again. The wrist should shift early as the body approaches the handstand, and remain as extended as possible in order to facilitate the transition from hang to support. The body extends once again from hollow to full extension as the body approaches the handstand. Optimally the shoulders will remain as extended as possible and positive pressure exerted against the bar for the entire support phase of the skill, both on the downswing and the upswing.

Coaching Points

(To be emphasized in teaching / learning)

- On downswing, shoulders open, good extension up and away from bar
- Create sink through bottom by relaxing / extending shoulders
- On the upswing, maintain pressure and extension away from the bar
- Strong hollow body shape lifting with the upper-back
- Shift the wrists and maintain open shoulder angle
- Finish in straight handstand with support

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Early pirouette to handstand

The early pirouette begins as any other forward giant. As the body rises in a hollow shape on the upward swing, the athlete must begin to shift weight in the desired direction of the turn. The wrist of the turning arm is shifted upward to gain support as early as possible in the upward phase of the giant. Positive forward and downward pressure is exerted against the bar as the body begins to turn 180° on turning arm. It is critical that there be constant pressure against the bar during this turn. The body will transition from hollow to fully extended during the course of this turn. This extension of the body will lengthen the radius of rotation, moderating the velocity of the giant and allow better control of the finishing position (nominal handstand). The direction of pressure must transition from downward and forward in the hollow to downward and sideward during the ¼ turn point. Here, the body has transitioned from a tight hollow to a tight side arch on its way to completely extended. Optimally the skill is started and completed on the upward phase of the giant swing. It is better to finish this skill in a bit of a hyper-extended tight arch just short of the handstand with enough momentum remaining to swing smoothly through the handstand, than to allow the body to pass the plane of the bar with an incomplete turn finishing beyond the handstand.

Coaching Points

(To be emphasized in teaching / learning)

- Early shift of wrist upward to attain support
- Shift of weight to post arm during upswing
- Open shoulder angle maintained during turn
- Maintain pressure against bar during turn
- Head remains neutral

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Early toe-on, toe-off

The early toe-on, toe-off is recognized by this committee as being an essential step in the development of the 'Chinese' or 'pull-over' tap for horizontal bar dismounts. It begins as a normal giant swing backward. As the body passes through the lower vertical position, the chest and hips open pushing forward and upward to a very aggressive hollowing action through the chest and shoulders as well as a rounding action through the hips. The shoulders should remain as extended as possible with the back being round with ribs in, and hips turned under. This should be an aggressive action with the intent of bending the bar upward, away from the floor. The toes are pointed directly toward the bar with the soles of the feet lightly making contact just below the balls of the feet. The toes remain pointed to facilitate staying in contact with the bar through the bottom of the 'sole-circle' action. If correctly performed, the 'sole-circle' action will be very fast and there will be more than enough power in the swing to very easily allow the feet to release from the bar and the body will un-fold from the pike and extend once again. It is important to note that although this skill is allowed to be done in a straddle, it should be a very narrow straddle in order to allow the piking action to be the primary focus. The more efficient the rounding and piking action is, the less need for straddling the legs. The narrower the straddle, the further the center of mass of the body remains from the bar.

Coaching Points

(To be emphasized in teaching / learning)

- Good shoulder and hip extension through the bottom of the swing
- Aggressive rounding to pike action to place toes onto bar
- Open to extended position at 45° or higher as the sole-circle is completed

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Layout flyaway

The layout flyaway begins just as any other giant swing backward. As the body nears the lower vertical position the 'hang' and 'drag' phase of the giant is performed with the same technique as the backward giant (shoulders extended downward, chest and hips open) but it happens a bit earlier than on that of the rhythm of the giant or giant swings to prepare for the dismount. As the tap is performed and the bar bends in response to the shortening of the radius of rotation, the athlete should hold this shape until the bar responds in kind. The response of the bar is the cue for the release of the bar. When the bar is released, the body remains in exactly the same tightly extended hollowed shape as it was at the completion of the kick for the tap. The fingers of the hands should be the only body part to move as the bar is released. The response of the bar combined with the direction of the kick to a proper hollow position will launch the gymnast upward above the bar with the required direction and rotation. Optimally, as the body leaves the bar, the hollow position should be held to the peak of the flyaway flight. As the body rotates past vertical there should be a slight extension from tight hollow to stretched and beyond to the tight arch. Thereafter, the body is stretched to full extension. The arms should be lifted along with the chest and shoulders in preparation for the landing of the flyaway.

Coaching Points

(To be emphasized in teaching / learning)

- Maintain well-extended hollow on downswing
- Create 'hang' through bottom vertical position by relaxing and stretching shoulders downward and not forward
- Turnover with toes leading toward vertical into a candlestick body shape
- Release the bar while maintaining hollow body shape
- Extend body completely and beyond into slight tight arch
- Extend body with arms overhead in preparation for landing

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Hecht-tap back uprise and pirouette to handstand

The hecht tap begins after the stemme is completed to its prescribed end position. This end position may be anywhere from above horizontal to the handstand; the higher the better. The body should be fully extended until horizontal on the downswing. At horizontal on the downswing, the heels begin to lead the swing with back pressure exerted against the bar by the hands ensuring a smooth tight arch from the hands to the toes. The heels continue to lead until just prior to the bottom of the swing. At this point, the hips relax and the body draws backward in a hollow piking action through the bottom dragging with a lead through the upper back and shoulders and releasing into a tight arch and secondary heel drive toward the handstand. This secondary heel drive shortens the body and creates a turnover action that will accelerate the body toward the handstand. The direction of the secondary heel drive should be in the desired direction of the pirouette. As the handstand is approached, the body flattens and the post arm hand turns to undergrip. With the post arm wrist shifted, exert downward pressure against the bar as the turn begins. The body continues to turn as the heel drive (arch) becomes a side arch and eventually to a tight upper back arch as the turn is completed. Optimally, the skill should be completed to a fully extended position in a handstand.

Coaching Points

(To be emphasized in teaching / learning)

- Arch through upper back and shoulders on downswing
- Hollow body with drawn upper back through the bottom of the swing
- Heel drive to tight arch toward the handstand
- Shoulders stay down as heels drive in the desired direction of turn
- The wrist is shifted up and pressure is maintained on the bar by the post arm during the entire turn
- Complete the turn in a handstand

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Free-hip to handstand

The free-hip to handstand is one of two in-bar skills in the 15-18 year sequence. The free-hip begins in the handstand. As the body leaves the handstand, the first action is a breaking of the shoulder angle. The body should remain completely extended from shoulders to toes. As the body continues to fall, there should be an early-drop type of shortening of the body, very similar to the action of the peach basket on parallel bars. The difference is that the body remains in an extremely tight extended hollow position from shoulders to toes. The hips and gluteus musculature must be as tight as possible to maintain an efficient hollow position. As the body nears the lower vertical position there is a strong turnover action to a tightly hollowed candlestick position that should be held as the body passes underneath the bar. When performed with proper aggression, this drop will bend the bar quite a bit. Once again, the response of the bar will return energy to the body and will help to propel the center of mass in its elliptical up and down path around the bar and back toward the handstand. The opening of the shoulders along with an early and efficient wrist shift, is a critical timing issue and must be properly executed in order to ensure a completion to the handstand. Optimally, the body will transition from a tight hollow to full extension as the shoulders un-fold and open to the handstand.

Coaching Points

(To be emphasized in teaching / learning)

- Control shoulders on top of bar
- Drop shoulders back to initiate speed of early-drop
- Maintain body hollow and tension through bottom and on opening
- Pull bar aggressively on open while shifting wrists with head neutral
- Finish in a handstand

[Back to 11-14 Horizontal Bar](#) : [Back to 15-18 Horizontal Bar](#)

Endo

The Endo is the other in-bar skill in our 15-18 sequence. It also begins from the handstand, this time in under-grip. As the body begins to rotate forward from the handstand the shoulders and hips should remain as extended as possible for several degrees of rotation. The further the center of mass of the body is kept from the radius of rotation (the hands on the bar) the better. Optimally, the body will pike at the hips and the shoulders will remain extended as much as possible during the first 90° of rotation. At 90°, the more distance the center of mass is from the hands, the more the mechanical advantage and the more appropriately distributed momentum the skill will have at this point. As the body circles down toward the bottom vertical position, the shoulder angle must increase to allow the body to compress in to a straddled pancake position. Optimally, the body will reach maximum compression just past the bottom vertical position. The arms will be fully extended and the upper back and hips as rounded as possible into a hollow. As the skill continues to circle upward, care must be taken to allow the compression to subside slowly as the shoulder circling action continues backward and upward toward support. As in the forward giant, the chest remains hollowed and there is a deliberate lifting of the upper-back and shoulders toward support. The shoulders open first, the wrist shift on top of the bar and the legs pancake widely to extend and close in the handstand. The well-performed Endo is a by-product of a strong well-controlled drop into a basket-style compression at the bottom. When performed with proper aggression, like the free-hip, it will bend the bar quite a bit. As the bar responds it will return energy to the body and help to propel the center of mass toward the handstand.

Coaching Points

(To be emphasized in teaching / learning)

- Keep hips far from bar on drop
- Attempt to bend bar through the bottom
- Early wrist shift upward with strong drawing of shoulders upward and over the bar
- Roll smoothly up to handstand with wide 'pancake' action of legs
- Finish in a handstand

[Back to 11-14 Horizontal Bar](#) : [Back to 15-18 Horizontal Bar](#)

Tuck Open Double and Double Layout Flyaway

The Tuck Open Double Flyaway is a continuation of the evolving tapping and lifting action described in the layout flyaway section while adding the initiation of the rotation to a double salto. The giant swings leading to the dismount should encourage an increasingly powerful tapping action to bend the bar downward significantly in the hang phase. A sharp kicking action through the vertical release point on the upward swing as the bar rebounds upward will follow. With correct timing of these actions, an accelerated rotation and vertical lift allows the gymnast to open quickly to a straight position at the peak of the double flyaway. The gymnast may perform the tuck with hands on or off the knees. The opening to straight position will stop the rotation of the flip and allow the gymnast to prepare for a controlled landing from the descent. The double layout flyaway utilizes the same lead-ups described above. On release, the body shape is hollow and the shoulders stay down with head neutral. As the body rotates the first $\frac{1}{4}$ - $\frac{1}{2}$ rotation, the athlete has the option to maintain a hollow position or stretch to a tight arch for the remaining rotations to completion and preparation for landing.

Coaching Points

(To be emphasized in teaching / learning)

- Pull across bar to hollow pike position leading to tap
- Create 'hang' through bottom vertical position by relaxing and stretching shoulders downward and not forward
- Turnover with toes and knees leading toward vertical into a candlestick body shape
- Release the bar while maintaining hollow body shape
- Extend body completely and beyond into slight tight arch
- Extend body with arms overhead in preparation for landing

[Back to 11-14 Horizontal Bar](#) : [Back to 15-18 Horizontal Bar](#)



USA GYMNASTICS®

**2016 - 2020
USA Gymnastics
Men's Junior National Team
Program**

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Section I: Mission Statement and Program Objectives

A. Mission Statement of the National Team Program

The USA Gymnastics Junior Elite National Team Program has two goals: 1) The recognition of competitive excellence through national team participation and education; 2) raising the standard of excellence in international competition through competitive opportunity.

B. Program Objectives

The Junior National Team Program ultimately exists for the specific purpose of identifying and preparing athletes to compete for the United States in international competition. While the program can and should impact the development of all competitive gymnasts in the United States by providing a standard of excellence, the focus of the National Team Program is development of the elite gymnast. The National Team Program seeks to create a year-round competitive and educational support system for coaches and athletes through the following objectives:

1. Defining the competitive path for our junior elite athletes and elevating the importance of successful competition
2. Creating an educational and evaluation system that emphasizes success in international competition at the highest level
3. Involve the personal coaches in overall program planning and organization of the competitive process as well as individualized athlete planning
4. The education of the basic principles of coaching and the development of the elite athlete

Section II: Team Divisions, Size and Selection

A. Junior National Team Competitive Divisions and Team Size

The Junior National Team is currently made up of the size and age divisions as follows (*Refer to the current Rules and Policies for distribution of National Team numbers by age*):

1. Junior Elite (Level 10) - age 17 & 18
2. Junior Elite (Level 10) - age 15 & 16
3. Junior National (Level 9) - age 13 & 14
4. Junior National (Level 8) - age 11 & 12

B. Team Selection

All Junior Elite and Junior National Team members will be selected from competition and placed onto the national team for one year. The Men's Program Committee (MPC) ultimately determines the number of athletes selected and the makeup of the National Team. The Junior National Coaching Staff (JNCS) has the ability to place up to three additional athletes onto the Junior National or Junior Elite Team (except Junior Developmental) based on unusual or extenuating circumstances. Junior Elite and Junior National Team competitive selection will be carried out as follows:

Note: Qualification and Selection Procedures to the U.S. Championships are determined by the MPC. These procedures are subject to change at any time. Current procedures will be included with the qualifying procedures to the U.S. Championships which will be posted on the Men's Page of the USA Gymnastics website, <https://usagym.org>.

1. All 17 & 18 year old Level 10 Junior Elite National Team members will be selected rank order from the Junior Elite and/or Senior Elite Divisions of the U.S. Championships.

Athlete's competitive age is determined according to the current Junior Olympic Age Group Program rules. This will mean that athletes will compete in the same age division at U.S. Championships in which they qualified.

The Junior Elite Division at the U.S. Championships will use FIG scoring with any MPC approved and published modifications.

2. All 15 & 16 year old Level 10 Junior Elite National Team members will be selected rank order from the Junior Elite and/or Senior Elite Divisions of the U.S. Championships.

Athlete's competitive age is determined according to the current Junior Olympic Age Group Program rules. This will mean that athletes will compete in the same age division at U.S. Championships in which they qualified.

The Junior Elite Division at the U.S. Championships will use FIG scoring, with any MPC approved and published modifications.

3. All 11 & 12 year old (Level 8) and 13 & 14 year old (Level 9) age division Junior National Team members will be selected by rank order all around from the Junior Elite Division at the J.O. National Championships using both the Technical Sequences and Optional Competition combined result.

Qualification to the J.O. National Championships will be through USA Gymnastics Age Group Competition Rules.

Athlete's competitive age is determined according to the current Junior Olympic Age Group Program rules.

Section III: Athlete and Coach Responsibilities

A. Athlete Responsibilities

Once an athlete qualifies for Junior National Team membership, he must fulfill specific requirements before actually being placed on the Junior National Team. Team members are expected to fulfill the following specific team requirements to retain team membership. This section does not apply for Junior Developmental Team members.

1. When an athlete has qualified for team membership, he is obligated to deliver the following items to USA Gymnastics before he will be confirmed as a Junior National Team Member. The items are:
 - Return a signed USA Gymnastics National Team Agreement
 - Provide USA Gymnastics with a completed Medical and Consent to Treat Forms *These forms are necessary for National Team activities and travel.*
 - Signed Travel Agreement form
 - Provide USA Gymnastics with a copy of the vital statistics page of passport

2. Once National Team membership has been confirmed, the following expectations are required:
 - Participate in required training camps for the duration of the camp and adhere to training schedules and other details related to training as determined by USA Gymnastics. Any exception to this rule requires the advance approval of USA Gymnastics. Failure to participate in National Team Training camps without prior USA Gymnastics approval may result in dismissal.
 - Meet all prescribed guidelines of appearance for any USA Gymnastics sponsored trip or competition, including competitive apparel, travel apparel, personal appearance (including clothing and hair), the wearing of emblems and the carrying of gymnasium type bags. Variations in training apparel and shoes, competitive apparel, warm-up suits, shirts, or emblems, are not allowed. Violation of team uniform or travel dress code will be cause for dismissal.
 - Have in his possession a valid and current passport and be prepared to provide USA Gymnastics with a .jpg-formatted copy of passport.
 - Meet all travel schedules. An athlete may only change travel arrangements with USA Gymnastics approval. The athlete will assume any additional costs resulting from charges made from scheduled travel or cancellation of a flight.
 - Behave at all times in a manner consistent with his status as representative of the United States and USA Gymnastics. Gymnasts are expected to make every effort to cooperate with fellow gymnasts and team officials, international officials, foreigners, hosts, and other persons (i.e., hotel clerks, etc.). Complaints, of any type, must be made initially to the coach and/or manager. Only in the case of a very serious problem should a complaint first be addressed to the Chef de Mission. In no case, will a gymnast speak directly (other than socially) to a judge, official or FIG official unless so requested by that individual.

B. Coaches Responsibilities

1. The following expectations are required of National Team Coaches. All assignments for gymnasts, coaches, delegation leaders and judges, as recommended by the MPC or JNCS must have final approval by USA Gymnastics.
 - The Head Coach shall be responsible for the performance, training, health, uniforms and appearance (including travel clothing) of all gymnasts.
 - Once assigned to a team event, the Head Coach must assume all responsibility for the artistic performance of the gymnasts on his team. Should an assigned Head Coach believe he requires coaching assistance, he shall request that assistance from USA Gymnastics. Failure to comply with this requirement shall be cause for immediate removal and replacement of the Head Coach for the event.
 - The Head Coach shall be responsible for the personal conduct of all team members and shall rigorously enforce the National Team Policies. "Conduct," in this sense, includes conduct during travel, training, formal and informal gatherings, and competition. It also includes dress and personal appearance at all times.
 - The Head Coach shall inform the gymnasts about the requirements of the National Team policies, including appearance, conduct and adherence to schedules.
 - The Head Coach shall recommend any disciplinary action he deems appropriate, including dismissing a gymnast from the team, to the Delegation Leader. In the absence of a Delegation Leader, the Head Coach shall be responsible for disciplinary action.
 - The Head Coach shall submit a written report to the USA Gymnastics National Office not later than ten (10) days after the conclusion of the trip or event. The report shall include the complete results of the event, pertinent details regarding travel, housing, training and competition arrangements, personal conduct, and

problems encountered. The report shall also include any recommendations for future events and personal observations the coach may have.

- In the absence of a designated Team Manager, the Head Coach is also responsible for the following duties:
 - All athletes reaching their assigned destinations regardless of the coach's personal travel itinerary.
 - Responsibility for any emergency situations that may arise in route to and from competitions and exhibitions.
 - Accountability for all emergency funds provided him by the USA Gymnastics National Office.
- 2. In addition, the coaches of National Team Members are expected to:
 - Attend the annual National Team Planning Session to be held in conjunction with one of the National Team Camps each year.
 - Attend all National Team training camps if at all possible for the full duration of the camp.

Note: Section III.B.2 does not apply to the coaches of the Junior Developmental Team Division.

Section IV: Coaches Support

- A. The Junior National Team Program relies heavily on personal coaches involvement and education. Much of the program's success hinges on the personal coach being present and involved during the national team camps. All National Team Coaches who attend the Junior National Team Camps for the Junior Elite and Junior National Team Divisions, for the entire duration of the camp, will have all of their expenses for the camps paid and will receive a set honorarium. The honorarium will be paid for each athlete the coach has placed on the team. The honorarium is set each year by USA Gymnastics with review by the Men's Program Committee.
- B. Coaches of Junior Elite and Junior National Team athletes will receive additional support in the following areas:
 - Educational materials such as video tapes, articles etc. at no charge
 - Access to "on-site" visitation coaching assistance
 - Access to USA Gymnastics National Team Program Grants

Section V: Junior National & Junior Elite Team Camp Structure

The goal of the Junior National Team Camps is to give coaches and athletes practical help with their specific needs as well as provide guidance concerning appropriate planning so that the athlete may develop into an internationally competitive team member. The team structure attempts to provide coaches with realistic long-term goal setting for successful international competition and the means to monitor that progress.

Note: Information concerning the Junior Developmental Team Division (Future Stars) can be found in Future Stars Program Manual.

A. Camp Materials

When an athlete becomes a Junior National Team member he and his coach will receive:

1. National Team Training Camp dates along with detailed camp goals and schedule for the next camp and general camp goals and schedule for the other camps. In addition, they will receive the camp plan for what types of skills or skill activities will be evaluated at each camp.
2. Basic educational and evaluation materials to assist the athlete and coaches in setting long-term workout and goal setting plans.

B. Camp Structure

The Junior National Team Camps will feature the following:

1. Coaches will primarily work with their own athletes. Junior National Coaching Staff members and/or other guest staff will work with groups of coaches.
2. Camp activities will be discussed by all of the coaches and staff each day and the next day's activities carefully covered. These sessions would include discussion of techniques and team activities to be used. Athlete evaluation will also be discussed.
3. Coaches will meet with the Junior National Team Coordinator to discuss long-term development, goals, and workout plans. These meetings may also be used to set individual goals.
4. Evaluations on all or some of the following National Team goals: team presentation warm-up, basic skills warm-up on the six events, the presentation program, technical sequences, individual skill development goals, strength, flexibility and/or optional routine development goals.
5. The setting of specific goals for the camps.
6. Educational support materials for both athlete and coach.

C. Camp Schedule

The required National Team Camp general schedule and corresponding age group levels for each camp is published in the Rules and Policies. Camp schedules and dates are subject to change each year. All National Team members and their coaches will be notified in advance of camp requirements.

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2016-2020 USA Gymnastics Future Stars Junior National Development Team Program

Developed by the USA Gymnastics Junior National Coaching Staff

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**FUTURE
STARS**

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Section I – Mission Statement and Program Objectives

A. Mission Statement

The Future Stars Program ultimately exists for the specific purpose of identifying talent for development of the elite level athlete and further helping to guide the development of coaches and athletes through education.

The Future Stars Program helps prepare and introduce both coaches and athletes to the Junior National Development Team Program. The Junior National Development Team Program is the first stage of Junior National Team membership at the grassroots level.

B. Program Objectives

The Future Stars Program has three primary goals:

- Talent identification
- Provide a means of skill direction
- Provide coaches and athletes with the education necessary to succeed at the highest levels of competition

This program will naturally have a general impact on the development of all competitive gymnasts in the United States; however, the focus of the Junior National Development Team Program is the nurturing of identified talent for potential membership in the Junior National Team Program for the future. The Junior National Development Team Program seeks to create a year-round competitive and educational support system for coaches and athletes through the following objectives:

1. Identify the training and competitive path of elite athletes toward membership in the Junior National Team Program
2. Create an educational and evaluation system that is focused on success in international competition at the highest level
3. Provide skill direction and technical knowledge that helps to facilitate competitive success
4. Provide coaches education on the basic principles of coaching and the development of the elite athlete
5. Involve coaches in the overall program planning and organization of the competitive as well as individualized athlete planning

Section II – Age Determination

- A. The Junior Olympic competitive season is defined as September 1 – May 31. For all aspects of the Future Stars Program, a gymnast's competitive age is determined by his age on **May 31** of the current competitive (Junior Olympic) season. A gymnast will be in the age division that reflects the age he will be on May 31 of the current competitive season and he will remain in that age division during the entire competitive season leading up to the USA championships.
- B. There will be no early qualification in the Age Group Competition Program to Level 8 for athletes who are age 10.

Section III – Future Stars Age Divisions and Events

- A.** The Future Stars Program consists of the following six age divisions: 8, 9, 10, 11, 12, and 13-year-olds. The 8 and 9-year-old divisions may participate and advance from a State evaluation to the Regional level where these age divisions are selected to their respective Regional Teams. The 10, 11, 12, and 13-year-old divisions may qualify and advance to the National level. Athletes participating in the 11, 12 and 13-year-old divisions will perform the Technical Sequences. The Technical Sequences are documented in the “USA Gymnastics Technical Sequence Manual”.

Future Stars Age Divisions		
Age as of May 31	Highest Competitive Qualification	Routines Performed
8	REGIONAL	Future Stars Program
9	REGIONAL	Future Stars Program
10	NATIONAL	Future Stars Program
11	NATIONAL	Technical Sequences and Future Stars Strength, Flexibility & Tramp
12	NATIONAL	Technical Sequences and Future Stars Strength, Flexibility & Tramp
13	NATIONAL	Technical Sequences and Future Stars Strength, Flexibility & Tramp

- B.** The Future Stars competition program uses nine separate events. Athletes will be evaluated on each of the six Olympic events as well as Strength, Flexibility, and Trampoline. Each routine is a basic skills compulsory routine and is composed of approximately ten basic skills.

Section IV – Junior National Team and Camp Selection

The Junior National Development Team will be selected through the use of the Future Stars Program at the Future Stars National Championships to be held in the fall of each year.

- A.** The Junior National Development Team will be comprised of 50 members (See Table below for Age Division breakdown) and will be selected by rank order based on all around score (six Olympic events as well as strength, flexibility and trampoline) at the Future Stars National Championships. Athletes named to the Junior National Development Team will receive a National Development Team warm-up.
- B.** The top 25 members (See Table below for Age Division breakdown) of the Junior National Development Team will also be selected to attend the Junior National Development Team Training Camp with their coach to be held the following summer. Athletes and coaches will have all room and board paid by USA Gymnastics but will be required to provide their own transportation to and from the camp.

Section IV – Junior National Team and Camp Selection (Cont.)

- C. Junior National Development Team and Training Camp selection will come from the four separate age divisions that are eligible to qualify to the Future Stars National Championships. See the Age Division breakdowns in the following table.

Junior National Team & Camp Selection Breakdowns		
Age Divisions	Number Selected To Team	Number Selected To Camp
10 year olds	16	8
11 year olds	16	8
12 year olds	12	6
13 year olds	6	3
Totals	50	25

- D. Foreign Athletes may participate in the Future Stars Program but are not eligible for membership to the Junior National Development Team or Junior National Team.
- E. All participants at the Future Stars National Championships will receive a special commemorative T-shirt and a Certificate of Achievement.

Section V – Junior National Development Team Camp

The primary goal of this camp is to provide the educational support and guidance necessary to allow the coach and gymnast to plan for long-term skill and physical development that will help lead to Junior National Team membership and ultimately international success. The camp will include:

- A. Room and board provided by USA Gymnastics for all participating athletes and their coaches. Athletes and coaches will be required to provide their own transportation to and from the camp.
- B. All personal coaches will be invited and strongly encouraged to attend the camp.
- C. Coaches will receive educational materials.
- D. The National Development Team Camp will use the same guidelines and camp structure used for the Junior National Team Camps. Coaches will be fully involved in the camp planning and coaching sessions.
- E. Evaluations will include all or some of the following: team presentation warm-up, basic skills on the six Olympic events, the technical sequences, the dance program, trampoline development, individual skill development goals, strength, flexibility and/or optional routine development goals.

Section VI – Future Stars Evaluation & Judging Guidelines

A primary goal for the Junior National Development Team is to have all athletes work to a very high level of execution and technical refinement in all of their skills. Judging the Future Stars Routines will be held to a very high standard of excellence that should be reflected in all scoring. Excellence in basics, skill refinement and physical preparation are the minimum standard for this program. The “Pursuit of Perfection” begins here with the Future Stars Program, and continues to be implemented through the Technical Sequences and the Senior National Team Program.

A. Make-up of Judging Panels

1. At the Regional Level, judging will be by a two-judge panel per event. The head judge will be a coach and the second judge will be an NGJA accredited judge (preferably with a National rating). The Competition Chairman will be a member of the Junior National Coaching Staff (or his designee).
2. At the National Level, judging will be by a two-judge panel per event. The head judge will be a member of the Junior National Coaching Staff and the second judge will be an NGJA accredited judge with a National rating (preferably the J.O. National Apparatus Leader). The Competition Director will be the Men’s Program Junior Olympic Program Coordinator.

B. General Judging Guidelines: Differences from Junior Olympic Program

The Future Stars Program will make use of all current Age Group Competition Program rules and regulations as they apply to the compulsory divisions with regard to uniform, required spotting, and equipment specifications. The Future Stars Program is based on a 10.0 system.

1. Document Precedence

This document supersedes the Junior Olympic Age Group Competition Program Manual with respect to the evaluation of the Future Stars Routines. All document precedence described in the Junior Olympic Age Group Competition Program Manual remains valid unless superseded by a general or event-specific exception in this document.

2. General Routine Description

For each event the routines are described in table form with a part number, element description and associated performance criteria. At the bottom of the table, there are three Specific Technical Emphasis Elements. Where applicable, refer to the Technical Sequence Manual for information regarding technical education and coaching for desired technical execution. From both a coaching and judging perspective it will be imperative to be knowledgeable regarding this education in order to properly develop and understand both the Future Stars Program and the transition to the Technical Sequences.

3. How the Future Stars Routines will be judged:

The routines will be judged based upon the following criteria:

- a. Specific requirements stated in the Performance Criteria column of each routine table
- b. Specific Technical Emphasis Elements with listed requirements (either ‘per part’ or ‘global’) which are defined and listed at the bottom of each routine table
- c. Standard FIG deductions
- d. Awarding of Virtuosity and/or Stick Bonuses

4. Judging Protocol / Method of Evaluation:

All judges should use the same protocol or method of evaluation to insure consistency among the panel. A sample table is provided to better explain this 3-step procedure.

- a. First, judge the routine using standard FIG deductions and according to the requirements listed in the Performance Criteria column for each sequence.
- b. Second, review the routine and add evaluation of the three Specific Technical Emphasis Elements.
- c. Third, award virtuosity or stick bonuses earned. Judging panels following the same procedure will be able to clarify notes easily if necessary and offer necessary feedback regarding the performances.

Sample Method of Evaluation / Judging Protocol:

Evaluation of routine parts	#1	#2	#3	#4	#5	#6	#7	#8	#9	#10
1. Performance Criteria / FIG										
2. Review Specific Technical Emphasis Elements		TE1				TE2				TE3
3. Add Virtuosity & Stick Bonuses		+0.1			+0.1*	+0.1				+0.1**

**Indicates Open Virtuosity*

***Indicates Stick Bonus*

C. Specific Evaluation Criteria:

1. Performance Criteria:

On every event there are Performance Criteria listed in the table that describe particular requirements with regard to how the skills and/or sequences should be performed. These standards should be judged as per FIG using the table listed in Section 9.

2. Specific Technical Emphasis Elements:

On each event, there are three Specific Technical Emphasis Elements listed at the bottom of the routine table. These are the special Technical Elements that have been selected and are being focused upon for improvement on each event. There will be a small (-0.1), medium (-0.2) or large (-0.3) deduction taken when the emphasis requirements are not met or virtuosity (+0.1) when the emphasis is achieved. (See Virtuosity Bonus section below for additional explanation)

D. Rewarding Athletes for Exceptional Performance:

1. Virtuosity Bonus:

On each event there is a total of +0.4 available for virtuosity bonus (Exception: +0.5 on Vault and Pommel Horse). There will be +0.2 of Virtuosity Bonus that can be awarded for any of the three Specific Technical Emphasis Elements. This virtuosity bonus can be awarded for these elements only if the gymnast has a small deduction (-0.1) or no deduction. In addition, up to +0.2 in Open Virtuosity may be awarded by a judge for exemplary artistry, virtuosity or amplitude displayed in any part of the sequence or the routine as a whole (including the 3rd Specific Technical Emphasis Element). On Vault and Pommel Horse an additional +0.1 may be awarded for exceptional amplitude, height, or artistry. Some examples of exemplary artistry, virtuosity or amplitude might be:

- ◆ Extreme height and control on Floor Exercise
- ◆ Circles with exceptional amplitude on Pommel Horse
- ◆ Swinging through or to the handstand on Still Rings with exceptional amplitude
- ◆ Extreme explosiveness on Vault
- ◆ Front uprise showing extreme amplitude on Parallel Bars
- ◆ Showing 'flair' on a pirouette on Horizontal Bar

These are just examples of areas where the athlete goes above the scope of normal gymnastics. We are promoting individual artistry as well as technical refinement and the athletes who are doing

so should and must be rewarded. Additionally, this bonus affords the judge with an additional tool to help separate athlete performance.

2. Stick Bonus:

Landings are a major area of improvement necessary for USA Teams to be successful in reaching their international goals. Since review has revealed that many landings are not executed proficiently even in the Technical Sequences a +0.1 stick bonus has been instituted for rewarding the athlete for a stuck dismount. This bonus will be applied per FIG and these landings similarly will be subject to FIG execution deductions. This bonus is available for landings on Floor Exercise, Rings, Parallel Bars and Horizontal Bar.

E. Future Stars Scoring Table Summary: (Exception: Flexibility will be judged from a 10.0 only)

Sequence Scoring Component	Point Value
Base Score	9.5
Specific Technical Emphasis Virtuosity Bonus	0.2
Open Virtuosity Bonus <i>(may include a 3rd Specific Technical Emphasis Element)</i>	0.2
Vault & Pommel Horse Added Virtuosity Bonus <i>(may include a 3rd Specific Technical Emphasis Element)</i>	0.1 (Additional on V & PH)
Stick Bonus (Dismount) <i>*(Not available on Vault or Pommel Horse)</i>	0.1*
Total Bonus Available	0.5
Maximum Score	10.0

F. Range of Allowable Scores:

When using two judges, or a 4 or more judge panel, the point difference between both, or the middle scores, may not be greater than:

Final Score	Allowable Deviation
9.60 - 10.00	0.10
9.40 - 9.60	0.20
9.00 - 9.40	0.30
8.50 - 9.00	0.40
8.00 - 8.50	0.50
7.50 - 8.00	0.60
<7.50	0.70

G. SECTION 9: Adapted FIG Table of Deductions and Exceptions:

Degree of execution or presentation error:	Degree of deviation from perfect end position:	Pertinent examples:
Small error (deduction 0.1)	0°-15°	Any <i>minor or slight</i> deviation from the perfect end position Any <i>minor or slight</i> adjustments to hand, foot, head or body position/alignment Any other <i>minor or slight</i> violations against aesthetic and technical performance expectations
Medium error (deduction 0.2)	16°- 30°	Any <i>distinct or significant</i> deviation from the perfect end position Any <i>distinct or significant</i> adjustments to hand, foot, head or body position/alignment Any other <i>distinct or significant</i> violations against aesthetic and technical performance expectations
Large error (deduction 0.3)	31°- 45°	Any <i>major or severe</i> deviation from the perfect end position Any <i>major or severe</i> adjustments to hand, foot, head or body position/alignment Any other <i>major or severe</i> violations against aesthetic and technical performance expectations
Falls and spotter assistance (deduction 0.5) <i>Note: In some cases, spotter assistance is encouraged and recommended</i>	N/A	Any fall on or from the apparatus during an element without having reached an end position that permits continuation with at least a swing (i.e. a distinct hang phase on Horizontal bar or a distinct support phase on pommel horse after the element in question) or that otherwise fails to display a momentary control of the element during landing or re-grasp. Any assistance by a spotter that contributes to the completion of an element
Composition Error to include: <i>(Extra Swings (SR, PB, HB); (Extra Giants (HB); (Missing Circles PH (8, 9, 10-13) (Partially completed skill such as HB – no release of hands on hop ½ turn) = 0.5 each time</i>	N/A	All extra swings are considered <i>intermediate swings</i> (Still Rings, Parallel Bars, High Bar). All Skills performed out of order but not omitted. In all cases, deduct for execution in addition to composition error as per FIG.
All ages - Extra Circles = NO DEDUCTION	N/A	Pommel Horse ONLY <i>*Deduct for execution only</i>
Short hold (Per FIG)	Medium (0.2)	Any required hold position that demonstrates a complete stop but is not held for the required length of time.
No Hold (per FIG)	Large (0.3)	Any required hold position that does not achieve a complete stop.
Missing Major Element Parts = 2.0 Listed in the table for each event. <i>(Exception: Vault – performing a Tuck Front Salto instead of a Piked Front Salto or a Handspring instead of a Yamshita = 2.0 Deduction)</i>	N/A	Must demonstrate completion of 50% of skill to receive value. Less than 50%, as determined by judge, may repeat skill.

Section VII – Regional and National Future Stars

A. Regional Level Evaluation

The following guidelines should be used in the running of the Regional Future Stars Evaluation.

1. The Regional Chairman is responsible for:
 - a. Setting the date, site, and format of the Regional Evaluation as well as securing all officials pending assigned Junior National Staff Member approval. The Regional Evaluation should be held in conjunction with the Regional Clinic and no less than 21 days prior to the beginning of the Future Stars National Championships, unless approved by USA Gymnastics.
 - b. Informing the gymnastics community in that Region of all pertinent information regarding the Regional Evaluation for the 8, 9, 10, 11, 12 and 13-year-old divisions in a timely manner.
 - c. Reporting of the results to the USA Gymnastics Men's Program Manager within 48 hours of the conclusion of the Regional Evaluation.
 - d. Submitting of a digital photo of each six member Regional Team from the 8 and 9-year-old divisions respectively to USA Gymnastics for inclusion in the USA Gymnastics Magazine.
2. The Junior National Staff Member (or designee) must direct the event with responsibilities to include the following:
 - a. Conduct a technical meeting for assigned coaches and evaluators
 - b. Make event assignments for evaluators
 - c. Approval of facilities, format, and officials
3. Evaluation is to be a one-day event. The current maximum entry fee is \$50. Entry fees and evaluation format are subject to change. Any change must be approved by USA Gymnastics and will be announced by September 1st of each year.
4. Athletes from the 10, 11, 12 and 13-year-old divisions must obtain a minimum all around qualifying score (on nine events) to advance to the National Evaluation. This qualifying score will be set by the Junior National Coaching Staff and published on or around September 1st of each year.
Note: The Junior National Coaching Staff member directing the Regional Evaluation and the Regional Chairmen, with unanimous agreement, may recommend that an athlete petition the Future Stars National Championships even if that athlete has not obtained the qualifying score. The final decision on approval of petitions will rest with the Junior Olympic Program Coordinator.

B. Future Stars National Championships

The following guidelines will be followed in the conduct of the Future Stars National Championships.

1. The USA Gymnastics Men's Junior Olympic Program Coordinator will have the following responsibilities:
 - a. Set the date, site and format for the Future Stars Championships for review and approval by the Vice President of Men's Program
 - b. Secure a USA Gymnastics Sanction for the event and secure all officials
 - c. Insure that all pertinent details of the event are well publicized to the gymnastics community
 - d. Act as the Future Stars Championships Meet Director and perform all administrative duties with regard to entries, scoring, results and awards
 - e. Communicate the results of the Future Stars National Championships to the gymnastics community
2. The Future Stars National Championships format and entry fee are subject to change each year based upon program needs and objectives. Future Stars Championships information will be released by September 1st of each year.

C. Awards

1. Regional Evaluation - Participation awards will be given to all participants in the Regional Evaluation. Special Recognition Awards will be presented to athletes who qualify for the Future Stars Nationals. Awards will be in the form of a Commemorative Certificate and should be presented in an awards ceremony to be conducted immediately following competition.
2. Future Stars National Championships - Participation awards will be given to all participants in the Future Stars Championships. Awards will be presented in an awards ceremony to be conducted immediately following competition.

D. Future Stars Event Rotation Order

A region may modify the suggested event order due to the number of participating athletes. The event order for evaluation should be as follows:

8 – 13-Year-Old Divisions:

Floor Exercise, Pommel Horse, Still Rings, Vault, Parallel Bars, Strength – Parallel Bars, Trampoline, Horizontal Bar, and Flexibility.

Section VIII – Future Stars State and Regional Clinics

State and Regional educational clinics have always been used as a fundamental medium for the education and exchange of ideas for coaches, judges and athletes. Under the National Team Program, the Junior National Coaching Staff will attempt to provide greater educational leadership by helping State and Regional Chairmen to provide their coaches, judges and athletes with an even more productive clinic environment with a national emphasis.

- A.** State and Regional Educational Clinics - Each year it will be the responsibility of the Junior National Coaching staff to provide State and Regional Chairmen with an emphasis for each clinic along with the education and presentation materials to support that emphasis. These clinics should be participatory in nature involving both gymnast and coach in a “hands on” educational medium. A “one day” clinic format will be assumed. Beyond the topics of emphasis provided by the National Coaching Staff, each State and Regional Chairman should design their individual clinic to meet the specific needs of his state or region.
- B.** Regional Educational Clinics should also include the Regional Evaluation for the 8, 9, 10, 11, 12 and 13-year-old divisions and qualification to the Future Stars National Championships (unless an alternate date has been approved by USA Gymnastics). Specifics of the Regional Evaluation are found in Section VI.
- C.** Regional Clinics should be held no later than 21 days before the beginning of the Future Stars National Championships.
- D.** State Clinics should be held in late September to early October.

Section IX – Future Stars Routines

A. Floor Exercise

Committee direction regarding skill selection:

All the routines in the 8 – 10-Year-Old Divisions are very similar in design to the Technical Sequences. The overriding emphasis is on mastery of the very basic skills in tumbling including the backward handspring, the forward handspring, and the round off. Special attention is being given to the turnover aspect of all these skills. Coaches should take care to emphasize the hollow body position with the hips tucked under and the arms dropping to horizontal on the ‘snap-down’ phase of the round off and back handspring. This is the all important set-up position for increasing power, direction, and acceleration into the first phase of the skill.

The round off is emphasized in these routines with technical element emphasis. Coaches must be ever vigilant in requiring the gymnast to execute a straight round off. This will greatly help the gymnast to maximize efficiency and avoid problems as he advances to higher levels of skill difficulty.

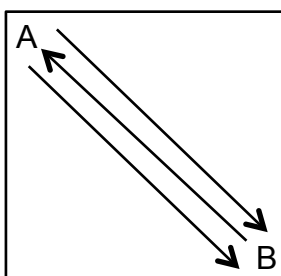
Forward tumbling requires a similar emphasis to turnover as the backward handspring skills in order to help the gymnast develop power in the forward direction. Mastery of the deep hurdle to lunge, blocking action and extended body position during turnover in preparation for aerial skills is essential for transferring to combination aerial skills requiring similar technique.

Lastly, modern floor exercise routines require a continuous and smooth rhythm between tumbling passes. Emphasis on this rhythm connected to controlled landing positions helps the gymnast to develop flawless transitions in order to execute more skills within a given exercise efficiently.

The following information is for all of the 8 – 10-Year-Old Division Floor Exercise Routines:

Gymnasts will complete the Floor Exercise routine starting at A and facing corner B and using the following floor pattern:

A to B
B to A
A to B



Unless otherwise specified in the routine description table arm positions are optional.

Floor Exercise: 8-Year-Old Division

Identified 2.0 Numbered Parts: #1(tempo back handsprings), #3(forward handspring series) & #5(salto backward tucked to open)

Part	Skill(s) Description	Performance Criteria
#1	Power hurdle, round-off, three tempo back handsprings*, rebound	Turnover past vertical with arms at horizontal on round off and back handsprings* Coach is encouraged but not required to spot rebound (no landing deduction on rebound or spot)
#2	Jump ½ turn, step hitch kick, step, lunge and 180° backward turn facing corner 'A'	Both legs at horizontal on hitch kick
#3	Run or power hurdle, forward handspring step-out, forward handspring	Rebound allowed but not required after front handspring
#4	Step and swing leg up and jump 180° turn forward landing with feet together (assemble ½ turn) facing corner 'B'	Front leg at horizontal on kick to assemble ½ turn
#5	Run or power hurdle, round-off, back handspring*, tuck-open backward salto	Center of mass at shoulder height on tuck-open backward salto Opening at horizontal
Specific Technical Emphasis Elements		
TE1	Continuous rhythm throughout the entire routine	
TE2	Proper turnover with 'arm pull down' technique on all tempo back handsprings* (Global Part #1)	
TE3	Straight alignment on all round-off passes (Parts #1 & #5)	

***Note:** Slight natural arm bend on back handsprings should not count as an execution error

Floor Exercise: 9-Year-Old Division

Identified 2.0 Numbered Parts: #1(tempo back handsprings), #3(forward handspring series), #4(dive roll) & #6(salto backward tucked to open)

Part	Skill(s) Description	Performance Criteria
#1	Power hurdle, round-off, three tempo back handsprings*, rebound	Turnover past vertical with arms at horizontal on round off and back handsprings* Coach is encouraged but not required to spot rebound (no landing deduction on rebound or spot)
#2	Jump ½ turn, step hitch kick, step, lunge and 180° backward turn facing corner 'A'	Both legs at horizontal on hitch kick
#3	Run or power hurdle, forward handspring step-out, forward handspring	
#4	Dive Roll	Dive Roll with straight body or tight arch Center of mass at shoulder height
#5	Step and swing leg up and jump 180° turn forward landing with feet together (assemble ½ turn) facing corner 'B'	Front leg at horizontal on kick to assemble ½ turn
#6	Run or power hurdle, round-off, back handspring*, tuck-open backward salto	Center of mass at shoulder height on tuck-open backward salto Opening at horizontal
Specific Technical Emphasis Elements		
TE1	Continuous rhythm throughout the entire routine	
TE2	Proper turnover with 'arm pull down' technique on all tempo back handsprings* (Global Part #1)	
TE3	Straight alignment on all round-off passes (Parts #1 & #6)	

***Note:** Slight natural arm bend on back handsprings should not count as an execution error

Floor Exercise: 10-Year-Old Division

Identified 2.0 Numbered Parts: #1(tempo back handsprings), #3(forward handspring series), #4(dive roll) & #7(salto backward piked to open)

Part	Skill(s) Description	Performance Criteria
#1	Power-hurdle, round-off, three tempo back handsprings*, rebound	Turnover past vertical with arms at horizontal on round off and back handsprings* Coach is encouraged but not required to spot rebound (no landing deduction on rebound or spot)
#2	Jump ½ turn, step hitch kick, step, lunge and 180° backward turn facing corner 'A'	Both legs at horizontal on hitch kick
#3	Run or power hurdle, forward handspring step-out, forward handspring	
#4	Dive Roll	Dive Roll with straight body or tight arch Center of mass at shoulder height
#5	Step and swing leg up and jump 180° turn forward landing with feet together (assemble ½ turn) facing corner 'B'	Front leg at horizontal on kick to assemble ½ turn
#6	Run or power hurdle, round-off, back handspring*	Turnover past vertical with arms at horizontal on round off and back handsprings*
#7	Pike-open backward salto	Center of mass at shoulder height on pike-open backward salto Opening from pike at horizontal
Specific Technical Emphasis Elements		
TE1	Continuous rhythm throughout the entire routine	
TE2	Proper turnover with 'arm pull down' technique on all tempo back handsprings* (Global Part #1)	
TE3	Straight alignment on all round-off passes (Parts #1 & #6)	

***Note:** Slight natural arm bend on back handsprings should not count as an execution error

B. Pommel Horse

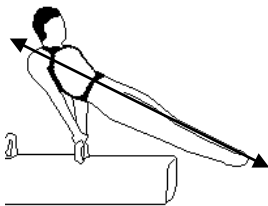
Committee Statement Regarding Skill Selection:

In every age group sequence, the emphasis is on technically comprehensive circle development; good hip extension, chest open, hands square and maintaining consistent rhythm throughout the sequence. The committee felt that the reinforcement of the circle on the floor mushroom and in cross support position on a horse with no pommels would be the most beneficial to the athletes' development. It was decided not to use the pommels with the younger age groups, as observation has shown that the integrity of the circle tends to break down when circles are done on the pommels. Therefore, it is important to start the circle development in the 8-year-old division on the floor mushroom which requires the most ideal positions in the performance of the circles from the beginning of circle development.

The rhythm of the circle is a crucial element in pommel horse development. The gymnast should be able to maintain a strong, consistent rhythm throughout the sequence. The weight shift with the shoulders should be even and deliberate on both sides. An early weight shift combined with a good acceleration of the circle will help to increase speed and ultimately height above the horse. While individuals may vary slightly in circle speed a strong tempo and acceleration of the circle are important for every gymnast.

Included below is a brief description of the technical requirements of the circle. Pommel Horse, as opposed to other events, is almost exclusively dependent on mastery of one element – the double leg circle. Therefore, basic technical requirements are spelled out in this section that apply to execution globally throughout all of the routines.

Important Technical Requirements and Useful definitions for the performance of the circles on the mushroom or horse without pommels:



The 'ideal position' is a stretched body with chest and hips square in the rear support position. Deductions are taken when the gymnast's chest and hips rotate or "rollover" past the square position.

"Square alignment or slight counter-turn is shown moving away from viewer"

[Note: Position is the same for hands placed square upon the leather (10-14-year-old divisions) or mushroom (8 & 9-year-old divisions)]

The following definitions are used to describe positions and techniques:

1. The "Open" position is defined as a straight body alignment from the shoulders through the chest, hips, and toes throughout the circle.
2. "Skew" angle is defined as the degree of the hand placement from parallel on the horse in the rear support.
3. "Rollover" of the hips is defined as the degree of hip turn from the ideal position. This is commonly seen as the hips rotating past the (0°) square alignment to the horse in the direction of the circle.

The following judging criteria are for all of the 8 – 10-year-old division Pommel Horse routines:

1. "Additional circles" will be judged for execution errors. No deduction for added parts.
2. "Missing circles" will be judged with a - 0.5 deduction per missing circle.

Pommel Horse: 8 Year Old Division

Routine performed on a floor mushroom (Standard competitive top placed on the floor)

Identified 2.0 Numbered Parts: #1(1 and ¼ double leg circles), #2(1 and ¾ double leg circles) & #3(5 double leg circles)

Part	Skill(s) Description	Performance Criteria
#1	1 and ¼ double leg circles	Start with both hands on mushroom Straight body position throughout Open chest at ¼ and ¾ position Show finish position, no hold required
#2	1 and ¾ double leg circles	Start with both hands on mushroom Straight body position throughout Open chest at ¼ and ¾ position Show finish position, no hold required
#3	5 double leg circles	Start with both hands on Mushroom Straight body position throughout Finish in front support, no hold required
Specific Technical Emphasis Elements		
TE1	The hands being “square” or evenly placed (No skew) on the Mushroom in rear support (Global in Part #3)	
TE2	Chest and hips in square alignment to the mushroom (0-15° counter rotation is allowed) at the ¼ and ¾ position of the circle (no rollover). (Parts #1, #2 & #3)	
TE3	Even tempo and rhythm throughout the sequence (Global in Part #3)	

Pommel Horse: 9 Year Old Division

Routine performed on a Pommel Horse without pommels (the horse can be set to any height)

Identified 2.0 Numbered Parts: #1(5 circles in cross support frontways on end) &
#3(5 circles in cross support rearways on end)

Part	Skill(s) Description	Performance Criteria
#1	Start at the end of the horse facing longitudinally. Jump to five or more circles in cross support frontways on end (front loop position)	Minimum of 10 total hand placements on end Straight body position throughout
#2	Circle to cross support flank dismount (loop off)	No height requirement on dismount
#3	Start at the end of the horse facing longitudinally. Jump to five or more circles in cross support rearways on end (back loop position)	Minimum of 10 total hand placements on end Straight body position throughout
#4	Circle to cross support flank dismount on (back loop off)	No height requirement on dismount
Specific Technical Emphasis Elements		
TE1	The hands being "square" or evenly placed on the horse in rear support ... (No skewing) (Global in Parts #1 & #3)	
TE2	Chest and hips in square alignment to the horse (0-15° counter rotation is allowed) at the ¼ and ¾ position of the circle (no rollover) (Global in Parts #1 & #3)	
TE3	Even tempo and rhythm throughout the sequence (Global in Parts #1 & #3)	

Pommel Horse: 10 Year Old Division

Routine performed on a Pommel Horse without pommels (the horse can be set to any height)
Tape is used to divide the horse into three sections with the tape placed 25" from each end

Identified 2.0 Numbered Parts: #1(4 circles in cross support frontways on end), #3(4 circles in cross support in center section) & #5(4 circles in cross support rearways on end)

Part	Skill(s) Description	Performance Criteria
#1	Start at the end of the horse facing longitudinally. Jump to four circles in cross support frontways on end (front loop position)	Minimum of 8 total hand placements on end before Part #2 Straight body position throughout
#2	Travel forward in cross support from the first section to the center section (1/3 travel)	Travel begins after the 8 th hand placement in Part #1. A minimum of one circle is required to complete the travel.
#3	Four circles in cross support in the center section of the horse	Minimum of 8 total hand placements in center section before Part #4 Straight body position throughout
#4	Travel forward in cross support from the center section to the end section (1/3 travel)	Travel begins after the 8 th hand placement in Part #3. A minimum of one circle is required to complete the travel.
#5	Four circles in cross support rearways on end (back loop position)	Minimum of 8 total hand placements in center section before dismount in Part #6 Straight body position throughout
#6	Circle to cross support flank dismount	Dismount is initiated after returning to front support upon the completion of the 4 th circle in cross support rearways in Part #5 No height requirement on dismount
Specific Technical Emphasis Elements		
TE1	The hands being "square" or evenly placed on the horse in rear support ... (No skewing) (Global in each 1/3 section)	
TE2	Chest and hips in square alignment to the horse (0-15° counter rotation is allowed) at the 1/4 and 3/4 position of the circle (no rollover) (Global in each 1/3 section)	
TE3	Even tempo and rhythm throughout the routine (Globally for entire sequence)	

C. Still Rings

Committee direction regarding skill selection:

In the early divisions, the decision was made to isolate the development of strength, good basic support positions and position of the rings to emphasize strong support and ring turnout as a habit. Since basic swing is emphasized strongly in the compulsory program we chose to specifically focus on developing ring strength in the Future Stars program.

As always, the requirements of ring turnout, straight arms, body position during strength elements and a straight handstand are universal. These elements require many years to master and pose a constant battle as the gymnast grows and progresses from level to level. Developing good habits early in the process is essential for future success.

In the 10-year-old division, the turnover swing mechanics, which are important to developing higher-level optional skills, becomes a fixture in the routine. Mastery of turnover helps the gymnast to advance to giant through handstand skills and multiple flipping dismounts when the time comes.

Development of the 'planche' position has been included in the program in order to emphasize the inverted straight arm support position in the development of strength in preparation for press to handstand and other strength skills.

Still Rings: 8-Year-Old Division

Identified 2.0 Numbered Parts: #1(muscle up), #3(L-sit), #4(support scale tucked)
& #7(salto backward tucked to open)

Part	Skill(s) Description	Performance Criteria
#1	From extended arm hang, muscle up to support	False grip with slight bend in arms allowed in extended arm hang position Continuous movement on muscle up
#2	Straight body, straight arm support, hold for 3 seconds	Rings turned out past parallel Rings even with hips 3 second hold
#3	Lift legs to L-sit, with legs at horizontal, hold for 3 seconds	Rings turned out past parallel Rings even with hips Chest open on L-sit 3 second hold
#4	Press to support scale tucked (tucked planche), hold for 3 seconds	Arms straight and free of straps Rings turned out past parallel Hips level and horizontal with shoulders 3 second hold
#5	Return to support, roll backward to piked body inverted hang	Bent arms allowed on roll backward
#6	Cast to swing backward	Swing backward to horizontal
#7	Swing forward to salto backward tucked to open dismount	Turnover at ring level Opening at horizontal
Specific Technical Emphasis Elements		
TE1	Continuous movement on muscle up with no pike in hips (Part #1)	
TE2	Arms straight and free of straps (Part #4)	
TE3	Exceptional amplitude on dismount (Part #7)	

Still Rings: 9 Year Old Division

Identified 2.0 Numbered Parts: #1(muscle up), #3(L-sit), #4(press to handstand), #8(dislocate) & #9(salto backward tucked to open)

Part	Skill(s) Description	Performance Criteria
#1	From extended arm hang, muscle up to support	False grip with slight bend in arms allowed in extended arm hang position Continuous movement on muscle up
#2	Straight body, straight arm support, with momentary hold	Rings turned out past parallel Rings even with hips Momentary hold
#3	Lift legs to L-sit, with legs at horizontal, hold for 3 seconds	Rings turned out past parallel Rings even with hips Chest open on L-sit 3 second hold
#4	Straddle press to handstand, hold for 3 seconds	Bent arms allowed on press Rings turned out past parallel in handstand Straight body in handstand 3 second hold
#5	Lower to shoulder stand, hold for 3 seconds	Legs may touch inside of straps on lower down Straight body in shoulder stand
#6	Press to support, roll backward to inverted hang, cast to swing backward	Bent arms allowed on roll backward Swing to horizontal on backward swing
#7	Turnover swing forward, turnover swing backward	Shoulders at top of rings in forward swing Shoulders at bottom of rings in backswing
#8	Swing forward to dislocate backward	Shoulders at top of rings
#9	Swing forward to salto backward tucked to open dismount	Center of mass above top of rings Opening at or above horizontal
Specific Technical Emphasis Elements		
TE1	Continuous movement on muscle up with no pike in hips (Part #1)	
TE2	Straight arms and free of straps on straddled press to handstand (Part #4 for Bonus only)	
TE3	Turnover swings at 45° above horizontal (Global in part #7)	

Still Rings: 10-Year-Old Division

Identified 2.0 Numbered Parts: #1(muscle up), #3(L-sit), #4(press to handstand), #8(dislocate) & #9(salto backward tucked to open)

Part	Skill(s) Description	Performance Criteria
#1	From extended arm hang, muscle up to support	False grip with slight bend in arms allowed in extended arm hang position Continuous movement on muscle up
#2	Straight body, straight arm support, with momentary hold	Rings turned out past parallel Rings even with hips Momentary hold
#3	Lift legs to L-sit, with legs at horizontal, hold for 3 seconds	Rings turned out past parallel Rings even with hips Chest open on L-sit 3 second hold
#4	Straight arm straddle press to handstand, hold for 3 seconds	Rings turned out past parallel in press & handstand Straight arms, free of the straps in press No legs touching the straps Straight body in handstand 3 second hold
#5	Bail forward to	Bail forward with even pressure on rings
#6	Turnover swing backward	Shoulders at bottom of rings May show handstand, no hold required
#7	Turnover swing forward to	Shoulders at top of rings
#8	High dislocate backward	Shoulders above top of rings
#9	Swing forward to salto backward tucked to open dismount	Center of mass above top of rings Opening at or above horizontal
Specific Technical Emphasis Elements		
TE1	Rings turned out with straight arms during straddle press to handstand (Part #4)	
TE2	Straight body with straight shoulder angle in handstand position (Part #4)	
TE3	Feet between cables on turnover swing backward (Part #6)	

D. Vault

Committee direction regarding skill selection

First and foremost, a consistent run, hurdle and board strike technique is required at all levels. This mastery is critical for developing advanced level skills and does not come naturally to all gymnasts. It is an area that must constantly be evaluated and refined at all levels. The requirements in this program are the same as in all of USA Gymnastics men's program documents. A proper run, hurdle and board strike is universal.

The purpose of the forward salto at the younger ages is to help the gymnast understand the concept of developing rotational velocity from the board strike. Rotation to the vertical position must happen very quickly in the short distance from the board to the table. Moving from the tuck, to the pike and ultimately to the layout position with maximum rotational velocity during this phase of the vault is the goal.

Utilizing all the power developed in the first phase of the vault with an efficient shoulder block as close to vertical as possible is the next step in building the vault foundation. The Yamashita was chosen because it requires specific mastery of the first and second phase before applied action to the last phase – the flipping phase of the vault. The same separation of these techniques can be applied to a non-flipping vault, the Yamashita, and can readily transfer to flipping vaults when the gymnast is ready. Forward flipping vaults are isolated in this program because the same general techniques and principles can easily be applied to Tsukahara, Kasamatsu, and even Yurchenko type vault variations. These principles are more easily learned without the turning element in the first and second phase.

The following information is for all of the 8 – 10-Year-Old Division Vaults:

Note: An aborted attempt as determined by the judges will result in a 1.0 deduction (same as AGCP) and the gymnast may repeat the vault.

Salto Forward Tucked Vault: 8-Year-Old Division

The landing surface is 80cm matting minimum (~ 32" or four 8" mats)

Part	Skill(s) Description	Performance Criteria
#1	Run	No longer than 60 feet Continuous run without loss of speed
#2	Hurdle	Arms swing or circle from back to front Arms must come from below the shoulders Knees lift on hurdle
#3	Board strike	Body at or before vertical on board contact Straight, tight body on board strike
#4	Salto forward tucked	Center of mass above head height on salto
#5	Open to landing	Open prior to landing
Specific Technical Emphasis Elements		
TE1	Continuous speed and use of arm swing or circle on hurdle (Global for Parts #1 and #2)	
TE2	Body alignment at vertical position on board strike (Part #3)	
TE3	Open prior to landing (Part #5)	

Salto Forward Piked Vault: 9-Year-Old Division

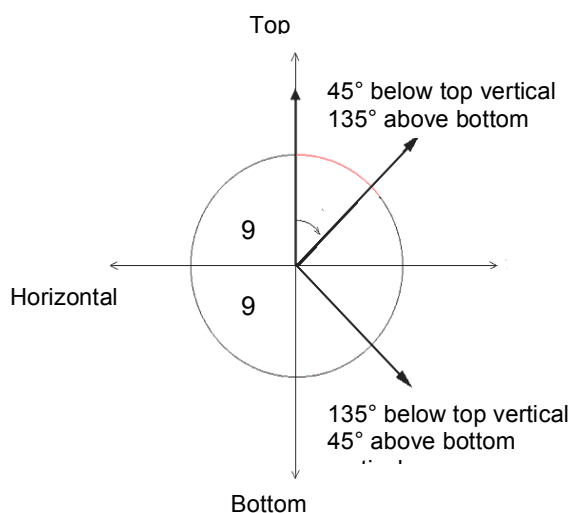
The landing surface is 80cm matting minimum (~ 32" or four 8" mats)

Part	Skill(s) Description	Performance Criteria
#1	Run	No longer than 60 feet Continuous run without loss of speed
#2	Hurdle	Arms swing or circle from back to front Arms must come from below the shoulders Knees lift on hurdle
#3	Board strike	Body at or before vertical on board contact Straight, tight body on board strike
#4	Salto forward piked	Center of mass above head height on salto Minimum 90° hip angle
#5	Open to landing	Open prior to landing
Specific Technical Emphasis Elements		
TE1	Continuous speed and use of arm swing or circle on hurdle (Global for Parts #1 and #2)	
TE2	Body alignment at vertical position on board strike (Part #3)	
TE3	Open prior to landing (Part #5)	

Yamashita Vault: 10-Year-Old Division

The landing surface is FIG matting (30cm) minimum with additional matting (~ 16" or two 8" mats)

Part	Skill(s) Description	Performance Criteria
#1	Run	No longer than 85 feet Continuous run without loss of speed
#2	Hurdle	Arms swing or circle from back to front Arms must come from below the shoulders Knees lift on hurdle
#3	Board strike	Body at or before vertical on board contact Straight, tight body on board strike
#4	Pre-flight rotation (First flight phase)	Quick rotation toward vertical
#5	Block	Straight arms on contact of table Straight body at vertical leaving table
#6	Yamashita Post-flight (Second flight phase)	135° of bend in hips Open prior to landing
#7	Landing	The landing will not be evaluated or deducted
Specific Technical Emphasis Elements		
TE1	Continuous speed and use of arm swing or circle on hurdle (Global for Parts #1 and #2)	
TE2	Body alignment at vertical position on board strike (Part #3)	
TE3	Vertical block from table that results in distinct rise (Part #5)	



The Diagram to the left reflects the angles from 180° of vertical: The horizontal variant is 90° in either direction. This chart may be used throughout the document for applied angles where appropriate. The vertical deviation can be used for blocking angle reference.

Note: Pike of less than 45° above bottom vertical will be treated as a composition error of -0.5 in addition to any execution deductions.

E. Parallel Bars

Committee direction regarding skill selection:

Basic swings on the Parallel Bars include the long hang swing or giant, the upper arm swing, the basket swing or 'peach', and the support swing. The proper technique for each of these essential basic swings is described in detail in the Technical Sequence manual. Every coach should utilize the Technical Sequence manual for educational reference for basic swings on every event.

The Future Stars program emphasizes the mastery of basic swings at the lower age levels and the progressive application of those swing techniques to skills as the gymnast advances to each level. At the 9-year-old division the committee has included the introduction of the early drop (push backward from support) to an under bar basket swing to begin the development of the 'peach'. The introduction of the 'bail' to giant swing is added in the 9-year-old division as the dismount between the bars.

At the 10-year-old division the gymnast is required to advance to full giant swings, an early swing pirouette, and a salto backward dismount. Special emphasis in the technical development is paid to the proper downswing and lifting technique for the dismount. This is an under developed area on Parallel Bars and has been assigned great emphasis with the Specific Technical Emphasis Element distinction.

Parallel Bars: 8 Year Old Division

Identified 2.0 Numbered Parts: #4(upper arm swings), #5(back uprise to support) & #6(support swings to handstand)

Part	Skill(s) Description	Performance Criteria
#1	Jump to long hang tap swing forward	Feet at bar height in long hang swing forward
#2	Long hang swing backward, long hang swing forward	Hips at bar height in long hang swing backward
#3	Long hang swing backward to back uprise to upper arm position	Shoulders behind elbows in upper arm position
#4	Upper arm swing forward, upper arm swing backward	Feet above the bars in upper arm swing backward
#5	Upper arm swing forward, upper arm swing backward to back uprise to support	Feet above the bars and elbows straight at completion of back uprise
#6	Support swing forward, support swing backward to handstand	Up to two additional support swings forward may be done to achieve the handstand position without incurring an extra swing deduction Execution errors on all swings will be deducted
#7	Push off either side to dismount	Moving a hand to the dismount bar is allowed
Specific Technical Emphasis Elements		
TE1	Hips above the bars in long hang swing forward (Part #1)	
TE2	Hips above the bars in upper arm swing forward (Part #4)	
TE3	Handstand hold for 3 seconds (Part #6) Bonus only	

Parallel Bars: 9-Year-Old Division

Identified 2.0 Numbered Parts: #3(under bar drop cast), #5(upper arm swings) & #9(salto backwards)

Part	Skill(s) Description	Performance Criteria
#1	Jump to long hang tap swing forward, long hang swing backward	Feet at bar height in long hang swing forward
#2	Long hang swing forward, long hang swing backward to back uprise to "L"	Momentary hold in "L"
#3	Push backward to under bar drop cast without release to extended undershoot forward to	
#4	Long hang swing backward, long hang swing forward, long hang swing backward to back uprise to upper arm position	Hips at bar height in long hang swing forward
#5	Upper arm swing forward, upper arm swing backward to	Shoulders at or behind elbows in upper arm swings
#6	Back uprise to support	Feet above the bars and elbows straight at completion of back uprise
#7	Support swing forward, support swing backward	Support swing backward to 45° above horizontal
#8	Support swing forward, support swing backward to handstand, hold for 3 seconds	3 second hold in handstand
#9	Support swing forward, support swing backward to bail* to salto backwards between the bars	Show significant rise in shoulders prior to release
Specific Technical Emphasis Elements		
TE1	Hips at bar height in long hangs swings forward and backward (Part #1)	
TE2	Hips at bar height at conclusion of extended forward undershoot (Part #3)	
TE3	Head neutral in hang, lift above bars prior to release (Part #9)	

***Spot allowed in Part #9:** The coach may assist with a single hand spotting method, physically spotting the athlete by placing his hand on the athlete's hand during the descent phase of the bail. There will be no deduction for spotting the athlete; however, all execution errors will be deducted.

Parallel Bars: 10-Year-Old Division

Identified 2.0 Numbered Parts: #1(kip, swing to handstand), #4(giant swing), #7(early pirouette), #8(cast to upper arm) & #11(salto backward tucked)

Part	Skill(s) Description	Performance Criteria
#1	Glide kip, support swing backward to handstand	Straight arms on glide kip Hips above bars at peak of kip Hold not required, but allowed
#2	Support swing forward and support swing backward to handstand	Hips at elbow height at peak of front swing Hold not required, but allowed
#3	Support swing forward, support swing backward to 45° above horizontal	Bail from 45° or higher
#4	Giant swing backward* to handstand	Straight arms throughout giant Hold not required, but allowed
#5	Support swing forward, support swing backward	Hips at elbow height at peak of front swing No height requirement on backward swing
#6	Support swing forward, support swing backward to	Hips at elbow height at peak of front swing
#7	Early pirouette to handstand	Hold not required, but allowed
#8	Support swing forward, support swing backward to cast to upper arm position	Hips at elbow height at peak of front swing Must drop to cast prior to swinging forward past vertical Hips at bar height at finish of cast
#9	Upper arm swing backward to back uprise to support	Feet above the bars and elbows straight at completion of back uprise
#10	Support swing forward, support swing backward to handstand	Hips at elbow height at peak of front swing
#11	Backward tuck-open salto dismount	Center of mass show distinct rise Opening of tuck open at or above horizontal
Specific Technical Emphasis Elements		
TE1	Extended straight body shown on all forward swings (Parts #2, #3, #5, #6, #8 & #10)	
TE2	Giant swing backward showing no travel (Part #4)	
TE3	Chest and hips open during downward swing with head in the neutral position. Finish forward swing with hips extended above shoulder height before release (Part #11)	

***Spot allowed in Part #4:** The coach may assist with a single hand spotting method, physically spotting the athlete by placing his hand on the athlete's hand during the descent phase of the giant. There will be no deduction for spotting the athlete; however, all execution errors will be deducted.

F. Horizontal Bar

Committee direction regarding skill selection:

The tapping action on swings is of vital importance to learning various release skills, dismounts, and the essential “*Chinese*” tapping action on horizontal bar. Starting from the very beginning, mastering the hollow body position on the backward swing, releasing to a full hang position with the head forward and shoulders extended at the bottom of the swing while letting the legs and feet drag behind the bar slightly, and culminating in a forceful kick with the legs to a vertical and hollow position in front of the bar is of primary emphasis in all the routines.

The ability to maintain a tight hollow straight body position during giant swings and turns is essentially for controlling body position and rhythm on horizontal bar while connecting parts. This is a primary emphasis of mastery at all levels. This mastery is coupled with the ability to execute an early wrist shift when approaching all support positions whether forward, backward or turning.

The hanging position at the bottom of the swing is of special importance. This is an area that is often overlooked. Positioning the body correctly in order to flex the bar properly and achieve the correct timing for execution of the upward swing is critical to advancing learning on this apparatus. Coaches should pay special attention to the execution of this part of the swing to help the gymnast avoid developing habits that will interfere with future development.

Only when mastering the basics, which comprise the horizontal bar swing, can exceptional amplitude be applied and higher-level skills achieved. Precision and detail in executing the basic swings described in these routines will lead to greater results as the gymnast progresses.

Horizontal Bar: 8-Year-Old Division

Identified 2.0 Numbered Parts: #1(pullover) & #3(free hip circle)

Part	Skill(s) Description	Performance Criteria
#1	From hang in over grip, pullover to support	Straight legs throughout
#2	Cast to 45° above horizontal	Straight body at 45° above horizontal
#3	Free hip circle backward to	Hollow body clear of the bar Shift wrists prior to support on the bar
#4	Undershoot forward to swing backward	Hollow body during undershoot Hollow body with shoulders at bar level on swing backward
#5	Five or more tap swings forward and swings backward to	Hollow to a candlestick position at vertical at the peak of the swing forward Head forward with eyes looking at toes in swing forward Pull down on the bar in a hollow position during swing backward Head neutral with eyes looking at the bar at the peak of swing backward
#6	Back uprise, block off of the bar dismount	
Specific Technical Emphasis Elements		
TE1	Hollow body position free of bar with early wrist shift (Part #3)	
TE2	Proper body position in tap swings forward (Global Part #5)	
TE3	Proper body position in swings backward (Global Part #5)	

Horizontal Bar: 9-Year-Old Division

Identified 2.0 Numbered Parts: #2(back uprise to free hip circle), #4(kip), #5(giant swings backward) & #6(swing forward to ½ turn)

Part	Skill(s) Description	Performance Criteria
#1	From hang in overgrip, any high start to three or more tap swings forward	Hollow to a candlestick position at vertical at the peak of the swing forward Head forward with eyes looking at toes in swing forward Pull down on the bar in a hollow position during swing backward Head neutral with eyes looking at the bar at the peak of swing backward
#2	Back uprise to free hip circle and undershoot forward to	Hollow body clear of the bar Shift wrists prior to support on the bar
#3	Swing backward and swing forward and	Hollow body with shoulders at bar level on swing backward
#4	Kip to support	Stop in support is allowed
#5	Cast to two or more giant swings backward	Straight body at vertical positions Wrist shift to support prior to handstand Hollow body tap is allowed
#6	Swing forward to ½ turn, block off the bar dismount	Hollow body position during ½ turn Shift wrists to support during ½ turn Finish ½ turn at 45° above horizontal
Specific Technical Emphasis Elements		
TE1	Proper body position during tap swings (Global in Part #1)	
TE2	Proper free hip technique with early wrist shift to support (Part #2)	
TE3	Swing ½ turn with no deduction (Part #6)	

Horizontal Bar: 10-Year-Old Division

Identified 2.0 Numbered Parts: #2(giant swings forward), #5(free hip circle), #6(giant swings backward) & #11(salto backward)

Part	Skill(s) Description	Performance Criteria
#1	From hang in undergrip, pullover to support and cast to	Stop in support is allowed
#2	Two giant swings forward to	Extended straight body at vertical in hang and support in handstand Early wrist shift prior to handstand
#3	$\frac{3}{4}$ giant swing forward and hop to double over grip to giant swing backward	Hop at horizontal or higher
#4	Giant swing backward	Straight body at vertical positions Wrist shift to support prior to handstand Hollow body tap is allowed
#5	Free hip circle to handstand to	Hollow body clear of the bar Shift wrists prior to support in handstand
#6	One to two giant swings backward to	Straight body at vertical positions Wrist shift to support prior to handstand Hollow body tap is allowed
#7	$\frac{3}{4}$ giant swing backward and swing $\frac{1}{2}$ turn changing hands one at a time to double overgrip to	Hollow body position during $\frac{1}{2}$ turn Shift wrists to support during $\frac{1}{2}$ turn Finish $\frac{1}{2}$ turn at 45° above horizontal
#8	Giant swing backward	Straight body at vertical positions Wrist shift to support prior to handstand Hollow body tap is allowed
#9	$\frac{3}{4}$ giant swing backward and swing $\frac{1}{2}$ turn changing hands one at a time to double overgrip to	Hollow body position during $\frac{1}{2}$ turn Shift wrists to support during $\frac{1}{2}$ turn Finish $\frac{1}{2}$ turn at 45° above horizontal
#10	Two giant swings backward to	Chinese tap is allowed
#11	Salto backward tucked or stretched	Center of mass at or above bar height Vertical direction shown Open at horizontal prior to landing
Specific Technical Emphasis Elements		
TE1	Smooth and rhythmical swings throughout the entire routine (Global for the entire sequence)	
TE2	Straight bodyline during giant swings to handstand (Parts #2, #4, #6, #8)	
TE3	Salto backward shows vertical direction, lift and control (Part #11)	

G. Strength

Committee direction regarding skill selection:

Correct body position is essential in performance not only to avoid execution deductions but, more importantly, to emphasize exceptional artistic presentation. Therefore, angles and body alignment are detailed in each of the positions required in the strength sequences.

Additionally, the development of strength in an elite athlete is critical to acquiring skill from the moment an athlete begins to learn. In the Future Star program fitness as assessed by the evaluation of strength and flexibility both are great predictors in the potential advancement of an elite athlete. Although many boys will develop this strength at different times during their progress there is a critical need to assure that athletes are constantly working through a measured plan to develop strength along with their gymnastic skills.

The Future Star strength event as a component in evaluating and measuring an athlete's performance focuses on their understanding of correct body position, the ability to achieve this at each stage, and the measurement of their ranking in terms of strength and fitness.

Strength: 8-Year-Old Division

On floor parallel bars or parallettes with a maximum height of 2'

Identified 2.0 Numbered Parts: #1(L-sit), #2(press to handstand), #3(straddled L-sit) & #4(straddle planche)

Part	Skill(s) Description	Performance Criteria
#1	Lift to L-sit, hold for 3 seconds	Hips even with hands 3 second hold
#2	Straight arm, straddle press to handstand, hold for 3 seconds	3 second hold
#3	Lower to straddled "L"	Legs horizontal 3 second hold
#4	Press through straddle planche position, close legs together and lower stand	See chart below for planche evaluation No hold required
Specific Technical Emphasis Elements		
TE1	No deduction in (Part #1) Bonus: V-sit or Manna, hold for 3 seconds	
TE2	Straight body handstand with no deduction (Part #2)	
TE3	Straddled planche at horizontal (Part #4) Bonus: hold for 1 second	

Planche Evaluation Table	
Degree of Horizontal Deviation	Deduction
0 to 15°	0.1
16 to 30°	0.2
31 to 45°	0.3
> 45°	1.3 = (Large error & non-recognition)
Degree of Arm Bend	Deduction
0 to 15°	0.1
16 to 30°	0.2
31 to 45°	0.3
> 45°	1.3 = (Large error & non-recognition)

Strength: 9-Year-Old Division

From support in the middle of the parallel bars

Identified 2.0 Numbered Parts: #1(dips), #2(L-sit), #3(press to handstand), #4(straddled L-sit) & #5(straddle planche)

Part	Skill(s) Description	Performance Criteria
#1	From straight body support, execute two dips and return to straight body support	Elbows must show >90° bend Hips must lower with straight body extension
#2	Lift to L-sit, hold for 3 seconds	Hips even with hands Legs parallel 3 second hold
#3	Straight arm, straddle press to handstand, hold for 3 seconds	3 second hold
#4	Lower to straddled L-sit with straight arms	Legs horizontal 3 second hold
#5	Press through straddle planche position, close legs together and lower to straight body support	See chart below for planche evaluation 1 second hold
#6	Drop to floor	

Specific Technical Emphasis Elements

TE1	No deduction in (Part #2) Bonus: V-sit or Manna, hold for 3 seconds
TE2	Straight body handstand with no deduction (Part #3)
TE3	Support scale straddled (straddle planche) at horizontal (Part #5) Bonus: hold for 3 seconds

Planche Evaluation Table	
Degree of Horizontal Deviation	Deduction
0 to 15°	0.1
16 to 30°	0.2
31 to 45°	0.3
> 45°	1.3 = (Large error & non-recognition)
Degree of Arm Bend	Deduction
0 to 15°	0.1
16 to 30°	0.2
31 to 45°	0.3
> 45°	1.3 = (Large error & non-recognition)

Strength: 10 – 13-Year-Old Divisions

From support in the middle of the parallel bars

Identified 2.0 Numbered Parts: #2(dip swing to straddle L-sit), #3(straddle planche), #4(V-sit), & #5(press to handstand)

Part	Skill(s) Description	Performance Criteria
#1	From one or two swings, dip swing forward	Elbows must show complete extension and the knees must be above the rails at the end of the swing
#2	Dip swing backward to straddle L-sit 10 year old division – Dip swing not required (Substitute support swing backward to horizontal, lower to straddle L-sit)	Back swing must reach 45° above horizontal Back swing must reach horizontal (10 yr. old) 3 second hold
#3	Press to support scale straddled (straddle planche), hold for 3 seconds	See chart below for planche evaluation 3 second hold
#4	Close legs and swing forward to high V-sit, hold for 3 seconds	Legs between 90° to 105° for no deduction 3 second hold
#5	Straight arm, straddle press to handstand, hold for 3 seconds	3 second hold
#6	Lower to support with straight arms and drop to floor	
Specific Technical Emphasis Elements		
TE1	V-sit with no deduction (Part #4) Bonus: Manna hold for 3 seconds	
TE2	Straight body handstand with no deduction (Part #2)	
TE3	Straddled planche at horizontal and hold for 3 seconds (Part #3)	

Planche Evaluation Table	
Degree of Hip Bend	Deduction
0 to 15°	0.1
16 to 30°	0.2
31 to 45°	0.3
46° to 90°	0.8 = (Large error & 0.5 deduction)
> 90°	1.3 = (Large error & non-recognition)
Degree of Horizontal Deviation	Deduction
0 to 15°	0.1
16 to 30°	0.2
31 to 45°	0.3
> 45°	1.3 = (Large error & non-recognition)

H. Flexibility

Flexibility: 8 – 13-Year-Old Divisions

Flexibility will be evaluated on a minimum of a 6' x 12' mat. Each static position will be held for three seconds and the gymnast will move directly from one static position to the next in a continuous and fluid motion. Toe point will be evaluated globally.

Part	Skill(s) Description	Performance Criteria
#1	Step forward while raising arms forward to a single leg prone fall (Swedish fall), push to support, swing right leg forward to right leg split	Top leg vertical or greater on fall Body vertical, arms horizontal and shoulders down on split 3 second hold
#2	Center split	Body vertical, arms horizontal and shoulders down 3 second hold
#3	Pancake position with 90° center split (prone position in 90° center split)	Arms shoulder width on floor over head 3 second hold
#4	From 90° pancake split position, slide legs backward and through to a straight body prone position, then move immediately to	Upper body remains on floor while sliding legs
#5	Left forward split	Body vertical, arms horizontal and shoulders down 3 second hold
#6	Bring back leg forward and close legs to pike sit position and move to a bridge position	Arms shoulder width and legs together and straight 3 second hold
#7	Lower down from the bridge and move arms back to shoulder flexion stretch position	Arms shoulder width, head neutral, legs straight and together 3 second hold
#8	Sit up to pike sit position and then execute pike forward bend (trunk flexion position)	Arms on floor reaching past feet 3 second hold
#9	Finish in pike sit position	Body vertical, arms horizontal and shoulders down

I. Trampoline

A. Start Value Choices and Evaluation criteria

1. Athletes in the 8 and 9 year old divisions will only perform trampoline routine (A)
2. Athletes in the 10 year old division will only perform trampoline routine (B).
3. Athletes in the 11 year old division will only perform trampoline routine (C)
4. Athletes in the 12 and 13 year old division will only perform trampoline routine (D)
5. Athletes should verify the age division routine to the head judge before starting
6. Each routine has a specified start value and all are eligible for up to 0.5 in virtuosity bonus.
7. A spotter is required at each corner of the trampoline for all routines (4 spotters)

8. Trampoline Routine Table:

Age Division	Routine Selection Criteria	Start Value
Age 8	Must perform trampoline routine A	A = 9.5
Age 9	Must perform trampoline routine A	A = 9.5
Age 10	Must perform trampoline routine B	B = 9.5
Age 11	Must perform trampoline routine C	C = 9.5
Age 12	Must perform trampoline routine D	D = 9.5
Age 13	Must perform trampoline routine D	D = 9.5

9. General evaluation requirements:

The following evaluation criteria will apply to all routines for deviations from required body positions, direction and angle requirements while performing the trampoline sequences for all age categories (Small 0.1, Medium 0.2, Large 0.3). Categories for virtuosity bonus are listed as "global" for the entire sequence:

- Ability to remain in the center of the trampoline (**Global +0.1 'V' entire routine**)
- Maintaining required arms, head and body position on 'take off' from trampoline (**Global +0.1 'V' entire routine**)
- Ability to perform required 'kick out' angles and straight body position (**Global +0.1 'V' entire routine**)
- Alignment on twisting or turning skills (**Global +0.1 'V' entire routine**)
- Exceptional height throughout (**Global +0.1 'V' entire routine**)
- Form deductions
- Deviations from required composition (skill order, added part and/or extra bounces - 0.5 each)
- Omitted part (-1.0)
- Stop and resume routine from last completed part (-1.0). *Up to 7 bounces allowed to resume routine.*

Trampoline Sequence (A): 8 - 9 Year Old Divisions

Start Value = 9.5

From a stand in the center of the trampoline, the gymnast should take up to 7 bounces and begin the routine.

Part	Skill(s) Description	Performance Criteria
#1	Back tuck	Body should show extension at a minimum of 45° above horizontal
#2	Tuck jump	Complete extension at apex, arms straight at sides at apex
#3	Full turn	Full turn through vertical with arms straight and vertical on take-off, bring arms down to sides on turn
#4	Seat drop	Hands at sides in contact with bed, bodyline should show 90° body angle
#5	½ turn to feet	Push off through vertical with arms straight and vertical at apex
#6	½ turn to seat drop	½ turn through vertical with arms straight and vertical at apex Hands at sides in contact with bed, body line should show 90° body angle
#7	Return to feet	
#8	Straddle jump	Legs horizontal at apex, with trunk vertical and hands in contact with toes
#9	Pike jump	Complete extension at apex, legs at horizontal hands touching toes
#10	Front pike	Body should show extension above horizontal Must show controlled landing – When absorbing the bounce on landing the feet should remain in contact with the trampoline bed One additional bounce may be taken before controlled landing to stick

Trampoline Sequence (B): 10 Year Old Division

Start Value = 9.5

From a stand in the center of the trampoline, the gymnast should take up to 7 bounces and begin the routine.

Part	Skill(s) Description	Performance Criteria
#1	Back pike	90° or less, body should show extension at a minimum of 45° above horizontal
#2	Tuck jump	Complete extension at apex, legs at horizontal with hands touching knees
#3	Back tuck	Body should show extension at a minimum of 45° above horizontal
#4	Full turn	Full turn through vertical with arms straight and vertical on take-off, bring arms down to sides on turn
#5	Straddle jump	Legs horizontal at apex, with trunk vertical and hands in contact with toes
#6	½ turn to stomach drop	½ turn through vertical with arms straight at sides at apex, Front drop – Elbows and knees should be at 90° when stomach contacts the trampoline
#7	Back drop	Push from stomach through hollow position to back Back drop – Legs should be at vertical when the back contacts the trampoline Arms should be extended over head
#8	Return to feet	
#9	Pike jump	Complete extension at apex, legs at horizontal hands touching toes
#10	Barani pike	90° or less on pike, ½ turn completed at 45° above horizontal, body extension above horizontal Must show controlled landing – When absorbing the bounce on landing the feet should remain in contact with the trampoline bed One additional bounce may be taken before controlled landing to stick

Trampoline Sequence (C): 11 Year Old Division

Start Value = 9.5

From a stand in the center of the trampoline, the gymnast should take up to 7 bounces and begin the routine.

Part	Skill(s) Description	Performance Criteria
#1	$\frac{3}{4}$ back tuck	Body should show extension at a minimum of 45° above horizontal Elbows and knees should be at 90° when stomach contacts the trampoline
#2	Straight body $\frac{1}{2}$ turn to front drop (cruise)	$\frac{1}{2}$ turn through vertical with arms straight at sides at apex Elbows and knees should be at 90° when stomach contacts the trampoline
#3	Return to feet	
#4	Pike jump	Legs horizontal at apex, with trunk vertical and hands in contact with toes
#5	Back tuck	Body line straight with arms at sides through vertical
#6	Barani tuck	$\frac{1}{2}$ turn completed at a minimum of 45° above horizontal, body extension above horizontal
#7	Tuck jump	Complete extension at apex, arms straight at sides at apex
#8	Back pike	90° or less in pike, hands should touch toes, body should show extension at a minimum of 45° above horizontal
#9	Straddle jump	Legs horizontal at apex, with trunk vertical and hands in contact with toes
#10	Barani straight	$\frac{1}{2}$ turn completed at a minimum of 45° above horizontal Bodyline straight with arms at sides through vertical Must show controlled landing – When absorbing the bounce on landing the feet should remain in contact with the trampoline bed One additional bounce may be taken before controlled landing to stick

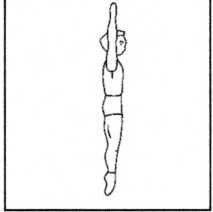
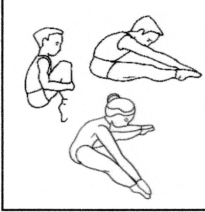
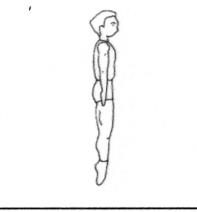
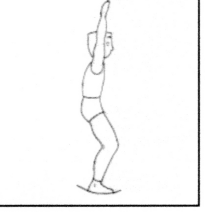
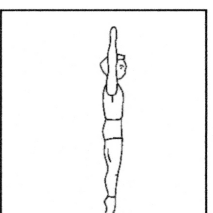
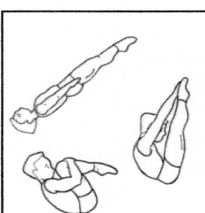
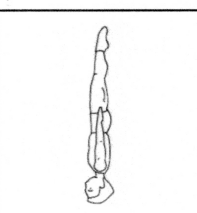
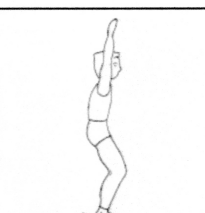
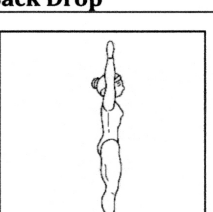
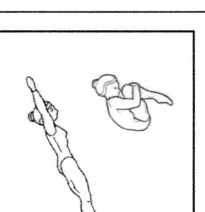
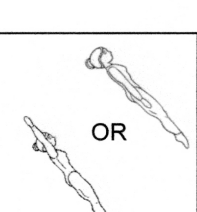
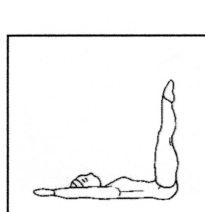
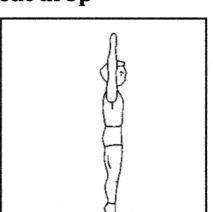
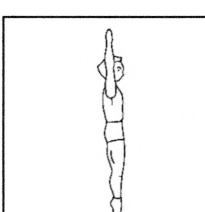
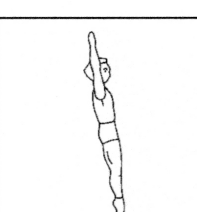
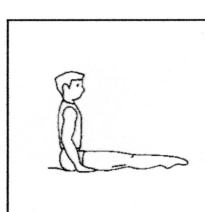
Trampoline Sequence (D): 12 - 13 Year Old Divisions

Start Value = 9.5

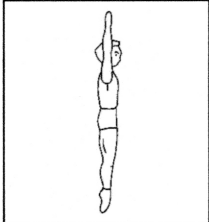
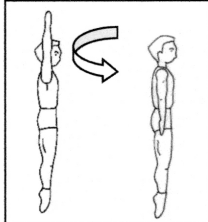
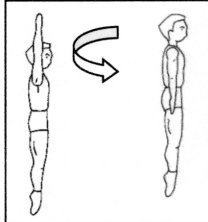
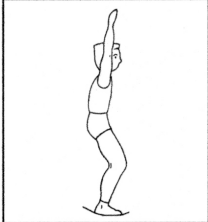
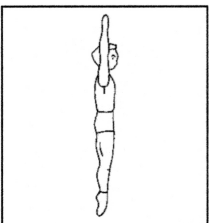
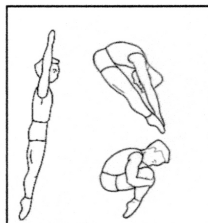
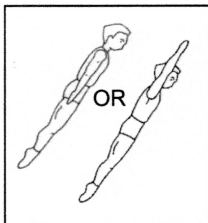
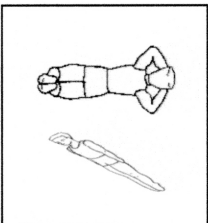
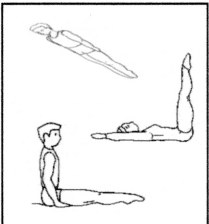
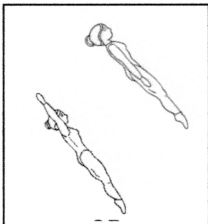
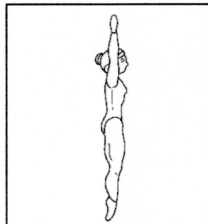
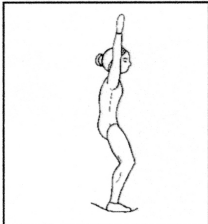
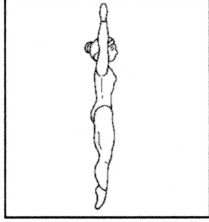
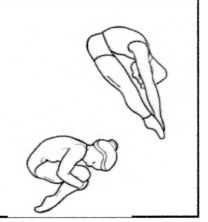
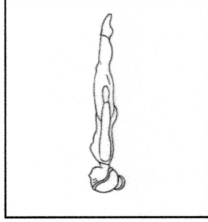
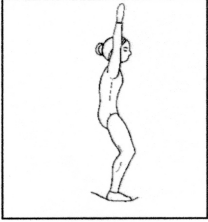
From a stand in the center of the trampoline, the gymnast should take up to 7 bounces and begin the routine.

Part	Skill(s) Description	Performance Criteria
#1	¾ back pike	90° or less on pike, hands should touch toes, body should show extension at a minimum of 45° above horizontal Front drop – Elbows and knees should be at 90° when stomach contacts the trampoline
#2	Cody tuck	Front drop – Elbows and knees should be at 90° when stomach contacts the trampoline Cody - body should show extension at a minimum of 45° above horizontal
#3	Pike jump	Legs horizontal at apex, with trunk vertical and hands in contact with toes
#4	Back pike	90° or less on pike, hands should touch toes, body should show extension at a minimum of 45° above horizontal
#5	Barani pike	90° or less on pike, ½ turn completed at a minimum of 45° above horizontal, body extension above horizontal
#6	Back straight	Bodyline straight with arms at sides through vertical
#7	Barani straight	½ turn completed at a minimum of 45° above horizontal, Bodyline straight with arms at sides through vertical
#8	Straddle jump	Legs horizontal at apex, with trunk vertical and hands in contact with toes
#9	¾ front straight	Back drop – Legs should be at vertical when the back contacts the trampoline Arms should be extended over head
#10	Barani ball out tuck to straight body	Back drop – Legs should be at vertical when the back contacts the trampoline ½ turn completed at a minimum of 45° above horizontal, body extension above horizontal Must show controlled landing – When absorbing the bounce on landing the feet should remain in contact with the trampoline bed One additional bounce may be taken before controlled landing to stick

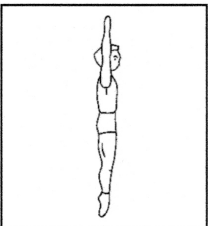
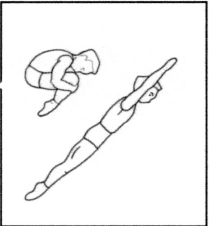
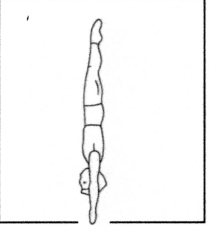

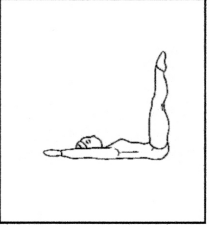
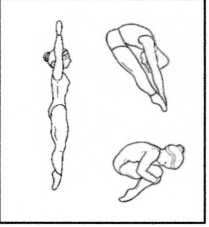
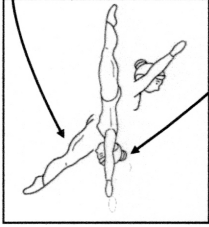
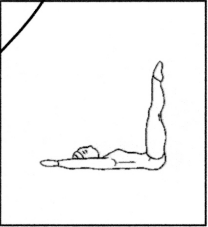
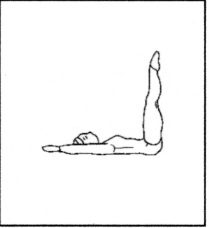
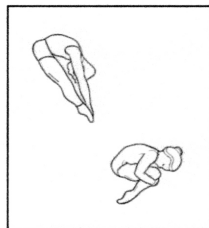
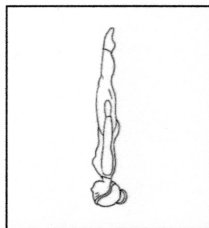

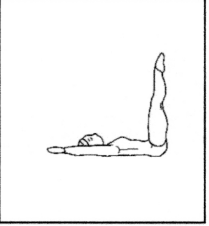
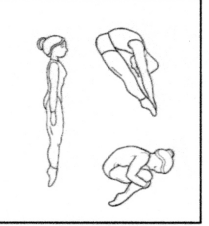
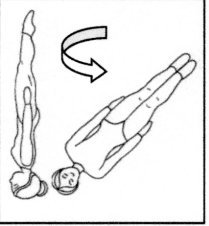
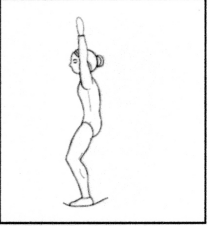
REQUIRED TRAMPOLINE BODY POSITIONS

1. Take-off	2. Position	3. Extension/ Press-out	4. Bed Contact
Tuck, Pike & Straddle Jumps			
			
Back Somersault (Tuck, Pike & Straight)			
			
Back Drop			
			
Seat drop			
			

REQUIRED TRAMPOLINE BODY POSITIONS

<p>Half & Full Twist</p> 			
<p>Front Drop</p> 			
<p>Return to Feet from Front, Back or Seat</p>			
			
<p>Front somersault (Tuck & Pike)</p>			
			

REQUIRED TRAMPOLINE BODY POSITIONS

1. Take-off	2. Position	3. Extension/ Press-out	4. Bed Contact
<p>¾ Front Somersault (Tuck & Straight)</p> 	<p>(Tuck & Straight)</p> 		
<p>Porpoise (Tuck Pike & Straight)</p> 		<p>Background figure: moment of extension</p> 	<p>Top figure: angle extension held until</p> 
<p>Ballout (Tuck & Pike)</p> 			
<p>Barani (Tuck, Pike & Straight)</p> 			

REQUIRED TRAMPOLINE BODY POSITIONS

Position of the head						
Take-off						
Return to bed Early bending of the knees /feet						
Loss of height Take off from feet						
Take off from front, back or seat						
Insecurity on the bed						
Position of the limbs						
DEDUCTIONS	0.0	0.1	0.2	0.3	0.4	0.5

REQUIRED TRAMPOLINE BODY POSITIONS

Angle of upper body to thigh						
Knees apart						
Position of the hands						
Pike position (jumps)						
Angle of upper body to thighs						
Position of legs with respect to horizontal						
Position of the hands						
Straddle jump Opening of the legs						
Straight Position						
Straight jumps, twists and ½ to front drop						