

FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE



AGE GROUP DEVELOPMENT and COMPETITION PROGRAM

for

Women's Artistic Gymnastics

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

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The program consists of several parts:

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

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Illustrations: Cynthia BONESKY

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

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

Developed in 1996 by Adrian STAN, reviewed and ratified by the FIG WTC in 1997 [Jackie FIE (*President*), Agneta GÖTHBERG (*1st vice-president*), Maria SIMIONESCU (*2nd vice-president*), Kym DOWDELL, Nellie KIM, Teresa Oliva PEREZ, Esbela Fonesca MIYAKE].

Message from FIG President Prof. Bruno GRANDI

Dear Friends,

Since the day I took office at the head of the FIG, I have consistently given precedence to the physical and psychological well-being of both amateur and elite gymnasts.

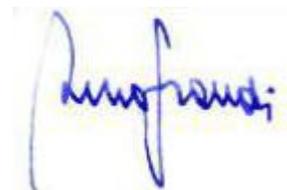
Today, my message remains unchanged. It is concise, coherent and unifying; and it hinges on two basic axes: Gymnastic Academies and Age Groups.

I have, by means of the Academies, restored and consolidated the technical and cultural level of our educators and coaches. Through the Age Groups, our young gymnasts have been shielded from the harmful influence of individuals more concerned with their own careers than the health of the gymnasts with whom they have been entrusted.

I am grateful to those who have invested in these tremendous activities, and would invite our educators to be inspired by the technical and cultural content they provide.

Gymnastics is most beautiful when expressed through an age-appropriate technical gesture and embellished by body expression.

With my compliments,



FEDERATION INTERNATIONALE DE GYMNASTIQUE

Prof. Bruno GRANDI, *President*

Message from Director of Education & Academy Programs - Hardy Fink

I am pleased to be able to present this FIG Age Group Development and Competition Program in final form for worldwide access and distribution via the FIG Website.

With the partial support of the IOC, this program was developed and then introduced at numerous coach and expert training sessions all over the world. Because of the experiences and learning and input and consultation from these training sessions, the MAG and WAG Age Group Programs have had more world-wide consultation and testing over a five year period than any other initiative in FIG history. In consequence, these age group manuals have gone through five editions as the recommendations have been adopted and improvements have been made.

All aspects of the programs – Technical Manuals, videos of every physical and technical test and of the compulsory exercises as well as the WAG floor exercise music - will be posted or be accessible from the FIG website (under Education) as of June 2015. Enormous gratitude is extended to Lilia Ortiz López and Derick Scholtz who spent months to prepare each of the nearly 400 videos with their gymnasts.

The entire program is intended to serve as an athlete centered “recipe” for non-experts and for federations that do not have the expertise or resources to develop their own programs. It is intended to safely and systematically prepare gymnasts towards high performance below the junior level. Our gymnastics sports have evolved in the past 40 or 50 years from being adult based to ones where intensive childhood training has become the norm. It is the adults that tell the children what to do and how much to do and too often the health and safety and care of the children is ignored. The FIG Age Group Program focuses on quality of performance and health of children before difficulty. Higher difficulty can be trained at younger ages under safe conditions, but should not be included in competition exercises.

There is no intention that federations must adopt any portion of this FIG Age Group Program. But it will be an enormously valuable resource and “recipe” for those that have no program of their own. As for the competition portion of the program, it is the first time that there is a common set of age group competition rules available worldwide and this has the potential to provide a variety of advantages and opportunities.

Accordingly, I am pleased to be able to make this announcement:

- **The High Performance Levels 3 & 4 (HP3 and HP4) competition rules are highly recommended for all international age group competitions.**
- **For those competitions that require FIG approval, the HP3 and HP4 rules will soon be required.**
- **Because HP4 overlaps with the FIG Junior ages, no gymnast may compete as a Junior and as an Age Group gymnast in the same year.**

Many countries will continue to use their own competition rules designed for their own programs within their countries, but will gradually begin to compete with the FIG age group rules when they compete internationally with other countries regardless of level.

Good luck to your coaches and your gymnasts for a safe and successful future.

A handwritten signature in black ink, appearing to read 'H. Fink', written in a cursive style.

Hardy Fink

FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE



PHILOSOPHY and OVERVIEW

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FIG Age Group Program Overview & Philosophy

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

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

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

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

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

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

Information about the Growing Child in Gymnastics

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

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

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

FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE



OVERVIEW OF LONG TERM PERFORMANCE DEVELOPMENT OF GYMNASTS

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Long Term Performance Development of Gymnasts

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

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

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

This common effort should be concentrated on essential aspects:

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

«Training halls are education centres, not competition halls»

This philosophy of gymnastics has once again touched out sport:

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

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

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

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

Basic methodology in LTPD

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

Specific training characteristics in the stages of the LTPD

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

Summary of information about Long Term Performance Development

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

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

FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE



Women's Competition Program
Compulsory Routines
and
Optional Rules

Prepared by Hardy Fink and Lilia Ortiz López
Illustrations by Cynthia Bonesky

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Introduction

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

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

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

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

Note:

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

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

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

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

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

General Regulations

Article 1 Competition Ages

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

Article 2 Warm-up, Spotting and Assistance

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

Article 3 General Judging Rules

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

Specific Regulations

Article 4 Specific Judging Rules

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

D-score

The D-score is calculated based on adding the following 3 aspects of a performance;

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

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

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

E-score

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

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

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

Class HP 3, 4

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

Final Score

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

Additional information

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

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

a. Developmental Parts

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

b. Repetition

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

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

c. Compulsory Exercises

- i. Compulsory exercises are evaluated by a single jury of judges rather than separated Difficulty and Execution Juries.
- ii. Compulsory exercises have a maximum Final Score of 10. Execution deductions are taken from the value of the content performed.
- iii. During the performance of any Compulsory Exercise, a gymnast may repeat an element for value following a fall or stop.
- iv. The omission of an element will result in the loss of value of that element.
- v. The addition of an element will result in the deduction of 0.5 from the Final Score.

Article 6 Element Values & Maximum Number of Elements

The chart below indicates the maximum number of difficulty parts that may be counted towards the D-score in each Competition Class and the value of those parts. It also indicates which parts may not be performed in a given Competition Class. **Note:** For developmental reasons, this program maintains the expectation for an exercise to evolve to one that consists of 10-counting elements towards the D-score rather than adopt the 8-element provision in the current FIG Code of Points.

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

Competition Class	Maximum # Elements	A-part value	B-part value	C-part value	D-part value	E-part value	F+ value parts
Class P3	6	0.1	0,2	0.3	Not permitted	Not permitted	Not permitted
Class P4	7	0.1	0.2	0.3	Not permitted	Not permitted	Not permitted
Class HP3	8	0.1	0.2	0.3	0.4	Not permitted	Not permitted
Class HP4	8	0.1	0.2	0.3	0.4	0.5	Not permitted

Article 7 Short Exercises

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

Evaluation of Short Exercises (maximum E-score)

Competition Class	8 elements	7 elements	6 elements	5 elements	4 elements	3 elements	2 elements	1 element
Class P3	10.0	10.0	10.0	8.0	6.0	4.0	2.0	1.0
Class P4	10.0	10.0	8.0	6.0	4.0	3.0	2.0	1.0
Class HP3	10.0	8.0	6.0	5.0	4.0	3.0	2.0	1.0
Class HP4	10.0	8.0	6.0	5.0	4.0	3.0	2.0	1.0

Article 8 Apparatus Specifications

Apparatus Specifications

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

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

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

Vault - Summary of Specific Regulations

	Class P3	Class P4	Class HP3	Class HP4
Permitted Vaults and Difficulty Values	<p>Handspring = 2.0 Handspring ½ = 2.2 Handspring 1/1 = 2.5</p> <p>½ on = 2.0 ½ on ½ off = 2.2 ½ on 1/1 off = 2.5</p>	<p>Handspring = 2.0 Handspring ½ = 2.2 Handspring 1/1 = 2.5</p> <p>Handspring Front Tuck = 2.7 Handspring Front Tuck ½ = 2.9</p> <p>½ on = 2.0 ½ on ½ off = 2.2 ½ on 1/1 off = 2.5</p> <p>Yurchenko Tuck = 2.7 Yurchenko Tuck 1/1 = 2.9 Yurchenko Pike = 2.9 Yurchenko Straight = 3.1</p>	<p>Handspring = 2.0 Handspring ½ = 2.2 Handspring 1/1 = 2.5 Handspring 1 ½ = 2.7</p> <p>Handspring Front Tuck = 2.7 Handspring Front Tuck ½ = 2.9 Handspring Front Pike = 2.9 Handspring Front Pike ½ = 3.1</p> <p>½ on = 2.0 ½ on ½ off = 2.2 ½ on 1/1 off = 2.5</p> <p>Tsukahara Tuck = 2.7</p> <p>Yurchenko Tuck = 2.7 Yurchenko Tuck 1/1 = 2.9 Yurchenko Pike = 2.9 Yurchenko Straight = 3.1</p>	<p>Handspring = 2.0 Handspring ½ = 2.2 Handspring 1/1 = 2.5 Handspring 1 ½ = 2.7</p> <p>Handspring Front Tuck = 2.7 Handspring Front Tuck ½ = 2.9 Handspring Front Tuck 1½ = 3.3 Handspring Front Pike = 2.9 Handspring Front Pike ½ = 3.1 Handspring Front Pike 1½ = 3.5 Handspring Front Straight = 3.1 Handspring Front Straight ½ = 3.3</p> <p>½ on ½ off = 2.2 ½ on 1/1 off = 2.5</p> <p>Yurchenko Tuck = 2.7 Yurchenko Tuck 1/1 = 2.9 Yurchenko Pike = 2.9 Yurchenko Straight = 3.1 Yurchenko Straight 1/1 = 3.3</p> <p>Tsukahara Tuck = 2.7 Tsukahara Pike = 2.9 Tsukahara Straight = 3.1</p>
Additional Regulations	A 2 nd attempt is permitted, but with 1.0 deduction			

Uneven Bars - Summary of Specific Regulations

	Class P3	Class P4	Class HP3	Class HP4
Difficulty Values & Required Number of Elements	Difficulty A=0.1, B =0.2, C=0.3 (Higher values not permitted) 6 skills maximum for D-score	Difficulty A=0.1, B =0.2, C=0.3 (Higher values not permitted) 7 skills maximum for D-score	Difficulty A=0.1, B =0.2, C=0.3, D=0.4 (Higher values not permitted) 8 skills maximum for D-score	Difficulty A=0.1, B =0.2, C=0.3,D=0.4, E=0.5 (Higher values not permitted) 8 skills maximum for D-score
Developmental and Supplemental Skills	<ol style="list-style-type: none"> 1. Back uprise to support = A part 2. Swing Fwd ½ turn, min.45° and grip change to overgrip = A part I 3. Early fwd pirouette, min 45° and grip change to undergrip = A part 4. Back salto dismount layout = B part <p>Any other skills which can reasonably be called a gymnastics skill = A part</p>	<ol style="list-style-type: none"> 1. Back uprise to support = A part 2. Swing Fwd ½ turn, min.45° and grip change to overgrip = A part 3. Early fwd pirouette, min 45° and grip change to undergrip = A part 4. Back salto dismount layout = B part <p>Any other skills which can reasonably be called a gymnastics skill = A part</p>	<ol style="list-style-type: none"> 1. The value of all flight elements are increased by one value 2. Back uprise to support = A part 3. Swing Fwd ½ turn, min.45° and grip change to overgrip = A part 4. Early fwd pirouette, min 45° and grip change to undergrip = A part 	<ol style="list-style-type: none"> 1. The value of all flight elements are increased by one value
Composition Requirements (0.3 each)	<ol style="list-style-type: none"> 1. Long hang swing with or without turn 2. Any transition between the bars 3. Any kip element 4. Dismount 	<ol style="list-style-type: none"> 1. Long hang swing ½ turn with hips at minimum bar height 2. Close-bar element 3. Any transition between the bars 4. Salto Dismount 	<ol style="list-style-type: none"> 1 Long hang swing with turn 2. Close-bar element 3. Two transitions between bars (=0.3 or 0) 4. Dismount 	<ol style="list-style-type: none"> 1 Long hang swing with turn 2. Close-bar element 3. Two transitions between bars (=0.5 or 0) 4. Dismount
Additional Regulations	<p>One extra swing is permitted</p> <p>May repeat one skill of A or B Value for difficulty</p>	<p>One extra swing is permitted</p> <p>May repeat one skill of B or C Value for Difficulty</p>	<p>May repeat one skill of B or C Value for difficulty</p>	<p>May repeat one skill of C Value for difficulty</p>

Balance Beam - Summary of Specific Regulations

	Class P3	Class P4	Class HP3	Class HP4
Difficulty Values & Required Number of Elements	Difficulty A=0.1, B =0.2, C=0.3 (Higher values not permitted) 6 skills maximum for D-score Maximum 3 can be Acro elements.	Difficulty A=0.1, B =0.2, C=0.3 (Higher values not permitted) 7 skills maximum for D-score Maximum 4 can be Acro elements	Difficulty A=0.1, B =0.2, C=0.3, D=0.4 (Higher values not permitted) 8 skills maximum for D-score Maximum 4 can be Acro elements	Difficulty A=0.1, B =0.2, C=0.3,D=0.4, E=0.5 (Higher values not permitted) 8 skills maximum for D-score Maximum 5 can be Acro elements
Developmental and Supplemental Skills	1. Rolls and walkovers may count as Acro elements 2. Dismounts may be from hands – such as round-off or handspring = A-part. Any other skills which can reasonably be called a gymnastics skill = A part	1. Rolls and walkovers may count as Acro elements 2. Dismounts may be from hands – such as round-off or handspring = A-part. Any other skills which can reasonably be called a gymnastics skill = A part	. The value of all saltos that land on the beam is increased by one value.	1. The value of all saltos that land on the beam is increased by one value.
Composition Requirements (0.3 each)	1. Two connected dance elements 2. Turn on 1 or 2 feet 3. An Acro element 4. Dismount	1. Two connected dance elements 2. Turn on 1 foot 3. An Acro element 4. Dismount	1. Two connected dance elements 2. Minimum full turn on 1 foot 3. One Acro flight element 4. Dismount	1. Two connected dance elements 2. Minimum full turn on 1 foot 3. One Acro flight element 4. Dismount
Additional Regulations	May repeat one skill of A or B Value for difficulty No minimum or maximum time.	May repeat one skill of B or C Value for Difficulty or Bonus	May repeat one skill of B or C Value for Difficulty or Bonus	May repeat one skill of C Value for Difficulty or Bonus

Floor Exercise – Summary of Specific Regulations

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

Class Participation 3 (P3) – Summary of Specific Regulations

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

Class Participation 4 (P4) – Summary of Specific Regulations

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

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

	Vault	Uneven Bar	Balance Beam	Floor Exercise
Difficulty Values & Required Number of Elements	Handspring = 2.0 Handspring ½ = 2.2 Handspring 1/1 = 2.5 Handspring 1 ½ = 2.7	Difficulty A=0.1, B =0.2, C=0.3, D=0.4 (Higher values not permitted) 8 skills maximum for D-score	Difficulty A=0.1, B =0.2, C=0.3, D=0.4 (Higher values not permitted) 8 skills maximum for D-score Maximum 4 can be Acro elements	Difficulty A=0.1, B =0.2, C=0.3, D=0.4 (Higher values not permitted) 8 skills maximum for D-score
Developmental and Supplemental Skills	Handspring Front Tuck = 2.7 Handspring Front Tuck ½ = 2.9 Handspring Front Pike = 2.9 Handspring Front Pike ½ = 3.1 ½ on = 2.0 ½ on ½ off = 2.2 ½ on 1/1 off = 2.5 Tsukahara Tuck = 2.7	<ol style="list-style-type: none"> 1. The value of all flight elements are increased by one value 2. Back uprise to support = A part 3. Swing Fwd ½ turn, min.45° and grip change to overgrip = A part 4. Early fwd pirouette, min 45° and grip change to undergrip = A part 	. The value of all saltos that land on the beam is increased by one value.	<ol style="list-style-type: none"> 1. Round off or Cartwheel= A part 2.The value of double saltos tucked or piked are increased by one value.
Composition Requirements (0.3 each)	Yurchenko Tuck = 2.7 Yurchenko Tuck 1/1 = 2.9 Yurchenko Pike = 2.9 Yurchenko Straight = 3.1	<ol style="list-style-type: none"> 1 Long hang swing with turn 2. Close-bar element 3. Two transitions between bars (=0.3 or 0) 4. Dismount 	<ol style="list-style-type: none"> 1. Two connected dance elements 2. Minimum full turn on 1 foot 3. One Acro flight element 4. Dismount 	<ol style="list-style-type: none"> 1. A passage with three dance elements 2. Acrobatic element forward 3. Acrobatic element backward 4. Dismount
Additional Regulations	A 2 nd attempt is permitted, but with 1.0 deduction	May repeat one skill of B or C Value for difficulty	May repeat one skill of B or C Value for Difficulty or Bonus	May repeat one skill of B or C Value for Difficulty or Bonus

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

	Vault	Uneven Bar	Balance Beam	Floor Exercise
Difficulty Values & Required Number of Elements	Handspring = 2.0 Handspring ½ = 2.2 Handspring 1/1 = 2.5 Handspring 1 ½ = 2.7	Difficulty A=0.1, B =0.2, C=0.3,D=0.4, E=0.5 (Higher values not permitted) 8 skills maximum for D-score	Difficulty A=0.1, B =0.2, C=0.3,D=0.4, E=0.5 (Higher values not permitted) 8 skills maximum for D-score Maximum 5 can be Acro elements	Difficulty A=0.1, B =0.2, C=0.3,D=0.4, E=0.5 (Higher values not permitted) 8 skills maximum for D-score
Developmental and Supplemental Skills	Handspring Front Tuck = 2.7 Handspring Front Tuck ½ = 2.9 Handspring Front Tuck 1½ = 3.3 Handspring Front Pike = 2.9 Handspring Front Pike ½ = 3.1 Handspring Front Pike 1½ = 3.5 Handspring Front Straight = 3.1 Handspring Front Straight ½ = 3.3	1. The value of all flight elements are increased by one value	1. The value of all saltos that land on the beam is increased by one value.	1.The value of double saltos tucked or piked are increased by one
Composition Requirements (0.3 each)	½ on ½ off = 2.2 ½ on 1/1 off = 2.5 Yurchenko Tuck = 2.7 Yurchenko Tuck 1/1 = 2.9 Yurchenko Pike = 2.9 Yurchenko Straight = 3.1 Yurchenko Straight 1/1 = 3.3 Tsukahara Tuck = 2.7 Tsukahara Pike = 2.9 Tsukahara Straight = 3.1	1. Long hang swing with turn 2. Close-bar element 3. Two transitions between bars (=0.5 or 0) 4. Dismount	1. Two connected dance elements 2. Minimum full turn on 1 foot 3. One Acro flight element 4. Dismount	1. A passage with three dance elements 2. An Acrobatic series with any two saltos 3. One double salto or a salto with a minimum full twist 4. Dismount
Additional Regulations	A 2 nd attempt is permitted, but with 1.0 deduction	May repeat one skill of C Value for difficulty	May repeat one skill of C Value for Difficulty or Bonus	May repeat one skill of C Value for Difficulty or Bonus

FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE



Women's Competition Program

Compulsory Exercises

for

Competition Classes

Participation Stream: P1 & P2

High Performance Stream: HP1, HP2, HP3, HP4

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FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE



Women's Competition Program

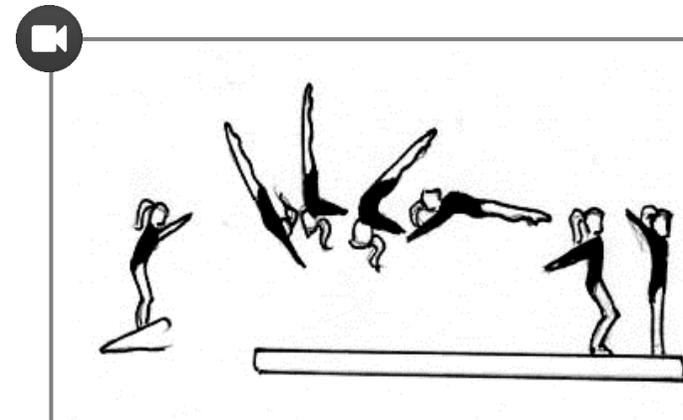
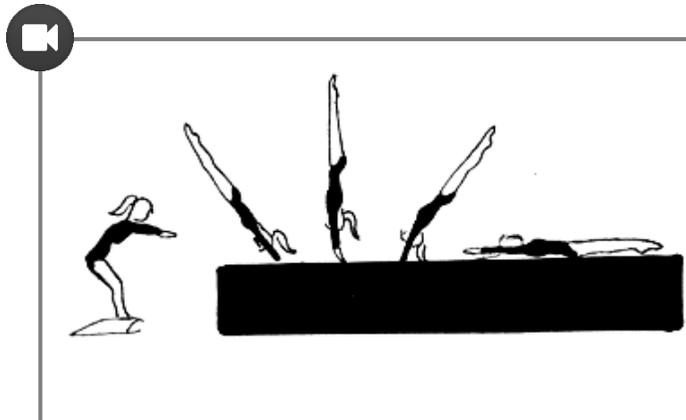
CLASS P1 & HP1

Compulsory Exercises

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

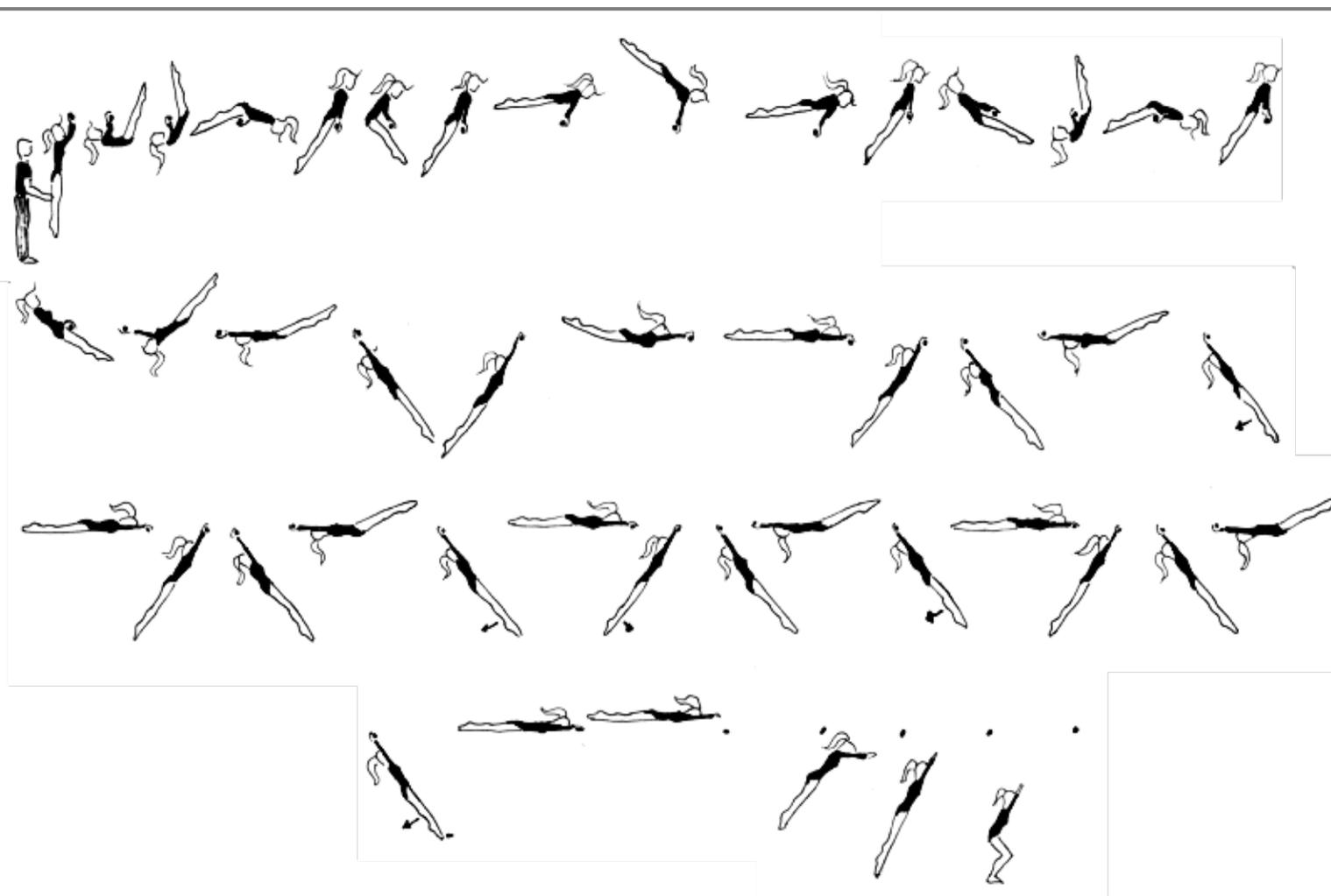
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CLASS 1 - Participation Stream (7+) or High Performance Stream (7-8) -VAULT (2 choices)



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

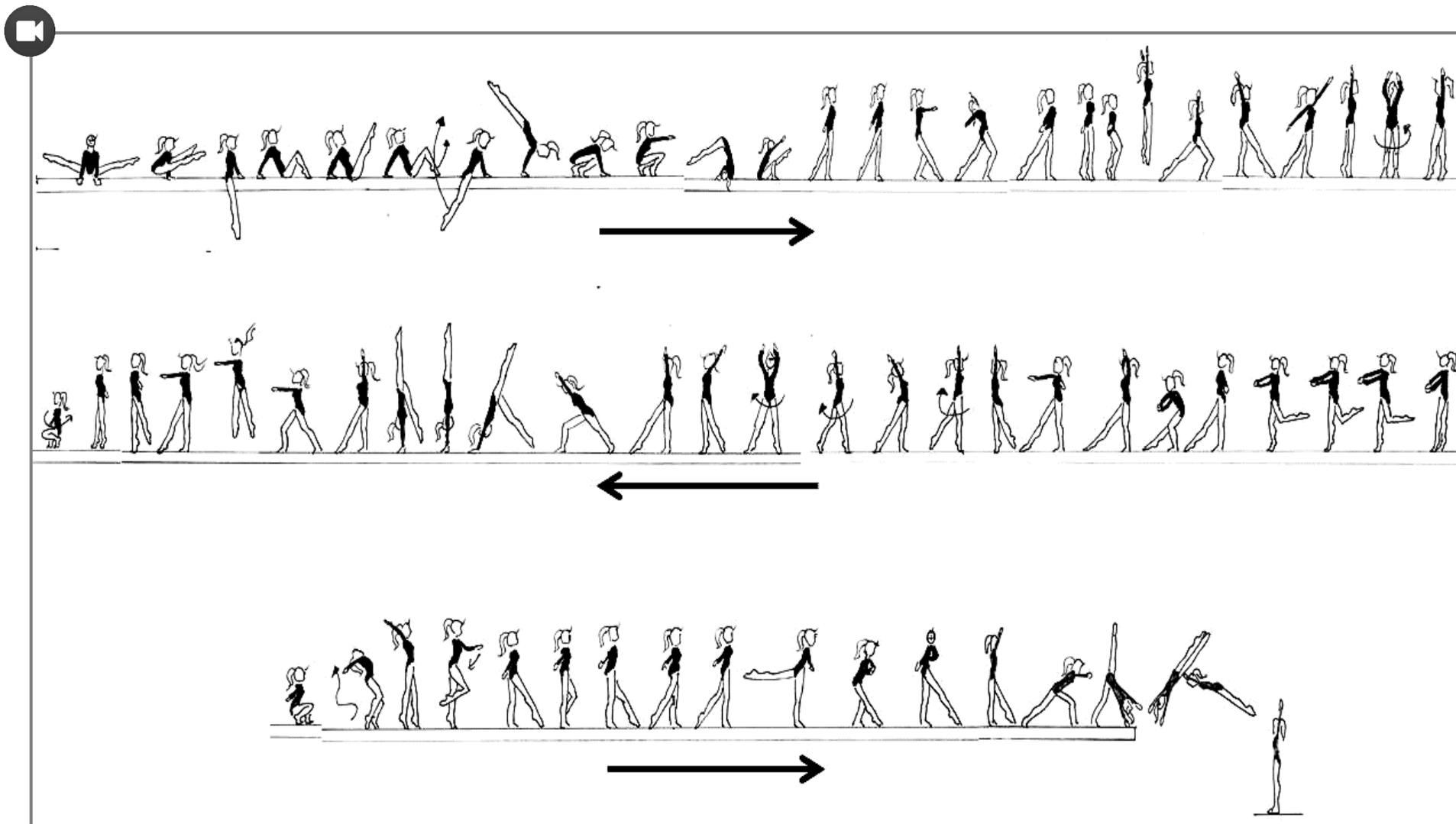
CLASS 1 - Participation Stream (7+) or High Performance Stream (7-8) - SINGLE BAR



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

DESCRIPTION	VALUE	ERRORS & DEDUCTIONS
1. Starting from hang, lift to chin up position and pullover to front support	1.0	<ul style="list-style-type: none"> • Spotter assists in completion of pullover 0.3
2. Cast to horizontal to immediate back hip circle to	1.5 (0.5) (1.0)	<ul style="list-style-type: none"> • Feet below bar 0.1 – 0.3 • Body piked 0.1 – 0.3 • Tucked 0.5
3. immediate under bar cast above 45°) and long hang swing backward	1.7 (1.0) (0.7)	<ul style="list-style-type: none"> • Lack of amplitude on cast 0.1 – 0.3 • Hips below bar on back swing 0.1 – 0.3
4. Swing forward and swing backward	1.4	<ul style="list-style-type: none"> • Feet below bar in front 0.1 – 0.3 • Hips below bar in back 0.1 – 0.3
5. Swing forward and swing backward	1.4	<ul style="list-style-type: none"> • Feet below bar in front 0.1 – 0.3 • Hips below bar in back 0.1 – 0.3
6. Swing forward and swing backward	1.4	<ul style="list-style-type: none"> • Feet below bar in front 0.1 – 0.3 • Hips below bar in back 0.1 – 0.3
7. Swing forward and swing backward to push off dismount (on 5 th backward swing) and land on mats	1.6 (0.7) (0.7) (0.2) Total 10.0	<ul style="list-style-type: none"> • Feet below bar in front 0.1 – 0.3 • Hips below bar in back 0.1 – 0.3

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

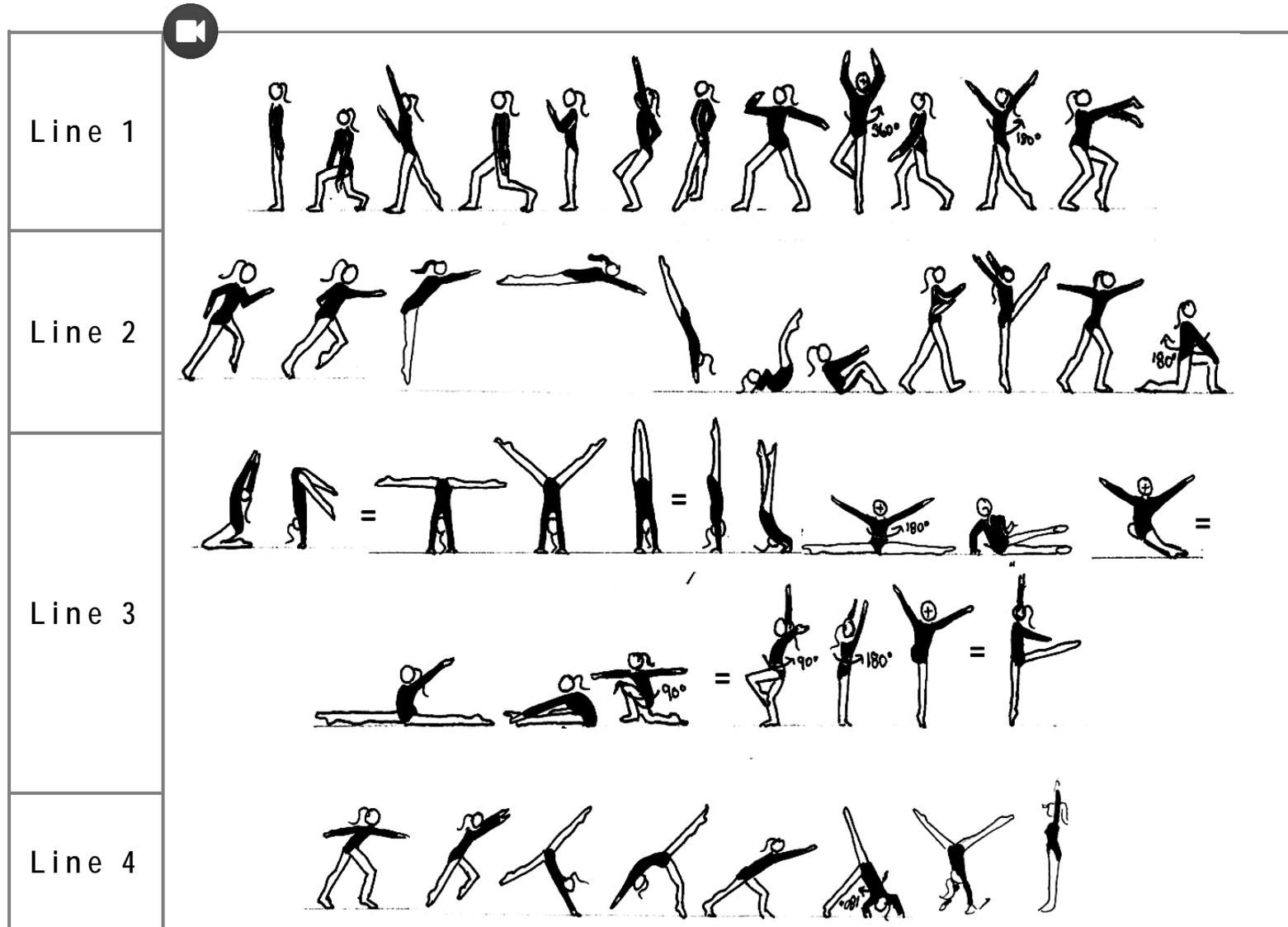


CLASS 1 – Participation Stream (7+) or High Performance Stream (7-8) – BALANCE BEAM

DESCRIPTION	VALUE	ERRORS & DEDUCTIONS
1. Jump and leg swing with ¼ TURN TO STRADDLE SIT on beam. <i>ARMS – hands finish side by side on beam, lift both arms in backward circle to grasp beam behind the hips. Swing legs forward to tuck sit, LIFT TO MOMENTARY V, and back to momentary tuck sit</i>	1.4 (0.6, 0.2, 0.4, 0.2)	
2. <i>ARMS – hands move to support beam in front of hips. Swing legs backward to tuck stand and FORWARD ROLL STAND WITH ONE LEG IN FRONT. ARMS – finish sideward and diagonally upward. Step forward with front foot pointed to beam. ARMS – lower sideward during the step, bend and extend to forward middle when front foot is pointed to beam. Step forward to leg in demi-plie; other foot points backward to beam and arch the body. ARMS – lower both arms forward, then while twisting torso slightly to the right, lift both arms sideward to finish with the left arm in a high position and the right arm side-middle while the body arches.</i>	1.2 (1.0, 0.1, 0.1)	
3. Straighten body, Step forward to STRETCHED JUMP to land with one foot in demi-plie and in lunge. Step forward so back foot closes to front foot in releve. <i>ARMS - lower the left arm back-downward and continue moving fore-upward during the step; then move the right arm in the same pattern when closing the left foot. TURN ½ (180°). ARMS – remain in high position.</i>	1.1 (0.6, 0.1, 0.4)	
4. THREE RUNNING STEPS FORWARD , step-kick forward above horizontal. <i>ARMS – optional during run, side-middle during kick step. Step forward with the right leg and close with left; right foot in releve. ARMS – side-middle. Lower the left heel and move right leg forward pointing at beam, bend the left knee in demi-plie and flex the trunk forward; immediately extend the left leg and raise the trunk to stand. ARMS – Interlacing fingers, bend the elbows with palms facing chest, then extend elbows palms out and while rotating hands lift both arms forward to high position. Bend both legs – left in demi-plie, right in forward passé. ARMS – lower both arms to forward-middle, rotate hands inward with palms up and while bending legs, bend right arm towards trunk. Extend both legs pointing the right foot to beam and TURN ½ (180°) to the right in releve, left knee in forward passé. ARMS – optional. Place left leg in demi-plie in front of right. ARMS - sideward-diagonally upward.</i>	1.7 (3 x 0.3) (0.1, 0.1, 0.1, 0.4, 0.1)	
5. Step forward, KICK TO MOMENTARY HANDSTAND AND STEP DOWN TO LUNGE POSITION and then CHASSE FORWARD . <i>Arms – side-middle</i>	1.4 (0.8, 0.2, 0.4)	<ul style="list-style-type: none"> • Less than 75°hdst no value
6. 2 steps forward, close right foot behind left foot in releve, bend the legs to squat, ½ TURN IN SQUAT POSITION . Extend the legs while performing a BODY WAVE ending in releve. <i>ARMS – lower sideward while bending knees and keep them low during the turn. Lift them forward, then backward-upward during the wave, finishing arms high. Lower the right heel and bend the left knee to forward passé, immediately step forward with left leg and point the right foot in a forward coupe. ARMS – lower arms forward to middle in forward passé, continue lowering with forward coupe.</i>	1.4 (0.1, 0.1, 0.4, 0.6, 0.1, 0.1)	
7. Step forward right and point left foot backward (tendu), Step to ARABESQUE leg horizontal (hold for 2 seconds), raise the trunk and point the left foot behind the right. Place left foot on beam transferring weight backward and point right foot forward. Bend the left knee in demi-plie and then extend the left knee transferring the weight forward onto the right foot to finish with the left foot pointed backward. <i>ARMS – Move both arms in a symmetrical pattern beginning to the left downward, the forward-upward, continue to the right downward and finally forward-upward to finish with the left arm forward-middle and the right arm in a high curved position.</i>	1.2 (0.1, 0.6, 0.1, 0.1)	<ul style="list-style-type: none"> • Hold less than 2 seconds 0.3 • Hold less than 1 second no value
8. 1-3 walking steps forward to ROUND OFF DISMOUNT	0.8	
	Total 10	

NOTE: Gymnasts may add or delete one step where necessary in order to be on their correct side for each element. Steps may be on either foot and turns may be in either direction.

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



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

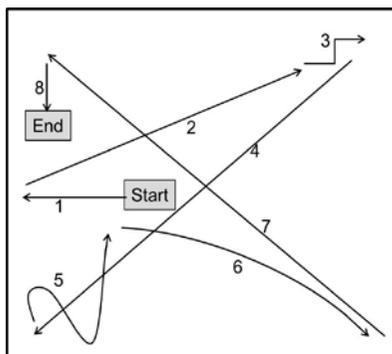
DESCRIPTION		VALUE
Line 1	<p>a. From stand, feet together, arms beside trunk; step forward right through demi-plie then extend both knees and point left foot back (tendu). <i>ARMS – Raise arms through 2nd to 5th position and lower during step; bend the left arm at chest level with palm out and lift the right arm to horizontal and slightly backward when extending leg.</i></p> <p>b. Step forward onto left leg through demi-plie and close right foot beside left foot. <i>ARMS – Lower the arms through 2nd to the side during step. Bend the right arm at chest level with the palm down when the right leg closes.</i></p> <p>c. Take a side step to the right through demi-plie, extend the knees, immediately bend the right knee and close the left foot beside the right knee to finish with the right leg in demi-plie and the left leg forward passé. <i>ARMS – Lift through 2nd to 5th position, palm upward, then lower through 2nd during the step. Lift the right arm to the side and upward to a high position, bend the right arm overhead and place left hand on left hip when closing left foot.</i></p> <p>d. Look to left. Step sideward to the left with the left foot in relevé and close the right foot beside left foot in relevé. <i>ARMS – Lower the right arm to the side, the left arm remains on the left hip.</i></p> <p>e. Look to the right. Take two steps forward; left-right to prepare the turn. TURN (360°) to the right on the right foot with the left leg on forward passé.</p> <p>f. Step forward onto the left leg in demi-plie, straighten both legs to finish with the right foot pointed on the floor (tendu). <i>ARMS – Optional during the turn, then open diagonally upward.</i></p> <p>g. ½ pivot turn (180°) to the right, then lower left heel and point the right foot to the front. Finish by looking towards Corner 4. <i>ARMS – Lift the arms forward to chest height and cross the wrists.</i></p>	<p>1.1 (7 x 0.1) + 360° turn = 0.6</p>
Line 2	a. Run and perform a DIVE ROLL FORWARDS (straight or slightly piked)	1.0
Line 3	<p>a. Step forward onto left leg in relevé, then kick right leg forward (maximum amplitude). <i>ARMS – Cross both arms in front of the chest during the step, open diagonally upward during the kick with the right leg.</i></p> <p>b. Step backward with right leg, then move left leg back while the right knee bends and place the left knee on the floor to finish in a kneeling position with right leg forward and left leg behind. <i>ARMS – Lower arms through 2nd during the step with the right leg; lift the left arm to horizontal and the right arm sideward to horizontal in the kneeling position.</i></p> <p>c. Turn ½ (180°) to the left on the knees and close the legs to finish in a sitting kneeling position. <i>ARMS – Lower through 2nd when starting the turn, then lift both arms forward to 5th position and immediately lower sideward while kneeling. Move the head backward while the arms move down and end facing forward.</i></p> <p>d. Place both hands on the floor and EXTEND THE KNEES PUSHING FROM THE FLOOR TO PERFORM A HANDSTAND. Roll forward and separate the legs to finish sitting with the legs apart.</p> <p>e. Cross left leg over the right leg and execute a ½ turn to the right; place the left foot on the floor in front of the right leg; continue turning to the right another ½ TURN ON BOTH LEGS TO FINISH IN A SPLIT POSITION with the right leg forward and left leg backward pointing at corner 2. <i>ARMS – Move the left arm forward to the right and place the left hand beside the right hand during the first ½ turn. Lift both arms to 2nd position in the split.</i></p> <p>f. Bend the left knee and slide the right foot backward to finish kneeling sitting on the left heel. Then lift the hips, bend the right leg and transfer the weight forward. <i>ARMS – Place both hands on the floor when sliding the right foot backward and execute an arm circle backward to a low position while lifting the hips. Then lift the right arm forward to horizontal and the left arm to the side to horizontal while the weight is transferred forward.</i></p> <p>g. Extend the right leg to stand up transferring the weight backward and turn ¼ (90°) left onto the left foot in relevé. Lift the right foot and bend the right knee to a forward passé. <i>ARMS – Lift the left arm to a high position and the left arm diagonally downward to the side.</i></p> <p>h. Cross the right leg over the left leg turning ¼ (90°) to the left; place the right foot on the floor towards corner 4; continue turning ½ (180°) left with both feet in relevé. When finished turning, lift the left leg backward upward to momentary arabesque. <i>ARMS – Lower both arms through 2nd while turning left. Lift the left arm forward to horizontal and the right arm to the side to horizontal while lifting the leg backward.</i></p>	<p>1.4 (8 x 0.1) + Handstand = 0.4 Turn to split = 0.2)</p>
Line 4	a. Run and perform HANDSPRING FORWARD STEP OUT TO CARTWHEEL .	1.6 (1.0, 0.6)

CLASS 1 - Participation Stream (7+) or High Performance Stream (7-8) - FLOOR EXERCISE
(Part 2 - continued)

Line 5	
Line 6	
Line 7	
Line 8	

CLASS 1 – Participation Stream (7+) or High Performance Stream (7-8) – FLOOR EXERCISE (Part 2 - continued)

	DESCRIPTION	VALUE
Line 5	<p>a. Step sideward to the right with the right leg in demi-plié, bend the left leg and cross it behind the right leg pointed on the floor (tendu). <i>ARMS</i> – From sideways diagonally upward, circle with the arms. Lower the arms left downward, then lift right upward to finish with the left arm bent at the level of the chest palm downward and right arm diagonally upward. Look to the right above the right hand.</p> <p>b. Step forward onto the left leg, bend the right leg to perform a forward passé and turn ¼ (90°) to the left in relevé. <i>ARMS</i> – Lower both arms downward through 2nd during the step, lift both upward through 5th while turning.</p> <p>c. Take two long forward running dancing steps right-left and then close the right foot beside the foot in relevé. <i>ARMS</i> – Lower arms during the steps, lift the right arm forward to high, and lift the left arm to the side to horizontal when closing the right foot. Look to the left.</p> <p>d. Turn ¼ (90°) to the right on the right foot in relevé while bending the left leg to perform a forward passé. <i>ARMS</i> – Lower both arms during the steps, lift the left arm forward to 5th position, and lift the right arm sideward to horizontal while closing the left foot. Look to the right.</p> <p>e. Step forward left, kick the right leg forward to horizontal or above. WALKOVER FORWARD.</p>	<p>1.5 (5 x 0.1) + Walkover=1.0</p>
Line 6	<p>a. Following a semi-circular curve on the floor, perform a chasse to the left then a SPLIT LEAP AND THEN JUMP 90° IN PASSE to the left. <i>ARMS</i> – Optional during the sequence.</p> <p>b. Continue turning 90° to the left. Step backward with the left leg and close the right foot beside the left foot in relevé. <i>ARMS</i> – Lift both arms upward to 5th position.</p> <p>c. ROLL BACKWARD TO HANDSTAND and step down to stand with arms high.</p> <p>d. Forward passé with the right leg.</p>	<p>1.8 (2 x 0.1) + Split leap = 0.8 Jump 90° = 0.2 Back roll = 0.6</p>
Line 7	a. Run and perform a ROUND-OFF AND CONTROLLED VERTICAL JUMP.	1.2 (0.8, 0.4)
Line 8	<p>a. Lift the left heel, bend and rotate the left leg to the right. <i>ARMS</i> – Bend the right arm at chest height, palm out, while lifting the heel. The left arm remains diagonally upward. Lower the left heel to the floor turning to the left to be parallel to the side of the floor; bend the left knee in demi-plié and lift the right leg forward upward to below horizontal. <i>ARMS</i> – Bend the left arm forward upward to forward middle palm up; move the right arm diagonally upward when turning left.</p> <p>b. Step forward with the right leg and close the left foot beside the right foot in relevé. <i>ARMS</i> – Lower both arms during the step, then lift the right arm diagonally upward to 2nd position when closing the feet. Then place two hands on the right hip.</p> <p>c. Bend and extend both legs. Look to the right. <i>ARMS</i> – Hands remain on the right hip. Then gently bend and extend the right arm to the side at shoulder height leading the movement with the elbow. Move the left hand to the left hip. Look right. Then gently bend and extend the left arm to the side at shoulder height leading the movement with the elbow. The right arm remains in 2nd position.</p> <p>d. Turn ½ (180°) to the left in relevé, bend both legs in demi-plié and lift the left heel from the floor (forced arch). <i>ARMS</i> – Lower arms through 2nd while turning. Place the left hand on the left hip. Lift the right arm forward to horizontal and bent at the elbow, palm to ceiling. Look to the right.</p>	<p>0.4 (0.1 each)</p> <p>Total Value = 10.0</p>



NOTES:

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



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

“Danza 2” --- Composed by Cuauhtémoc Juárez Hernández

Piano

Musical notation for measures 1-5, featuring a piano accompaniment with a treble and bass clef. The key signature has two sharps (F# and C#) and the time signature is 3/4. The melody in the treble clef consists of quarter notes and eighth notes, while the bass clef provides a simple harmonic accompaniment.

Musical notation for measures 6-11, continuing the piano accompaniment. The melody in the treble clef becomes more active with eighth notes and sixteenth notes.

Musical notation for measures 12-17, continuing the piano accompaniment. The melody in the treble clef features a series of eighth notes.

Musical notation for measures 18-22, continuing the piano accompaniment. The melody in the treble clef has a more complex rhythmic pattern with sixteenth notes.

Musical notation for measures 23-26, continuing the piano accompaniment. The melody in the treble clef is highly rhythmic with many sixteenth notes.

Musical notation for measures 27-30, continuing the piano accompaniment. The melody in the treble clef has a more melodic feel with quarter notes and eighth notes.

Musical notation for measures 31-34, continuing the piano accompaniment. The melody in the treble clef is very rhythmic with many sixteenth notes.

Musical notation for measures 35-40, continuing the piano accompaniment. The melody in the treble clef has a more melodic feel with quarter notes and eighth notes.

Musical notation for measures 41-46, continuing the piano accompaniment. The melody in the treble clef has a more melodic feel with quarter notes and eighth notes.

Musical notation for measures 47-52, continuing the piano accompaniment. The melody in the treble clef is highly rhythmic with many sixteenth notes.

Musical notation for measures 53-58, continuing the piano accompaniment. The melody in the treble clef is highly rhythmic with many sixteenth notes.

Musical notation for measures 59-64, continuing the piano accompaniment. The melody in the treble clef has a more melodic feel with quarter notes and eighth notes.

Musical notation for measures 65-70, continuing the piano accompaniment. The melody in the treble clef has a more melodic feel with quarter notes and eighth notes.

FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE



Women's Competition Program

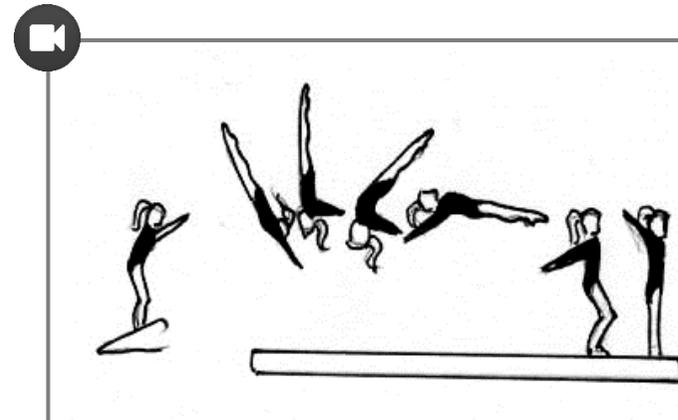
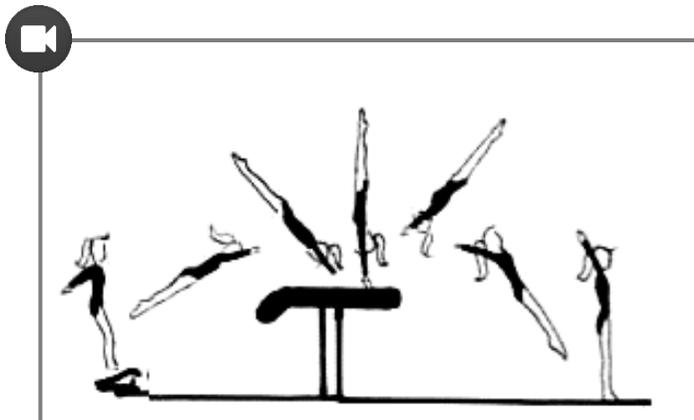
CLASS P2 & HP2

Compulsory Exercises

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

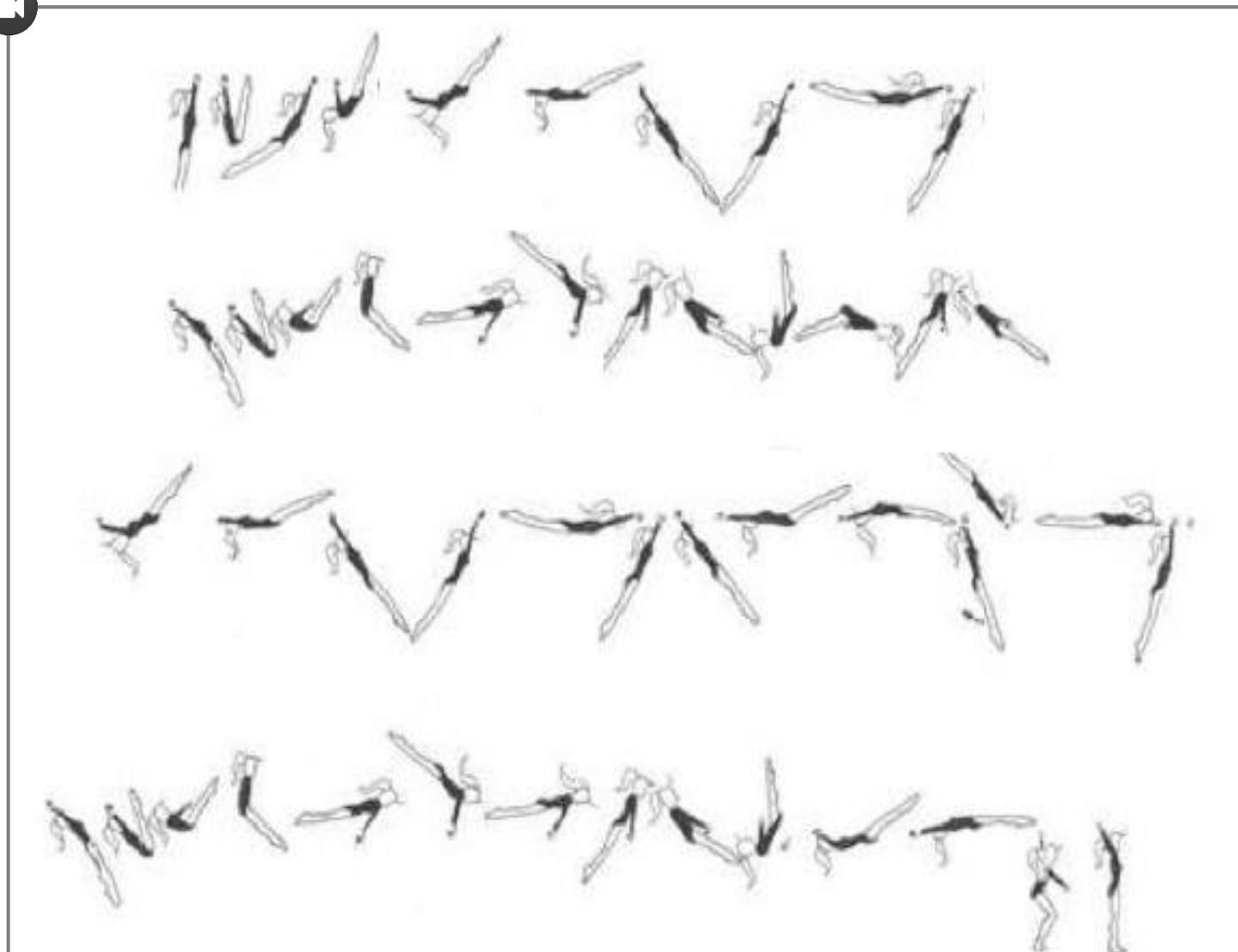
AVENUE DE LA GARE 12, CASE POSTALE 630, 1001 LAUSANNE, SWITZERLAND
TÉL. (+41) 21 321 55 10 – FAX (+41) 21 321 55 19
www.fig-gymnastics.com – info@fig-gymnastics.org

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



<i>ERRORS</i>	<i>DEDUCTION</i>	<i>ERRORS</i>	<i>DEDUCTION</i>
All ages have the option to compete one of the above two vaults.			
1. Handspring to land on feet over Vault table (Height = 1.10-1.25 depending on age of gymnasts)		3. Salto forward stretched from a vaulting board	
<ul style="list-style-type: none"> • Arms bent • Small pike in body • Large pike in body • Excessive Pike (90° or more) • Body tucked 	0.1 – 0.3 0.1 - 0.3 0.5 1.0 5.0	<ul style="list-style-type: none"> • Small pike in body • Large pike in body • Excessive Pike (90° or more) • Body tucked 	0.1 - 0.3 0.5 1.0 5.0
	Total 10.0		Total 9.5
A 2 nd attempt is permitted, but with 1.0 deduction.			

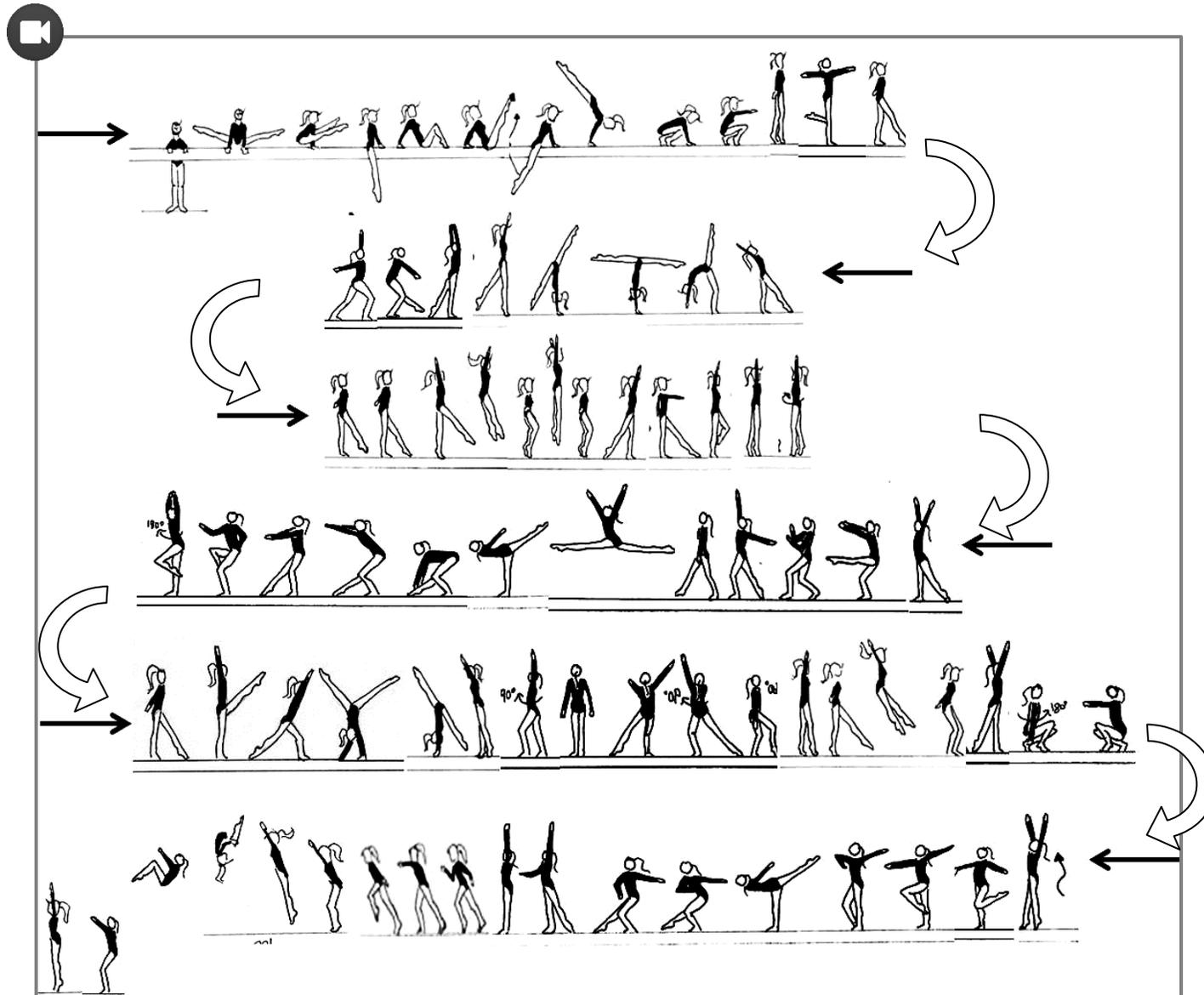
CLASS 2 - Participation Stream (9+) or High Performance Stream (9-11) - SINGLE BAR



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

<i>DESCRIPTION</i>	<i>VALUE</i>	<i>ERRORS & DEDUCTIONS</i>
1. From hang, slight arch and quickly bring toes to the bar and stretch forward to swing backward	1.0	<ul style="list-style-type: none"> Body must reach >30° above the bar 0.1 – 0.3
2. Swing forward and kip to support, swing backward in support	3.0	<ul style="list-style-type: none"> Feet below the bar 0.1 – 0.3
3. Immediate back hip circle to under bar cast extend body forward	1.0 (0.5) (0.5)	<ul style="list-style-type: none"> Usual deductions 0.1 – 0.3
4. Swing backwards, swing forwards	1.0 (0.5) (0.5)	<ul style="list-style-type: none"> Feet below bar in back 0.1 – 0.3 Hips below bar in front 0.1 – 0.3
5. Swing backwards	0.5	
6. Swing forwards	-	
7. Kip to support	2.5	<ul style="list-style-type: none"> Excessive bent arms 0.1 – 0.3 Assistance on kip 0.5
8. Underswing dismount	1.0	<ul style="list-style-type: none"> Usual deductions 0.1 – 0.3
	Total 10.0	

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

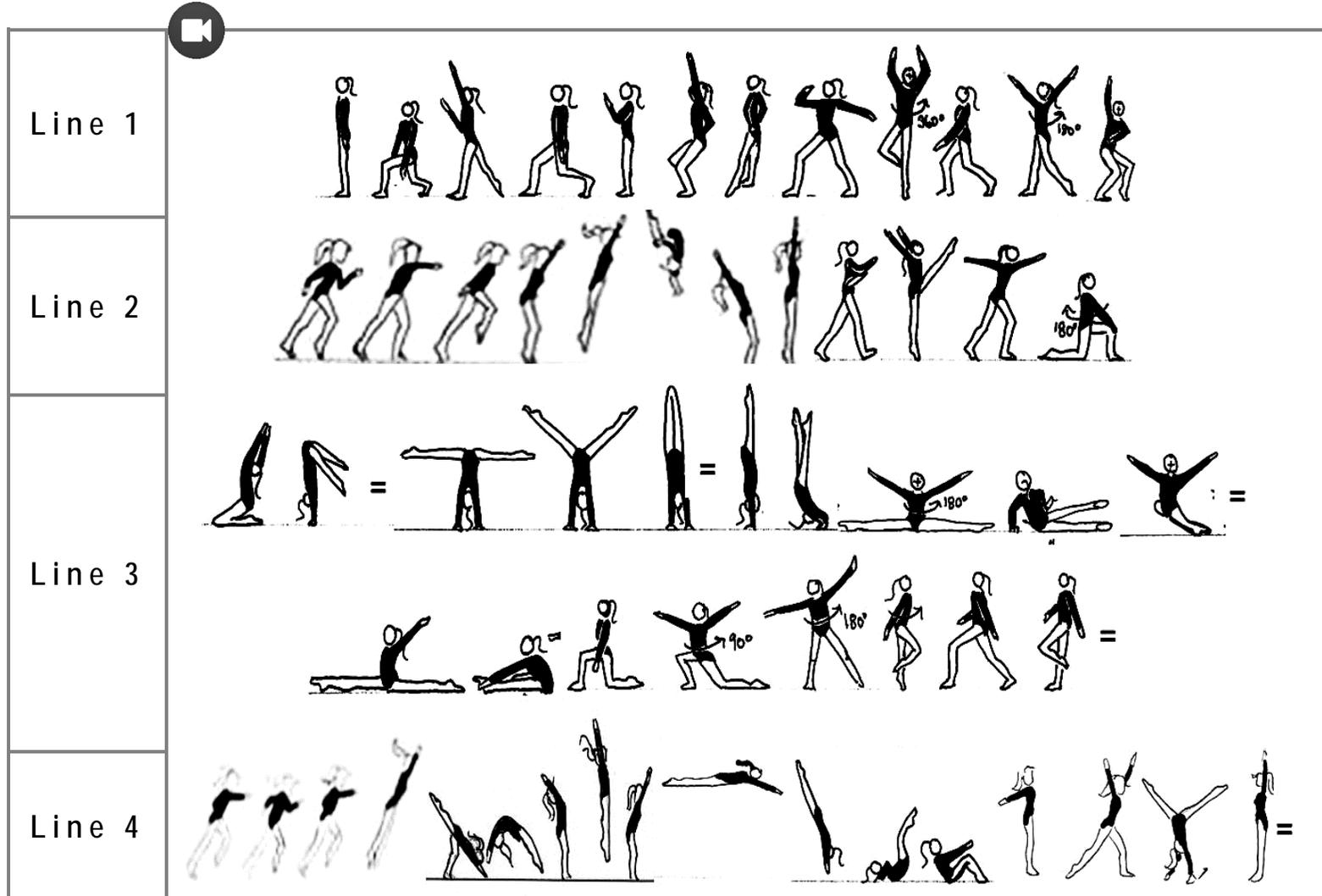


CLASS 2 – Participation Stream (9+) or High Performance Stream (9-11) – BALANCE BEAM

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

NOTE: Gymnasts may add or delete one step where necessary in order to be on their correct side for each element. Steps may be on either foot and turns may be in either direction.

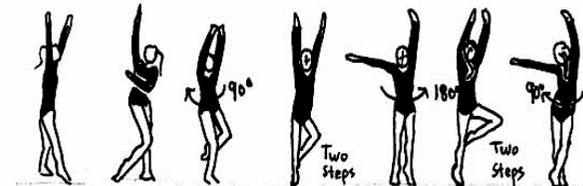
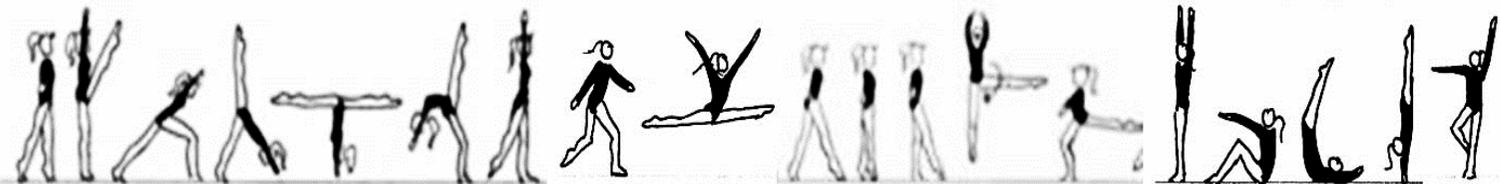
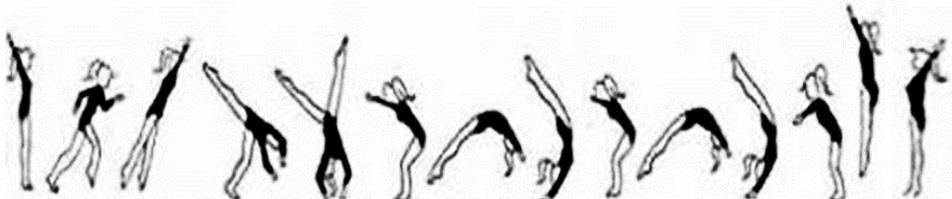
CLASS 2 - Participation Stream (9+) or High Performance Stream (9-11)-FLOOR EXERCISE
(Part 1)



CLASS 2 – Participation Stream (9+) or High Performance Stream (9-11)–FLOOR EXERCISE (Part 1)

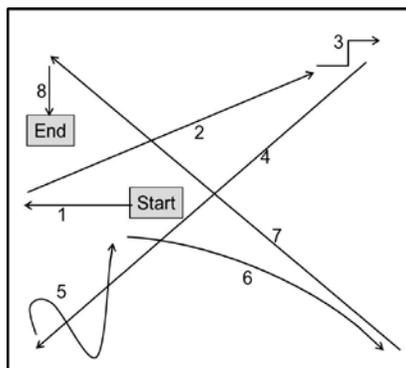
DESCRIPTION		VALUE
Line 1	<p>a. From stand, feet together, arms beside trunk; step forward right through demi-plie then extend both knees and point left foot back (tendu). <i>ARMS – Raise arms through 2nd to 5th position and lower during step; bend the left arm at chest level with palm out and lift the right arm to horizontal and slightly backward when extending leg.</i></p> <p>b. Step forward onto left leg through demi-plie and close right foot beside left foot. <i>ARMS – Lower the arms through 2nd to the side during step, lift the left arm to chest height. Bend the right arm at chest level with the palm down when the right leg closes.</i></p> <p>c. Take a side step to the right through demi-plie, extend the knees, immediately bend the right knee and close the left foot beside the right knee to finish with the right leg in demi-plie and the left leg forward passé. <i>ARMS – Lift through 2nd to 5th position, then lower through 2nd during the step. Lift the right arm to the side and upward to a high position, bend the right arm overhead and place left hand on left hip when closing left foot.</i></p> <p>d. Look to left. Step sideward to the left with the left foot in relevé and close the right foot beside left foot in relevé. <i>ARMS – Lower the right arm to the side, the left arm remains on the left hip.</i></p> <p>e. Look to the right. Take two steps forward; left-right to prepare the turn. TURN (360°) to the right on the right foot with the left leg on forward passé.</p> <p>f. Step forward onto the left leg in demi-plie, straighten both legs to finish with the right foot pointed on the floor (tendu). <i>ARMS – Optional during the turn, then open diagonally upward.</i></p> <p>g. ½ pivot turn (180°) to the right, then lower left heel and point the right foot to the front. Finish by looking towards Corner 4. <i>ARMS – Lift the right arm forward to high position; move the left arm upward to 5th position.</i></p>	<p>1.0 (6 x 0.1) + 360° turn = 0.4</p>
Line 2	a. Run and perform a SALTO FORWARD TUCKED	1.0
Line 3	<p>a. Step forward onto left leg in relevé, then kick right leg forward (maximum amplitude). <i>ARMS – Cross both arms in front of the chest during the step, open diagonally upward during the kick with the right leg.</i></p> <p>b. Step backward with right leg, then move left leg back while the right knee bends and place the left knee on the floor to finish in a kneeling position with right leg forward and left leg behind. <i>ARMS – Lower arms through 2nd during the step with the right leg; lift the left arm to horizontal and the right arm sideward to horizontal in the kneeling position.</i></p> <p>c. Turn ½ (180°) to the left on the knees and close the legs to finish in a sitting kneeling position. <i>ARMS – Lower through 2nd when starting the turn, then lift both arms forward to 5th position and immediately lower sideward while kneeling. Move the head backward while the arms move down and end facing forward.</i></p> <p>d. Place both hands on the floor and EXTEND THE KNEES PUSHING FROM THE FLOOR TO PERFORM A HANDSTAND. Roll forward and separate the legs to finish sitting with the legs apart.</p> <p>e. Cross left leg over the right leg and execute a ½ turn to the right; place the left foot on the floor in front of the right leg; continue turning to the right another ½ TURN ON BOTH LEGS TO FINISH IN A SPLIT POSITION with the right leg forward and left leg backward pointing at corner 2. <i>ARMS – Move the left arm forward to the right and place the left hand beside the right hand during the first ½ turn. Lift both arms to 2nd position in the split.</i></p> <p>f. Bend the left knee and slide the right foot backward to finish kneeling sitting on the left heel. Then lift the hips, bend the right leg and transfer the weight forward. <i>ARMS – Place both hands on the floor when sliding the right foot backward and execute an arm circle backward to a low position while lifting the hips. Then lift the right arm forward to horizontal and the left arm to the side to horizontal while the weight is transferred forward.</i></p> <p>g. Extend the right leg to stand up transferring the weight backward and turn ¼ (90°) left onto the left foot in relevé. Lift the right foot and bend the right knee to a forward passé. <i>ARMS – Lift the left arm to a high position and the left arm diagonally downward to the side.</i></p> <p>h. Cross the right leg over the left leg turning ¼ (90°) to the left; place the right foot on the floor towards corner 4; continue turning ½ (180°) left with both feet in relevé. When finished turning, lift the left leg backward upward to momentary arabesque. <i>ARMS – Lower both arms through 2nd while turning left. Lift the left arm forward to horizontal and the right arm to the side to horizontal while lifting the leg backward.</i></p>	<p>1.3 (8 x 0.1) + Handstand = 0.3 Turn to split = 0.2</p>
Line 4	a. Run and perform HANDSPRING FORWARD AND CONTROLLED VERTICAL JUMP TO IMMEDIATE DIVE ROLL (straight or partially piked); CARTWHEEL.	1.9 (0.7,0.2,0.6, 0.4)

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

Line 5	
Line 6	
Line 7	
Line 8	

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

DESCRIPTION		VALUE
Line 5	<p>a. Step sideward to the right with the right leg in demi-plie, bend the left leg and cross it behind the right leg pointed on the floor (tendu). <i>ARMS – From sideways diagonally upward, circle with the arms. Lower the arms left downward, then lift right upward to finish with the left arm bent at the level of the chest palm downward and right arm diagonally upward. Look to the right above the right hand.</i></p> <p>b. Step forward onto the left leg, bend the right leg to perform a forward passé and turn ¼ (90°) to the left in relevé. <i>ARMS – Lower both arms downward through 2nd during the step, lift both upward through 5th while turning.</i></p> <p>c. Take two long forward running dancing steps right-left and then close the right foot beside the foot in relevé. <i>ARMS – Lower arms during the steps, lift the right arm forward to high, and lift the left arm to the side to horizontal when closing the right foot. Look to the left.</i></p> <p>d. Turn ¼ (90°) to the right on the right foot in relevé while bending the left leg to perform a forward passé. <i>ARMS – Lower both arms during the steps, lift the left arm forward to 5th position, and lift the right arm sideward to horizontal while closing the left foot. Look to the right.</i></p> <p>e. Step forward left, kick the right leg forward to horizontal or above. WALKOVER FORWARD.</p>	<p>1.1 (6 x 0.1) + Walkover=0.5</p>
Line 6	<p>a. Following a semi-circular curve on the floor, perform a chasse to the left then a SPLIT LEAP AND THEN SPLIT LEAP 90° to the left. <i>ARMS – Optional during the sequence.</i></p> <p>b. Continue turning 90° to the left. Step backward with the left leg and close the right foot beside the left foot in relevé. <i>ARMS – Lift both arms upward to 5th position.</i></p> <p>c. ROLL BACKWARD TO HANDSTAND and step down to stand with arms high.</p> <p>d. Forward passé with the right leg.</p>	<p>1.4 (2 x 0.1) + Split leap = 0.4 Split leap 90° = 0.4 Back roll = 0.4</p>
Line 7	a. Run and perform a ROUND-OFF, TWO BACK HANDSPRINGS AND CONTROLLED VERTICAL JUMP.	1.9 (0.2,0.7, 0.7,0.2)
Line 8	<p>a. Lift the left heel, bend and rotate the left leg to the right. <i>ARMS – Bend the right arm at chest height, palm out, while lifting the heel. The left arm remains diagonally upward. Lower the left heel to the floor turning to the left to be parallel to the side of the floor; bend the left knee in demi-plie and lift the right leg forward upward to below horizontal. ARMS – Bend the left arm forward upward to forward middle palm up; move the right arm diagonally upward when turning left.</i></p> <p>b. Step forward with the right leg and close the left foot beside the right foot in relevé. <i>ARMS – Lower both arms during the step, then lift the right arm diagonally upward to 2nd position when closing the feet. Then place two hands on the right hip.</i></p> <p>c. Bend and extend both legs. Look to the right. <i>ARMS – Hands remain on the right hip. Then gently bend and extend the right arm to the side at shoulder height leading the movement with the elbow. Move the left hand to the left hip. Look right. Then gently bend and extend the left arm to the side at shoulder height leading the movement with the elbow. The right arm remains in 2nd position.</i></p> <p>d. Turn ½ (180°) to the left in relevé, bend both legs in demi-plie and lift the left heel from the floor (forced arch). <i>ARMS – Lower arms through 2nd while turning. Place the left hand on the left hip. Lift the right arm forward to horizontal and bent at the elbow, palm to ceiling. Look to the right.</i></p>	<p>0.4 (0.1 each)</p> <p>Total Value = 10.0</p>



NOTES:

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



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

"Gimnos 1" --- Composed by Cuauhtémoc Juárez Hernández

Moderato ♩ = 80

Piano

Musical notation for measures 1-11, featuring a treble and bass clef with a key signature of one sharp (F#) and a 3/8 time signature. The piece is marked 'Moderato' with a tempo of 80 beats per minute. The notation includes a piano dynamic marking and various rhythmic patterns.

Musical notation for measures 12-21, continuing the piece with similar rhythmic and melodic patterns.

Musical notation for measures 22-27, showing a continuation of the musical themes.

Musical notation for measures 28-36, featuring a variety of rhythmic textures.

Musical notation for measures 37-42, maintaining the piece's moderate tempo and key signature.

Musical notation for measures 43-48, concluding the first section of the exercise.

Musical notation for measures 49-54, continuing the musical development.

Musical notation for measures 55-60, showing a continuation of the rhythmic patterns.

Musical notation for measures 61-69, featuring a mix of melodic and harmonic elements.

Musical notation for measures 70-75, maintaining the piece's structure.

Musical notation for measures 76-84, showing a continuation of the musical themes.

Musical notation for measures 85-94, featuring a variety of rhythmic textures.

Musical notation for measures 95-100, concluding the piece with a final cadence.

FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE



Women's Competition Program

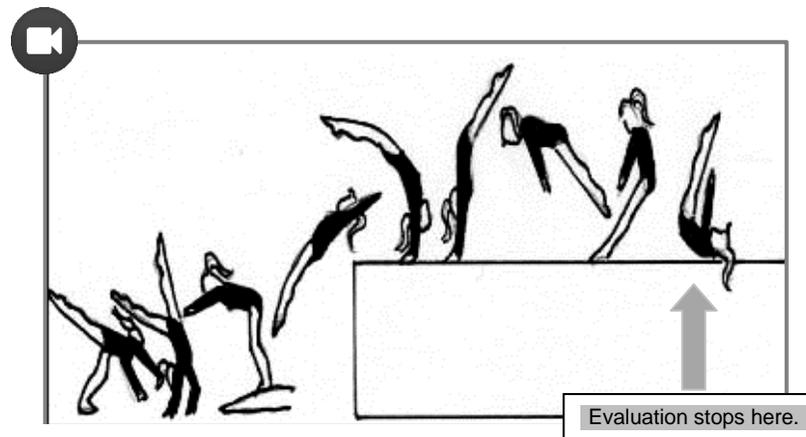
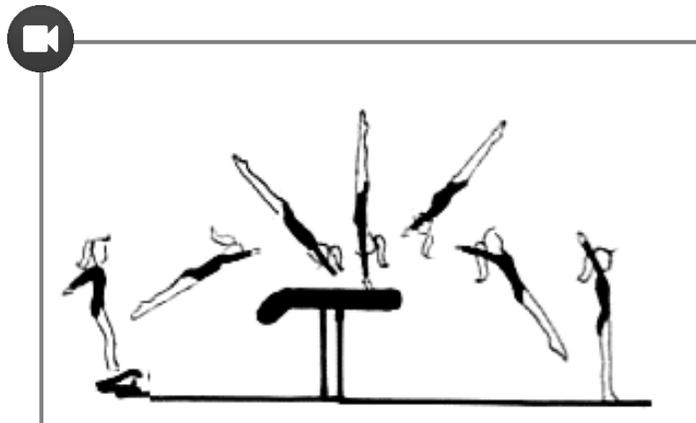
CLASS HP3

Compulsory Exercises

High Performance Stream – Age 11-12

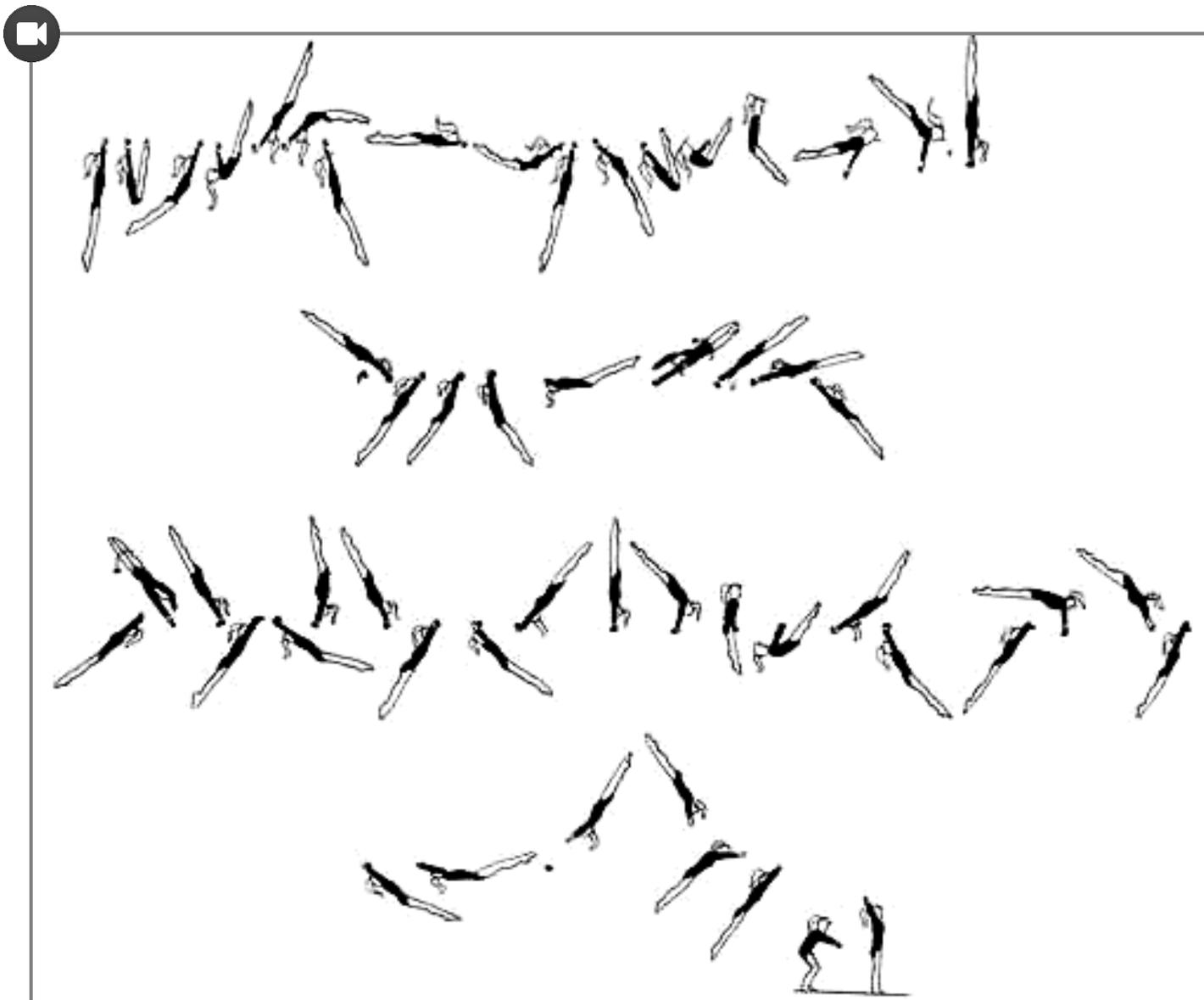
AVENUE DE LA GARE 12, CASE POSTALE 630, 1001 LAUSANNE, SWITZERLAND
TÉL. (+41) 21 321 55 10 – FAX (+41) 21 321 55 19
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CLASS HP3 - High Performance Stream (11-12) - VAULT (Both vaults required)



<i>ERRORS</i>	<i>DEDUCTION</i>	<i>ERRORS</i>	<i>DEDUCTION</i>
The gymnast must perform both vaults. The final vault score is the average of the scores of the two vaults.			
1. Handspring vault Table set at 110 cm		2. Round off to vault board and back handspring onto soft mat and rotate onto back Soft mats 100 cm high or low table covered with soft mat.	
<ul style="list-style-type: none"> • Arms bent • Small pike in body • Large pike in body • Excessive Pike (90° or more) • Body tucked • Legs bent or part 	0.1 – 0.3 0.1 - 0.3 0.5 1.0 5.0 0.1 – 0.5	<ul style="list-style-type: none"> • Usual errors 	0.1 - 0.3
Total 10.0		**Judging evaluation stops after contact with feet – the second last diagram. ** The safety collar must be used or score = 0-points	Total 10.0
A 2 nd attempt is permitted, but with 1.0 deduction. The vault score is the average of the two scores.			

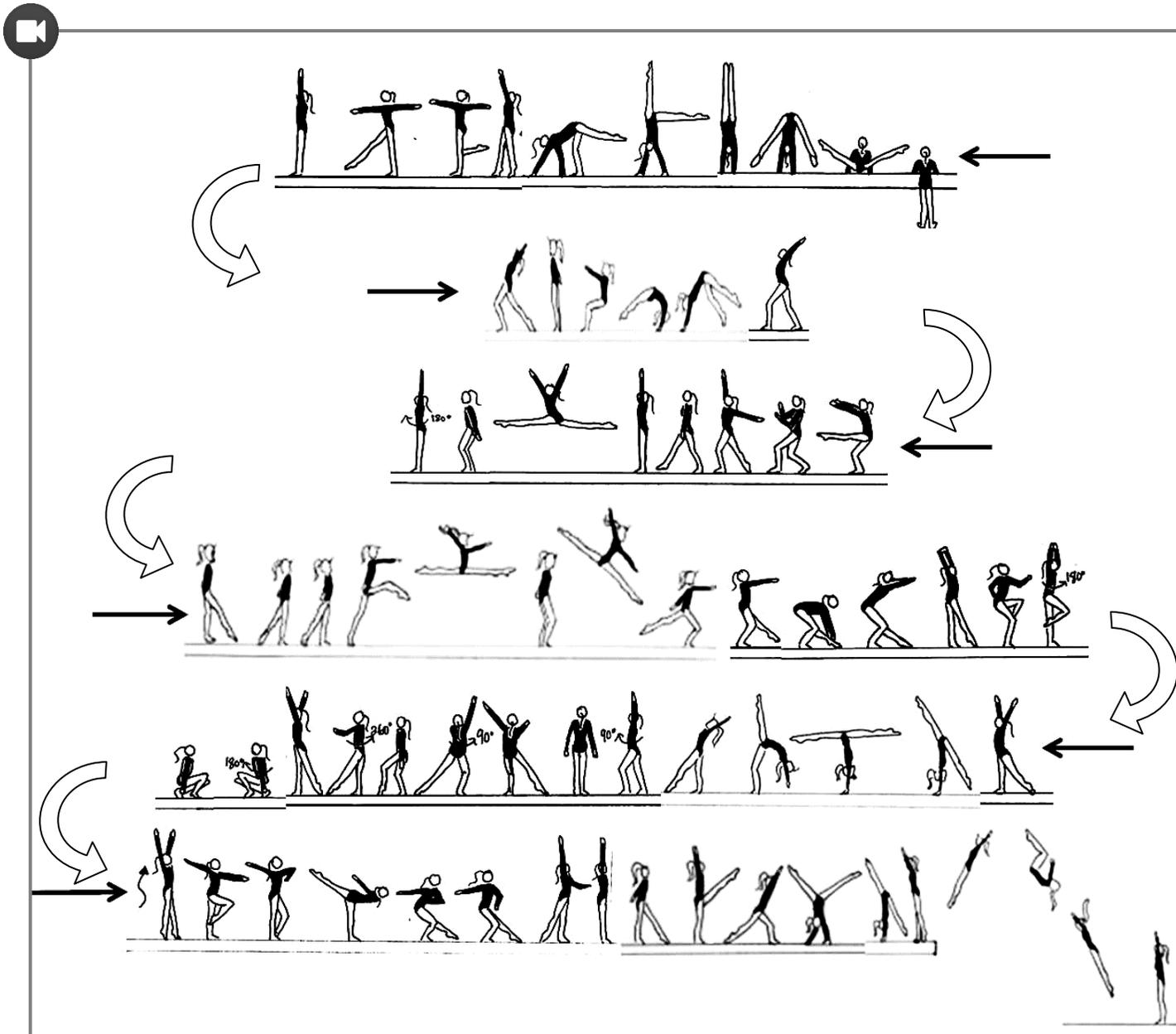
[CLASS HP3 - High Performance Stream \(11-12\) - SINGLE BAR](#)



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

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

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

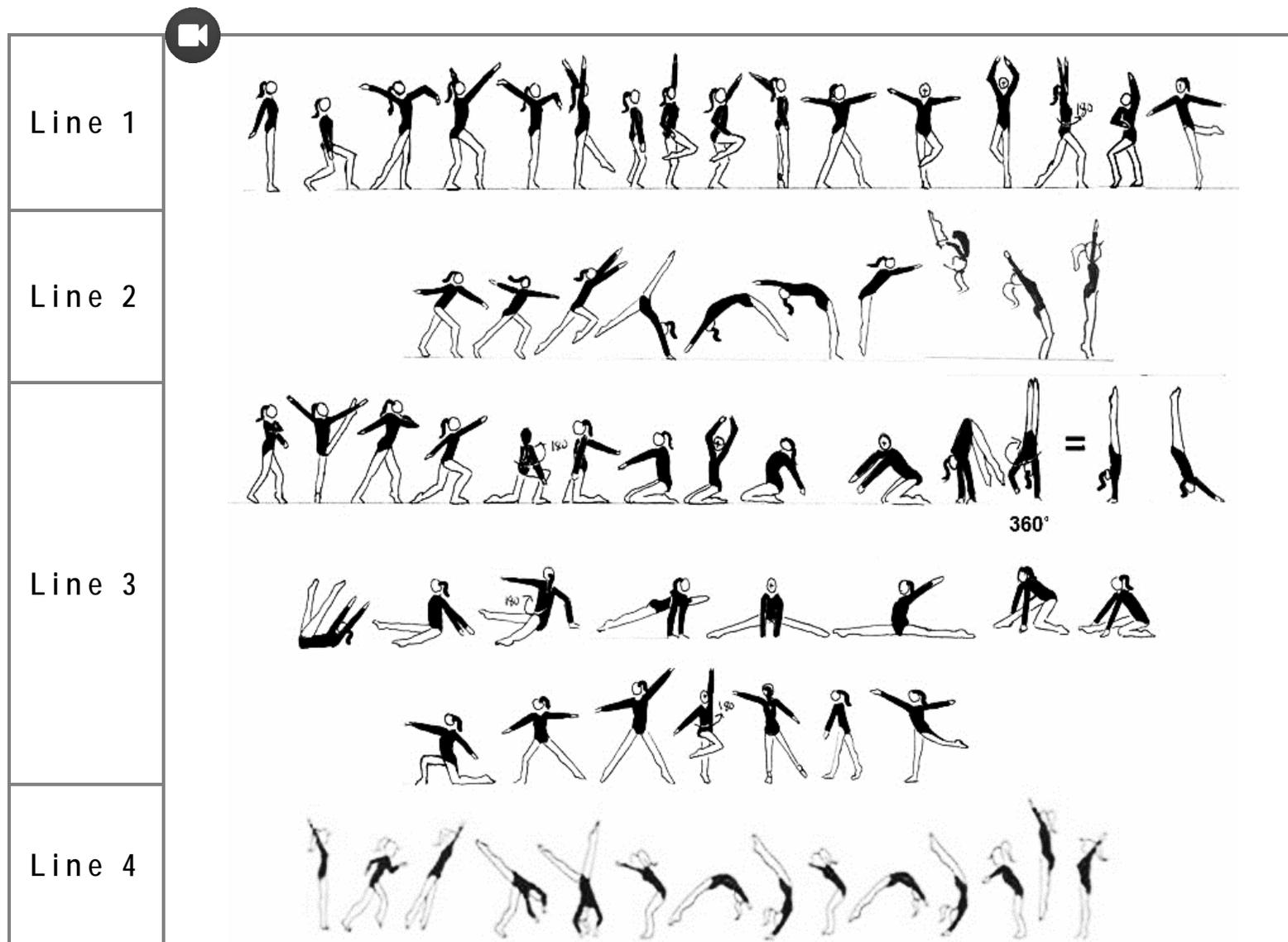


CLASS HP3 – High Performance Stream (11-12) –BALANCE BEAM

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

NOTE: Gymnasts may add or delete one step where necessary in order to be on their correct side for each element. Steps may be on either foot and turns may be in either direction.

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



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

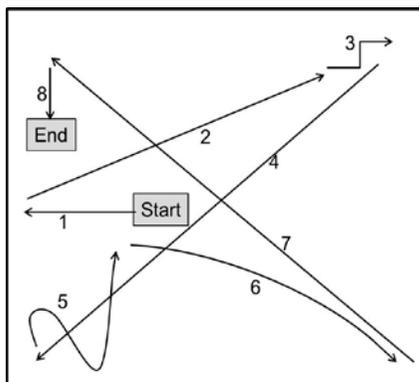
	DESCRIPTION	VALUE
Line 1	<p>a. From stand, feet together, arms beside trunk; step forward right through demi-plie then extend both knees and point left foot back (tendu). <i>ARMS – Raise arms through 2nd position to shoulder height and lower during step; bend the left arm at chest level with palm out and lift the right arm to horizontal and slightly backward when extending leg.</i></p> <p>b. Step forward onto left leg through demi-plie and close right foot beside left foot. <i>ARMS – Lower the arms through 2nd to the side during step, lift the left arm to chest height. Bend the right arm at chest level with the palm down when the right leg closes.</i></p> <p>c. Take a side step to the right through demi-plie, extend the knees, immediately bend the right knee and close the left foot beside the right knee to finish with the right leg in demi-plie and the left leg forward passé. <i>ARMS – Lift through 2nd to a high position, then lower through 2nd during the step. Lift the right arm to the side and upward to a high position, bend the right arm overhead and place left hand on left hip when closing left foot.</i></p> <p>d. Look to left. Step sideward to the left with the left foot in relevé and close the right foot beside left foot in relevé. <i>ARMS – Lower the right arm to the side, the left arm remains on the left hip.</i></p> <p>e. Look to the right. Take two steps forward; left-right to prepare the turn. TURN (360°) to the right on the right foot with the left leg on forward passé.</p> <p>f. Step forward onto the left leg in demi-plie, straighten both legs to finish with the right foot pointed on the floor (tendu). <i>ARMS – Optional during the turn, then open diagonally upward.</i></p> <p>g. ½ pivot turn (180°) to the right, then lower left heel and point the right foot to the front. Finish by looking towards Corner 4. <i>ARMS – Lift the right arm forward to high position; move the left arm downward forward to forward middle.</i></p>	<p>1.0 (7 x 0.1) + 360° turn = 0.3</p>
Line 2	a. Run and perform a HANDSPRING FORWARD FOLLOWED BY A SALTO FORWARD TUCKED	1.5 (0.5, 1.0)
Line 3	<p>a. Step forward onto left leg in relevé, then kick right leg forward (maximum amplitude). <i>ARMS – Cross both arms in front of the chest during the step, open diagonally upward during the kick with the right leg.</i></p> <p>b. Step backward with right leg, then move left leg back while the right knee bends and place the left knee on the floor to finish in a kneeling position with right leg forward and left leg behind. <i>ARMS – Lower arms through 2nd during the step with the right leg; lift the left arm to horizontal and the right arm sideward to horizontal in the kneeling position.</i></p> <p>c. ½ turn (180°) to the left on the knees and close the legs to finish in a kneeling position. <i>ARMS – Lower through 2nd when starting the turn, then lift both arms forward to 5th position and immediately lower sideward while kneeling. Move the head backward while the arms move down and end facing forward.</i></p> <p>d. Place both hands on the floor and EXTEND THE KNEES PUSHING FROM THE FLOOR TO PERFORM A HANDSTAND 360° TURN. Roll forward and separate the legs to finish sitting with the legs apart.</p> <p>e. Cross left leg over the right leg and turn ½ to the right; place the left foot on the floor in front of the right leg; continue turning to the right another ½ TURN ON BOTH LEGS TO FINISH IN A SPLIT POSITION with the right leg forward and left leg backward pointing at corner 2. <i>ARMS – Move the left arm forward to the right and place the left hand beside the right hand during the first ½ turn. Lift both arms to 2nd position in the split.</i></p> <p>f. Bend the left knee and slide the right foot backward to finish kneeling sitting on the left heel. Then lift the hips, bend the right leg and transfer the weight forward. <i>ARMS – Place both hands on the floor when sliding the right foot backward and circle an arm backward to a low position while lifting the hips. Then lift the right arm forward to horizontal and the left arm to the side to horizontal while the weight is transferred forward.</i></p> <p>g. Extend the right leg to stand up transferring the weight backward and perform a ¼ turn (90°) left onto the left foot in relevé. Lift the right foot and bend the right knee to a forward passé. <i>ARMS – Lift the left arm to a high position and the left arm diagonally downward to the side.</i></p> <p>h. Cross the right leg over the left leg turning ¼ (90°) to the left; place the right foot on the floor towards corner 4; continue turning ½ (180°) left with both feet in relevé. When finished turning, lift the left leg backward upward to momentary arabesque. <i>ARMS – Lower both arms through 2nd while turning left. Lift the left arm forward to horizontal and the right arm to the side to horizontal while lifting the leg backward.</i></p>	<p>1.3 (8 x 0.1) + Handstand turn= 0.3 Turn to split = 0.2)</p>
Line 4	a. Run and perform ROUND-OFF, TWO BACK HANDSPRINGS AND CONTROLLED VERTICAL JUMP .	1.7 (0.2,0.6,0.6, 0.3)

CLASS HP3 - High Performance Stream (11-12) - FLOOR EXERCISE (Part 2 - continued)

Line 5	
Line 6	
Line 7	
Line 8	

CLASS HP3 – High Performance Stream (11-12) - FLOOR EXERCISE (Part 2 - continued)

	DESCRIPTION	VALUE
Line 5	<p>a. Step sideward to the right with the right leg in demi-plié, bend the left leg and cross it behind the right leg pointed on the floor (tendu). <i>ARMS – From sideways diagonally upward, circle with the arms. Lower the arms left downward, then lift right upward to finish with the left arm bent at the level of the chest palm downward and right arm diagonally upward. Look to the right above the right hand.</i></p> <p>b. Step forward onto the left leg, bend the right leg to perform a forward passé and turn ¼ (90°) to the left in relevé. <i>ARMS – Lower both arms downward through 2nd during the step, lift both upward through 5th while turning.</i></p> <p>c. Take two long forward running dancing steps right-left and then close the right foot beside the foot in relevé. <i>ARMS – Lower arms during the steps, lift the right arm forward to high, and lift the left arm to the side to horizontal when closing the right foot. Look to the left.</i></p> <p>d. Turn ¼ (90°) to the right on the right foot in relevé while bending the left leg to perform a forward passé and close the left foot. <i>ARMS – Lower both arms during the steps, lift the left arm forward to high, and lift the right arm sideward to horizontal while closing the left foot. Look to the right.</i></p> <p>e. Step forward left, kick the right leg forward to horizontal or above. FREE (AERIAL) WALKOVER FORWARD.</p>	<p>1.1 (6 x 0.1) + Aerial walkover=0.5</p>
Line 6	<p>a. Following a semi-circular curve on the floor, perform a chasse to the left then a SPLIT LEAP AND THEN A TOUR JETÉ. <i>ARMS – optional.</i></p> <p>b. Step backward with the left leg and close the right foot beside the left foot in relevé. <i>ARMS – Lift both arms upward to a high position.</i></p> <p>c. ROLL BACKWARD TO HANDSTAND WITH ½ (180°) TURN and roll forward tucked to stand with arms high.</p> <p>d. Turn ½ (180°) to the right.</p>	<p>1.2 (2 x 0.1) + Split leap = 0.3 Tour Jete = 0.3 Back roll ½ = 0.4</p>
Line 7	<p>a. Run and perform a ROUND-OFF, BACK HANDSPRING, SALTO BACKWARD TUCKED.</p>	<p>1.8 (0.2, 0.6, 1.0)</p>
Line 8	<p>a. Lift the left heel, bend and rotate the left leg to the right. <i>ARMS – Bend the right arm at chest height, palm out, while lifting the heel. The left arm remains diagonally upward. Lower the left heel to the floor turning to the left to be parallel to the side of the floor; bend the left knee in demi-plié and lift the right leg forward upward to below horizontal. ARMS – Bend the left arm forward upward to forward middle palm up; move the right arm diagonally upward when turning left.</i></p> <p>b. Step forward with the right leg and close the left foot beside the right foot in relevé. <i>ARMS – Lower both arms to a low position during the step, then lift the right arm forward to high and the left arm sideward when closing the feet. Then place two hands on the right hip.</i></p> <p>c. Bend and extend both legs. Look to the right. <i>ARMS – Hands remain on the right hip. Then gently bend and extend the right arm to the side at shoulder height leading the movement with the elbow. Move the left hand to the left hip. Look right. Then gently bend and extend the left arm to the side at shoulder height leading the movement with the elbow. The right arm remains extended.</i></p> <p>d. Turn ½ (180°) to the left in relevé, bend both legs in demi-plié and lift the left heel from the floor (forced arch). <i>ARMS – Lower arms through 2nd while turning. Place the left hand on the left hip. Lift the right arm forward to horizontal and bent at the elbow, palm to ceiling. Look to the right.</i></p>	<p>0.4 (0.1 each)</p> <p>Total Value = 10.0</p>



NOTES:

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



MUSIC for HP CLASS 3 – High Performance Stream (11-12)

FLOOR EXERCISE

“Gimnos 2” --- Composed by Cuauhtémoc Juárez Hernández

Allegro ♩ = 160

Piano

Musical notation for measures 1-6, including treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The piece begins with a piano dynamic marking.

Musical notation for measures 7-13, continuing the piano exercise.

Musical notation for measures 14-20, continuing the piano exercise.

Musical notation for measures 21-26, continuing the piano exercise.

Musical notation for measures 27-32, continuing the piano exercise.

Musical notation for measures 33-38, continuing the piano exercise.

Musical notation for measures 39-44, continuing the piano exercise.

Musical notation for measures 45-49, continuing the piano exercise.

Musical notation for measures 50-55, continuing the piano exercise.

Musical notation for measures 56-61, continuing the piano exercise.

Musical notation for measures 62-66, continuing the piano exercise.

Musical notation for measures 67-72, concluding the piano exercise.

FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE



Women's Competition Program

CLASS HP4

Compulsory Exercises

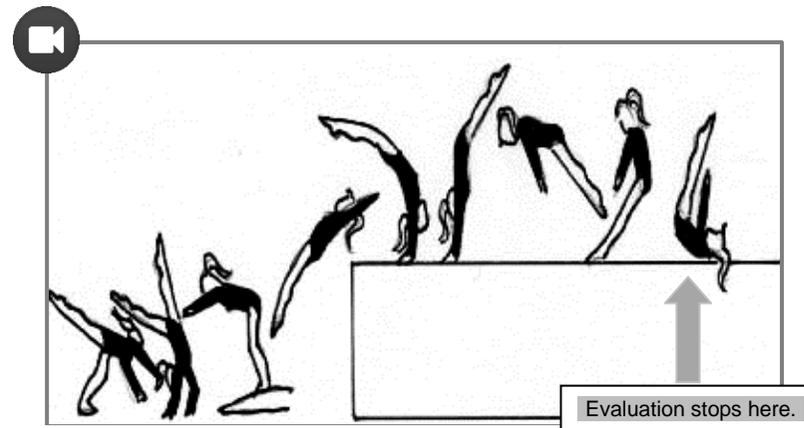
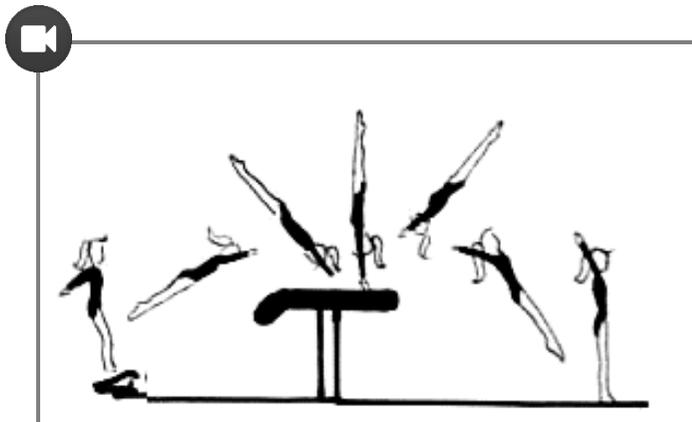
High Performance Stream – Age 13-14

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

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

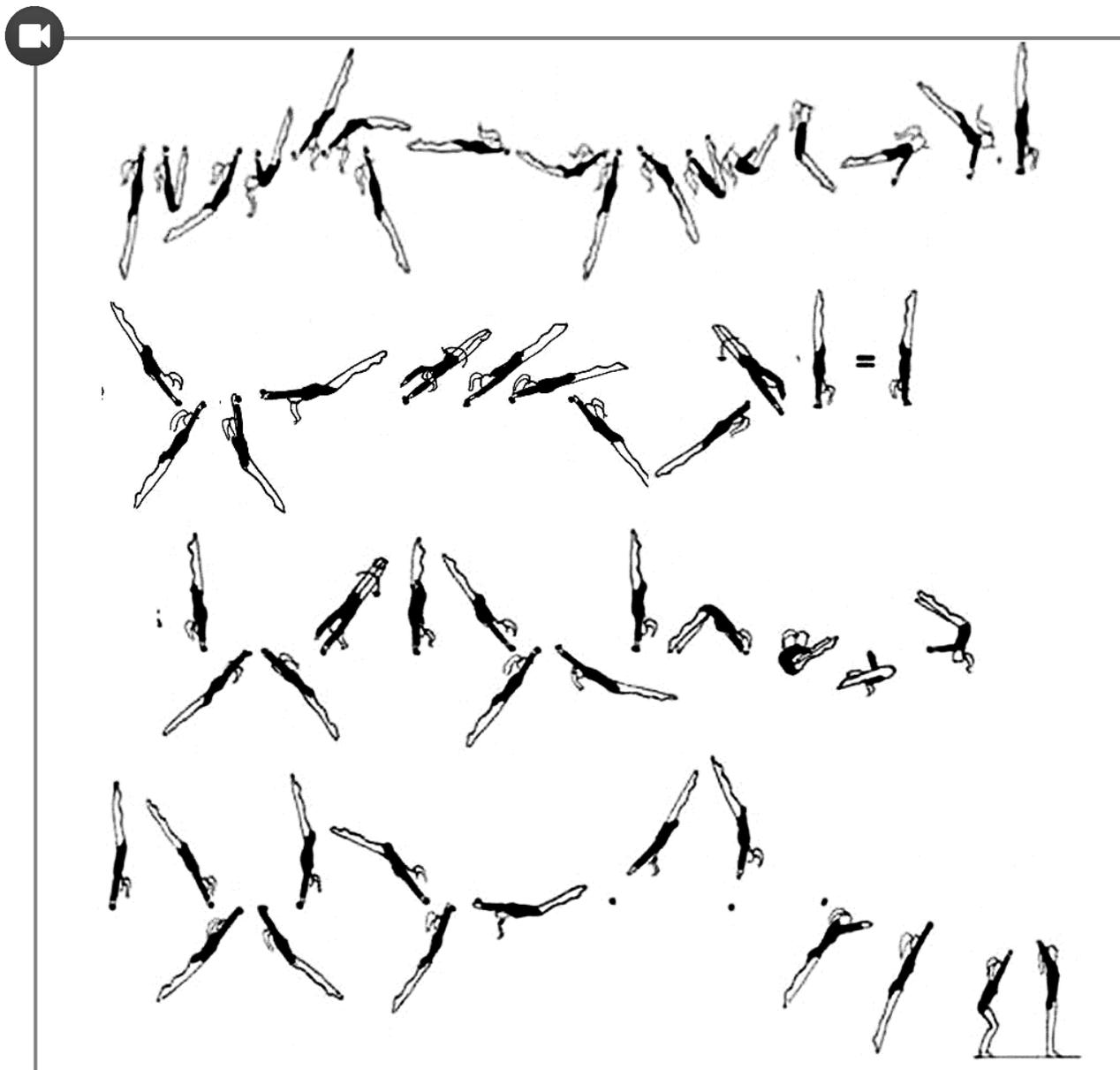
www.fig-gymnastics.com – info@fig-gymnastics.org

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



<i>ERRORS</i>	<i>DEDUCTION</i>	<i>ERRORS</i>	<i>DEDUCTION</i>
The gymnast must perform both vaults. The final vault score is the average of the scores of the two vaults.			
1. Handspring vault Table set at 125 cm		2. Round off to vault board and back handspring onto soft mat and rotate onto back Soft mats 120 cm high or low table covered with soft mats to 120cm.	
<ul style="list-style-type: none"> • Arms bent • Small pike in body • Large pike in body • Excessive Pike (90° or more) • Body tucked • Legs bent or part 	0.1 – 0.3 0.1 - 0.3 0.5 1.0 5.0 0.1 – 0.5	<ul style="list-style-type: none"> • Usual errors 	0.1 - 0.3 each
Total 10.0		**Judging evaluation stops after contact with feet – the second last diagram. ** The safety collar must be used or score = 0-points	
		Total 10.0	
A 2 nd attempt is permitted, but with 1.0 deduction. The vault score is the average of the two scores.			

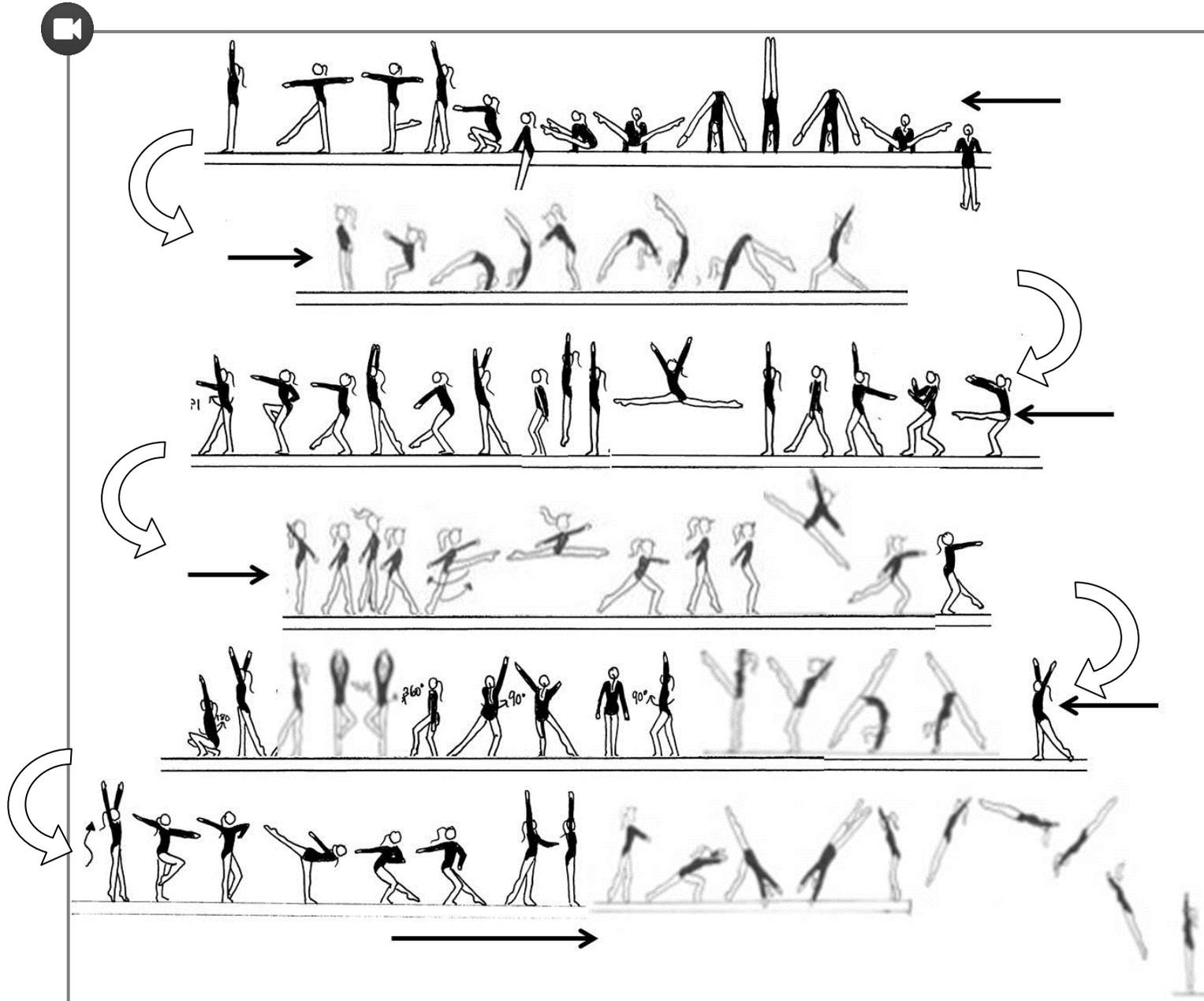
CLASS HP4 - High Performance Stream (13-14) - SINGLE BAR



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

DESCRIPTION	VALUE	PERFORMANCE EXPECTATIONS	ERRORS	DEDUCTIONS
1. From a small swing cast out to backward swing, forward swing and kip cast to near handstand (straddled or straight body)	2.2 (0.5) (0.2) (0.5) (1.0)	<ul style="list-style-type: none"> the cast may be performed with bent arm "chin-up" style or with straight arm "beat swing" style cast handstand must be straight arms 	<ul style="list-style-type: none"> usual errors bent arms on cast to handstand 	0.1 - 0.3 0.1 - 0.3
2. Swing down and forward with ½ turn to overgrip (one hand at a time) above 60°	1.0	<ul style="list-style-type: none"> turn with one hand at a time arms straight throughout end above 60° extended position 	<ul style="list-style-type: none"> not one hand at a time bent arms not achieving extended 60° position 	0.3 0.1 - 0.3 0.1 - 0.3
3. Giant swing in overgrip with ½ turn to undergrip handstand	1.0	<ul style="list-style-type: none"> the ½ turn must begin before completion of the giant and end in an extended handstand position 	<ul style="list-style-type: none"> late turn poor handstand position 	0.1 - 0.3 0.1 - 0.3
4. Undergrip giant, ½ turn to overgrip	1.0	<ul style="list-style-type: none"> the ½ turn must begin before completion of the giant and end in an extended handstand position 	<ul style="list-style-type: none"> late turn poor handstand position 	0.1 - 0.3 0.1 - 0.3
5. One (1) overgrip giant	0.8	<ul style="list-style-type: none"> the giant must be achieved with minimal piking of the body or arm-trunk angle the final position must pass through a completely extended handstand 	<ul style="list-style-type: none"> excessive pike or shoulder angle bent arms not passing through handstand poor handstand position 	0.1 - 0.3 0.1 - 0.3 0.1 - 0.3 0.1 - 0.3
6. Stalder	1.6	<ul style="list-style-type: none"> the straddle in should be somewhat delayed maximum flexion at bottom the opening proceeds with a continuous extension to hollow body and extended handstand straight arms throughout 	<ul style="list-style-type: none"> early straddle in lack of flexion arching during opening poor handstand position bent arms 	0.1 - 0.3 0.1 - 0.3 0.1 - 0.3 0.1 - 0.3 0.1 - 0.3
7. One (1) overgrip giant	0.8	<ul style="list-style-type: none"> the giant must be achieved with minimal piking of the body or arm-trunk angle the final position must pass through a completely extended handstand 	<ul style="list-style-type: none"> excessive pike or shoulder angle arch or bent knees bent arms not passing through handstand poor handstand position 	0.1 - 0.3 0.1 - 0.3 0.1 - 0.3 0.1 - 0.3 0.1 - 0.3
8. Salto backward stretched	1.6	<ul style="list-style-type: none"> the flyaway must be in a slightly hollow body position throughout the whole body must be above the bar 	<ul style="list-style-type: none"> excessive pike or arch below bar height tuck or pike position 	0.1 - 0.3 0.1 - 0.3 1.4 (no value)
	Total 10.0			

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

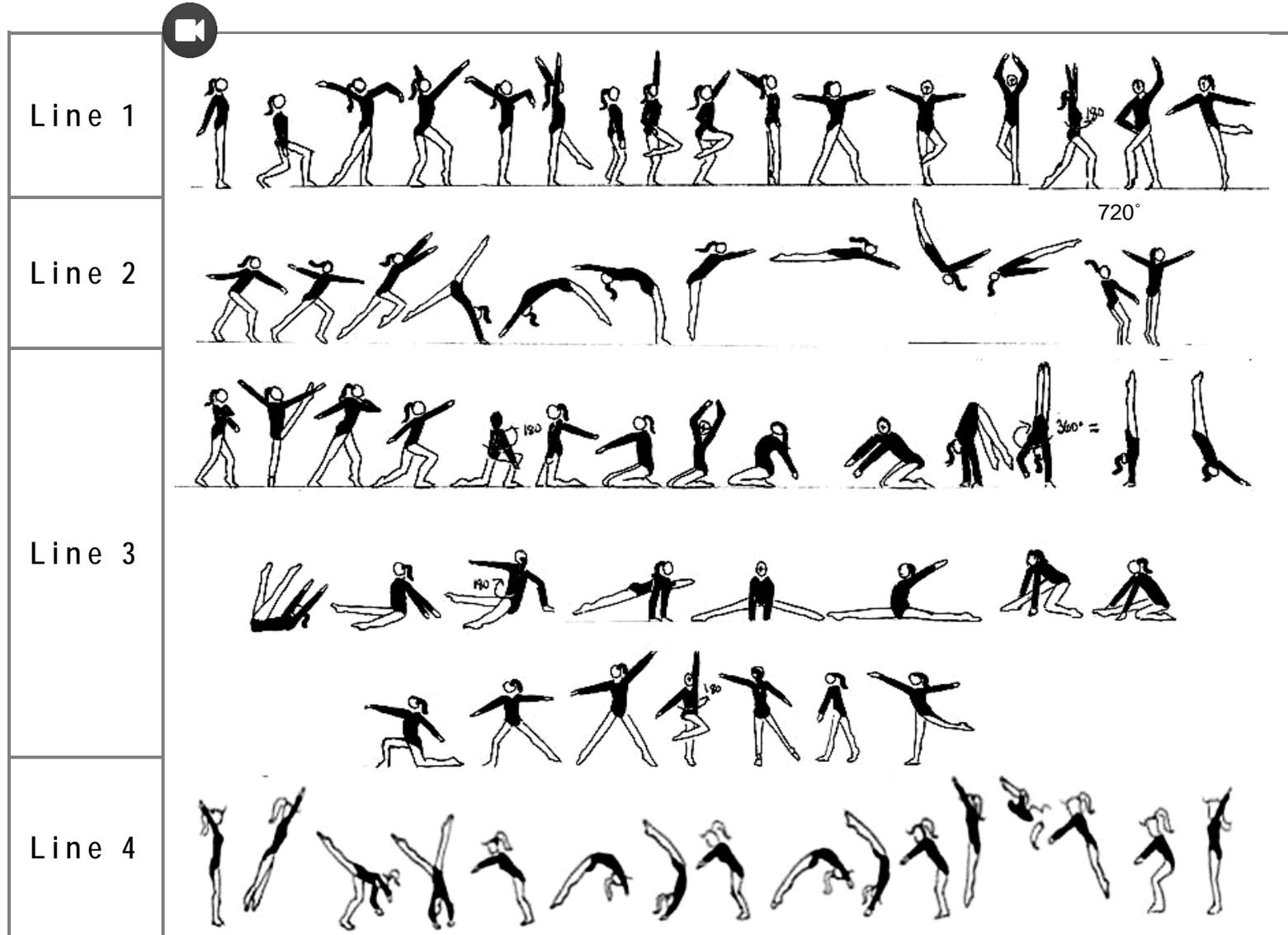


CLASS HP4 – High Performance Stream (13-14) – BALANCE BEAM

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

NOTE: Gymnasts may add or delete one step where necessary in order to be on their correct side for each element. Steps may be on either foot and turns may be in either direction.

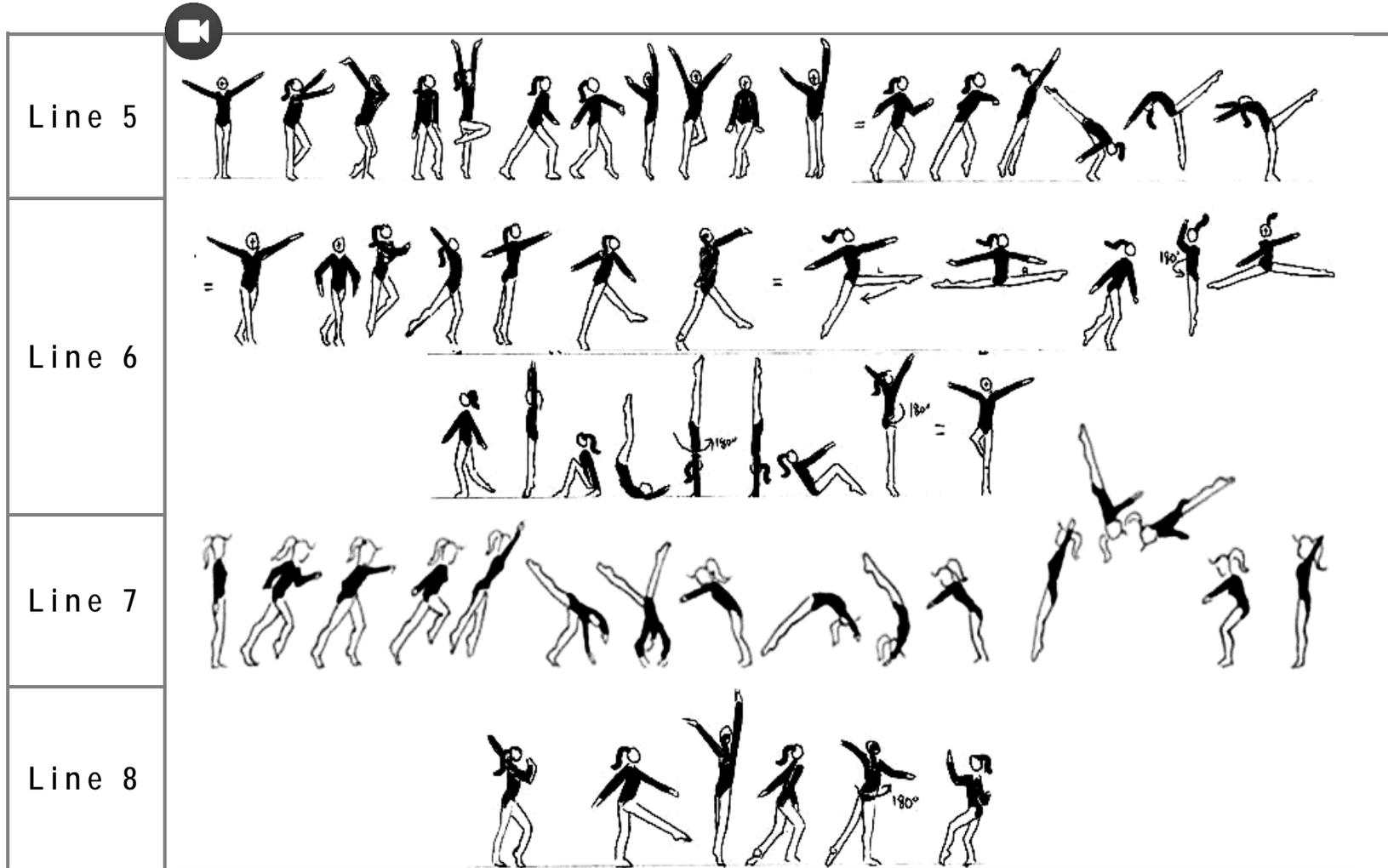
CLASS HP4 - High Performance Stream (13-14) - FLOOR EXERCISE (Part 1)



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

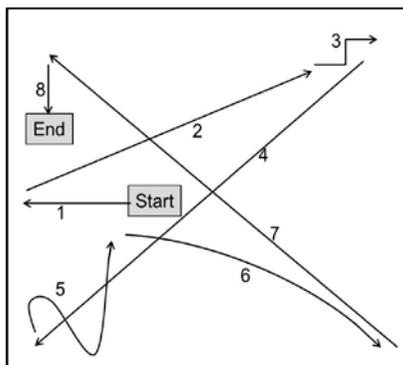
DESCRIPTION	VALUE
<p>Line 1</p> <p>a. From stand, feet together, arms beside trunk; step forward right through demi-plie then extend both knees and point left foot back (tendu). <i>ARMS – Raise arms through 2nd position to shoulder height and lower during step; bend the left arm at chest level with palm out and lift the right arm to horizontal and slightly backward when extending leg.</i></p> <p>b. Step forward onto left leg through demi-plie and close right foot beside left foot. <i>ARMS – Lower the arms through 2nd to the side during step, lift the left arm to chest height. Bend the right arm at chest level with the palm down when the right leg closes.</i></p> <p>c. Take a side step to the right through demi-plie, extend the knees, immediately bend the right knee and close the left foot beside the right knee to finish with the right leg in demi-plie and the left leg forward passé. <i>ARMS – Lift through 2nd to a high position, then lower through 2nd during the step. Lift the right arm to the side and upward to a high position, bend the right arm overhead and place left hand on left hip when closing left foot.</i></p> <p>d. Look to left. Step sideward to the left with the left foot in relevé and close the right foot beside left foot in relevé. <i>ARMS – Lower the right arm to the side, the left arm remains on the left hip.</i></p> <p>e. Look to the right. Take two steps forward; left-right to prepare the turn. TURN (720°) to the right on the right foot with the left leg on forward passé.</p> <p>f. Step forward onto the left leg in demi-plie, straighten both legs to finish with the right foot pointed on the floor (tendu). <i>ARMS – Optional during the turn, then open diagonally upward.</i></p> <p>g. ½ pivot turn (180°) to the right, then lower left heel and point the right foot to the front. Finish by looking towards Corner 4. <i>ARMS – Lift the right arm forward to high position; move the left arm downward to curve in front of the body.</i></p>	<p>1.1 (7 x 0.1) + 720° turn = 0.4</p>
<p>Line 2</p> <p>a. Run and perform a HANDSPRING FORWARD FOLLOWED BY A SALTO FORWARD STRAIGHT</p>	<p>1.5 (0.5, 1.0)</p>
<p>Line 3</p> <p>a. Step forward onto left leg in relevé, then kick right leg forward (maximum amplitude). <i>ARMS – Cross both arms in front of the chest during the step, open diagonally upward during the kick with the right leg.</i></p> <p>b. Step backward with right leg, then move left leg back while the right knee bends and place the left knee on the floor to finish in a kneeling position with right leg forward and left leg behind. <i>ARMS – Lower arms through 2nd during the step with the right leg; lift the left arm to horizontal and the right arm sideward to horizontal in the kneeling position.</i></p> <p>c. ½ turn (180°) to the left on the knees and close the legs to finish in a kneeling position. <i>ARMS – Lower through 2nd when starting the turn, then lift both arms forward to 5th position and immediately lower sideward while kneeling. Move the head backward while the arms move down and end facing forward.</i></p> <p>d. Place both hands on the floor and EXTEND THE KNEES PUSHING FROM THE FLOOR TO PERFORM A HANDSTAND 360° TURN. Roll forward and separate the legs to finish sitting with the legs apart.</p> <p>e. Cross left leg over the right leg and turn ½ to the right; place the left foot on the floor in front of the right leg; continue turning to the right another ½ TURN ON BOTH LEGS TO FINISH IN A SPLIT POSITION with the right leg forward and left leg backward pointing at corner 2. <i>ARMS – Move the left arm forward to the right and place the left hand beside the right hand during the first ½ turn. Lift both arms to 2nd position in the split.</i></p> <p>f. Bend the left knee and slide the right foot backward to finish kneeling sitting on the left heel. Then lift the hips, bend the right leg and transfer the weight forward. <i>ARMS – Place both hands on the floor when sliding the right foot backward and circle an arm backward to a low position while lifting the hips. Then lift the right arm forward to horizontal and the left arm to the side to horizontal while the weight is transferred forward.</i></p> <p>g. Extend the right leg to stand up transferring the weight backward and perform a ¼ turn (90°) left onto the left foot in relevé. Lift the right foot and bend the right knee to a forward passé. <i>ARMS – Lift the left arm to a high position and the left arm diagonally downward to the side.</i></p> <p>h. Cross the right leg over the left leg turning ¼ (90°) to the left; place the right foot on the floor towards corner 4; continue turning ½ (180°) left with both feet in relevé. When finished turning, lift the left leg backward upward to momentary arabesque. <i>ARMS – Lower both arms through 2nd while turning left. Lift the left arm forward to horizontal and the right arm to the side to horizontal while lifting the leg backward.</i></p>	<p>1.3 (8 x 0.1) + Handstand turn= 0.3 Turn to split = 0.2)</p>
<p>Line 4</p> <p>a. Run and perform ROUND-OFF, TWO BACK HANDSPRINGS AND SALTO BACKWARD TUCKED.</p>	<p>1.7 (0.2,0.5,0.5, 0.5)</p>

CLASS HP4 - High Performance Stream (13-14) - FLOOR EXERCISE (Part 2 -Continued)



CLASS HP4 – High Performance Stream (13-14) – FLOOR EXERCISE (Part 2 continued)

	DESCRIPTION	VALUE
Line 5	<p>a. Step sideward to the right with the right leg in demi-plie, bend the left leg and cross it behind the right leg pointed on the floor (tendu). <i>ARMS – from sideways diagonally upward, circle with the arms. Lower the arms left downward, then lift right upward to finish with the left arm bent at the level of the chest palm downward and right arm diagonally upward.</i> Look to the right above the right hand.</p> <p>b. Step forward onto the left leg, bend the right leg to perform a forward passé and turn ¼ (90°) to the left in relevé. <i>ARMS – lower both arms downward through 2nd during the step, lift both upward through 5th while turning.</i></p> <p>c. Take two long forward running dancing steps right-left and then close the right foot beside the foot in relevé. <i>ARMS – Lower arms during the steps, lift the right arm forward to high, and lift the left arm to the side to horizontal when closing the right foot.</i> Look to the left.</p> <p>d. Turn ¼ (90°) to the right on the right foot in relevé while bending the left leg to perform a forward passé and close the left foot. <i>ARMS – Lower both arms during the steps, lift the left arm forward to high, and lift the right arm sideward to horizontal while closing the left foot.</i> Look to the right.</p> <p>e. Step forward left, kick the right leg forward to horizontal or above. FREE (AERIAL) WALKOVER FORWARD.</p>	<p>1.1 (6 x 0.1) + Aerial walkover=0.5</p>
Line 6	<p>a. Following a semi-circular curve on the floor, perform a chasse to the left then a SWITCH SPLIT LEAP AND THEN A TOUR JETÉ. <i>ARMS – optional.</i></p> <p>b. Step backward with the left leg and close the right foot beside the left foot in relevé. <i>ARMS – Lift both arms upward to a high position.</i></p> <p>c. ROLL BACKWARD TO HANDSTAND WITH ½ (180°) TURN and roll forward tucked to stand with arms high.</p> <p>d. Turn ½ (180°) to the right.</p>	<p>1.2 (2 x 0.1) + Switch split = 0.4 Tour Jete = 0.2 Back roll ½ = 0.4</p>
Line 7	a. Run and perform a ROUND-OFF, BACK HANDSPRING, SALTO BACKWARD STRAIGHT.	1.7 (0.2, 0.5, 1.0)
Line 8	<p>a. Lift the left heel, bend and rotate the left leg to the right. <i>ARMS – Bend the right arm at chest height, palm out, while lifting the heel. The left arm remains diagonally upward. Lower the left heel to the floor turning to the left to be parallel to the side of the floor; bend the left knee in demi-plie and lift the right leg forward upward to below horizontal.</i> <i>ARMS – Bend the left arm forward upward to forward middle palm up; move the right arm diagonally upward when turning left.</i></p> <p>b. Step forward with the right leg and close the left foot beside the right foot in relevé. <i>ARMS – Lower both arms to a low position during the step, then lift the right arm forward to high and the left arm sideward when closing the feet. Then place two hands on the right hip.</i></p> <p>c. Bend and extend both legs. Look to the right. <i>ARMS – hands remain on the right hip. Then gently bend and extend the right arm to the side at shoulder height leading the movement with the elbow. Move the left hand to the left hip. Look right. Then gently bend and extend the left arm to the side at shoulder height leading the movement with the elbow. The right arm remains extended.</i></p> <p>d. Turn ½ (180°) to the left in relevé, bend both legs in demi-plie and lift the left heel from the floor (forced arch). <i>ARMS – Lower arms through 2nd while turning. Place the left hand on the left hip. Lift the right arm forward to horizontal and bent at the elbow, palm to ceiling.</i> Look to the right.</p>	<p>0.4 (0.1 each)</p> <p>Total Value = 10.0</p>



NOTES:

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



MUSIC for HP CLASS 4 –High Performance Stream (13-14)

FLOOR EXERCISE

“Mazurka 4” --- Composed by Cuauhtémoc Juárez Hernández

Piano

Musical notation for measures 1-6 of 'Mazurka 4'. The score is in 3/4 time and features a piano accompaniment with a steady bass line and chords in the right hand.

Musical notation for measures 7-13 of 'Mazurka 4'. The melody in the right hand becomes more active, moving across the staff.

Musical notation for measures 14-19 of 'Mazurka 4'. The right hand continues with a rhythmic melody, while the left hand maintains a consistent accompaniment.

Musical notation for measures 20-25 of 'Mazurka 4'. The piece continues with similar rhythmic patterns in both hands.

Musical notation for measures 26-32 of 'Mazurka 4'. The right hand features a more melodic line with some grace notes.

Musical notation for measures 33-39 of 'Mazurka 4'. The piece concludes with a final cadence in the right hand.

Musical notation for measures 40-46 of 'Mazurka 4'. The right hand has a more complex melodic line with some chromaticism.

Musical notation for measures 47-52 of 'Mazurka 4'. The piece continues with a steady accompaniment and a melodic right hand.

Musical notation for measures 53-58 of 'Mazurka 4'. The right hand features a rhythmic melody with some syncopation.

Musical notation for measures 59-64 of 'Mazurka 4'. The piece continues with similar rhythmic patterns in both hands.

Musical notation for measures 65-70 of 'Mazurka 4'. The right hand has a more melodic line with some grace notes.

Musical notation for measures 71-76 of 'Mazurka 4'. The piece concludes with a final cadence in the right hand.

Musical notation for measures 77-83 of 'Mazurka 4'. The piece concludes with a final cadence in the right hand.

Musical notation for measures 84-89 of 'Mazurka 4'. The piece concludes with a final cadence in the right hand.

FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE



**PHYSICAL AND TECHNICAL ABILITY
TESTING PROGRAM
for
Women's Artistic Gymnastics**

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

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FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE



PHYSICAL ABILITY TESTING PROGRAM

for

Women's Artistic Gymnastics

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

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

Effective Physical Ability Training

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

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

Physical Ability

Name:

Test Results

City:

Date: Bd.: Club:

Flexibility

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

Total Flexibility	
Total Strength	
Total	
Rank	

Strength

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

Signature:

Physical Ability Testing Program (women)

Flexibility

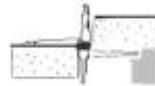
1. Forward-backward splits

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

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



Various heights to 30 cm



Testing Protocol:

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

2. Side splits

Mats/Blocks to 30 cm

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



Various heights to 30 cm

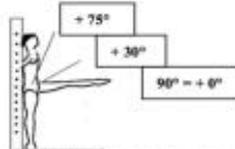
Testing Protocol:

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

3. Leg raise forward – left and right

Wallbar, instrument or chart for measuring angles

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



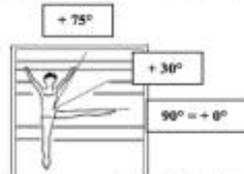
Testing Protocol:

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

4. Leg raise sideways – left and right

Wallbar, instrument or chart for measuring angles

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



Testing Protocol:

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

5. Bridge

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



Testing Protocol:

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

6. Trunk bend forwards

Bench, staff, tape-measure

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



Testing Protocol:

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

7. Trunk bend forwards in straddle sit

2 benches, staff, tape-measure

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



Testing Protocol:

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

8. Arm-trunk angle backwards

Vertical bar to stand against, staff, tape-measure

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



Testing Protocol:

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

Strength, power & endurance

1. Standing long jump

Tape measure

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



Testing Protocol:

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

2. Sprint 20 metres

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



Testing Protocol:

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

3. Stoop-in and stoop-out

Stop-watch

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



Testing Protocol:

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

4. Hanging leg lifts

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



Testing Protocol:

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

5. Lift trunk forward (crunchies)

Tennis ball or similar item, stop-watch

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



Testing Protocol:

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

6. Rope climb

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

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



Testing Protocol:

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

7. Dips

Parallel bar or similar, stop-watch

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



Testing Protocol:

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

8. Hold Handstand crossways on low Balance Beam

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



Comments:

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

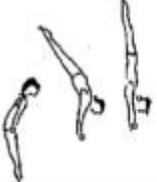
9. Straddle L-sit to press handstand on Balance Beam

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



10. Support swing to handstand

Uneven bars or single bar

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



FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE



TECHNICAL ABILITY DEVELOPMENT AND TESTING PROGRAM

for

Women's Artistic Gymnastics

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

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

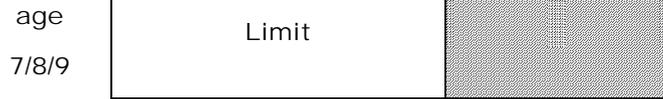
Evaluation and Control System for Technical Ability Testing (TAT)

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

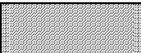
Information for the Selection of Difficulty Levels (DL)

Difficulty Level

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



 = Limit

 = Possibility for attempting a higher Difficulty Level.

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

Assessment of the Quality Value (QV)

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

- 0** = Not accomplished. Intended element not recognisable.
- 1** = Intended element barely recognisable. Bad technical performance, incorrect body position (posture) or fall.
- 2** = The essential technical characteristics have been accomplished. Poor technique and execution, step or hop.
- 3** = The element is shown with good technique and execution; it is controlled. It could be integrated in a competition exercise.
- 4** = The element is shown with very good technique and execution. No landing errors.

- Elements of Quality Value = 3 can be included in domestic competitions and demonstrate that the gymnast is ready to compete with the compulsory or optional exercises that contain that element.
- Only elements of Quality Value = 4 should be included in international competitions.
- This philosophy and concept applies also to elements not in the Technical Testing Charts – for example all elements in the Skill Acquisition Profile Charts presented at the end of this book and any elements not within the scope of this book.

Requirements for Methodical Apparatus (Auxiliary Equipment)

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

Technical Test Results Women

Date:

Name:

Birthdate:

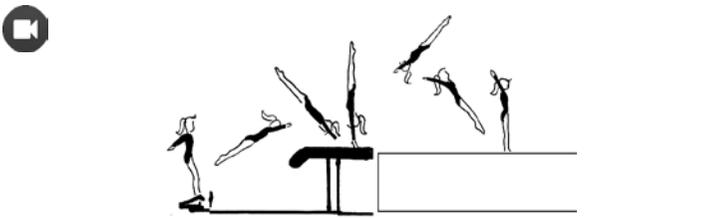
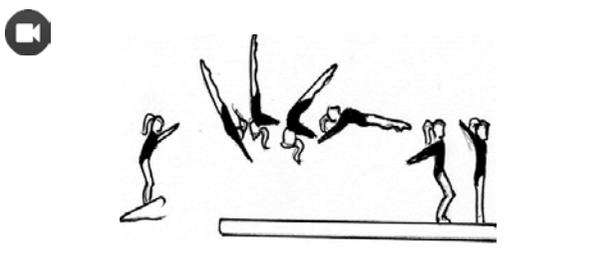
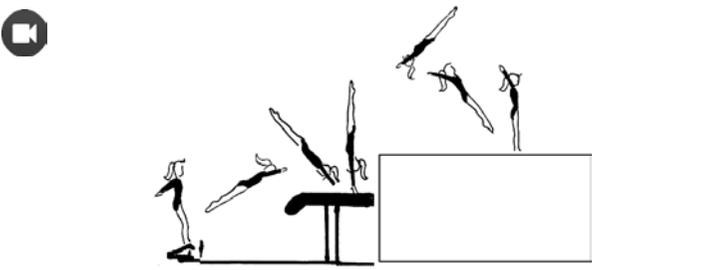
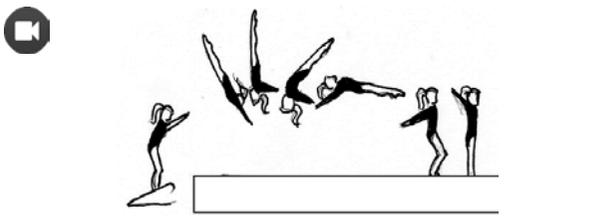
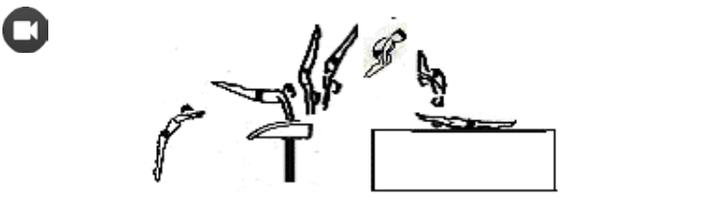
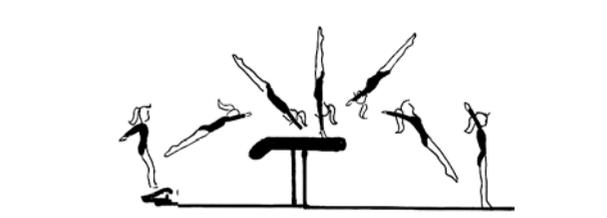
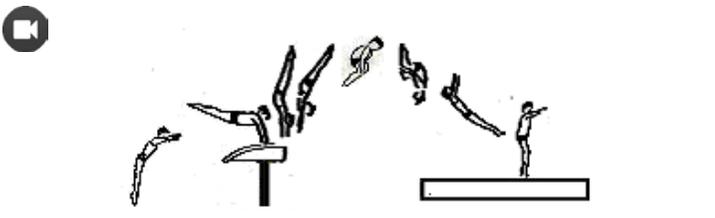
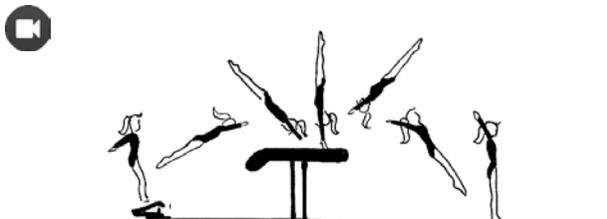
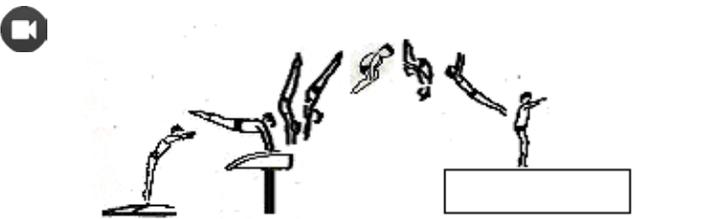
Club: Age:

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

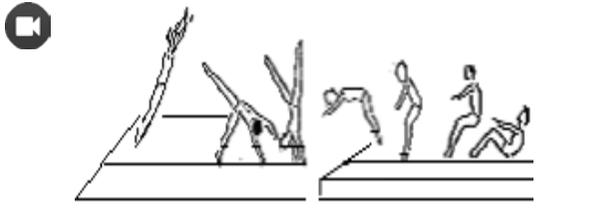
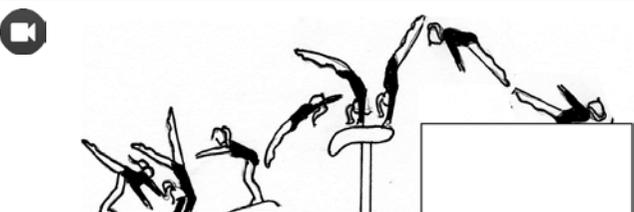
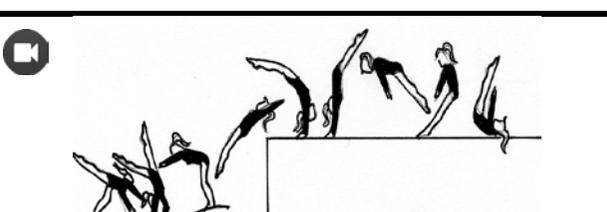
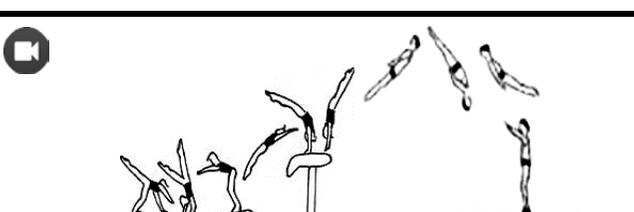
Total Technical	
Rank Technical	
Total Physical	
Rank Physical	
TOTAL SCORE	
FINAL RANK	

Signature:

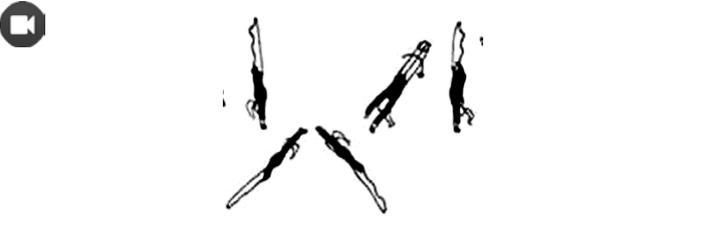
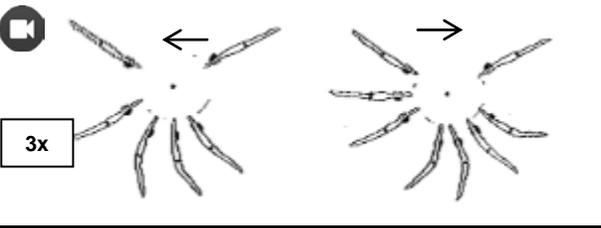
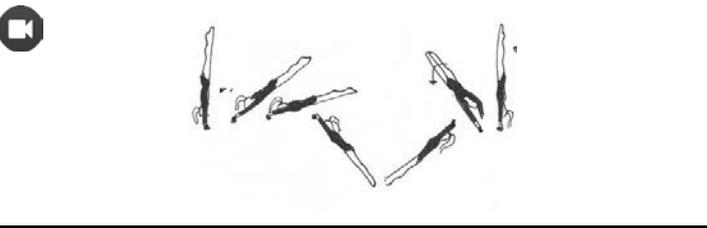
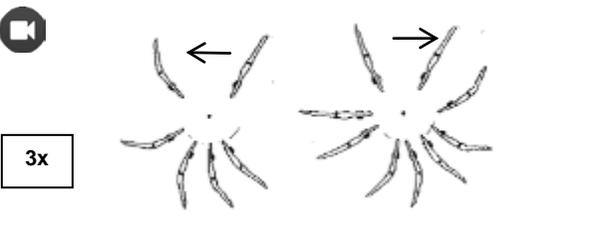
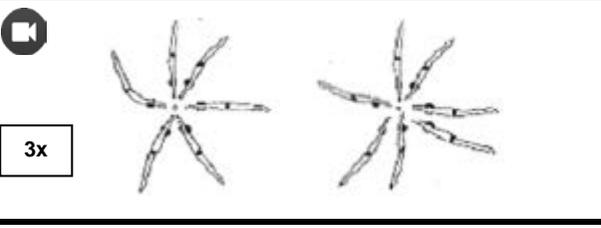
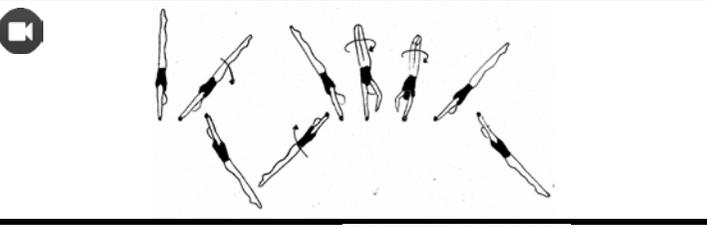
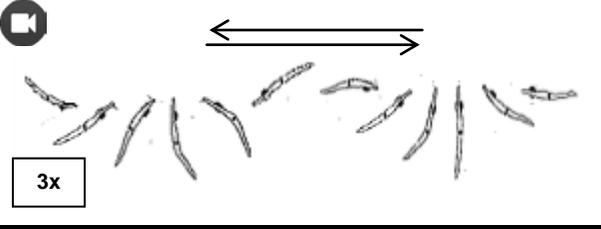
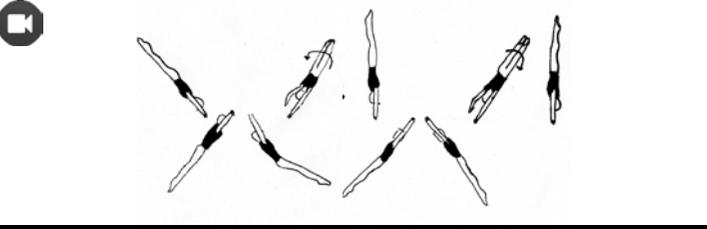
VAULT – Structure 1 – Handspring forward

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

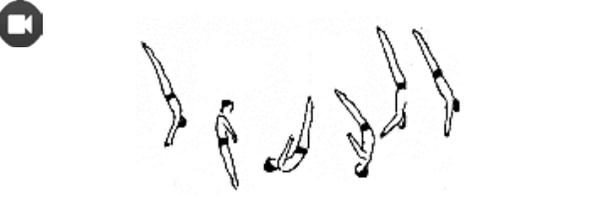
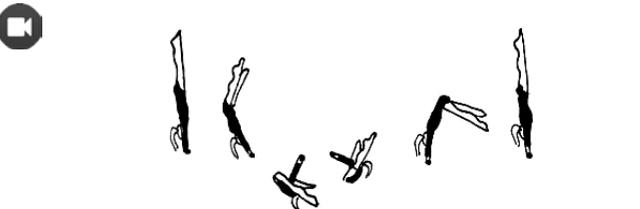
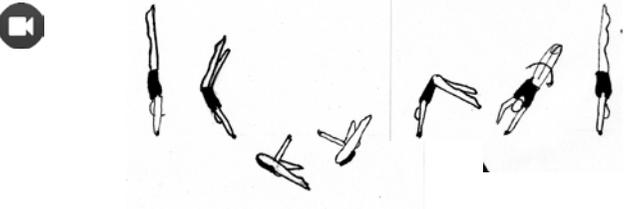
VAULT – Structure 2 – Round off entry (Yurchenko)
(Yurchenko safety mat required)

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

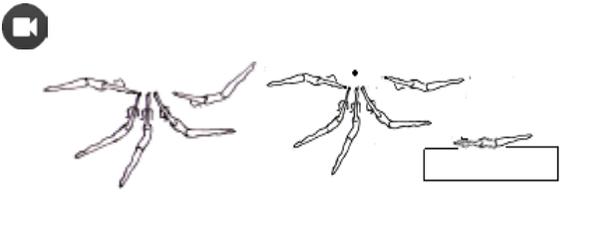
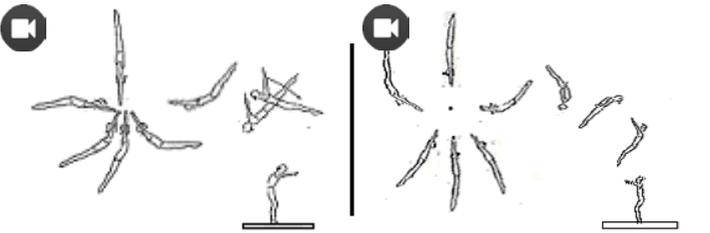
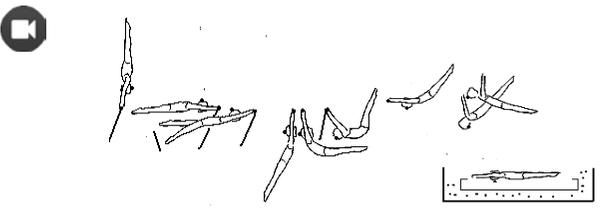
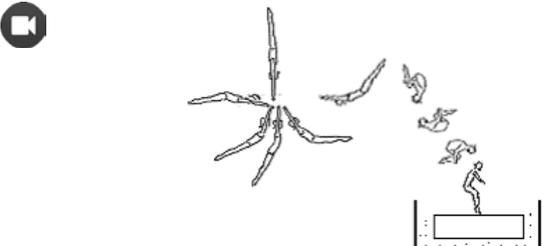
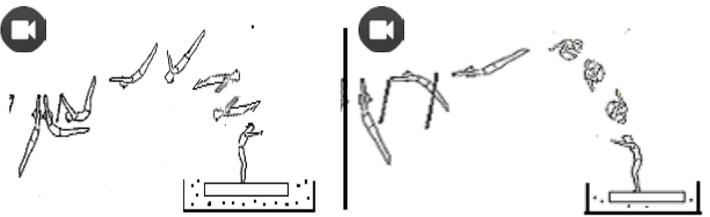
SINGLE BAR & UNEVEN BARS – Structure 1 – Long hang swings

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

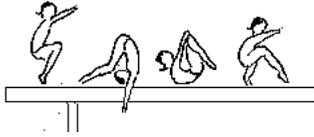
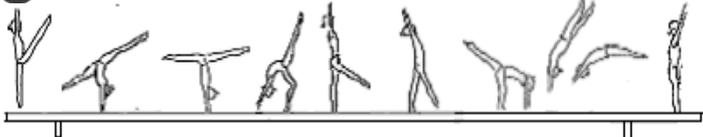
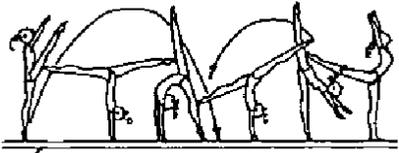
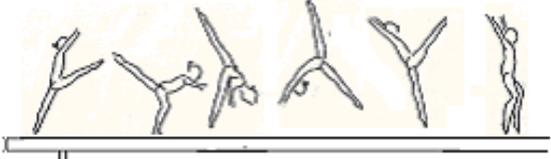
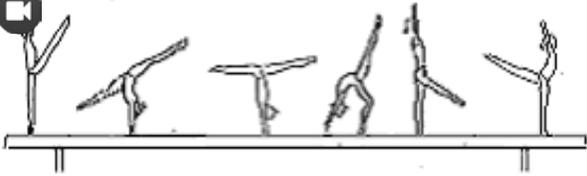
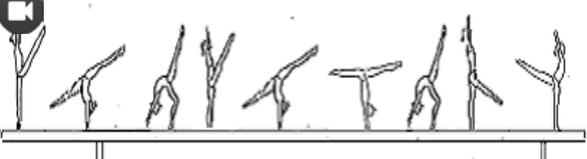
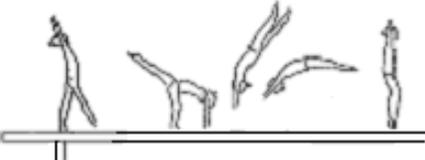
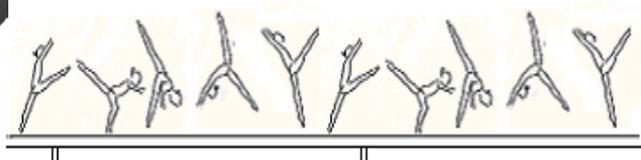
SINGLE BAR & UNEVEN BARS – Structure 2 – In-bar elements (elements near the bar)

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

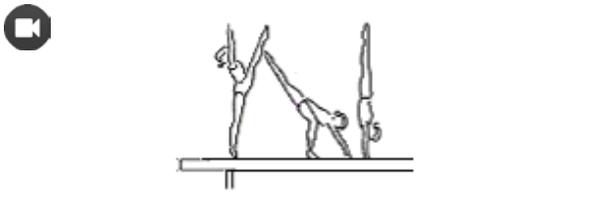
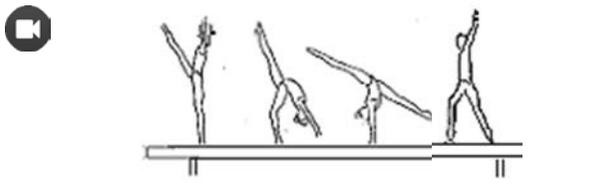
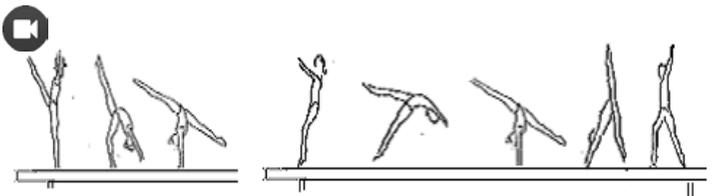
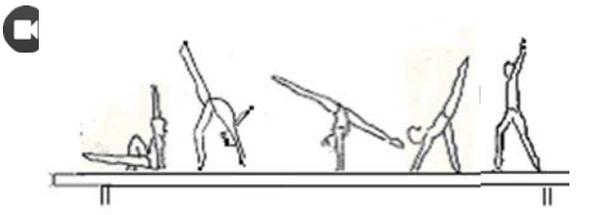
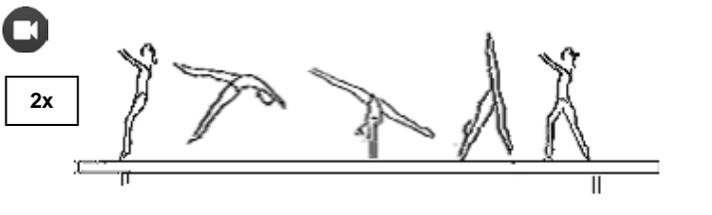
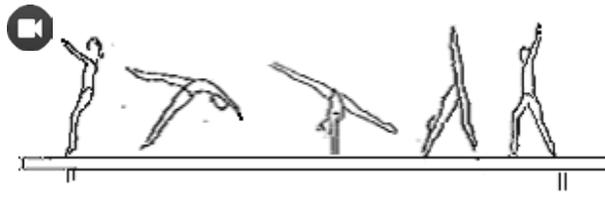
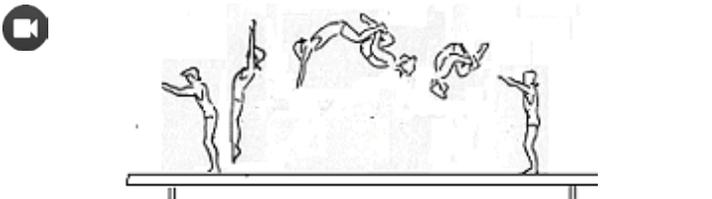
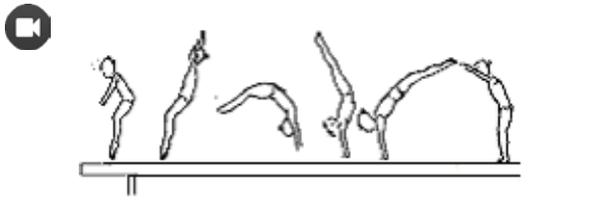
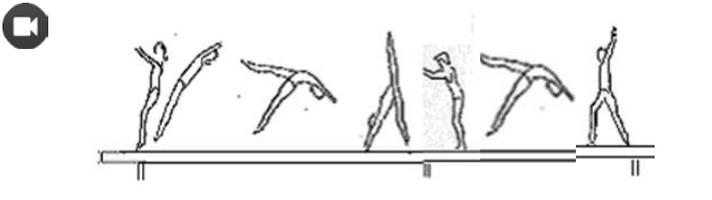
SINGLE BAR & UNEVEN BARS – Structure 3 - Dismounts

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

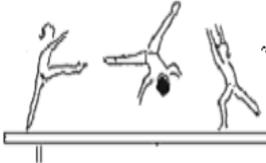
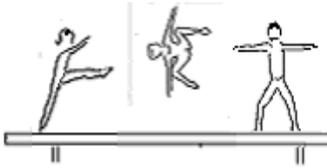
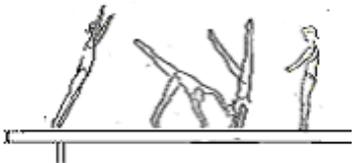
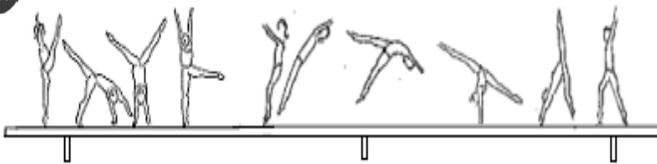
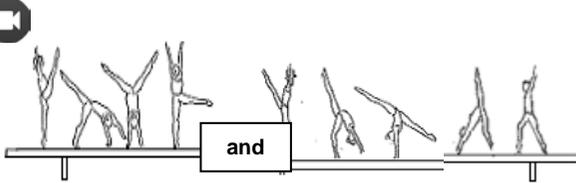
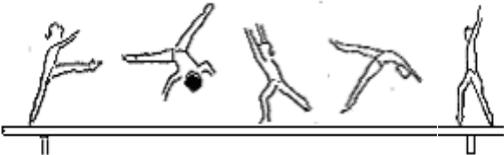
BALANCE BEAM – Structure 1 – Acrobatics forward

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

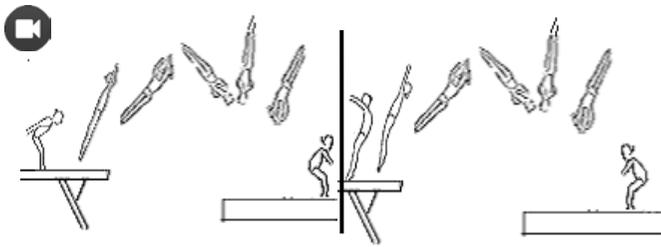
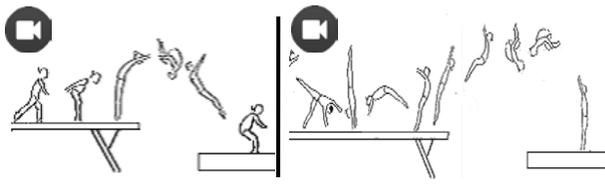
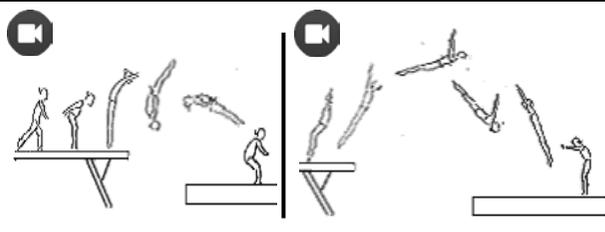
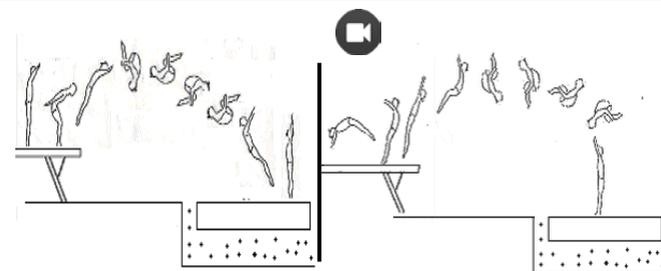
BALANCE BEAM – Structure 2 – Acrobatics backward

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

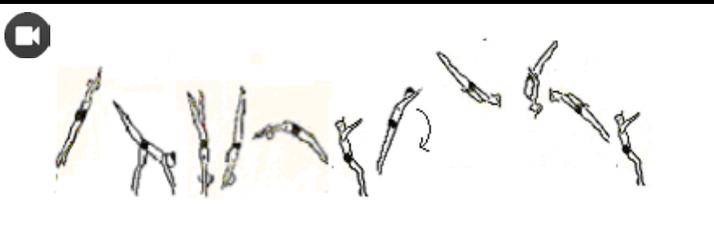
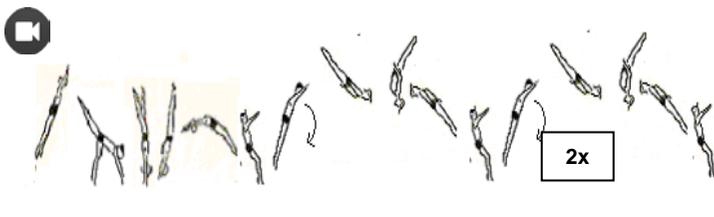
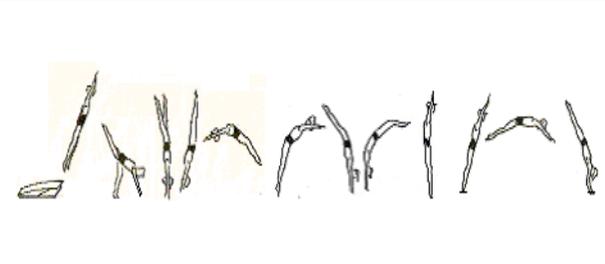
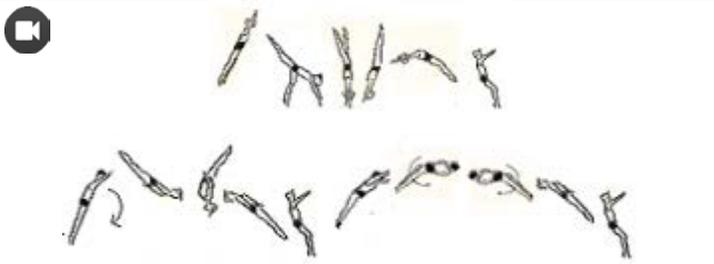
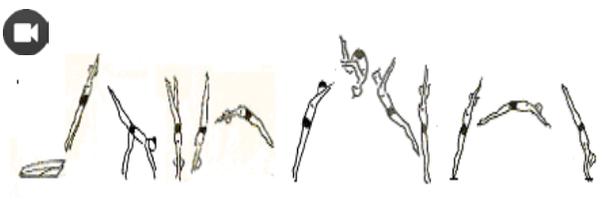
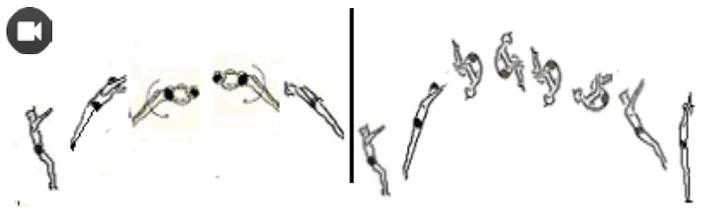
BALANCE BEAM – Structure 3 – Acrobatics sideward

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

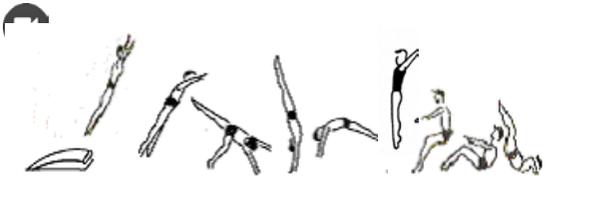
BALANCE BEAM – Structure 4 – Dismounts

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

FLOOR EXERCISE – Structure 1: Acrobatics forward

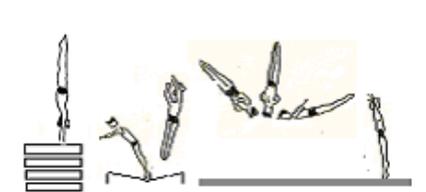
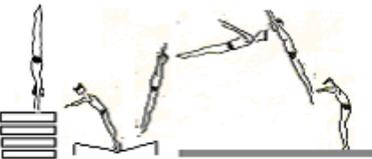
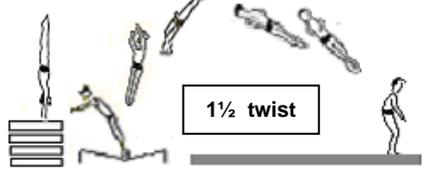
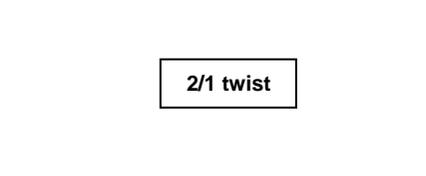
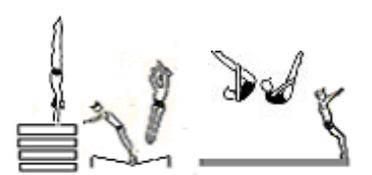
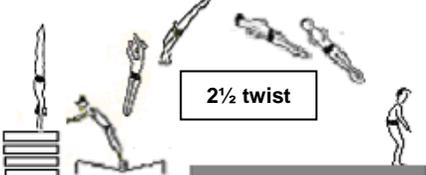
1	<p>from board: hurdle step – handspring fwd</p>		6	<p>3 steps handspring fwd – salto fwd straight</p>	
2	<p>from board: hurdle step – handspring fwd – piked dive roll</p>		7	<p>3 steps handspring fwd – salto str – salto str</p>	
3	<p>from board: hurdle step – handspring fwd – flyspring fwd – piked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

FLOOR EXERCISE – Structure 2 - Acrobatics backward

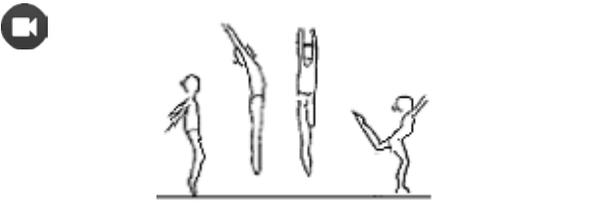
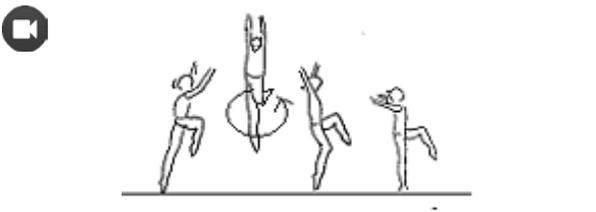
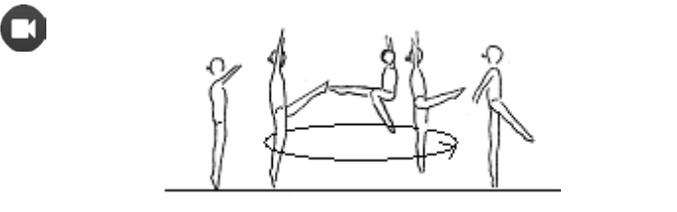
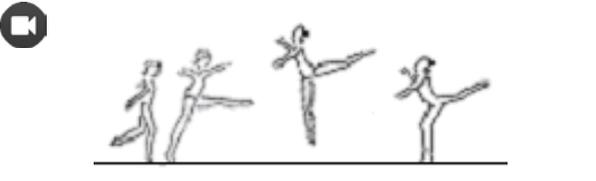
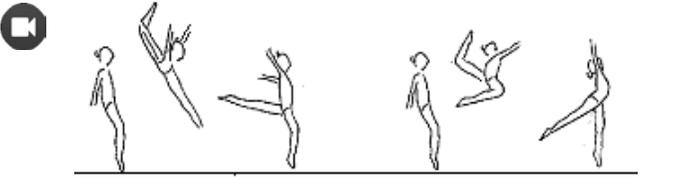
1	<p>from board: take off – round off – vertical jump and roll bwd</p>		6	<p>from stand: Round off – 2xback handspring – salto str</p>	
2	<p>from board: take off – round off –back handspring – vertical jump and roll bwd</p>		7	<p>from stand: round off – flick flack – tempo salto – back handspring – salto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

FLOOR EXERCISE –Structure 3: Take-offs backwards for twisting (Mini-tramp)

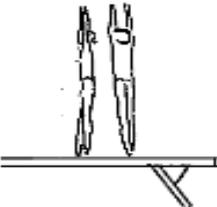
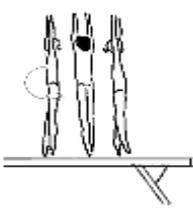
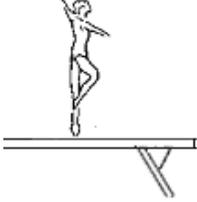
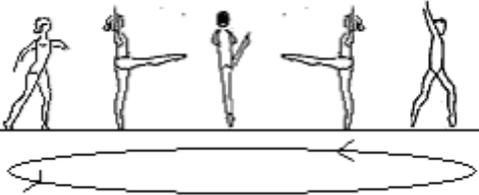
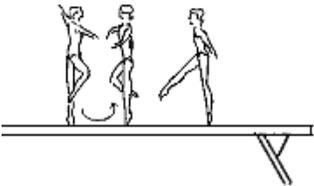
(All onto 40cm mat) (These tests can also be performed on a Trampoline)

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

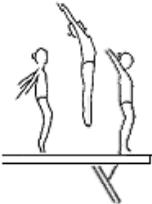
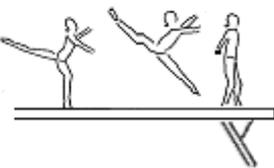
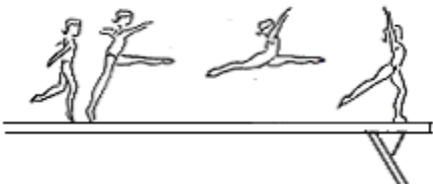
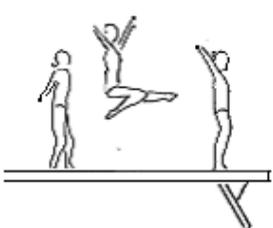
ARTISTIC & CHOREOGRAPHIC ELEMENTS - FLOOR – Structure 1 – Jumps and Leaps

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

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

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

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

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

FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE



SKILL ACQUISITION PROFILES

for

Women's Artistic Gymnastics

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

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Skill Acquisition Charts and Competition recommendation

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

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

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

VAULT – Skill Acquisition Profile

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

UNEVEN BARS – Skill Acquisition Profile

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

BALANCE BEAM – Skill Acquisition Profile

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

FLOOR EXERCISE – Skill Acquisition Profile

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

Sample to be used only if the Cod of Points is designed to reward connections and/or combinations