

# Wisconsin Interscholastic Athletic Association

## 2024-2026 CLARIFICATIONS

### General

- 1) **Extra warm-up**— Concerning the deduction “Flagrant exceeding of warm-up time or warming up on the competitive equipment or in competitive area (excluding stretching in competitive area) -0.2 after one warning”.  
Aside from the designated time that a gymnast is allowed to warm-up on the competitive equipment prior to the start of the meet or during a touch warm-up, a gymnast is not allowed on the equipment or in the competitive area (excluding stretching) without receiving a deduction.  
The **“equipment”** is the competitive floor area, uneven bars, balance beam, and vault table, including boards used at those events. A gymnast using any of the above during a non-designated warm-up time would receive a 0.2 deduction. The **“competitive area of an apparatus”** is defined as the immediate area around a piece of apparatus including the matted area and the area between the judge’s table and the apparatus. All other areas outside of the immediate area of competition, including the vault runway when not in use, may be used for stretching, running to loosen up, walking through routines, or doing simple warm-up skills such as cartwheels, walkovers, etc.  
The intent of the rule is that no gymnast have an unfair advantage by having extra time on the equipment. They should be allowed to prepare for competition without causing a distraction. Coaches and gymnasts need to be aware of what is happening during the competition and try not to distract the judges or other competitors. Judges should be concerned with arriving at a fair score without having to patrol other parts of the gym. The above deduction for being in the competitive area should be used only in the case of a true distraction of a judge while performing her job. Judges should be strict if a gymnast actually uses the equipment but should discuss with coaches what is reasonable as far as competitive area and let them know if something is unacceptable. In that case, coaches should be given a warning but a deduction should not be taken unless the warning is ignored.
- 2) **Equipment Specifications**— If the chief judge notices a gymnast preparing to begin a routine using incorrect equipment specifications, she should remind the gymnast of the requirements and permit her a reasonable amount of time to correct the situation. It should be noted, however, that the ultimate responsibility for complying with the rule rests with the gymnast and/or coach. Therefore, should the judge not notice the illegal situation in time to permit a correction of the situation, a 0.3 chief judge deduction shall be taken for altering equipment specifications.
- 3) **Marking the height of the bars** —  
**LB**— The minimum setting should be marked in black. The black mark should always be visible. If the LB is set lower than the minimum specifications, the black mark would not be visible, thus set illegally.  
**HB**— The maximum setting should be marked in red. The red mark should be visible at the highest legal notch. If the HB is set higher than the maximum setting allowed by the manufacturer and there is space below the red line, the height of the bar would be set illegally.
- 4) **Matting** — Although 19” of matting is allowed, only manufactured mats of a thickness referenced in the rulebook are allowed. A large mat, for instance 18”, would not be allowed even though it is under 19”. A sting mat may be placed anywhere in a mat stack or 2 sting mats may be used on top of each other. Any combination of matting (1 1/4” mats - 8” mats) may be used as long as the height of the stack does not exceed the maximum allowable matting of 19”.
- 5) **Vault Matting** — The 8’x18’ landing area must have 4 3/4” thick matting but does not need to be one single mat.
- 6) **Uniform** — A warning is required prior to taking a deduction for improper uniform. Coaches should be notified so that the gymnast has an opportunity to correct the error before the next event. If the error is not corrected the improper uniform deduction is taken (0.2) on the next event only. Stud earrings are allowed, not to exceed one per ear. The rule states that “Jewelry shall not be worn in competition.” With the exception of stud earrings, jewelry includes necklaces, rings, bracelets, etc. Jewelry is not allowed to be covered with tape or any other type of covering. Jewels/gems are not allowed to be attached to the face and are considered jewelry which is illegal. Jewels/gems are allowed on manufactured leotards.
  - a) If a judge sees jewelry before the girl competes, she is told she cannot compete with jewelry and must remove it.
  - c) If not removed she may not compete.
  - b) If noticed when the girl is already doing her routine or immediately after, a warning is given for improper uniform and she must remove it or not compete on the next events.
- 7) **Coaching Deduction** — The deduction for a coach/teammate verbally instructing a gymnast during a routine is 0.2 from the gymnast’s event score. If a specific instruction is given to a gymnast who forgets her routine, the deduction may be taken without a warning. In this case the deduction is taken only once per routine. If general coaching cues are given, (such as: stay tight, run hard, squeeze, etc.) a warning is required before taking the deduction. After one warning, a second occurrence incurs a 0.2 chief judge deduction. Cheering or comments meant to encourage (such as: go, you can do it, come on, finish up) are allowed and should not be deducted. There is no deduction for signaling (i.e. holding up a hand, etc.). Although signalling would not be deducted on vault, there would be a deduction if the coach is standing between the board and the table while doing so (0.5), rather than standing outside the table and reaching in with a hand or holding up a hand/arm.

- 8) **Coaches/Teammates** — There is no specific rule concerning a coach who runs from corner to corner for a gymnast's acro passes. There is also no rule concerning gymnasts standing around the floor to cheer during a teammate's routine. Coaches/teammates should use good judgment so as not to distract judges or other competitors, or interfere with spectator's views. Gymnast's standing on one side of the floor that does not interfere with the competition would be acceptable. Judge's may inform teams of what is acceptable when actions become distracting to others.
- 9) **Definitions** —
- a) **Element** — An element is any skill listed in the rulebook that a gymnast may choose to perform in to have the possibility of earning Value Part credit.
- b) **Value Part** — When an element is performed according to the technical requirements, it may earn Value Part credit as a M, S, HS, or AHS up to twice during a routine. If performed a third time it is an element of no value.
- 10) **Awarding Difficulty** — 8 elements are required to fulfill difficulty — 4 M's, 3 S's and 1 HS  
When there are less than 8 elements (ex: 3 M's and 3 S's) always award credit for the highest value (0.5) superior elements first. In this case the gymnast would receive 2.4 in difficulty (3 S's @ 0.5 ea and 3 M's at 0.3 ea). Always score to the benefit of the gymnast. Lower value elements may be replaced by higher level elements on a one-to-one basis only. A routine with less than 8 elements cannot receive full Difficulty credit of 3.0 even if all are S's, HS's, or AHS's.
- 11) **AHS Bonus** — If there is a fall following the performance of an AHS....
- a) If weight is borne and the element is considered complete prior to the fall, difficulty credit may be awarded.
- b) If the fall is after weight is borne but due to poor performance of the AHS, it is still considered a fall on the AHS and, although difficulty credit is awarded, 0.2 bonus for an AHS is not awarded.
- 12) **BBS Bonus** — Back-to-back superiors may be awarded if there is a fall on the second element in a series provided both elements are complete according to technical requirements and eligible to receive value part credit. Bonus rules do not specify that there must be no fall in a BBS series.  
**Example on beam:** back handspring directly connected to a back tuck salto landing on the beam and then falling — credit is awarded for a S + AHS, 0.2 is awarded for a HL BBS, the AHS may be used to fulfill difficulty but will not receive 0.2 credit in bonus for an AHS due to the fall.
- 13) **Bonus** — When a AHS is included in a high-level back-to-back series (HLBBS) such as HS+AHS, credit may be given for both the HLBBS (0.2) and the AHS (0.2).
- 14) **Review - AHS's** — "An AHS that exceeds the required twist receives AHS credit" (p. 84 and p. 107). - When awarding AHS credit in the bonus category, performing the same AHS a second time with an additional twist does not necessarily make it different from the listed AHS that was performed first. The "Note" on pages 65 and 92 under Section 5 Difficulty states that a ¼ turn does not make an element different unless it is listed separately in the rules book.  
**On balance beam:** There is one exception to the "Note" on balance beam only. AHS leaps and jumps already listed in the rules book with a ½ or ¾ twist may be considered different in the bonus category when an additional ¼ twist is added. (Example 1: #2.403 Wolf Jump ¾ is an AHS, if a Wolf Jump 1/1 is performed it is also an AHS and would be considered different. Example 2: #2.408 Straddle Pike Jump ½ is an AHS, if a Straddle Pike Jump ¾ is performed it is also an AHS and would be considered different.)  
**Other AHS elements:** All other AHS elements listed in the rules book with a 1/1, 1 ½, or 2/1 twist or more must add a minimum ½ twist to the listed AHS to be considered different. (Example: Back salto with 1 ½ twist is an AHS, if a back salto with 2/1 twist is performed it is also an AHS and would be considered different.)
- 15) **Mechanical Failure (Music)** — It is the responsibility of the gymnast/coach to regulate the volume of the music. If she does not hear the music she should not start her routine until the problem is corrected. Once a gymnast starts with the music and continues to complete her routine, she will receive a score that is final unless there has been another problem that is beyond her control such as the music actually stopping. Low volume alone, stated after a gymnast's routine is complete, is not considered mechanical failure and is not a basis for a gymnast to repeat a routine. If music stops (mechanical failure) at any point during a floor routine and the gymnast continues to finish her routine, no deduction would be taken for lack of music. She would then have the opportunity to repeat her routine from the point of interruption (but only prior to knowing the score) or accept the score. If the gymnast chooses to repeat, she must do so from the point of interruption.
- 16) **Short Routine or Routine Terminated due to Injury** — If a gymnast has performed at least 5 elements on bars, or her beam or floor routine has been at least :30, with or without an injury, it is judged as a regular routine with all appropriate deductions taken. If the routine is shorter than that due to an injury, take 2.0 deduction for a short routine plus all other appropriate deductions for missing requirements, etc. If she has barely started, a courtesy score may be given. Once a girl has started a routine, she is officially in the lineup and will receive a score for her team. She may not be replaced by another gymnast.
- 17) **Series exceptions review** —
- a) **Series on BB** — There are some medium elements on beam that when combined into a series may receive one value for the entire series. On beam - 2 medium cartwheels, 2 medium back walkovers, or one cartwheel and one backwalkover (in any order) that are directly connected, and both start and finish on the beam may receive one superior Value Part or 2 medium Value Parts depending on what is to the gymnast's advantage. **Examples:** cw-cw = one S or M+M; bwo-bwo = one S or M+M

- b) **Series on FX** – There are only 2 instances where a series of 2 elements, when connected, may receive one single Value Part or retain their own Value Parts depending on what is to the advantage of the gymnast. They are:
  - 1) Series of back handsprings or front handsprings = one S or M+M.
- c) When awarding difficulty, the series is considered different than the single element. **Example:** Credit may be given twice for a single back handspring and twice for a series of back handsprings.  
**There are no other exceptions.**
- d) When evaluating an acro pass of 3 elements, a S series of handsprings may be counted as 2 elements in a series of 3 acro elements. Example: RO-bk hdsp-bk hdsp receives M + S as well as credit for a required acro pass.

## Vault

- 1) **Spotting** – A coach may not stand between the board and the table to spot (-.5 deduction). This includes the space in front of the board the entire width of the table.
- 2) **1/4 - 1/4, 1/2 - 1/2, or 1/4 - 3/4 Front Salto (#4.505 - 10.0) vs. Tuck Tsuk 1/2 (#4.501 - 10.0) —**  
When determining the difference between these two vaults, it is all about the timing of the twist. In #4.505, the twist is performed prior to the salto so that the salto is a front salto. A tuck Tsuk 1/2 is a back salto with a later twist. Many twist and do the salto at the same time so it almost looks like a sideward salto. In this case, take off for the timing of the twist and/or precision of the twist (twist should be quick, sharp, precise vs. slow and floaty). Since both vaults are valued the same, judge to the benefit of the gymnast.
- 3) **Handspring Front Tuck —**  
Although many gymnasts arch on and then thrust their legs upward to get height, there should not be a big arch in the preflight of a handspring front salto vault. A strong gymnast can perform the vault without arching and therefore an arch should be deducted. Another common error is to tuck the legs too soon, when contacting the table rather than after leaving the table. An early tuck also should receive a deduction. The vault should rise and have distance. Another common error is not opening out of the tuck prior to landing. Ideally, the vault would start to open around horizontal so that the body is straight before the feet land. If the body stays in a tuck it will probably land in a deep squat. There is an up to 0.3 deduction for not opening and an up to 0.3 deduction for landing in a deep squat (hips lower than the knees). Deductions can also be taken for body position errors such as legs apart, feet flexed, etc.

## Uneven Bars

- 1) **Falls —** After a fall, judging begins with the first element performed. **Example:** If a gymnast remounts with a pullover (M element) and then stops and “climbs” to a stand to continue into a long hang kip, deductions are taken for the stop and “climb” because judging starts with the pullover. To eliminate deductions, a better option would be to jump to a front support and climb to a stand, in which case judging would begin with the long hang kip. A gymnast is allowed to be lifted to the bar by a coach and may take a maximum of 2 pump swings to initiate momentum with no deduction.
- 2) **Casts —**
  - a) When casting to a handstand (Superior), vertical is the ideal end position. When the gymnast reaches within 10° of vertical she is awarded superior credit with no angle deduction. If within 20° of vertical, superior credit is awarded but an angle deduction of .05 is taken. (See Figure 2 on page 37). Attaining the handstand position shows great amplitude. Higher level routines will include more handstands and should not be considered as repetition.
  - b) Casts below 20° have no value. Those between 21° and 45° are considered casts with good amplitude and receive no angle deduction. Casts that do not reach 45° each receive a .05 deduction and no Value Part credit.
  - c) Cast angle deductions are not applied to casts prior to a squat/stoop/straddle onto low bar, jump to grasp high bar. There should be a backward swing of the legs prior to placing the feet on the bar. If there is only a lift of the hips, a .05 deduction may be taken for general lack of amplitude.
  - d) In addition to angle deductions, body position errors are taken when they occur (ex: arch, bent legs, bent arms)
  - e) A no value cast that does not reach within 20° will not break a series of BBS's. **Examples:** long hang kip, cast to 45°, giant circle backward = S + HS; long hang kip, cast to horizontal, long hang kip = S + S
- 3) **Alternate foot placement after a cast —** Sometimes gymnasts cast to handstand, bring one foot down first to put on the bar right away and put the other one on very late to gain speed. They do this for toe-on skills like the toe shoot, toe-on dismount or sole circles to handstand. If the cast prior to an element is not to handstand with the legs together, there is a .05 angle deduction if it is under 45°.
- 4) **Cast to position with feet on the bar—**  
A cast to a squat/straddle/stoop onto the bar is a medium by itself if it continues to a catch of the HB. For elements that require that the feet be on the bar, the cast to that position is considered a part of the element itself. Examples: cast to squat circle, sole circle 1/2 turn or sole circle with counterflight to catch HB - casting to the sole circle position is a necessary part of the element; also included would be a sole circle on HB with 1/2 twist and release over the LB, sole circle front dismount (toe-on front). All of these elements would be considered as one element.

**5) Determining when to take an extra swing between two back hip circles —**

If a back hip circle does not show control in the front support ending position and the legs come forward under the bar (like many do), then when they go backward, that is their cast and they have to wrap when they come forward the second time. The gymnast cannot bring the legs back into a front support and then bring them forward again a second time for a cast backward and wrap the third time they come into the bar for the second back hip circle.

**Examples:**

1) kip-stop-back hip – if gymnast kips to a front support and hesitates/stops before the back hip but her legs do not come back under the bar for the cast, she just kind of pushes back from the support to do the back hip, then 0.1 for the stop. If the legs come back under the bar after the kip, return to a front support and then follow with a cast with the legs going under the bar a 2nd time into the back hip, then 0.3 extra swing.

2) back hip-stop-squat on – at the completion of the back hip the legs may only come under the bar one time for the cast into the squat on. If they continue under the bar due to going too far on the back hip and not being able to control it and they then get back into a front support position and the legs go under the bar a 2nd time for the cast into the squat on, then 0.3 extra swing. If the back hip is controlled and ends in a front support but then she hesitates/stops before bringing the legs under the bar for the cast for the squat on, then 0.1 for the stop.

**6) Cast to handstand hop to reverse grip (#2.301)** - The hop must occur on the way up (not after vertical) within 20° of vertical. The release must be simultaneous and end in a different grip to receive high superior credit. If performed correctly this element would receive credit in Event Requirements for a superior release element.

**7) Low Bar Giants –** Giants performed on the low bar w/wo turns (#5.101 and #6.101) receive one difficulty value lower than when performed on the high bar. (#5.101, #6.101 Notes) When performing giants on the low bar, bent legs are permitted at the bottom of the circle but must extend to a stretched position at the completion of the circle. If the full circle is completed within the technical requirements credit may be awarded with an up to 0.3 deduction for bent legs if they do not straighten at the completion of the circle. Since they have a different number they would be considered different than the same element performed on the HB.

**8) Backward and Forward Giants —**

a) A giant facing the low bar and a giant facing away from the low bar are NOT considered different. Only 2 backward giants and/or 2 forward giants may receive credit within a routine regardless of which direction the body is facing.

**Example:** If a gymnast performs a back giant facing the LB prior to a bail, she receives a HS for the giant, later she performs 2 back giants into her layout flyaway dismount and receives a HS for the first one. The giant before her dismount is her third one and receives no credit, therefore, negating the HL BBS for either the 2 giants in a row or the giant into the dismount.

b) Backward and forward giants are two different elements. In a backward giant (HS - #5.301), the stomach leads with the hands in an overgrip, in a forward giant, (AHS - #6.401) the back leads with the hands in an undergrip.

**9) Swing ½ Turn –** A swing ½ turn on the high bar is not an element listed in the rulebook unless it reaches at least 45 degrees from vertical (p. 52, #8.106). If it does not reach 45 degrees it has no value and, therefore, may not fulfill the required direction change in Composition. Example: from a squat on the low bar, jump to high bar, swing ½ turn to pendle/long hang kip – the swing ½ has no value and the kip is a superior.

**10) Sole circle 1/2 turn (8.102b)** is a medium and may count as a direction change in composition. If followed by a kip, the kip is considered a second element - medium on LB, superior if a long hang kip on HB.

**11) Long Hang Kip vs. Pendle Kip –** A long hang kip facing away from the low bar and a long hang kip (often called a pendle kip) facing the low bar are considered the same element (p. 40, #1.208) and credit may only be given twice within a routine. If performed as a mount it is considered different (p. 36, Section 5, b4).

**Example 1:** A gymnast performs a long hang kip-long hang kip to receive credit for a S+S (LL BBS). Prior to her dismount she performs a pendle kip, casts and swings forward then backward to an inward front salto dismount. The pendle kip is her third long hang which receives no credit and may not be used in a BBS series into her dismount.

**Example 2:** A gymnast mounts the high bar with a long hang/pendle kip facing the low bar and receives S credit. Later she may perform long hang kip-long hang kip prior to a flyaway dismount and receive credit for both kips (S+S, LL BBS) since they are considered different than the mount.

**12) Clear Hips –** As long as the hips are clear of the bar throughout the circle **superior** credit should be given for a clear back hip circle. Deductions may then be taken for the angle at the finish of the circle (up to .4), bent arms, leg form, pike, arch, etc. If the hips immediately come to the bar at the beginning of the circle it would be credited as a medium back hip circle, even if the gymnast continues to push away from the bar into a glide kip following. If the circle starts clear but ends up in a support on the bar on the hips it would be credited as a medium. It is acceptable for the upper thighs to brush the bar at the end of the circle on the way up and off the bar.

**13) Flyaway –** A flyaway dismount must be performed from the **high bar** to receive credit. If performed from the low bar a flyaway has **no value**. Since it is a dismount with no value the gymnast would receive a .2 deduction in Event Requirements for no superior dismount as well as a .3 neutral deduction for no dismount.



- 14) Higgins** - There is no dismount that is officially called a "Higgins dismount". A "Higgins" is the terminology for a ½ turn technique (p. 111). All turns that turn near the vertical and that follow giants belong to the giant and the element would receive AHS credit for a giant with a ½ turn. When the turn is performed very late (near horizontal) it is often just a way to get into position, after the HS giant, to perform an inward salto dismount and has no value. Inward dismounts are shown on p. 53 (#9.306, #9.406) and prior to leaving the bar are in a hang facing the low bar and swinging backwards. Element #9.306b shows a cross grip ½ turn technique at the bottom of the swing to get into position. Regardless of which turn technique is used to get into position, the value of an inward front salto dismount is determined by the amount of turn performed **after** leaving the bar, with or without a ½ turn is a HS and with a 1/1 turn is an AHS.

## Balance Beam

- 1) Rolls** – Forward, backward, and shoulder rolls may start and finish in any position – squat, sit, lying on back, etc. They may finish on 1 or 2 feet, knees, in a straddle sit position, etc. Hands may be placed under or on top of the beam.
- 2) Backward Roll to Knee - Cartwheel = (M+M)**  
If a backward roll ends on the left knee, the right foot may be placed in front of the left knee to step into a cartwheel or other acro element. If the connection is immediate, continuous with no stop, credit may be given for an acro series.
- 3) HL BBS Reminder for acro elements only** – When a superior acro element is directly connected to an AHS acro element, whether both land on the beam or one is the mount or dismount, the combination will receive 0.2 in Bonus for a HL BBS. Examples: back handspring – back layout step-out = S+AHS and +0.2 for a HL BBS; roundoff – full twisting back salto dismount = S+AHS and +0.2 for a HL BBS
- 4) Connecting to a handstand** — When using a handstand as the first element in an acro series:  
A handstand steps down onto one leg. If the landing leg is the right leg the following is allowed:
  - a)** free left leg may be placed next to the right leg in order to perform an element that takes off of 2 feet simultaneously, such as a back handspring or a tuck jump which would then be connected to the handstand;
  - b)** free left leg may swing thru and step forward to be the takeoff leg for an element such as a cartwheel or leap which would then be connected to the handstand;
  - c)** free leg may step behind the landing leg and become the takeoff leg for an element such as a back walkover which would then connect to the handstand.
  - d)** If the free left leg steps back into a lunge position, that step back is considered as a step and the only option is to take off from the left leg. The gymnast may not lean forward and transfer weight back onto the right leg into another element such as a cartwheel as that would be considered a second step and would break any possible series.**Note:** A handstand may be used as the second element in a series and must be held in vertical for two seconds.
- 5) Full Turns** – It makes no difference where the foot or free leg is on a full turn as long as the turn is completed within the technical requirements. The foot may be at the ankle, knee, attitude position, arabesque, etc. The turn may also be performed inward or outward. Credit may be awarded although there could be a deduction for poor leg position if not in a specific position throughout.
- 6) Turns w/leg at horizontal** — (BB #3.303, 3.403 and FX #2.202, 2.302, 2.402) – The gymnast must have time to quickly lift the leg into position during the first 45° of the turn. The free leg may be forward or backward, bent or straight, but the entire leg must be above horizontal and not held with the hand. Once the horizontal position is reached, it must be maintained throughout the turn in order to receive Value Part credit as listed. If not, the appropriate lower value is awarded.
- 7) Leaps - beam and floor—**  
**Split leap** – A split leap has a straight leg entry and finishes in a split with both legs straight. (no stag on take-off into the leap).  
**Stag-split leap** – A stag-split leap starts with a stag position into the leap followed by a straightening of the knee to a straight leg position.  
**Stag leap** – A stag leap starts with a stag position and stays in a stag position throughout, never straightening the leg.  
**Switch leg leap** – A switch leg leap has a straight leg entry and must finish in a split with both legs straight. If there is a stag into the leap an up to .2 deduction may be taken.  
**On floor** - All leaps that finish in a stag position with or without a ½ twist are mediums (#1.106b).  
**On beam** - A leap that finishes in a stag position is a medium (#2.111b), with a ½ is a superior (#2.211b).  
**Example:** Since there is no switch leap that ends in a stag, it would be related to a stag leap and receive medium credit on both floor and beam.
- 8) AHS jumps with twists** — A split jump with 3/4 is an AHS (#2.406a). A side split jump with 1/2 (#2.407a) or more and a straddle pike jump with 1/2 (#2.408a) or more are both AHS's.
  - a)** For split and side split positions the split should be 180° but if at least 136°, give credit and take off (p. 64).
  - b)** For straddle pike the split should be 135° but if at least 91°, give credit and take off (p. 64)
  - c)** For straddle pike the legs are also expected to be horizontal but if they are up to 44° below horizontal, give credit and take a deduction (p. 64)

Therefore, if they are trying a straddle pike and finish the 3/4 but they are up to 44° below horizontal and only 91° split, they could get credit and lose 0.2 for each error, or a total of 0.4. If they don't reach one or both of those criteria you must then decide what to give, which would probably be a stretched jump 3/4 (S) with legs apart, same for the split and side split if they are not split enough.

**9) Pike jumps** — The only specific requirement for S credit is a minimum of 90° closure. The legs are not required to be at horizontal however deductions can be taken for lack of height. Although the chest will lean forward somewhat, a deduction can be taken for poor body position if the body is bent too far forward to achieve the 90° closure. The preferred position would be with the legs higher and the chest closer to vertical. The closure required for a HS pike jump is 45°.

**10) Common Jumps on Beam** —

Many gymnasts attempt AHS and HS jumps in hopes of being awarded credit in Bonus for AHS's and HL BBS's. To receive credit, elements must be performed according to technical requirements.

Review - options for awarding credit based on what was performed.....

1) **Wolf jumps (jump, hop, or switch wolf)** – The thighs of both legs should be horizontal with knees together. If legs are no more than 44° below horizontal, credit may be given with an up to 0.2 deduction for lack of amplitude of the legs. Execution deductions can then be taken for bad form (knees apart, flexed feet, general height and body position of the jump/hop, balance errors, etc.). Several errors could result in a large total deduction taken on one jump. Often times, when girls are including a twist on their wolf jump, they turn on the ground/beam before the takeoff and finish the turn on the ground/beam after they land and, therefore, they have not completed the twist. In this case, award the value for the appropriate completed twist, or give credit and take a deduction for incomplete twist as well as any deductions listed above.

Wolf jumps not meeting this criteria would be credited as follows:

- a. AHS wolf jump 3/4 becomes a S stretched jump 3/4
- b. HS wolf jump 1/2 becomes a M stretched jump 1/2
- c. S wolf jump becomes a M stretched jump

2) **Split jumps requiring 180°** - Split position is forward-backward split.

If split is at least 136° credit may be given with an up to 0.2 deduction. Split jumps with less than a 136° split are credited as follows:

- a. AHS split jump 180° 3/4 becomes a S stretched jump 3/4
- b. HS split jump 180° 1/2 becomes a M stretched jump 1/2
- c. S split jump 180° w/wo 1/4 becomes a M 135° split jump with at least a 90° split and possible up to 0.2 deduction for lack of split

3) **Side split jumps requiring 180°** - Split position is both legs sideward

If split is at least 136° credit may be given with an up to 0.2 deduction. Side split jumps with less than a 136° split would be credited as follows:

- a. AHS side split jump 180° 1/2 becomes a S if split is at least 135° or a M stretched jump 1/2 if split is 90° or less
- b. HS side split jump 180° w/wo 1/4 becomes a S if split is at least 135° or a M stretched jump if split is 90° or less

4) **Straddle pike jumps** – Body is piked with legs at horizontal, straddle is at least 135°

If legs are no more than 44° below horiz, credit may be given with an up to 0.2 deduction for lack of amplitude.

If split is at least 91° credit may be given with an up to 0.2 deduction. Jumps not meeting either/both criteria are credited as follows:

- a. AHS straddle pike jump 1/2 becomes a HS pike jump 1/2 if legs are high enough but not split enough
- b. AHS straddle pike jump 1/2 with legs not high enough becomes a S or HS side split jump or M stretched jump 1/2 depending on degree of split
- c. HS straddle pike jump could become a pike jump, side split jump, or a stretched jump depending on height and degree of split.

5) **Degree of twist** must also be evaluated for those jumps requiring a twist.

- a. Elements that require a 1/1 or 3/4 twist that is over 45° incomplete can be credited with a 3/4 or 1/2 twist, an incomplete 1/2 can be credited as a 1/4 or as a jump with no twist if not listed in the book with a 1/4.
- b. Degree of twists are evaluated according to the amount of twist performed in the air. Be aware of those that turn on the beam before takeoff and/or finish the twist on the beam after landing.

**11) Beam Dismounts** — Front layout salto (HS) vs. front aerial walkover (S) – The difference in these dismounts is in the takeoff. The HS salto takes off from two feet and the aerial takes off from one foot. An aerial dismount from the side is sometimes called a gainer front dismount and is included in with aerial walkovers (from side or end). Free (aerial) walkover forward – #11.203, #11.303, #11.403.

**12) Gainer back salto dismount from end (p. 82, #11.308, 11.408)—**

A gainer back salto off the **end** of the beam is a HS (tuck) or an AHS (pike, stretched). The gymnast takes off forward and performs a salto backward toward the beam. These dismounts are performed from one foot while stepping forward and doing a back salto that is actually moving forward in order to clear the end of the beam. The body should land in front of the end of the beam, not off to the side. If the body lands to the side there would be a direction error taken. **Note:** All gainer saltos backward performed off the **side** of the beam have a one foot take-off (swing through).

## Floor Exercise

- 1) **Variations** — Elements such as a back handspring or back walkover performed to the knee(s), are considered a variation of the root element, and receive the same value. They would be considered the same for the purpose of awarding difficulty – no more than two of the same may receive Value Part credit.
- 2) **Khorkina (FX #1.406b)** - A Khorkina takes off of one foot and has a 1 1/2 turn in the horizontal plane with the legs together to end in a front lying support on the floor. The first leg kicks forward and then the first half turn begins (looking like the start of a tour jete). The chest lowers as the legs join behind resulting in a position of the body that is facing and horizontal to the floor. Another 360° turn continues while the body is in the horizontal position followed by the landing in a lie on the floor.
- 3) **Turns connected to jumps** — Connecting a jump to a turn. **Example:** double turn-Popa  
When turning on the right leg, the left leg is free at the end of the turn and must be set down immediately next to the right foot for the jump. The free left leg may not step forward, then be joined by stepping forward with the right leg, or, if off balance, both feet may not jump to a 2 foot landing prior to the take-off from 2 feet for the jump.
- 4) **Turns in Tuckstand** – #2.205, #2.305, #2.405 – the free leg must be straight and can be forward or to the side.
- 5) **Jumps with Twists** – Proper leg positions for various jumps are pictured on page 117. Deductions are listed for when the desired leg/body position is lacking as well as when the twist is not completed. When an element includes a twist, the leg position of the straddle/split/tuck/wolf/pike/cat may be shown at any point during the twist and does not need to be held throughout the entire twist. If positions do not meet the minimum requirement, the element would not receive credit but could be recognized as a different element of lesser value that appears in the rulebook. **Example:** If the legs are more than 45° below horizontal on a wolf jump 1/1 (HS), the element could be judged as a stretched jump 1/1 (M).
- 6) **Salto vs. Aerial** –  
To receive credit for an acro element with a 1/2 twist, the element must be a salto, not an aerial from one foot. A salto takes off of two feet. The 1/2 twist must also be completed in the air. Some forward acro options would be a front salto (tuck, pike, or layout) with a 1/2 twist. Some gymnasts perform what looks like an aerial roundoff but from two feet (commonly called a barani). Credit can be given as long as the gymnast takes off forward and completes the 1/2 twist in the air but deductions should be taken for body position or incorrect technique of a front salto. In a front salto with a 1/2 twist, the twist should occur after the body passes through the inverted vertical position.
- 7) **Acro Pass – A handstand double pirouette** (HS) that steps down rather than finishing in a forward roll or walkover out has no direction and therefore, may not count as an element in an acro pass. Example: forward roll (M) – handstand double pirouette step down (HS). Although there are 2 elements, one a HS, the HS has no direction and may not fulfill the requirement to be used in an acro pass.
- 8) **Front Walkover vs Front Handspring** – A series of front handsprings (#6.201) receives superior credit if directly connected. A front walkover (#5.101) receives medium credit. The difference is that front handsprings show flight (momentary suspension in space) and front walkovers do not. A front walkover can be performed fast but with no flight in which case it would still receive medium credit. To receive a superior for a series of front handsprings, both must show flight. **Note:** There is no requirement that states there must be a moment in the middle of a front handspring where the legs come together.







