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ABSTRACT

Presented is a general discussion of women's gymnastics. Standards in sports for girls and women are detailed as is the Division for Girls and Women's Sports (DGWS) statement of beliefs. Various committees, rule guides, and commissions are also briefly mentioned. The booklet then presents a series of related articles and a discussion of DGWS compulsory routines. (JB)

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# Gymnastics GUIDE

JUNE 1971 - JUNE 1973

**With Official Rules**

Editor  
Andrea B. Schmid

THE DIVISION FOR GIRLS AND WOMEN'S SPORTS  
*American Association for Health, Physical Education, and Recreation*

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## Contents

<b>DIVISION FOR GIRLS AND WOMEN'S SPORTS</b> .....	7
Standards in Sports for Girls and Women .....	9
DGWS Statement of Beliefs .....	10
Sports Guides and Official Rules Committee Interest Indicator .....	14
DGWS Executive Council .....	15
Sports Guides and Official Rules Committee .....	17
Commission on Intercollegiate Athletics for Women .....	20
DGWS Gymnastics Committees .....	22

### ARTICLES

Scope of Gymnastics .....	24
Competitive Modern Gymnastics – Hoop .....	25
<i>Mildred Prchal</i>	
“Gymnastique Moderne” Group Composition with Hoops .....	34
<i>Eva Balazs</i>	
Ball Routine for Six Girls .....	41
<i>Maria Bakos</i>	
Improved Progressions Develop Better Gymnasts .....	44
<i>Norma B. Zabka</i>	
Tips from the Top .....	49
<i>Lu Wallace</i>	
Training Schedules for Various Levels of Ability .....	54
<i>Wanda Obradovich</i>	
Training and Coaching Technique of Vaulting .....	58
<i>Lee Newell</i>	
Advanced Movements on the Balance Beam .....	63
<i>Gail Sontgerath</i>	

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Use of Music for Floor Exercise .....	<i>Dale Flansaas</i>	66
Compositional Aids for Gymnastics .....	<i>Dale Flansaas</i>	69
Interpretation of FIG Rules for Women's Gymnastics .....	<i>Sharon K. Weber</i>	72
Certification for Judges of Women's Gymnastics .....	<i>Shirley K. Bryan</i>	84

**COMPULSORY ROUTINES DGWS-USGF**

Beginner Level—Balance Beam .....	<i>Ernestine Carter</i>	89
Intermediate Level—Balance Beam .....	<i>Ernestine Carter</i>	94
Advanced Level—Balance Beam .....	<i>Ernestine Carter</i>	99
Beginner Level—Floor Exercise .....	<i>Dale Flansaas</i>	104
Intermediate Level—Floor Exercise .....	<i>Dale Flansaas</i>	110
Advanced Level—Floor Exercise .....	<i>Dale Flansaas</i>	117
Beginner Level—Uneven Bars .....	<i>Margit Treiber</i>	128
Intermediate Level—Uneven Bars .....	<i>Delene Darst</i>	132
Advanced Level—Uneven Bars .....	<i>Delene Darst</i>	135
Compulsory Vaulting .....	<i>Andrea B. Schmid</i>	138
Gymnastics References .....	<i>Sharon K. Weber</i>	142
Gymnastics Audio-Visual Aids .....	<i>Margaret Trimble</i>	148

**OFFICIATING SERVICES AREA..... 152**

Officiating Executive Board .....	154
How to Establish a Rating in Gymnastics .....	158
Standards for Officials Ratings in Gymnastics .....	159
Information for Alliliated and Provisional Boards .....	161

Sources of Information and Material ..... 165  
Affiliated Boards of Officials ..... 166  
Techniques of Officiating Gymnastics ..... *Revised by the  
Principles and Techniques of Officiating Committee* 173  
Gymnastics Study Questions ..... 187

*Selected Gymnastics Articles*

A compilation of outstanding gymnastics articles from 1963 to 1971 *Guides* Editor Carolyn Bowers. Available 1972. \$1.50.

*Sports Safety*

A comprehensive textbook and resource guide dealing with safety in sports, including gymnastics. First in its field. Editor Charles Peter Yost. 1971. 322 pp. (paperback, 244-25130) \$6.00. (cloth, 244-25132) \$7.50.

*Training of Judges for Girls Gymnastics (1971 Revision)*

A script-workbook to be used in conjunction with a film and supplementary materials. Editor Kitty Kjeldsen. Rev. 1971. 104 pp. (243-06922) \$2.50.

## DIVISION FOR GIRLS AND WOMEN'S SPORTS

The Division for Girls and Women's Sports is a nonprofit educational organization designed to serve the needs and interests of administrators, teachers, leaders, and participants in sports programs for girls and women. Active members of the Division are women members of the American Association for Health, Physical Education, and Recreation who are interested in sports for girls and women and who participate in the work of the Division. These women are professional leaders in schools, colleges, community centers, industrial plants, military services, public and private clubs, and agencies.

The purposes of DGWS are--

To promote healthful and desirable sports programs for girls and women of all ages. *A sport for every girl and every girl in a sport.*

To provide leadership for sports and recreation programs and to promote such programs.

To formulate and publicize guiding principles and standards for administrators, leaders, officials, and players.

To provide materials and disseminate information for leaders, players, and officials, including rules, technique articles, and other teaching materials.

To stimulate and evaluate research in girls and women's sports. To provide "on call" service when, where, and as requested.

The national office has a DGWS consultant, and each state has a chairman of DGWS. Their names are listed in each DGWS *Basketball Guide*.

Those wishing to provide programs for the highly skilled may obtain the following guidelines from DGWS-AAHPER, 1201 Sixteenth St., N.W., Washington, D.C. 20036 for 10¢ each:

"Guidelines for Interscholastic Athletic Programs for Junior High School Girls"

"Guidelines for Interscholastic Athletic Programs for High School Girls"

"Guidelines for Intercollegiate Athletic Programs for Women."

### Sources of Information and Service

The various services are offered by committees. All requests for information or services should be addressed to the chairman of the committee into whose field of work the inquiry falls. Inquiries which cannot be readily classified should be addressed to the DGWS vice-president.

**AUDIO-VISUAL COMMITTEE**—Reviews films, advises on production, provides lists of up-to-date films available for rental or purchase.

*Chairman:* JEAN PUTNAM, Central Washington State College, Ellensburg, Washington 98926.

**COMMISSION ON INTERCOLLEGIATE ATHLETICS FOR WOMEN**—Sponsors DGWS national and postal tournaments and establishes procedures for regional development and for sanctioning intercollegiate events.

*Chairman:* LUCILLE MAGNUSSON, Pennsylvania State Univ., University Park, Pa. 16802

**DIVISION HISTORIAN**—Maintains file of historical records and publications which are available on loan.

*Historian:* MARIANNA TREKELL, Dept. of Physical Education for Men, Univ. of Illinois, Champaign, Ill. 61822

**LIAISON**—Maintains relationships with allied national sports organizations.

*Chairman:* MILDRED BARNES, Central Missouri State College, Warrensburg, Mo. 64093

**NATIONAL INTRAMURAL SPORTS COUNCIL**—A joint council of DGWS and DMA to provide leadership to initiate and to improve intramural programs at all educational levels.

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**STATE CHAIRMEN**—Each chairman organizes committees for educational and informational work within her state. See list in current DGWS *Basketball Guide*.

**STUDENT SPORTS ORGANIZATIONS**—Organizational and program services to GAA's and WAA's maintained through NGAA Project and ARFCW.

*Consultant:* BETTY FLINCHUM, AAHPER, 1201 Sixteenth St., N.W., Washington, D.C. 20036

**Publications**

**SPORTS LIBRARY FOR GIRLS AND WOMEN**—see inside front cover.

**SPECIAL PUBLICATIONS**—see inside back cover.

### STANDARDS IN SPORTS FOR GIRLS AND WOMEN

Standards in sports activities for girls and women should be based upon the following:

1. Sports activities for girls and women should be taught, coached, and officiated by qualified women whenever and wherever possible.
2. Programs should provide every girl with a wide variety of activities.
3. The results of competition should be judged in terms of *benefits to the participants* rather than by the winning of championships or the athletic or commercial advantage to schools or organizations.

**Health and Safety Standards for Players**

Careful supervision of the health of all players must be provided by—

1. An examination by a qualified physician
2. Written permission by a qualified physician after serious illness or injury

3. Removal of players when they are injured or overfatigued or show signs of emotional instability.
4. A healthful, safe, and sanitary environment for sports activity.
5. Limitations of competition to a geographical area which will permit players to return at reasonable hours; provision of safe transportation.

#### **General Policies**

1. Select the members of all teams so that they play against those of approximately the same ability and maturity.
2. Arrange the schedule of games so that there will be no more than one highly competitive game a week for any one team or girl in any one sport.
3. Discourage any girl from practicing with, or playing with, a team for more than one group while competing in that sport during the same sport season.
4. Promote social events in connection with all forms of competition.

### **DGWS STATEMENT OF BELIEFS**

*We believe* that opportunities for instruction and participation in sports should be included in the educational experiences of every girl. Sports are an integral part of the culture in which we live. Sports skills and sports participation are valuable social and recreational tools which may be used to enrich the lives of women in our society.

*We believe* that sports opportunities at all levels of skill should be available to girls and women who wish to take advantage of these experiences. Competition and cooperation may be demonstrated in all sports programs although the type and intensity of the competition will vary with the degree or level of skill of the participants. An understanding of the relationship between competition and cooperation and of how to utilize both within the accepted framework of our society is one of the desirable outcomes of sports participation.

*We believe* in the importance of physical activity in the maintenance of the general health of the participant.

*We believe* that participation in sports contributes to the development of self-confidence and to the establishment of desirable interpersonal relations.

For these reasons, *we believe* that girls and women of all ages should be provided with comprehensive school and community programs of sports and recreation. In addition, they should be strongly and actively encouraged to take part in such programs.

## PROGRAM

We believe that sports programs for girls and women should be broad, varied, and planned for participants at differing levels of skill. There should be full awareness of the wide span of individual differences so that all types, ages, and skill levels are considered in the planning of sports programs. In conducting the various phases of sports programs, principles must guide action. These principles should be based on the latest and soundest knowledge regarding

1. Growth and development factors
2. Motor learning
3. Social and individual maturation and adjustment
4. The values of sports participation as recognized in our culture.

### Elementary Schools (grades 1-6)

We believe in planned, comprehensive, and balanced programs of physical education for every girl in the elementary program. These should provide experiences in basic movements—for example, skipping and simple dance steps, bending, reaching, and climbing—and in a wide variety of activities which require basic sport skills such as catching, throwing, batting, and kicking.

We believe that intramural sports experiences in appropriately modified sports activities should supplement an instructional program for girls in grades 4, 5, and 6, and that in most cases these experiences will be sufficiently stimulating and competitive for the highly skilled girl. We believe extramural sports activities, if included in the upper elementary grades, should be limited to occasional play days (sports groups or teams composed of representatives from several schools or units), sports days, and invitational events.

### Secondary Schools (grades 7-12)

We believe that in secondary schools a program of intramural and extramural participation should be arranged to augment a sound and comprehensive instructional program in physical education for all girls. Extramural programs should not be organized until there are broad instructional and intramural programs and a sufficient allotment of time, facilities, and personnel for new programs.

### Colleges and Universities

We believe that college and university instructional programs should go beyond those activities usually included in the high school program. There should be opportunities to explore and develop skills in a variety of activities, with emphasis on individual sports. It is desirable that opportunities for extramural experiences beyond the intramural program be accessible to the highly skilled young women who wish these opportunities.

#### Forms of Competition

*Intramural competition* is sports competition in which all participants are identified with the same school, community center, club, organization, institution, or industry, or are residents of a designated small neighborhood or community.

*Extramural competition* is a plan of sports competition in which participants from two or more schools, community centers, clubs, organizations, institutions, industries, or neighborhoods compete. The forms of extramural competition include

1. Sports days—school or sports group participates as a unit
2. Telegraphic meets—results are compared by wire or mail
3. Invitational events—symposiums, games, or matches to which a school or sports group invites one or more teams or individuals to participate.
4. Interscholastic, intercollegiate, or interagency programs—groups which are trained and coached play a series of scheduled games and/or tournaments with like teams from other schools, cities, or organizations.

*International Competition* involves players from different nations and provides sports experiences for individuals or groups with exceptional ability and emotional maturity. This type of competition under some conditions could include secondary school girls, but usually it is planned for more mature participants.

*Corecreational activities* are designed to give boys and girls opportunities to participate on the same team against a team of like composition, provided the activities do not involve body contact. The basis for formation of teams should be to promote good team play. We believe that girls should be prohibited from participating (1) on a boys intercollegiate or interscholastic team; (2) against a boys intercollegiate or interscholastic team; and (3) against a boy in a scheduled intercollegiate or interscholastic contest.

#### ADMINISTRATION

We believe that certain *safeguards* should be provided to protect the health and well-being of participants. Adequate health and insurance protection should be secured by the institution. First aid services and emergency medical care should be available during all scheduled interscholastic sports events. Qualified professional leaders should ensure a proper period for conditioning of players, a safe environment including equipment and facilities, a schedule with a limited number of games, and similar measures.

We believe that sports *officiating* should be the responsibility of those who know and use DGWS approved rules. Officials should hold current ratings in those sports in which ratings are given.

We believe that the entire *financing* of girls and women's sports programs should be included in the total school budget. It is suggested that income be handled as a regular school income item.

We believe that the *scheduling* of sports activities for girls and women should be in accordance with their needs and that their schedule should not be required to conform to a league schedule established for boys and men's sports.

We believe that excellence of achievement should be given *recognition* and that the intrinsic values which accrue from the pursuit of excellence are of primary importance. We believe that, when awards are given, they should be inexpensive tokens of a symbolic type, such as ribbons, letters, and small pins.

We believe that expert teaching and quality programs generate their own best *public relations*. It is suggested that an effective plan be developed for interpreting the values of the sports program to parents, teachers in other fields, and interested members of the school or college community, including the press. A procedure which has proved successful is to invite key groups to a selection of demonstrations and sports events at different levels, so that they may see effective programs in action.

### LEADERSHIP

We believe that good leadership is essential to the desirable conduct of the sports program. The qualified leader meets the standards set by the profession, including an understanding of (1) the place and purpose of sports in education, (2) the growth and development of children and youth, (3) the effects of exercise on the human organism, (4) first aid and accident prevention, (5) understanding of specific skills, and (6) sound teaching methods. Personal experience in organized extramural competition is desirable for the young woman planning to become a leader or teacher of women's sports. The leader should demonstrate personal integrity and a primary concern for the welfare of the participant.

### POLICY-MAKING

And finally, we believe that all leaders, teachers, and coaches of girls and women's sports should be encouraged to take an active part in the policy decisions which affect planning, organizing, and conducting sports programs for girls and women. Leaders should make sure that qualified women are appointed to the governing sports bodies at all levels—local, state, national, and international—to ensure that programs are in the best interest of those who participate.

### SPORTS GUIDES AND OFFICIAL RULES COMMITTEE INTEREST INDICATOR

The SGOR Committee is endeavoring to broaden its base of personnel and to strengthen its services to *Guide* readers. The purpose of this form is to offer readers an opportunity to join us in meeting this need. Please complete this form and send it to the SGOR Associate Chairman-elect, whose name and address appear on page 16.

Name \_\_\_\_\_

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Professional Address \_\_\_\_\_

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*Research:* Dorothy Harris, Pennsylvania State Univ., University Park, Pa. 16802 (1970-72)

- Publications:* Nancy Davis, Skidmore College, Saratoga, N.Y. 12866 (1970-73)
- Audio-Visual:* Jean Putnam, Central Washington College of Education, Ellensburg, Wash. 98926 (1969-71)
- Periodicals:* Jeanne Snodgrass, George Washington Univ., Washington, D.C. 20006
- Special Publications:* Judy Devine, Kent State Univ., Kent, Ohio 44240 (1971-73)
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- National Association for Physical Education of College Women: Carol Gordon, Washington State Univ., Pullman, Wash. 99163

#### **Other DGWS Structures**

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(See page 20 for list of personnel.)

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23

## Scope of Gymnastics

In view of the fact that the term *gymnastics* has been subject to several different interpretations in regard to both the activity referred to and the equipment used, the following outline has been prepared by the Gymnastics Committee. This scope represents contemporary thinking in gymnastics.

### 1. Apparatus

Balance beam  
Buck  
Parallel bar:  
Uneven parallel bars  
Horizontal bar  
Horse  
Rings  
Swedish box  
Trampoline  
Mini-tramp  
Mats  
Climbing pole  
Climbing rope  
Ladder  
Low parallel bars  
Stall bars  
Beat board  
Reuther board  
Springboard

### 2. Hand Apparatus

Balls  
Jump ropes  
Wands  
Indian clubs  
Hoops  
Others, such as ribbons,  
scarves, etc.

### 3. Free Movement

Limbering or warm-up  
exercises  
Conditioning  
Dance movements  
Rhythmic movements, calis-  
thenics, and/or exercises

### 4. Stunts and Tumbling

### 5. Floor Exercise

### 6. Modern Gymnastics\*

*Note:* The following events comprise the Federation of International Gymnastics (FIG) all-around program:

Balance beam  
Uneven parallel bars  
Horse vaulting  
Floor exercise

\*Modern Gymnastics: Governed by FIG with a separate set of rules. Modern gymnastics is defined as free movement executed with hand apparatus and may be performed individually or in a team drill.

## Competitive Modern Gymnastics-Hoop

MILDRED PRCHAL

*Mildred Prchal was national director of the American Sokol Organization Women's Division 1953-1965 and also served as an editor of the Sokol Gymnast. As the United States Gymnastics Commission delegate, she attended the Gymnastique Moderne Championships and Judges and Trainers Sessions held in Varna, Bulgaria, in 1969. At present, she is chairman of the Modern Gymnastics Committee of the United States Gymnastic Federation, delegate to the U.S. Olympic Women's Committee and to the AAU Women's Committee. She is the author and illustrator of Artistic Gymnastics.*

The most outstanding and interesting hand apparatus during the 1969 Gymnastique Moderne World's Championships was the hoop. Many new and spectacular elements of extreme difficulty, especially in high throwing and catching while traveling forward or in place, drew enthusiastic applause. Progress was most obvious in the skillful handling of this implement. Exercise with the hoop includes practically all technical elements used in exercises with all other implements.

Most interesting combinations and elements with the hoop were:

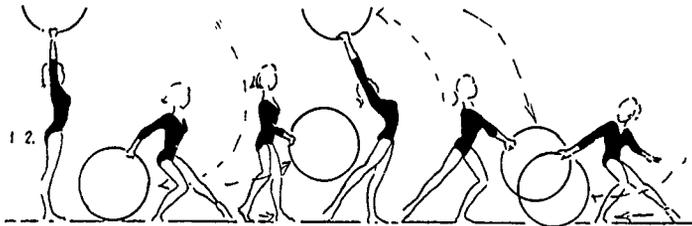
1. Circling hoop in all planes during leaps, turns, and balances.
2. High throw of hoop with one hand in saggital swings, with hoop thrown over shoulder.
3. High throw of hoop after circling of hoop over hand, during leaps in direction of movement, or against direction of movement followed by pirouette and catch.
4. High throw of hoop following horizontal circling.
5. Throw of hoop with diagonal swing.
6. Rolling hoop on floor in semicircle.
7. Rolling hoop with return rotation and catching in deep back-bend.
8. Run through rolling hoop and catching after leap.
9. Jump over rolling hoop with various types of leaps.
10. Jump over spinning hoop on floor (various jumps).

The following were included in the trainers' sessions conducted immediately after the championships in Varna:

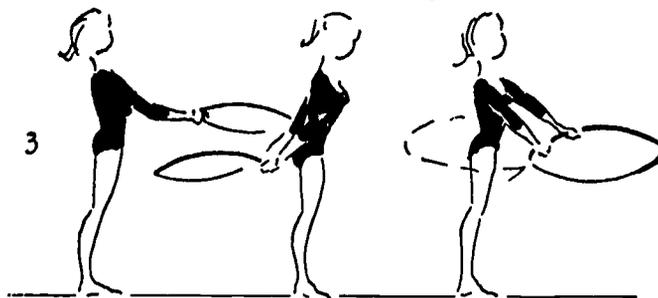
The hoop is flat or rounded, painted white or left in its natural color; any other color may also be used except gold, silver, or bronze. Inside diameter is 31½ to 35½ inches.

1. Hold hoop in right hand in high flank plane vertically; balance forward and back and swing hoop downward to rear and for-

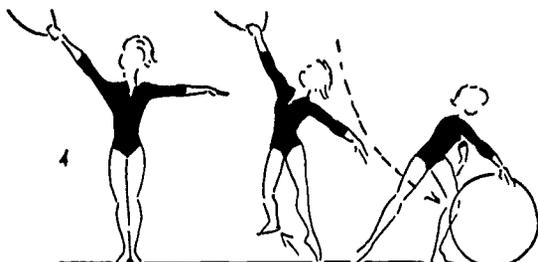
- ward respectively. Reverse hoop movement; swing hoop high forward on front balance, low rear on back balance.
2. Follow same procedure as number 1 above, but add total movement and body wave.



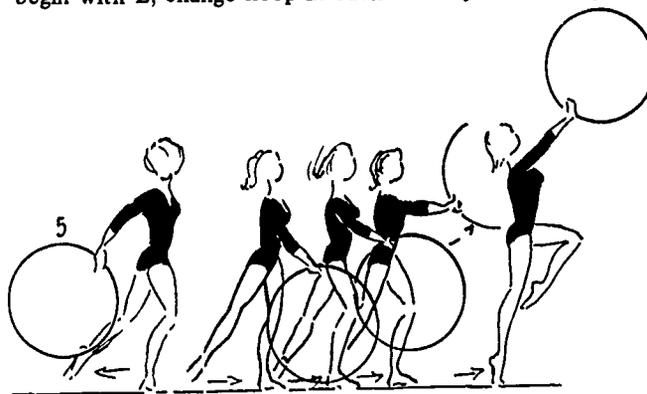
3. Swing hoop horizontally around body to left starting with right hand in overgrip, left hand inverted grip, alternating hands.



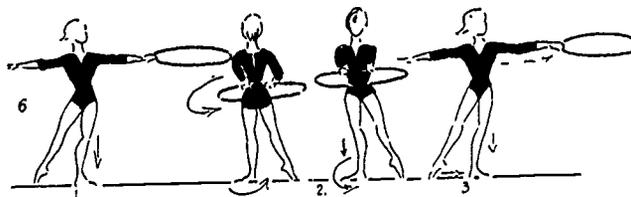
4. Start with arms extended to sides: overgrip, hoop in right hand; swing hoop high to right, balance step R to rear, then swing hoop to low left downward with balance step L forward; hoop is held very loosely between thumb and index finger. (Follow hoop with eyes.)



5. Balance R forward swinging hoop to rear (hoop in right hand), three steps forward L, R, L, and step forward on R halftoe with L leg bent forward (hoop front oblique). Start same step but begin with L, change hoop in back of body on each repetition.



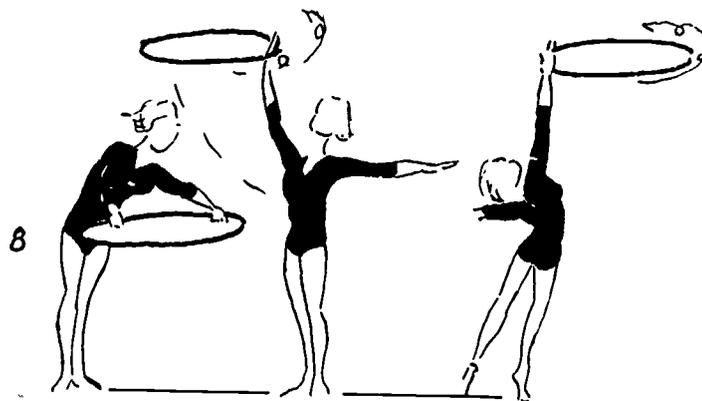
6. Holding hoop in left hand on left side horizontally about shoulder high, do three-step turn to left, turning hoop around body with left hand, changing hands in back on hoop (put right hand back, palm down to grasp hoop for continuous turn). Dip and accent on first step in each turn. Reverse all.



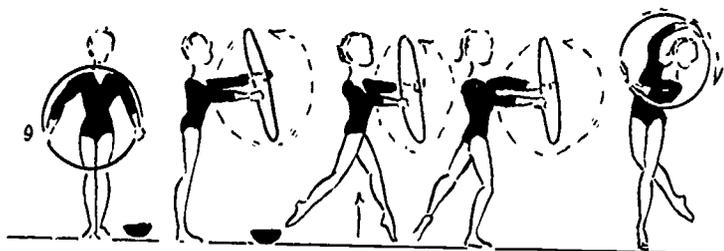
7. Follow same procedure as number 5, but slide and hop R, instead of "step on R halftoe with bent L leg." Raise arm high on hop.



8. Side bent to left holding hoop in right and left hands on left side horizontally, (hands on opposite sides of hoop in under-grip); releasing left hand, swing hoop to right and circle over head, body doing *ronversé* (trunk circle) with circle of hoop over head.



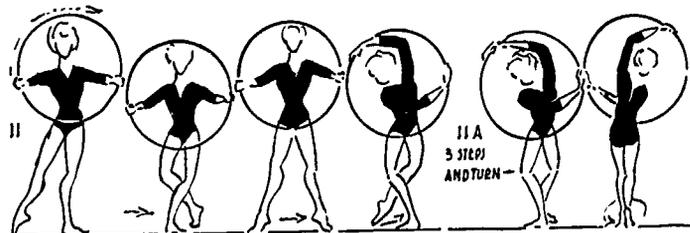
9. Holding hoop in both hands on opposite sides in frontal vertical plane: Revolve hoop away from or toward body, then leaving hands in place twist hoop in vertical plane while doing little leap in place, step and toestand step and look through hoop (4th position of arms).  
 Example: Leap in place with L, step forward R, toestand forward L - revolve hoop twice and twist hoop to left so that right hand is high and left hand on low rim. Incline head to left.



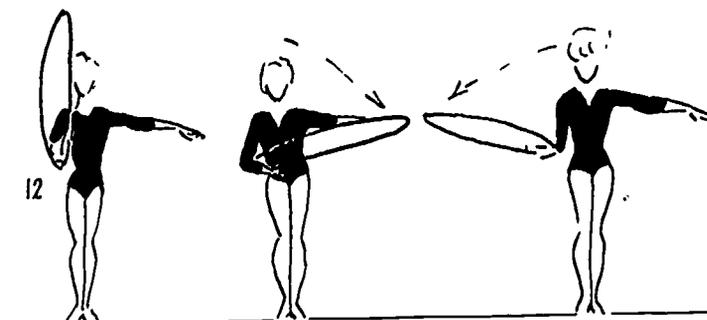
10. Do deep balances from side to side, leaving hands in place on vertical hoop in front of body. Turn hoop to 4th position of arms, looking through hoop and bending to side on each balance.  
If balance is to right side, side bend is to left, right arm high and left arm low. Balances should be closed.



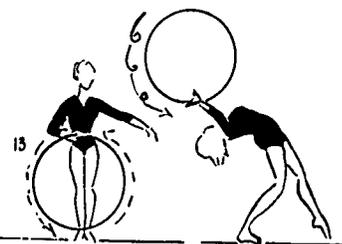
11. Follow same procedure as number 10, but substitute balances with pas de bourree; or take three steps forward, cross and turn.



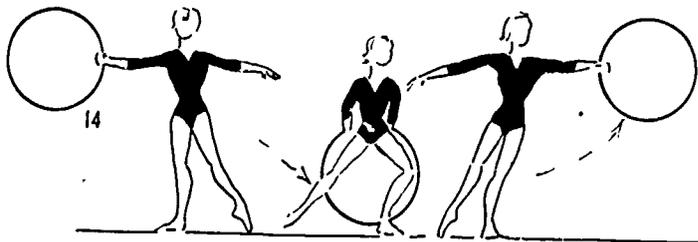
12. Do fan movement from horizontal plane to horizontal plane; add various kinds of steps.



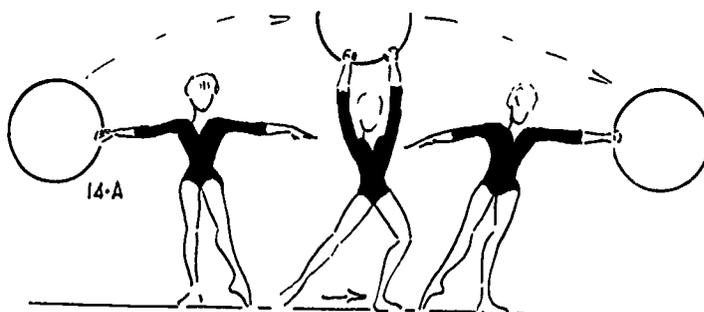
13. For circling hoop, turn in wrist and release hand for a moment, over hand (hoop stays in contact with hand but by releasing hoop, palm and back of hand alternately; this is also the way it turns overhead during backbend turns).



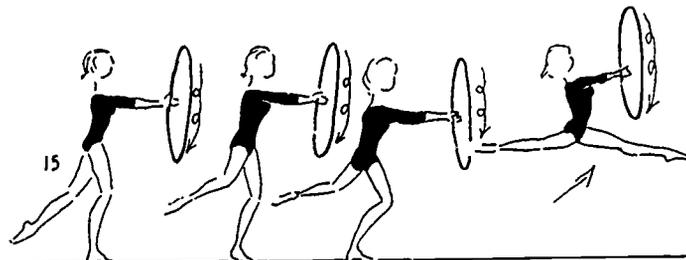
14. Take balance step from side to side changing hoop from one hand to the other behind body vertically (swing from side to side in back of body).



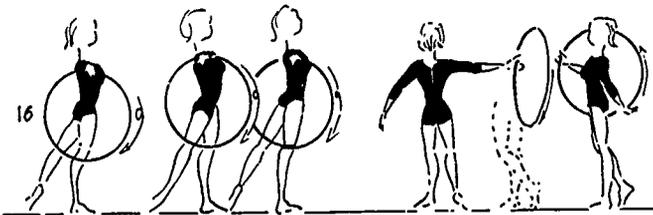
- a). Balance from side to side but change hoop from one hand to the other over head (palms front).



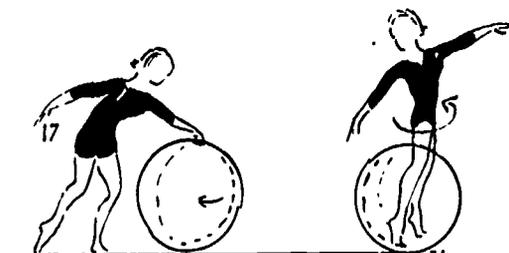
15. Take 3 runs and a leap, constantly turning hoop in front of body. Also practice throwing and catching hoop with one hand.



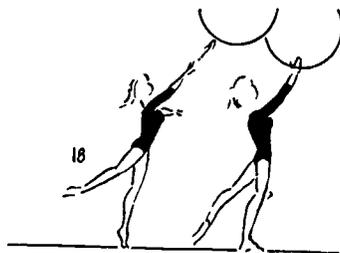
16. Turn hoop in flank plane on right side over right hand with three steps, then three-step turn to left and continue three steps forward and three-step turn. Take various turns on side of body, change to other side, changing hoop from one hand to the other.  
Turn hoop vertically in front of body, leap or tour jete on change of hoop to other hand.



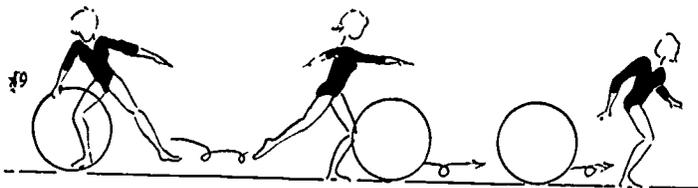
17. Spin hoop around its vertical axis on floor; run around hoop with turns and various arm movements.



18. Throw hoop high (at least 12 feet, according to competitive rule requirement). Rise high on halftoe, throw hoop upward and catch on side continuing to turn the hoop between thumb and index finger. Turn forward with right hand on right side, throw high, catch and continue turn (move up to it to catch).



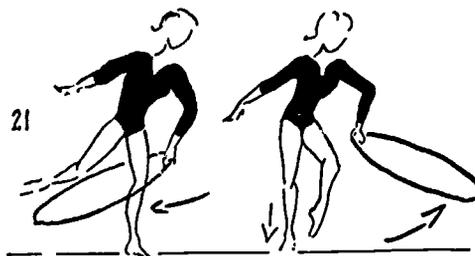
19. Roll hoop and run with it. Then move in front of it and with back to rolling hoop catch hoop behind body. When hoop is rolling, pass hand under hoop so that the hoop may roll onto palm.



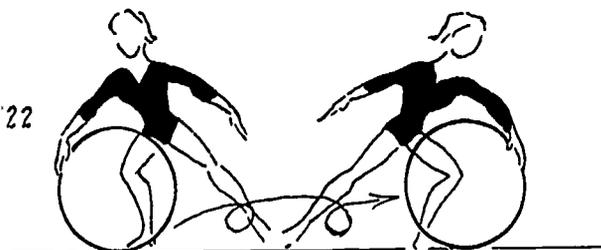
20. Crawl through hoop. While hoop is rolling forward on floor, crawl through hoop, jump through with both feet or alternate feet.



21. Swinging hoop from side with one hand, jump over lower rim of hoop, swinging it back to same side again. (Pendulum swing).



22. Roll hoop from one side to the other while changing from right lunge to left lunge, rolling hoop with right hand and left hand alternately. Repeat but add chasse between lunges.



## "Gymnastique Moderne" Group Composition with Hoops

EVA BALAZS

*Eva Balazs received her master's degree from Boston University, Boston, Massachusetts where she teaches gymnastics, rhythmic, and folk dance. Mrs. Balazs is the author of articles and books on the subject of Gymnastique Moderne, and is conducting GM workshops all over the United States.*

### Rhythmic Gymnastics with Hoops

The light weight and round shape of the hoop determine the types of movements—light, graceful movements, performed with accuracy and perfect sense of rhythm. There are no do's and don'ts concerning the use of the hoop. One can roll, spin, rotate, swing or toss the hoop in numerous ways. One can dance around the hoop while it is spinning vertically on the floor; one can jump through, over, or with it. There is just one must. All movements must be accompanied by and be in absolute harmony with music.

To make the movements natural and rhythmic, the gymnast must work with "total movements." This means that not only the hands and arms but the entire body are involved when working with the hoop. The smallest movement of the hoop is accompanied by the participation of the whole body. For example, when throwing the hoop into the air the upward thrust of the hand is preceded by a "body-wave," which starts in the feet, runs through the entire body and culminates in the dynamic upward swing of the arm, hand, and the hoop. When catching the hoop, the movement is reversed: fingertips contact the hoop first; then the hand, arm and the entire body follow through in the hoop's downward motion.

The hoop is always held lightly, with the hand and wrist completely loose, arm relaxed. Skill with both hands must be developed.

There are three movement planes: frontal, saggital and horizontal, and the hoop must be maneuvered very clearly in one of these planes. For instance, in an upward toss of the hoop in the saggital plane, the hoop must fly through the air in a clear-cut saggital plane without "fluttering" or tipping from side to side.

Examples of movements and movement combinations most suitable for rhythmic gymnastics with hoops are:

*Roll.* Hoop is rolled forward, backward or sideways, and is accompanied by various locomotor patterns such as running,

skipping, galloping, gliding, jumping, scissor-jumping over the hoop, jumping across the rolling hoop, and leaping with it.

*Spin.* Vertical spin: hoop is turning in place on floor. Horizontal spin: hoop is held between hands and is spun horizontally. One can dance around the vertically spinning hoop. One can dance while spinning the hoop between the hands. One can hold various balancing positions kneeling or standing while spinning the hoop horizontally.

*Toss.* Hoop is thrown into the air and before it is contacted by the gymnast or another member of the group, dance steps, turns, leaps, pirouettes, gymnastic balances and stunts can be executed.

*Rotation.* Hoop is rotated around the fingers, hand, or any other part of the body, accompanied by various locomotor patterns.

*Swing.* Large, sweeping, swinging motions with the hoop—changing hands, changing direction—combined with dance steps, turns, locomotion patterns, etc. All these movements must be in complete harmony with the music.

*Execution.* Check the following points. Good posture and carriage, light footwork, body-wave and total body movements, arms and hands relaxed, light grip on the hoop, flexible wrist and fingers. The free arm must be especially loose and relaxed with graceful hand movements. Equal skills with both hands is essential. The hoop must be constantly in motion and should never be held in the hand merely as a decoration.

In group competition, each member of the group must have the same size hoop. Hoops must be made of wood with an inside diameter of 30½ inches. Hoops may be of any color except gold, silver or bronze.

A group composition is from 3 to 3½ minutes long and must be accompanied by music (in high-level competitions only one instrument can be used). The music should be stimulating and lively. Music and movements must be in complete harmony. The participants must exchange hoops at least four times in various ways (for example, rolling or tossing). An area of 40 x 40 feet is used.

#### **Choreography of a Group Composition**

1. Know the "movement vocabulary" of your group. Based on the skill level of your gymnasts, you will have a small or more substantial movement vocabulary to create simple or more advanced routines; in any case, it must be an *imaginative and artistic composition*. It is important that every member of the group can perform each movement with equal ease.
2. Choose music that both you and your gymnasts like. It can be classical, jazz, folk, popular or any other kind of music, as long as it is stimulating and the character of the music is suitable for

movements with the hoop. Especially suitable are the polka, tango, rhumba, South American rhythms, and Hungarian csardas.

- a. Listen to the music many times.
- b. Select at least three different melodies.
- c. Listen again very carefully, making sure that the chosen parts are *natural units* of the musical piece, with a clear beginning and a natural ending.
- d. Tape record the different parts together so that you have a "potpourri" of melodies—a complete musical composition with logical passages and smooth transitions from one rhythm to another.

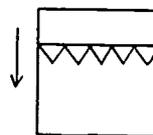
The change of tempo and dynamics of the music will enable the gymnast to display a wide variety of movements from slow, lyrical ones to speedy, vigorous skills, thus making the composition varied, interesting and dynamic.

3. Design a preliminary floor pattern. The floor pattern will be a series of designs, according to the number of changes in the pattern of group formations. Each change must lead smoothly into the next formation and be justified by a change in the music. The gymnasts may move in a circle, in straight or diagonal lines, in wedge-formations, in two small groups working symmetrically or asymmetrically, or using similar or contrasting movements, and in many other ways. Make the floor pattern interesting and varied. Use imagination—be creative.
4. Select movements for the various formations.
5. Start work on the composition. Accept ideas from the group!
6. When the final work has emerged and the final floor pattern is established, polish the composition—and then polish it more—until *you* are satisfied.

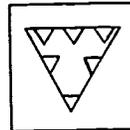
#### Composition with Hoops for Six Gymnasts

In parentheses I have proposed certain lengths of music. Very likely you will want to use my measures in multiple versions—instead of 8 or 16 measures you may want to use 16 or 32 measures. Short or long movement sequences are equally correct as long as the 4, 8, 16, or 32 measure structures of music are used logically.

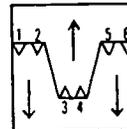
1. 6 girls form a straight line. Everyone faces forward. Music begins.



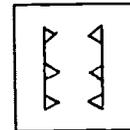
2. 1 girl moves forward; 2 follow. Wedge formation is made. (16 measures of music)



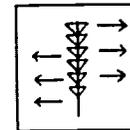
3. 4 girls move forward; 2 move backward. Perhaps there is an "interplay" between girls 2-3 and 4-5. (8 or 16 measures)



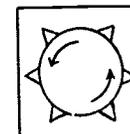
4. Girls form 2 parallel lines. This is a good formation for exchanging of hoops. (8 or 16 measures)



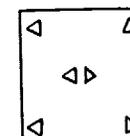
5. 2 lines become one column. Every second girl moves to left; every other to right (4 measures). Return (4 measures). Repeat (16 measures).



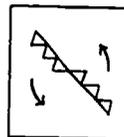
6. Group forms a circle; faces outward; moves clockwise (8 measures). Moves counterclockwise. (8 measures)



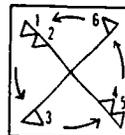
7. 2 girls become soloists while the rest of the group steps back (for example, a girl in each corner). Soloists exchange equipment and change places in various ways. (16 measures)



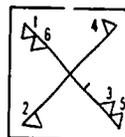
8. 3 and 3 girls circulate. (8 measures)



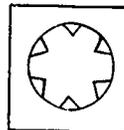
9. Pairs and single girls circulate. (8 measures)



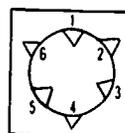
10. Pairs and single girls circulate in another pattern (for example, numbers 6 and 3 move forward as numbers 2 and 4 also move forward. (8 measures)



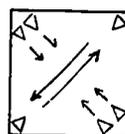
11. Another circle is formed; everyone faces forward. (8 counts)



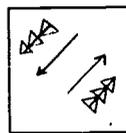
12. Every other girl faces outward. (16 counts)



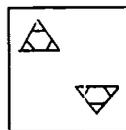
13. Pairs move to opposite corners, with single girls in the remaining corners. There is an exchange of equipment between pairs, while single girls change places with dynamic locomotion patterns. (16 or 32 measures)



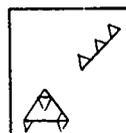
14. 2 diagonal lines move parallel or in opposite directions. (8 counts)



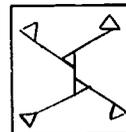
15. 2 triangles are formed. 1 group faces forward; the other faces the opposite direction. (8 measures)



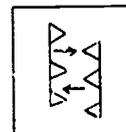
16. 1 triangle moves forward; the other becomes a diagonal line. Asymmetrical work-pattern is formed. (For example, the triangle group does horizontal spins in the air, while the diagonal line executes vertical spins on the floor.) (16 measures)



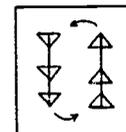
17. 6 girls make an asymmetrical formation: each girl faces a different direction. Each girl may perform different movements, or all may perform the same motions. (8 or 16 measures)



18. 2 parallel lines are formed; girls face each other. There is an exchange of equipment. (8 or 16 measures)



19. Lines turn away; move in counter-motion.



20. Both lines move forward to form a circle. Keep moving and finish the routine by walking out of the circle. Good luck in your attempts!



## Ball Routine for Six Girls

MARIA BAKOS

*Maria Bakos is a visiting professor from Budapest, Hungary. She was the coach of the Hungarian National Team of Modern Gymnastics and a Master of Ballet (Vaganova System). She received "The Eminent Professor of the Hungarian Sport and Physical Education" award in Hungary.*

### Description of Ball Handling Exercises

1. *Ball toss and catch* (from two hands into two hands). Hold the ball at the chest (arms bent, elbows sideways). Toss the ball overhead by circling the arms downward, forward, and upward. Release and catch ball at head level, returning to starting position after the catch by circling ball downward, inward, and upward.
2. *Ball toss and catch* (from one hand to the other hand). Hold the ball in rear oblique position in one hand. Toss ball overhead by swinging arm downward, forward, and upward, releasing at head level. Catch ball at head level in other hand and swing arm downward, backward and upward to rear oblique position. The free arm swings in opposition to the movement of the ball.
3. *Ball toss, crossed arm catch and drop* (from two hands, catch with crossed hand at the wrists, drop, and catch with two hands). Hold the ball at the chest, toss ball (as in Exercise 1 above) catching at level with crossed hands (palms upward); immediately circle ball inward with forearm circle to the chest. Drop the ball and simultaneously circle arms upward, sideward, downward, and inward to catch ball at waist height. Return to the starting position.
4. *Ball swing* (from one hand to the other hand). Hold the ball in one hand with arm extended sideways. Toss ball overhead to the other hand in an arc, arm extended sideways. Release and catch at head level, allowing arm to fall slightly as ball is caught. Repeat to the other side.
5. *Ball roll* (from one foot to the other foot). Lunge sideways and put the ball on the ground in front of one foot. Roll the ball with the same hand to the opposite direction and change lunge position. Stop the ball with the other hand. Repeat to the other side.
6. *Ball circle* (a whole arm circle and forearm circle). Hold the ball in one hand, arm extended sideways. Starting backward, make a complete horizontal arm circle over the head (palms upward), to starting position (elbow up). Continue with a horizontal forearm circle inward in the opposite direction. Return to starting position.

7. *Ball bounces.* Ball is bounced in front of body, hands changing with each bounce.

#### **Routine for Six Girls**

For the ball movements, follow the exercises as described above. Starting position: two columns of three each, with first in each column at opposite back corners of the working area.

- A1. Using 12 waltz steps and Ball Exercise 1, (toss on first measure; catch on second measure) proceed diagonally across the floor, columns cross at center with (1) passing in front of (4), (2) in front of (5), etc. See diagram 1.  
As (1) and (4) approach the corners of the area, they turn outwardly, continuing with a half circle to form a straight line across the back of the area.
- A2. Continuing with four waltz steps and Ball Exercise 1, form two lines (second line takes three waltz steps forward and waltzes in place on the fourth, while first line continues forward). See diagrams 2 and 3.
  - B1. Lunge sideways (first line lunge to right side, second line lunge to left side). Using Exercise 4, start ball on side of bent knee. As ball is tossed, change lunging position to the other side. Repeat three times. Use one measure for each toss.
  - B2. Do Exercise 3 in place. As ball is tossed, relevé and demi plié as ball is caught. Use two measures for toss and two measures for bounce.
  - B3. Repeat B1 starting to opposite side.
  - B4. Repeat B2 but instead of the relevé, the front line turns and runs to the back of the area while ball is being tossed. Line 2 runs forward. See diagram 4.
- C1. Ball Exercise 5. As ball is rolled, move sideways (the two lines in opposite direction) with two chassé steps, one sidestep and a cross-step forward. To stop ball, step sideways and cross over to step forward to the ball. (4 measures of waltz music.)
- C2. Stay in the cross-step, execute Exercise 6, following the ball movement with body circles. (4 measures.)
- C3. Repeat C1 and C2 to opposite side.
- D1. With four waltz steps and using Exercise 1, form a circle. See diagram 5. Toss ball on first measure and catch on second measure. Repeat for third and fourth measure.
- D2. Perform Exercise 7 with four waltz steps in place, using one measure for each bounce.
- D3. Repeat D1, moving around the circle counterclockwise.
- D4. Repeat D2.

E1. Number (4) leads out in a spiral formation. See diagram 6. Use Exercise 2 with waltz steps. Continue until group is out of the area.

*Note:* Follow the rules of the Federation of International Gymnastics (FIG) for balls.

*Music:* Waltz, 3/4 time. (medium tempo, rather slow). Classical or modern. Author suggests: *Artistic Gymnastics, Floor Exercise - Mildred Prchal*, Hocror Records HLP 4006, Side 2, Band 8.

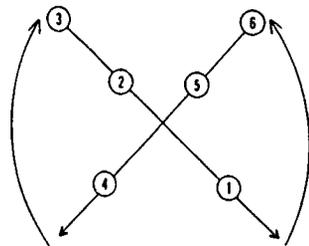


DIAGRAM 1

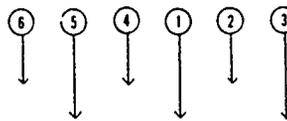


DIAGRAM 2

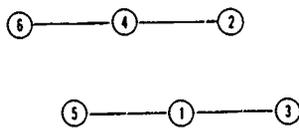


DIAGRAM 3

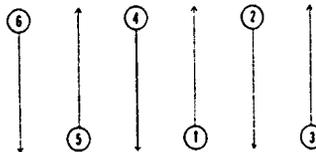


DIAGRAM 4

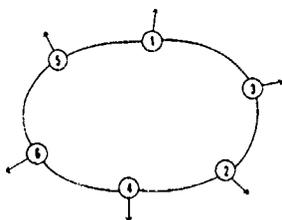


DIAGRAM 5

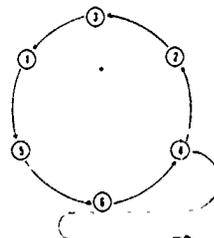


DIAGRAM 6

## Improved Progressions Develop Better Gymnasts

NORMA B. ZABKA

*Mrs. Zabka, former DGWS gymnastics guide chairman, is an assistant professor at Hunter College of the City University of New York. She was a member of the 1964 Olympic Gymnastics Committee, has judged all levels of competition, and has successfully competed in AAU and Sokol championship competitions. She is co-author of the book "Gymnastic Activities with Hand Apparatus for Girls and Boys."*

Gymnastics has become a popular physical education activity for both the student and the teacher. The girls are attracted by the beauty and grace of the sport. They enjoy the challenge, variety, and fun of this rapidly growing activity. The teacher enjoys having a variety of skills to teach.

We must recognize that a methodical approach to teaching gymnastics will reap greater harvests for the student, the teacher, the competitive gymnast, the team, the coach, and the nation (Olympic games.) We will reap the harvest only if we build a firm, wide base for our gymnastic pyramid.

The base for our gymnastic pyramid must be broad and sound. The broader the base (i.e., with more people participating in a sound fundamental gymnastic program) the higher and more stable the apex. Physical education teachers are responsible for the broad base, which comes from teaching many students to have success with skills. The coach, on the other hand, is responsible for fewer numbers but on a higher level of the pyramid.

The primary aim of the school gymnastic lesson is to teach methodically skills rather than purely recreational or competitive gymnastics. A good fundamental program, however, naturally leads to a competitive program and to a lifetime activity for many.

The purpose of this article is to zoom in on the extremely important fundamental program and to create an awareness of the need for a methodical progression when teaching gymnastics in the physical education class.

The elements taught in this program must be chosen from all of the following categories:

- I. Climbing - Crawling
- II. Hanging
- III. Supporting
- IV. Jumping - Vaulting

## V. Balancing Plus Trunk and Leg Exercises

The emphasis of the lesson must be on skills or elements and *not on apparatus*. All kinds of apparatus can and should be used. It is not the apparatus that is correct or incorrect for inclusion, rather, it is the selection of exercises according to their developmental value. We must not limit our program to Olympic events. The Olympic events were wisely selected only to be *representative* of all gymnastic equipment. After a gymnast has a good general foundation and indicates by performance that she wants to climb up the pyramid to specialize in sport (competitive) gymnastics — only then is it necessary to concentrate on Olympic events.

It is important to keep in mind that many skills and strengths required to work on one apparatus can be just as easily developed on other apparatus. Some apparatus does more readily lend itself to the development of certain skills. However, to develop strength to hold a front support on the uneven parallel bars, we need not confine ourselves to attempting this on the uneven parallel bars — we can use parallel bars, low horizontal bar, balance beam, horse with pommels, and other equipment in the gymnasium. The successful fundamental program needs the variety of many kinds of apparatus and skills. Remember, the syllabus should be prepared with the *categories* in mind first *not* merely with the *apparatus* in mind.

### General Progression Method

Methodical progression is as necessary in gymnastics as in teaching any other subject. The skills presented should be progressively more difficult so that the majority of the class can accomplish them. If we skip steps in the progression or if we introduce new activities or skills before the class is ready for them, only the most skillful will be able to learn. The rest of the class will then be deprived of the satisfaction of accomplishment, will feel isolated, frustrated, and may be discouraged from trying again. This will narrow the broad base participation we seek.

When teaching new skills or elements, follow this well-known pattern:

1. *Demonstrate and explain* an element in its simplest and easiest form.
2. *Repeat* the element in forms or combinations which *do not increase the difficulty*.
3. *Repeat* the element in forms and combinations which *do increase the difficulty*.

Variations reduce the monotony of repetition. If the same movement is repeated over and over again, students become bored and

perform carelessly. Boredom can be avoided by changing the element slightly each time it is repeated. An element can be varied by performing it in different positions, combining it with other movements before and after, or by using different apparatus. When varying an element by combining it with other elements, be sure the proper execution has been achieved by most of your class before presenting combinations which make the exercise more difficult. After a movement has been learned and becomes automatic, variations with increased difficulty should be presented.

When elements are being taught to students in higher grades who have not had previous gymnastic training, it is necessary to start with some exercises from lower progressions. In most cases, they will spend less time on the variations without increased difficulty and will move more rapidly to higher levels of work.

#### **Selection of Elements**

Since there is an almost endless number of elements, variations, and combinations, it is practically impossible to prepare a list and rank them.

It is important, however, that we grasp *broad generalizations* regarding progressions that will lead us to the orderly selection of elements to be taught. We must also be cognizant of the importance of considering age, past experience, physical capabilities, and mental attitude when selecting elements. It is obvious that a short article cannot touch on all factors.

The generalizations presented pertain to the very foundation of gymnastics. The stress, once again, is to provide the strong base from which many more gymnasts will rise higher on the pyramid.

*Climbing-crawling.* This category is particularly emphasized in the lower grades, but it does take us to climbing a rope or a pole, which is suitable for all ages. To provide for complete exposure in this area, it is necessary to give experiences in going:

- a. Under obstacles – wands, benches, chairs, horse
- b. Over obstacles – natural outdoor obstacles, low apparatus
- c. Through obstacles – vertical, horizontal, and oblique ladder, hoops
- d. Up – rope, pole

*Hanging.* Here we start hanging by more than one part of the body (complex hang) and lead to hanging by one part of the body (simple hang.) The types of hangs are listed in progressive order and gradually require more and more weight to be borne by the part of the body from which you are suspended.

- a. Hang Squatting – e.g.: (Hang squatting facing stall bars) release one hand and twist trunk to touch floor behind body – alternate hands.

- b. Hang Standing – e.g.: (Hold rings *head* high) lower body to rear – return.
- c. Hang Lying – e.g.: (Hold rings *chest* high) lower body to rear – return.
- d. Overhang – e.g.: (Hang by hands and knees on the uneven parallel bars with legs lower than grip) regrab alternately to low bar.
- e. Simple Hang – e.g.: (1) Same as above but place hands on hips  
(2) Jump to hang.

*Supporting.* We must know the difference between hanging and supporting elements. Hanging exercises generally are much easier and more suitable for very young and beginning gymnasts. Support on the arms alone should be introduced much later and the progression for support elements is slower. A hang is a pulling action, while a support is a pushing action. In a support the shoulders are above the point of support; in a hang the shoulders are below. The support category can be broken down almost the same as for hangs: support squatting, support kneeling; support standing (angle formed by body and vertical line is less than 45°;) support lying (angle is greater than 45°;) then momentary support with weight on arms alone; prolonged support on arms alone; swing in support; and bent arm support.

*Jumping-vaulting.* A youngster and/or beginning gymnast should experience many kinds of jumps. After working with jumps *over* low or moving obstacles, jumps *onto* higher levels, jumps *down* from heights, jumps to *reach*, and jumps to *support* (such as support kneeling on the horse), we can move to *vaults*. The easiest vault is the straddle over the buck. Following this, the table of vaults giving the value for each vault can serve as an excellent progression guide.

*Balancing.* To secure a methodical progression, we must understand the following factors, which make balancing more difficult:

1. Raising the center of gravity
2. Moving the center of gravity from directly above the base of support (trunk bends)
3. Diversion of attention (throwing and catching a ball)
4. Turns
5. Open depth under the feet (side stands)

Based on the above factors, we can first teach walks and poses, then elements with arm or trunk movements, then various turns, and *last* jumps, hops, and leaps.

*Plus trunk and leg exercises.* Exercises that provide for raising and lowering the legs; bending the trunk forward, sideward, and rearward; trunk twisting; and drawing the trunk to the legs may be incorporated into any of the preceding categories.

This introduction to methodical progression is meant chiefly to stimulate you to study your approach to teaching gymnastics. We must no longer choose elements at random. We must think in terms of methodical progression.

## Tips from the Top

LU WALLACE

*Lu Wallace received her B.S. degree from Utah State University, Logan, and her M.S. degree from Washington State University, Pullman. At present she is an assistant professor of physical education at Brigham Young University, Provo, Utah. She participated in the First, Second, and Fifth National Institutes on Girls and Women's Sports. She is currently the president of ICCPEW and chairman of the teacher training for USGF.*

This article is a compilation of helpful hints from a few of the top gymnastics coaches, teachers, and judges in the United States. Verbal cues are placed within quotation marks.

### Balance Beam

*Turning on the balance beam.* The performer must be taught to spot the end of the beam and maintain control of the upper trunk. The eye spot is the same as in dancing. The performer "selects a focus point" and "maintains eye contact" as long as possible. Then "the head snaps around" quickly and the eyes return to the original spot. This prevents dizziness and helps maintain balance. To control the upper trunk, "pull-up" (meaning lift the rib cage) and "squeeze" (meaning pull the shoulder blades together). By observing these verbal cues, intermediate and beginning gymnasts can do full and  $1\frac{1}{2}$  turns and stay on the beam.<sup>2\*</sup>

*Spotting a cartwheel.* Stand so that the gymnast's back is toward the spotter when the gymnast is in the inverted position. Grasp the upper arm of the second hand to be placed on the beam. Place your other hand on the front of the hip nearest you, palm up. As the gymnast reaches for the beam with her foot, you can support her momentarily, without actually putting her through the trick.<sup>10</sup>

### Unevens

*Hecht dismount.* To spot the hecht dismount, stand with the right side closest to the bar. As the performer comes into the bar reach under the bar with the right hand and place the hand on the rib cage just below the bust, palm up. The left hand grasps the performer's left arm on the underneath side (palm up) next to the armpit. This position enables you to actually lift them off the bar

\*Footnote number refers to contributors. (See page 53).

and bring them forward to their feet. Contact must be made as they come into the bar on the wrap.

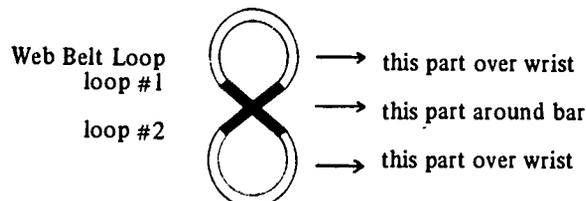
"Reach for the ceiling," "squeeze the gluteal muscles," and "lift the heels" as you go for the hecht. This will give the necessary arch.<sup>2</sup>

*Squat-through in balance and under control.* After the legs pass over the bar between the hand grasp, "do not sit on the bar." Without further comments, the student will automatically correct her own errors in order to arrive at the rear support position following a double leg squat-through or a stride support at the completion of a single leg squat-through.<sup>9</sup>

*Web belt loops as a spotting technique for casting out backward from the high bar.* Confidence in a spotter or a spotting technique will help a gymnast eliminate fear of any abnormal degree and allow her to be able to perform efficiently.

When casting out backward from the high bar, the gymnast should "stretch for maximum extension" of the arms, shoulders and hips while reaching for an altitude "slightly above the horizontal." To keep the gymnast from *tightening up* and thereby not reaching the full amplitude of the move, secure the gymnast to the highbar with the web belt loop, which will enhance confidence.

A Web belt loop is made of heavy material and is formed in a figure eight.



The first loop is placed over the wrist of the performer – the performer gets in a straight arm support on the high bar, brings the second loop around the bar and over the same wrist. The grip goes over the center of the figure 8 loop on the web belt. (Use the same procedure for the other hand.) If the performer loses the grip, she is suspended from the high bar by the web belt loop around the wrist.

A prerequisite for the use of the loops is the ability of the gymnast to beat the low bar with ease. Additional safety precautions may include wrapping the low bar with sponge rubber, removing the low bar, or using a spotter to catch the gymnast on the downswing.<sup>3</sup>

*Front crouch (mill) circle.* "If you were to step out of a window, you first have to get your center of gravity up and beyond the sill." From a stride support position, "raise the forward leg" and "step out of the window" with the thigh of the rear leg contacting the bar.

To continue the momentum "thrust the forward leg downward" after losing balance. Whip the heel of the forward leg toward the top of the rear foot, keeping both legs straight throughout. "Arch the small of the back" throughout the skill while attempting to push the hips in front of the hands.<sup>8</sup>

### Tumbling

*Front walkover with amplitude.* Prerequisites: front walkover (with spotting), upper back and hip flexibility. When the gymnast is in the "split handstand" position, she is in balance. When she begins to arch over and "reach for the floor" with her lead leg, have her "shift her shoulders in the opposite direction of the movement." This will prevent falling into the trick. With the control in the landing, and the fact that she is in a balanced position, it should now be possible for her to "keep the second leg high."<sup>10</sup> Emphasis should be placed on control by maintaining balance on the first leg and holding the second leg high.<sup>4</sup> The body raises to the finished position by "pushing with the shoulders" and minimizing the rocking motion of the base leg to go forward.<sup>10</sup>

To spot, place one hand on the gymnast's shoulder in order to lift the upper body into the correct position and one hand under the calf of the second leg to pull it up to the finished position and support it momentarily.<sup>10</sup> Remember to lift the shoulder and upper back - *not* the lower back where the strain is much greater (for the spotter as well as the performer)!<sup>4</sup>

Tell the girls who can *almost* attain a standing position to *push*, making a conscious effort to "push from the shoulders, arms, hands, and fingers." Never rely solely on back flexibility for limbers and/or walkovers; it produces a *sloppy* result.<sup>4</sup>

For those girls who *cannot* attain a standing position, try *walking downhill*. Place a double or triple thickness of mat where the hands will contact and spot through the move to a stand. Sometimes this is just the amount of incentive needed for perseverance!<sup>4</sup>

*Difficult tumbling skills.* Teach all difficult tumbling skills on the trampoline (i.e., backs, fronts, twisting moves) with the use of a loop of one-inch nylon tubular webbing, approximately three to four feet long. Using the loop to encircle the girl's waist, you can successfully control most of her moves. Keep the loop loose for twisting, or twist it tight for security in spotting other moves. If the girl cannot perform the stunt on the trampoline with a very small bounce, then the chance that she can perform it on the mat is small. The technique of using the loop holds down incidents of injury, since it provides close supervision and allows maximum control of the girl.<sup>6</sup>

### Teaching Suggestions

*Audio-rhythmical approach.* The use of the audio-rhythmical approach can frequently facilitate the learning of gymnastic skills. The rhythm of a skill can be explained by emphasizing the even or uneven elements of a move which is properly executed and by using words or arranging syllables in the rhythmical order which sounds out the proper rhythm. A percussion instrument has also been found to be an effective means of imposing the proper rhythm upon a movement.

Simplified examples are given below, as an approach to teaching the "European" hurdle preceding a tumbling move such as a cartwheel:<sup>5</sup>

Words -	Draaaggg-step-cartwheel
	Long-quick-quick
Syllables -	Daaa-da-da
Count -	4/4   d. d   d   d
	1 2 3 4

*Demanding "originality" from each gymnast.* Before a gymnast can move well in the dance elements of her floor exercise and beam routines, she must have a vocabulary of movement. The following *qualities* of movement should be introduced by the coach one at a time:

- sustained movement - long, continuous, flowing movements
- pendular movement - swinging movements (gravity does the work)
- percussive movement - abrupt, sudden, quick movements
- vibratory movement - quivering, shaking type of movements
- collapsive movements - falling (relaxing a part of the body to fall or collapse)

Explain and demonstrate each quality. Have the students informally experiment with a suggested quality in relation to a specific part of the body. The coach observes and evaluates the progress made. When the gymnasts have successfully accomplished a quality of movement, the coach explains and demonstrates a combination of two qualities.

*Emphasize doing something different from everyone else rather than being graceful or elegant.* Proceed in the same manner combining more and more qualities in a specific order, then on a subsequent assignment reverse or change the order. Have the gymnasts comment on one another's work. Then begin to include tumbling elements in the assignments. A certain quality may precede

the stunt while a different quality follows it. The assignments should get progressively more complex and exciting. At this point, the coach may want to begin adding new experiences in relation to direction, focus, tempo, and various levels.<sup>7</sup>

#### **From the Judges' Viewpoint**

Gymnastics is more than *just tricks*. Each competitor must know the components from which her performance score is derived. A gymnast must comprehend the terms "amplitude" and "general impression" and use this knowledge in the performance of her routine.

To be a National Gymnast requires much more than it did ten years ago. "*The look of the gymnast*" can do much for a performance score. Leave the locker room looking like a female gymnast. Hairdo, leotard, footwear and warm-up must fit the style and personality of the gymnast. The first impression is a lasting one!<sup>8</sup>

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## Training Schedules for Various Levels of Ability

WANDA OBRADOVICH

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The preparation and conduct of a training schedule is similar to producing a magnificent building from a blueprint. Both originate from an idea; then a plan is formed to convert this idea into reality. Both can exist only from a solid foundation and supports that may vary or change to meet better the individual's needs and goals. The gymnast is the most important contributor to this plan. She must be willing to devote long hours of rewarding and frustrating work to learn the basic skills well and she must have a high degree of self-discipline and dedication to excellence.

In a one-coach situation, it is imperative that the gymnasts learn to spot and coach each other; it is highly desirable to achieve maximum efficiency and effectiveness in any coaching situation.

An effective schedule will state training phases of development in general terms; then a specific outline to meet these objectives must be developed.

### Phase I: Conditioning and preparation period

- A. All levels, beginners, intermediates, advanced.
  - 1. Development of endurance, strength, flexibility.
  - 2. Development of basic skills and drills for each event. The use of reference charts for the gymnasts is highly recommended.

### Phase II: Development of work patterns

- A. All levels develop work patterns and goals for skills, drills, and the compulsory routines.
- B. All levels refine basic skills, and develop several specific "goal" skills for each event.
- C. Intermediate and advance groups develop components desired for the optional exercises.

### Phase III: Routine development and refinement

- A. All levels work to develop optimum compulsory routines through work patterns.

- B. Beginners continue work to perfect basics and advancement of skill repertory in all exercises.
- C. Intermediates and advanced gymnasts develop optional routines and work patterns.

The training schedule for beginners should relate to the mastery of basic techniques and skills and the progressions from these and to the mastery of the compulsory exercises and their elements of composition. Much stress should be given to tumbling and to dance to develop kinesthetic awareness, flexibility, control, suppleness, strength and endurance. The development of drills for each exercise will enhance good work patterns and self-discipline and give consistency and direction to workouts when direct supervision by the coach is not possible. Ideally, all levels should meet four to six times per week for a period of not less than one and one-half hours. The development of a really good warm-up period of exercises that the gymnasts know; a set of basic drills for each event; and a progression of skill development for the gymnast to follow will assist the coach by allowing her extra time for individual help while keeping the group working productively and with direction.

#### **The Training Schedule**

##### **Phase I:**

- 1/3 work period: warm-ups, tumbling, vault basics.
- 1/3 work period: alternate days: balance beam and uneven bar basic skills-drills.
- 1/3 work period: dance, locomotor skills, flexibility and endurance work.

Comments: All flexibility and endurance work should be at the culmination of the work period. Strength development for specific events can be included as a part of the basic skills, drills during that work period.

##### **Phase II:**

- 1/2 work period: alternate days tumbling and combinations and vaulting.
- 1/4 work period: balance beam skills and drills.
- 1/4 work period: alternate days, uneven bar skills and drills with floor exercise and dance.

Comments: Work periods should reflect combination of skills whenever possible for development of continuity, rhythm, strength and endurance. It should be possible now for the coach to work at one "station" (event) while the gymnasts work out in drills and rotating groups, allowing for individual concentration from the coach.

### Phase III:

Work periods at this stage should develop into drill and skill days and routine days. The beginning groups should be scheduled so that the gymnast is working in a five-day workout situation of three days on routines and two days of skills and drills. At this level of progression the coach should also plan for inter-squad informal competitions with the gymnasts evaluating each other and their own performances. Effort should be made now to correlate judges in training by having them judge routines and criticize these evaluations with the gymnasts. If video-tape machines are available these should be utilized as evaluation-motivation devices during this stage, as well as throughout the learning process at regular intervals that are part of the training schedule.

The part of work period for routines should be very well structured. The exercises should be broken into runs or sections. Gymnasts should work each section three to five times; then combine sections; then work the whole routine two or three times with three-minute, two-minute and then a one-minute interval of rest between routines. Poorly executed sections or parts of sections should receive attention and work before rotating to the next exercise (event). If the work period time allows, gymnasts should spend one or two of the days working through all four events. These days should be followed with a program of stretching out and "unwinding" before leaving the workout area.

During this period, coaches must be alert to signs of unusual fatigue, over-training, and the need for a temporary break from routine. This diversion might be a fun day with gymnasts clowning through routines (such as flexing ankles instead of points and extensions), weird music, and a jazz session. Try to break the monotony.

During this third phase of development, the workout patterns for the intermediate and advanced levels must be devoted almost exclusively to work with compulsory and optional routines; therefore the coach must decide to include work on projected skills for future inclusion in an exercise during the work period or set aside one day to work on new skills. The advantage of a "new day" is that the coach can insert this as a device to break the monotony and to refresh gymnasts. It is very important that all levels maintain a work schedule that allows for regular periods of concentration of advancement of knowledge and skills.

Another technique coaches can employ is a "free workout day." Gymnasts come in and work on events or skills of their choice. The coach acts in the capacity of participating upon request from gymnasts.

The training schedules for the various levels for this phase might reflect the following plan:

#### **Beginners**

Monday-Wednesday-Fridays: compulsory routines.  
Tuesday-Thursdays: skills and drills for each event and tumbling.  
Fridays: judging, films, special events, etc.

#### **Intermediate-Advanced Levels**

Mondays: compulsory and optional routines, balance beam and floor exercise.  
Tuesdays: compulsory and optional routines, bars, and vaulting.  
Wednesdays: optional routines in the four events.  
Thursdays: compulsory routines in the four events.  
Fridays: new skills, judging, films, free work session or other special provisions.

The coach must gear the training sessions and prepare the gymnasts mentally so that the gymnast will be "peaked" for each meet, achieving her best performances during competitions. It is also important that the gymnast understand what her goals and objectives for the season are especially if the consideration is to "be ready" for a national or international level competition. It is imperative to the gymnast that she be given rest periods proportionate to the stress of her competition. It would be proportionate to give three days rest after an important dual or invitational meet if travel time is involved. It would also be in proportion to allow up to two weeks of rest following a national competition. Just as the style and exercise for each gymnast differs to compliment her best features and strongest movements, the training of a gymnast must allow for individual differences in some degree. The training of a gymnast includes consideration of her personality, her mentality, her physical characteristics, her strengths and weaknesses in each exercise so that she emerges with a self-confident style of her own, a disciplined, well-prepared gymnast with exercises suitable to her needs and reflecting her greatest achievements in the sport.

## Training and Coaching Technique of Vaulting

LEE NEWELL

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Vaulting presents the female gymnast with some unique and real problems. Theoretically, a girl with superior athletic ability and better than average intelligence should be able to obtain a high degree of vaulting proficiency in her first year of serious gymnastics work. But in actual practice, this is not the case. Balance beam routines require a great amount of concentration and uneven parallel bars work requires determination, as free exercise demands grace and agility, but to be a good vaulter you must also believe you can fly. In a well executed vault the contact with the beat-board and the horse is only preliminary phases of preflight and after-flight. It is really the flight phases of your vaulting that are being critically and analytically evaluated. Most girl gymnasts realize and accept the need for flight in vaulting. They also realize and feel the aerodynamic inadequacies of the human body while in flight. Vaulting is therefore a compromise between a need and a limitation. Each girl is presented with the problem of solving this compromise. The challenge in both vaulting and coaching vaulting lies in attempting to get each girl to attain maximum flight properties for her innate physical and mental abilities. The following discussion will be directed toward attaining this goal.

### **The Running Approach**

Fortunately or unfortunately, depending upon your personal point of view, American girls stop running after they reach 12 or 13 years of age. Our culture, their play habits, and other conflicting patterns limit this natural activity seriously enough that time must be spent in the beginning to teach correct running form. Since the distance covered by most women vaulters averages between 75' and 90' from starting point to actual contact with the horse, we are concerned with teaching correct sprinting technique.

The first one-third of the distance traveled by the vaulter will be used to get from a standing start to approximately 3/4 to 7/8 of her

maximum sprinting speed. During this phase of the run the upper body will be exaggerated in a forward lean to assist acceleration. The knees will be pumping high and rapidly. The arms must work back and forth, elbows bent and in a plane parallel to the direction of the run. There are two points to watch for in the arm action that frequently cause trouble. First, the arms should move back and forth in a plane parallel to the one in which the girl is running. Crossing the arms in front of the body does not give maximum assistance to forward momentum. It causes some lateral force the runner must work against all the time. Second, running with straight almost rigid arms does not assist a graceful, smooth, ground-consuming running stride. The feet and legs are still another matter. The legs also need to work in parallel planes. Frequently, girls' knees cross when they run and others run with their knees very open. This produces an undesirable lateral action that is distracting to watch and inhibits direct forward motion. Many of the problems seen in knee action are really the end result of either toeing-in or toeing-out with the feet. Toeing-out is by far the most prevalent running problem with girls. It is an inefficient and unattractive method of moving forward and should be worked on as soon as it is detected. It can best be corrected by putting a towel around the girl's waist and standing behind her while she attempts to run pulling the towel holder. She can visually see her feet during this drill and feel the difference in pulling power as her feet straighten.

In the remaining two-thirds of the run, the vaulter will first stabilize her running speed. In the end, she will have to slow down enough to make the hurdle. If you have a girl who can vault while running full speed do not discourage her. She has a real gift and should be allowed to use it to the fullest. Most girls can not vault under full speed, but this is not an absolute must. During this portion of the run, the legs and arms still move in the same parallel planes but the body is now in an erect position. The stride must be long and the vaulter is actually reaching out with legs and pulling the ground under her. The eye contact is on the vaulting board. Do not allow the body to sag at this part of the run. The common tendency is to allow the upper rib cage to drop when the speed levels off. Maintain a high, lofty carriage and do not alter that position during the hurdle and actual take-off from the board.

#### **The Hurdle and Punch**

At some point four to five feet behind the vaulting board the take-off for the hurdle will start. This point will not and should not vary appreciably after the girl has developed a good strong run. The take-off foot for the hurdle should be the same foot the girl would use in the high jump or broad jump. Some confusion will arise at

first concerning which foot is the best one to use for the take-off on the hurdle, but this will subside as practice continues. Allow all beginners sufficient time to experiment with the take-off, using both the left and the right foot. One will seem natural and eventually become the established take-off foot. The hurdle is a long, low vaulting step that results in both feet hitting the board at the same time. The body position at this point of contact is doubtless the *most important* single aspect of vaulting technique. At the end of the hurdle when both feet make contact with the vaulting board, the upper body (from the waist up) is leaning slightly forward but basically in a high, erect attitude. Both feet are well in front of the upper body reaching for the vaulting board. Thus, the feet are well in front of the center of gravity of the vaulter. This method of blocking with the feet helps change horizontal momentum into vertical momentum. This is an absolute must if the vault is to go over rather than through the horse. A high jumper does the same thing in a more exaggerated form as he plants his jumping foot just before he starts up over the bar. When the feet make contact with the vaulting board, do not allow the heels to drop down on the board. The balls of the feet assume the mass of the contact and the contact should be of the shortest duration possible. It is a *must* to punch the board hard and get off rapidly. At the same time the feet make this quick, hard punch on the board, the arms are already stretched two-thirds to seven-eighths of full extension overhead. The arms are brought up in front of the body (breast stroke fashion) during the hurdle step. It is the combination of the punch on the board coupled with the thrust of the arms overhead that gives real flight. These two maneuvers *must be* executed together for maximum lift. If the arms are late the lift is short of maximum and the vault is lower than it should be.

#### **Preflight – Touch – Afterflight**

After the “arm thrust – punch” combination off the board, continue to stretch the arms overhead and elongate the body to maximum extension to create the illusion of high preflight. Continue to stretch the body until contact is made with the horse. For most handspring vaults the body angle should be between  $65^{\circ}$  and  $75^{\circ}$  to the horse if maximum afterflight is to be accomplished. If the angle is lower than this, it will be blocking the afterflight; if the angle is higher the vaulter may not get enough weight on the hands to push off. When the hands make contact with the horse, push off or thrust off immediately. The shoulders, and not the elbows, take up the shock of contact and any hesitation at this point on the part of the vaulter will result in her falling off the horse like a tree being cut down rather than flying back up into the air to form an arch similar

to the one established on her preflight. It goes something like this -- punch -- stretch -- push -- stretch -- land.

#### **The Landing**

When landing, do not wait for the mat to come up and touch the feet. Reach down to touch the mat with the feet exactly as a ski jumper makes contact with the hill after a jump. They sock their feet into the hill and absorb the shock with their knee and hip joints. Do not land with stiff, straight, rigid legs.

#### **General Vaulting Information**

- A. Fear is the greatest problem in vaulting. Therefore, extended effort must be taken at the outset to build courage and confidence in any female vaulter. Have the girls do squats and straddle vaults over the horse at various heights. They will soon learn to vault regardless of how high or low the horse is placed. Also, teach them to vault long-horse with the boys. This will require some doing, but eventually they will be doing handsprings and cartwheels on their own. Stick to straddle vaulting on the long-horse at first.
- B. Spotting is a controversy in vaulting. The important point to remember is if a girl has a fall in vaulting it will set her back months regardless of how good a vaulter she may be. It seemingly takes forever for the confidence to return and then it isn't 100%. (I personally do not think vaulting can be overspotted.) It is important for the girl to be pushed into and through the correct flight pattern as long as it takes for that particular motion or sensation to become a part of her mental-physical image of vaulting. That applies to preflight and afterflight. Placing a trampoline behind the horse to handle the landings is a good substitute for two spotters.
- C. Drills are the key to developing strong vaulters. Take the key portions of vaulting and isolate them, practice them individually as time and imagination permit. It isn't necessary to have girls ripping down the runway the first three months of practice and flying over the horse. Go slowly and drill. The end result will be worth the time spent. The best example is *steps* on the run. Spend all the time you need to measure the exact spot each girl should start her run so she can run without concern about her take-off point on the hurdle. Drills build confidence and ability.
- D. Correct running form can be learned from a competent track coach. Watch good runners and get your girls to watch good runners. Find out the drills the track coaches use to produce good sprinters, then adapt them to your own girls and your own per-

sonality. Also, let the girls see slow motion pictures of the best female vaulters in the Olympic Games and World Games. It is also interesting (but occasionally frightening) to let them see themselves running and vaulting. It can save you hours of talking and months of practice.

- E. Do not allow any girl to attempt a vault in any level of competition she is not prepared to do *confidently* and by *herself*.

## Advanced Movements on the Balance Beam

GAIL SONTGERATH

*Miss Sontgerath received her B.S. and M.S. degrees from Florida State University, Tallahassee. She was a member of the 1959 Pan American Team, the 1960 Olympic Team, and the 1962 World Championship Team. She was the 1960 National All-Around champion in gymnastics. She has served as a member of the 1969-1971 DGWS Gymnastics Committee, and has opened a gymnastic training center in West Palm Beach, Florida.*

Balance beam skills should first be taught on an imaginary beam on the floor and then on a low beam. Gradually, as confidence is gained, the beam can be raised until the regulation height is reached for a particular age group. This approach eliminates many fears and gradually builds a feeling of security so that the transference to the regulation beam can be made more easily.

The performer should be assisted on the high beam until the skill is completely mastered. If a bad fall is experienced in the initial phases, the learning process will be lengthened. Safety is the most important factor in learning new skills on the balance beam.

### I. Front Walkover

#### A. Analysis

With the exception of the hand placement, the front walkover on the beam is executed in the same manner as on the floor. The hands are placed close and parallel to each other with the thumbs on top and fingers along the side of the beam. This is the recommended position, although some may prefer to place one hand directly in front of the other. The latter style has a tendency to throw the body weight to one side if both hands are not lifted simultaneously from the beam.

The performer kicks to and passes through a split handstand. As the body goes into a front walkover and the lead foot contacts the beam, the arms push simultaneously to arrive in a standing position. The lead foot, upon contact with the beam, must be very close to the hands. There is a definite advantage if the lead foot can be seen as it lands or if the performer can spot a place where the foot will land.

As the arms push, the shoulders should remain squared to the end of the beam, and the eyes should focus on the end of the beam.

### B. Spotting

Two spotters are used, one on each side of the beam. As the handstand is reached, one hand goes on the upper shoulder while the other is placed on the lower back region and aids in lowering the lead leg down to the beam.

### C. Helpful Hints

1. Mats can be stacked alongside the beam for the spotters so they can reach the performer more easily.
2. After obtaining balance, the performer should move into another skill quickly so that the walkover becomes an integrated part of the routine.

## II. Back Walkover

### A. Analysis

The back walkover on the beam is executed in the same manner as on the floor. As in the front walkover, the main difference is in the placement of the hands. The same hand position is used as for the front walkover.

In the beginning phase of the walkover, the arms should be raised over the head, and the chest and body lifted and stretched fully. As the body starts its backward lean, the hips are pushed forward slightly to counterbalance the backward lean so that the hands will land lightly on the beam. The eyes watch a spot where the hands will approximately land and as the hands contact the beam, a forceful push is initiated from the supporting leg.

As the handstand is reached, the eyes shift to a spot on the beam where the lead foot will land, approximately six inches from the hands. Then, as the lead leg contacts the beam, the eyes shift to the end of the beam to maintain balance.

### B. Spotting

One or two spotters can be used. The spotters turn their backs to the performer and raise their hands so that one hand is on each side of the performer's hips. As the performer starts her backward movement, the spotters guide and support her as the hands go down to the beam.

### C. Helpful Hints

1. Lift and stretch the body upward so that a good arch can be obtained in the walkover.
2. Spot the beam where the lead foot will be placed.
3. Spot the end of the beam immediately after the lead leg contacts the beam.
4. Learn the back walkover as one continuous movement to avoid a jerky appearance.

### III. Back Walkover Straddle Down to a Sitting Position

#### A. Analysis

This skill is similar to the back walkover except that the legs are brought together in the handstand and then straddled to land in a sitting position on the beam.

The most important phase of this skill is from the handstand to the straddle. After attaining a handstand position, the body should lean forward slightly as the legs and hips swing down. The shoulders lean forward to counterbalance the swing of the legs and hips down to the beam. If the forward lean is not sufficient, the legs will swing down too forcefully and control will be lost. The hips should be eased down to the beam.

#### B. Spotting

Two spotters can be used, one on each side of the beam. One hand is placed on the upper arm for support while the other grasps the thigh and slowly lowers the leg on her side of the beam.

#### C. Helpful Hints

1. Practice the movement from a handstand on the floor to get the kinesthetic feel of throwing the shoulders forward as the legs lower.
2. Practice the handstand straddle down from the handstand position before attempting the walkover.
3. Keep the body straight as the legs are lowered.

### IV. Valdez

#### A. Analysis

A valdez originates from a sitting position on the beam. One leg is bent while the other remains straight. The arm opposite the bent leg is behind the body, with the fingertips across the top of the beam facing backward and outward. A forceful push with the bent leg is initiated as the straight leg and arm are thrust directly backward over the head to arrive in a handstand position.

#### B. Spotting

Two spotters, one on each side of the beam, can be used. One hand is placed under the straight leg to help lift the body over the head while the other is placed on the lower back to help lift and support the body.

#### C. Helpful Hints

1. A forceful push must be initiated with the bent leg to obtain a handstand position.
2. The straight leg and arm must be thrown forcefully and directly backward over the head.
3. The eyes focus on the end of the beam as the skill is being finished to maintain balance.

## Use of Music for Floor Exercise

DALE FLANSAAS

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Music adds the finishing touch to a floor exercise composition. It enhances the routine, giving it harmony, life, character, and self-expression.

Creating harmony is important. First of all, the routine must have a theme. Therefore it is important that the music be chosen to support this theme with each section of it contributing to the whole. It must sound like a complete composition, not bits of music just put together. To develop harmony, it is important for the music to fit every movement of the exercise: if the movement is soft, the music must be quiet; if a movement is harsh the music must be dramatic and harsh. If a movement phrase is slow and soft and is going to become dramatic and hard, it should do so gradually and with purpose. The music should not change qualities abruptly. One must work with the phrasing of parts rather than specifically with notes. Connect all qualities of music smoothly with notes playing, not with pauses or direct stops in the music.

The music must have variety, life, and character. It must have high spots, low spots, notes of emphasis, slight pauses, and phrases building to climaxes which move in accordance with the exercise. The character of the music should be built upon the style and major theme of movement which the gymnast uses. If the gymnast moves in a manner which is lively and bouncy, or dramatic and serious, her major theme of music should reflect these qualities. Keep in mind that no matter what character the music and movement have, there should always be a minimum of one place in the exercise which shows a change of pace and quality.

Self-expression develops from the music and the routine. If the gymnast enjoys moving to the music she will move well. The music should fit the gymnast's personality and movement.

How does the gymnast actually find her music and put it with her routine?

First, she must select an appropriate type of music. This is determined by the routine or preference of the individual. Most types of music are appropriate. It is best for beginners and low intermediates to choose light, lively music with which they are acquainted (for example, music from some of the popular musical shows such as *Sound of Music*, *Mary Poppins*, or popular songs played on the radio without the words). The intermediate and high intermediate gymnast could use the same types of music, but should think of more changes in rhythm placed within the piece of music, or several different parts of the music used. She should start looking deeper into music, perhaps considering some of the semiclassical and classical pieces. The advanced gymnast often goes into more abstract types of music or takes popular pieces and works more abstractly with them. A definite change of rhythm and notes of emphasis must be present in the music of the advanced gymnast.

Second, the gymnast must put the music to the routine. There are three methods for putting the music and routine together.

1. Select the music as it is and make up the routine to the music. With this method it would be important to select music with changes and places for tumbling music. The music would then have to be checked for the various phrases so that the gymnast would know how many phrases of lively music, tumbling passes, slow parts, and the regular theme she would have to work with.
2. Make up a routine and then select music which fits. This is difficult but effective because the quality and character of the exercise is built and then the gymnast finds music to enhance the routine. The chances are, however, that some changes would be necessary in the routine later on to get the music to fit perfectly.
3. Work the music and the routine together. This is probably the most popular method used. Combinations of movements should be made up so that the gymnast has in mind the type of movements she will be using in her routine. If a record is used, arrange the combinations in an order which will fit the movement to the music. Parts may have to be added or deleted and connections will need to be made between the combinations so that the routine fits together smoothly. If the gymnast is fortunate enough to be able to work with a pianist, her task is even more effective because the music can also be rearranged.

The routine and the music can be charted on paper to make the musical accompaniment and the attainment of ideas easier. Following is an example of a basic routine:

Combination #1 Pose, run, tumble.

*Sharp note, strong, hard or rolling type of music.*

Combination #2 Run, leap series to a roll to the floor.

*Music lively and bouncy, could still be same quality as #1 with notes sharper.*

Combination #3 Floor movement and rise.

*Music lower and a little slower. Quality doesn't matter as long as the rhythm is constant.*

Combination #4 Run, tumble.

*Same as #1.*

Combination #5 Slow, soft movement.

*Slow down and soften the music.*

Combination #6 Series of small hops and jumps to an acrobatic element to a pose.

*Same as #2 with a pause at the end.*

Combination #7 Run, tumble.

*Same as #1.*

## Compositional Aids for Gymnastics

DALE FLANSAAS

When a gymnast makes up her routine, she must consider the total composition of the exercise. A composition must have one major theme or idea and each phase of movement must contribute to the whole. Within the composition we must see varieties, climaxes, changes in rhythm, level and direction, and pauses between movement phases while seeing a direct harmony between each movement phase. The best way to describe the compositional rules for each event will be to make a check list for each event.

### Floor Exercise Composition Elements

1. *Tumbling* passes. Two or more stunts in sequence or one springing movement executed with a run (example, handspring). Minimum of three tumbling passes in a routine.
2. *Acrobatic* elements. A single stunt (example, forward roll, walk-over, butterfly, not executed with a preceding run or splits and split combinations). Minimum of one acrobatic element.
3. *Dance* elements.
  - a. *Leaps* – Minimum of two sequences that contain at least one leap. Shows a gymnast's height level in a routine. Use the type of leap that shows the gymnast's best assets:
    - Flexibility – leaps with split action (stride or side leap)
    - Height – leaps with leg switches (scissor split or stag, turning leaps, tour jete)
    - Lack of height or flexibility – leaps with legs in tucked positions (tuck, stag, one leg tucked, turning leaps)
  - b. *Turns* – No minimum. Includes changing direction by an abrupt pivot on the toe, running around a corner, or in a semi-circle. Includes at least one place in the routine where the gymnast does a minimum 360 degree turn on the toe of one foot and several places where she shows good half turns or a series of turns.
  - c. *Poses* – No minimum. Should emphasize a movement and be spaced to help control the phrasing of the movement patterns. May be used in the following ways:
    - accenting the start of a phrase
    - showing the end of a phrase
    - emphasizing a movement of position that the gymnast does extremely well

accenting the rhythm of the routine with the use of long or short duration of the pose

d. *Floor movement* – Minimum of one sequence. Includes any type of movement performed down on the floor (one or several body parts). (Examples, knee spins, seat spins, rolls on stomach or back, poses on the floor.)

e. *Modern Gymnastics movements* – Minimum of one sequence and two or three short movements interspersed in the routine. Includes basic locomotor patterns such as walking, running, skipping, hopping, sliding, and body movements such as body waves, contractions, extensions and rotations. Should include one sequence demonstrating the ability to move in a simple way with good use of the body. Other parts of the routine should contain shorter sequences interspaced between the difficulties.

4. *General Considerations.*

Level changes

Rhythm changes

Simple and difficult movements interspersed amongst each other so the routine does not look too intricate

Harmony with the music

Variety of movement (movements not repeated)

Major theme of routine (style and character)

Directional changes

Pattern moves to whole area

**Balance Beam Composition Elements**

1. *Mount.* Start the routine impressively with something you can be confident of hitting.

2. *Dismount.* Finish impressively and with confidence.

3. *Stunts.* Use a minimum of five to six stunts which may or may not include the mount or dismount.

4. *Dance.* (look under floor exercise for descriptions)

a. *Leaps.* Minimum of two sequences.

b. *Turns.* Minimum of four to five with one turn being a minimum of 360 degrees or a series of turns.

c. *Poses.* Same as floor exercise except there can only be three holds in a routine.

d. *Modern Gymnastics movements.* Intersperse this movement throughout the routine. See the floor exercise description.

e. *Low movement.* At least one sequence performed low on the balance beam.

5. *General Considerations.* See the floor exercise description, and keep the head up and look away from the beam as often as possible

cover each end of the beam  
keep the rhythm fairly constant with minor changes of pace  
interspersed throughout the routine  
show surprises in direction change

#### **Bars Composition Elements**

1. *Mount.*
2. *Dismount.*
3. *Stunts* - 10 to 12.
4. *General Considerations.*
  - predominantly swinging movements
  - movement shown below the low bar, above the high bar, and between the bars
  - two twisting movements
  - minimum of four to five changes of hand grasps
  - no pauses on bars
  - no counter movements (moving forward and then switch to backward without a connection)
  - constant rhythm (take time to show each movement)

## Interpretation of FIG Rules for Women's Gymnastics

SHARON K. WEBER

August 10-13, 1970 the International Gymnastics Federation offered its first judging course in the United States. It was held in Long Beach, California. The following information was compiled with use of the most recent materials and knowledge of the international rules.

### General Rules

The competition is judged by four judges plus one superior judge. The superior judge's score is not counted unless the middle two scores or the average score is out of line according to the FIG point spread for preliminary or final competition. Of the four scores sent in, the high and low scores are dropped and the middle two scores averaged. If the middle scores are out of range, the superior judge calls a conference and gives her score. The middle score furthest from the score of the superior judge must adjust to fall within the appropriate range. The average score must also be within range with the score given by the superior judge. If the average score is out of line with the superior judge's score, the gymnast's score is computed after consultation in the following manner:

1. The two middle scores are averaged.
2. This average score is added to the score of the superior judge.
3. This total is divided by two to arrive at the final or *base score* for the gymnast. This score is flashed.

### FIG Point Differences

#### Preliminary Competition

Superior Judge's Score and/or Average Score	Range
9.5 - 10.0 .....	.30
8.5 - 9.45 .....	.50
Below 8.5 .....	1.00

#### Final Competition

9.5 - 10.0 .....	.20
8.5 - 9.45 .....	.30
7.0 - 8.45 .....	.50
Below 7.0 .....	1.00

#### **Duties of a Judge**

1. Every judge should be present 30 minutes before the competition.
2. She may not talk to anyone during the competition and may not leave the chair until there is a complete change-over in events.
3. There may be no smoking.
4. A judge cannot be a coach at the same time she is judging.
5. A judge must stay neutral and take no notice of the audience.
6. She cannot be influenced by the name or reputation of a gymnast but must judge on the performance.
7. One must be consistent throughout the competition.
8. She must be completely knowledgeable of the compulsory routines, difficulty as in the *Code of Points*, and FIG point breakdown.

#### **Duties of a Superior Judge**

1. If a routine is overtime or undertime, she subtracts the penalty from the final score (final average).
2. In floor exercise, if there is a line fault, she subtracts the penalty from the final score.
3. She judges each performance but shows her score only if scores are out of range.
4. After the first performance in preliminary competition for each event, she calls a conference to check scores and to establish a common base for the event.

#### **Regulations for the Conduct of the Gymnast and Coach**

1. The gymnast should present herself to the judges, especially the superior judge before and after each routine. If she does not present herself there is a .2 deduction.
2. Correct attire is required. No transparent leotards or improperly fitting leotards. There is a .3 deduction from the final all-around score if incorrect attire is worn.
3. The gymnast must wait to begin her routine until the judges are ready and a signal is given. If she does start prior to the signal, she cannot begin again and she is not scored.
4. No warm-ups may be taken during the judge's conferences. The penalty is .5 if there is extra warm-up.
5. If there is a fall from the apparatus, the girl cannot walk away from the apparatus to get chalk; the chalk must be readily available.
6. The coach cannot signal to the gymnast (penalty .3) or talk to her (penalty .5) during the exercise. She is permitted to talk to the gymnast between the two vaults.

7. The coach must not block the judge's view during a performance; however, there is no penalty. The coach should be informed of the blocking and be asked to refrain from such actions.

**Compulsory Routine Point Breakdown**

Compulsory exercises for floor exercise, balance beam, and uneven parallel bars are worth 10 points and deductions are by tenths of a point. Only one execution is allowed. The 10 points are divided as follows:

*4 Points for Composition*

Exactness in following prescribed text . . . . .	2.0
Exactness in direction and floor pattern . . . . .	0.5
Exactness in the rhythm of exercise . . . . .	1.5

*6 Points for Execution*

Sureness of the execution . . . . .	1.5
Amplitude of the movements . . . . .	1.5
Elegance of the gymnast . . . . .	1.0
Coordination of movements (arms, trunk, legs) . . . . .	1.0
Lightness of exercise (jumps, acrobatics) . . . . .	1.0

**Deductions by Category . . . . . Penalty**

<b>Exactness in following the text 2.0</b>	
Small changes not facilitating the execution . . . . .	.1
Easy part reversed . . . . .	.2
Acrobatic element reversed . . . . .	.5
The entire routine may be reversed without penalty	
Changes facilitating the execution or reversing parts . . . . .	.2-.5
Omitting a medium difficulty . . . . .	.5
Omitting a superior difficulty . . . . .	1.0
<b>Exactness in floor pattern 0.5</b>	
Small directional errors . . . . .	.1-.2
Larger errors (an entire pass or a combination of moves off direction) . . . . .	.3-.5
(The total deduction cannot exceed .5 for this area)	
<b>Precision of the rhythm 1.5</b>	
Musical accompaniment not as indicated . . . . .	1.0
Music too slow or pianist aiding gymnast . . . . .	.5
<b>Sureness of Execution 1.5</b>	
General form breaks (refer to Table of General Faults in FIG Code of Points)	

Small faults (slightly bent ankles, loss of balance, low leaps, heavy landings, etc.) . . . . .	.1-.2
Medium faults (noticeable ankle bend, knee bend, very low leaps in a series or passage, etc.) . . . . .	.3-.4
Serious faults (45° bend at ankle, knees, elbows, large straddling of legs, big loss of balance, no height in leaps or tumbling for a whole passage with a major difficulty or for whole exercise, etc.) . . . . .	.5 and up
<b>Amplitude 1.5</b>	
“Bigness” of movements and swings, stretch of body, height of tumbling, height of swings and length of pendulum in swings. Do not double penalize under sureness . . . . .	.1-.5
<b>Elegance 1.0</b>	
Presentation and showmanship . . . . .	.1-.2
Grace and beauty of performance . . . . .	.3-.4
General attitude of exercise . . . . .	.5 or up
<b>Coordination (arms, trunk, legs, head) 1.0</b>	
Errors in single element or combination . . . . .	.1-.2
Errors in entire pass or group of combinations . . . . .	.3-.4
Errors throughout . . . . .	.5 and up
<b>Lightness of Exercise 1.0</b>	
Heavy landing (jumps and tumbling) or hitting bar heavily . . . . .	.2

**Optional Routine Point Breakdown**

Optional exercises are scored from 10.0 with deductions by tenths of a point. Balance beam, floor exercise, and uneven parallel bar routines may not be repeated. The 10 points are divided as follows:

<i>6 Points for Composition of the Exercise</i>	
Difficulty . . . . .	4.0
Originality and Value of Combinations . . . . .	1.5
General Composition (Structure) . . . . .	0.5
<i>4 Points for Execution</i>	
Execution . . . . .	1.5
Amplitude . . . . .	1.5
General Impression . . . . .	1.0

**Difficulty 4.0**

Each routine must contain six elements of difficulty (2 superior difficulties and 4 medium difficulties) to earn the entire 4 points. For each superior difficulty missing the judge deducts 1.0 and each



medium difficulty missing deducts 0.5. A gymnast may substitute superior difficulties for medium difficulties but not the reverse; for example, 4 superior difficulties fulfill the requirement but not 8 mediums. Refer to the FIG *Code of Points* for a list of difficulties in each event.

If a difficulty is repeated within a routine, it is only given credit once unless it is executed in a different manner or combination. A difficulty that is nearly completed before a fall is given credit for the difficulty and deducted for the fall. However, a half completed difficulty is not given credit.

#### Originality 1.5

An original routine is always something extraordinary, uncommon, surprising, or in other words rare. A routine that is original the first time it is seen should be judged as original everytime the same judge sees the routine. Although the routine and movements should be original, they must also be typical for the apparatus and practical for the routine.

Each routine needs beautiful, fluent combinations not just difficulty. Superior difficulties should be placed throughout the routine and the combinations must be equal in value to the difficulties.

#### Specific deductions for originality

Poc., masculine routine . . . . . up to 1.5

Lack of difficulties results in lower value of combinations according to the number omitted .1-.3

#### Composition 0.5

This involves the entire structure of the routine. It should be dynamic and rhythmic using all the characteristic elements for the specific event. The mount and dismount (or the first and last pass in floor exercise) should correspond in difficulty value to the rest of the exercise.

#### Technique of Execution 1.5

The general and specific deductions are the same as in the Compulsory Breakdown. The technique of execution and sureness of execution are interdependent.

#### Amplitude 1.5

Good technical execution with the best stretch and fullness possible in an element or combination.

### General Impression 1.0

Within this portion one deducts for lack of beauty in movement – elegance, posture, carriage, presentation, and appearance.

### Uneven Parallel Bars

The routine begins when the feet leave the board or when the hands or body hit the bar, if no board is used. The routine must be continuous, dynamic, and rhythmic showing changes of grip, bar to bar changes, change of direction, and variety in movements. Static positions of support, standing, or sitting should be very short and a required part of a combination or element rather than a stop. If used as an extra segment, it should be penalized as a stop. A maximum of two pauses is permitted for concentration just before very difficult elements.

The dismount must originate from a manual handgrasp but the hips may be the last body part to contact the bar. If the gymnast falls, she must remount within 30 seconds or her exercise is considered finished. During the 30 seconds she may use the chalk or adjust her handguard.

The exercise may not be repeated unless there was some fault in the equipment or a technical error in the meet. One supplementary run and takeoff for the mount is permitted if the gymnast does not touch the bar or pass under it.

In optional competition each team member must use a different routine from the compulsory including a different mount and dismount. Within a team each competitor must have an exercise that differs from the others on her team. Entire sections of a routine cannot be repeated from one exercise to another. Single elements can be the same but not combinations. A deduction of .3 for not complying is taken from the final team score. Rather than repeating elements within an exercise the elements should differ.

### Penalties Specific to Bars

1. Fall on the floor or on the bars . . . . . 1.0
2. Release of one hand without supplementary support . . . . . 0.5
3. Release of one hand with supplementary support . . . . . 1.0
4. Missed mount with a run under or touch of bar . . . . . 1.0
5. Extra swing . . . . . 0.5
6. Repeating missed element . . . . . 0.5
7. Coach between bars . . . . . 0.5
8. Coach touches gymnast (accidental or assist) . . . . . 1.5

- 9. Coach supporting just on landing . . . . . 0.5
- 10. Small brush of foot on the bar or floor . . . . 0.1  
A little heavier touch . . . . . 0.2
- 11. Unnecessary pause in execution . . . . . 0.2
- 12. Same mount or dismount as compulsory . . . 0.3
- 13. Mount &/ or dismount not in keeping  
with difficulty of exercise . . . . . 0.1-0.5

**Balance Beam**

The exercise should be dynamic and flowing with great continuity among the elements of balance, turns (full and half), jumps, leaps (large and small), running steps, and acrobatics. Great amplitude, rhythm, and originality are necessary for an exercise including the use of the entire beam.

Difficulties should be spaced throughout the exercise and a maximum of three pauses used. A routine need not have any stops. Any movement in which the legs or torso do not continue moving is considered a stop. Support movements should stretch to show the element and move right on or they will constitute a stop.

If a fall occurs, the gymnast is permitted 10 seconds to remount. The routine will be terminated if she exceeds that time limit.

The balance beam exercise duration should be between 1:20 and 1:45. The time starts the moment the feet leave the floor or beat board. The time stops at the end of the exercise when the feet touch the floor. A warning signal is given the gymnast at 1:40 and a final signal given at 1:45. If the gymnast is in the air when the final signal sounds, she is not penalized for overtime.

*Penalties Specific to Balance Beam*

- 1. Fall on floor or beam . . . . . 0.5
- 2. Support of hands on beam . . . . . 0.5
- 3. Touch of beam with mounting . . . . . 0.5
- 4. Touch of beam in loss of balance . . . . . 0.3
- 5. Movements of trunk to maintain balance . . 0.3
- 6. Movement of arm or leg to maintain balance 0.2
- 7. Support of foot or leg on side of beam . . . 0.4
- 8. Jump without amplitude . . . . . 0.2
- 9. Unsure turns . . . . . 0.2
- 10. Monotonous rhythm . . . . . 0.2/pass
- 11. Monotonous rhythm throughout . . . . . 0.5
- 12. Exercise too short . . . . . 0.05/second
- 13. Exercise too long . . . . . 0.3
- 14. Coach walking up and down beside beam . . 0.3
- 15. Excessive stops (more than 3) . . . . . 0.2/stop
- 16. Fall to the floor on dismount . . . . . 1.0



15. Coach on floor area .....	0.5
16. Execution of back somersaults: (each time)	
Under head level .....	.1-.2
Under shoulder level .....	.3-.4
Bad body position .....	.2

**Vaulting**

*Compulsory Point Breakdown*

The vault has a value of 10 and is divided as follows:

Preflight .....	2.0
Repulsion (Push Off) .....	2.0
Afterflight .....	2.0
Position of body during vault ..	2.0
Direction of Vault .....	0.5
General Balance of Vault .....	1.5

*Penalties for Compulsory Vaulting\**

Application of "0" score to a compulsory layout vault:

1. If a horizontal or bent hip vault is executed resulting in insufficient elevation or degree of preflight, the vault will *not* be scored "0".
2. It will be penalized according to the specific deductions given in the listing of faults for that specific compulsory vault. It will not be penalized by 0.5 for performance of the wrong vault.

Layout vault performed at the horizontal . . . . 1.0 deduction

Layout vault performed below the horizontal (piked) . . . . . 3.5 deduction

3. The vault will be scored "0" if an entirely different vault is executed:
  - a. For performance of a stoop vault when a form of the straddle or squat is required.
  - b. For performance of a straddle vault when a form of the stoop or squat is required.
  - c. For performance of a squat vault when a form of the straddle or stoop is required.

Application of penalty for insufficient elevation of a compulsory horizontal vault:

Horizontal vault performed with bent hips . . . . 2.5 deduction

Application of "0" score to a compulsory vault executed with higher elevation. Example: Compulsory – horizontal squat; executed – layout squat

\*USA Penalties and Regulations.



1. The vault *will not* be scored as "0".
2. The vault *will not* be credited for the greater preflight.
3. The vault *will* be penalized by 0.5 (to encourage performance of the exact compulsory vault).

#### Optional Vaulting

The same categories can be used to judge the optional vaults, but each vault has its own point value determined by its difficulty. Therefore, the point breakdown for each category cannot be used as it is for compulsory vaults.

#### General Characteristics and Regulations

All vaults must be performed with the hands placed on the horse. The gymnast is given two executions of the same or different vaults and the better of the two scores is counted. One supplementary run for the two vaults is permitted provided the gymnast does not touch the horse on one of them. The gymnast must announce her vault in advance.

One step in the direction of the vault is authorized upon landing so long as the step is in balance. The coach may stand on the descent side of the horse but not between the beam and the horse.

All vaults can be categorized into three types.

1. Horizontal vaults (layouts and lower vaults).
2. Vertical vaults (handstand and cartwheel).
3. Twisting vaults; a) twist during preflight, b) twist during afterflight, c) twist in both phases.

The two main phases of a vault are preflight and afterflight. The preflight consists of:

1. Takeoff -- position, arms, shoulders, legs, trajectory, lift of body
2. Arriving on the horse -- position of hands, arms, shoulders, hips, and legs

The afterflight consists of:

1. Repulsion -- energy factors of push off, vitality of the reaction
2. Balance of second flight as compared to first according to vault executed
3. Stretch and extension of body during afterflight
4. Descent -- balance on floor
5. General direction of vault
6. General balance of vault

#### Penalties for Optional Vaulting\*

The gymnast must announce the optional vault to be performed by selecting the corresponding jump number according to the Inter-

\*JSA Penalties and Regulations.

Material compiled with use and reference to "FIG Code of Points" -- Available through: USGF Office, Box 4699, Tucson, Arizona 85717.

national Table of Vaults and then show the card to the judges. Calling the vault to the superior judge would be sufficient, unless otherwise specified. If a different vault is performed, the superior judge will announce the point value on which all judges must base their score.

*Vaults over 9.0*

If the called and performed vaults are two different vaults, the vault performed will be the basis for the score. A 0.5 deduction will be taken from the value of the vault performed.

*Vaults 9.0 and Under (Straddle, Stoop, Squat)*

The gymnast will call the vault "with designation of the type of preflight (layout, horizontal, bent hip)". The vault executed will be scored according to the specific point value of the vault performed. If the judges do not agree as to the degree of elevation, the decision of the superior judge will dictate.

*Point values for vaults 9.0 and under:*

Straddle	Layout 9.0	Horizontal 8.0	Pike 5.5
Stoop	Layout 9.0	Horizontal 8.0	Pike 5.5
Squat	Layout 8.5	Horizontal 7.5	Pike 5.0

0.5 point will not be deducted for performing the vault with a higher elevation than called. Deduct 0.5 only if an entirely different vault than the vault called is executed.

- a. For performance of a stoop vault when a form of the straddle or squat is called.
- b. For performance of a straddle vault when a form of the stoop or squat is called.
- c. For performance of a squat vault when a form of the straddle or stoop is called.

*Specific Penalties*

*Vaults through the inverted stretched support (handstand)*

1. Insufficient flight between the board and the horse . . . . . up to 1.50
2. Body bent during flight . . . . . up to 0.50
3. Body bent before the inverted support . . . . . up to 1.00
4. Using force to establish the support . . . . . up to 1.00
5. Arms completely flexed throughout entire vault . . . . . 2.50
6. Stop in the inverted support . . . . . 0.30-0.50
7. Omission of passing through the vertical . . . . . 1.00
8. Releasing the hands too late . . . . . 0.30-0.50
9. Alternate repulsion of the hands . . . . . up to 0.50



- 10. Insufficient repulsion and afterflight . . . . . 1.00-2.00
- 11. Poor direction of the vault . . . . . up to 0.50
- 12. Arms, shoulders, trunk not in same line . . . . . 0.50
- 13. Arriving on the floor heavy and uncertain . . . . . 0.20
- 14. Arriving on the floor out of balance . . . . . up to 0.30
- 15. Touching the hands on the floor . . . . . 0.50
- 16. Supporting the hands on the floor . . . . . 1.00
- 17. Fall on the knees . . . . . 1.50
- 18. Fall on the hips (pelvis) . . . . . 2.00
- 19. Fall out of balance with support of  
body against apparatus . . . . . 1.50
- 20. Coach between the board and the horse . . . . . 1.00
- 21. Aid by coach during the vault . . . . . (vault is voided)
- 22. Aid by coach on landing on floor . . . . . 2.00

**Vaults Horizontal (specific penalties of that vault)**

- 1. Body underneath the horizontal at moment of  
hand contact . . . . . 3.50
- 2. Body just as horizontal (USA) . . . . . 1.00
- 3. Body slightly above horizontal . . . . . up to 0.50
- 4. Straddling the legs too soon (straddle vault)  
c. squatting (tucking) the legs too soon  
(squat vault) . . . . . up to 0.50
- 5. Flexing the legs (stoop vault) . . . . . up to 1.00
- 6. Omission of the stretch of the body in  
second flight . . . . . 2.00
- 7. Touching the horse with feet . . . . . up to 0.50

**Vaults Requiring Turns (specific penalties)**

- 1. Lack of continuity . . . . . up to 0.50
- 2. Tardy repulsion of hands . . . . . 0.50
- 3. The turn in the second flight is completed after  
the feet are placed on the ground . . . . . 0.50

## Certification for Judges of Women's Gymnastics

SHIRLEY K. BRYAN

*Shirley Bryan received her B.S. degree from Southeast Missouri State College and her M.A. from Washington University. She has been active in gymnastics as a teacher at the public school and university level, and has participated in numerous state and national gymnastics activities. She is presently acting as chairman, United States Gymnastics Women's Committee and chairman of the Women's Gymnastics Certification Committee of the DGWS and USGF.*

In 1966 the DGWS and USGF cooperated to set forth a gymnastics age-group compulsory program. This cooperative effort was a result of the realization of the potential of gymnastics in educational programs. This national compulsory program has been used widely and the value of the program brought forth the need for a standardized system and rating of judges to improve further the growth and development of gymnastics in this country.

An organizational meeting to explore the possibilities of a national rating program for judges was held in May 1969 and attended by representatives from the AAU, DGWS, and USGF. At this initial meeting the need, structure, organization, and implementation of a rating program were discussed and accepted as a realistic plan. All three organizations were asked to appoint representatives to the committee and the DGWS and USGF made their appointments. The Women's Gymnastics Certification Committee of the DGWS and USGF was organized and was officially in effect in May 1969.

The purpose of the Joint Committee is to formulate standards to conduct ratings in the judging of gymnastics at national, regional, and local levels. The Joint Committee consists of the chairman, chairman-elect and chairmen of the standing subcommittees which are: Written Examination, Practical Examination, Compulsory Routines, Policies and Procedures, and Certification Coordination. The chairmanship will alternate between the DGWS and USGF and equal representation from both groups shall be maintained at all times. The standing subcommittees consist of a chairman and three other members. The chairman of each subcommittee is counted as a representative from her organization and members to the committee are appointed to total an equal representation. Chairmanship of the standing subcommittees is constant with the DGWS chairing the

committees on written Examination and Policies and Procedures; the USGF chairs the committees on Practical Examination and Compulsory Routines. The Certification Coordination Committee consists of the chairman who is appointed alternately from the DGWS and USGF and the following members: film distributor, examination distributor, examination evaluator, test administrators, and official scorers. The organizational equalization of representatives is maintained for this committee.

#### **Examination and Scoring Design**

The examination design was made to assure fairness and consistency for all examinees. The use of a film for the practical examination assures this as does the objective theoretical examination. The test is administered by authorized individuals and test results are then sent to official scorers. After scoring the examination, an individual report is then sent to the examinee indicating areas of errors on both parts of the examination. A summary report of each test administration is also made and filed with the certification coordinator.

The written examination is subdivided to evaluate

1. rules and regulations of judging optional routines, including general knowledge of floor exercise, uneven bars, balance beam and horse vaulting and
2. specific knowledge of national compulsories-DGWS-USGF, beginning, intermediate and advanced levels for all events.

The individual test report indicates the number of answers correct and incorrect for each section.

The use of a film was chosen as the only way to standardize the practical examination as a fair analysis of the judging ability of the examinee. A control panel of FIG rated judges from the United States evaluated the routines and their scores were used to arrive at the master scores. Twenty routines are shown, each having a total value of 5 points. Deviations on either side of the master score are scaled for a point range of 0-5 for each answer. The individual report form indicates for each routine the score (0-5) and whether that score was low or high. The examinee then has a meaningful analysis of the test results.

#### **Rating Procedure: Test Administrators**

Official test administrators have been appointed by the DGWS and USGF and are the only authorized individuals who may administer the examination. OSA board gymnastics chairmen, USGF women's committee officers, and USGF state and regional chairmen

serve in this capacity. Notification of scheduled examinations is given through organizational communications. Examinations may be scheduled on request to one of the test administrators.

#### Examination Content

The examination consists of two parts, theoretical and practical. The theoretical examination consists of multiple choice questions based on the current FIG Code of Points and the current National Compulsory Routines. The practical examination is a film which shows five optional routines in each of the four events, floor exercise, uneven bars, balance beam and horse vaulting. Study materials include: 1) current FIG Code of Points, 2) current National Compulsory Routines (all levels, all events), 3) DGWS *Gymnastics Guide* (study questions), 4) Supplemental Study Guide, and 5) Judging Guide for Women #1 and 2. Items #1, 2, 3, and 5 are available from the USGF, P.O. Box 4699, Tucson, Arizona 85717.

A fee of \$3.00 per examinee is charged with a minimum of \$18.00 for each test administration (exclusive of film rental). A film rental fee of \$10.00 for 3 days is charged. All examination fees are paid to the Joint Committee and are designated for operational costs of the rating program for judges.

#### Ratings

Levels: Local, regional and national. (The levels refer to the skill of the judge rather than to geographical areas in which she may judge.)

1. LOCAL: Qualified to judge any competition in any geographical area with the exception of Elite Division. Minimum age: 18 years.
2. REGIONAL: Qualified to judge any competition in any geographical area with the exception of Elite Division. Minimum age: 18 years.
3. NATIONAL: Qualified to judge any competition in any geographical area. Minimum age: 20 years.

\*Men are eligible for local ratings only.

#### Qualifying Scores

The examinee must meet the minimum percentage scores for each part of the examination.

THEORETICAL		PRACTICAL
90%	NATIONAL	80%
80%	REGIONAL	65%
70%	LOCAL	50%

Anyone scoring lower than 70% on the theoretical or 50% on the practical is not eligible for certification.

#### Re-test

If the examinee fails the first exam (written and/or practical) or wishes to try to improve her score, she may not repeat the exam sooner than *four weeks*. Examinees are limited to *one* re-test on both the written and the practical or on either in one certification year. The certification year extends from September to September. If the examinee fails only one of the parts, written or practical, she need not repeat the examination she passed. If she re-tests on only one part of the examination, she pays an examination fee of \$1.50 which is one-half of the regular fee. If the examinee re-tests and receives a rating, she may not try for a higher rating until the following certification year. If the examinee fails the re-test, she may not try again for a rating until another certification year.

#### Length of Certification and Requirements

Certification is based on Olympic years: anyone who qualifies between September 1, 1971 and August 30, 1976 will be certified until December, 1976. All certified judges must requalify by taking the total examination at the end of the certification period (one Olympiad). Rated judges are required to judge *three meets per year* or a total of six within a two-year period to *maintain* status. All certified judges are required to complete and send active status reports annually.

#### Recommended Judges' Fees

National: \$10.00 per session, transportation and \$15.00 per diem  
Regional: \$7.50 per session and transportation  
Local: \$5.00 per session and transportation

These fees represent the minimum amount recommended by the Joint Committee.

#### List of Rated Judges

A list of rated judges is sent quarterly to: OSA Chairman, OSA Gymnastics Examination and Rating Chairman, USGF Women's Committee Chairman and the Joint Committee Chairman. The local or area test administrator keeps a record of the rated judges she has examined.

The standardization of ratings for judges of girls and women's gymnastics is basic to the future of the sport. In this country, we have witnessed in the last decade a development and improvement of

gymnastics of tremendous impact. This fact makes it evident that the nation's judges must accelerate in quality and quantity to accommodate a total gymnastics program. The Joint Committee has developed a certification program which is designed to improve and promote a first rate national gymnastics program. The United States Gymnastics Federation which is the governing body of gymnastics has officially approved and accepted the certification program of the Joint Committee as the national standard of certification for judges of girls and women's gymnastics.

**Women's Gymnastics Certification Committee of  
The DGWS-USGF**

*Chairman:* Shirley Bryan, 27 Keswick Road, Elk Grove Village, Illinois 60007.

**Standing Committee Chairmen**

*Certification Coordinator:* Sharon Wilch, 6357 W. Mississippi Pl., Denver, Colo. 80226.

*Committee on Written Examinations:* Varina French, Route #1, Box 245, Forest Grove, Ore. 97116.

*Committee on Practical Examination:* Jackie Uphues, 642 Dodge Ave., Evanston, Ill. 60202.

*Committee on Compulsory Routines:* Delene Darst, 1903 Robin Drive, Milledgeville, Ga. 31061.

*Committee on Policies and Procedures:* Helen Timmermans, Physical Education, Women, University of South Carolina, Columbia, S.C. 29208.

## COMPULSORY ROUTINES DGWS-USGF\*

### Beginner Level-Balance Beam

ERNESTINE CARTER

*Ernestine Carter started her gymnastic career in Canada. Her competitive record shows two Olympic Games, the World Games in Moscow, and the Pan American Games. In 1961 she was elected to the Canadian Sports Hall of Fame. She is presently teaching at Clarion State College, Clarion, Pennsylvania. She is the author of Gymnastics for Girls and Women.*

The following DGWS-USGF compulsory routines and list of deductions were prepared by a joint committee from the DGWS and the United States Gymnastics Federation.

*From left third of beam*

- I. Place hands on beam and jump to a front support. Immediately swing straight right leg over beam so as to finish in a straddle. Sit facing end of beam.
- II. Immediately move hands to support in rear of body and raise straight legs to a V seat position. Bend knees into chest and execute a 1/2 turn left on seat, so as to finish in a "V" seat in a new position (legs extended). Right hand moves in front of body and grasps beam in order to give impetus for turn.
- III. Straddle legs to grasp beam in front of body and without stopping, swing legs downward and upward to finish in a squat left forward position. Lift hands off of beam to horizontal.
- IV. Stepping forward onto right foot, rise to a stand as arms move downward, sideward, left foot forward toes on beam.
- V. Slide forward (left foot forward), arms sideward. Step left forward lowering arms downward, forward to horizontal, and kick straight right leg forward and backward to finish with right knee against left knee, right leg bent rearward. Right arm moves to vertical as right leg is bent. Hold pose.
- VI. Place right foot on beam behind left as legs bend to a squat position and execute a 1/2 turn right in squat. Right arm lowers parallel to left as legs are bent.
- VII. Immediately rise to a stand on balls of feet. Arms rise upward to high oblique.

\*All compulsory routine drawings in this section were done by Nancy Hooper, Georgia College.

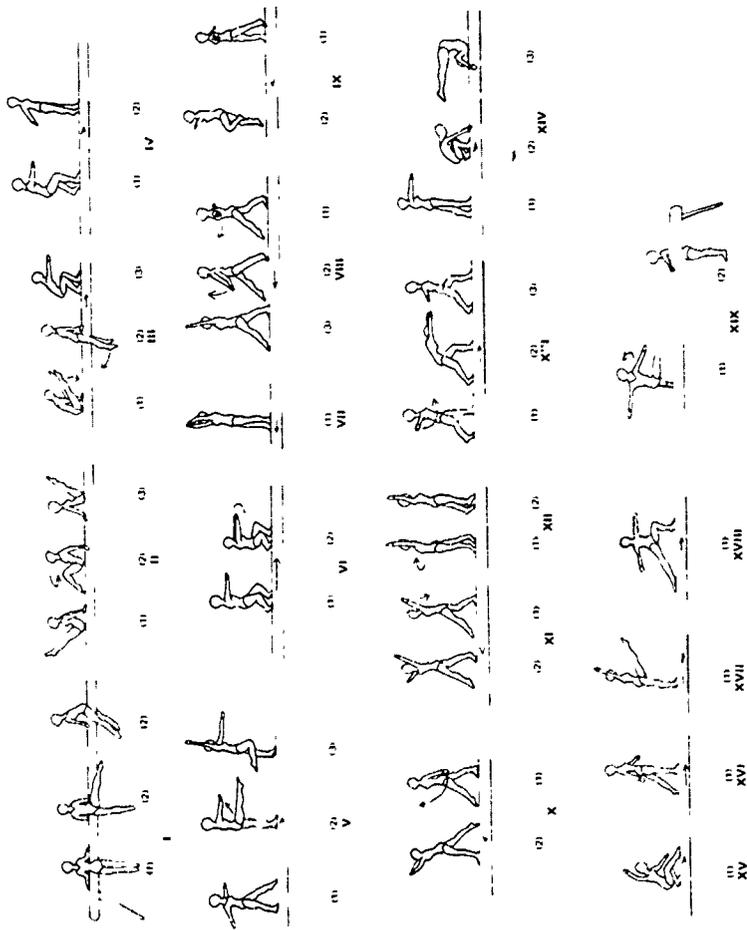
- VIII. Step forward on a slightly bent left leg and continue to walk forward on balls of feet, legs straight right, left (waltz step). Simultaneously lower arms downward, forward, upward to vertical.
- IX. Without stopping step right, lowering arms sideward and hop on right leg. The left leg is bent, knee forward, arch of left foot against side of right knee.
- X. Step forward on a flexed then straightened left leg as arms move downward, forward, upward to a front oblique. Right leg is extended behind toes on beam.
- XI. Without stopping, rock back on flexed then straightened right leg as arms lower downward, upward, right sideward, left vertical. Head left. Left leg is extended forward, toes on beam.
- XII. Rise up on toes and make 1/2 turn right as right arm moves upward to vertical.
- XIII. Place weight on left leg and, bending left knee, curtsy with a stretching and contracting of torso as arms move sideward, downward, forward through the horizontal up to vertical and finish sideward.
- XIV. Step forward right and join left foot to right as arms move forward to horizontal. Bend legs, grasp beam, and execute a forward roll in the pike position. A momentary stop on shoulders is allowed.
- XV. Release grip and come up to a squat position on left foot, right leg in front, toes on beam. Left arm is forward in a low oblique, right arm upward in a rear oblique. Head looks over left arm. Pause.
- XVI. Stand on right leg. As right arm lowers downward, move forward to horizontal.
- XVII. Immediately kick straight left leg forward, raising arms to vertical.
- XVIII. Fall forward into deep lunge on left leg, splitting arms left forward, right rear to finish parallel to beam.
- XIX. Swing arms and right leg to left so as to execute a 1/2 turn left on left foot in a deep lunge. As new direction is approached, push off of left leg. Grasp beam with left hand and dismount.

Exercise may be reversed only in its entirety.

#### *Style*

Correct styling is an important part of interpreting this exercise. The exercise should be performed with fluid and supple body movement. Posture and amplitude in all movements are of great importance.

Beginner Level – Balance Beam



### Penalties for Beginner Level – Balance Beam

I.	Bending right leg when coming to sit	0.10
	Lack of amplitude while lifting leg	0.10
II.	Bending of legs to attain "V" seat	0.20
	Trunk bent in "V" seat	0.10
	Turn slow and uncertain	0.30
III.	Lack of amplitude in arriving at squat	0.20
	Tardy removal of hands	0.10
	Trunk bent in squat position	0.20
IV.	Poor coordination of arms and body	0.10
V.	Slide without elegance	0.30
	Leg bent in kick	0.10
	Poor posture in pose	0.20
	Arm movements stiff	0.20
VI.	Bending of trunk in squat	0.20
	Turn uncertain	0.20
VII.	Heels on beam	0.20
	Incorrect position of arms	0.10
	Poor posture	0.10
VIII.	Insufficient suppleness during waltz step	0.20
	Poor coordination	0.10
	Stiff arm movements	0.10
IX.	Poor position of bent leg	0.10
	Lack of amplitude in hop	0.30
X.	Step without suppleness	0.20
	Stiff arms	0.10
XI.	Step without suppleness	0.20
	Stiff arms	0.10
	Insufficient turn of head	0.20
XII.	Bent legs	0.20
	Turn uncertain	0.20
	Heels on beam	0.20
XIII.	Front leg bent	0.10
	Movement without suppleness	0.30
XIV.	Roll uncertain	0.30
	Roll off balance	0.20
XV.	Poor balance	0.20
	Poor posture	0.20
	Incorrect arm position	0.10
	Incorrect head position	0.10
XVI.	Poor coordination	0.20
	Poor straightening of body (posture)	0.20
XVII.	Insufficient thrust of right leg	0.20
XVIII.	Lack of smoothness between kick and lunge	0.20
	Back bent in lunge	0.20

XIX.	Turn unsure . . . . .	0.30
	Poor position of trunk (leaning forward) . . . . .	0.20
	Free leg bending . . . . .	0.20
	Heavy grasp of beam . . . . .	0.30
	Swinging leg touching beam . . . . .	0.30

## Intermediate Level-Balance Beam

ERNESTINE CARTER

From an erect stand facing toward the left third of the beam (oblique mount).

- I. From a few running steps, take off from the left leg, place the right foot with the leg bent on the beam, with a brief support of the right hand, so as to finish in a squat position, left leg forward. The left arm moves forward and upward, the right arm moves backward and upward so as to finish in fifth overhead. Immediately execute a 1/2 turn (180°) to the right, finishing in a stand on a straight left leg. Right leg is bent, knee forward, with arch of right foot against side of left knee. Simultaneously lower left arm downward to a forward oblique position (low) and move the right arm to a rear high oblique. Head looks over left arm.
- II. Extend right leg forward and step forward onto a bent right leg. Continue walking forward on balls of feet, left, right, legs straight (waltz step). While stepping on the bent right leg, the right arm drops downward, forward, and upward beside the left arm. When stepping left and right the arms continue moving upward pass through the vertical. Step forward onto bent left leg as arms continue to move backward, downward, upward with a wave of the body. Drag right leg forward as body straightens and place it in front of left foot so as to finish in a 4th position on balls of feet, legs straight, arms vertical.
- III. Execute a 1/2 turn (180°) left on balls of feet. Arms move from the vertical to the high oblique, palms up.
- IV. Close right foot to left and bend legs so as to pass through a squat position into a forward roll (pike position). Arms move from high oblique sideward, downward, forward so as to grasp beam for the forward roll.
- V. Recovery from the roll is in a high "V" seat position. The arms move from the grip upward over the head to finish in a front oblique, parallel to the legs.
- VI. Bend right knee so as to touch tips of toes on beam, and return leg to starting position. As right leg is returned to starting position, left leg is bent and toes touch beam. Straighten left leg as right leg bends so as to step up onto bent right leg. Immediately step onto a slightly bent left leg and rise to a stand on left leg, right leg behind, toes pointed



45



50



56

63



71

80



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on beam. As left foot is placed on beam, the arms cross in front of the body (shoulder height), right arm above left, palms forward. As left leg is straightened, the arms move sideward and slightly backward, palms outward.

- VII. Execute a slide forward with the right foot. Immediately step forward on right and execute a 1/4 turn right, finishing with left foot beside right, on balls of feet, knees slightly bent. As the step forward is executed, the arms move from sideward up to vertical and both move to the left of body so as to move downward in front of body on the quarter turn.
- VIII. Without stopping execute a 1/4 turn right by lifting right foot slightly off beam and stepping on a straight right leg in new direction, left leg extended behind, toes on beam. Arms have continued in front of body and are now horizontal forward. As weight is placed on right leg, right arm moves upward and backward downward so as to finish forward in a low oblique. As right arm reaches the vertical, the left arm moves upward to rest in the vertical position.
- IX. Step forward left, lowering left arm forward to stop beside the right arm in front horizontal position.
- X. Kick right leg forward as arms move sideward. Fall into a deep lunge on right heel. Right arm moves across body at chest height to finish in a slightly rounded position.
- XI. Execute a 1/2 (180°) turn right in the deep lunge position so as to finish in a deep lunge, facing new position. Right arm swings in a horizontal position during the turn to finish in the high oblique. Left arm moves downward upward to the high oblique. Body and head twists slightly to the left.
- XII. Place right hand on the beam and lift right foot off of the beam placing right hip on beam so as to sit on hip, right leg bent. Left leg is extended behind on beam. Left arm swings downward upward to a high rear oblique and downward to rest hand on hip, elbow held high. Head looks up and to the rear as hand is placed on hip.
- XIII. Once again placing the weight on the right hand so as to place right shin on beam, sit on right heel. The left leg swings down side of beam so as to stop forward onto beam (bent). Left arm reaches downward and forward with left leg, and finishes horizontally. Right arm reaches for the horizontal just before left leg is placed on beam, and at the same time the weight comes off heel to pass through kneeling position.
- XIV. Rise to a stand on toes, right foot forward. Arms move up to vertical.

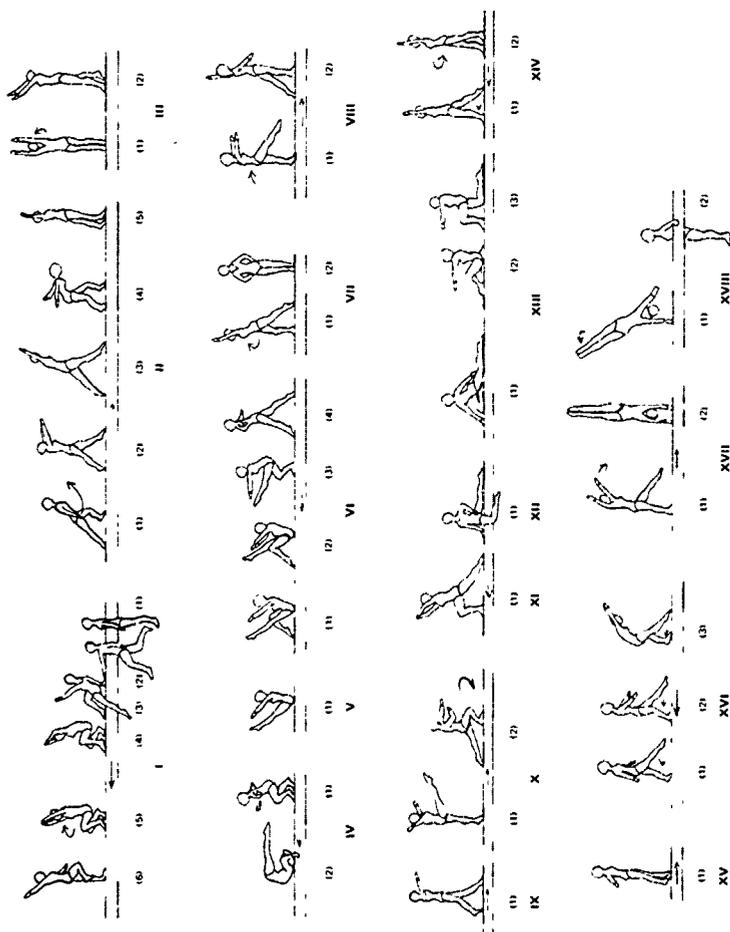
- XV. Immediately execute a 1/2 turn left on toes, lowering the arms sideward.
  - XVI. Step backward on a slightly bent left leg as arms lower to sides. Step backward on slightly bent right leg as arms move upward to horizontal, head lowered (body wave). Step back on slightly bent left leg as arms move up to vertical. (The above is a continuous movement with trunk action.)
  - XVII. Step forward onto right foot and kick left leg up, placing hands left, right, on beam so as to finish in a side hand-balance.
  - XVIII. Pick up right hand and execute 1/4 turn left. Right hand grasps beam.
- The exercise may be reversed only in its entirety.

**Penalties for Intermediate Level – Balance Beam**

I.	Mount heavy or off balance	0.20
	Mount with pronounced stop	0.20
	1/2 turn uncertain	0.10
	Incorrect movement of arms	0.10
	Poor position of trunk during turn and stand	0.20
	Head position incorrect when standing	0.10
	Execution jerky and without elegance	0.20
II.	Extended leg bent	0.10
	Walks not up high on balls of feet	0.20
	Poor coordination between arm and leg movements	
	during the waltz step	0.20
	Poor body movement during "body wave"	0.20
	Poor coordination between arms and trunk	
	during body wave	0.20
	Poor body and leg position while in 4th position	0.10
	Heels not a good distance off of beam	0.10
III.	1/2 turn uncertain	0.20
IV.	Movement not continuous	0.20
	Omission of pike position during the roll	0.20
V.	Tardy release of hands after roll	0.20
	Poor "V" seat position	0.20
VI.	Execution of leg movements jerky and without elegance	0.20
	Poor continuity of entire passage	0.30
VII.	Slide without liveliness	0.20
	Turn unsure	0.20
	Insufficient coordination	0.20
	Heels on beam during first turn	0.10
	Movement of arms without coordination	0.20

VIII.	Turn uncertain . . . . .	0.10
	Movement of arms without coordination . . . . .	0.20
	Lack of continuity during paragraph 7 and 8 . . . . .	0.20
	Movements slow and uncertain . . . . .	0.20
IX.	Movement of arms without suppleness . . . . .	0.10
X.	Poor amplitude during kick . . . . .	0.10
	Leg bent during kick . . . . .	0.10
	Movement of arm without suppleness . . . . .	0.10
	Poor coordination between arms and legs . . . . .	0.20
XI.	Back leg bent during lunge position . . . . .	0.10
	Turn uncertain . . . . .	0.20
	Poor arm and body coordination and continuity of movements . . . . .	0.30
	Omission of twist of trunk . . . . .	0.20
XII.	Movement unsure . . . . .	0.10
	Incorrect movement of arms . . . . .	0.10
	Omission of head position . . . . .	0.10
	Lack of expression in pose . . . . .	0.20
XIII.	Balance uncertain . . . . .	0.30
	Incorrect arm movement and without amplitude . . . . .	0.20
	Poor trunk position (lack of vertical) . . . . .	0.20
XIV.	(1) Poor body position (not vertical) . . . . .	0.10
	(2) Not high up on balls of feet . . . . .	0.10
	(3) Head down . . . . .	0.10
XV.	(1) Turn uncertain . . . . .	0.20
XVI.	(1) Omission of bending the body . . . . .	0.20
	(2) Lack of coordination and suppleness . . . . .	0.30
	(3) Lack of continuity . . . . .	0.20
XVII.	Elbows bent . . . . .	0.30
	Too much arch in back . . . . .	0.30
	Position not held . . . . .	0.40
	Vertical not attained . . . . .	0.40
	Hands touching beam simultaneously . . . . .	0.20
XVIII.	(1) Omission of picking up left hand . . . . .	0.30
	(2) Tardy removal of left hand . . . . .	0.20
	(3) Twist not clean and complete . . . . .	0.30

Intermediate Level – Balance Beam



## Advanced Level-Balance Beam

ERNESTINE CARTER

From an erect stand, facing toward the right third of the beam (oblique mount).

- I. From a few running steps, take off from the left leg, place the right leg bent on the beam with a brief support of the right hand. With the left leg extended forward, the left arm sideward, and without stopping, go on to a 1/2 turn to the right. The left leg is placed on beam in front of right (squat) arms rounded overhead. Immediately execute another 1/2 turn right in squat, finishing in a stand on toes.
- II. Swing right leg backward to a high arabesque. Arms move downward to a forward, low oblique position. (Do not hold.)
- III. Straighten body and displace left foot with right foot so as to finish on a slightly bent right leg, left leg forward in low oblique. As body straightens, arms move very slightly upward and return to the low oblique, palms up, head tilted over left arm.
- IV. With arms sideward, slide left and step left so as to jump with a 1/4 turn left, landing on balls of feet. Arms are lowered to sides and head is bent forward.
- V. Without stopping, raise arms sideward slightly and step towards end of beam on right foot turning 1/4 turn left, finishing facing length of beam, left foot extended forward, toes on beam. At same time, right arm moves downward and upward to high forward oblique, left arm backward in a low oblique.
- VI. Step forward on left foot, flexing and stretching knee, stretch straight right leg behind, toes pointed on beam. At same time, bring bent right arm down in front of torso so as to finish in low front oblique. The left arm moves upward to vertical.
- VII. Step forward on straight right leg and complete 1/2 turn right with left leg bent in front of body. At same time, the arms move sideward and continue upward to a position rounded overhead.
- VIII. Immediately place left foot on beam and continue another 1/2 turn right on balls of feet. Arms remain overhead.
- IX. Step forward right as arms lower sideward. Slide forward left, step left, and kick right leg forward so as to hop to a squat position, right foot forward. Arms move backward to

- low rear oblique position, body tilted slightly forward, head tilted left.
- X. Move arms sideward as the right leg is extended forward, free of beam, and sit so as to roll backward over the head in a pike position. Land on knees, side by side, buttocks resting on heels.
  - XI. Rock forward placing weight on hands so as to push off of knees, finishing in a squat position left, foot forward.
  - XII. Immediately rise to a stand and execute a 1/2 turn right on balls of feet, and move arms forward upward to vertical.
  - XIII. Two steps forward right, left on slightly bent legs. Close right foot behind left. At same time arms circle backward, downward, and upward to vertical.
  - XIV. Execute 1/2 turn right on balls of feet, lowering right arm forward downward beside body, head looking over right shoulder.
  - XV. Step right forward with a bending and flexing of right leg and a wave of the body. Right arm moves upward, forward to join right arm in vertical position. Left leg remains behind on beam.
  - XVI. Kick to handstand with English grip. Bend elbows so as to execute a forward pike roll. Without stopping, straddle legs so as to grasp beam between legs. Legs swing down side of beam and pass through the horizontal (weight on hands).
  - XVII. Bend right knee and place foot on beam. Push off of the hands and place left foot on beam in front of right to finish in a stand on left leg. Arms move sideward.
  - XVIII. Two quick steps forward right, left and stepping right, cartwheel 1/4 turn outward off end of beam.
- The exercise may be reversed only in its entirety.

*Style*

This routine must be done with careful continuity. Good body work should be shown through all dance moves (suppleness). Correct timing is essential for movements, in order to realize their difficulty potential.

A proficient gymnast will show much amplitude in parts IV, IX, XVI and XVIII.

**Penalties for Advanced Level – Balance Beam**

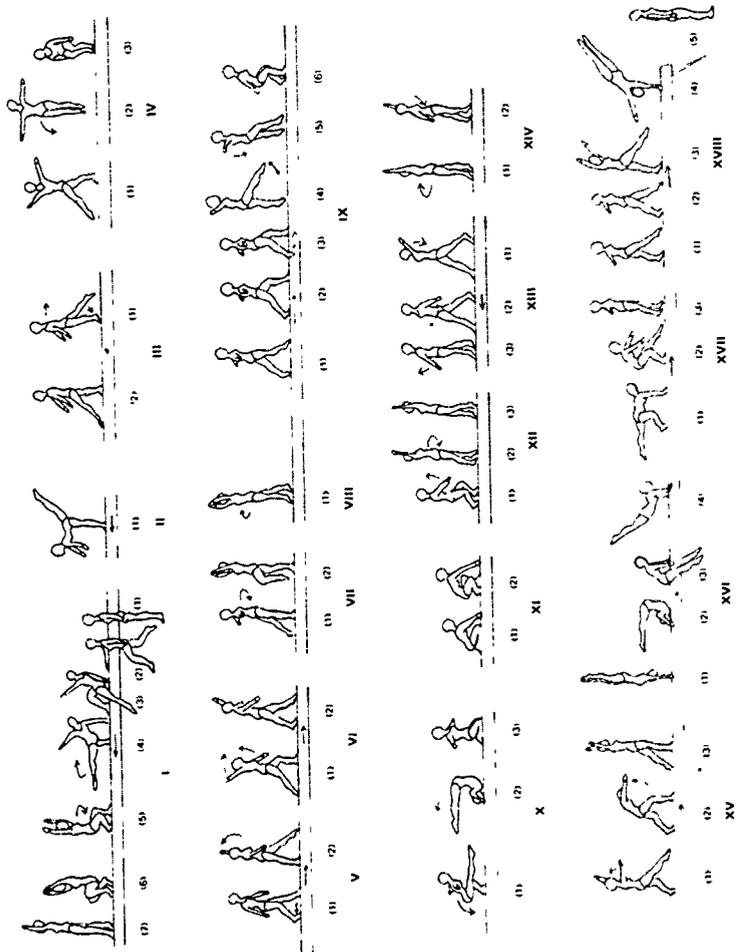
I. Mount heavy or uncertain	0.20
Stopping during	0.20
Turns uncertain	0.20

	Incorrect movement of arms . . . . .	0.20
	Poor posture in squat . . . . .	0.20
	Execution jerky and without elegance . . . . .	0.20
II.	Lack of amplitude . . . . .	0.30
	Poor balance . . . . .	0.20
	Arms incorrect . . . . .	0.10
III.	Poor posture in trunk . . . . .	0.20
	Incorrect position of palms . . . . .	0.10
	Movement jerky . . . . .	0.10
IV.	Slide without elegance . . . . .	0.20
	Covering insufficient distance . . . . .	0.20
	Lack of continuity . . . . .	0.20
	Landing on flat feet from 1/4 turn . . . . .	0.20
V.	Movement of arms without coordination . . . . .	0.20
	Stepping with uncertainty . . . . .	0.10
	Incorrect arm position . . . . .	0.10
VI.	Movement of arms without coordination . . . . .	0.20
	Movement lacking suppleness . . . . .	0.20
VII.	Turn without sureness . . . . .	0.30
	Lack of amplitude with left leg . . . . .	0.20
VIII.	Lack of continuity between VII and VIII . . . . .	0.20
	Poor arm position . . . . .	0.10
IX.	Slide and jump without liveliness . . . . .	0.30
	Bending at waist in squat position . . . . .	0.10
	Incorrect arm position in squat . . . . .	0.10
X.	Lack of continuity between squat position and roll . . . . .	0.30
	Omission of pike position . . . . .	0.20
	Landing on knees uncertain . . . . .	0.20
	Delay in lifting head up after roll . . . . .	0.20
XI.	Lack of suppleness . . . . .	0.20
	Lack of amplitude in getting knees off beam . . . . .	0.20
XII.	Turn uncertain . . . . .	0.20
	Poor coordination of arms . . . . .	0.10
XIII.	Lack of body movement . . . . .	0.30
	Arms without suppleness . . . . .	0.10
XIV.	Turn uncertain . . . . .	0.20
	Incorrect head position . . . . .	0.10
	Turn not finished on balls of feet . . . . .	0.10
XV.	Movement without suppleness . . . . .	0.20
XVI.	Lack of inverted position . . . . .	0.40
	Bent elbows . . . . .	0.30
	Too much arch in back . . . . .	0.30
	Off balance . . . . .	0.20
	Roll without sureness . . . . .	0.30
	Delay during roll . . . . .	0.20
	Horizontal not reached with legs . . . . .	0.30

XVII.	Delay in releasing the beam .....	0.20
XVIII.	Elbows bent .....	0.30
	Poor flight .....	0.30
	Uncertain landing .....	0.10
	Fall on knees .....	0.50
	Fall on hips .....	1.00

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### Advanced Level - Balance Beam



## Beginner Level-Floor Exercise

DALE FLANSAAS

1970 World Championships compulsory modified down to the lower levels by Dale Flansaas, University of Nevada, Reno.

- I. 1-4 pause      introduction of music
- II. 1-3 pause
  4. Rise onto the toes (feet side by side) with the arms vertical.
- III.
  1. Lower the arms quickly from forward (downward) to backward, slightly bending the legs and go on without stopping to a tuck jump, throwing the arms upward (kicking the heels toward the seat).
  2. Land on both feet, left foot in front of the right, in a deep squat position, lower the arms: left arm lateral, right arm forward.
  3. Straighten to a stand on the left foot, leg extended, right leg extended backward, right arm moves to lateral position. One step on the right foot, hop on the right foot thrusting the left leg extended backwards, circling the arms backward up to the vertical.
  4. One step forward on the left foot and by thrusting the right leg backward, cartwheel to the left to a stand on the right leg. Make 1/4 turn to the left, arms vertical.
- IV.
  1. One step forward on the left foot, right leg extended backward and pointed on the floor, arms lateral, head to the right. Making a 1/4 turn to the left slightly bending the left leg take one step in waltz timing with the right leg, two steps left, right on the toes of the feet. Arms lateral.
  2. Pivot to the left 135° (3/8) on the toes of the feet crossing the arms in front of the body (left arm closest to the body). Kick the left leg forward, arms lateral.
- V.
  1. Four running steps (left, right, left, right) and hop on the right foot and step forward on the left to a left cartwheel, 1/4 turn R on the landing.
  2. . . . step backward on the left foot to a backward roll landing on the slightly bent left foot, right leg stretched backward (lunge). Arms forward in a semi-wide position, obliquely downward.

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- VI.
    1. Circle both arms from downward to upward in front of the body, trunk straight, head looking upward, arms finish curved in an oval over the head.
    2. Without stopping go on to lower the arms laterally, palms upward, slightly bending the trunk to the left, head to the left.
    3. 1/8 turn to the right (45°), extending the left leg, hop on the left foot, the right leg extended forward and downward, one step on the right foot, hop on the right foot, left leg extended forward and downward (2 skips). Arms lateral.
  - VII.
    1. One step on the left foot lowering the arms, take off on the right foot and stride leap (45° split of legs), left arm lateral, the right arm horizontal (forward), Land on left leg, right leg stretched backward.
    2. One step on the right foot, arms lateral and thrust the left leg forward in order to leap with changing of the leg (scissors or hitchkick leap) with a circle outward of the arms forward to backward, landing on the left leg partially bent, the right leg extended forward and downward, the arms obliquely backward.
    3. One step forward on the right foot, raise the left leg backward, arms vertical.
    4. Place the hands forward on the floor and thrusting left leg upward to the inverted stretched support (handstand), change the legs in the air, and finish in a position of the left knee, hand support by the side of the legs, lower to a sitting position on the left heel, right leg stretched backward on the floor. Body is erect with a slight upper back arch.
  - VIII.
    1. Go on without stopping by support on the left hand, displacing (lifting) the right hand with 1/4 turn to the left, join the legs to a stretched lying front support (arms straight, hips touching floor).
    2. Continue the movement turning once again 1/4 (90°), bending the legs to sit on the right thigh (side tuck position), head to the left, left arm lateral, right hand support, turning to a bent sitting position on the left thigh, left hand placed on the floor, right arm extended laterally, head to the right.
    3. 1/4 turn to the left, straighten with placing of the right foot forward.
  - IX.
    1. . . . to a stand on the toes of the feet (left foot in front of the right foot) arms extended obliquely forward and upward.

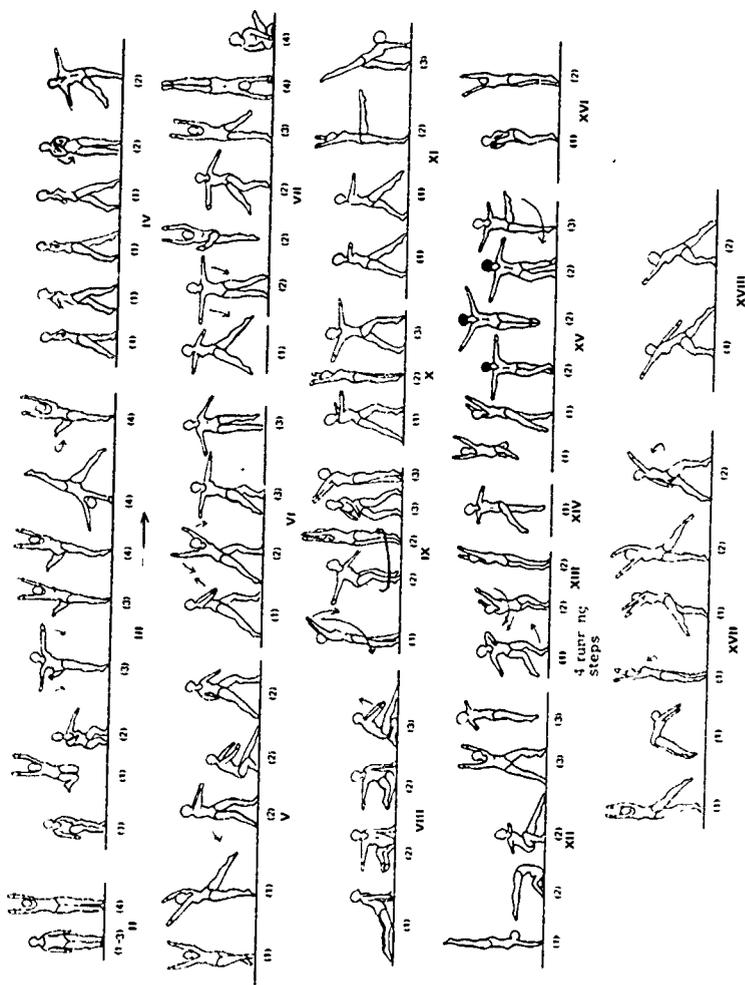
2. Bend the legs to a semi-squat stand and turn  $135^{\circ}$  ( $3/8$  to the right in order to straighten to a stand on the toes of the feet, the right foot in front of the left). Simultaneously lower both arms down to the sides of the body in order to raise them forward and upward with a contraction in the upper body to the vertical. (Extend the body.)
  3. One step on the right foot forward bending and extending the leg, bring the left foot behind the right foot to a stand on the toes of the feet, legs extended. Simultaneously lower both arms down to the sides of the body, to the oblique forward and upward position, palms down, left hand crossed over the right hand. Head and body leaning slightly backward.
- X.
1. Turn to the left  $135^{\circ}$  bending and straightening the legs and lowering the arms to the sides of the body. Place the left leg forward to a lunge on a semi-bent leg, simultaneously raise the right arm forward to the horizontal, the left arm lateral, head turned to the right.
  2. Bring the right foot beside the left to a stretched stand on the toes of the feet, arms obliquely lateral and upward, palms turned outward.
  3. Repeat paragraph X-1, but in reverse (lunge on right leg, left arm forward, right arm lateral).
- XI.
1. Step forward on the left foot and then the right foot with the arms lateral.
  2. Thrust the left leg forward, simultaneously raising the arms to the vertical.
  3. Step forward on the left leg, extend the right leg backward and place the hands forward on the floor.
- XII.
1. . . . and thrusting from the left foot, kick to the inverted stretched support (handstand) with the legs together, and . . .
  2. . . . bend the arms to a forward roll walking out on the right foot.
  3. Step forward onto the left foot, arms upward, join the right foot beside the left foot on the toes of the feet, arms lateral.
- XIII.
1. Four running steps forward, left right, left, right, curving to the left, right arm lateral, left arm curved in front of the bust slightly twisting the trunk to the right.
  2. With  $1/8$  of a turn ( $45^{\circ}$ ) to the left, join the left leg to the right leg, arms obliquely upward and forward. Bend the legs with the arms moving downward and obliquely backward, the trunk bent slightly forward and the head

- downward (contraction), straighten the legs to the stand on the toes of the feet returning the arms forward and upward, extending the body and head to the vertical.
- XIV. 1. One step on left foot and hop on the left leg, right leg extended backward, arms lateral.  
2. Three runs forward, right, left, right, and . . .
- XV. 1. . . stag leap, simultaneously lowering the arms to bring them obliquely forward and upward, land on the left foot.  
2. Pas chasse (leap with a hop - right, left, right, arms lateral).  
3. Thrust the left leg forward, pivot  $225^\circ$  ( $5/8$ ) on the toes of the right foot to a stand on the right leg finishing with the left leg extended backward, arms lateral (forward swing turn).
- XVI. 1. Bring the left leg beside the right leg, legs bent slightly. Bend the arms to touch the shoulders with the fingers, body bent slightly forward with the head down (contraction).  
2. Straighten the trunk, extending onto the toes of the feet, and extend the body. Arms raised to the vertical, head upward.
- XVII. 1. Four running steps (left, right, left, right) and hop on the right foot and step forward on the left to a left round off. Jump upward off both feet, arms vertical, with a  $1/2$  turn to the left to land on the right leg slightly bent, the left obliquely forward and downward . . .  
2. . . cartwheel to the left to finish with a  $1/4$  turn inward to the right on the right leg in a lunge position, left leg extended backward. Right arm obliquely forward and left arm obliquely backward and downward.
- XVIII. 1. With a  $1/2$  turn to the left, lunge forward on the left leg, right leg extended backward. Left arm obliquely forward and upward, right arm obliquely backward and downward.  
2. Bring the right arm forward to the horizontal position, head erect.

From paragraph XVII on, the exercise may be reversed in its entirety.

The total exercise may also be reversed in its entirety.

Beginner Level – Floor Exercise



**Penalties for Beginner Level – Floor Exercise**

II.	4. Failure to rise on toes . . . . .	0.1
III.	1. Lack of amplitude . . . . .	0.2
	4. Poor direction on cartwheel . . . . .	0.2
	Hand simultaneous on cartwheel . . . . .	0.2
IV.	1.-2. Lack of continuity and rhythm . . . . .	0.2
V.	1. Poor direction on cartwheel . . . . .	0.2
	Hand simultaneous on cartwheel . . . . .	0.2
	2. Lack of continuity between cartwheel and roll . . . . .	0.1
VI.	1.-2. Lack of coordination of arm movements . . . . .	0.1
	3. Lack of amplitude on hops . . . . .	0.1
VII.	1. Stride position of legs not 45° . . . . .	0.1
	1.-3. Lack of continuity . . . . .	0.1
	4. Failure to scissor legs . . . . .	0.3
VIII.	1.-3. Lack of coordination of movements . . . . .	0.1
	Lack of continuity . . . . .	0.1
IX.	1.-3. Lack of coordination of arms and body . . . . .	0.1
	Lack of continuity . . . . .	0.1
X.	1.-3. Execution of lunges not quick and sharp . . . . . 0.1 (each time)	
XI.	1.-3. Lack of continuity . . . . .	0.1
XII.	1. Handstand not at vertical . . . . .	0.2
	2.-3. Lack of continuity . . . . .	0.1
XIII.	1. Runs without lightness . . . . .	0.1
	2. Lack of suppleness on body wave . . . . .	0.1
XIV.	1. Hop without amplitude . . . . .	0.1
XV.	1. Stag leap without amplitude . . . . .	0.2
	2.-3. Lack of continuity . . . . .	0.1
XVI.	1.-2. Lack of coordination . . . . .	0.1
XVII.	1. Round off without amplitude . . . . .	0.2
	Poor direction on round off . . . . .	0.3
	1/2 turn incomplete . . . . .	0.2
	2. Cartwheel with poor direction . . . . .	0.2
	Hands placed simultaneously . . . . .	0.2
XVIII.	1.-2. Lack of continuity . . . . .	0.2

## Intermediate Level-Floor Exercise

- I. 1-4 pause
- II. 1-3 pause
  4. Place the left foot crossed in front of the right, both feet on the toes, raise the arms sideward to a curved position vertically over the head. Turn  $360^\circ$  to the right to an erect stand on the toes of both feet, the right foot in front of the left, arms vertical.
- III.
  1. Lower the arms quickly from forward (downward) to backward, slightly bending the legs and go on without stopping to a stag leap, throwing the arms upward, bending the left leg.
  2. Land on the left foot slightly bending the left leg, right leg extended backward, lower the arms: left arm lateral, right arm forward (pass through scale).
  3. Straighten to a stand on the left foot, leg extended, right leg extended backward, right arm lateral. One step on the right foot, hop on the right foot thrusting the left leg extended backwards, circling the arms backward up to the vertical.
  4. One step forward on the left foot and by thrusting the right leg backward, cartwheel to the left to a stand on the right leg. Make a  $1/4$  turn to the left, arms vertical.
- IV.
  1. One step forward on the left foot, right leg extended backward, arms lateral, head to the right, slightly bending the left leg, take one step in waltz crossing the right leg in front of the left with  $1/4$  turn to the left, two steps left, right with slight bending of trunk to the right, head to the right (look over right shoulder), lowering the arms to bring the right forward, the left backward.
  2. Pivot to the left  $135^\circ$  on the toes of the feet crossing the arms in front of the body (left arm closest to the body). Kick the left leg forward, arms lateral.
  3. Place the left foot forward, while bending the leg and then extending it to straighten to a stand on the toes of the left foot, right leg extended backward. Arms remain in a lateral position.
- V.
  1. Three running steps (right, left, right) and hop on the right foot and step forward on the left to a dive left cartwheel,  $1/4$  turn right on landing.  
... step backward on the left foot, arms circling outward from forward to backward, finish vertical, then the right foot. Thrust the left leg forward and bend backward to a backwalkover. Land on the slightly bent left

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foot, right leg stretched backward (lunge). Arms forward in a semi-wide position, obliquely downward.

- VI. 1. Slightly bending the trunk to the left with circling of the right arm from downward to upward in front of body, straighten the trunk, slight bending of the trunk to the right with circling of the left arm from downward to upward, straighten the trunk (the head follows the movement of the arms, to finish with the arms curved in an oval over the head).
2. Without stooping go on to lower the arms laterally, palms upward, slightly bending the trunk to the left, head to the left.
3. 1/8 turn (45°) to the right, extending the left leg, hop on the left foot, the right leg extended forward and downward, lower the right arm and circle the forearm up to the lateral position, one step on the right foot, hop on the right foot, left leg extended forward and downward, lower the left arm and circle the forearm up to the lateral position, head follows the movement of the arms.
- VII. 1. One step on the left foot, lowering the arms, take off on the right foot and stride leap (45° split of legs), left arm lateral, the right arm horizontal (forward). Land on the left leg, right leg stretched backward.
2. One step on the right foot, arms lateral and thrust the left leg forward in order to leap with changing of the leg (scissors or hitchkick leap) with a circle outward of the arms forward to backward, landing on the left leg partially bent, the right leg extended forward and downward, the arms obliquely backward.
3. One step forward on the right foot, raise the left leg forward to the horizontal, arms lateral.
4. Bend the right leg and sit down to a backward roll, joining the legs together, then spread them apart to finish in a position on the left knee, hand support by the side of the legs, lower to a sitting position on the left heel, right leg stretched backward on the floor. Body is erect with a slight upper back arch.
- VIII. 1. Go on without stopping by support on the left hand, displacing (lifting) the right hand with 1/4 turn to the left, join the legs to a stretched lying front support (arms straight, hips touching floor).
2. Continue the movement turning once again 1/4 turn (90°), bending the legs to sit on the right thigh (side tuck position), head to the left, left arm lateral, right hand support, turning to a bent sitting position on the

left thigh, left hand placed on the floor, right arm extended laterally, head to the right.

3. 1/4 turn to the left, straighten with placing of the right foot forward.

- IX.
1. . . . to a stand on the toes of the feet (left foot in front of the right foot) arms extended obliquely forward and upward.
  2. Bend the legs to a semi-squat stand and turn 135° (3/8 to the right in order to straighten to a stand on the toes of the feet, the right foot in front of the left). Simultaneously lower both arms down to the sides of the body in order to raise them forward and upward with a contraction in the upper body to the vertical. (Extend the body.)
  3. One step on the right foot forward bending and extending the leg, bring the left foot behind the right foot to a stand on the toes of the feet, legs extended. Simultaneously lower both arms down to the sides of the body in order to raise them forward and upward with a contraction in the upper body, to the oblique forward and upward position, palms down, left hand crossed over the right hand. Head and body leaning slightly backward.
- X.
1. Turn to the left 135° (3/8) bending and straightening the legs and lowering the arms to the side of the body. Place the left leg forward to a lunge on a semi-bent leg, simultaneously raise the right arm forward, the left arm lateral, head turned to the right.
  2. Bring the right foot beside the left to a stretched stand on the toes of the feet, arms obliquely lateral and upward, palms turned outward.
  3. Repeat paragraph X-1, but in reverse (lunge on right leg, left arm forward, right arm lateral).
- XI.
1. Step forward on the left foot and then the right foot with the arms lateral.
  2. Thrust the left leg forward, simultaneously raising the arms to the vertical.
  3. Step forward on the left leg, extend the right leg backward and place the hands forward on the floor.
- XII.
1. . . . and thrusting from the left foot, kick to a front walkover landing on the right foot.
  2. Step forward onto the left foot, arms upward, join the right foot beside the left foot on the toes of the feet, arms lateral.

- XIII. 1. Four running steps forward, left, right, left, right, curving to the left, right arm lateral, left arm curved in front of the bust slightly twisting the trunk to the right.  
 2. With 1/8 of a turn ( $45^\circ$ ) to the left, join the left leg to the right leg, arms obliquely upward and forward. Bend the legs with the arms moving downward and obliquely backward, to the left side of the body, the trunk bent slightly forward and the head downward (contraction), straighten the legs to a stand on the toes of the feet returning the arms forward and upward, extending the body and head to the vertical.
- XIV. 1. One step on the left foot and hop on the left leg, right leg extended backward, left arm obliquely upward and forward, right arm obliquely downward and backward.  
 2. Three runs forward, right, left, right, and . . .
- XV. 1. . . stag leap, simultaneously lowering the arms to bring them obliquely forward and upward, land on the left foot.  
 2. *Pas chasse* (leap with a hop—right, left, right), arms lateral.  
 3. Thrust the left leg forward, pivot  $225^\circ$  ( $5/8$ ) on the toes of the right foot, to a stand on the right leg finishing with the left leg extended backward, arms lateral (forward swing turn).
- XVI. 1. Step forward on the left foot to a semi-bent stand, right foot extended backward (lunge). The trunk and head are inclined forward, lower the arms straight downward, crossing them in front of the body and rapidly extending them obliquely lateral and downward.  
 2. Straighten the trunk, bending the arms near the shoulders.  
 3. Join the right foot to the left foot to a stand on the toes of the feet, arms obliquely upward, palms facing toward the body.
- XVII. 1. Four running steps (left, right, left, right) and hop on the right foot and step forward on the left to a left round-off. Jump upward off both feet, arms vertical, with a 1/2 turn to the left to land on the right leg slightly bent, the left obliquely forward and downward . . .  
 2. . . tinsica to the left finishing with the arms vertical and the left foot extended obliquely downward.  
 3. One step on the left foot with a hop, right leg extended backward, arms lateral.

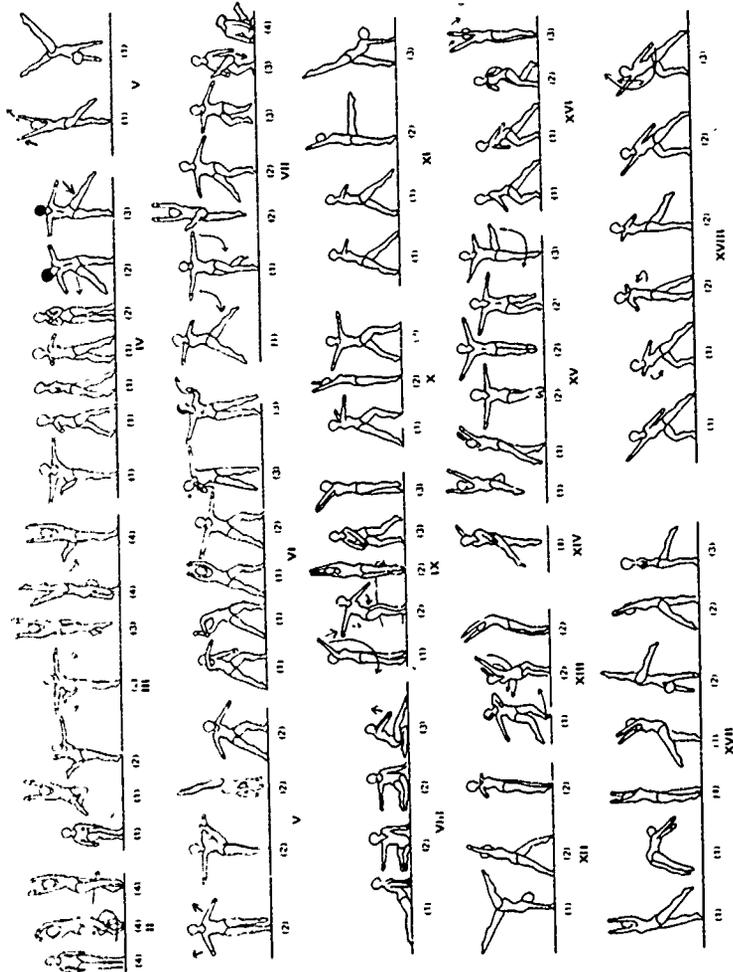
- XVIII.
1. Extend the right leg and lunge forward on the bent right leg, left leg stretched pointing backward, lower the arms backward, raise the right arm obliquely forward and upward, left arm remaining backward and downward.
  2. Make a 1/2 turn to the left on the right foot, arms lateral. Step forward on the left foot, thrust the right leg forward making a 1/2 turn to the left on the toe of the left foot to finish with the right leg extended backward (forward swing turn). Arms lateral. Extend the right leg forward and lunge forward on the bent right leg, left leg stretched backward, right arm obliquely upward, left arm obliquely backward and downward.
  3. Lower the left arm in order to return it obliquely forward and upward, circle the left arm backward and circle the right forearm in front of the body, extend the arms obliquely forward and upward, slightly twisting the trunk to the left (standing to the left corner of the floor area).

From Paragraph XVII on, the exercise may be reversed in its entirety.

The total exercise may also be reversed in its entirety.

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### Intermediate Level – Floor Exercise



**Penalties for Intermediate Level – Floor Exercise**

II.	4. Turn incomplete . . . . .	0.1
III.	1. Lack of amplitude . . . . .	0.2
	4. Poor direction on cartwheel . . . . .	0.2
	Hands simultaneous on cartwheel . . . . .	0.2
IV.	1.-3. Lack of continuity and rhythm . . . . .	0.2
V.	1. Poor direction on cartwheel . . . . .	0.2
	Hands simultaneous on cartwheel . . . . .	0.2
	No dive on cartwheel . . . . .	0.3
	2. Lack of continuity between cartwheel and back walkover . . . . .	0.1
	Lack of suppleness on back walkover . . . . .	0.1
VI.	1.-2. Lack of coordination of arms movements . . . . .	0.1
	3. Lack of amplitude on hops . . . . .	0.1
VII.	1. Stride position of legs not 45° . . . . .	0.1
	1.-2. Lack of continuity . . . . .	0.1
	4. Lack of continuity and lightness on backward roll . . . . .	0.1
VIII.	1.-3. Lack of coordination of movements . . . . .	0.1
	Lack of continuity . . . . .	0.1
IX.	1.-3. Lack of coordination of arms and body . . . . .	0.1
	Lack of continuity . . . . .	0.1
X.	1.-3. Execution of lunges not quick and sharp . . . . .	0.1 (each time)
XI.	1.-3. Lack of continuity . . . . .	0.1
XII.	1. Lack of suppleness on front walkover . . . . .	0.1
XIII.	1. Runs without lightness . . . . .	0.1
	2. Lack of suppleness on body wave . . . . .	0.1
XIV.	1. Hop without amplitude . . . . .	0.1
XV.	1. Stag leap without amplitude . . . . .	0.2
	2.-3. Lack of continuity . . . . .	0.1
XVI.	1.-2. Lack of coordination . . . . .	0.1
XVII.	1. Round off without amplitude . . . . .	0.2
	Poor direction on round off . . . . .	0.3
	1/2 turn incomplete . . . . .	0.2
	2. Hands placed simultaneously . . . . .	0.2
	Walkover in place of a tinsica . . . . .	0.5
XVIII.	1.-2. Lack of continuity . . . . .	0.2

## Advance Level-Floor Exercise

- I. 1-4 pause
- II. 1-3 pause
  4. Place the left foot crossed in front of the right, both feet on toes, raise the arms to the left, left arm upward and oblique, the right arm curved in front of the body, palm upward; lower the arms and turn by 1/2 spiral 360° to the right to an erect stand on the toes of both feet, the right foot in front of the left, arms vertical.
- III.
  1. Lower the arms quickly from forward (downward) to backward, slightly bending the legs and go on without stopping to stag leap, throwing the arms upward, bending the left leg, toes of the left foot touching the right knee.
  2. Land on the left foot, slightly bending the left leg, the right leg stretched backward, lower the arms; left arm lateral, right arm forward (pass through scale).
  3. Straighten to a stand on toes of the left foot, leg extended, right leg extended backward, right arm lateral, one step on the right foot, hop on the right foot thrusting the left leg extended backwards, circling the arms backward up to the vertical.
  4. One step forward on the left foot and by thrusting the right leg backward, handspring forward to a stand on the right leg, left leg obliquely forward and downward, arms vertical.
- IV.
  1. One step forward on the left foot, right leg extended backward, arms lateral, head to the right, slightly bending the left leg take one step in waltz crossing the right leg in front of the left with 1/4 turn to the left, two steps (left, right), with slight bending of trunk to the right, head to the right (look over the right shoulder), lowering the arms to bring the right forward, the left backward.
  2. Pivot to the left 135° on the toes of the feet, lift the left leg to the oblique forward and downward position, with slight bending of the trunk forward and twist to the right, head lowered, left arm curved in front of the body, right arm extended backward.
  3. Place the left foot forward, while slightly bending and extending the legs, body wave in order to straighten to a stand on the toes of the left foot, right leg extended backward, simultaneously lowering the left arm to raise it up again obliquely upward, the right arm obliquely backward, the head raised toward the left hand. (IV 1-3

in waltz rhythm.) The gymnast is in the corner of the floor area, facing the center.

4. Step on the right foot and hop with the left leg extended backward, simultaneously lowering the right arm to raise it obliquely upward.
- V.
1. . . . and with a step on the left foot, place the arms forward taking off the left leg, thrusting the right leg backward into a tinsica to a stand on the right leg, left leg extended obliquely forward and downward, left arm horizontal, right vertical. Place the left foot forward and cartwheel to the left, and then 1/4 turn to the right, step backward on the left foot, arms circling outward from forward to backward, finish vertical, then the right, thrusting the left leg forward and bend backward to a backwalkover.
- VI.
1. . . . to a stand on the slightly bent left leg, right leg stretched backward (lunge) slightly bending the trunk forward, arms forward in semi-wide position obliquely downward.
  2. Slightly bending the trunk to the left with circling of the right arm from downward to upward in front of body, straighten the trunk, slight bending of the trunk to the right, with circling of left arm from downward to upward, straighten the trunk (the head follows the movement of the arms, to finish the arms curved in an oval over the head).
  3. Without stopping, go on to lower the arms laterally, palms upward, slightly bending the trunk to the left, head to the left.
  4. 1/8 turn (45°) to the right, extending the left leg, hop on the left foot, the right leg extended forward and downward, lower the right arm and circle the forearm up to the lateral position, one step on the right foot, hop on the right foot, left leg extended forward and downward, lower the left arm and circle the forearm up to the lateral position, head follows the movement of the arms.
- VII.
1. One step on the left foot lowering the arms, take off on the right foot and stride leap, left arm lateral, the right arm horizontal (forward), land in a stand on the left leg, right leg stretched backward, arms lateral.
  2. One step on the right foot, arms lateral and swing (thrust), the left leg forward in order to leap with changing of the leg (scissors leap) with a circle of the arms forward to backward, landing on the left leg partially bent, the right leg extended forward and downward, the arms slightly obliquely backward.

3. One step forward on the right foot with bending and extension of the legs, body wave, forward to a stand on the right leg, thrust the left leg forward, lower the arms laterally in order to raise them again to forward and upward.
  4. Continue movement of the left leg and the arms to place the hands on the floor and turn backward passing through the inverted stretched support (back walkover) to a position on the left knee, hand support beside the legs, lower to a sitting position on the left heel, right leg stretched backward on the floor, the hands placed on the floor, arching the body.
- VIII.
1. Go on without stopping by support on the left hand, displacing (lifting) the right hand with 1/4 turn to the left, join the legs to a stretched lying front support.
  2. Continue the movement turning once again 1/4 (90°), bending the legs to sit on the right thigh, head to the left, left arm lateral, right hand support, turning to a bent sitting position on the left thigh, left hand placed on the floor, right arm extended laterally, head to the right.
  3. 1/4 turn to the left, straighten with placing the right foot forward.
- IX.
1. . . . to a stand on the toes of the feet (left foot in front of the right foot), arms extended obliquely forward and upward.
  2. Bend the legs to a semi-squat stand, lower the right arm forward, followed by the left arm to the left side and turn 135° (3/8) to the right in order to straighten to a stand on the toes of the feet, the right foot in front of the left, the arms upward, the trunk and head following the movements of the arms.
  3. Slightly bending the arms, palms upward, lower them. Lower the left leg slightly bent (to a semi-bent stand on the left leg), right leg extended forward and downward, the arms supple, lateral, upward.
  4. One step on the right foot forward bending and extending the legs with a body wave, bring (draw) the left foot behind the right foot to a stand on the toes of the feet, legs extended, head extended, simultaneously raising the arms forward, elbows and hands joined, then straighten (extend) the arms obliquely upward, palms down, left hand on the right hand.
- X.
1. Turn to the left 135° (3/8) bending then straightening the legs and lowering the arms, by extending quickly the

legs, slide the feet on the floor in order to slightly advance into a forward lunge on the semi-bent left leg and the toes of the feet, simultaneously raise the right arm forward, the left arm lateral, head turned to the right.

2. By rapid extension of the left leg, reunite the right foot to the left, to a stretched stand on the toes of the feet, arms obliquely lateral and upward, palms turned outward.
  3. Repeat paragraph X-1 but in reverse (lunge on right leg, left arm forward, right arm lateral).
- XI.
1. One step forward on the left foot with swing of the trunk to the right, left arm bent in front of the bust, head to the right.
  2. Extending the left arm laterally, thrust right leg extended, then bent forward, knee to outside, toes of right foot against left leg, simultaneously pivot  $360^\circ$  to right, arms curved in oval over the head.
  - 3-4. Extend right leg backward and with inclination (bending) of trunk forward, front scale to a stand on left leg, simultaneously lower arms, semi-bent laterally, forearms joined, lower arms bent then extend up to an oblique downward position.
- XII.
1. . . . and place the hands on the floor, then by thrusting from the left foot, kick to an inverted stretched support (handstand) with legs together and . . .
  2. Separate the legs (left forward, the right backward).
  3. Slowly turn to a stand on the right leg (walkover-out), left leg extended forward, arms upward, one step forward on the left foot, join the legs to a stand on the toes of the feet, arms lateral (facing the initial direction).
- XIII.
- 1-2. With  $1/4$  turn left, 4 running steps, left, right, left, right, curving to the left, right arm lateral, left arm curved in front of the bust slightly twisting the trunk to the right.
  3. With  $1/8$  of a turn ( $45^\circ$ ) to the left, join the left leg to the right leg, arms obliquely upward and forward, bend the legs with  $1/2$  circumduction (rotation) of the trunk and circle the arms parallel from upward-downward to the left, extending the legs to a stand on the toes of the feet returning the arms backward to the left side up to a vertical position.
- XIV.
1. Twist the trunk to the right, arms to the right lateral, one step on the left foot and hop on the left leg, right leg extended backward, circle the left arm in front of the

body up to an oblique forward and upward position, right arm obliquely downward and backward.

2. One step on the right foot forward on the toes of the foot, left leg bent, the toes of the foot touching the right knee and turn  $360^{\circ}$  to the left, arms curved forward and downward, extend the left leg and step forward on the left foot, arms lateral.

Paragraphs XIII – XIV are executed on a curved line to the left.

- XV. 1. One step on the right foot and stag leap with bending of the left leg, slightly twisting the trunk right, simultaneously lowering the arms to bring them obliquely forward and upward, land on left foot.  
2. Pas chasse—leap with hop (right, left, right), arms lateral.  
3. Thrust the left leg, pivot to the right  $225^{\circ}$  ( $5/8$ ) on the toes of the right foot to a stand on the right leg, the left leg extended forward and downward, arms lateral.
- XVI. 1. One step forward on the left foot to a semi-bent stand, right foot pointed behind the left foot, the trunk and the head inclined forward, lower the arms straight downward, crossing them in front of the body and rapidly extend them obliquely lateral and downward.  
2. Straighten the trunk, bending the arms near the shoulders.  
3. Join the right foot to the left foot to a stand on the toes of the feet, arms obliquely upward, palms inward.  
4. Two running steps right, left, lowering the arms laterally to return them forward and upward.
- XVII. 1. One step on the right foot and by thrusting the left leg backward, hop, then step forward on the left foot, perform a left roundoff and flip flop (back handspring) to a stand on the left leg, right leg stretched backward and  $1/2$  turn to the right to stand on the left leg, right leg extended forward and downward, arms lateral.  
2. One step on the right foot, one step on the left foot with a hop, thrust the right leg forward and to the right stretched then bent, toes of the right foot touching the left knee, circle of the arms backward.
- XVIII. 1. Extend the right leg and lunge forward on the bent right leg, left leg stretched pointing backward, lower the arms backward, raise the right arm obliquely forward and upward, left arm remaining backward and downward.  
2. Draw back (bring) the weight of the body on the left foot, turn to the left toward the back (rearwards) ( $360^{\circ}$ ), body slightly to the oblique forward around the long axis, to return into a lunge, right arm upward, left

- 
- arm on the thigh along the body (held against the body).
  3. Lower the left arm in order to return it obliquely forward and upward, circle the left arm backward and circle the right forearm in front of the body, extend the arms obliquely forward and upward, slightly twisting the trunk to the left (standing to the left corner of the floor area).

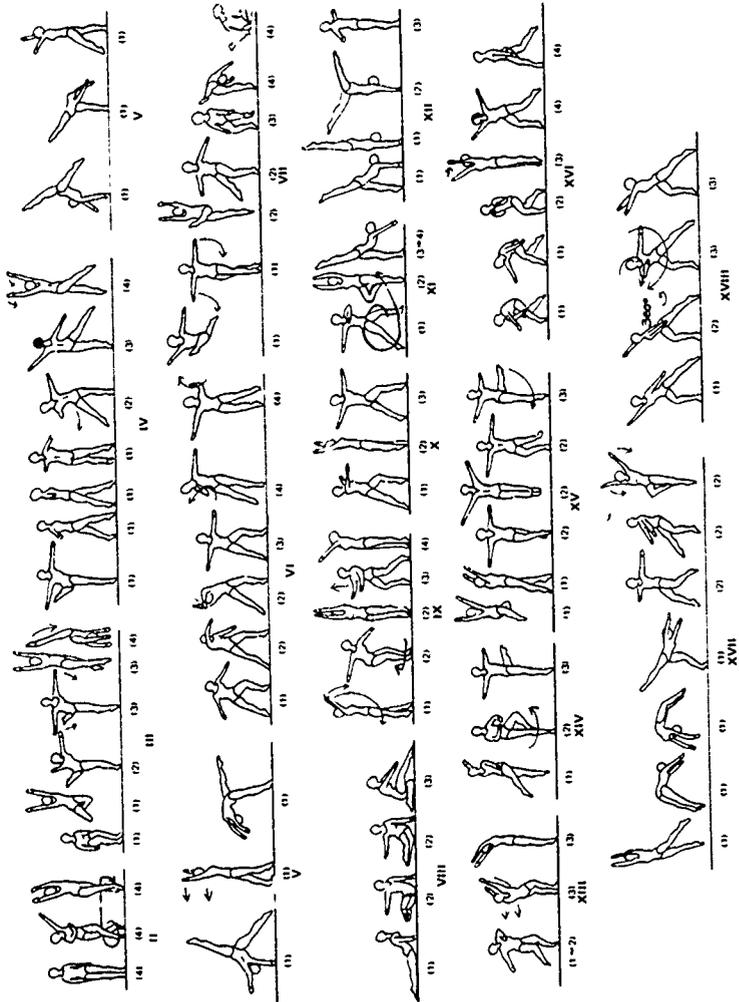
4. Pause

From Paragraph XVII on, the exercise may be reversed in its entirety.

The total exercise may also be reversed in its entirety.

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### Advanced Level - Floor Exercise

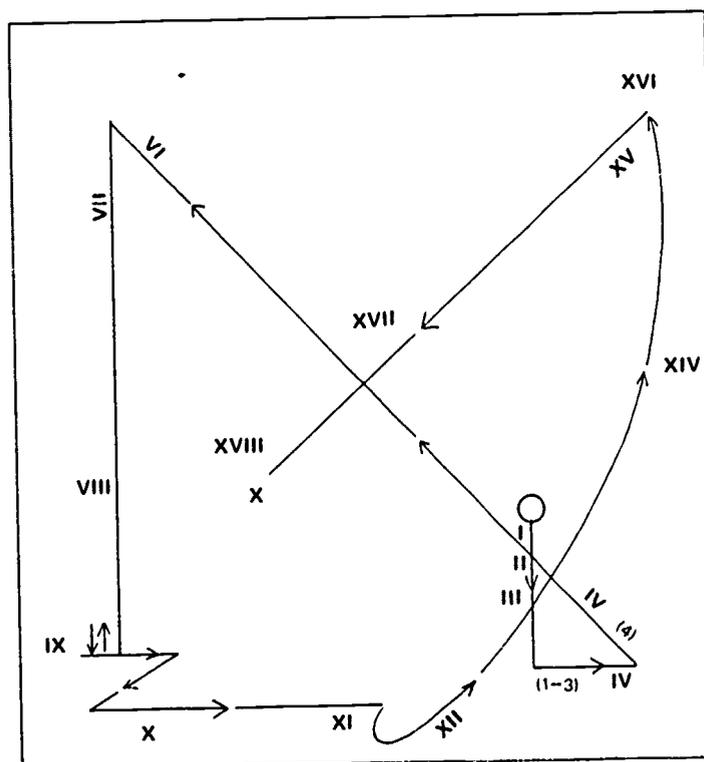


**Penalties for Advanced Level – Floor Exercise**

II.	4. Turn incomplete . . . . .	0.1
III.	1. Lack of amplitude . . . . .	0.2
	2. Foot not touching knee on stag leap . . . . .	0.1
	3. Leg below the horizontal . . . . .	0.1
	4. Walkover in place of a handspring . . . . .	0.5
	Lack of amplitude on handspring . . . . .	0.2
IV.	1.-3. Lack of continuity and rhythm . . . . .	0.2
V.	1. Hands placed simultaneously on tinsica . . . . .	0.2
	Walkover in place of tinsica . . . . .	0.5
	Poor direction on cartwheel . . . . .	0.2
	Hands simultaneous on cartwheel . . . . .	0.2
	2. Lack of continuity between cartwheel and back walkover . . . . .	0.1
	Lack of suppleness on back walkover . . . . .	0.1
VI.	1.-2. Lack of coordination of arm movements . . . . .	0.1
	3. Lack of amplitude on hops . . . . .	0.1
VII.	1. Stride position of legs not more than 45° . . . . .	0.1
	1.-3. Lack of continuity . . . . .	0.1
	4. Lack of suppleness and continuity on back walkover . . . . .	0.2
VIII.	1.-3. Lack of coordination of movements . . . . .	0.1
	Lack of continuity . . . . .	0.1
IX.	1.-4. Lack of coordination of arms and body . . . . .	0.1
	Lack of continuity . . . . .	0.1
	Body wave insufficient . . . . .	0.1
X.	1.-3. Execution of lunges not quick and sharp . . . . .	0.1 (each time)
XI.	1. Incorrect position of head . . . . .	0.1
	2.-4. Lack of continuity of arms during turn and front scale . . . . .	0.2
	Turn not on toe . . . . .	0.2
	Incomplete pivot . . . . .	0.3
	Position of leg too low during the front scale . . . . .	0.2
XII.	1.-3. Handstand not at vertical . . . . .	0.2
	Lack of suppleness on walkover . . . . .	0.1
XIII.	1. Runs without lightness . . . . .	0.1
	3. Lack of suppleness on body wave . . . . .	0.1
XIV.	1. Hop without amplitude . . . . .	0.1
	2. Turn incomplete . . . . .	0.2
XV.	1. Stag leap without amplitude . . . . .	0.2
	2.-3. Lack of continuity . . . . .	0.1
XVI.	1.-3. Lack of coordination . . . . .	0.1
XVII.	1.-4. Lack of continuity in execution of flip flop, 1/2 turn, and jump . . . . .	0.2

	Omission of jump with ronde jambe .....	0.2
XVIII. 2.	Turn not around axis .....	0.2
	Lack of continuity .....	0.2

Floor Plan for Floor Exercises



The United States Gymnastics Federation Women's Committee

WORLD GAMES · 1970 COMPULSORY FLOOR EXERCISE MUSICAL ACCOMPANIMENT

Musical Arrangement by Julia Brumgart

The musical score consists of four systems of piano accompaniment. The first system begins with the tempo marking 'Moderato' and includes a dynamic marking of 'mf'. A 'Hayaho' marking is placed above the first system. The second system continues the piece. The third system features a 'rubato' marking. The fourth system concludes with a dynamic marking of 'mp'. The score is written in treble and bass clefs with various musical notations including chords, arpeggios, and triplets.

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First system of musical notation for an advanced level floor exercise. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piece begins with a 12-measure rest in both staves. The right hand starts with a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. A fermata is placed over the final measure of the first system.

Second system of musical notation. The right hand continues with complex chordal textures and melodic lines, while the left hand maintains its accompaniment. A fermata is placed over the final measure of this system.

Third system of musical notation. The right hand features a series of chords with a fermata over the first measure. The left hand continues with eighth-note accompaniment. A *cresc.* (crescendo) marking is present in the right hand. A fermata is placed over the final measure of this system.

Fourth system of musical notation. The right hand has a fermata over the first measure. The left hand continues with eighth-note accompaniment. A fermata is placed over the final measure of this system.

## Beginner Level-Uneven Bars

MARGIT TREIBER

*Margit Treiber is an assistant professor at Indiana State University, Terre Haute, Indiana. She received her professional training in Budapest, Hungary, at the Hungarian Physical Education Academy and her M.S. degree at I.S.U. She has been certified as coach and judge by the Hungarian Gymnastics Federation, and serves as a national DGWS-USGF judge and coach for I.S.U.'s women's gymnastics team. She is a member of the U.S.A. Olympic Committee for the 1972 Games, National USGF educational chairman, and a member of the USGF Technical Committee. She served as the coach for the U.S.A. Women's Gymnastics Team for the 1970 World University Games (Italy).*

### Starting position:

Outer side stand, facing inward under the high bar.

- I. Jump to long hang on high bar both hands in overgrip. Pump swing (pike from hips) forward, backward, *straddle shoot* over the low bar to rear lying hang.
- II. Bend the right knee and place the ball of the foot on the low bar (shift weight to right foot).
- III. Swing the extended left leg forward upward and simultaneously push off from the right foot. Join legs (extended) in a pike position to execute a *backward hip pull over* to front support on high bar.
- IV. *Drop backwards* through kip position, arms extended, ankles held above high bar. Lower the legs with control into a rear lying hang over the low bar.
- V. Execute a  $180^\circ$  *thigh roll* to the left into front support position, regrasp low bar with the right hand outside of right thigh in over grip, followed by a regrasp with left hand on the low bar, outside of left thigh in over grip.
- VI. Swing legs forward, then backward to free front support (cast) and *hip circle backward* to front support.
- VII. Continuously swing legs forward, then backward to free front support (cast) and *cut the right leg* over the low bar under the right hand to a stride support. Momentarily lower the body to the bar to switch both hands into under grip position. (Lift into hand support position again.)

- VIII. *Forward stride circle* (mill circle) 360° into stride support position. (Bar under the front thigh at finish).
- IX. Grasp the high bar with left hand in over grip, *swing left leg* from backward to the left side over the low bar to join the right leg. Simultaneously grasp the high bar with right hand using over grip.
- X. Swing legs downward slightly (beat) then upward into a tight pike position holding the hips up high. Shoot the legs upward-outward followed by the hips to a straight body extension to execute a 180° turn to the left. (*Underswing-Half turn*). Right hand regrip with over grip.
- XI. Swing forward under low bar, upon body contact deeply pike at hips. (Wrap swing).  
Extend pike, and swing backward with full body extension. On the top of the flight change quickly the grip of the left hand to over grip on the high bar. (Both hands in over grip now).
- XII. Pike at hips and lift feet on forward swing. Place the ball of the right foot on low bar, left leg extended over the low bar. Bend the right knee into squat position, lift the extended left leg close to high bar. Push with right foot and execute a single leg *stem rise* to front support on high bar.
- XIII. Without stop, drop backward with straight arms through kip position, by piking at hips and holding the extended legs close to high bar. Swing over the low bar, shoot legs upward and outward followed by the hips to an arched body extension. Release hands to fly over the low bar. Land arms over head (*Underswing dismount over low bar*).

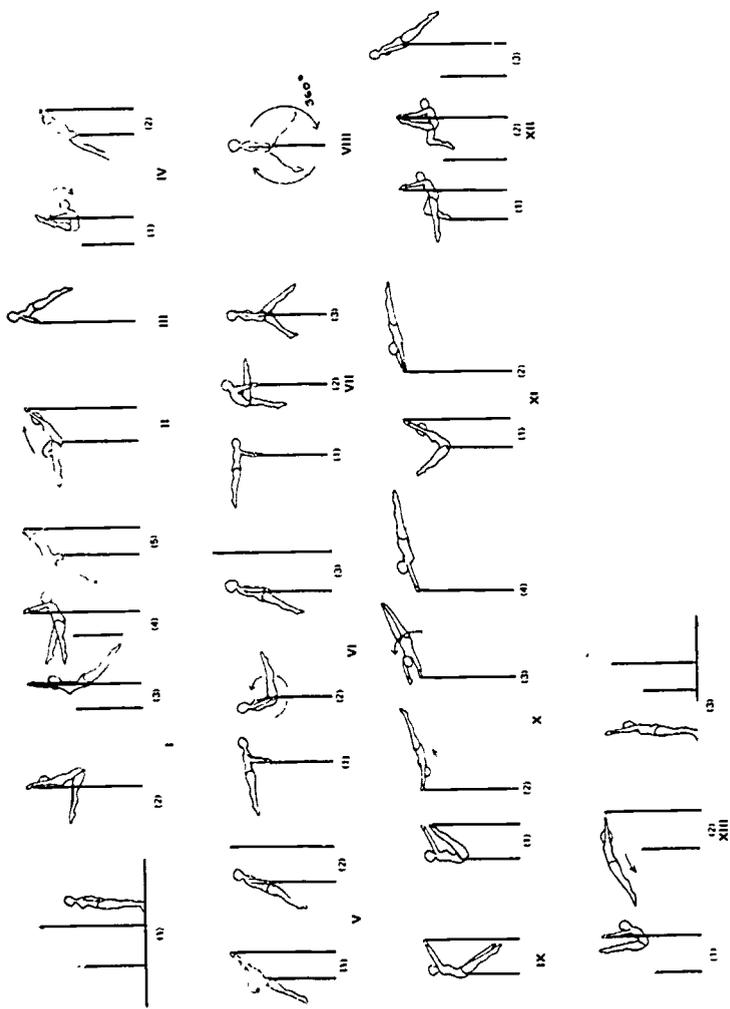
#### Penalties for Beginner Level – Uneven Bars

I.	1. Hands in undergrip	.30
	2. Lack of a pump swing	up to .20
	3. Arms bent in straddle shoot	up to .30
	4. Leg lift over low bar under 45°	up to .30
	5. Knees bent	up to .20
	6. Heavy landing on low bar	.10
	7. Lack of extension in rear hang support	.10
II.	1. Bent knees	up to .20
	2. Legs not joined when hips contact bar	up to .20
	3. Jerky rotation (rebound)	up to .30
III.	1. Lack of extension in front support	up to .20
IV.	1. Arms bent during back drop	up to .40
	2. Hips dropped in pike	up to .20
	3. Ankles not at high bar	up to .40
	4. Lowering legs to low bar heavy	.10

	5. Bent knees . . . . .	up to .20
V.	1. Legs apart during turn . . . . .	up to .20
	2. Body not fully extended during turn . . . . .	up to .20
	3. Lack of continuity in turn (between rear support hang and front support) . . . . .	up to .20
VI.	1. Cast under the horizontal . . . . .	up to .30
	2. Pike too early . . . . .	up to .20
	3. Knees bent . . . . .	up to .20
	4. Lack of extension at the finish of rotation . . . . .	up to .20
VII.	1. Stop in front support before cast for leg cut . . . . .	.40
	2. Cast too low . . . . .	up to .20
	3. Leg touches bar . . . . .	up to .20
	4. Failure to keep body off bar during the "cut" . . . . .	.20
VIII.	1. Failure to lift before circle . . . . .	up to .20
	2. Pike into stride circle . . . . .	up to .30
	3. Legs bent . . . . .	up to .20
	4. Altering the degree of stride in circle . . . . .	up to .20
	5. Hips or legs out of line (twist) . . . . .	up to .20
	6. Failure to stop circle with control . . . . .	.20
IX.	1. Legs bent . . . . .	.10
	2. Lack of continuity between: stride support-seat support - under swing . . . . .	.20
X.	1. Cast 1/2 turn below the level of <i>low</i> bar . . . . .	.50
	2. Body not extended . . . . .	up to .40
	3. Turn before extension . . . . .	up to .30
	4. Turn is not completed . . . . .	up to .30
	5. Legs apart . . . . .	up to .30
XI.	1. Swing and beat heavy . . . . .	up to .20
	2. Pike premature . . . . .	up to .20
	3. Back swing under the level of <i>low</i> bar . . . . .	up to .30
	4. Grip change not in time . . . . .	.10
XII.	1. Failure to extend knees in pike . . . . .	up to .20
	2. Legs apart in pike . . . . .	up to .20
	3. Heavy foot placement on <i>low</i> bar . . . . .	up to .20
	4. Lack of continuity into stem rise . . . . .	up to .20
	5. Free leg bent . . . . .	up to .20
	6. Arms bent . . . . .	up to .30
	7. Lack of extension in front support . . . . .	up to .20
XIII.	1. Pausing before back drop . . . . .	.20
	2. Arms bent . . . . .	up to .50
	3. Lack of rotation around high bar . . . . .	up to .30
	4. Bent knees . . . . .	up to .20
	5. Off-Flight (too low or short) poor . . . . .	up to .40
	6. Lack of extension in hips and shoulders . . . . .	up to .30
	7. Landing heavy . . . . .	up to .20
	8. Extra step after landing . . . . .	.20

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### Beginner Level - Uneven Bars



## Intermediate Level-Uneven Bars

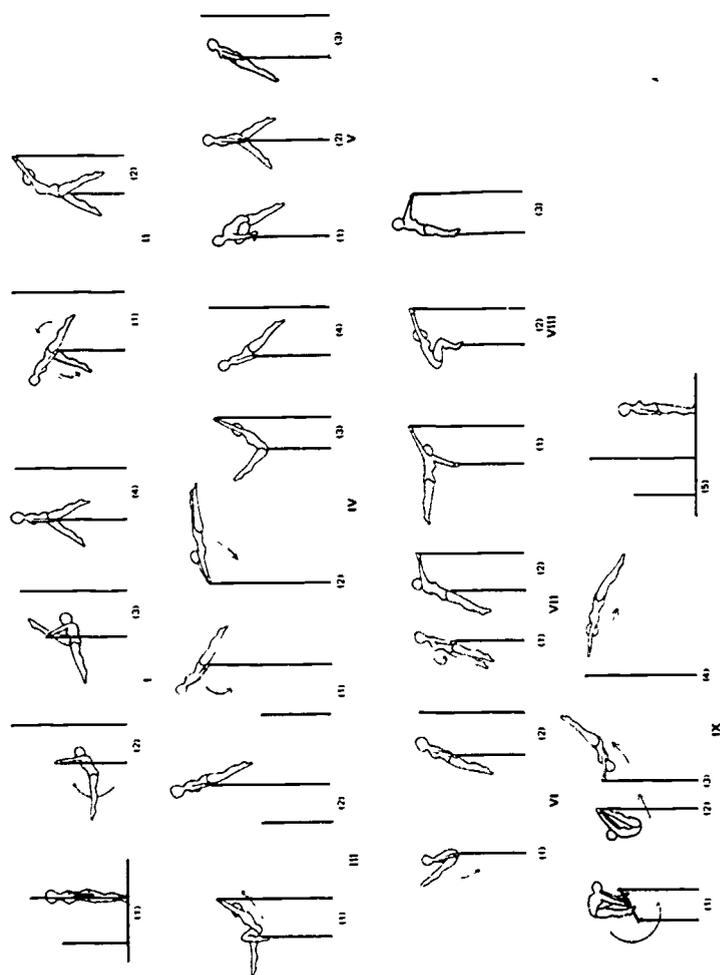
DELENE DARST

*Mrs. Darst received her B.S. degree from Springfield College, Springfield, Massachusetts, and her M.A. degree from Michigan State University, East Lansing. She is presently an assistant professor of health, physical education and recreation and varsity women's gymnastic coach at Georgia College, Milledgeville. She participated in the Second and Fifth National Institutes on Girls and Women's Sports, has a DGWS - USGF national gymnastics official rating, and is a member of the USGF Women's Technical Committee. She was the manager judge for the women's gymnastic team at the 1970 World University Games.*

- I. *Mount:* Executed from a stand under high bar, facing low bar. Glide, single leg overshoot on right. (Crotch circle mount from a glide.)
- II. Reverse grip and forward mill circle (split leg circle), right leg forward. Catch high bar with forward grip as complete circle.
- III. Bring left leg over low bar straight and place foot on low bar. Execute a single leg stem rise to high bar.
- IV. Make a forward hip circle on high bar facing low bar to cast out from high bar, back hip circle wrap on low bar to front support.
- V. Do a single leg squat thru with left leg. Bring right leg around and cut right hand to sit on low bar (body extended).
- VI. Lift weight off bar and perform a forward seat circle to extended position.
- VII. Do a thigh roll to the left, (left hand on low bar, right hand on high bar), facing high bar.
- VIII. Perform cast back and double leg squat up to low bar. Move left hand to high bar as you come to a stand.
- IX. *Dismount:* Jump to a straddle sole circle on high bar, facing out. Drop back under low bar to bring legs together and arch out releasing hands to stand facing away from bars. Use back straddle circle underswing dismount.

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### Intermediate Level - Uneven Bars



### Penalties for Intermediate Level – Uneven Bars

I.	1.	Lack of extension of glide	up to .20
	2.	Use of left leg on mount	.40
	3.	Bent knee on right leg	.20
	4.	Lack of leg extension in finished position	.20
II.	1.	Bent knees	up to .20
	2.	Alternate catching of high bar	up to .30
III.	1.	Bent left leg	.10
	2.	Stem rise jerky	up to .20
	3.	Bent arms	up to .20
IV.	1.	Stopping before forward hip circle	.30
	2.	Bent knees on hip circle	up to .20
	3.	Bent arms on cast out	up to .30
	4.	Jerky rotation on hip circle	up to .30
	5.	Failure to open up in front support	up to .30
V.	1.	Stopping before single leg squat thru	.30
	2.	Right leg bent on cut	up to .20
VI.	1.	Legs touching bar on circle	.20
	2.	Knees bent	up to .30
	3.	Arms bent	up to .30
	4.	Insufficient amplitude on circle	.20
VII.	1.	Lack of extension on thigh roll	.20
VIII.	1.	Loss of balance on squat up	.20
	2.	Placement of feet alternately	.20
IX.	1.	Legs bent in sole circle	up to .40
	2.	Insufficient elevation in straddle support	.10
	3.	Insufficient amplitude on arch out	up to .40

## Advanced Level-Uneven Bars

DELENE DARST

- I. *Mount*: Executed from a stand under high bar, facing low bar. Jump to glide kip to immediate double leg squat thru opening body to extend position.
- II. Perform a forward seat circle to extended position.
- III. Reach back to grasp high bar in rear lying hang (Immediate kip to high bar).
- IV. Cast back to swing down under high bar back hip circle wrap around low bar to an eagle catch.
- V. Execute a drop glide straddle kip to low bar.
- VI. Execute single leg squat thru on right leg, bring left leg around as you make 1/2 turn left to finish in a front leaning rest on low bar facing high bar.
- VII. As soon as front support position is reached, execute a forward hip circle, hands on bar.
- VIII. Lift right leg over low bar and cut right hand as it grasps high bar. Make 1/2 turn left as right leg is lifted up and over low bar to finish in rear lying hang on low bar, both hands on high bar.
- IX. Execute a single leg stem rise to high bar with right foot pushing on low bar.
- X. From stem rise to straddle sole circle under high bar continue out and over low bar. At highest point bring legs together, release hands, and execute 1/2 turn in either direction to stand facing low bar.

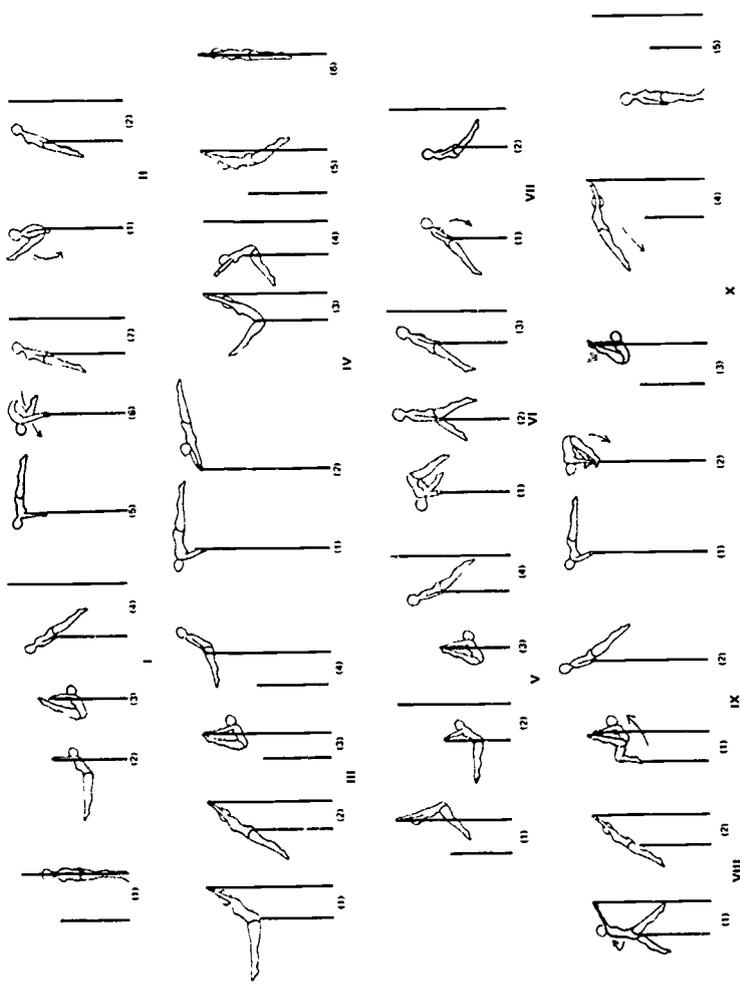
### Penalties for Advanced Level - Uneven Bars

- |                                                     |           |
|-----------------------------------------------------|-----------|
| I. 1. Insufficient extension on glide               | up to .30 |
| 2. Arms bent                                        | up to .20 |
| 3. Stopping before squat thru                       | .30       |
| 4. Feet hitting bar on squat thru                   | .20       |
| 5. Insufficient extension after squat               | .10       |
| II. 1. Arms bent                                    | up to .20 |
| 2. Knees bent                                       | up to .30 |
| 3. Insufficient extension at completion of movement | up to .20 |
| III. 1. Stopping in rear lying hang                 | up to .40 |
| 2. Bent arms on kip                                 | up to .30 |
| 3. Lack of continuity                               | .20       |
| IV. 1. Stopping before casting off                  | .30       |
| 2. Insufficient amplitude on cast off               | up to .30 |

	3. Lack of continuity in back hip circle .....	.20
	4. Lack of amplitude on eagle .....	up to .40
V.	1. Lack of continuity .....	.20
	2. Insufficient extension of glide .....	up to .30
	3. Arms bent .....	up to .20
VI.	1. Supplementary swing in order to execute squat thru .....	.50
	2. Lack of continuity in turn .....	up to .30
VII.	1. Legs bent on hip circle .....	up to .30
	2. Arms bent .....	up to .30
VIII.	1. Lack of continuity in leg cut and 1/2 turn .....	.20
	2. Insufficient amplitude of right leg .....	.10
IX.	1. Lack of continuity .....	.20
	2. Bent arms .....	up to .40
X.	1. Supplementary swing before casting to straddle position .....	.50
	2. Insufficient amplitude before straddling the legs .....	up to .40
	3. Bent legs .....	.20
	4. Insufficient amplitude on release of legs and 1/2 turn .....	up to .40
	5. 1/2 turn incomplete .....	.20
	6. Insufficient straightening of body before the landing .....	.20

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### Advanced Level - Uneven Bars



## Compulsory Vaulting

ANDREA B. SCHMID

*Dr. Schmid, DGWS Gymnastics Guide chairman, is an associate professor at San Francisco State College. She received gold and silver medals in the 1952 and 1956 Olympic games, has conducted numerous clinics and workshops, and was a member of the teaching staff for the Fifth National Institute on Girls and Women's Sports. She is co-author of the book Gymnastics for Women, 1964, 1970.*

Each contestant is entitled to two attempts and the score of the better execution will be the one which counts. The compulsory vault will be evaluated from 0 - 10 points and divided in the following 5 categories: Pre-flight; Repulsion - Push Off; After-flight; Body Position during the Entire Vault; General Balance, Direction and Landing.

The vault is zero (0.0) if it is interrupted completely by feet resting or by seated position on the horse, if it is assisted by the coach during the vault and/or if it is a wrong vault. A wrong vault and the resulting score of 0.0 would be declared if for instance a straddle is the compulsory vault and a squat is performed. This is considered a drastic change in the vault or wrong vault. But, if a compulsory vault involving the layout position is executed with a bent hip or horizontal position the 0.0 score for wrong vault is not to be applied. This is considered poor execution and the appropriate deductions must be taken as indicated below.

### Beginner Level Vault: Bent Hip Straddle - 10.0 points

#### Table of Penalties

##### Pre-flight:

Insufficient preflight between the board and the horse .....	up to 1.0
Failure to lift hips .....	up to 1.0
Coach between the horse and the board .....	1.0

##### Repulsion - push off:

Failure to place hands on top of horse .....	up to 0.5
Bending the arms in support .....	up to 1.0
Alternate repulsion of the hands .....	up to 0.3
Late push off with hands .....	up to 0.5

##### After-flight:

Failure to completely extend body before landing ...	up to 1.5
------------------------------------------------------	-----------

<b>Body position:</b>	
Straddling legs too soon . . . . .	up to 0.5
Touching the horse with feet . . . . .	up to 0.5
Failure to bring legs together before landing . . . . .	up to 0.3
Bending the legs . . . . .	up to 1.0
<b>General balance, direction, and landing:</b>	
Poor direction of the vault . . . . .	up to 0.5
Landing on the floor heavy and uncertain . . . . .	0.2
Landing on the floor out of balance . . . . .	up to 0.3
Landing – touching the hands on the floor . . . . .	0.5
Landing – supporting the hands on the floor . . . . .	1.0
Landing – falling on the knees . . . . .	1.5
Landing – falling on the hips . . . . .	2.0
Landing – falling against the horse . . . . .	1.5
Landing – aid of coach . . . . .	2.0

**Intermediate Level Vault: Layout Squat – 10.0 points**

*Table of Penalties*

<b>Pre-flight:</b>	
Insufficient pre-flight between the board and the horse . . . . .	up to 1.5
Body below horizontal when hands contact the horse or performing a bent hip squat vault . . . . .	3.5
Body at horizontal when hands contact the horse . . . . .	1.0
Body slightly above horizontal when hands contact the horse . . . . .	up to 0.5
Body slightly bent in pre-flight . . . . .	up to 0.5
Coach between the board and the horse . . . . .	1.0
<b>Repulsion – push off:</b>	
Same as listed for bent hip straddle vault.	
<b>After-flight:</b>	
Failure to completely extend body before landing . . . . .	up to 2.0
<b>Body position:</b>	
Touching the horse with feet . . . . .	up to 0.5
Squatting legs too soon . . . . .	up to 0.5
<b>General balance, direction, and landing:</b>	
Same as listed for bent hip straddle vault.	

**Advanced Level Vault – Handspring – 10.0 points**

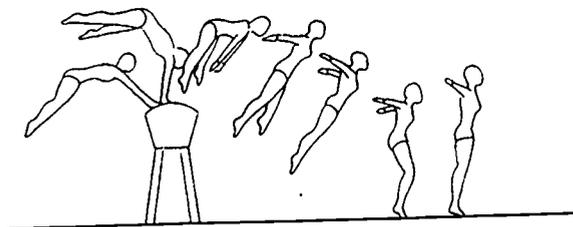
*Table of Penalties*

<b>Pre-flight:</b>	
Insufficient flight between the board and the horse . . . . .	up to 1.5

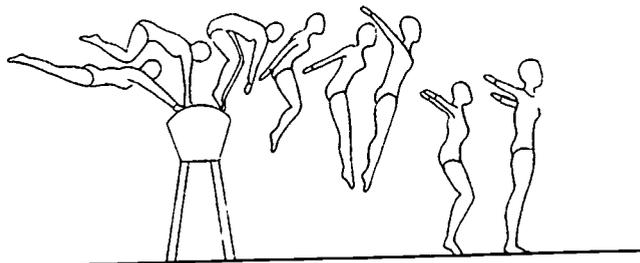
During the flight body bent .....	up to 0.5
During the flight legs bent .....	up to 0.5
During the flight legs apart .....	up to 0.5
Using force to establish support .....	up to 1.0
Body bent before the inverted support .....	up to 1.0
Shoulders forward at the inverted support .....	0.5
Arms slightly bent at the support .....	0.3-0.5
Arms completely bent .....	2.5
Stop at the support .....	0.3-0.5
Coach between the board and the horse .....	1.0
<b>Repulsion – push off:</b>	
Lack of repulsion .....	2.0
Alternate repulsion of hands .....	up to 0.3
Removing hands too late .....	up to 0.5
Insufficient height of repulsion .....	1.0
<b>After-flight:</b>	
Insufficient flight .....	up to 2.0
During the flight, body bent .....	0.5
Legs bent .....	up to 0.5
Legs apart .....	up to 0.5
<b>Body position:</b>	
Penalties listed under pre-flight and after-flight.	
<b>General balance, direction, and landing:</b>	
Same as listed for bent hip straddle vault.	

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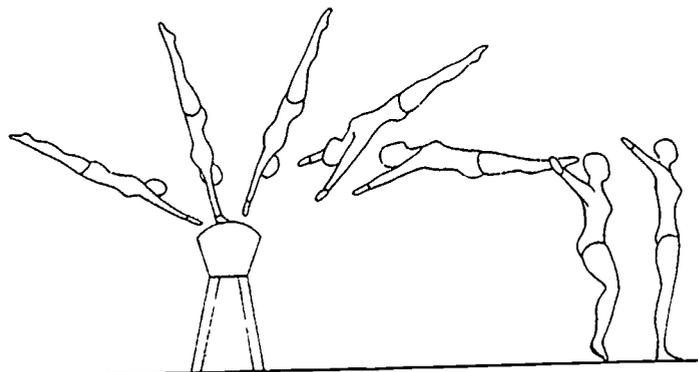
**Beginning Level – Vaulting**



**Intermediate Level – Vaulting**



**Advanced Level – Vaulting**



## Gymnastics References

SHARON K. WEBER

*Mrs. Weber received her B.S. and M.A. degrees from Ohio State University where she coached the OSU women's gymnastics team. She is an internationally rated judge, participated in the Fifth National Institute, and was USGF chairman for Ohio. Mrs. Weber is presently teaching at Huntington Beach High School in California, and serves as USGF Region 1 chairman.*

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SPACKMAN, ROBERT R., JR. *Conditioning for Gymnastics*. Springfield, Ill.: Charles C. Thomas, Publisher, 1970. For coach and trainer in all-around conditioning program, men and women. Many illustrations for warm-up and stretching of entire body plus isometric program for each muscle group.

#### Single Events

- BAILEY, JAMES. *An Illustrated Guide to Tumbling*. Boston: Allyn and Bacon, Inc., 1968. Tumbling progressions with spotting techniques.
- EDWARDS, VANNIE M. *Tumbling*. Philadelphia: W. B. Saunders Co., 1969. From beginning to advanced skills with coaching points, practice hints, and spotting.
- GRANT, GAIL. *Technical Manual and Dictionary of Classical Ballet*. Blawenberg, N.J.: Dance World Books. Book gives pronunciation of all ballet terms and accurate and clear descriptions of all ballet steps and positions. Excellent for beginning instructors.
- HENDERSHOTT, RENEE. *Fundamental Aspects of Placement and Control and Basic Ballet Barre for the Gymnast*. Lakewood, Ohio: 17605 Fries Avenue. Explanation of a definite progression for developing a ballet barre for gymnasts. Secrets of control needed by gymnasts who wish to give precise, safe, and steady performance.
- HENNESSY, JEFF T. *Trampolining*. Dubuque, Iowa: William C. Brown Co., Publisher, 1968. Includes body positioning and mechanics. Beginner and intermediate skills well illustrated showing proper spotting techniques.
- KAYWELL, GRACE. *Ballet for Gymnastics*. Los Angeles: Stepping Tones, 1965. Includes descriptions and illustrations of techniques explained on Class B record #1010.
- \_\_\_\_\_. *Ballet for Gymnastics*. Los Angeles: Stepping Tones, 1966. Includes descriptions and illustrations of techniques explained on Class C record #1000.
- PRCHAL, MILDRED. *Artistic Gymnastics - Floor Exercises*. Waldwick, N.J.: Hoctor Dance Records, 1964. Well analyzed combinations of movements for routines; excellent because of its fundamental nature.
- PROVAZNIK, MARIE, and ZABKA, NORMA B. *Gymnastic Activities with Hand Apparatus for Girls and Boys*. Minneapolis: Burgess Publishing Co., 1965. Graded activities with progress from simple to more difficult work for individuals, partners, and groups.

SJURSEN, HELEN SCHIFANO. *Balance Beam for Physical Educators and Competitors*. Waldwick, N.J.: Hoctor Dance Records, 1966. Single stunts explained with spotting, many combinations, some routines.

\_\_\_\_\_. *Uneven Bars for Physical Educators and Competitors*. Waldwick, N.J.: Hoctor Dance Records, 1967. Primarily beginning, low intermediate stunts.

\_\_\_\_\_. *Educational Gymnastics Booklets: Balance Beam, Side Horse Vaulting, Uneven Bars, Parallel Bars*. Waldwick, N.J.: Hoctor Dance Records, 1967.

SZYPULA, GEORGE. *Tumbling and Balancing for All*. Rev. ed. Dubuque, Iowa: William C. Brown Co., Publisher, 1968. Describes many stunts, beginner through advanced with spotting.

TIMMERMANN, HANS. *Leistungsturnen am Hohen Stufenbarren (Advanced Performance on the Unevens)*. Schorndorf, Germany: Verlag Karl Hoffman, Schorndorf bei Stuttgart, 7060 Schorndorf. For those who train girls for competition. Written in German. Progressive drawings.

#### Periodicals

*Federation Internationale de Gymnastique Bulletin*. \$5. Order from United States Gymnastic Federation, P.O. Box 4699, Tucson, Ariz. 85717. In French and English.

*Mademoiselle Gymnast* (5 issues per year). \$6. Order from Sundby Publications, P.O. Box 777, Santa Monica, Calif. 90406.

*Modern Gymnast* (10 issues per year). \$6. Order from Sundby Publications, 410 Broadway, Santa Monica, Calif. 90406.

*Olympische Turnkunst Gymnastique Olympique*. Wilhelm - Limpert Verlag (Publisher). Frankfurt am Main, Germany. \$5. Order from Sundby Publications, P.O. Box 611, Santa Monica, Calif. 90406. Written in German and French with summary of each article in English.

*Praxis Fur Leibesubungen* (including Der Vorturner). Wilhelm - Limpert Verlag (Publisher), Frankfurt am Main, Germany.

#### Materials Available From USGF

*1971 FIG Code of Points For Women Official*.

Official international rule book for women, includes for the first time drawings for medium and superior difficulties on all events and all rules for gymnastics. \$4.00. Order from USGF, P.O. Box 4699, Tucson, Ari. 85717

*Judging Guide for Women: #1.*

A compiled report, based on the notes from the FIG judges course for women, conducted in Long Beach, Calif. Recorded by Sharon Weber, USGF Technical Committee Member. \$1.00. Order from USGF.

*Judging Guide for Women: #2*

A summary of lecture notes, questions/answer session, and practical session conclusions from the recent FIG judges course for women, conducted in Chicago, Ill. Recorded and compiled by Jackie Uphues, technical chairman, USGF Women's Committee and Arlene Resnick, FIG national judge. \$1.00. Order from USGF.

*Supplemental Study Guide (Notes from Rome).* \$.50. Order from Judi Wilde, 8920 Austin Ave., Morton Grove, Ill. 60053

*National Compulsory Routines.* The USGF-DGWS national routines for girls. Graded levels of performance, music, diagrams and the USGF trampoline and tumbling routines. \$1.50. Order from USGF.

*Rules and Policies For USGF Age Group Developmental Competitions.* Conducting a competition handbook. Compiled by the Age Group Developmental Program Committee, Betty Meyer, chairman. \$1.50. Order from USGF.

*Tapes of Music for Floor Exercise: National Compulsory Routines.* \$2.00. Order from Betty Meyer, Northeastern Illinois State College, Bryn Mawr at St. Louis, Chicago, Ill. 60625

*National Collegiate Directory: Women's Gymnastics.* Compiled by Margit Treiber, chairman, Education Committee, USGF. Directory of universities and colleges offering courses and/or competitive programs, women's gymnastics on the undergraduate level and graduate level, listing the curriculum and professional preparation and type of competitive program. \$2.50. Order from Margit Treiber, Physical Education/Women, Indiana State Univ., Terre Haute, Ind. 47809

*Annotated Gymnastics Bibliography.* \$.50. Order from Judith B. Hall, Physical Education/Women, University of New Mexico, Albuquerque, N.M. 87106

*Gymnastique Moderne: FIG Technical Rules.* Complete English interpretation of FIG rules for Gymnastique Moderne by Mildred Prchal, chairman, Modern Gymnastics Committee, USGF. \$1.50. Order from USGF.

*Gymnastique Moderne, Class III (Beginning Level).* USGF Compulsories for beginners with prescribed text, music and drawings for each event. \$1.50. USGF Office.

*Gymnastique Moderne: Class II (Intermediate Level).* USGF Compulsories for intermediates with prescribed text, music and drawings for each event. \$1.50. Order from USGF.

*Films\* Modern Gymnastics. Third World Championship from Copenhagen, Denmark. 1967 Color, Super 8. Rental for 3 day period - \$6.00.*

Individual exercises with hoop, rope, and free, by the Bulgarian Modern Gymnastics Team exhibitions in Basel, World Gymnestrada, 1969. Color, Super 8. Rental for 3 day period - \$7.50. Order from Agnes Vidovic, Amundsen-Mayfair Campus, Chicago City Campus, 426 N. Knox, Chicago, Ill. 60630.

*FIG Bulletin.* Published quarterly in Switzerland. Contains latest in proposed rule changes, schedules for national and international events throughout the world and many excellent reports and articles. French, German, English combined. \$5.00 per year. Order from USGF.

*USGF Women's Committee Bulletin.* Membership in the USGF WOMEN'S COMMITTEE receive periodic news information as to rule changes and interpretations, local, regional and national competitions, workshops, and judges training and certification information. Membership year: September 1 - September 1. Cost: \$5.00. Order from Mrs. Shirley Bryan, Chairman, USGF WOMEN'S COMMITTEE, 27 Keswick Rd., Elk Grove Village, Ill. 60007.

## Gymnastics Audio-Visual Aids

MARGARET TRIMBLE

*Mrs. Trimble is a graduate of the University of Washington, Seattle, and presently department chairman at Auburn High School, Auburn, Washington. She is the girls' gymnastics coach, and an instructor and girls' program director at Camp Waskowitz, a summer gymnastics camp. She was president of the Washington State High School Girls' Gymnastics Coaches Association for 1968-69 and 1969-70 and a member of the DGWS Gymnastics Guide Committee for 1967-69 and 1969-71, and State DGWS Gymnastics Chairman 1969-70.*

### Records

Hector Dance Records, Inc., Waldwick, N.J. 07463

HLP 3090 - *Music for Competitive Free Exercise*. Directed by Dick Zuber. Gene Cipriano, pianist.

HLP 4006 - *Artistic Gymnastics*. Mildred Prchal. Evelyn Navy, pianist. Especially selected for material in her book, *Artistic Gymnastics - Floor Exercise*.

HLP 4010 - Volume I, *Balls and Ropes*. Volume II, *Clubs Hoops*. Blanche Drury and Andrea Bodo Schmid. Adelia Spangenberg, pianist.

HLP 4011 - *Floor Exercise for Women*. Blanche Drury and Andrea Bodo Schmid. Adelia Spangenberg, pianist.

HLP 4014 - *Floor Exercises for Girls and Women*. Helen Schifano Sjursen. Paul Keuter, pianist. Manual, worksheets, and routines included.

HLP 4067 - *Music for Intermediate and Advanced Floor Exercise*. Kitty Kjeldsen. Anthony Crescione, pianist.

HLP 4090 - *Compositions for Floor Exercise*. Dale Flansaas.

HLP 4093 - *Favorite Tunes*. Helen Sjursen, coordinator. Paul Keuter, pianist. Beginners to advanced.

HLP 4102 - *Compositions for Floor Exercise*. Dale Flansaas. Carmen Sorensen, pianist. Manual included with routines also music for 1970 World Championship Compulsory.

Orion Records, Inc., 614 Davis St., Evanston, Ill. 60436

OLP 112 - *Gymnasts-Music for You*. Louise Engstrom, Dorothy Fuchs, pianist.

Kimbo Educational Records, Box 55, Deal, N.J. 07723

KLP 4000 - *Rhythmic Rope Jumping*. Dr. Annelis Hoyman. Manual of moves and routines included.

- KLP 4030 – *Ball Gymnastics*. Dr. Annelis Hoyman. Manual of moves and routines included.
- KLP 4040-4050 – Series I and Series II. *Authentic Floor Exercise Music*. Janet and Rudy Bachna. Especially prepared for their teachers manual. Cynthia Parker, pianist.
- KLP 5040 – *Rhythmic Gymnastics*. Hoops and Indian clubs. Dr. Annelis Hoyman. Manual for hoops and manual for Indian clubs.
- KLP 5060 – *Stunts and Tumbling for Elementary School Children*. Created by Dr. James H. Humphrey and Dr. George I. Kramer. Includes manual and filmstrip.
- KLP 6040 – *Gymnastics with Muriel Grossfeld*. Patricia Melcher, pianist and arrangements. Record and manual. Beginners to Advanced.

#### Wall Charts and Cards

- Frederick, Bruce A. *Gymnastic Action Cards*. Minneapolis, Minn.: Burgess Publishing Co., 1965.
- Don Tonry, *Gymnastic Aids*, P.O. Box 475, Northbridge Mass. 01534.
- Sundby Publications, *Gymnastic Posters*, 410 Broadway, Santa Monica, Calif. 90406.

#### Films

- Gymnastics in Japan*. 16mm, 20 min., sd., b&w. Free loan. (8)\*
- Gymnastics for Girls*. 1965. 16mm, 30 min., sd., color. Rental \$7.50. (2).
- Beginning Tumbling*. 16mm, 10 min., si., b&w. Rental \$2.25. (6)
- Advanced Tumbling*. 16mm, 10 min., sd., b&w, color. Free loan. (3)
- National Compulsory Routines for Girls*. Super-8 cartridge-type loops. Color. (11)
- III Modern Gymnastics World Championships*. 1968. 400 ft. Sale \$35. (7)
- Grace In Motion*. 16mm, 10 min., sd., b&w. Free loan. Sale \$40. (10)
- Olympic Games 1968* (Women: Top six finalist, each event) 400 ft., super-8, color. (5)
- Movement Education in 1st and 2nd School Year*. Parts 1 and 2. Rental \$7; Sale \$127. (incl. postage). (9)
- Rhythmic Ball Exercises*. Sale \$145 (4)
- Swedish Gymnastics*. 20 min., sd., color. Rental. Sale \$145. (1)

\*Indicates film distributor. See page 150-151.

*Women's Gymnastic Series* (with study guide); *Balance Beam*-46 ft.; *Even Parallel Bars*-43 ft.; *Uneven Parallel Bars*-45 ft.; *Free Exercise and Vaulting*-46 ft.; color. Sale \$44.35. (11)

*World Gymnastic Championships* (Women's). 16mm, 400 ft., b&w. Sale \$40. Order Film No. WG-2. (12)

*World Gymnastic Championships* (Women's). 1966. 8mm, 36 min., color. Sale \$30. (5)

*Olympic Games*. 1968. (Women Finalists) 200 ft., 8mm, b&w. \$10. (7)

*World Championships*. (Women) 800 ft., 16mm (French Titles) \$65. (13)

*Aerials-Tumbling-Floor Exercises for Girls*. 16mm, 22 min., sd., b&w. Sale \$95, rental \$8. (14)

*Hi-Low Bars: Uneven Parallels*. 16mm, 18 min., sd., b&w. Sale \$80, rental \$6. (14)

*1970 USGF Nation Championship*. (Women's). Super-8, 255 ft., color. 1970 World Compulsories included. Sale \$24. (15)

*1970 World Games Compulsories*. (Women's) Super-8, 150 ft., color. Sale \$15. (16)

*Floor Exercise-Balance Beam-Uneven Bars*. 16mm and Super-8, si., or sd., 18 min. each, color. Super-8 cartridges, also. Includes teaching booklet. Sale or rental. (17)

*Gymnastic Flashbacks*. 16mm, b&w., sd., color. Sale \$120. Rental \$10. (18)

#### Filmstrips

*Gymnastics for Girls and Women*. 35mm, sd., color. (8)

*Tumbling*. 35mm, sd., color. (8)

*Tumbling Advanced*. 35mm, sd., color. (8)

*Trampolining*. 35mm, sd., color. (8)

#### Film Distributors

1. Artfilm, Kungsholms Torg 6, Stockholm, Sweden
2. Association Films, Inc.: (Central Area) 561 Hill-Grove Ave., La Grange, Ill. 60525; (Eastern Area) Broad at Elm, Ridgefield, N.J. 07657; (Western Area) 25358 Cypress Ave., Hayward, Calif. 94544; (Southern Area) 1621 Dragon St., Dallas, Tex. 75207
3. Audio-Visual Film Library, Univ. of Ill., Urbana, Ill. 61801
4. Cal-Fin Productions, Box 763, Cupertino, Calif. 95014
5. Frank Endo, 12200 Berendo, Los Angeles, Calif. 90044
6. Florida State University, Audio-Visual Film Library, Tallahassee, Fla. 32302
7. Glenn Sundby, 410 Broadway, Santa Monica, Calif. 95001

8. Ideal Pictures, 321 W. 44th Street, New York, N.Y. 10036
9. Institut für Film und Bild in Wissenschaft und Unterricht, Gemeinnützig GMBH, Museuminsel 1, Munich 26, West Germany
10. Sports Film Library, U.S. Olympic Committee, Olympic House, 57 Park Ave., New York, N.Y. 10016
11. The Athletic Institute, 105 Merchandise Mart, Chicago, Ill. 60654
12. World's Games Films (G) USGF, P.O. Box 4699, Tucson, Ariz. 85717
13. National Sports Institute, Paris, France
14. Film Rental Library, Syracuse Univ., 1455 E. Colvin St., Syracuse, N.Y. 13210
15. USGF Film '70, Box 777, Santa Monica, Calif. 90406
16. Sundby Publications, P.O. Box 777, Santa Monica, Calif. 90406
17. Sunset Films, Inc., 915 N.W. 19th, Portland, Oregon 97209
18. Pyramid Films, P.O. Box 1048G, Santa Monica, Calif. 90406

## OFFICIATING SERVICES AREA

*OSA (Officiating Services Area)*—This area, one of seven in the DGWS structure, is devoted to the training and rating of officials. Its Executive Board, which meets annually prior to the AAHPER national convention, is composed of:

- 1) A *chairman*, a *chairman-elect*, and a *past chairman*. The chairman-elect is elected in an open meeting at the national convention.
- 2) A *secretary*, who sends rating cards to boards and receives applications for new boards. She is elected by mail ballot in alternate years by the local boards of officials.
- 3) A *treasurer*, who is responsible for collecting board dues. She also is elected by mail ballot in alternate years by the local boards of officials.

*P & T of O (Principles and Techniques of Officiating)*—This committee is concerned with the methods used by referees, umpires, and judges to officiate games and matches. The P & T of O chairman is a member of and is selected by the Executive Board. A subcommittee in each sport is responsible for evaluating and revising the officiating techniques and for writing the Techniques of Officiating article published in its respective sports guide. Membership is by appointment. If you have questions concerning the techniques of officiating, write to the appropriate P & T of O chairman.

*E & R (Examinations and Ratings)*—There is an E & R committee for each of the nine sports in which ratings are given. Each chairman and her committee are responsible for preparing, revising, and analyzing the officiating theoretical examinations. The general chairman and an associate chairman (who is the E & R chairman-elect) coordinate the subcommittees and compile the general material for the sports packets. The chairman of E & R is an appointed member of the OSA Executive Board. If you need information regarding the study questions in the *Guides* or a question in the examination, write to the appropriate E & R chairman.

*E & P (Editorial and Publications)*—This committee is responsible for editing the OSA portion of the *Guides*. The chairman is appointed for a two-year term of office and is a member of the Executive Board.

*DOC (District Officiating Coordinator)*—There is one DOC in each of the six districts of AAHPER. She serves as liaison between the boards of officials in her district and the OSA Executive Board. The DOC is elected at her AAHPER district convention and serves on the Executive Board.

*Boards (Affiliated and Provisional Boards of Women Officials)*—These boards are made up of organized groups of women throughout the United States who are authorized to give ratings. A listing of these boards follows.

### OFFICIATING EXECUTIVE BOARD 1971-1972

*Chairman:* CHARLOTTE WEST, Southern Illinois Univ., Carbon-  
dale, Ill. 62901 (1971-72)

*Past Chairman:* MARY W. FORD, Winthrop College, Rock Hill, S.C.  
29730 (1970-71)

*Chairman-elect:* ELSIE J. COBB, North Texas State University,  
Denton, Tex. 76201 (1972-73)

*Secretary:* LAURIE MABRY, Illinois State Univ., Normal, Ill. 61761  
(1970-72)

*Treasurer:* JEANNE ROWLANDS, 45 Elsinore St., Concord, Mass.  
01742 (1969-73)

#### Chairmen of Standing Committees

*Principles and Techniques of Officiating:* PAT SENI, Pennsylvania  
State Univ., University Park, Pa. 16802 (1970-72)

*Elect:* PATRICIA DUNCAN, Ft. Hayes State College, Ft. Hayes,  
Kans. 67601 (1972-74)

*Examinations and Ratings:* ELEANOR SANDERSON, Southern  
Connecticut State College, New Haven, Conn. 06515 (1971-72)

*Associate Chairman.* CAROL SWIM, Bemidji State College,  
Bemidji, Minn. 56601 (1972-73)

*Editorial and Publications:* MARY BELL, Northern Illinois Univ.,  
DeKalb, Ill. 60115 (1971-73)

#### District Officiating Coordinators

*Central:* JUDY CLARKE, Univ. of Iowa, Iowa City, Iowa 52240  
(1970-72)

*Elect:* WANDA GREEN, Univ. of Northern Iowa, Cedar Falls,  
Iowa 50613 (1972-74)

*Eastern:* EDITH COBANE, State Univ. of New York, Albany, N.Y.  
12203 (1971-73)

*Midwest:* PAT ROY, East Gary High School, E. Gary, Ind. 46405  
(1971-73)

*Northwest:* JAN BOYUNGS, Central Washington State College,  
Ellensburg, Wash. 98926 (1970-72)

*Elect:* JEAN NEELY, Eastern Oregon College, La Grande, Ore.  
97850 (1973-75)

*Southern:* JILL UPTON, Box 1400, Mississippi State College for Women, Columbus, Miss. 39701 (1970-72)  
*Elect:* AILEEN BRITTON, Edward White Senior High School, Jacksonville, Fla. 32210 (1972-1974)  
*Southwest:* KAREN JOHNSON, California State College, Los Angeles, Calif. 90032 (1970-72)

**Canadian Representative**

PATRICIA LAING, Pelham St. So., Fonthill, Ontario

**Advisory**

RACHEL BRYANT, AAHPER Consultant in Physical Education and Girls and Women's Sports, 1201 16th St., N.W., Washington, D.C. 20036

JOANNE THORPE, DGWS Vice President, Southern Illinois Univ., Carbondale, Ill. 62901

BETTY BROWN, Chairman, DGWS Sports Guides and Official Rules Committee, Newcomb College, New Orleans, La. 70118

LOU JEAN MOYER, Former Past Chairman, Officiating Services Area, Northern Illinois Univ., DeKalb, Ill. 60115

**PRINCIPLES AND TECHNIQUES  
OF OFFICIATING COMMITTEE**

PAT SENI, Chairman, Pennsylvania State Univ., University Park, Pa. 16802

*Badminton:* DORIS HENDERSON, Illinois State Univ., Normal, Ill. 61761

*Basketball:* VIRGINIA HUNT, College of Wooster, Wooster, Ohio 44691

*Gymnastics:* KITTY KJELDEN, Univ. of Massachusetts, Amherst, Mass. 01022

*Softball:* BARBARA WADDELL, Pekin Community High School, Pekin, Ill. 61554

*Swimming:* CAROL COOPER, Southern Illinois Univ., Carbondale, Ill. 62901

*Synchronized Swimming:* MARY KAZLUSKY, Mt. Holyoke College, South Hadley, Mass. 01075

*Tennis:* CATHERINE A. WILKINSON, North High School, Phoenix, Ariz. 85014

*Track and Field:* KAROL KAHRs, 2145 Bethel Rd., Columbus,  
Ohio 43220  
*Volleyball:* KAY CORCORAN, College of Mt. St. Joseph,  
Mt. St. Joseph, Ohio 45051

#### EXAMINATIONS AND RATINGS COMMITTEE

ELEANOR SANDERSON, *Chairman*, Southern Connecticut State  
College, New Haven, Conn. 06515

CAROL SWIM, *Associate Chairman*, Bemidji State College, Bemidji,  
Minn. 56601

*Badminton:* PATSY CALDWELL, Box 7023, North Texas State  
Univ., Denton 76203

*Basketball:* DORIS COPPOCK, McPherson College, McPherson,  
Kans. 67460

*Associate:* L. MARLENE MAWSON, Univ. of Kansas, Law-  
rence 60044

*Gymnastics:* VARINA FRENCH, Pacific Univ., Forest Grove, Ore.  
97116

*Associate:* HELEN TIMMERMANS, Univ. of South Carolina,  
Columbia 29208

*Softball:* LORENE RAMSEY, Illinois Central College, Dirksen  
Hall, East Peoria 61611

*Swimming:* CAROL COOPER, Southern Illinois Univ., Carbon-  
dale 62901

*Synchronized Swimming Co-chairmen:* THERESA C. ANDER-  
SON, 2109 Fortieth St., Des Moines, Iowa 50310, and JANET  
MOLDENHAUER, Wisconsin State Univ., Oshkosh, Wis.  
54901

*Tennis:* CURLY NEAL, Stanford Univ., Stanford, Calif. 94305

*Track and Field:* KATHRYN RUSSELL, Univ. of Arizona,  
Tucson 85721

*Volleyball:* NANCY STUBBS, Univ. of Tennessee, Knoxville  
37916

*Associate:* NANCY LAY, Univ. of Tennessee, Knoxville 37916

#### GYMNASTICS PRINCIPLES AND TECHNIQUES OF OFFICIATING COMMITTEE

KITTY KJELDSSEN, *Chairman*, Univ. of Massachusetts, Amherst,  
Mass. 01022

NORMA ZABKA, *Past Chairman*, Hunter College, New York, N.Y.  
10021

**GYMNASTICS EXAMINATIONS AND  
RATING COMMITTEE**

VARINA FRENCH, *Chairman*, Rt. 1, Box 245, Forest Grove, Ore.  
97116

LAURA LUEBKE, Bemidji State College, Bemidji, Minn. 56601

HARRIETT CARNES, Ithaca College, Ithaca, N.Y. 14850

MARY FOX, 933 Mistletoe Loop, Salem, Ore. 97303

SHIRLEY VEECK, 752 Oriole, Eugene, Ore. 97401

DELENE DARST, 1903 Robin Dr., Milledgeville, Ga. 31061

BETTY BENISON, Univ. of New Mexico, Albuquerque, N.M. 87106

## HOW TO ESTABLISH A RATING IN GYMNASTICS

The Gymnastics Rating is a joint rating administered by the Women's Gymnastics Certification Committee of the DGWS and the USGF (United States Gymnastics Federation).

Established Boards of Women Officials may qualify to give DGWS officials ratings in gymnastics by listing three qualified persons who are willing to establish and maintain gymnastics ratings. The qualifications, such as experience in the sport and possible other ratings, should be listed. These names should be sent to the Gymnastics Examinations and Ratings Associate Chairman, Helen Timmermans, Univ. of South Carolina, Columbia, S.C. 29208.

Certified boards and approved USGF individuals *only* may rent the rating film. The rating film is rented for a three-day period. To obtain the rating film, send a request to the nearest Association Film Company, listing *three* dates. Send a carbon copy of this letter to the Examinations and Ratings Associate Chairman and request the examination packet from her. Upon confirmation of the rating film request, the film and examination packet will be sent prior to the administration date.

The script-workbook, *The Training of Judges for Girls Gymnastics*, has been revised in accordance with the new FIG Code of Points. It is to be used in conjunction with the revised training film to train judges for optionals. It is suggested that the Athletic Institute 8mm loop films in floor exercise, balance beam, uneven parallel bars, and vaulting be used in training judges for DGWS-USGF compulsory phases of gymnastics. The training film may be rented for a five-day period.

### Sources of Film Rentals

*Training of Judges for Girls Gymnastics*: 16mm.; b&w; 1600 ft.; sound on floor exercise section; \$15 for a five-day period.

*Rating of Judges for Girls Gymnastics*: 16mm.; b&w; 728 ft.; sound on floor exercise section; \$10 for a three-day period. (Available only to certified Boards of Women Officials.)

Order from the Association Films, Inc.,  
561 Hillgrove Ave., La Grange, Ill. 60535

### Source of Script-Workbook

One copy of the script-workbook, *The Training of Judges for Girls Gymnastics*, will be shipped with the training film without extra charge. Copies for participants should be ordered at least one

month in advance of bookings. Order from AAHPER, 1201 16th Street, N.W., Washington, D.C. 20036. Price \$2.50 per copy; 2-9 copies, 10% discount; 10 or more copies, 20% discount.

#### **Rating Examination Costs**

Film Rental: \$10

Minimum per administration: \$18 (exclusive of film rental)

Minimum per examinee: \$3

Expenses for duplicating written examinations may be deducted.

#### **STANDARDS FOR OFFICIALS RATINGS IN GYMNASTICS**

##### **National Official**

- \*1. Minimum grade – theoretical examination; 90%
- \*2. Minimum grade – practical examination; 80%
3. Age – 20; Sex – female only
4. Duration – until December 1976 (throughout the Olympiad)  
Must judge three meets per year or a total of six meets within a two year period to maintain status.
5. Recommended fees – \$10.00 per session, transportation, and \$15.00 per diem
6. Qualified to judge any competition in any geographical area

##### **Regional Official**

- \*1. Minimum grade – theoretical examination; 80%
- \*2. Minimum grade – practical examination; 65%
3. Age – 18; Sex – female only
4. Duration – until December, 1976 (throughout the Olympiad)  
Must judge three meets per year or a total of six meets within a two year period to maintain status.
5. Recommended fees – \$7.50 per session and transportation
6. Qualified to judge any competition with the exception of the Elite Division in any geographical area

##### **Local Official**

- \*1. Minimum grade – theoretical examination; 70%
- \*2. Minimum grade – practical examination; 50%
3. Age – 18; Sex – male or female
4. Duration – until December, 1976 (throughout the Olympiad)  
Must judge three meets per year or a total of six meets within a two year period to maintain status

\*Minimum % score for both theoretical and practical must be met for rating level.

5. Recommended fees -- \$5.00 per session and transportation
6. Qualified to judge any competition with the exception of the Elite Division in any geographical area

#### **Registration of Officials**

A number of states require those who officiate either boys or girls interscholastic contests to be registered with the State High School Athletic Association or other administrative body. Holding a DGWS rating ordinarily does not exempt an official from complying with this regulation.

All DGWS officials who officiate any high school or junior high school games are urged to cooperate fully with their state regulatory body by registering with the proper organization and paying any required fee, by wearing the official emblem in addition to the DGWS emblem, and by complying with all requirements for sports officials.

#### **Amateur Standing of Officials**

An official who wishes to maintain her amateur status as a participant in a sport must be aware of the ruling(s) on amateur status established by the governing body for that sport.

Amateur status may be defined by groups governing high school- and college-level competition. National organizations governing amateur competition may also have established rulings on the amateur status of the participant.

The official who wishes to maintain her status as a participant is responsible for investigating the specific regulations of the governing body who has jurisdiction over her eligibility for participant.

#### **How to Become a Rated Official**

1. Study the rules, the article on the techniques of officiating, and the study questions.
2. Attend interpretations meetings and officiating clinics or training courses conducted in your vicinity.
3. Practice often. To some, officiating comes easily; to others it comes only as the result of hard work and concentration. Welcome criticism and work hard to improve.
4. Find out from the chairman of the nearest affiliated board when examinations for ratings are to be held. (Consult list of affiliated boards.)
5. Contact the chairman of the nearest affiliated board for materials necessary to give Intramural ratings.
6. Remember that it is the aim of the Officiating Services Area to maintain a high standard for National officials. Do not be dis-

couraged if you do not receive a National rating on your first attempt. Welcome suggestions from the examiners, practice more, and try again.

#### **INFORMATION FOR AFFILIATED AND PROVISIONAL BOARDS**

An *affiliated* board is a board which has at least three National officials in a given sport; it is authorized to give ratings at all levels in that sport.

A *provisional* board in gymnastics is a board which has less than three national officials; however, since films are used as a medium for rating, these boards may award ratings at any level.

An affiliated board which finds it cannot fulfill the requirements for retaining full affiliation may request permission from the OSA chairman to become a provisional board. An affiliated board may request provisional status in sports in which it has fewer than three National officials, while retaining full affiliated status in sports in which it has three National officials.

Please write to the Officiating Services Area secretary for assistance in the organization of new groups desiring to become affiliated or provisional boards.

A board does not need to have a specific number of officials in order to initiate ratings in gymnastics. The Board Chairman should make application to the Chairman of the Gymnastics Examinations and Ratings Committee.

The Gymnastics Examinations packets will be mailed when the rating film booking has been confirmed. (See page 152 for further information.)

#### **Emblem and Uniform**

The emblem for National officials in all sports consists of a shield. Other emblems are available for Local, Associate, and Intramural officials.

The official uniform is a navy blue and white tailored cotton shirt worn with any navy blue tailored skirt and white tennis shoes and socks. A navy blue blazer may complete the uniform if desired. Officials who receive fees for officiating are required to wear the official shirt.

The official shirt and white shorts or tailored skirt constitute the uniform for National swimming officials.

The official shirt and navy blue or white tailored skirt constitute the uniform for National tennis officials.

The official shirts and emblems are available from The Hanold Company, Sebago Lake, Maine 04075. The company can also pro-

vide approved blazers. When ordering, send dress size and check or money order for correct amount. Anyone may order the official shirt. A current rating card must accompany an individual's order for an emblem; however, it is not necessary to send a rating card when ordering a shirt.

An affiliated board may wish to have a supply of shirts or emblems for distribution to newly rated officials. A quantity order may be placed *only* by the affiliated board chairman. It is not necessary that the chairman enclose her own rating card, but full payment must accompany the order.

Prices: Shirt, \$5.00; knit jersey, \$8.00; blazer, doeskin, \$28.00, National and Junior National emblems, \$1.75; Local, Associate, and Intramural emblems, \$1.

Shipping Charge: 75¢ per order.

#### **How to Establish a Board of Officials**

1. Establish the need for an affiliated board by contacting women in the area who have current ratings or who are interested in standardizing and raising the level of officiating badminton, basketball, gymnastics, softball, swimming, tennis, track and field, or volleyball in that area.
2. Write to the Officiating Services Area Secretary, listed in the Officiating Services Area section for this Guide, for a sample copy of an authorized constitution for officials' boards and the Policies and Practices Handbook and application for becoming an affiliated board.
3. At a designated meeting of interested women, present plans for forming a board.
  - a. Choose a name which will permit expansion of function as need may arise; do not limit title to one sport.
  - b. From the group, elect a chairman, chairman-elect, secretary, and treasurer.
  - c. Form an examining committee of at least four members. If any member has been rated elsewhere, her experience should be helpful; such a rating is not necessary, however, except in basketball and volleyball. (See 4 below.) It is suggested that members of the examining committee be examined and obtain ratings from other affiliated boards whenever possible.
  - d. Make plans for drawing up a constitution according to the sample copy received from the Officiating Services Area.
  - e. Plan to devote some time to the study of the rules and to practice officiating. If possible, secure the assistance of some rated official in each sport for which the Board anticipates giving ratings.

4. Send to the Officiating Services Area Secretary the completed application form, two copies of the local constitution, and a check for \$5 annual dues (made payable to the Officiating Services Area). If *basketball* ratings are to be given, an affiliated board must send a list of three National officials, and a provisional board must send a list of three officials with at least an Associate rating. If *volleyball* ratings are to be given, an affiliated board must send the name of one National official, and a provisional board must send the name of one official with at least an Associate rating. A list of four interested women must be sent if the board wishes to give rating in sports other than basketball or volleyball. If a board wishes continued affiliation in any sport, at the end of two years, an affiliated board will be required to have at least three National officials; a provisional Board will be required to have at least three officials with at least an Associate rating. Approval of the application will come from the Officiating Services Area Chairman who will request that examination packets be sent to your Affiliated Board Chairman for all sports in which your Board is authorized to give ratings. The process of accepting an application for affiliation of a new Board and of requesting that the proper examination packets be sent ordinarily takes several weeks. Prospective Boards, therefore, should file for affiliation at least a month before they wish to hold rating sessions.
5. Administer Form A of the National Theoretical Examination. To cover the operating expenses, charge a small fee payable at the time of taking the written examination. Form B of the National Theoretical Examination may be administered to those who did not pass Form A.
6. Conduct practice sessions in rating officials. All persons on the examining committee who have not previously rated officials should have a minimum of three practice sessions prior to actually rating. Secure the assistance of a rated official in these practice sessions if at all possible.
7. Give practical examinations to individuals who pass the written examination. These should be conducted by three members of the examining committee.
- 8.\* Request appropriate rating cards from the OSA Secretary for distribution to those who pass the theoretical and practical examination.
9. Send lists of approved officials to schools and other organizations in the area. This notice should indicate the maximum fees for officiating in accordance with the OSA policy and should

\*Not applicable for gymnastics.

- give the name, address, rating, and telephone number of each official.
10. Keep accurate lists of all persons receiving ratings. Forward these lists to the chairmen of the Examinations and Ratings Committees in those sports in which your Board was authorized to give ratings.

### SOURCES OF INFORMATION AND MATERIAL

<b>Information Needed</b>	<b>Source</b>
Board Policy . . . . .	Officiating Services Area Chairman
Policies and practices handbook . . . . .	Officiating Services Area Secretary
Rules interpretation . . . . .	DGWS rules interpreter for each sport. Secure the name from the current Guide of the sport.
Expansion and affiliation . . . . .	Officiating Services Area Secretary
Dues . . . . .	Officiating Services Area Treasurer
Officiating standards for each sport . . . . .	Chairman of the Principles and Techniques of Officiating Committee
National Honorary rating . . . . .	Past Chairman of the Officiating Services Area

<b>Materials Needed</b>	<b>Source</b>
Rating cards . . . . .	Officiating Services Area Secretary
Examination material . . . . .	Examinations and Ratings Chairman for the sport in which examinations are desired
DGWS Guides . . . . .	DGWS-AAHPER, 1201 Sixteenth St., N.W., Washington, D.C. 20036
Uniforms and emblems . . . . .	The Hanold Company, Sebago Lake, Maine 04075

Officiating Services Area officers are listed under Officiating Executive Board in this Guide.

## AFFILIATED BOARDS OF OFFICIALS 1971 - 1973

Each board listed below offers ratings as indicated. Affiliated boards may have rated officials at each grade level from National official to Intramural official. Provisional boards may have rated officials at the Associate and Intramural grade levels; they are indicated below by an asterisk (\*). Upon request, the board chairman can supply a list of names, addresses, and telephone numbers of these officials.

Where it is indicated that the annual report was not received, the Examinations and Ratings chairman will not send the current examination packet to the board chairman until she receives this annual report.

For lists of boards given ratings, consult the appropriate *Guides*. The *Basketball Guide* lists all boards which give ratings in any sport.

### CENTRAL DISTRICT

*District Officiating Coordinator:* Judy Clarke,  
Univ. of Iowa, Iowa City, Iowa 52240 (1970-72)

#### IOWA

##### *Iowa City Board of Women Officials*

*Chairman:* Donna Newton, Univ. of Iowa, Iowa City 52240

*Gymnastics Chairman:* Kathleen E. Miller, Univ. of Iowa, Iowa City 52240

Ratings given in basketball\*, gymnastics, softball\*, swimming, synchronized swimming, volleyball\*.

#### KANSAS

##### *Topeka Board of Women Officials*

*Chairman:* Janet Nuzman, Washburn Univ. of Topeka, Topeka 66621

*Gymnastics Chairman:* Janet Nuzman (same as above)

Ratings given in gymnastics.

#### MINNESOTA

##### *Minnesota Board of Women Officials*

*Chairman:* Jean Anderson, 1717 N. Fry St., St. Paul 55113

*Gymnastics Chairman:* Pat Lamb, Carleton College, Northfield 55057

Ratings given in basketball, gymnastics\*, swimming, synchronized swimming, volleyball.

#### MISSOURI

*Northwest Missouri Board of Women Officials*

*Chairman:* Betty Welch, Graceland College, Lamoni, Iowa  
*Gymnastics Chairman:* Sandra Mull, Women's Physical Education,  
Northwest Missouri State College, Maryville

#### EASTERN DISTRICT

*District Officiating Coordinator:* Edith Cobane,  
State Univ. of New York, Albany 12203 (1971-73)

#### CONNECTICUT

*Connecticut Central Board of Women Officials*

*Chairman:* Polly Goselin, Central Connecticut State College, New  
Britain 06050

*Gymnastics Chairman:* Gail H. Davis, 119 Blake St., #203, New  
Haven 06511

Ratings given in basketball, gymnastics, volleyball

#### DISTRICT OF COLUMBIA

*District of Columbia Board of Women Officials*

*Chairman:* Lynn George, 6200 Lone Oak Drive, Bethesda, Md.  
20034

*Gymnastics Chairman:* Betty Lou Breese, 14229 Hi-Wood Dr.,  
Rockville, Md. 20850

Ratings given in basketball, gymnastics, softball, swimming,  
volleyball

#### MASSACHUSETTS

*Boston Board of Women Officials*

*Chairman:* Rose Somensini, 14 Carol Ave., Burlington 01803

*Gymnastics Chairman:* Marjorie Smith, 145 Sutherland Rd.,  
Brookline

Ratings given in basketball, gymnastics, softball, track & field,  
volleyball.

#### NEW JERSEY

*North Jersey Board of Women Officials*

*Chairman:* Nancy Mueller, 520 Westminister Ave., Elizabeth  
07901

*Gymnastics Chairman:* Marilyn Taigia, 166 B Main St., Little  
Falls 07474

Ratings given in basketball, gymnastics, softball, swimming, track  
& field, volleyball.

## NEW YORK

### *Capital District of Women Officials*

*Chairman:* Barbara Palm, SUNYA, 1400 Washington Ave., Albany 12203

*Gymnastics Chairman:* Edith Cobane, W.P.E., SUNYA, 1400 Washington Ave., Albany 12203

Ratings given in basketball, gymnastics\*, volleyball\*.

### *Central Hudson Valley Board of Women Officials*

*Chairman:* Jo Ann Faulds, 22 Gilmore Blvd, N., Wappingers Falls 12590

*Gymnastics Chairman:* Barbara Donaldson, Lyndon Rd., Fishkill 12524

Ratings given in basketball\*, gymnastics, volleyball\*.

### *Central New York Board of Women Officials*

*Chairman:* Margaret Robb, SUNYC, Cortland

*Gymnastics Chairman:* Harriett M. Carnes, W.P.E., Ithaca College, Ithaca 14850

Ratings given in basketball, gymnastics\*, swimming, synchronized swimming, track & field\*, volleyball.

### *Hudson Valley Board of Women Officials*

*Chairman:* Margaret Wagner, 70 Barker St., Mt. Kisco 10549

*Gymnastics Chairman:* Sue Umstead, 53 Crane Ave., White Plains 10603

Ratings given in basketball, gymnastics, volleyball.

### *Long Island Board of Women Officials*

*Chairman:* Mary Jane Beatty, 115 Birchwood Dr., New Hyde Park 11040

*Gymnastics Chairman:* Arlene Resnick, 454 Garden St., East Meadow 11554

Ratings given in basketball, gymnastics, softball, swimming, volleyball.

### *New York Board of Women Officials*

*Chairman:* Helen Allen, 68-10 108th St., Forest Hills 11375

*Gymnastics Chairman:* Eleanore Zombeck, 77-12 86th St., Glendale 11227

Ratings given in basketball, gymnastics, softball, swimming, volleyball.

### *Suffolk Board of Officials*

*Chairman:* Lorraine Michels, 86 Freeman Ave., Islip 11751

*Gymnastics Chairman:* Lorraine Michels (same as above)

Ratings given in basketball, gymnastics\*, swimming, volleyball.

#### **PENNSYLVANIA**

##### *Central Pennsylvania Board of Women Officials*

*Chairman:* Virginia Harpster, 105 White Building, Pennsylvania State Univ., University Park 16802

*Gymnastics Chairman:* Elizabeth Hanley, 105 White Building, Pennsylvania State Univ., University Park 16802

Ratings given in basketball, gymnastics\*.

##### *Philadelphia Board of Women Officials*

*Chairman:* Eleanor Snell, R.D. #2, Fern Ave., Collegeville 19426

*Gymnastics Chairman:* Phyllis Cooper, 39 Frog Hollow Rd., Churchville 18966

Ratings given in badminton, basketball, gymnastics, softball, synchronized swimming, volleyball.

#### **MIDWEST DISTRICT**

*District Officiating Coordinator:* Pat Roy,  
East Gary High School, East Gary, Indiana (1971-73)

#### **ILLINOIS**

##### *Central Illinois Board of Women Officials*

*Chairman:* Gooch Foster, Illinois State Univ., Normal 61761

*Gymnastics Chairman:* Cathy Korando, Illinois State Univ., Normal 61761

Ratings given in basketball, gymnastics

##### *Northern Illinois Board of Women Officials*

*Chairman:* JoAnne Schmidt, Glenbard East H.S., Lombard 60148

*Gymnastics Chairman:* Betty Meyer, 1786 W. Farm, Lake Forest 60045

Ratings given in basketball, gymnastics, softball, swimming, track & field, volleyball

##### *Southern Illinois Board of Women Officials*

*Chairman:* Kay Brechtelsbauer, Park Towne Gardens Bldg. D, Apt. E, Carbondale 62901

Ratings given in basketball, gymnastics, swimming, tennis, volleyball.

#### **INDIANA**

##### *Indiana Lakes Board of Women Officials*

*Chairman:* Ruth Guncen, 1911 Woodward Place, Goshen 46526

*Gymnastics Chairman:* Berdene Wyse, Goshen College, Goshen 46526

Ratings given in basketball, gymnastics, volleyball.

*Noblesville Board of Women Officials*

*Chairman:* Betty R. Heppner, 5115 E. 79th St., Indianapolis  
46250

*Gymnastics Chairman:* Betty R. Heppner (same as above)  
Ratings given in gymnastics\*, swimming

*Northern Indiana Board of Women Officials*

*Chairman:* Pat Roy, East Gary High School, East Gary

*Gymnastics Chairman:* Jane Betts, Valparaiso Univ., Valparaiso  
46383

Ratings given in basketball, gymnastics\*, track & field\*, volleyball.

**OHIO**

*Cleveland Board of Women Officials*

*Chairman:* Marilyn Sanicky, 10233 Barr Rd., Brecksville

*Gymnastics Chairman:* Lori Clard, 20951 Detroit Rd., Rocky  
River H.S., Rocky River 44116

Ratings given in basketball, gymnastics, badminton, synchronized  
swimming, track & field, volleyball.

**WISCONSIN**

*LaCrosse Board of Women Officials*

*Chairman:* Lee Stephenson, Wittich Hall, Wisconsin State Univ.,  
LaCrosse 54601

*Gymnastics Chairman:* Lee Stephenson (same as above)

Ratings given in badminton, basketball, gymnastics, swimming,  
synchronized swimming, track & field, volleyball.

**NORTHWEST DISTRICT**

*District Officiating Coordinator:* Jan Boyungs,  
Central Washington State College,  
Ellensburg, Washington 98926 (1970-72)

*Elect:* Jean Neely, Eastern Oregon College, La Grande, Ore.  
97850

**ALASKA**

*Alaska Interior Board of Women Officials*

*Chairman:* Theresa H. Tomczak, Univ. of Alaska, College 99701

*Gymnastics Chairman:* Theresa H. Tomczak (same as above)

Ratings given in basketball, gymnastics\*, volleyball\*.

#### **OREGON**

*Northern Oregon Board of Women Officials*

*Chairman:* Oma Blankenship, 9425 SE Taylor, Portland 97216

*Gymnastics Chairman:* Mary Fox, Portland State Univ., Portland  
97207

Ratings given in basketball, gymnastics, tennis\*, track & field,  
volleyball.

#### **WASHINGTON**

*Puget Sound Board of Women Officials*

*Chairman:* Betty Story, 4403 - 4 Northeast, Seattle, 98105

*Gymnastics Chairman:* Birrell Dinnetz, 19559 2nd N.W., Seattle  
98171

Ratings given in basketball, gymnastics, track & field, volleyball.

#### **SOUTHERN DISTRICT**

*District Officiating Coordinator:* Jill Upton,  
Box 1400, Mississippi State College for Women,  
Columbus, Miss. 39701 (1970-72)

#### **MISSISSIPPI**

*North East Mississippi Board of Women Officials*

*Chairman:* Harriett Barnes, Box 1400, Mississippi State College for  
Women, Columbus 39701

*Gymnastics Chairman:* Martha W. Fultor, Box 1400, MSCW,  
Columbus 39701

Ratings given in basketball, gymnastics\*, tennis, volleyball.

#### **SOUTH CAROLINA**

*Rock Hill Board of Women Officials*

*Chairman:* Maebertha Bobb, Coker College, Hartsville 29550

*Gymnastics Chairman:* Helen Timmermans, Univ. of South  
Carolina, Columbia 29208

Ratings given in basketball, gymnastics\*, volleyball.

#### **VIRGINIA**

*Virginia Northwest Board of Women Officials*

*Chairman:* Laura Mapp, Bridgewater College, Bridgewater

*Gymnastics Chairman:* Betty Jaynes, Box 173, Madison College,  
Harrisonburg 22801

Ratings given in basketball, gymnastics\*, softball\*, swimming,  
volleyball.

#### **SOUTHWEST DISTRICT**

*District Officiating Coordinator:* Karen Johnson,  
California State College, Los Angeles, Calif. 90032 (1970-72)

#### **ARIZONA**

*Southern Arizona Desert Board of Women Officials*

*Chairman:* Genevieve Fleshman, Palo Verde H.S., Tucson 85719

*Gymnastics Chairman:* Betty Jones, 1237 E. Halcyon Rd.,  
Tucson 85719

Ratings given in basketball, gymnastics\*, volleyball, badminton,  
softball.

#### **CALIFORNIA**

*San Francisco Bay Counties Board of Women Officials*

*Chairman:* Ebie Fariss, 60 Jo Ann Court, Walnut Creek 94596

*Gymnastics Chairman:* Judy Smith, Ygnacio Valley H.S., Oak  
Grove Rd., Concord 94521

Ratings given in basketball, gymnastics\*, softball\*, swimming,  
track & field\*, volleyball.

*San Joaquin Board of Women Officials*

*Chairman:* Leilani Overstreet, 1310 West Mesa A., Fresno 93705

*Gymnastics Chairman:* Inky Kedford, 2919 E. Ashlon Ave.,  
Fresno 93726

Ratings given in basketball, gymnastics, tennis, volleyball.

#### **NEW MEXICO**

*New Mexico Board of Women Officials*

*Chairman:* Arlene Kilpatrick, Western New Mexico Univ., Silver  
City 88061

*Gymnastics Chairman:* Yvelle Capps, W.P.E., Eastern New Mexico  
Univ., Portalea

Ratings given in basketball, gymnastics\*, volleyball.

# Techniques of Officiating Gymnastics

Revised by the PRINCIPLES AND  
TECHNIQUES OF OFFICIATING COMMITTEE

The following descriptions of techniques for gymnastics officials are intended to supplement the official rules. It is important, therefore, that all the sources be consulted for complete understanding of rules and officiating techniques. The interpretation of rules in this *Guide*, plus the FIG Code of Points, should be used as the supplements to the techniques stated below.\*

## PART I. SUGGESTED OFFICIALS FOR A MEET SECTION 1.

*Officials for a dual or three-way meet:*

- 1 superior judge
- 3-4 acting judges (depending on whether the superior judge is also used as one of the acting judges)
- 1 chief scorer
- 2 assistant scorers
- 1 announcer
- 1 or 2 timers
- 1 to 5 flashers or runners

*Officials for a larger meet:*

- 1 meet director
- 1 meet referee
- 1 to 4 superior judges (depending on the number of events run at one time)
- 3 to 16 acting judges (depending on the number of events run at one time and whether or not the superior judges are also used as acting judges)
- 1 to 4 clerks (depending on the number of events run at one time)
- 1 chief scorer
- 2 to 8 assistant scorers
- 1 to 2 announcers (if two events are to be run alternately, it is best to have two announcers, one covering each event)
- 1 to 4 timers (depending whether the beam and floor exercise are to be run simultaneously and whether one or two timers per event are used)

\**F.I.G. Code of Points*: Available from United States Gymnastics Federation, P.O. Box 4699, Tucson, Arizona 85717, \$4.

## SECTION 2.

*The meet director shall-*

- a. Send out entry blanks at least two months in advance
- b. Obtain the facilities and gymnastics equipment for running the meet:
  1. Gymnasium with all necessary apparatus
  2. Special warm-up area for larger meets with identical apparatus
  3. Lockers and locker room for the competitors
  4. Changing area for coaches and officials (preferably another locker room)
  5. Seating arrangements for spectators
  6. Seating area for teams
  7. Chairs and tables for announcers, scorers
  8. Chairs for judges, flashers or runners, and timers
  9. P.A. system, stop watches, paper, pencils
  10. Record player, tape recorder and/or piano
  11. Gymnastics chalk, batter's rosin and fine sandpaper
  12. Tape measure to check the apparatus
  13. Flash card(s)
  14. Awards and prominent people to present them (not necessary for dual meets)
  15. Equipment movers during the meet, if any equipment moving is necessary
- c. Have received the names of entries at least two days before the meet (unless a definite deadline for entries was set) and draw the order of competition (drawn at random)

*Note:* In dual meets, the girls will compete alternately in the order sent in by the coaches of the teams. The visiting team has the choice of event(s) to go last in.

- d. Designate such persons as she deems necessary to assist her in her duties
- e. Obtain judges and all other officials
- f. Determine the suitability of all apparatus and supervise all placement
- g. Prepare lists of competitors for scorers, announcers, clerks, and superior judges. Prepare worksheets for acting judges.
- h. Provide for a trainer, nurse, or physician to be present at the meet
- i. Duplicate the results of the meet and mail them to interested parties.

*Note:* In case of dual meets, these duties shall be assumed by the home coach or person(s) designated by her.

### SECTION 3.

*The referee shall—*

- a. See that all the rules and regulations are enforced, and have the power to disqualify competitors or judges for serious infractions or extremely unsuitable conduct
- b. Decide on all matters not covered by the rules
- c. Rule on all protests
- d. Meet with judges and coaches (separately or combined) immediately prior to the meet for necessary clarifications of rules and difficulties

*Note:* In dual meets, the duties of the referee may be assumed by the superior judge in addition to her own assignments.

### SECTION 4.

*The superior judge shall—*

- a. Assign the acting judges to their places, apart from each other, and preferably on all sides of the performing area
- b. Determine when the acting judges are alert and attentive and signal the contestant to begin her exercise
- c. Conduct a consultation of the judges after the first performance in each individual event to establish a common basis for subsequent performances in that event
- d. Counsel the judges on any gross variations in compulsory exercises
- e. Counsel the judges on any inadequacies of any exercise
- f. Consult with an acting judge when requested by the acting judge
- g. If the two middle scores are out of line according to the FIG point spread for preliminary or final competition, the superior judge calls a conference, reviews the routine, and gives her score. The middle score furthest from the score of the superior judge must adjust, so that the scores fall within the range.

*Example: Preliminary Point Differences*

1. Superior Score — 7.4 (1.0 range)  
Middle Score — 6.5 and 7.6  
The 6.5 score must adjust to at least 6.6 to bring the scores in line.  
Average — 6.6 and 7.6 = 7.1
2. Superior Score — 8.9 (.5 range)  
Middle Score — 9.0 and 8.4  
The 8.4 score must adjust to at least 8.5 to bring the scores in line.  
Average — 9.0 and 8.5 = 8.75

The average score must also be in line with the score of the superior judge according to the FIG point difference.

	<i>Superior Judge's Score</i>	<i>Average Score</i>
<i>Prelims</i>	9.5 - 10.0	Within .30
	8.5 - 9.45	.50
	Below 8.5	1.00
<i>Finals</i>	9.5 - 10.0	.20
	8.5 - 9.45	.30
	7.0 - 8.45	.50
	Below 7.0	1.00

If the average score is out of line with the score of the superior judge, the gymnast's score is computed *without* consultation in the following manner:

1. The 2 middle scores are averaged.
2. This average score is added to the score of the superior judge.
3. This total is divided by 2 to arrive at the final or *base score* for the gymnast. This score is flashed.

*Example: Final Point Differences*

	<i>Superior Score</i>	<i>Average Score</i>	<i>Base Score</i>
Case #1	9.8 (.2 range)	9.5	19.3/2 = 9.65
Case #2	9.0 (.3 range)	8.6	17.6/2 = 8.80
Case #3	9.1 (.3 range)	9.5	18.6/2 = 9.30

In case of *protest*, after review and decision by the Jury, the Meet Referee or President of the Jury *may* alter the score as follows:

1. Take the score of the four individual scores that is the highest.
2. Add this score to that of the superior judge.
3. Average the total to arrive at the adjusted score.

	<i>Individual Scores</i>	<i>Superior Score</i>	<i>Adjusted Score</i>
Case #1	9.0 9.1 9.3 9.3	9.3	18.6/2 = 9.30
Case #2	9.0 9.1 9.3 9.3	9.0	18.3/2 = 9.15

In Case #2, the Adjusted Score works out to be less than the Average Score. Therefore, the coach must accept this compromise or withdraw the protest. In a rare instance, after Jury deliberation, the Meet Referee may counsel the Superior Judge, if her score seems inaccurate.

- h. Supervise the timers during the events in which they are active.
- i. Subtract from the competitor's average, if necessary, deductions for:
  1. Time infractions
  2. Going out of bounds in floor exercise

3. Improper attire
  4. Coach talking to or making signals to the gymnast while she is performing
  5. Gymnast taking an extra warmup during judges' conference
  6. Gymnast failing to present herself to the head judge at the beginning of her exercise
- j. Take on the duties of a meet referee in dual and three-way meets.

#### SECTION 5.

*The acting judges shall—*

- a. Be familiar with the rules and difficulty ratings
- b. In case of compulsory meets, be thoroughly familiar with the compulsory exercises and their specific deductions
- c. Arrive at least 30 minutes before the starting time of the meet
- d. Follow the directions of the superior judge
- e. Mark independently and without communicating with the other acting judges, except in cases of conferences called by the superior judge
- f. During short breaks in competition, stay in the proximity of the gymnasium and avoid any contact with coaches, competitors, or parents of the competitors. (All protests or questions should be referred to the superior judge.)
- g. Be as impartial and objective as possible
- h. Stay alert during long periods of judging
- i. Be able to justify her score, if called upon to do so, and have all major deductions as well as the number of superior and medium difficulties listed on her worksheet
- j. Give credit for all work done up to the point of cessation if at any time an exercise is not finished
- k. Come up with her score within 30 seconds of the end of the exercise
- l. Not be a parent, coach, or teammate of a gymnast in the meet.

#### SECTION 6.

*The clerk shall—*

- a. Be provided with the names of all contestants in order of their performance for each event
- b. Check the contestants for each event, and notify them of the order in which they perform
- c. Be responsible for alerting the performer at the proper time for each event, and generally expedite the meet

*Note:* In large meets, it is helpful to have a separate clerk for each event. In case of dual meets, the duties of the clerk(s) are assumed by the coaches or managers of the teams.

## SECTION 7.

*The chief scorer shall—*

- a. Supervise all scoring and act as auditor of the average score
- b. Be provided with scorers' worksheets for each event
- c. Supervise the recording of all scores to ascertain that all marks are recorded correctly and that the score is credited to the proper contestant and to the proper judge
- d. When the final results of each event are posted, supervise the placing of the contestants' marks in accordance with the official rules
- e. As the final results of each event are determined, prepare a statement for the meet director including the winner of each place and the average score awarded
- f. At the completion of the meet, compute the scores for the All-Around event and prepare a statement for the meet director on the winners of the event
- g. Audit the scoresheet and turn it over to the meet director.

*Note:* In dual meets, the chief scorer shall give the results of the competition, as they are completed, to the announcer, who will announce them to the public.

## SECTION 8.

*The announcer shall—*

- a. Announce the order of the contestants for each event, call each contestant to report for his turn, and alert contestant next in line.
- b. Publicize the results of each event after they have been tabulated by the chief scorer and approved by the meet director.
- c. Refrain from making personal announcements unless a true emergency exists.

*Note:* In large meet situations, the announcer shall only open the meet, introduce the officials, and announce the order of events and the results of each event. Alerting the competitors at the proper time becomes the job of the clerks. At the conclusion of the competition, the announcer shall read the results of the meet.

## SECTION 9.

*The timer(s) shall—*

- a. Operate watches for the following events:
  1. *Floor exercise.* The timers will start their watches at the moment the competitor starts moving to music at the beginning of her exercise. After 1 minute 25 seconds, a warning signal should sound, loud enough to be heard over the music

of the exercise. At 1 minute 30 seconds the signal should sound again, but the watches should not be stopped. The watches are stopped when the competitor stops moving at the end of her exercise.

2. *Balance beam.* The timers will start their watches at the moment the competitor's feet leave the ground or Reuther board. After 1 minute 40 seconds, a warning signal should sound. At 1 minute 45 seconds, the signal should sound again, but the watches should not be stopped. The watches are stopped when the competitor's feet touch the ground at the end of her dismount. The watches are not stopped during the time the competitor spends on the ground following a fall.

3. *Floor exercise and balance beam.* If the girl has finished her exercise before minimum time, the timers should notify the head judge. There is a .05 deduction for each second under the minimum time. In case of overtime (going past the second signal), the judges will stop looking at the exercise as the second signal sounds. The work done after the signal is not counted, and the penalty for overtime is .3. The superior judge should be notified by the timers. She will make the necessary deductions.

*Exception.* If, on the balance beam, the second signal sounds after the girl has left the beam but before she has arrived on the floor, there will be no deduction for overtime. In this case, the watch is stopped at the sound of the second signal, not as her feet hit the ground.

b. Time the duration of the falls as follows:

1. In *balance beam*, a girl has 10 seconds to remount in case of a fall. One of the two timers, assigned to the task by the meet director, should pay close attention to the exact time the competitor falls off and call out "exercise terminated" if she has not remounted within 10 seconds. The watch should be kept running the entire time, timing the exercise as well.

2. In *uneven bars*, a girl has 30 seconds to remount and continue with her exercise after she has fallen off. A special timer should be assigned to the bars for this task. She activates the watch when the competitor's feet touch the ground in the fall and stops the moment her feet leave the ground again. If more than 30 seconds have elapsed, she calls out "exercise terminated."

c. Sound the warning signals at the proper time.

d. Notify the superior judge in case time infractions occur.

e. Notify the competitor or her coach upon request only. The request should be made through the superior judge before the start of the event.

## PART II. SCORING IN A GYMNASTICS MEET

### SECTION 1.

#### *Judges' worksheets*

- a. Worksheets should be given out to every acting judge and the superior judge.
- b. The worksheets should include the names of the competitors in their competitive order and space for listing deductions, difficulties, and the final score. If the closed scoring system is used, acting judges should also be provided with small pads of paper which they can use in sending in their final scores.

#### JUDGES WORKSHEET

Name of judge _____	Event _____
Competitor _____	Difficulty (4.0) _____
	Originality (1.5) _____
	Composition (0.5) _____
	Execution (1.5) _____
	Amplitude (1.5) _____
	General impression (1.0) _____
	Total _____
	Falls _____
	Final score = 10.0 - _____

Figure 1. Sample judges worksheet  
(floor exercise, balance beam, uneven bars)  
Negative method

The negative scoring method is recommended. Figure 1 is an example of the negative method in which a girl begins with a perfect score (10.0) and the judge notates the deductions. The deductions are then added together, then subtracted from the perfect score. The result is her score for the routine.

In side horse vaulting, *judges* use a different worksheet (see Fig. 2). The *scorers* worksheets for vaulting are similar to the ones used in other events, but should be made large enough for two sets of scores to fit into each square. In the 'Average' column, the better average of the two vaults should be circled and counted as the competitors score for the vaulting event.

**JUDGES WORKSHEET**

Name of judge \_\_\_\_\_ Event \_\_\_\_\_

Name	Number	Value	Deduction	Score

Figure 2. Sample judges worksheet  
(side horse vaulting)

**SECTION 2.**

*Scorers worksheets*

- a. Scorers worksheets (also called score sheets) should be available to the clerks, scorers, and coaches of the teams. One of the copies, designated as the official score sheet, should be checked by the chief scorer and meet director before final results are announced.

**GYMNASTICS COMPETITION SCORE SHEET**

\_\_\_\_\_ vs. \_\_\_\_\_

Date \_\_\_\_\_ Time \_\_\_\_\_ Place \_\_\_\_\_

Judges: \_\_\_\_\_ Event \_\_\_\_\_

Superior \_\_\_\_\_  
 2 \_\_\_\_\_  
 3 \_\_\_\_\_  
 4 \_\_\_\_\_

Name	School	Judges Scores				Home Team Averages	Visitors Averages	Place
		1	2	3	4			

Figure 3. Sample scorers worksheet  
Optional exercises

The score sheet shown in Figure 3 is designed for dual meet competition in optional exercises only. For a triangular meet, add another column for visitors' averages of the third team, and enter the names of the teams in the appropriate columns.

For meets involving both compulsory and optional exercises, it is recommended that scorers use the score sheet shown in Figure 4.

### GYMNASTICS COMPETITION SCORE SHEET

(name of the meet)

Date \_\_\_\_\_ Time \_\_\_\_\_ Place \_\_\_\_\_

Judges: \_\_\_\_\_ Event \_\_\_\_\_

Superior \_\_\_\_\_  
 2 \_\_\_\_\_  
 3 \_\_\_\_\_  
 4 \_\_\_\_\_

Name	School	Judges Scores				Average	T	Place
		1	2	3	4			

Figure 4. Sample scorer's worksheet  
 Compulsory and optional exercises

### SECTION 3.

#### *Determining the average*

- The average score of the gymnast is determined by crossing off the highest and the lowest scores awarded by the judges and averaging the middle two.
- In case fewer than four judges are used, all the scores should be averaged.

#### SECTION 4.

##### *Determining the team score.*

- a. For dual or triangular meets, each team can enter any number of competitors, provided the number of gymnasts entered exceeds the number of scores counting for the team total. The recommended number of scores to count in each event is three, but local or league regulations may increase the number if desirable. The team score is the total of the designated number of scores from floor exercise, balance beam, vaulting, and uneven bars.
- b. In larger meets (state, regional, etc.), the number of entries from each team can be decided by the meet director. The recommended number, however, is four per team per event, with the top three scores counting for the team total. In this case, the top three scores earned by the girls of a team in each event will be totaled for the event score. The total of four event scores makes up the team score.
- c. In meets where both compulsory and optional exercises are used, the team will earn two scores—one for compulsory exercises and one for optional exercises. The scores can be added for the final team score.

#### SECTION 5.

##### *Determining the all-around score.*

- a. The average scores earned by a girl in vaulting, uneven bars, balance beam and floor exercise will be totaled for her all-around score.
- b. In meets where both compulsory and optional exercises are used, a girl earns two all-around scores—one for compulsory exercises and one for optional exercises. These scores can be added for her final all-around score.
- c. Winning the all-around does not add points to the team total.

#### SECTION 6.

##### *Determining the scoring method.*

- a. Both open and closed scoring methods are acceptable in meets below national championship level.
- b. National and International meets should use the closed method suggested by FIG.

*Note:* In large meets, using the closed method is more practical and less confusing. In case of dual and triangular meets, using the open method is less time-consuming and more interesting to the gymnasts as well as to the audience.

c. *Explanation of the methods.*

*Closed method.* Judges arrive at their scores independently. Runners carry the scores to the head judge, who determines whether they are in range. Then the scores are carried to the scorers' table. From here, the scorers take over, working out the averages and recording the scores on their worksheets. The public does not see the individual judge's score, only the average.

*Open method.* Judges arrive at their scores independently. The scores are sent or flashed to the superior judge. After determining that the scores are in range, the superior judge signals to the flashers and the scores are shown to the public. Scorers copy the scores from the flash cards as they are shown, working out the averages.

- d. In each case, the competitor's average is flashed from the scorers' table after it has been computed and double-checked.
- e. The meet should not be held up for the average to be flashed. It can be announced after the next girl has completed her routine.
- f. To save time in vaulting events, only the best average of the two is flashed to the audience.\* However, the coach or spotter of a girl can request, before the first vault is executed, that the head judge inform her of the average of the first vault, if this could be instrumental in selecting another vault for her second attempt.

### PART III. ORDER OF EVENTS

#### SECTION 1.

*Large open meets.*

- a. The order of events for large open meets should be determined by the availability of space, the number of entries per event, and the number of events run at one time. Any practical combination is acceptable, as long as it is known to the competitors ahead of time.

#### SECTION 2.

*Dual and triangular meets.*

- a. In dual and triangular meets, the following order of events has been found best from the competitors' as well as spectators' point of view:
- Vaulting
  - Uneven parallel bars
  - Balance beam
  - Floor exercise

\*This will work only with the closed scoring method. If the open method is used, all scores should be flashed.

## PART IV. EQUIPMENT AND PERFORMING AREAS

### SECTION 1.

#### *Measurements and dimensions.*

- a. The dimensions of the apparatus specified here are those published by the International Gymnastics Federation. Variations from these measurements may be approved by mutual agreement of the parties involved, provided they meet the standards.
- b. The measurements here include both the metric and the linear measurements. The linear measurement is based upon the conversion of one centimeter equaling 0.03937 of an inch and one meter equaling 39.37 inches, figured to the nearest tenth of an inch.
- c. *Floor exercise.* The dimension of the area shall be a minimum of 12 m x 12 m (39'4½" x 39'4½") clearly marked with white lines in an area of at least 14 m x 14 m (45' 11 3/16" x 45' 11 3/16"). Indoor area should be a wooden floor without grooves. It is recommended that the construction be a double elastic floor covered with soft material such as a carpet of soft felt 5 mm (3/16") thick and covered with canvas for protection. If the competition is held outdoors, a lawn is prepared and contestants shall have the choice of lawn or wooden floor.  
*Note:* Special floor exercise mats, put out by equipment companies, are acceptable as long as their overall measurements are correct.
- d. *Uneven (asymmetric) parallel bars.* The height of the upper bar shall be 2.30 m (7' 6 9/16"), measured from the top of the bar to the floor. The height of the lower bar shall be 1.50 m (4' 11 1/16"). The bars shall be oval in shape without splinters or bumps. It is recommended that the diameter of the bars be 41 x 35 mm and be reinforced internally by a steel or fiberglass bar to prevent breakage. The bars shall be placed on a level and stable foundation with fastenings to the floor or ground where possible. If fastening is not possible, the base shall be suitably weighted to prevent movement. The area beneath the bars shall be padded sufficiently for safety and to provide a soft landing.
- e. *Balance beam.* The height of the beam shall be 120 cm (3' 11¼") measured from the floor to the top of the beam. The length shall be 5 m (16' 4"). The cross-section of the beam shall be: thickness at widest part, 130 mm (5 1/8") and 100 mm (3 15/16") at upper and lower margins; depth, 160 mm (6 5/16"). The finish on the beam should be of natural lacquer with the surfaces smooth and without splinters or bumps. The walking surface should not be slippery. The beam must be placed on a level and stable foundation. The supports should be constructed to provide

maximum stability and not to interfere with the performer in any way. If possible, the supports should be fastened to the floor or ground. The area beneath the beam shall be padded sufficiently to ensure safety and provide a soft landing.

- f. *Vaulting horse.* The height of the horse shall be 1.10 m (3' 7 5/16"), measured from the floor to the top of the horse at the saddle. The vaulting horse should be placed on a level and stable foundation and where possible, fastened to the floor or ground. The area on the landing side of the vaulting horse shall be padded sufficiently to afford a soft landing.
- g. *The Reuther-type elastic board.* The length of the board shall be 1.20 m (47 1/4"). The width shall be 60 cm (23 5/8") and the height 12 cm (4 3/4"). The Reuther-type board should be used if at all possible. It affords a better spring and is easier on the contestants than the solid board.
- h. *Mats.* The mats may be up to 4" in thickness.

## Gymnastics Study Questions 1971-73

Revised by the Gymnastics  
Examinations & Ratings Committee

Part I: Compulsory Routines – read each question carefully and select the one best foil which answers the question.

1. What is the deduction for piking in the split leg circle (stride circle) in the Beginning uneven bar routine?
  - A. Up to 0.20
  - B. Up to 0.30
  - C. Up to 0.40
  - D. 0.50
2. What is the penalty for raising the right leg on the single leg shoot mount in the Intermediate uneven bar routine?
  - A. 0.20
  - B. 0.30
  - C. 0.40
  - D. 0.50
3. What is the penalty for a supplementary swing before casting the straddle position for the Advanced uneven bar routine dismount?
  - A. 0.10
  - B. 0.30
  - C. 0.40
  - D. 0.50
4. In the Beginning floor exercise routine, which of the following occurs after the steps in waltz time and the  $\frac{3}{8}$  turn left?
  - A. Kick the left leg forward, four running steps, hop and step left to L cartwheel
  - B. Kick the left leg forward, four running steps, hop and step right to a R cartwheel
  - C. Kick the left leg forward, four running steps, hop and step left to a front handspring
  - D. Kick the left leg forward, four running steps, hop and step left to a tiasica

5. What is the penalty for performing the Intermediate floor exercise routine dive cartwheel without a dive?
- A. 0.10
  - B. 0.20
  - C. 0.30
  - D. 0.40
6. What is the penalty for lack of suppleness and continuity on the back walkover in the Advanced floor exercise routine?
- A. 0.10
  - B. 0.20
  - C. 0.30
  - D. 0.40
7. What is the penalty in the Beginning level balance beam for the swinging leg touching the beam on the dismount?
- A. 0.20
  - B. 0.30
  - C. 0.40
  - D. 0.50
8. What is the recovery from the forward roll in the Intermediate balance beam routine?
- A. To a squat position, right foot forward
  - B. To a squat position, left foot forward
  - C. To a high "V" seat position
  - D. To a straddle support position
9. What is the penalty for lack of continuity between the 1/2 turn right with left leg bent in front of the body and immediately placing left foot on the beam and continue 1/2 turn right on balls of feet?
- A. 0.20
  - B. 0.30
  - C. 0.40
  - D. 0.50
10. What is the penalty for a bent hip squat vault performed for the Beginning level in vaulting?
- A. 0.50
  - B. 1.0
  - C. 2.5
  - D. 0 - No score

11. What is the penalty for body at horizontal on hand contact with the horse for the Intermediate level vault?
- A. 1.0
  - B. 2.0
  - C. 2.5
  - D. 3.5

12. What is the penalty for stopping in the support position for the Advanced level vault?
- A. 0.1-0.2
  - B. 0.3-0.5
  - C. 0.5-1.0
  - D. 1.5

Part II: Optional Judging – read each question carefully and select the one best foil which answers the question.

13. How many approach runs may be executed for two vaults?
- A. Two
  - B. Three
  - C. Four
  - D. Any number as long as the apparatus is not contacted
14. What should be the maximum total deduction for the Yamashita vault if the hand repulsion is alternate and the coach aids the gymnast in landing?
- A. Up to 1.00
  - B. Up to 1.50
  - C. Up to 2.00
  - D. Up to 2.30
15. What is the penalty in a twisting vault if the rotation is not completed at the landing?
- A. 0.50
  - B. 0.30
  - C. 0.20
  - D. 0.10
16. Which of these vaults have a value of 9.0 points?
- A. Hecht
  - B. Yamashita
  - C. Handspring
  - D. Lay-out stoop

17. If a performer falls off the bar, how long does she have to remount the apparatus before the exercise is considered finished?
- 30 seconds
  - 20 seconds
  - 10 seconds
  - No time limit
18. Which of these mounts is considered a *superior* difficulty?
- Jump into a handstand on the low bar
  - Straddle jump over low bar, catch high bar in hang
  - Glide-kip – catch high bar
  - Free front hip circle – without manual grasp
19. Which of the following combinations is of *medium* difficulty?
- From rear support on high bar, facing the low bar, back seat circle-release-catch low bar in front support
  - From a stand on the low bar facing the high bar, straddle jump over the high bar, 1/2 turn, catch high bar in hang
  - From rear support on high bar facing inward, partial back seat circle, on the return swing straddle cut off dismount
  - Glide-kip under low bar, full turn to catch high bar in hang
20. What is the penalty if the gymnast falls on the beam and recovers without touch. the floor?
- 1.00
  - 0.50
  - 0.30
  - 0.20
21. Which of the following combinations is a *medium* difficulty?
- Side cartwheel mount, gallop steps with 1/2 turns
  - Knee scale mount with full turn on the knee
  - Cat leap with half (1/2) turn. squat, backward roll to front scale
  - Backward tinsica, backward roll with extension into handstand
22. Which of these dismounts is a *superior* difficulty?
- Slow press handstand with legs straddled, arch over dismount
  - From side standing, take off from one leg and somersault forward
  - Backward tinsica
  - Front handspring with one arm support



45



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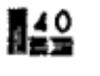


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23. What is the penalty if the floor exercise ends at 1 minute 35 seconds?
- Up to 1.00
  - Up to 0.50
  - Up to 0.40
  - Up to 0.30
24. What is the penalty if a back handspring is repeated in succession four times?
- 0.10-0.20
  - 0.30-0.40
  - 0.50
  - None
25. Which of the following connections is a *superior* difficulty?
- Series of cartwheels backward in place
  - Pirouette to a split
  - Flip-flop to kip (cradle)
  - Partial backward roll, kip up to arched standing

### ANSWERS AND RULE REFERENCES

#### Part I: Compulsory Routines

- B Table of Penalties, Beginning Level Uneven Bars, VIII, 2
- C Table of Penalties, Intermediate Level Uneven Bars, I, 2
- D Table of Penalties, Advanced Level Uneven Bars, X, 1
- A Written Text, Beginning Level Floor Exercise, IV, 2; V, 1
- C Table of Penalties, Intermediate Level Floor Exercise, V, 1
- A Table of Penalties, Advanced Level Floor Exercise, V, 2
- B Table of Penalties, Beginning Level Balance Beam, XIX
- C Written Text, Intermediate Level Balance Beam, V
- B Table of Penalties, Advanced Level Balance Beam, VIII
- D Written Text, Beginning Level Vault
- A Table of Penalties, Intermediate Level Vault, Pre-flight 3
- B Table of Penalties, Advanced Level Vault, Pre-flight 10

#### Part II: Optional Judging

- B FIG Article 12 (page 10, Paragraph 4)
- D FIG Article 12 (page 11, vaults handstand 9, 22)
- A FIG Article 12 (page 11, vaults turning 3)
- D FIG Article 12 (page 13, table 5)

- 17. A FIG Article 13 (page 19, falls)
- 18. A FIG Article 13 (page 24, mounts superior 6)
- 19. C FIG Article 13 (page 48, dismounts medium 4)
- 20. B FIG Article 14 (page 53, penalties 1)
- 21. B FIG Article 14 (page 58, mounts, medium 14)
- 22. B FIG Article 14 (page 82, dismounts, superior 11)
- 23. D FIG Article 15 (page 28, penalties 4)
- 24. A Notes (page 17, acrobatics)
- 25. C FIG Article 15 (page 106, backward walkover, superior 1)

**Note**

Part I references, DGWS gymnastics guide  
Part II references, 1970 Edition FIG Code of Points

## DGWS SPECIAL PUBLICATIONS

DGWS Research Report: Women in Sports. 1971. . . . .	(243-06920)	\$3.00
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