



# NAWGJ NATIONAL NEWSLETTER

A Publication of the National Association  
of Womens Gymnastic Judges and Coaches

September, 1985  
Vol. 8 No. 1

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LET'S ORGANIZE NAWGJ NATIONAL SYMPOSIUM

by

Char Christensen  
NAWGJ - EDITOR

It's over and what a huge success! The Sixth National NAWGJ Symposium in Portland, Oregon was held July 14 - 18th at the Thunderbird Motor Inn, Jantzen Beach. A special thank you goes to Mary McLellan who was the Symposium Director for our Third National Symposium. Past NAWGJ National Symposia were as follows:

<u>Date</u>	<u>Location</u>	<u>Director</u>
1976	Boulder, Colorado	Judy Bodman
1978	Santa Barbara, California	Patricia Levee Shirley Ruhlman
1980	Miami, Florida	Judy Crabtree
1982	La Crosse, Wisconsin	Mary McLellan
1985	Portland, Oregon	Mary McLellan

At the NAWGJ Banquet, a hearty sound of "Happy Birthday" was sung to celebrate the tenth year of NAWGJ's existence. The 1985 Judging Service Award went to Varina French - Certification Coordinator, Judges Certification, Inc. Congratulations go to Varina for all she has done for judges! She was presented with beautiful silver NAWGJ Mugs! Also, Congratulations to Dr. Mary McLellan and Dr. Sandra Price who received plaques as a symposium "Thank You"!

The next few issues of the National Newsletter will contain both technique and judging notes. Look for these in the future issues!

SPECIAL ACKNOWLEDGEMENTS

We wish to thank the following people for their contribution to a successful Symposium:

Dale Brown - Director, NAWGJ

George Hery and Speith-Anderson Equipment Company

Pat Robinson and Multonmah Athletic Club

Phyllis Steers - Director of Sales, Thunderbird Motor Inn

Jenny Taylor - Catering Manager - Thunderbird Motor Inn

Ruth Sandoz - Tennis Coordinator

Mary Ann West - Gold Coordinator

ASSISTANTS

Dr. Sandra Price - Computer, Registration Chair

Sue White - Computer Assistant, Financial Records

Michelle Latsch - Secretary

Marcia Chapman - JC, Inc. Secretary

A special thank you to Evadne Woodside and June Houghton for assistance with on-site planning and support through the entire planning period.

A special thank you to Judy Dobransky - Michigan SJD for her excellent photography in this Newsletter.

THANK YOU TO OUR CLINICIANS

Pam Burges - Brevet Judge

Delene Darst - Chair, Judges Certification, Inc.

Jackie Fie - FIG WTC Member

Varina French - Certification Coordinator, Judges Certification, Inc.

Jim Gault - Author, Uneven Bar Compulsory Routines

George Hery - Speith-Anderson Equipment Co.

Dale Kephart - Author - Balance Beam Compulsory Routines

Carol Mahar - Exercise Physiologist

Dr. Pat O'Shea - Professor of Physical Education, Oregon State University, International Strength Training Specialist

Dr. Ken Rabizza - Associate Professor of HPER, University of California-Fullerton, Specialist in Stress Management of Optimal Sports Performance

Nancy Roach - Author, Floor Exercise Compulsory Routines

Pat Robinson - Coach, Judge, Director of Gymnastics, Multonmah Athletic Club

Bill Sands - Assistant Gymnastics Coach, University of Utah and Biomechanics/Research Specialist

Audrey Schweyer - Brevet Judge, Coordinator, Practical Examinations, Judges Certification, Inc.

Sue Sherwood - Dance Specialist

NAWGJ GOVERNING BOARD MINUTES

July 12, 13&17, 1985  
Portland, Oregon

I ROLL CALL

- National Director Dale Brown
- Secretary/Treasurer Betty Scroufe
- Administrative Assistant Mary Van Grinsven
- Region I Betty Crowley
- Region II June Houghton
- Region III Vad Woodside
- Region IV Carole Bunge
- Region V Mary Ann West
- Region VI Donna Trevathan
- Region VII Lois Carson
- Region VIII Cheryll Hamilton
- Judges Training Mary Lou Dillard
- absent
- Newsletter Editor Char Christensen
- Symposium Director Dr. Mary McLeilian  
(present for her report)

M/S/P Availability Forms should now include an estimated miscellaneous expense form. Once this information is received, an estimated budget can be sent to the Meet Director.

V TREASURER'S REPORT

Betty Scroufe handed out a written report of financial transactions, budgetary considerations and proposals for revision of the membership renewal process.

VI MEMBERSHIP

A OPTIONS

M/S/P An Ad-Hoc Committee be formed to explore membership options and services (ie: student, club and/or coach memberships).  
(Chrm: Van Grinsven; Brown; Hamilton)

II APPROVAL OF MINUTES

M/S/P The September 19, 1984 minutes were approved.

III NATIONAL/REGIONAL DIRECTOR'S REPORT

The Director's report was presented in writing with further discussion given to several related issues.

All other National and Regional reports were presented in writing at this time.

IV ASSIGNMENT OF JUDGES

A CONTRACT

The issue of not returning contracts to the assigning official was discussed. The addition of several miscellaneous expenses to the contract form (ie-travel to and from airport, tolls, airport parking expense, mileage, meals required, lodging required) is needed to better prepare the Meet Director to work more accurately with budgeting costs.

Uniforms should be worn for all meets contracted by NAWGJ.

M/S/P\* Contracts not postmarked by the deadline date will necessitate a suitable replacement at no additional cost to the Meet Director whenever possible.

B MEMBERSHIP SERVICES

With the implementation of the new computer, it is now feasible for all memberships to be processed directly from the National Office. We suggest the SJD's continue the present procedures through 1985.

The National Office will also send a monthly listing of the current members to the SJD.

All NAWGJ members will receive 5 National Newsletters this year instead of the usual 4. This was deemed necessary to send out Symposium information in addition to our scheduled newsletters. Remaining 1985 issues to arrive in September and November.

M/S/P NAWGJ membership renewals will be sent to all members directly from the National Office.

M/S/P A current monthly membership list will be sent to all SJD's by the National Secretary/Treasurer.

M/S/P The National Newsletter Editor will send 5 Newsletters in 1985.

VII FINANCES

M/S/P\* Miscellaneous expenses that may be incurred by the Meet Director from a judge, will be added to the contract form.  
\* = judges contract revisions.

A RE-DISTRIBUTION OF SHARES

(Revision to Operating Code)  
M/S/P The membership fee will be redistributed to allow the Regional Fund an additional .50 by decreasing the State Fund by .50.

I-yes IV-no VII-yes Sec/Treas-yes  
II-no V-no VIII-yes Admin.Asst-obstain  
III-yes VI-no

M/S/P New distribution will occur beginning with the 3rd Period Financial Report 1985.

B FUNDRAISING

Ideas were again exchanged as fundraising possibilities at the regional level are still hard to initiate. The State fundraisers seem to be successful.

C CREDIT CARD USAGE

The use of Master Card and Visa was discussed for memberships and uniform purchase. Further investigation into this issue is needed.

D UNIFORMS

Uniform price as of July 1: Blazer&Skirt-\$150; Pleated Skirt-\$35; shipping and postage included. (must be ordered immediately for 1985-86 season).

VIII NATIONAL NEWSLETTER REPORT

A EDITOR'S REPORT

The Editor presented a written financial report and price quotes on possible format changes.

B New Image Coming

The National Newsletter will be going through various revisions through the end of 1985. Expect to see a new and exciting image in 1986!

B ASSIGNING FEES

The assigning fees used in 1984 and 1985 no longer cover expenses of assignment. The following motions will be incorporated into the Meet Information Form (formerly called: Meet Director's Contract). This form will be revised and included in the USGF Rules and Policies and available through the RJD.

M/S/P The recommended assigning fee for regional meets is \$3.00 per judge.

M/S/P The recommended assigning fee for national meets is \$50.00 per meet.

M/S/P (To be added to the Meet Information Form and Operating Code)  
Meet Information Forms received less than 30 days in advance, will result in the fee being doubled.

C ASSIGNING PROCEDURES

M/S/P An Ad-Hoc Committee be formed to develop suggested guidelines for assigning officials to follow for increased consistency. (Chrm: Carson; Bunge, Ide, Dillard)

M/S/P The assignment of judges to non-sanctioned USGF meets (YMCA, NCAA, AAU, etc) was addressed. NAWGJ supports the guidelines established by USGF with regard to safety and will encourage this standard be met at all assigned meets.

D ROTATION

NAWGJ supports the philosophy of rotation of judges whenever all selection criteria is equal.

E AVAILABILITY FORM

The SJD should send availability forms and miscellaneous expense forms to all state members at the beginning of the season, if possible. The miscellaneous expense form will help set a proposed budget for judges expenses.

C PUBLICATIONS COMMITTEE

M/S/P An Ad-Hoc Committee be formed to work with the National Newsletter Editor to revise the format of the newsletter. This committee will give a written report due at our next meeting. (Chrm:West;Woodside;Trevathan;Van Grinsven)

M/S/P A Publications Committee be formed to work with the National Newsletter Editor with regional representation.

M/S/P Carol Ide is the Chairperson for the Publications Committee.

M/S/P The Regional Publication Committee representatives shall be appointed by September 27, 1985 by their respective Regional Judging Directors.

IX SYMPOSIUM DIRECTOR'S REPORT

Dr. Mary McLeellan reported on all the activities planned for our 5th National Judges Symposium here in Portland. The Symposium will be our best ever with top-named clinicians.

Mary also discussed the 1987 and 1988 Symposiums. Bids will still be accepted IN WRITING for 1987 until August 15, 1985 and for 1988 until November 15, 1985. Bids should include information such as: hotel/shuttle service from airport, ceiling height, etc. All bids or questions concerning future Symposiums should be directed to Dr. Mary McLeellan.

M/S/P An Ad-Hoc Committee be formed to work with the current Symposium Director to study future Symposium sites. (Chrm:Woodside; Houghton; Bunge;Brouette;Crowley)

X FEE STRUCTURE

Clarifications were made in the present fee structure to aid in the consistency of payment throughout the United States. A revised fee structure will be available after the USGF congress.

MEETING ADJOURNED 5:30 P.M.

MEETING RE-ADJOURNED 10:00 P.M.

Further discussion was held on the fee structure with a proposal finalized to submit to USGF.

MEETING ADJOURNED 10:50 P.M.

XIV REORGANIZATION OF STATE AND REGIONAL BOARDS

M/S/P Election guidelines for State Governing Board Members will follow the format being used. (see Election Guide).

M/S/P An Ad-Hoc Committee will be formed to study the possibility of a position of regional administrative assistant. A written report will be presented to the National Governing Board at our next meeting. (including possible eligibility requirements and outline of duties.) (Chrm:Crowley;Dillard;Woodside;Hantison)

XV JUDGES TRAINING COMMITTEE UPDATE

Date presented an oral report of the possible restructuring of this committee at the USGF Congress this fall. More details will be available at that time.

XVI JUDGES CERTIFICATION, INC. REPORT

Betty Sroufe presented a brief oral report on the last several J.C.Inc. meetings held at our Master's Compulsory Workshops.

Betty informed us this committee's official name is now Judges Certification, Inc. (formerly Joint Certification Committee).

Betty has become a permanent voting member of the J.C.Inc, which allows MAJSD to select a new liaison person. Congratulations Betty !!

Lois Carson was appointed by the National Governing Board to fulfill this liaison position.

M/S/P The position of J.C.Inc. Liaison will be a 2 year appointed position with re-appointment possible. This appointment shall come from the National Governing Board.

MEETINGS ADJOURNED 4:45 P.M.

MEETING RE-ADJOURNED 9:00 A.M. JULY 15, 1985

XI JUDGES EVALUATION FORM

The present evaluation form will continue to be used and will again be discussed at our next Board Meeting in September.

XII JUDGES OPERATING GUIDE(JOG)

NAWBJ will begin sending every member a booklet containing official documents pertinent to our organization.  
Target date: January 1, 1986.

XIII ELECTION PROCEDURES

A ELIGIBILITY OF OFFICERS

M/S/P The Eligibility of NAWBJ Officers will remain as currently listed in the NAWBJ Election Guide as well as the NAWBJ Constitution and Operating Code.

B DEADLINE DATES

Election deadline dates were clarified. The motions listed below will be added to the Election Guide.

M/S/P (correct c. on SPECIFIC GUIDELINES FOR ELECTIONS-all offices)  
... Failure to respond with a certified letter, postmarked by the deadline ...

M/S/P (add to bottom of page)  
NOTE: If any of the deadline dates fall on a Sunday or legal holiday, procedures should be advanced to the next business day.

STATE GOVERNING BOARD

State Governing Boards were discussed at length. A questionnaire will be presented to the current SGB's regarding the duties of their governing boards. The Administrative Assistant will tabulate the results and present it in writing at the September meeting.

M/S/P\*All State Governing Board Members must be elected.  
\* = revision to Election Guide and NAWBJ Operating Code.

MEETING RE-ADJOURNED 12:00 NOON, JULY 17, 1985

XVII NEW BUSINESS

A NEWSLETTER EDITOR ATTENDING SECOND BOARD MEETING IN 1985

The current policy is to pay the expenses of the Newsletter Editor to one Board Meeting per year (National Symposium during the year that it is held, and the fall meeting in other cases). Since the September meeting will include many reports regarding the Newsletter, it was felt the Editor should attend this meeting.

M/S/P All expenses of the National Newsletter Editor be paid to the September 1985 meeting in exchange for the 1985 meeting date.

B SERVICE AWARDS

The recipient of this year's NAWBJ Service Award is Varina French. NAWBJ presented her with a small token of our appreciation and a lifetime membership card for all the time, wisdom and friendship she has given to all of us.

A silver plate and plaques were also presented to Dr. Mary McLeellan and Dr. Sandra Price for all the hard work and dedication given to making our NAWBJ Judges Symposium successful. Thank You's are also extended to their assistants; Sue Whita, Michelle Latsch, Marcia Chapman and Varina French.

C NEXT MEETING DATE

Next meeting: September 26-28, 1985  
St. Paul, Minnesota

MEETING ADJOURNED 1:30 P.M.

Respectfully submitted,

*Mary Van Grinsven*

Mary Van Grinsven  
NAWBJ Administrative Assistant

*Mary Van Grinsven*

Approval of Minutes  
by NJD

July 30, 1985  
Date

\*\* NATIONAL SYMPOSIUM REPORT \*\*  
COMPULSORY FLOOR EXERCISE CLASS I AND III

Nancy Roach - Author - Compulsory Floor's  
 Delene Darst - Brevet Judge, WTC Chairman

\*Most of These Compulsory Comments Are  
 From a Coaching Point of View

Recorded by Char Christensen  
 NAWGJ Editor

CLASS I - FLOOR

Text Number

Element 1 - Demi-plié Bow - Due to the forward trunk lean, the back arm appears higher which is correct.

Element 2 - Passé Pose - Look for a diagonal line of the arms.

Element 3 - Turn Preparation - Don't break the body line to wind up for the turn. Don't curve the body. The left foot will be slightly off the ground as the turn starts.

Element 4 - 500° Turn (0.6) - Keep the shoulder line open with the right hand on the shoulder and left backward - diagonally upward (palm out). Demi plié and relevé the whole turn.

Element 5 - Arabesque - This will have a falling affect as if the gymnast is taking a breath of fresh air. There will be an off balance position but should not be out of control.

Element 6 - Run-Lunge - Keep the shoulders down on the runs. Do not lift shoulders to ears.

Element 8 - Tumbling (0.4) - The tumbling pass requires only a one step hurdle and if the gymnast takes more than a step, the deduction is -.1 per step.

Element 9 - Side Fall - The photo doesn't really show the arm circle to the left side middle and sweep in front of the body which is correct. Review the written text for detail. Hips go right as the body leans to the left to make the going down soft. There is a weight shift with thrust of the torso to left.

Element 10 - Straddle Sweep - Don't straddle the legs high in the air as it doesn't look appealing. The straddle should open wide and low to the ground with good amplitude and chest to the floor.

Element 12 - 360° Turn on Floor - The turn finishes with the arm curved overhead. The photo doesn't show it, but the text is written correctly. Don't hold the lunge but just pass through it. Lift from the torso sideward.

Element 14 - Cat Leap - 360° (0.4) - Passé bent both legs out to the side. It is hardest to do this with the second leg, but the gymnast should attempt to do this.

Element 15 - Side Passé - Emphasize that both hands circle, but the right arm should brush (bend more behind the head in a curved circle - frame the face with the arms). Keep the shoulders down. Don't travel forward on the passé, but stay in place.

Element 17 - Scissor Leap (0.6) - Go obliquely to the side on the runs into the leap. The first leg should be 135° and 180° on second split.

Element 18 - Arch Pose - Drop dynamically for proper rhythm.

Element 19 - Kneeling Position - On the hugging effect, the hands should be below the armpits and the shoulders should be kept down.

Element 20 - 180° Turn - You should demi plié the turn and can releve if you like. The right leg is slightly off the floor and should not be a real high kick.

Element 22 - Handstand 360° Pirouette Forward

Walkover (0.6) - The legs should be straight off the floor as a push and without a jump or tuck jump. The video shows this incorrectly. You should stretch to the handstand before the pirouette. Also, the arms stay overhead as they come up on the front walkover and not around to the sides.

Element 23 - Contraction - This is just a connection; so do not over deduct here.

Element 24 - Fan Kick - This should be 45° above horizontal with horizontal being parallel with the floor.

Element 25 - Lunge Step - Drop or thrust the elbows and arms down on lunge keeping the heel down.

Element 27 - Chaînee Turns - The fingertips touch the torso on the first part of the chaînee turn when the right arm comes in and then left.

Element 28 - Large Body Wave - As the gymnast steps back on the right with weight on the right, both arms thrust in at this point. They will be parallel to the front leg. On the big heavy note, the arms will be back on the body wave and not up overhead. The note comes early. It is before the end of the wave.

Element 29 - Tumbling (1.2) - The knees down position is at the end of the tumbling pass.

As long as it fits the music, it can be either knees first and then arms or knees and arms arrive together at the same time.

Element 31 - Round Off Split Jump (0.6) - Remove one of the following deductions as they both refer to the same thing.

- Lack of height in rebound - up to .2
- Lack of height in jump - up to .2

Watch the gymnast doesn't cheat this element. The rebound should happen first and then the turn after the rebound. As the gymnast drops down to the kneeling position, arrive evenly with weight over both legs and the hands should be on the floor next to the feet.





**\*\* NATIONAL SYMPOSIUM REPORT \*\***

**COMPULSORY CLASS I, II, III, IV-A - UNEVEN BARS**

**NATIONAL NAWGJ SYMPOSIUM**

July 14-18, 1985

by

Delene Darst - WTC Chairman  
Jim Gault - Clinician  
Recorded by Char Christensen - NAWGJ Editor

**CLASS I - BARS**

**TEXT NUMBER:**

Element 3 - Stoop Sole Circle - 180° Turn Catch High Bar (.6)

Gymnast can use either a crossed mix grip or catch with both hands at the same time. If you catch already turned, it helps to get the gymnast's weight around. Do not stick your head out during the stoop sole circle as this slows down the swing.

Element 6. - Counter Swing - Free Straddle Over Low Bar (.6) -

Brush or sit on bar during straddle over is up to .2. You can think of brushing as .1 and sitting as .2.  
- You want the straddle to occur as you come over the low bar and not early.  
- You do not want the gymnast to go to a handstand like the Elites do and this is not allowed. If a handstand were done, the free straddle over becomes a "C" instead of a "B" element. Therefore, it becomes a changed element.

Element 7 - Stoop Over Low Bar - Back Kip (.4)

- Brush or sit on bar during straddle over is up to .2. You can think of brushing as .1 and sitting as .2.  
- The long kip that follows this part is difficult to do because there is no uprise before it.

Element 10 - Dismount: Fly Away Stretched (Layout) (0.6)

- The gymnast should show a good layout position.

Element 5 - Short Kip to High Bar (0.4)

- Don't straddle during the cast. Complete the cast before you pike and straddle the legs for the sole circle half turn which is the next element.

Element 6 - Straddle Sole Circle Backward - 180° Turn (.08)

- Insufficient amplitude of circle up to -.2 refers to the amplitude as you turn which should be at the height of the high bar.  
- Gymnast can catch either in mix grip or catch two hands to overgrip. Most gymnasts will probably do the catch to overgrip. The grip change takes place by the completion of the turn.

Element 7 - Stomach Whip (Beat) - Uprise, Straddle Over Low Bar (0.6)

- The uprise should be close to horizontal with 10° above or below horizontal with the high bar, as being acceptable.

Element 8 - Long Kip (.4)

- Two styles are demonstrated:  
A) a super arch with the stomach sticking out with a pump or jerk.  
B) a straight body approach which generates more swing and is a better approach.

Element 10 - Piked Dismount (0.8)

- To get a good beat swing, you will see the following techniques: heels in front, somewhat. This tends to slow down the speed and offer more control. It should be done less at the Class I level. At the bottom of the swing (tap), the heels will draw back and the shoulders should drop down some. You will see some shoulder angle at the bottom of the swing or the gymnast may peel off the bar.  
- If the gymnast does a layout, it should be -.8 for substitution of an element, not changing the element. Changing the element is reserved for times when for example: a glide requires the legs to be together and the gymnast straddles them.  
- If the gymnast did a sole circle off with feet on, she would have deliberately omitted the piked fly away and receive a -.5 + -.8 for the value of the element.

**CLASS II - BARS**

**TEXT NUMBER:**

Element 1 - Glide Kip - Cast (0.6)

- Incomplete extension of glide up to .2 refers to some pike in the hips or shoulders not being extended.  
- You want a cast near 7/8; consider the bar at 0° when applying the casting deductions.

CLASS III - BARS

TEXT NUMBER:

Element 1 Mount: Glide, Stoop Through, Back Kip Up (.06)

- The gymnast needs to show an extension at the end of the glide with a swing "carry over" action from the glide without force. Incomplete extension of glide up to .2.
- The gymnast cannot skip this extended position on the bar even if they had the skill and strength to go into an immediate pendulum seat swing.

Element 2 - Pendulum Seat Swing (0.4)

- The best position for this element is seat up and behind the bar. The diagram here does not show this exact position. This is an excellent body lead-up position for stalders at a later time.
- Ideally, you should see a great deal of amplitude space between the back of legs and the grip on the bar as the gymnast drops under the low bar on the pendulum seat swing. The swing should not be a U shape or the swing "bottoms out" and slows. The seat should be parallel to the bar without the seat tipping at an angle.
- These deductions may be discussed further at WTC. For now, if the gymnast does a knee swing back, a fall -.5 will be deducted.
- If the gymnast falls back with straight legs which is the required position during the element, this would be a -.3 extra swing and if the gymnast fell up and down 2-3 times in this straight leg position, you would deduct -.3 extra swing each time.

Element 3 - Swing 180° Turn, Straddle Over Low Bar (0.4)

- You'll only see the cross mix grip briefly due to the fact that the half turn is completed before body begins forward swing the low bar.
- As the gymnast comes out of the sitting position on the forward swing, the feet will be slightly in front of the body to facilitate the swing action. After the half turn and on the back-swing, attempt to get the heels behind you for as much amplitude as you can get.
- Loss of balance or heaviness in hand change is -.1 each and this refers to -.1 for each hand change.

Element 5 - Forward Hip Circle - Cast (0.6)

- At the start of the front hip circle, the shoulders should be a little forward so the body can go through a long and short position which gives momentum and speed to the front hip circle. A quick pike assists in this momentum.
- The cast needs to be above horizontal with the legs together.

Element 6 - Straddle Sole Circle Backward - 180° Turn (0.6)

- The shoulders should lean a little on the cast.
- For good technique, practice casting drills where the gymnast puts her feet on a little late for the greatest amount of swing. If the legs come together quickly after the straddle sole circle, the turn becomes quick and easy.

- The gymnast can use either hand technique: 1) hop both hands at the same time which most gymnasts will use and Jim Gault prefers this method. 2) alternate hand change is acceptable although the gymnast may lose some rhythm this way, generally.

Element 7 - Stomach Whip (Beat) (0.4)

- Have bars out as much as possible for good technique.

Element 8 - Uprise - Squat on (0.4)

- Insufficient amplitude of uprise - up to 0.3 - the uprise should go to horizontal on the high bar with a 10° below or 10° above the bar as being acceptable.
- Incorrect timing of knee bend -.1 This is for bending too early before the gymnast gets to the bar.
- The text states rebound (jump) and emphasis should be on the rebound rather than a big jump. The diagram shows too much of a squat to be correct.

Element 9: Dismount: Straddle Sole Circle - Underswing with 180° Turn (0.6)

- The dismount needs to show rise and the half turn should be at the peak.
- The best technique is to get the feet on with the hips out in a large circle.

CLASS IV-A

TEXT NUMBER:

Element 2 - Back Hip Circle Cast (0.6)

- The cast should be immediate and can be under horizontal.

Element 3 - Single Leg Squat Through (0.6)

- The gymnast may want to put the thumbs around at the end for balance.

Element 4 - Stride Circle (Drill Circle) Backward

- The gymnast needs to lift the bar to start this move and shift (rotate) her wrists at the end of the circle similar to the shift on a free hip circle.

Element 6 - Pendulum Seat Swing (1.0)

- The hips should be higher and back more than the first photo shows. The seat should be higher than the head.
- The body should stretch before the short kip after the pendulum seat swing.

Element 9 - Pike Down - Stride Support - Flank Cut - (0.6)

- The gymnast needs to be strong enough to hold one foot or feet close to the high bar for good technique.

- Drill - have the gymnast drop back so the feet are close to the high bar as the gymnast drops to the low bar; then short kip back to high bar and repeat 2-3 times in a row.

Element 10 - Dismount: Cast, Straddle Sole Circle Backward - Under-Swing (1.0)

- Good technique includes casting with the shoulders slightly in front and pause some as you lift the feet high and then let the feet go back slightly before they come onto the bar.
- Don't arch the back so much that you come straight down to the mat.

**\*\*NATIONAL SYMPOSIUM REPORT\*\***

CLASS I COMPULSORY BALANCE BEAM

by

Dale Kephart - Beam Author/Brevet Judge

Recorded by Char Christensen, NAWGJ Editor

CLASS I - Beam

TEXT NUMBER:

Element 3 - High Knee Lift Pose

- This should be a sharp and fast position

Element 5 - Double Stag Jump (0.6)

- Tuck the front thigh hip and back leg up without "hanging" leg positions. Attempt to split with back thigh at a horizontal position with the beam.

Element 8 - Cross Handstand - Back Flic Flac (0.6)

- Early split of legs - 0.1 - the gymnast should wait until after the repulsion of the beam to split out.

Element 10 - Cat Leap - 180° 1/2 turn (0.6)

- The first leg should passe (bent) as it comes through with the second leg also showing this passe (bent) position. Both legs should be bent at one place in the leap. The easiest way is for the legs to circle wide which is not the best technique.

Element 14 - Close - 90° 1/4 turn - Front Scale (0.4)

- On the close, attempt to swing with expression by relaxing and moving the ribs first and then arms.

Element 16 - Leap Series: Stag - Split Leap - Sissone (0.6)

- The proper technique for the sissone is with the lead leg going out some but not to a horizontal position. There should be a 180° split on the diagonal.

Element 18 - Side Handstand - 90° 1/4 turn to Cross Handstand (0.4)

- The legs do not come together at the start of the side handstand. Hold this position for two seconds.

Element 19 - Swing

- There should be a slight contraction of the back on the way up. The rib cage is outward on the bounce up. Work on a double bounce drill with the arms swinging close to the body as they both move at the same time.

**\*\*NATIONAL SYMPOSIUM REPORT\*\***

TWISTING - WHAT THE JUDGE SHOULD LOOK FOR  
- BARS VAULT - TUMBLING

by

Jim Gault, University of Arizona Collegiate Coach  
Recorded by Char Christensen - NAWGJ Editor

- \* We need to look at how to somersault correctly in order to twist correctly.

- \* Ask oneself is the run and approach correct which will affect the twist if it is correct.

- \* Gymnast often go to the path of least resistance to complete the move.

- \* Tumbling and Twisting go together and Gerry George's first five chapters are an excellent source to read at the start of each coaching session (Biomechanics of Women's Gymnastics).

- \* Gymnast needs "time in air" to get the best twist. Center of gravity is lower in females and often changes technique differently from men with high center of gravity.

- \* The "set up" is a critical part of success. If the gymnast doesn't have a good somersault action, the twist will not be good either.

- \* Most tumbling landings are off balance and jumped out of. We need to attempt to "stick" the end of each pass. If rebound jump back is off balance, possible deductions apply. Ex. Class I - layout rebound, lunge - Better control if the rebound is up with lunge coming down close to the rebound for good technique.

FILM ANALYSIS

Triple Twist

- Good block needed for Triple Twist.
- Body needs to stay tight in air
- Clean leg position in air
- Twist faster with straight body
- Don't start twist on floor

Arabian - Near vertical at take off to assist in getting height as you will rotate over fast and may over turn.

Back Hand Spring - Before Full In - Don't undercut or most likely step out of full in.

Full-Twist In-Back Salto Out

- Needs straight line position to start twist without head sticking out
- Cowboy positions out are deductible

Front One and Half Twisting Salto

- Do not step out late or not in position to tumble out of with ease.
- Hips should land behind feet to do a punch front somi out of the one and half twist.

Roundoff - Into difficult tumbling, some gymnasts "round-out," by starting to turn on the mat out of the round-off.

Full Twisting Dive Roll - Use arms to twist with straight body line to twist easily.

Set-Ups For Hard Skills

- If gymnast needs a severe arch on back hand-springs, she is possibly not ready to learn more difficult skills. Think safety first.

Back Handspring - long and low

- off balance into direction you are going will give good block position to allow straight set-up position. Keep head in line.

Layout Back Somi - to progress to Full Twisting Salto

- practice several off mini tramp
- never over rotate after back layout
- from good layout, teach arms coming in

Trend - more whip backs into difficult tumbling  
- more full twisting salto

## \*\* NATIONAL SYMPOSIUM REPORT \*\*

STRESS MANAGEMENT TECHNIQUES FOR JUDGES

by

Dr. Ken Ravizza - Associate Professor -  
University of California, Fullerton;  
Specialist in Stress Management of Optimal  
Sports Performance

Recorded by Char Christensen, NAWGJ Editor

\*A certain degree of stress is necessary for testing, judging, etc.

\*Don't expect to be mellow as some butterflies are good and our goal is to have our butterflies fly in formation!

Relaxation Exercise:

Feet on floor or dangle back on chair  
Focus on wall spot - close eyes or open;  
Inhale, exhale, inhale, exhale  
Reflect back to getting dressed, morning activities, coming into room, chatting with friends, inhale, exhale, inhale - nothing can be done about morning, etc. Focus attention - here and now for control

For Awareness - Let chair take weight off legs, seat, lower back, weight off shoulders, weight up off back of head, cheeks, jaw; tongue; inhale, exhale.

Wake up - wiggle fingers, toes, arms roll up over head, eyes open.

Stress Management - Know where you are; be able to let go.

Ex. If you blew the score - let it go and concentrate on the next gymnast

For Gymnastic Judging

\*Need to stay totally involved with a relaxed concentration.

\*Be consistent - be able to block out outside pressures and concentrate on judging.

Role Playing Thoughts

Voices in our heads:

- Better be careful
- You're blowing your reputation
- You're so far out of range - will I get back in to range.

\*Be able to Get job done while you hear the above voices.

\*Be able to cope with all background: parents, coaches, gymnast, crying, other judges

Stress Principles

- We need a certain level to improve performance but not over arouse. We need techniques to control too much stress with stress management.
- What are our "stressors"?

\*Those things that we do when we are uptight. We need to channel stress.

Source of Stress:

- Career
- Time - managing it
- Diet and food
- Habits
- Genes - Heredity
- Sex activity

Intensity of Stressor:

- How long
- How violent
- How often occurring

Look at Amount of Life Stress: Decrease Stress Tolerance

- Job change
- Divorce
- Death
- Demands of Judging
- Crowds

\*What Stresses "You" Might Not Stress Someone Else

- look at what stresses us, individually
- attempt to eliminate your stressors

REACTIONS:Flight or Fight Reaction

- increase respiration, heart rate, blood flow
- mastoid muscles in jaw - strong place of tension
- tension headaches are caused by holding up shoulders in tension
- 60% of blood flow works on digestion

REACTIONS:

- Butterflies, diarrhea, stomach aches with pressure

Stress:

- Blood vessels constrict
- Knees shake
- Sweating hands
- Tighten muscles due to lactic acid

Stress Effects Our Performance

Behavioral Patterns Show Us Stress

- some doubt self
- some feel sleepy
- some have an upset stomach

Look at Your Performance:

- \* If your stress is too great, find ways to cope.
- \* Your stress may be beneficial, if your performance is good.

Stress - women come to seminars

- men almost need a heart attack to accept some help.

For Stress

- \* We need to take responsibility:
- \*) Who's "pulling your shoulders up with stress" - We are.
- \*) We are responsible for knowing ourself; know ourself so you work on weaknesses and build strengths
- \* Don't punish yourself and feel you probably deserve it.
- \* Your outlook is crucial:
- \* When your body talks, you'd better listen. We are all like snowflakes - all different.
- \* Recognize how you handle yourself
  - shoulders down and back
  - take breaths - inhale, exhale
  - stay centered

Drills: A-Stand

- Rock forward, backward
- Relax knees, back relax
- Shoulders down
- String lifts you up
- Strong and solid - roots into ground with feet

B-Sit

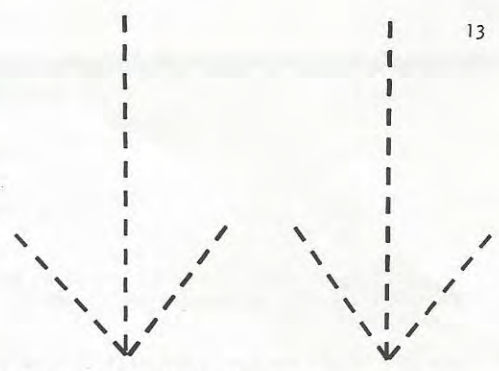
- Center position as you judge
- Bring closure - Ex. draw a line after gymnast and in brain - your all done. Need to separate yourself after scores go in to relieve stress.

C-Rub

- Rub your hands together for heat and apply the warm hands over the eyes and forehead for a relaxation technique.

D-Squeeze

- For handling irrate coaches, attempt to squeeze the gluteus maximus muscles and breathe deeply with inhaling and exhaling.



\*\*\* Congratulations to Erna Wachtel as she was honored for her years of Gymnastic Judging!!! The Illinois NAWGJ presented her with a gold gymnast necklace at the National Compulsory Clinic in Terre Haute, Indiana in May, 1985!

Betty Axelson, Elite Judge and a past Illinois State Judging Director gave Erna her award. Erna gratefully accepted her gift with warm words of wisdom! Congratulations!

NAWGJ UNIFORM INFORMATION

by  
Betty Sroufe  
NAWGJ Secretary-Treasurer  
The next order must go to the Manufacturer  
by September 30th at the very latest.

The cost of the New Uniform is as follows:

2 PC SUIT W/STRAIGHT OR PLEATED SKIRT	\$130.00
+ shipping cost and postage	3.75
(This was in error in Oregon - Sorry)	
TOTAL	\$133.75
SKIRT ONLY	\$ 35.00
+ shipping cost and postage	3.75
TOTAL	\$ 38.75

THE PROMISED SHIPPING DATE (by the mfg) IS LATE DECEMBER 1985.

MAIN CHANGES IN CODE OF POINTS

by

JACKIE FIE

- Size of judges' panels for W. C. and O. G. has been increased to 6 in order to obtain a more objective score and eliminate ties and duplication of scores; while 4 judges have been retained for national and international competitions.
  - The word "risk" has been completely eliminated from the CODE. Many elements have been differently categorized:
    - . many gymnastic elements - turns, jumps-leaps - have been redefined with regard to technical criteria for successful completion/execution and raised from B to C, or C to D.
  - The numbering of A, B, C, and D elements at all apparatus has been revised:
    - 01 - 19 = A
    - 20 - 39 = B
    - 40 - 59 = C
    - 60 - = D elements
  - Virtuosity is now included in the Bonus (not as an execution deduction) and is most specific as to the awarding of 0.1 or 0.2, possibly too restrictive, but at least more objective.
    - . Possible revision after W. C. '85.
  - Extra D, as part of Bonus, is now worth 0.1 as opposed to the C<sup>R</sup> at 0.20.
  - The requirements for Competition Ib, II, and III have been changed to reflect an increase in the difficulty requirement, however not exceeding the average number of B, C, and D value parts as performed by teams and individual gymnasts in the previous cycle of W. C., '81 - '83 as proved through analysis.
  - Value raising has become somewhat more consistent from event to event, even though it still differs due to the nature of the difficulties and series at the different apparatus.
  - Vaulting (optional) has been greatly simplified:
    - . division/classification of vaults into 4 groups
    - . simplification of requirements for Finals III
    - . performance of the compulsory vault only 1x. -
- .JOAGP = 2 attempts for compulsory vault remain.

VALUE PART REQUIREMENTS

EXAMPLES:

An exercise with a D-element that replaces/fulfills a C- or B- value part requirement receives no extra D-Bonus Point.

COMPETITION I

<u>Requirement</u>	<u>Performed</u>		<u>Performed</u>	
3 A	3 A	<u>OK</u>	3A	<u>OK</u>
3 B	3 B	<u>OK</u>	2B	2B + 1 C
2 C	1 C	1 C + 1 D	2 C	1C + 1 D
8	1 D	No X <sub>D</sub> - B.P.	1 D	No X <sub>D</sub> B.P.

<u>Requirement</u>	<u>Performed</u>		<u>Performed</u>	
3 A	2 A	2 A + 1 B	3 A	<u>OK</u>
3 B	2 B	1 B + 2 C	2 B	2B + 1 C
2 C	3 C	1 C + 1 D	3 C	2C <u>OK</u>
8	1 D	No X <sub>D</sub> - B.P.	1 D	1 D <u>B.P.+1</u>

Competition II

Value raised C instead of natural C  
 Missing value raised C-  
 Missing natural C-

= -.20  
 = -.60  
 .6 + .2 = -.80

<u>Requirement</u>	<u>Performed</u>	<u>Performed</u>	15
2 A	3 A OK	3 A OK	
2 B	2 B OK	2 B OK	
3 C (natural)	2 C (VR) OK	2 VR Cs -.80	
	1 D OK		
	no XD- B.P.	no XD B.P.	
	Value Raised C- instead of natural C	-.2	
	Missing natural C .6 + .2	-.8	
	Missing D	-.8	

Competition III

<u>Requirement</u>	<u>Performed</u>	<u>Performed</u>
1 A	3 A OK	3 A OK
2 B	2 B OK	2 B OK
2 C (natural)	1 VR C, 1 nat. C -.2	2 VRC -.4
1 D	1 D OK	1 D OK
	No B.P. XD	No B.P. XD

<u>Requirement</u>	<u>Performed</u>	<u>Performed</u>
1 A	5 A OK	6 A OK
2 B	2 B OK	3 B OK
2 C	1 C (VR -.2 -.8 = -.1.0)	2 C (Natural) OK
1 D	1 D	2 D OK
	No B.P. XD	
	(. missing 1 nat. C -8)	B.P. XD x .10

+ Advantage to gymnast

For repetition of a value part the second time in a different connection, value part credit may be earned 2 x. However, Originality (NV or RV) may be earned for the same element only once.



USGF - JOAGP DIFFICULTY-REQUIREMENTS-LIMITATIONS

- CLASS I - OPTIONAL: Competition I b Rules  
Finals - III Rules
- CLASS II - OPTIONAL: No credit for Natural "D." VR "D" = OK.  
No NV/RV or XD for Natural "D".  
No "D" vaults -- 10.00 pts.
- ADVANCED OPTIONAL:
- . Seniors = Competition I b Rules with no restrictions
  - . CH./Jr. = No credit for Natural "D".  
VR "D" = OK
  - . No NV/RV or XD for Natural "D".
  - No "D" vaults - 10.00 pts.
- CLASS III - OPTIONAL: No credit for Natural "C".  
VR "C" - OK  
"D" element voids routine.  
No "C" level or salto vaults (9.60 - 9.90)



\* Nike Style Show at NAWGJ Symposium; Stylish Warm Up Being Removed?!?!

- . C + B does not VR to C + C. C - '0' value
- . C element = no-credit; yes-compositional credit for Special Requirements, acro or gym. elements
- . C acro element on floor not required for "peaks."
- . No originality (NV-RV) or XD awarded/possible.

Round-off entry vaults not allowed at any level.

VALUE RAISING PRINCIPLES FOR FLOOR EXERCISE

1. Begins from A- for acrobatic elements with flight and without hand support

i.e.: e, r<sup>m</sup>, x, f, Af, etc.

2. Begins from B- for acrobatic elements with flight and with hand support (9)

A/B, C, B, new, or, V, C, or, V
   
 B, C, h, or, h, or, (indicates flight)
   
 C, new, C, or, new, C

} Includes recent revisions of symbols since Portland.

3. Begins from B- for gymnastic elements, i.e.:

i.e. 
  
 new for tourjete
   
 new for pike jump
   
 phi, zeta, or, phi, phi
   
 phi, phi, phi, phi, phi, phi, phi
   
 better, better

4. Direct Connection Possibilities

- A- acrobatic elements with flight and without hand support
- B- acrobatic elements with flight and with hand support
- B- gymnastic elements : leaps, jumps, hops, turns

VALUE RAISING PRINCIPLES

5. Indirect Connection Possibilities

- A- acrobatic elements with flight and without hand support
- B- acrobatic elements with flight and with hand support NO VALUE RAISING
- B- gymnastic elements NO VALUE RAISING

6. Acrobatic Series Possibilities

- A- acrobatic elements with flight and without hand support (directly or indirectly connected)
- B- acrobatic elements with flight and with hand support (Only directly connected)

7. Gymnastic - Acrobatic Possibilities (Direct Connection Only)

- A- acrobatic elements with flight and without hand support
- B- acrobatic elements with flight and with hand support
- B- gymnastic elements



Value Raising To D- FLOOR EXERCISE

1. Acrobatic Series begins with:

- Indirect Connection of:  $C + \cancel{C} =$  *h n l e h n l e*  
(2 C's)  $C + D$
- Indirect Connection of:  $C + \cancel{A} + \cancel{C} =$  *h n l e h n l e*  
(2 C's)  $C + B + D$
- Direct Connection of:  $B + B + C$  *h n l e*  
(2 B's + 1 C)  $B + C + D$

2. Gymnastic Series begins with:

- Direct Connection of:  $C + \cancel{C} =$  *h n l e*  
(2 C's)  $C + D$

3. Acrobatic - Gymnastic Series begins with:

- Direct Connection of:  $C + \cancel{C} =$  *h n l e*  
(2 C's)  $C + D$

EXAMPLE IN AEROBIC SERIES:

- Indirect:  $B + B + C = B + C + C$  *h n l e h n l e*
- Direct:  $B + B + C = B + C + D$  *h n l e*



\* Donna Irevetnan - Region V - KJV; Assisting with Cabbage Patch Raffle at our Symposium.



\*\* Vad Woodside - Region II - RJD and June Morlan-Houghton's Son; Our Special Symposium Guest "Stars."



\* Betty Heppner - Jan Heppner; One of the many "Mother-Daughter" Judging Teams Attending Symposium and The Weekend Bar-B-Q.



\* June Morlan-Houghton, Region II - RJD; Our Symposium Banquet Hostess for the Nike Style Show.

COMPULSORY QUESTIONS

1. Q. IS THERE ANYTHING WRITTEN ON HOW TO JUDGE THE CLASS IV ROUTINES?
- A. Class IV routines should be judged by using the specific deductions listed beside each element. The maximum deductions should not exceed the value of the elements listed. Two points are given for rhythm and elegance in total. Deductions should be taken for small, medium and large errors for overall lack of rhythm and elegance throughout the whole routine. Also, deductions for execution errors not specific to the elements should be taken as small, medium and large errors from these two points for rhythm and elegance.
2. Q. WHAT IS THE CORRECT WAY TO DEDUCT FOR A GYMNAST WHO HAS POOR FOOT POSITIONS THROUGHOUT THE ROUTINE?
- A. Deductions for poor foot positions (sickle foot, working on flat feet) throughout the routine should be taken as small, medium or large errors for the overall routine.
3. Q. HOW DO WE APPLY "FLAT" AND "UP TO" DEDUCTIONS? IS EVERYTHING "UP TO" OR NOT? TO JUDGE? TO TEST?
- A. For judging purposes, "up to" deductions are for errors which have degrees in them. If there is no "up to" then the total amount should be taken for that error. For testing purposes, you must know which are "up to" and which are not.
- UNEVEN BARS
4. Q. CLASS II - PAGE 36, #4 - GLIDE KIP CATCH HB STRADDLE OVER LB - IS THERE A HEAVINESS DEDUCTION ON THE STRADDLE OVER TO EXTENSION?
- A. Yes - would fall under general for heaviness.
5. Q. CLASS I, PAGE 42, #6 - PLEASE EXPLAIN THE DEDUCTION #4 - POOR BODY POSITION ON STRADDLE.
- A. Seat stuck out, back arched.
6. Q. CLASS I, PAGE 42 - WHAT IS GENERAL DEDUCTION IF A GYMNAST CASTS TO HANDSTAND, THEN FALLS (DOES NOT COMPLETE THE PIROUETTE)?
- A. If she does not repeat it, she will lose at least 1/2 the value of that element.
7. Q. IN THE ABOVE QUESTION, WHAT ARE HER OPTIONS TO START THE ROUTINE WHEN SHE REMOUNTS? <sup>(#6)</sup>
- A. She should cast and 1/2 turn again.
8. Q. CLASS I - HOW HIGH DOES THE STRADDLE OVER LB TO REAR SUPPORT HANG NEED TO BE?
- A. Hips halfway between 2 bars, legs in maximum straddle.
9. Q. CLASS I - HOW FAR (TO WHAT DEGREE) SHOULD THE FORWARD SWING AFTER HANDSTAND PIROUETTE GO?
- A. To the HB level.
10. Q. CLASS I - HOW LONG IS TOO LONG A HANG ON FOR THE GLIDE STOOP OVER ON THE LB?
- A. End up sitting on the LB.
11. Q. CLASS I - PAGE 42, #7 - BRUSH OR SIT ON BAR. ONCE THE STOOP IS COMPLETED, IS THERE A DEDUCTION FOR USING THE THIGHS TO GET YOU TO THE HIGH BAR?
- A. Yes, .1 if legs touch the bar.
12. Q. CLASS III, PAGE 31, #2 - IF A GYMNAST DOES A V-SIT BEFORE THE BASKET SWING, IS THIS A CHANGE IN TEXT?
- A. Not a change in text, more likely it would create a timing error.
13. Q. WHAT DETERMINES THE AMPLITUDE OF CAST?
- A. The line should be from the shoulders through feet.
14. Q. CLASS I BARS - PAGE 40, #1 & 2 - HOW DO YOU HAVE EXCESSIVE ARM BEND MORE THAN ONCE IN CLEAR ~~UP~~ UP TO .3 EACH?
- A. On the cast and on the finish of the clear hip circle.
15. Q. CLASS I BARS - IF A GYMNAST FAILS TO HIT THE HANDSTAND AFTER THE SHORT KIP CAST AND COMES BACK TO THE BAR OR FALLS OFF, WHERE SHOULD SHE PICK UP THE ROUTINE AGAIN? WHAT IF SHE ADDS A FRONT HIP CIRCLE TO CONTINUE TO THE HANDSTAND PIROUETTE ELEMENT?
- A. If she comes back to the bar it would be considered an extra swing and 0.3 - if she falls, 0.5  
If she adds a front hip circle, deduct 0.3 for changing a

16. Q. WHAT IS THE DEDUCTION FOR ELIMINATING THE FRONT HIP CIRCLE IN THE CLASS I BAR ROUTINE?  
 A. 0.3 - 1/2 the value of the *element*.
17. Q. CLASS I BARS - WHAT IS THE DEDUCTION FOR A GYMNAST WHO FAILS TO HIT THE HANDSTAND AFTER THE SHORT KIP AND DOES A SOLE 1/2, BEAT, STRADDLE OVER AND CONTINUES WITH THE COUNTERSWING?  
 A - 0.6 substitution  
 OR DOES THE HANDSTAND PIROUETTE, BEATS THE LB, STRADDLES OVER AND CONTINUES WITH THE COUNTERSWING?  
 A - 0.2 to 0.3 substitution of a connection.
18. Q. CLASS II BAR DISMOUNT - COULD SHE DO A PIKE FLYAWAY WITH BENT LEGS - WOULD THIS BE A TUCK FLYAWAY AND RECEIVE A SUBSTITUTION DEDUCTION?  
 A. This would depend on the amount of bend in the knees.
19. Q. CLASS II BARS - ALL CASTS - IS 7/8 HS DEFINED AS 7/8 OF A FULL 360° CIRCLE - THIS WOULD BE 45° ABOVE THE HORIZONTAL BUT DEDUCTIONS ARE .1 FOR 45° TO 79°?  
 A. No - from horizontal.
20. Q. CLEAR HIP IS TO GO TO HANDSTAND BUT DEDUCTIONS BEGIN AT 80° SO DOES THIS REALLY MEAN IT IS A CLEAR HIP 7/8 HANDSTAND?  
 A. Yes - 10° is allowed on either side of the 90° vertical to receive credit for the handstand.
- BALANCE BEAM
21. Q. OMISSION OF ONE ELEMENT IN A SERIES IS 0.3 - DO THEY ALSO LOSE THE VALUE OF THE SERIES?  
 A. Follow description in book for omission of elements in a series. If the series has only two elements and one is missing, you deduct value of the whole series.  
 A. These are the angle guidelines for insufficient amplitude on scales in the beam routines, all levels:  
 No deduction for 45° and above;  
 Horizontal to 45° is 0.1 to 0.2; and  
 Below horizontal is up to 0.3
22. Q. BEAM - PAGE 48 - OVERTIME IS .2 WITH NO DEDUCTION FOR NO DISMOUNT PLUS VALUE OF MAJOR ELEMENTS. DO THEY FINISH OR GET OFF?  
 A. BEAM - PAGE 48 - OVERTIME IS .2 WITH NO DEDUCTION FOR NO DISMOUNT PLUS VALUE OF MAJOR ELEMENTS. DO THEY FINISH OR GET OFF?
23. Q. BEAM - PAGE 48 - OVERTIME IS .2 WITH NO DEDUCTION FOR NO DISMOUNT PLUS VALUE OF MAJOR ELEMENTS. DO THEY FINISH OR GET OFF?  
 A. BEAM - PAGE 48 - OVERTIME IS .2 WITH NO DEDUCTION FOR NO DISMOUNT PLUS VALUE OF MAJOR ELEMENTS. DO THEY FINISH OR GET OFF?
24. Q. IT DOESN'T MATTER - ROUTINE IS OVER WHEN TIME IS CALLED.  
 A. IT DOESN'T MATTER - ROUTINE IS OVER WHEN TIME IS CALLED.
24. Q. GENERAL DEDUCTIONS PAGE 48 - .3 RUNNING OR WALKING INTO MOUNTS?  
 A. The .3 deduction listed for running or walking into mounts on beam actually applies only to CLASS I beam. All other mounts require steps into them.
- FLOOR EXERCISE
25. Q. WHAT DEGREE OF SPLIT IS REQUIRED IN THE CLASS III STRADDLE JUMP (PAGE 130) AT THE END OF THE ROUTINE TO RECEIVE NO DEDUCTION?  
 A. 135° or better.
26. Q. CLASS III PAGE 130 - ON THE ONE-ARM CARTWHEEL, WHAT IS THE DEDUCTION FOR A NEAR-ARM CARTWHEEL? IS THIS CHANGING? DO YOU THEN TAKE EXECUTION FOR KNEES? CAN YOU SEPARATE DEDUCTIONS FOR TEXT VS. EXECUTION?  
 A. Yes, you take execution for knees. Substitution is another skill - front walkover, forward roll, etc. Execution is listed in IV-VIII Page 103 - I-III is composition - what is required for this specific exercise.
27. Q. CLASS II - PAGE 136, #8 - WOULD THERE BE A DEDUCTION IF A GYMNAST DOES A FULL SPLIT AFTER BACK EXTENSION ROLL BEFORE WALKOVER?  
 A. Not allowed - probably have a timing or rhythm error of .1 and may have .1 for adding a small part.
28. Q. CLASS III - PAGE 130, #20 - MAY A BEAT FRONT WALKOUT SPRING BE PERFORMED? OR, MUST THE LEGS SHOW SPLIT THROUGHOUT?  
 A. Either way.
29. Q. CLASS III - PAGE 128, #14 - WHAT WOULD THE DEDUCTION BE IF THE GYMNAST PERFORMS A BACKWARD ROLL, NOT A BACK EXTENSION ROLL?  
 A. Failure to pass through handstand - 0.3
30. Q. WHAT IS THE TIME FOR THE COMPULSORY FLOOR ROUTINE?  
 A. Correct time is built into the recorded music.
31. Q. CLASS III, PAGE 126 - 360° TURN - DEDUCTION READS UP TO .2 IF TURN IS NOT DONE ON BALL OF FOOT. SHOULD IT BE JUST .2?  
 A. CLASS III, PAGE 126 - 360° TURN - DEDUCTION READS UP TO .2 IF TURN IS NOT DONE ON BALL OF FOOT. SHOULD IT BE JUST .2?

- A. The deduction is "up to" because the error could be in degrees.
- 32. Q. CLASS II - PAGE 137, #10 - DIVE ROLL STRADDLE THROUGH.
  - A. Deduction for failure to split in straddle is 1. This is a connecting part. The major element is the dive roll.

CHANGES TO TEXT

CLASS III, PAGE 129, #19 - Text says backward body wave and diagram shows a forward body wave - OMIT THE WORD "BACKWARD" IN THE TEXT.

PAGES 47 and 103 - IV AMPLITUDE printing error. ADD "UP TO" BEFORE 0.2 ON PAGES 47 and 103.

PAGE VII (definitions) #45 should be "SIDE LEAP" not "STRIDE LEAP."

CLASS I VAULT - PAGE 9

- C. 2ND FLIGHT
  - 3. PIKE DURING 1/1 TURN ..... UP TO 0.3

ADD TO TEXT - PAGE 32 #6 - UNDER DEDUCTIONS #6 - LEGS COMING TOGETHER LATE - 0.1

CLASS I UNEVEN BARS - PAGE 42, #6 - UNDER DEDUCTIONS #4, ELIMINATE THE WORD "EACH."

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