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English edition translated from the official FIG French text and prepared by:

Jacquelyn Klein Uphues
Chairman, U. S. G. F. Women's Technical Committee

in collaboration with

Frank L. Bare,
Executive Director, United States Gymnastics Federation.

*the recent trend
in judging scoring which
emphasizes sameness over
skill*

INTERNATIONAL GYMNASTICS FEDERATION

TECHNICAL COMMITTEE
Women's Section

CODE OF POINTS

for gymnastic competitions
at World Championships
at Olympic Games
and other international competitions

ANNEXES:

- Table of horse vaults
- Table of principal difficulties
 - 1. medium
 - 2. superior

1968 EDITION

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General Comp. Exerc.
Optional Exercises

Horse Vault

Uneven Bars

Balance Beam

Floor

Advice to Judges

INTERNATIONAL GYMNASTICS FEDERATION

FOREWORD

By virtue of her particular proficiency and professional value, each judge must be able to appraise and deeply feel (know) the exercise that is presented before her.

Her work is complicated and full of responsibility as she has only a few brief moments to judge a piece of work that has been meticulously prepared for several months by the gymnasts and their instructors.

The conscientious and impartial jury does not allow itself to be influenced by scenic effects without real value. It (the jury) is capable to observe and understand in its entirety the difficulty and value of a movement, the construction of the exercises and its harmony with the music.

It (the jury) must also appraise, beyond technical perfection, harmonious suppleness and feminine gracefulness.

An unjust or erroneous appraisal may have serious repercussions with regard to international gymnastic propaganda as well as regarding the morale of the gymnasts and those responsible for them.

So that juries of different nations may judge upon a common basis exercises executed at international competitions, and in order to unify points of view on the degree of elements of difficulty of artistic gymnastics, the Women's Executive Committee of the FIG has published a list of difficulties divided for each event: a) for medium difficulties b) for superior difficulties

These scales of difficulty complete the Code of Points which will serve as a guide in the matter of judging FIG competitions.

For the Women's Executive Commission:
The President: B. Villancher

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CODE OF POINTS FOR WOMEN

Article 1

All the Exercises, compulsory and optional will be evaluated by four women judges, and one female superior or head judge appointed by the Women's Executive Committee.

The four judges give their scores independently of one another. Each score will then be communicated to the head judge for verification.

Except for the finals on each apparatus and in floor exercise, the four judges shall consult after the first exercise in order to arrive at a starting point.

Among the four scores obtained for each competitor, the highest score and the lowest score are eliminated and the middle two scores are averaged.

The difference between the highest and the lowest of the two scores taken into consideration must not be greater than:

0.30 point for scores between 9.50 and 10.0

0.50 point for scores between 8.50 and 9.45

1.00 point in all other cases.

Concerning the finals on each apparatus, the entire difference between the scores will be:

0.20 point for scores between 9.50 and 10.0

0.30 point for scores between 8.50 and 9.45

0.50 point for scores between 7.00 and 8.45

1.00 point for all other cases.

Head Judge: The Head Judge will score all the exercises, but will not communicate her score except in a case of a conference, after the meeting with the judges, and, if necessary, with the President of the Jury.

Finals: For the finals, the score sheet should be printed with all the detailed different point values and the judges will mark carefully accordingly and take into consideration the originality and the value of the sequences.

COMPULSORY EXERCISES

Article 2

The compulsory exercises on the floor, the uneven bars and the beam will be evaluated from 0 to 10 points by tenths of a point.

Only one execution is allowed.

The 10 points will be divided as follows:

4 points:

Exactness and correctness of all parts of the exercise 2.00 points

Exactness and precision of direction and the floor pattern 0.50 points

Exactness of the rhythm of the exercise 1.50 points

In the case when one difficulty in the exercise is not executed by the gymnast, the penalty will be:

1.0 point for a superior element and 0.50 point for a medium element.

Small changes which do not facilitate the execution — 0.10.

If the music is too slow, if the pianist waits for the gymnast or obviously aids: Up to 0.50 points.

6 points:

Elegance of the gymnast 1.00 points

Sureness of the execution 1.50 points

Amplitude of the movements 1.50 points

Coordination of the movements 1.00 points

Lightness of the jumps and the acrobatics 1.00 points

COMPULSORY HORSE VAULT

The Vault will be evaluated by 10 points and divided in the following manner:

a) First Flight or Pre-Flight 2.00 points

b) Repulsion (push off) 2.00 points

c) Second Flight (after flight) 2.00 points

d) Stretch of the body (position) 2.00 points

e) Direction of the Vault 0.50 points

f) General balance of the vault 1.50 points

Article 3

In order to evaluate as accurately as possible the compulsory exercises, there shall be established a list of general faults with corresponding penalties.

Article 4

The compulsory exercises may not be repeated, except on the horse vault.

Horse Vaults: Two attempts are authorized, and the score of the better execution will be considered.

Article 5

The compulsory exercises may be reversed but only in total, except when precisely indicated by the official text.

The penalty imposed for reversing a part:

a) If it is an acrobatic element, the penalty is 0.5 point.

b) If it is an easy part, the penalty is 0.2 point.

OPTIONAL EXERCISES

Article 6

Except for the Horse Vault, the optional exercises may not be repeated.

Article 7

The optional exercises are evaluated from 0 to 10.0 points, by tenths of a point and are divided as follows:

Composition of the exercise 6 points	4 points — value of the difficult elements.
	1.50 points — originality and value of the combinations (connections).
	0.50 points — value of the general composition of the exercise (structure).

Execution of the exercise { 1.50 points — execution
1.50 points — amplitude
4 points 1.00 points — general impression

Article 8

The optional exercises of the same team must differ from the compulsory exercises and from one gymnast to the other, including the mount and the dismount.

The elements of the compulsory exercises may be included on condition that the combination will be totally different.

The mount or the dismount identical to that of the compulsory exercise: penalty of 0.30 point.

Repetitions: Every element of difficulty repeated in the course of the exercise will be considered as one difficulty of that same total.

It remains understood that an element of difficulty (Medium or Superior) repeated several times in succession (continually), for example: 2 Flip-Flops, 2 Somersaults, or several difficult leaps having the same amplitude, is not considered as a repetition, but actually as a superior difficulty.

Article 9

All of the exercises must be executed in a continuous manner. Exercises with swing must predominate.

The entire exercise credit must have a technical value balance and a progressive density adapted to the technical possibilities and the morphology of the performer.

Article 10

The individual exercises must contain 4 elements of medium difficulty and 2 elements of superior difficulty.

The value is determined as follows according to a maximum of 4 points reserved for that part of the exercise.

— Medium difficulties 0.50 each element
— Superior difficulties 1.00 each element

The penalty faced for the lack of one difficulty, medium or superior, is equal to their respective values as cited above.

GENERAL FAULTS

Article 11

For general faults: (one must understand) the faults relevant to body corrections and those which can be related to all of the disciplines.

Specific faults for each apparatus will be treated in their respective paragraphs.

- | | | |
|-------------------|---|-----------------------------------|
| 1. Small faults | { | — penalty of 0.10 to 0.20 points |
| 2. Medium faults | | — penalty of 0.30 to 0.40 points |
| 3. Serious faults | | — penalty starting at 0.50 points |

HORSE VAULT

Article 12

All of the vaults must be performed with the hands placed on the horse.

Both in the case of the compulsory vault and the optional vault, the gymnast has a right to two executions. The best execution is counted.

For the optional vaults, the two executions may be different.

Only one supplementary vault run shall be authorized, for the two vaults, without any penalty, provided the gymnast does not touch the horse.

If the apparatus has been touched, the attempt shall be considered as completed.

The difficulty of the vaults shall be determined according to the Table of Vaults.

If the vault selected does not appear in the Table, the terminology thereof must be sent a month in advance of the competition, to the President of the Technical Committee, and a duplicate to the Secretary.

Arriving on the floor: (Landing) One step is authorized upon landing (without penalty) on condition that it be executed in the direction of the descent and that it is (a step) not provoked by a definite unbalance.

Place of the Coach: The place of the coach is at the side of the descent; it is forbidden to stand between the board and the horse, to rest the hand on the horse as the gymnast begins the run, or to give signs at that moment.

The Horse Vault is divided into two principal parts. The proper technique of these two parts is necessary for a good execution of the vault.

A) Principal parts

First flight

Take off — position, arms, shoulders, legs, trajectory, lift of the body.

Arriving on the Horse — position of the hands, arms, shoulders, hips, legs.

Second flight

Repulsion — energy forces of repulsion, vitality of the reaction. Balance of the second flight as compared to the first (according to the vault executed)

Stretch and extension of the body during the afterflight.

Descent — balance on the floor.

General direction of the vault.

General balance of the vault.

In general, the vaults shall be divided into three categories:

1. The vaults passing through the inverted stretch position.
2. The vaults horizontal.
3. The vaults requiring turns.

1. 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	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 0.30
10. Insufficient repulsion and after flight	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

2. Vaults Horizontal (specific penalties of that vault)

1. Body underneath the horizontal at moment of hand contact	3.50
2. Body just at horizontal	2.00
3. Body slightly above horizontal	up to 0.50
4. Straddling the legs too soon (straddle vault) or 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

3. 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

TABLE OF HORSE VAULTING



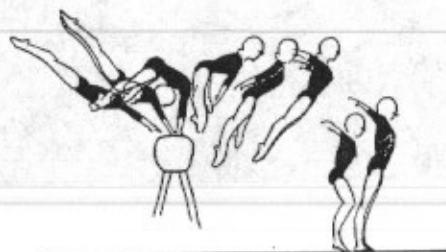
1 - STRADDLE VAULT:

Jump, body stretched at the horizontal and separate the legs laterally (straddle), rejoin the legs after leaving the horse and stretch the body before landing to a stand rearways = 8 points



2 - LAYOUT SQUAT VAULT:

Jump, body stretched above the horizontal before contact of the hands, pass the legs flexed and together between the arms, stretch the body before the dismount (landing) to a stand rearways = 8.50 points



3 - LAYOUT STRADDLE VAULT:

Jump, body stretched above the horizontal before the contact of the hands, separate the legs laterally (straddle), close the legs after leaving the horse and stretch the body before landing to a stand rearways = 9 points



4 - STOOP VAULT:

Jump, body almost stretched at the horizontal, then bend (flex) the body in order to pass the stretched and joined legs between the hands, stretch the body before landing to a stand rearways = 8 points



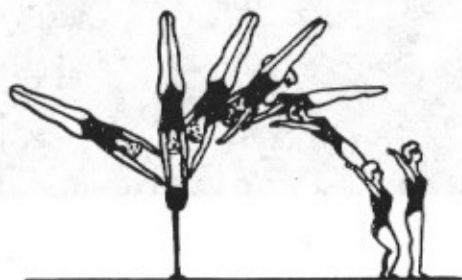
5 - LAYOUT STOOP VAULT:

Jump, body stretched above the horizontal, then bend (flex) the body in order to pass the stretched and joined legs between the hands, stretch the body before the landing to a stand rearways = 9 points



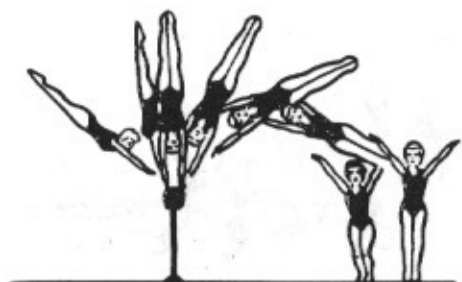
6 - HECHT - SWAN - ARCH VAULT:

Jump, body almost stretched at the horizontal, legs together and extended and pass over the horse after releasing the hands, arching the body before the landing to a stand rearways = 10 points



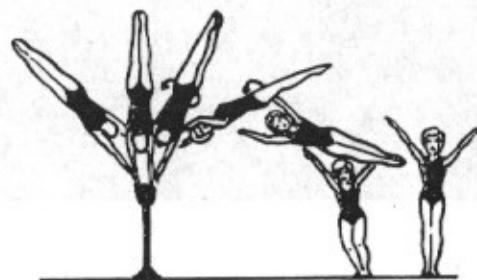
11 — GIANT CARTWHEEL - $\frac{1}{4}$ TURN OUT:

Jump, body and arms stretched with a $\frac{1}{4}$ turn during the flight to an inverted support and with a $\frac{1}{4}$ turn after leaving the horse return to the floor to land rearways = 10 points



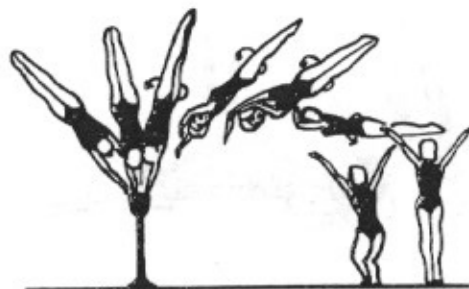
12 — HANDSTAND - PIVOT OR CARTWHEEL OUT:

Jump, arms and body stretched passing through a side inverted support position (handstand), pivot or $\frac{1}{4}$ turn with support on one arm passing through an inverted support crossways, and fly or descend free to a stand crossways = 10 points



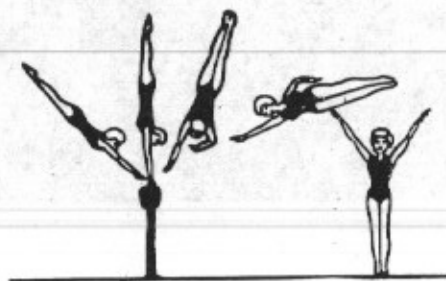
13 — GIANT CARTWHEEL - $\frac{1}{2}$ TURN OUT:

Jump, body and arms stretched with a $\frac{1}{4}$ turn during the flight to an inverted cross support and with a half turn after leaving the horse return to the floor to stand crossways = 10 points



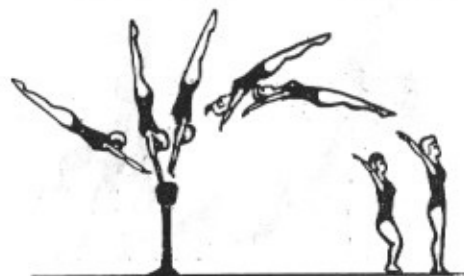
14 — GIANT CARTWHEEL - FULL TURN OUT:

Jump, body and arms stretched with $\frac{1}{4}$ turn in flight passing through an inverted support crossways, full twist after leaving the horse and land in a stand crossways = 10 points



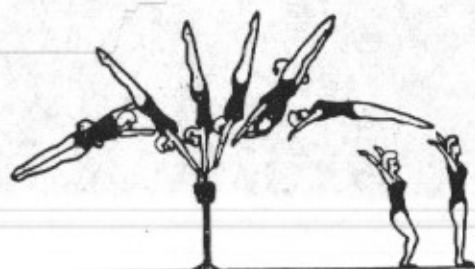
15 – HANDSTAND - 1/4 TURN:

Jump, body and arms stretched passing through an inverted support, 1/4 turn after leaving the horse, landing in a stand crossways = 10 points



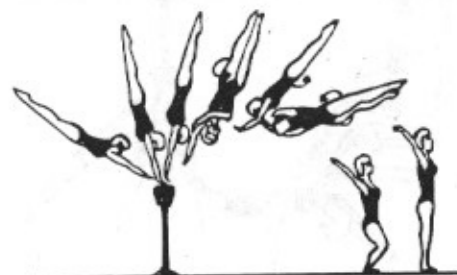
16 – HANDSPRING.

Jump, body and arms stretched to an inverted support, turning forwards to fall (descend) free to a stand rearways = 9.70 points



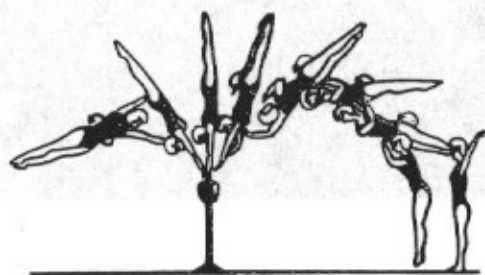
17 – 1/2 TURN INTO HANDSTAND - 1/2 TURN OUT:

Jump, body and arms stretched with a 1/2 turn during the flight, 1/2 turn in the same direction after leaving the horse, landing rearways = 10 points



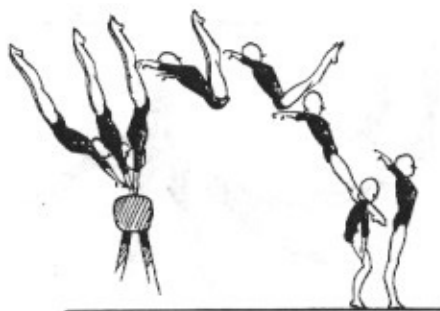
18 – HANDSPRING - FULL TURN OUT:

Jump, by inverting, body and arms stretched to an inverted support sideways, and full twist after leaving the horse, landing rearways = 10 points



19 — 1/2 TURN TO HANDSTAND - FULL TURN OFF:

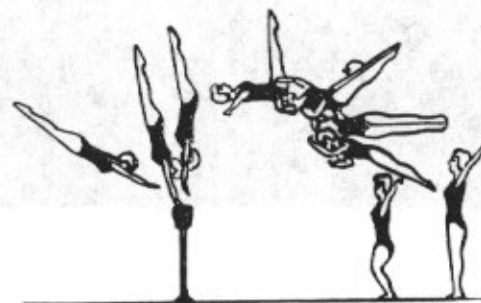
Jump, body and arms stretched with a 1/2 turn during the flight to an inverted support sideways, and full turn in the same direction after leaving the horse, landing frontways
= 10 points



20 — YAMASHITA:

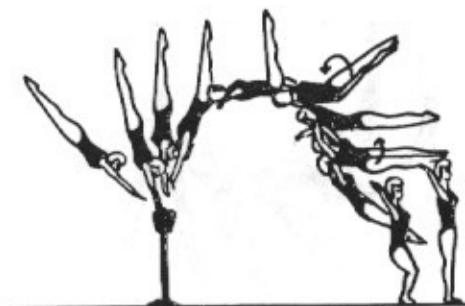
Jump, body and arms stretched to an inverted support sideways, turn forward through a piked (flexed) position and straighten the body after leaving the horse, landing rearways
= 10 points

22



21 — YAMASHITA - 1/2 TURN OUT:

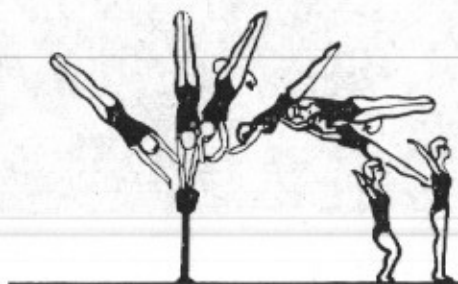
Jump, body and arms stretched to an inverted support sideways, turn forward through a piked (flexed) position and straighten the body with a 1/2 turn after leaving the horse, landing frontways
= 10 points



22 — YAMASHITA - FULL TWIST OUT:

Jump, body and arms stretched to an inverted support sideways, turn forward through a piked (flexed) position and straighten the body with a full twist after leaving the horse, landing rearways
= 10 points

23



- 23 — GIANT CARTWHEEL OR $\frac{1}{4}$ TURN ON - $\frac{3}{4}$ TURN OFF:
 Jump, body and arms stretched with a $\frac{1}{4}$ turn during the flight to an inverted support crossways, $\frac{3}{4}$ turn in the same direction after leaving the horse, landing rearways
 = 10 points

UNEVEN BARS

Article 13

Composition of the exercise:

- Dominant: swinging movements
- Passage of hands from one bar to the other
- Work by only moving around the hand grasps.
- Suspension — support
- Difficult elements
- Practically all of the static positions, stands, seats, lying positions, exercises of support, may only be momentary and should be used with moderation.

A great number of difficulties (above the recommended number) may, eventually, involve a stronger penalization (addition of small faults) than in the case of a measured and assured exercise, that is intense enough for the maximum of points.

Stops: The exercise must be continuous; two stops at the maximum are authorized at the time, if they are necessary, for being in balance, and in a brief period of concentration before the difficult element.

Dismounts: Only those dismounts necessitating a manual handgrasp are allowed; this handgrasp is not necessarily executed from the bar crossed over during the dismount.

Dismounts by somersault, departing from the upright stand on the lower bar, are not permitted.

Fall: The gymnast is able to remount the apparatus before a maximum of 30 seconds is utilized, and if called for, may make use of the magnesium or adjust the handguard.

In the case of a stop of more than 30 seconds, the exercise is considered finished.

Take off (spring): A supplementary run and take off for the mount of the optional exercise on the bar is authorized on the condition that the gymnast does not touch the apparatus or pass under it.

Board: Placement of the board is allowed on the mat.

Place of the coach: She must place herself in a position which will not obstruct the view of the judges.

A penalty is applied, if the coach stands between the bars during the course of the exercise.

Penalties

1. Fall on the floor or the apparatus 1.00 point
2. Release of one hand without supplementary support 0.50 point
3. Release of one hand with supplementary support (foot on the bar, or against the apparatus or the floor) 1.00 point
4. Extra swing 0.50 point
5. Coach between the bars 0.50 point
6. Repetition of a missed element 0.50 point
7. Light touch of the bar 0.10 point
8. Touch more pronounced (heavier) 0.20 point
9. Aid by the coach during the exercise (even a small touch) 1.50 point
10. Aid by the coach upon arriving on the ground 0.50 point
11. Stops without reason 0.20 point
12. Passing under the bar, or touching the bar on the mount 1.00 point

TABLE
of elements of medium difficulty and superior difficulty

UNEVEN BARS

Medium difficulty	Superior difficulty
1. Mounts	
1. Turn forward in support without manual grasps (free front hip circle)	1. Jump with a full twist to a front rest on the LB and free hip circle forward without the hands.
2. Jump to straddle over the LB to a stretched hang on the HB (jump straddle LB, catch HB in hang)	2. Jump with 1/2 turn to the LB, catching at knees and turn backwards (hock swing followed by catch on HB)
3. Jump straddle with 1/2 turn over LB to catch in hang on HB.	3. Straddle or squat jump over the LB to a hang on HB, by swinging return passing the legs straddled over the LB with displacement of the hands to a suspension on the LB (return with back straddle from hang on HB to hang outside of LB — followed by a glide kip).
4. Stand facing LB, grasping bar with both hands, jump, squatting legs through arms to a rear inverted hang and back kip to a rear support.	4. Jump to hang on the LB, passing legs stretched between the grasps into a straddling of the legs, releasing the grasps in order to repeat the suspension on the LB (glide, double leg shoot to a straddle cut and catch on LB).
5. Rear stand in front of LB with palmar grip on LB, jump backward in order to come under the LB into a rear support on the same bar (1/2 seat circle forward to rear support).	
6. Squat jump over the LB to a hang on the HB, cast 1/2 turn with changing grasp of one hand.	

Medium difficulty	Superior difficulty
7. Jump to a squat support on LB with 1 leg bent and the other sideward, (wolf-mount) and 1/2 turn to stretched held straddle stand on feet and hands.	5. Jump to a suspension under the LB pass the stretched legs between the grasps, and turn backward to a rear support (rear kip).
8. Jump to a stretched hang under LB, kip (glide) with 1/2 turn to catch in hang on the HB.	6. Jump to an inverted stretched support (handstand) on the LB.
9. Jump to a stretched hang under the LB, passing stretched legs between the grasps and straddle the legs catching the HB in a long hang (glide, double leg shoot, straddle cut and catch HB).	
10. From a front support on LB, thrust to a suspension on the LB, kip, regaining the HB (glide kip-catch HB).	

2. Establishments

a) By kip

- | | |
|---|--|
| 1. On the LB, kip to a front support while immediately displacing the hands to the HB | 1. From a stretched rear support on the HB, facing outward, semi-invert backward to a hang (kip suspension), by swinging, return passing the straddled legs over the LB and displace the hands |
| 2. From LB, kip to a front support with a 1/2 turn to a rear support | |

Medium difficulty	Superior difficulty
3. From a suspension on the HB (long hang), swing the legs to an inverted front support and kip to a front support HB	to the LB in a stretched suspension legs straight moving forward (1/2 back seat circle — back straddle over LB — glide kip LB)
4. From a rear support invert circle backward to a semi-inverted rear hang (basket or rear kip hang), pass the stretched legs between the hands to an inverted front hang and kip to a front support — (1/2 back seat circle, disengage legs, kip to support)	2. From a suspension on the LB, legs stretched forward, swing passing legs stretched between the grasps and by return swing, come to a stretched rear support, immediately passing the straddled legs backward with displacement of the hands under the HB and turn 360° to catch HB — (glide, double leg shoot, straddle cut, full turn, catch HB)

b) To a rear support

- | | |
|---|--|
| 1. Rear lying suspension, hands on HB, swing the stretched legs in order to pass them between the hands and come to a rear stretched support on the HB (shoot through to rear support from rear lying hang) | 1. From rear lying hang, kip with thrust backward to an inverted support (handstand) — (stationary kip to handstand) |
| 2. From hang on HB, swing legs in order to pass them stretched or flexed between the hands, coming to a stretched rear support | 2. From a rear lying hang, kip with a full pirouette in order to grasp the HB |
| | 3. From suspension under LB, (glide) kip with 1/2 or full turn to catch in hang on HB |

Medium difficulty	Superior difficulty
3. From hang on LB, swing the stretched legs in order to pass between the grasps immediately without touching the bar pass the legs separated (straddled) backwards and displace the hands to the HB (glide double leg shoot — straddle cut catch HB)	4. From rear lying hang, (stationary) kip, thrust backward and turn backward free to a suspension on the HB (free back hip circle to long hang)
4. From a stretched rear support, invert (circle) backward to a semi-inverted hang, on return swing, pass the legs straddled over the LB and displace the hands to grasp the HB (basket, straddle catch HB)	5. From a rear lying hang, (stationary) kip, thrust backward straddle on HB $\frac{3}{4}$ turn backward and grasp the (back sole circle — release — catch) LB.
5. Same exercise from suspension on LB	
6. From a Rear stand on LB with hands in palmar grip on HB, take off from feet swinging to inverted dorsal hang and come up forward to a stretched rear support on HB (jump — $\frac{1}{2}$ seat circle forward)	
7. From an $\frac{1}{2}$ inverted rear hang on (outside) LB, swing forward upward toward HB, shoot through a rear support to long hang on HB	

Medium difficulty	Superior difficulty
c) By reverse kips	
1. From a suspended hang on LB, swing forward passing the stretched legs to a dorsal hang (basket), on return swing, rear kip to a stretched rear support	1. From a rear lying hang, thrust the legs to pass them flexed between the arms to an inverted hang, swing backward into rear kip under HB into displacing the hands to a suspension on the LB (reverse kip, release, catch LB)
2. From a rear lying hang, thrust the legs to pass them stretched between the hands, kip backward to arrive in a rear support on HB	

d) Establishments by thrusting backward

1. From a stretched hang on HB, swing backward to arrive into a front support (back uprise)

3. Turns

a) Moving forward to a front support (front circles)

- | | |
|--|---|
| 1. Turn in support forward without hands to a hang on HB (front hip circle LB free to catch in hand on HB) | 1. Front support, turn forward in support (forward hip circle) thrust backward to a handstand on the LB or HB |
|--|---|

Medium difficulty

Superior difficulty

2. From a rear support on HB, facing outward, turn backward to an inverted rear hang, on return swing, pass the legs straddled to a hang (suspension) at the knees on the LB, and without hand grasps, turn backward at the knees (hock swing backward)
3. From a front support on LB pass the legs straddled over the LB to a hang (suspension) at the knees and without hand grasps, turn backward to a rear support

f) Turns

1. Front support on hands and feet, feet between the grasps, turn backward (stoop circle backward)
2. Front support, on hands and feet, feet outside the hand grasps, turn backward or forward (sole circles)
3. Same exercise as above with the legs in a straddle "L" support (free support)

4. Swings under the bar with 1/2 turn

1. Front support on HB facing out or feet outside hands in

1. From an important sequence and position: high cast or thrust forward outward under the HB with a 1/2 turn to a hang stretched with mixed grip, swing forward under the LB turn backward on LB (back hip circle): pop off, full turn displacing the hands to catch HB in long hang (catch in regular or mixed grip)

1. From a front support LB facing HB, or in a front sup-

Medium difficulty

Superior difficulty

- straddle stand or in straddle "L" hold: high cast forward under the bar with 1/2 turn, swing forward under LB, turn backward and grasp HB in hang with or without a 1/2 turn (wrap around 1/2 turn catch)
2. Rear support on HB facing outward: fall forward to 1/2 seat circle) swing rearwards under the HB, dislocate, displacing hands to LB and turn backward (back Hip) to a front support
3. Front support LB feet between (stoop) hands, large swing forward under bar with 1/2 turn and displace hands to HB in hang, followed by a displacement of the hands to the LB (1/2 stoop circle-catch with 1/2 turn HB-drop to LB)

5. Passing of the Legs

1. Front support HB, pass legs stretched between grasps, to "L" hold (stoop to "L" HB)
2. Stand on LB facing outward, straddle jump backward over HB, to hang HB.

- port on hands and feet with the feet outside the hands (straddle stand), (sole circle) large swing, moving forward under the bar and displace the hands to a semi-inverted rear hang on the HB. (catch in piked hang, legs together)
2. From front support on HB facing inward, high cast (swing) under the HB over the LB, 1/2 turn displacing the hands to catch in a hang on the LB.

1. Rear support lying hang on LB, cast rearwards, passing the legs straddled through a semi inverted hang with the feet resting against the HB, circle swing backwards and regasp the LB to arrive in a suspension on LB

Medium difficulty	Superior difficulty
2. From a front support on HB facing inward, jump forward over both bars, legs straddled sideways or legs together and stretched between the arms to a rear stand (straddle or stoop over both bars)	2. From an inverted support (handstand) on the HB dismount: a) by turning over forward (turnover) b) passing the legs stretched between the grasps (stoop) c) With a straddle of the legs to a rear stand (straddle)
3. From a rear support on HB facing outward, turn forward, jump backward in straddle to a front stand (straddle cut off over LB from seat circle)	3. From a front support on HB, turn backward (begin back hipcircle), (shoot forward) with full turn (over LB) to a side stand (rear side stand) (underswing — full twist)
4. From rear support on HB facing inward, turn backward to a semi-inverted rear hang, on return swing, jump backward while straddling the legs sideways to a front stand (back straddle cut off HB)	4. From a front support on HB facing outward, turn backward in support in order to jump with a full turn to a rear stand (full twisting hecht off HB)
5. From a front support on HB facing the LB, turn backward (back hip circle — $\frac{1}{2}$) into a jump moving forward (shoot) over the LB to a rear stand — (underswing)	5. From a front support on HB facing inward, cast backward in order to jump moving forward by somersaulting forward to a front stand (cast, somie forward away from HB to front stand)

Medium difficulty	Superior difficulty
6. From an upright stand on LB, kip from the neck on the HB with a $\frac{1}{2}$ turn or full turn to a stand	6. From a front support on the HB, kip from the neck with a full turn to a stand
	7. From a front support on HB facing inward, turn backward ($\frac{1}{2}$ back hipcircle), into a jump moving forward over the LB (shoot) with $\frac{1}{2}$ turn around the length of the body
	8. From a front support on HB, turn backward in support, hecht jump over the LB with $\frac{1}{2}$ or full turn to a stand (hecht over LB with $\frac{1}{2}$ or full twist)
	9. From a front support on HB, cast backwards, crossing over the LB by somersaulting forward (cast front somie over LB)

BALANCE BEAM

Article 14

Composition of the exercise

The exercise on the beam must be, above all, an exercise of balance, the composition including:

- exercises of balance
- turns (small and large)
- jumps and leaps
- running steps
- steps
- elements of difficulty logically distributed without forgetting that the mount and the dismount from the apparatus must correspond to the value of the intensity of the exercise.
- provision for the maximum use of the whole length of the beam and avoid the placement of the difficulties entirely at one end of the beam.
- avoid an excess of lying and sitting positions.

Rhythm

This factor is very important in a balanced exercise.

A slow, monotonous exercise with stops before each element of difficulty, enormously facilitates the execution and consequently lessens the value of the exercise.

Therefore, an exercise (without rhythm) is less lively, less spectacular, even if the degree of difficulty is sufficient and if the execution is good.

The rhythm must be varied, sometimes alive, sometimes slow, but predominately dynamic and above all uninterrupted.

Stops

A maximum of three will be allowed.

If the number of stops is greater, they must be penalized, even if the gymnast executes, during the stop, movements of the arms visible for the sake of filling in this period of rest.

Duration of the exercise: 1 minute 20 to 1 minute 45 seconds.

The timer will be started at the moment that the feet of the gymnast leave the floor or the board.

It will be stopped at the end of exercise at the moment that the feet of the gymnast touch the floor.

- a warning signal to the gymnast at 1 minute 40
- a second signal at 1 minute 45

Fall: If the gymnast falls down from the beam, she has the right to continue the exercise with a penalty, on condition that she does not remain on the floor beyond 10 seconds. After 10 seconds, the exercise is considered terminated.

Run (take off): For the compulsory and the optional exercise, one additional approach will be allowed at the beginning of the exercise on condition that the gymnast does not touch the beam.

Board: Use of the Rheuter Board — which may be placed on the mat is allowed.

Penalties

- | | |
|---|------------|
| 1. Fall on the floor or the beam | 1.00 point |
| 2. Support of the hands on the beam to maintain balance | 1.00 point |
| 3. Touch on the beam after take off (without mounting) | 1.00 point |

4. Touch of the hands on the beam for the purpose of maintaining balance 0.50 point
5. Exercise too long (after 1 minute 45 seconds) . . 0.30 point
6. Unnecessary movements of the trunk in order to maintain balance 0.50 point
7. Support of one leg on the side of the beam . . . 0.40 point
8. Movements of the arms or the legs unnecessarily to maintain balance 0.20 point
9. Stops without reason 0.20 point
10. Jumps or leaps without amplitude 0.20 point
11. Turns without sureness 0.20 point
12. Monotony of rhythm (passage) 0.20 point
13. Monotony throughout the duration of the exercise . 0.50 point
14. Exercise too short, terminated before 1 minute 20 seconds 0.05 point
(each second short)

BALANCE BEAM

Medium difficulty	Superior difficulty
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1. Mounts

- | | |
|--|---|
| <ol style="list-style-type: none"> 1. Pass the legs straddled to arrive dorsal (straddle cut to rear support) 2. Jump with one leg bent between the arms and the other stretched with one or one and 1/2 turn (wolf mount with 1 or 1 1/2 turn) 3. Spring obliquely to a riding seat and 1/2 turn to a free position (scissors mount-1/2 turn free) | <ol style="list-style-type: none"> 1. Jump on end of the beam, roll forward arriving on one leg, swinging the legs alternately to handstand 2. Jump on the end of the beam on one foot followed by a jump turn on one leg ending in an upright standing position 3. Like 2 but arrive in a squat (crouched) position after the jump turn |
|--|---|

Medium difficulty	Superior difficulty
<ol style="list-style-type: none"> 4. Tripod mount on the end of the beam and continue 5. Run obliquely, jump without the hands onto 1 foot or to a squat position with 1/2 or full turn (oblique free foot mount) 6. Jump on the end of the beam on 1 foot, the other leg free 7. Same as 6 with turn 8. Roll forward on the end of the beam finishing on one foot 9. Same as 8 rising up into a front scale 10. Jump onto the beam, grasp manually, stretch arms and legs and swing one leg to a vertical split (needle scale) 11. Jump, to position with legs bent or stretched between the hand grasps, press to lateral (side) handstand with legs together — (press from stoop or squat) 12. Jump to a support on one shoulder (shoulder stand) 13. Jump to a lateral front split 14. Jump to a position on one knee with the other leg stretched (knee scale) and full turn 	<ol style="list-style-type: none"> 4. Jump on 1 foot to to a front scale (oblique mount) 5. Same as 4, directly at the end of the beam 6. Jump on the end of the beam to hold a free straddle and go up to a handstand 7. Same as 6, but in the middle of the beam 8. Jump with spring or vigor to a handstand with legs together or straddled 9. Spring to a handstand and turn over forward onto one leg (jump with straight body to handstand — walk-over out) 10. Spring, passing one leg stretched, the other leg bent to rear support (thief vault mount) 11. On the end of the beam, stand on 1 shoulder and 1/2 turn to a free stand (completely bent arm cartwheel to stand upright) 12. Jump on the end of the beam with a side cartwheel 13. Jump on the end of the beam with an arab wheel (tinsica)

Medium difficulty

Superior difficulty

2. Turns and Pivots

- | | |
|---|--|
| <ol style="list-style-type: none"> 1. From a stand on one leg complete a minimum of one full turn 2. In a squat stand on 1 leg without support, complete a minimum of 1 turn 3. In a stand on 1 leg, 1½ turn descending into a squat stand 4. From a stand on 1 leg, the other leg bent, complete 1 turn and stretch the bent leg into a front scale 5. From a stand on 1 leg complete a minimum of 1 turn to a balance on 1 leg 6. Full turn in the same plane — inward 7. Full turn in the same plane — outward 8. From a stand on 1 leg with the foot of the free leg against the support leg, complete a minimum of 1½ turns 9. Jump from both feet with a minimum of ½ turn 10. Waltz with a minimum of ½ turn per measure | <ol style="list-style-type: none"> 1. Jump from both feet and complete a full turn 2. Two turns in the same plane or axis 3. 1½ turn on 1 knee 4. On the toes of 1 foot pivot completing 1 turn, while bending the body forward, followed by a second complete turn on the toes of the other foot in order to descend into a split 5. From a leap onto leg, 1½ turn to a front scale 6. Cat leap with ½ turn 7. Inverted support (handstand) displacing the hands with ½ turn in waltz rhythm (pirouette) |
|---|--|

3. Leaps and Jumps

- | | |
|--|---|
| <ol style="list-style-type: none"> 1. Several hops or jumps in succession with changing of the position of the legs | <ol style="list-style-type: none"> 1. Jump bending the legs in front of the body with ½ turn |
|--|---|

Medium difficulty

Superior difficulty

- | | |
|--|---|
| <ol style="list-style-type: none"> 2. Large cat leap (jump or leap bending the legs in front of the body) 3. Deer leap — Stag leap 4. Arched jump, legs together and stretched 5. Same as 4 with bending of the 2 legs (cheer leader jump) 6. Same jump, 1 leg bent, the other straight 7. Ciseau hitchkick or scissors forward followed by a ciseau backward 8. Stride leap with bending and stretching the forward leg (stag split) 9. Stride leap with changing of the leg (scissors or sweeping split) 10. Turning jump or leap — ½ turn) 11. Turning leap (½ turn), arriving in a squat, followed by a full turn 12. Jump stretched — flexed (1 leg stretched forward or sideward, the other flexed backward) (split jump) 13. Leap with "beat" forward (cabriole) 14. Leap with "beat" backward | <ol style="list-style-type: none"> 2. Stag leap with ½ turn 3. Scissors (Ciseau) leap with ½ turn 4. Turning leap, landing with the body bent forward to 1 leg into a vertical split (needle scale) (Tour jete to scale) 5. Gallop step rapidly with ½ turn each time 6. Several waltz turning jumps in succession 7. Cat leap with ½ turn 8. Swing 1 leg forward, ½ turning leap on support leg 9. Series of large leaps, jumps (different or similar) 10. Turning jump, like butterfly |
|--|---|

Medium difficulty	Superior difficulty
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4. Flexibilities

- | | |
|--|--|
| 1. Forward walkover | 1. Series of walkovers — forward or backward |
| 2. Backward walkover | 2. Walkover forward on 1 hand |
| 3. Backward walkover with switch leg | 3. Walkover backward on 1 hand |
| 4. Turnover forward or backward, arriving on the legs, without stopping returning to the starting position | 4. Turnover backward with legs together arriving on the knees (back limber) |
| 5. Turnover backward stopping in a handstand with one leg bent, the other leg stretched (stag) | 5. Turnover backward, stopping in the handstand, $\frac{1}{2}$ turn (waltz rhythm turn) and roll forward out (pirouette) |
| 6. Turnover backward, roll onto the chest flexing the arms | 6. Same as 5, finishing in a free straddle support |
| | 7. Same as 5, finishing in a split (back walkover to handstand — split) |
| | 8. Handspring forward |
| | 9. Handspring forward on 1 arm |
| | 10. Aerial walkover |
| | 11. Flip-flop (onto 1 or 2 legs) |

5. Wheels

- | | |
|---|--|
| 1. Cartwheel (wheel side-wards) | 1. (Valdez) — arab wheel backwards starting from a crouched position |
| 2. Cartwheel $\frac{1}{4}$ turn in direction of wheel rhythm (hand, hand, foot) | 2. Dive cartwheel or tinsica |

Medium difficulty	Superior difficulty
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|--|--|
| 3. Cartwheel from a squat or sit | 3. Aerial cartwheel |
| 4. $\frac{1}{2}$ cartwheel — $\frac{1}{4}$ pivot on hands out (end facing direction came from) | 4. Cartwheel on the arm opposite from the direction of the wheel (far arm) |
| 5. $\frac{1}{2}$ cartwheel, in one or more ways pivot $\frac{1}{4}$ on hands | 5. Wheel backward (tinsica) into cartwheel ($\frac{1}{2}$ turn backward with $\frac{1}{4}$ turn into cartwheel) |

6. Rolls

- | | |
|--|---|
| 1. Roll forward without stopping with balance | 1. Free roll forward (without support of the hands) |
| 2. Dive roll | |
| 3. Headstand — roll forward | |
| 4. From support on 1 shoulder, roll forward, coming up or returning directly | |
| 5. Roll forward, from 2 feet followed by a walkover forward | |
| 6. Cross straddle support, with swing or whip, roll forward | |
| 7. Roll backward, starting in a squat or crouched position | |

7. Inverted Supports — Handstands

- | | |
|--|--|
| 1. Handstand and split between the arms | 1. Handstand, roll forward without support of the hands (release hands upon initial contact) |
| 2. Handstand, roll forward with legs stretched and | |

Medium difficulty	Superior difficulty
without stopping thrust one leg backward to split	2. Roll backward, extend to handstand
3. Side handstand, descend to a "L" hold between the arms	3. Roll backward, extend and 1/4 turn (to handstand)
	4. Handstand (side), lower with legs straddled to straddle "L" hold, and re-turn to stretched handstand

8. Dismounts

- | | |
|---|--|
| 1. Handstand, 1/4 or 1/2 turn | 1. Front tuck somersault |
| 2. Handstand, 1/4 turn cartwheel out | 2. Back tuck somersault |
| 3. Handstand stoop | 3. Layout somersault from stand |
| 4. Handstand straddle | 4. Layout with twist |
| 5. Backwalkover | 5. Running take-off somersault forward |
| 6. Forward walkover | 6. Run forward, take off or spring and stretched somersault backwards (layout) |
| 7. Backward or forward walkover on 1 arm | 7. Run forward, spring, and Layout somersault backward with 1/2 or full twist |
| 8. Cartwheel at the end of the beam with a turn | 8. Gainer (standing thrust back somie) |
| 9. Cartwheel at the side of the beam with a turn | 9. Flip-flop backward at the end of the beam |
| 10. Cartwheel on 1 arm in the direction of the wheel (near arm) | 10. Flip-flop backward at the side of the beam |
| 11. Cartwheel on arm in opposite direction of the wheel (far arm) | 11. From an upright stand facing sideways on the |
| 12. Slowly (press) up into handstand with legs stre- | |

Medium difficulty	Superior difficulty
tched or straddled, dismount free (arch over)	beam, thrust or take off on 1 leg and somersault forward
13. Handspring	12. Run, round-off, flip-flop
14. Handspring with support on 1 arm	13. Run, round-off, tuck somersault backward
15. Arab wheel backward — tinsica	14. Run, round-off, layout somersault
16. Arab wheel forward — tinsica	15. Run, round-off, somersault with 1/2 or full twist (spin)
17. Tinsica with a turn	16. Aerial cartwheel
	17. Aerial carthwheel with 1/4, 1/2 or full turn

Floor exercises

Article 15

Composition of the Exercise: The difficult elements must be distributed logically throughout the exercise.

The sequences, which are important to the technical value for the effect (whole) of the combination, must be in accordance with:

- with the level of the difficulties
- with the morphology of the gymnast
- with the temperament of the gymnast

These sequences must be varied, original and make the grace, suppleness, and dynamism of the gymnast stand out.

Rhythm: The rhythm is an equally important factor, allied to the life, beauty and the difficulty of the entirety of the exercise.

The necessity of varying the rhythm is indisputable, for a better execution, and it must appeal to the feeling of the gymnast.

These variations add to the technical value of the exercise which gains equally in spectacular interest.

Execution: In the execution, it is necessary to take into consideration the important points below:

- Sureness of acrobatics
- Sureness of turns
- Sureness of balance
- Amplitude of movements
- General posture of the body
- Coordination
- Lightness
- Suppleness
- Relaxation

If at the beginning of the exercise, the gymnast stops herself and begins again due to a personal fault, she will be penalized, except if this incident is of a technical nature which the Jury will evaluate.

Forced and artificial expressions must be voided, they must be left to the area of modern choreographic attitudes, which under pretext of originality, often detract from the aesthetic beauty of the exercise.

Musical Accompaniment: It is the blending of the movement and the music. The accompaniment must personalize the gymnast and contribute to make her exercise a perfect work.

It is an aide for the gymnast, not only on the artistic plane, but also intended to retard fatigue.

The loud background music is to be rejected.

The composition of a floor exercise necessitates a close collaboration with the pianist who constructs (the ideal) the melody according to the parts of the exercise.

One instrument is authorized for the accompaniment of the floor exercises.

The musical accompaniment must finish in a logical fashion with the end of the exercise.

Floor Area — Platform

The platform is 12 meters × 12 meters. This surface must be used to the maximum by the gymnast.

The line judges will verify the eventual exceeding and will lift a red flag for each fault.

This flag will be lifted only if the feet of the gymnast are found completely to the exterior of the line circling the floor area.

Duration of the Exercise: 1 minute to 1 minute 30 seconds.

The clock will start as soon as the gymnast begins a movement of the exercise.

They will be stopped when the gymnast stops herself in a final attitude.

A signal will warn the gymnast at 1 minute 25 seconds.

A second signal will sound at 1 minute 30 seconds.

Aid from the coach: No aid is authorized during the course of the exercise and it is forbidden for the coach to place herself on the platform.

Penalties

1. Fall on the floor	1.00 point
2. Repetition of a missed element	0.50 point
3. Musical accompaniment not regulation	1.00 point
4. Exercise not finished by the second signal	0.30 point
5. Music not adapted to the exercise	0.50 point
6. No harmony between the end of the exercise and the music	0.50 point
7. Fault in rhythm during the course of the exercise (each time)	0.20 point
8. Signals from the coach to the gymnast	0.30 point
9. Gymnast outside the floor area one or two feet or one part of the body	0.10 point
10. Exercise too short (per second)	0.05 point at least
11. Coach on the floor area	0.50 point
12. Beginning of the exercise missed by personal error	1.00 point

FLOOR EXERCISE**1. Jumps and Pivots**

- | | |
|--|---|
| <ol style="list-style-type: none"> 1. 2 or 3 leaps with the same amplitude 2. Scissors leap (leap with change of leg) 3. Stag leap 4. Deer leap (stag) with $\frac{1}{2}$ turn 5. Turning jump with $\frac{1}{2}$ turn 6. Pike jump 7. Arch jump with legs stretched 8. Arch jump with one leg stretched the other flexed 9. Arch jumps with both feet to height of the neck 10. All of the jumps executed with $\frac{1}{2}$ turn or turn arriving in a balance position 11. A series of jumps or combination of several jump pivots, hops, with coordination of the body and the arms 12. Pivots on one or two feet (balls of feet — half toe) a minimum of 360° 13. Pirouettes to a split or other position | <ol style="list-style-type: none"> 1. All the leaps and jumps, pivots, or pirouettes with more than 1 turn and ending into a balance, a walk-over or another element |
|--|---|

2. Rolls Forward

- | | |
|--|---|
| <ol style="list-style-type: none"> 1. Dive roll, starting from a long body (stretched-layout) 2. Roll forward without support of the hands after an adjoining element and finishing by means of a balance element 3. Roll forward, after a handstand followed by a leap or jump | <ol style="list-style-type: none"> 1. Roll forward, somersault forward |
|--|---|

3. Rolls Backward

1. Roll backward to a handstand
2. Roll backward to a handstand and descend to a straddle "L"
3. Roll backward to a handstand and split between arms
4. Roll backward to a handstand and $\frac{1}{2}$ turn displacing one hand and roll forward
5. Roll backward to a handstand and walkover forward onto one leg
6. From a rolling position backward, kip from the neck forward (to arched stand)

Medium difficulty	Superior difficulty
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4. Walkovers and Turns Forward

- | | |
|--|--|
| <ol style="list-style-type: none"> 1. Walkover forward on to 1 leg into a bridge, the other leg stretched or bent 2. Walkover forward to split 3. Forward walkover on 1 arm 4. Walkover forward to a stand on 2 legs followed by a leap or jump 5. Walkover forward onto 1 leg, the other leg in a scale position 6. Walkover forward onto 1 leg cast the other backward and roll forward without support of the hands 7. Walkover forward to a bridge on one leg without stopping, walkover backward | <ol style="list-style-type: none"> 1. Run (spring) forward somersault |
|--|--|

5. Handsprings

- | | |
|--|---|
| <ol style="list-style-type: none"> 1. Handspring with push from 1 hand 2. Handspring with change of the legs 3. Handspring on 1 arm and change of the legs 4. Handspring on to 1 leg | <ol style="list-style-type: none"> 1. Handspring, forward somersault tucked 2. Handspring, front somersault piked |
|--|---|

Medium difficulty	Superior difficulty
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- followed by a handspring onto 2 legs
5. Handspring on 1 arm followed by a handspring on the other arm
 6. Handspring to split
 7. Handspring, $\frac{1}{2}$ turn, split
 8. Handspring with delay of the arms (dive)
 9. Roundoff
 10. Handspring to stoop and continue by means of another element (spring from handstand to stoop through)

6. Cartwheels

- | | |
|--|--|
| <ol style="list-style-type: none"> 1. Series of cartwheels on 1 arm (left, right, and on 2 arms) 2. Cartwheels on 1 arm with rotation 3. Series of cartwheels backward in one place | <ol style="list-style-type: none"> 1. Cartwheel, $\frac{1}{4}$ turn, somersault, forward 2. Cartwheel, $\frac{1}{4}$ turn, layout somersault forward 3. Cartwheel, $\frac{1}{4}$ turn, somersault forward and arab wheel |
|--|--|

7. Arab Wheels Forward – Tinsicas

- | | |
|---|--|
| <ol style="list-style-type: none"> 1. Series of arab wheels forward in place 2. Dive arab wheel | <ol style="list-style-type: none"> 1. Series of aerial walkovers or aerial tinsicas 2. Aerial walkover |
|---|--|

Medium difficulty	Superior difficulty
3. Dive arab wheel with delay of the arms	3. Handspring, aerial walkover
4. Handspring, dive arab wheel	
5. Roundoff, 1/2 turn, dive arab wheel	

8. Somersaults Forward (All Superior)

1. Spring, tuck somersault forward
2. Spring, somersault forward onto 1 leg, tinsica
3. Spring, somersault combination, legs together and bent with 1/4 turn forward
4. Series of somersaults forward on 1 leg
5. Somersault forward body stretched (layout)
6. Front somersault piked
7. Somersault forward stretched (layout) with 1/2 turn

9. Backward Walkovers

1. Backward walkover with switch leg
2. Backward walkover, 1 leg bent, then stretch to split
3. Backward walkover, passing of legs (in straddle) to seat
4. Backward walkover, jump to seat (stoop through)
1. Flip-flop to kip — (cradle)
2. Series of flip-flops on 2 legs
3. Flip-flop to handstand
4. Series of flip-flops on 1 leg

Medium difficulty	Superior difficulty
5. Backward walkover to straddle "L" support	
6. Backward walkover on stretched forward arm to handstand (Valdez)	
7. Backward walkover to handstand, stoop (snap down)	

10. Backward Arab Wheels — Tinsicas

1. Backward arab wheel — tinsica
2. Backward arab wheel to split
3. Series of arab wheels backward

11. Backward Somersaults (All Superior)

1. Roundoff, tuck somersault backward
2. Roundoff, back layout somersault
3. From a stretched support (handstand), stoop and backward somersault
4. Roundoff, layout back somersault with 1/2 twist
5. Roundoff, backward layout with full twist
6. Piked, backward stretched (layout) somersault
7. Roundoff backward somersault to scale

Medium difficulty	Superior difficulty
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Combinations: (All Superior)

8. Roundoff flip-flop, back tuck somersault
9. Roundoff backward tuck somersault, flip-flop
10. Roundoff, stretched backward somersault piked
11. Roundoff, layout back somersault, flip-flop
12. Roundoff, flip-flop backward layout somersault
13. Roundoff, flip-flop and full twisting somersault backwards

Sideward somersaults

1. Sideward somersault combination taking off from 2 feet
2. Sideward Somersault combination taking off from 1 foot, legs bent
3. Sideward somersault combination taking off from 1 foot, legs straight

The possibilities of composition and of sequence are infinite.

ATTIRE OF GYMNAST

Article 16

The attire must be correct and made of non transparent cloth. All uniforms judged improper (immodest) will bring to the gymnast a penalty of 0.30 point.

This penalty will reduce the general individual total (all around score) of the gymnast.

The decision will be handled by the Jury of appeal.

Article 17

The teams are only conducted by women; the presence of a male trainer on the floor of competition will bring about a 1 point penalty for his team.

Courses for judges

Obligatory Course: will be held for two days before the competition. This duration may be extended, following the advice of the plenary Technical Commission.

The judges who do not participate in these courses, totally or partially, will not be admitted to judge.

The course for judges is open to all the judges written in the official list of the F. I. G.

The Feminine Technical Committee has the right to verify the competence of the judges during the course and to eliminate those who prove to be incompetent. The President of the Jury is able to intervene at any moment in the course of competition in order to observe and, if necessary to correct the judges.

ADDITIONAL GYMNASTS

The participating Federations must send their substitute gymnast to the course for judges in order to be of service for reason of experience, the estimation and the assessment of the exercises.

INTERCONTINENTAL COURSE FOR JUDGES

These courses having a duration of about a week will be organized at a place and date fixed by the Executive Committee after advice by plenary Commission.

They are subject to the special regulations cited on this subject.

JURIES-RECOMMENDATIONS

1. Perfect knowledge of the compulsory exercises and the specific penalizations.
2. Maintain a fair (balanced) judgement during the entire contest, to equally evaluate, and not tax the last gymnast higher than the first.
3. No contacts during the competition with the public or members of her Federation.
4. To remain in her seat as long as the group of teams is on the floor area.
5. Return to her place for the renewal of the competition.
6. To judge rapidly and fairly.
7. To write legibly, especially the numbers.
8. If a number is erased, she must reproduce it legibly at the side with her signature.
9. Do not forget: to write the correct number fastened on the back of the competitor and sign her sheet.
10. Do not smoke in the hall of competition.
11. Be present for the judges oath, at the end of the common gathering (assembling) of the teams and the jurors.

Attire of the Judges: Since the clothing is not furnished by the organizing country, supply oneself (wear) a grey skirt, a white blouse, and a blue jacket.

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