

I. Adapted FIG Table of Deductions and Exceptions:

Adapted FIG Table of Deductions and Exceptions		
Defined Execution Error	Delineated Angle Deviations and Explanations	Description of Deduction
Small, 0.1	<ul style="list-style-type: none"> Bending of arms, legs or body $> 0^\circ - 45^\circ$ Hold positions and strength presses, arms & body must be straight $> 0^\circ - 15^\circ$ Swing elements that pass through or end in handstand $> 15^\circ - 30^\circ$ Strength or simple hold positions, angular deviations from perfect and on SR, swings to hold or strength positions, shoulder and/or body may not rise above the hold position $> 5^\circ - 20^\circ$ 	<ul style="list-style-type: none"> Any minor or slight deviation from the perfect end position and from perfect technical execution Any minor adjustments to hand, foot, head or body position Any other minor violations against aesthetic and technical performance expectations
Medium, 0.2	<ul style="list-style-type: none"> Bending of arms, legs or body $> 45^\circ - 90^\circ$ Hold positions and strength presses, arms & body must be straight $> 15^\circ - 30^\circ$ Swing elements that pass through or end in handstand $> 30^\circ - 45^\circ$ Strength or simple hold positions, angular deviations from perfect on SR, swings to hold or strength positions, shoulder and/or body may not rise above the hold position $> 20^\circ - 45^\circ$ 	<ul style="list-style-type: none"> Any distinct or significant deviation from the perfect end position and from perfect technical execution Any distinct or significant adjustments to hand, foot, head or body position Any other distinct or significant violations against aesthetic and technical performance expectations
Large, 0.3	<ul style="list-style-type: none"> Bending of arms, legs or body $> 90^\circ$ Hold positions and strength presses, arms & body must be straight $> 30^\circ$ Swing elements that pass through or end in handstand $> 45^\circ$ Strength or simple hold positions, angular deviations from perfect on SR, swings to hold or strength positions, shoulder and/or body may not rise above the hold position $> 45^\circ$ 	<ul style="list-style-type: none"> Any major or severe deviation from the perfect end position and from perfect technical execution Any major or severe adjustments to hand, foot, head or body position Any other major or severe violations against aesthetic and technical performance expectations Any full intermediate swing
Fall, 0.5	<ul style="list-style-type: none"> Any fall on or from the apparatus during an element without having reached an end position that permits continuation with at least a swing (i.e. a distinct hang phase on Horizontal bar or a distinct support phase on Pommel Horse after the element in question) or that otherwise fails to display a momentary control of the element during landing or regrasp -0.5 is the maximum deduction for an element with a fall, and including all steps, touches, or support on the floor or mat leading up to the fall. Other execution deductions incurred for the element (height, landing extension, insufficient twist) still apply 	
Spotter Assistance, 0.5	<ul style="list-style-type: none"> Any assistance by a spotter that contributes to the completion of an element Note: In some cases, spotter assistance is encouraged and recommended 	
Composition Error, 0.3	<ul style="list-style-type: none"> Extra swings on SR, PB & HB Extra giant swings on HB Extra pendulum swings on PH Missing circles on PH 	<ul style="list-style-type: none"> All extra swings are considered intermediate swings (SR, PB & HB) All Skills performed out of order but not omitted In all above cases, deduct for execution errors in addition to composition error

Adapted FIG Table of Deductions and Exceptions (Continued)

Defined Execution Error	Delineated Angle Deviations and Explanations	Description of Deduction
Holds Short hold, 0.2 No hold, 0.3	<ul style="list-style-type: none"> • All hold elements must be held for a minimum of 2 seconds measured from the moment that a complete stop position has been reached • Holds that demonstrate a complete stop but are not held for 2 seconds will receive a medium deduction • Elements that are not held and show no stop will receive large deduction and may not be recognized 	
Added Parts 0.3 each	<ul style="list-style-type: none"> • This deduction will be taken only for non listed skills that are performed 	<ul style="list-style-type: none"> • Boxes containing skills that are not listed in the skill description will incur a (-0.3) deduction for each added part
Missing Parts 0.3 each to Maximum of 1.0 per box	<ul style="list-style-type: none"> • This deduction will be taken for parts missing from the skill(s) description boxes not containing Major Elements • This deduction will also be taken for additional parts from a Major Element box that were missing 	<ul style="list-style-type: none"> • Boxes not containing Major Elements will incur a (-0.3) deduction for each missing part from the box • Boxes not containing Major Elements will incur a maximum of -1.0 deduction for all missing parts from the box • Boxes containing a completed Major Element will also incur a (-0.3) deduction for any missing parts from the box
Omitted Non Major Element box, 1.0	<ul style="list-style-type: none"> • This deduction will be taken for boxes not containing a Major Element where all skills in the box are omitted or unrecognizable 	<ul style="list-style-type: none"> • If completion of 50% of the skills in the box are performed no -1.0 deduction will be taken, see "Missing Parts 0.3 each" above
Missing Major Elements, 1.0	<ul style="list-style-type: none"> • All Major Elements are listed in the bottom section and highlighted in the sequence table for each event (Yellow box with a purple number and purple descriptive text in the table) • This deduction will be taken only if the major element is omitted or unrecognizable 	<ul style="list-style-type: none"> • If completion of 50% of the major element is demonstrated no -1.0 deduction will be taken • If less than 50% of the major element is completed, the gymnast may repeat the skill. If not repeated, deduct -1.0 as an omitted skill

Appendix A
Technical Description Tables
(Organized Alphabetically by Event)

Floor Exercise

Assemble ½ turn	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>Assemble' ½ turn is executed from a simple step or a lunge. The back leg swings or brushes through with a forward lifting action. This action is coupled with a swinging action of the arms forward and upward to assist the lifting action. As the kick is completed the gymnast initiates a 180° turn on the longitudinal axis of the body. The legs join together on landing in plié with legs together.</p>	<ul style="list-style-type: none"> • Show good extension and posture on leg swing to ½ turn • Land softly with control

Backward extension roll to handstand and with ½ turn, lower to prone	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>The sit into the backward extension roll may be performed with straight or bent legs, however the legs should be straight before the feet rise from the floor.</p> <p>The ½ turn should continue in the direction of the roll (backward) and can be performed in one or two steps. The head should remain neutral as the gymnast rises from the floor and shifts his weight to the post arm. The body position should be hollow and should angle open. The lowering to prone should maintain the hollow body shape and pass through the planche position.</p>	<ul style="list-style-type: none"> • The gymnast accelerates his rearward horizontal velocity as he is making contact with the ground on the sitting phase of the skill. • The candle roll backward from sitting should be hollow and emphasize the lifting of the hips. • The hands should make contact with the ground as early as possible without compromising the hollow body shape. The skill is initiated with both hands in the same contact position as a backward extension roll. • The turn is generated by executing a lateral shifting of the center of gravity over the post arm on the upward moving phase of the roll. Generating the turn this way allows the gymnast to perform a backward step with his other arm in the direction of the roll. • Common mistakes include: sitting with hips too close to the feet, moving head back to initiate the movement onto the hands, arching the body and performing a forward stepping pirouette

Cross split (front split)	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>From a front support position, swing either leg around the side to a cross split (front split) position. In the split, the body should be vertical, arms extended horizontally, shoulders held down and the split should be all the way down.</p>	<ul style="list-style-type: none"> • The kneecaps should align in the vertical plane. • Common mistakes include: bending the knee or flexing the foot on the leg swing and improper hip alignment manifesting as either or both legs being turned (outward/inward)

Endo roll to handstand, full pirouette	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>The endo roll should maintain "pancake" compression as the gymnast rolls through the straddled "V" position onto his hands, through the straddle "L" and into the press. The skill should maintain a constant rhythm throughout the roll to the handstand. A pause in the straddle "L" is allowed. After the legs come together, a 2 second hold of the handstand is required before initiating the full pirouette.</p> <p>The full pirouette should be initiated with a forward step and completed with no more than 4 hand steps (90° turns). A controlled handstand position should be achieved before lowering down through a pike position to stand.</p>	<ul style="list-style-type: none"> Gymnasts should be encouraged to try to hold their legs up and reach their shoulders through their legs as they roll forward into the endo. Encourage a high straddle "L" position on the roll Common mistakes include: letting the feet drop and contact the floor while rolling onto the hands and/or initiating the press, opening the hip angle too early (the hips should rise over the shoulders before the legs start to move to the handstand), arching in the press or the handstand, Initiating the pirouette with a backward step, "falling" through the pike down because the shoulders do not stay over the hands during the descent

Flaired double leg circles to front support	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>The flaired circles begin in the front support position after stepping out to the side for the initial jump and then finish in front support. There should be a minimum of a 135° straddle of the legs during the flaired circles. As with all double leg circles, the hips should maintain extension throughout the flairs.</p>	<ul style="list-style-type: none"> Lead (top) leg in rear support moves to the side with a counter turn of the hips, allowing the trailing leg (bottom) to provide "heel drive" though the $\frac{3}{4}$ position. There should be no pulling of the lead (top) leg towards the body in the front that causes a pike position. Similarly, there should be no pulling of the hip backward from the rear support. Common mistakes include: closing of the legs in the front support as the gymnast moves from one flair into the next, insufficient lateral lean, preventing proper extension of the hips and piking throughout the flair.

Flyspring (bounder)	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>The general body shape of the flyspring (bounder) is similar to that of the forward handspring. In the first phase, the body should be hollowed onto the hands, and then in the second phase, the body is in a tight arch as it rotates through the phase from hands to feet again. The trajectory of this rebound from the hands should be as far beyond vertical as is manageable. The body must forcibly arch down to the floor (forward snap down) to create a strong blocking action against the floor for the take off of the dive-roll or salto. The feet should strike the floor in front of the hips with the body in a tight arch with head up and upper chest open. The arms should be extended upward with no shoulder angle on the take off. Rebound vertically to a straight tight body position.</p>	<ul style="list-style-type: none"> First phase of the bounder should be with a hollow extended body position with head neutral prior to the block from the hands. Use shoulder extension to create good blocking action After the block, create good turnover by blocking arms back. Upper back, chest and hips open fully extended. Keep the head back. Finish bounder in a tight arch position bringing the feet to the floor quickly for the rebound to vertical

Forward Handspring	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>From the hurdle, the lunge should be deep enough that the hands contact the floor while the front leg is in the lunge position. There should be a strong kicking action from the back leg and a strong push of the front leg from the lunge. The general body shape during the blocking action of the front handspring should be hollow. The trajectory of the rebound off of the hands should be well beyond vertical. The kick of the back leg will help to initiate strong rotation. The shoulders and upper chest should remain open as the hands leave the floor. These actions should combine to create a strong linear velocity and maximized rotation around the center of mass. The body should remain in an extended tight arch and turned over with the feet behind the hips for the take-off of the bounder. The body will then transition to an extended hollow position as the gymnast enters the bounder handspring.</p>	<ul style="list-style-type: none"> Avoid diving into the block on the forward handspring Kick the back leg strongly while keeping shoulder angle open throughout Landing of the front handspring should be with tight arch body position with opened chest, open hips and shoulders, head and arms back, feet behind the hips in preparation for the bounder

Hitch Kick	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>The hitch kick is a traveling jump initiated from a step. The gymnast swings the leading leg forward to horizontal, maintaining extension and toe point. As the lead leg reaches horizontal, the trailing leg follows with greater amplitude, extending upward to approximately 45° or higher. The torso, posture and head position should remain erect throughout the scissoring action, with the arms coordinated to complement lift and presentation. The gymnast should demonstrate rise and amplitude during the jump, with a clear separation in timing between the horizontal lead leg and the higher trailing leg. The gymnast will land on the trailing leg in demi-plié. Finishing in a controlled lunge with the chest upright and arms in presentation.</p>	<ul style="list-style-type: none"> Maintain upright posture with strong leg extension; show the lead leg clearly at horizontal before the trailing leg passes with greater amplitude (minimum 45°). Common mistakes include: lifting both legs simultaneously (losing the hitch action), dropping the chest forward, and failing to land in a controlled lunge.

Lunge	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>In all transitional elements, the lunge should be performed with good posture; chest up, chin up, and shoulders relaxed. The arm position is optional and should complement the gymnast. The front leg is bent with the foot turned out. The back leg is straight with the foot turned out so that the heel remains in contact with the floor. The weight is equally distributed on each foot.</p>	<ul style="list-style-type: none"> Front foot turned out on lunge, back leg straight with heel down

Power back handspring	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>The power back handspring begins from an effective "turn-over" round-off, back handspring or tempo salto backward. It begins with the body in a hollow position, hips tucked under, knees bent with the feet well in front of the hips and arms at shoulder level. The first phase (from feet to hands) is lengthened in order to increase linear velocity across the surface of the floor. With the chest in and head neutral, the upper back should "draw or pull" backwards as the arms swing overhead while aggressively extending the legs and pushing backward and off of the floor. The gymnast should demonstrate a tight upper back arch and full shoulder extension until the handstand position is reached slightly past vertical. During the snap down phase, there should be an aggressive push through the wrists while lifting the upper body up and shaping into a hollow position. In order to facilitate a powerful take-off, the second phase (from hands to feet) is dramatically shortened in order to increase rotation, snap down angle, and force into the floor so that the body can leave the floor at vertical with a tight, straight body position to maximize lift and rotation of the body around its center of mass.</p>	<ul style="list-style-type: none"> Aggressive arm swing to a tight arch body position during first phase of back handspring Tight arched handstand should be shown with slight turn over past vertical in handstand (hands in front of the shoulders) to create fast, short and aggressive snap down Use wrists and push through fingers on snap down phase of back handspring Finish snap down and land back handspring in tight hollow body position. Chest in, head neutral, arms in front, feet behind the hips to create vertical take off

Power hurdle	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>The power-hurdle begins from a standing position with feet together. The gymnast swings the arms forward and upward to a fully extended shoulder angle while the front knee lifts aggressively with the back knee drawing toward the body as well. When the back foot contacts the floor there should be a strong push through the entire back leg as the front knee bends, lunging deeply enough so that hand contact is made while the front foot is still on the floor. The back leg should kick and drive overhead as the front leg forcefully extends while pushing through the hands with a full wrist extension to create linear velocity. This technique is the same for both the front handspring and the round-off.</p>	<ul style="list-style-type: none"> Full arm and shoulder extension on hurdle Aggressive lift of knees to body • Square hips and efficient deep lunge position Strong kick of back leg and full wrist extension on push

Round-off	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>Upon contact with the floor, the first hand should be in line with the front foot. The second hand is placed slightly outside the first hand in the direction of the turn with the fingers turned inward. Shoulders remain open and extended as the turn is initiated. As the first leg drives overhead the second leg should join the first leg after vertical. During the snap down phase, there should be an aggressive push off of the hands, fingers and through the wrists while pulling the arms downward off the floor to approximately shoulder height. This will shorten the body's radius of rotation and facilitate the 'turn-over' of the round off. The body should shorten into a hollow position with the legs snapping underneath. The feet should contact the floor well in front of the hips with the hips tucked under, body hollow, head in neutral position. As the feet contact the floor the arms can begin to swing overhead and backward.</p>	<ul style="list-style-type: none"> Strong kick and effective block from hands will provide time to properly turn-over the round-off Strong push through the wrists and fingers as hands leave the floor Arms pulling downward off the floor Finish snap-down and "turn-over" action with a hollow body shape Head neutral and arms at horizontal with feet well in front of the hips upon landing

Salto Arabian tucked or piked	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>The feet should be facing forward and body position square as the snap down to vertical take off is executed. The body alignment must be straight and tight to achieve maximum force and lift from the floor. Optimally, this should occur prior to vertical so that as the floor responds, the body leaves the floor at vertical. The body is 'set' with arms up and 90° of turn in the desired direction of twist at the peak of the arm swing upward. As the body rotates toward the upside-down vertical position, the remaining 90° is completed then (and only then) the body is shortened into an aggressive tuck or pike by contracting into a hollowed, rounded, body shape and pulling the shoulders and head around toward the knees or legs. As the rotation is completed, the body should immediately extend in preparation for landing.</p>	<ul style="list-style-type: none"> Take-off position at vertical, the body should be 'set' and turned 90° with shoulders opened and head slightly in under armpit After the vertical, complete 180° turn before tucking or piking the salto Facilitate good rotation by moving shoulders aggressively toward the knees

Salto backward tuck-open or pike open	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>Upon take-off, the arms reach dynamically overhead with chest and shoulders open, head neutral and body stretched vertically to full extension. The gymnast should then lift the hips and draw the legs forcefully toward the chest while lifting the hips upward with no backward lean. There should be a minimum of a 45° pike at the hips. As soon as maximum tuck or pike is attained, the body should open immediately to a stretched (open) position as the chest lifts to continue the rotation with arms overhead in preparation for landing. Optimally, this stretch for landing will occur at or above horizontal.</p>	<ul style="list-style-type: none"> On takeoff, assume tight body vertical position, shoulders open and head neutral Lift legs to chest on tuck or pike without letting shoulders lean back Aggressive compression to minimum 45° pike then aggressive opening to stretched position while lifting chest at completion Stretched (open) tight body throughout preparation for landing with no pike on landing

Salto backward straight	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>Initiating the salto backward straight from a backward tumbling sequence the body should contact the floor in a tight body, slightly hollow position, the arms reach dynamically overhead with chest and shoulders open, head neutral and body stretched vertically to full extension. The gymnast should then lift the hips and legs forcefully upward with no backward lean. The body remains straight as the rotation continues toward vertical turning over. As the turnover action reaches its peak the chest continues to lift adding to the rotation. The body remains tight and straight in preparation for landing.</p>	<ul style="list-style-type: none"> Block angle - the angle at which the gymnast "punches" the floor: should be forward of vertical, (the angle forward depends on the speed of the back handspring and strength of the gymnast) and affects the rise and rotation of the salto (more block results in greater rise and slower rotation) From the hollow body shape of the back tumbling skill, snap-down, as the gymnast initiates the straight salto (the "punch"), extending through hips and chest as shoulders are lifted into the take-off, followed by hips and legs to a hollow shape by vertical.

Salto backward straight with full twist	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>Following the back handspring, the salto backward straight should be initiated with the arms above the shoulders and show clear rise. The head should remain neutral throughout the skill. The twist should be completed by the $\frac{3}{4}$ mark of the salto as the gymnast opens his arms and prepares for the landing.</p>	<ul style="list-style-type: none"> Block angle - the angle at which the gymnast "punches" the floor: should be forward of vertical, (the angle forward depends on the speed of the back handspring and strength of the gymnast) and affects the rise and rotation of the salto (more block results in greater rise and slower rotation) From the hollow body shape of the back handspring snap-down, as the gymnast initiates the straight salto (the "punch"), extending through hips and chest as shoulders are lifted into the take-off, followed by hips and legs to a hollow shape by vertical. The first $\frac{1}{4}$ twist should be complete in the first $\frac{1}{4}$ of the salto as the hips and legs are rising and the arms coming to the gymnast's side (straight or bent arms are acceptable) The gymnast should visually see the floor from the $\frac{1}{4}$ turn to the finish of the skill (without moving his head back) Common mistakes include: head out upon take-off and throughout (causing the gymnast to lose orientation), leaning back (resulting in a low, archy salto), early twisting (neglecting the initiation of salto and twisting too much in the initial quarter of the salto compromise the generation of the salto)

Salto forward tucked	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>The salto forward tucked leaves the floor in a hollow or straight body position at vertical with good posture, neutral head position and arms extended upward. As the gymnast leaves the floor, his hips and hamstrings should rotate upward so that the body rotates around the head. A proper tuck position with hands on shins should be achieved with the first 180° of rotation and open extension by 270° in order to properly prepare for the landing.</p>	<ul style="list-style-type: none"> Gymnast maintains a tight body and neutral head position on initiating the salto Gymnast should initiate the salto with his weight over the balls of his feet Common mistakes include: lack of turnover from the forward handspring or bounder, causing bending at the knees and/or weight back on the heels and dropping the arms to augment rotation, compromising the take-off position, early initiation of the tucking action manifesting in moving the head/arms downward on take-off, counter rotating the salto initiating the tuck by lifting the knees towards the chest as opposed to lifting the hips and hamstrings up behind and "chasing" the knees with the shoulders.

Salto forward piked	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>The salto forward piked leaves the floor in a hollow or straight body position at vertical with good posture, neutral head position and arms extended upward. As the gymnast leaves the floor, his hips and hamstrings should rotate upward so that the body rotates around the head. A proper pike position with hands on calves should be achieved with the first 180° of rotation and open extension by 270° in order to properly prepare for the landing.</p>	<ul style="list-style-type: none"> It is key that the gymnast maintains a tight body and neutral head position into the salto The salto should be initiated with weight over the balls of his feet Common mistakes include: lack of turnover on skills prior to the salto causing bending at the knees and/or weight back on the heels, leading to the gymnast dropping the arms to augment rotation, compromising the take-off position, early initiation of the piking action causing moving the head/arms downward on take-off and counter rotating the salto by initiating the pike by lifting the legs towards the chest (as opposed to lifting the hips and hamstrings up behind and "chasing" the legs with the shoulders).

Salto forward straight (tempo style)	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>The salto forward straight (tempo style) is performed in a front tumbling pass. The term "tempo" here refers to the horizontal trajectory of the salto as opposed to a vertical trajectory. The backward tumbling equivalent would be the tempo salto backward (whip back) versus the salto backward straight. The objective is to create a vertical punch from the salto into a high salto forward piked. The salto forward straight (tempo style) leaves the floor in a more forward tilted position than a standard forward straight. From the handspring, the arms should lead the forward movement and the body should be hollow as the salto is initiated. From the 90° rotation mark, the gymnast should lift his heels to a tight arch as the arms move to the side.</p>	<ul style="list-style-type: none"> • It is key that the gymnast maintains a tight body and neutral head position throughout the salto • The turnover into the tempo style salto is greater than that of a standard salto • Common mistakes include: lack of turnover into the salto (dropping the arms to augment rotation compromises the take-off position), early initiation of the arching action and being too high and or rotating too slowly (the salto should only be as high as necessary to allow for rotation, the faster the salto is rotating the less height necessary to complete the rotation)

Single-leg prone fall (Swedish Fall), stretched forward roll	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>The body and head are stretched upward with arms reaching upward and legs straightening upward on toe to relevé. As the body falls forward, one leg is kicked to vertical in a tight arch. As the hands contact the floor, the arms bend absorbing the impact of the landing in prone support. The arms then straighten as the body assumes an arched prone support position with legs together.</p> <p>From the arched prone support position, duck the head under while lifting the body to a tight, hollow stretched position and execute a tucked forward roll.</p>	<ul style="list-style-type: none"> • Flexibility and extension to vertical on Swedish fall • Continuous and fluid rhythm throughout sequence

Sissonne or Stag sissonne (Sissonne with bent front leg)	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>The sissonne is a jump from two feet while executing a split of the legs in the air. Body position, posture, and head position should remain erect while the legs split and extend. A stag sissonne is performed with the lead leg bent. For this iteration of a stag sissonne, the gymnast will jump rearwards with a 1/2 turn, lifting the lead knee as he does so. The gymnast should show lift and amplitude during the sissonne.</p> <p>The gymnast should show lift and amplitude during the sissonne. The gymnast will land on the standing leg in demi-plié and swing or brush the back leg through and forward into the subsequent lunge.</p>	<ul style="list-style-type: none"> • Keep good posture, leg extension and minimum of 45° split on sissonne • Common mistakes include: in the stag sissonne, lifting the lead (bent) leg prior to jumping, lack of proper posture in the air and lack of extension in the splitting action

Tempo salto backward (whip back)	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>The technique of the tempo salto backward (whip back) is very similar to the back handspring. The tempo salto backward (whip back) should be initiated from a hollow body position with an arm swing to a full body extension with a tight upper back and shoulder arch (hips should be tight). After passing vertical, the arms swing down as the body shapes to a hollow position (chest rounded and hips tucked under). The landing should return to the hollow position with arms at horizontal ready to swing to the next back handspring or tempo salto backward (whip back). There should be a vertical block angle to rebound created (feet behind hips on contact) after the last back handspring or tempo salto backward (whip back).</p>	<ul style="list-style-type: none"> Aggressive arm swing to a tight upper back and shoulder arch body position during first phase of tempo salto backward (whip back) Arms swing down and body shapes to hollow creating turnover Create block angle on last back handspring or tempo salto backward (whip back) to rebound

½ turn rearward	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>The rearward turn begins in the lunge position. Weight is shifted to the front leg as the gymnast rises to relevé. The gymnast stretches to full body extension with arms overhead and the body turns outward / backward pivoting on the demi-point of the front leg. The back leg joins the front leg as the turn is executed, completing the turn with heels and legs together in relevé. Upon completion of the turn, the gymnast allows the heels to lower to the floor. Arms may return to an aesthetically pleasing optional position as the heels of the feet return to the floor.</p>	<ul style="list-style-type: none"> Rearward turn should be executed with good posture and on toe ('relevé') with heels returning to the floor at the completion of the turn

1½ double leg circles to rear support to cross split (front split)	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>Gymnast steps out to the side for the initial jump into double leg circles. Complete 1½ double leg circles to rear support. Circles should maintain an open body position and appropriate counter rotation of the hips. From rear support, the gymnast turns through the side support position while posting on one arm to the prone position. The gymnast makes a lateral swing with either leg and cuts it forward to a cross split (front split) position. The gymnast may keep both hands on the floor while achieving his final split position before lifting both arms to the final presentation.</p>	<ul style="list-style-type: none"> A properly executed double leg circle on the floor requires sufficient lateral lean and speed to allow the body to remain open throughout the circle The circle must be initiated from the shoulders and chest Common mistakes include: piking of the hips and moving the feet forward first in the initial jump, insufficient lateral lean and "burying" the chin during the circle (causing the hips and chest to close)

Still Rings

Dislocate through handstand	
Technical Description	Coaching Points (Emphasize in teaching/learning)
Optimally, the dislocate is performed exactly as a giant swing is performed and passes through the handstand without holding the handstand position. The body should transition from hollow candlestick shape and flatten out to straight as the dislocate reaches vertical with the straightest body shape occurring at vertical. The head should remain forward in a neutral position on the upward swing in order to maintain ring pressure and the vertical direction as well as to avoid arching too early.	<ul style="list-style-type: none"> Proper 'turnover swing' execution is critical on upward phase Maintain proper 'candlestick' body-shape as downward pressure is applied to the rings

Felge backward piked with bent arms to support	
Technical Description	Coaching Points (Emphasize in teaching/learning)
Beginning in support, the gymnast will bend the arms and lift the legs as they lower below the rings through a "V" chin up position. With continuous rhythm, the gymnast pushes back and down on the rings as they extend their legs over the top in a kip/felge motion. Arms should return to locked and turned out positions before the body reaches the vertical support position.	<ul style="list-style-type: none"> The head will remain in or neutral during the roll

Inlocate	
Technical Description	Coaching Points (Emphasize in teaching/learning)
The inlocate begins from the descent phase of the front swing or cast in a hollow position. As the gymnast passes through the bottom vertical, they put pressure forwards and outwards on the rings as the body opens to a tight, slight arch through the chest and shoulders while maintaining body tension. The visual focus point remains fixed on the ground slightly in front of the ring tower as the gymnast goes through a back swing turnover. After a strong turnover, the gymnast puts pressure on the rings downward to create rise. The body will hollow slightly as the gymnast reaches the top of the rise.	<ul style="list-style-type: none"> Have a visual spot on the floor to look at during the turnover and rise Keep the head up until the descent phase on the second half of the skill

"L" support hold	
Technical Description	Coaching Points (Emphasize in teaching/learning)
The "L" support should be held with straight arms, rings turned out beyond parallel, chin up, chest up and body oriented so that the hips are directly between the hands in the "L" support hold. Legs should be horizontal with the knees locked out.	<ul style="list-style-type: none"> Ring position - arms locked and rings turned out Legs horizontal

Support scale (planche)	
Technical Description	Coaching Points (Emphasize in teaching/learning)
From a straddle planche position, the gymnast should bring their legs together moving smoothly to the support scale (planche) position. Ideally, the rings should be turned out past parallel, arms straight with the elbows "locked" and rotated forward, legs straight and toes pointed with the head up. The gymnast should open to a straight extended body position directly at horizontal, free of the straps entirely. No hold is required but the correct body position should be recognizable.	<ul style="list-style-type: none"> Arms straight Rings turned out Body at horizontal
Salto backward tuck open dismount	
Technical Description	Coaching Points (Emphasize in teaching/learning)
The salto backward tuck open dismount is performed without the hands making contact with the knees or legs in any way. The tuck action is executed by contraction of the abdominals and hip-flexors without 'helping hands' to pull the tuck in tighter. Developmentally, proper execution of this very important skill is critical in the development of multiple rotation somersaults with twists. The tuck should begin as an extension of the natural candlestick position through the chest and shoulders and continue with drawing the tuck as described above. The head position will be neutral, once again, in relation to the body shape. The shoulder angle will break somewhat in order to facilitate the roll-up action to a position above the rings. Backward and downward pressure is maintained on the rings to facilitate the rotation over the rings. The rings can be held until the body is well beyond vertical almost to the $\frac{3}{4}$ point in the rotation of the flyaway. On an exceptionally well-executed flyaway the rings will move outward and forward upon release of the rings. The legs and hips should extend (open) prior to horizontal in preparation for the landing.	<ul style="list-style-type: none"> Stay focused on proper turnover swing forward Round body shape in tuck Keep backward and downward pressure on the rings riding the tucked position up and over the rings until body is well beyond vertical Open the tuck to straight body in preparation for landing before horizontal
Double salto backward tucked dismount	
Technical Description	Coaching Points (Emphasize in teaching/learning)
The double salto backward tucked begins with a strong turnover of the front swing as the gymnast simultaneously contracts into the tuck position. The turnover and tuck create the rotation of the salto. The gymnast then puts pressure out and down on the rings to create rise above the rings. The rings can be held until the body is well beyond vertical, almost to the $\frac{3}{4}$ point in the rotation of the first flip. After releasing the rings, the gymnast will then grab the shins to further accelerate the rotation if needed. The athlete should open to a fully extended position at or above horizontal in preparation for the landing	<ul style="list-style-type: none"> Stay focused on proper turnover swing forward Keep the head where it is while the body curls into the tuck over the rings Finish the pull off the rings Open the tuck to straight body in preparation for landing before horizontal
Shoulder stand bail forward	
Technical Description	Coaching Points (Emphasize in teaching/learning)
Beginning in the shoulder stand, the gymnast will push the rings down and behind them to create pressure during the bail. The body transitions from the hollow forward swing position to a slight arch backward swing position with pressure on the rings forward and outward to create turnover. After turnover, the gymnast puts pressure down on the rings to create rise. The arms should stay locked until the shoulders reach ring height. At or above ring height, the gymnast will bend the arms, hollow the chest, and pull the rings into the shoulder stand position.	<ul style="list-style-type: none"> Feel a good inlocate with rise then bend the arms and bring the rings in to the shoulder stand position

Straddle "L" support hold	
Technical Description	Coaching Points (Emphasize in teaching/learning)
In the straddle "L" support position, the gymnast will have arms locked and rings turned out. The shoulders should be extended so that the hips are as high as possible above the hands. Legs are ideally slightly angled upward with the feet higher than the hips or at minimum legs horizontal	<ul style="list-style-type: none"> • Ring position - arms locked and rings turned out • Fully extended in the shoulders • Feet above the hips

Support scale hold (planche)	
Technical Description	Coaching Points (Emphasize in teaching/learning)
From a straddle planche position, the gymnast should bring their legs together moving smoothly to the support scale (planche) position. Ideally, the rings should be turned out past parallel, arms straight with the elbows "locked" and rotated forward, legs straight and toes pointed with the head up. The gymnast should open to a straight extended body position directly at horizontal, free of the straps entirely. No hold is required but the correct body position should be recognizable.	<ul style="list-style-type: none"> • Arms straight • Rings turned out • Body at horizontal

Support scale straddled hold (straddle planche)	
Technical Description	Coaching Points (Emphasize in teaching/learning)
Beginning in the "L" support position with arms locked and rings turned out, the gymnast will push through the shoulders while rounding the upper back and opening the hips to lift the torso to horizontal. During the press phase, the rings turn out past parallel and the forearm will come free of the top of the ring. At the completion of the press to straddle planche, the hips will be flat and the body level with the shoulders	<ul style="list-style-type: none"> • Ring position - arms locked and rings turned out • Round upper back with shoulders extended • Hips flat

Support scale tucked hold (tucked planche)	
Technical Description	Coaching Points (Emphasize in teaching/learning)
Beginning in the "L" support position with arms locked and rings turned out, the gymnast will push through the shoulders while rounding the upper back to lift the torso to horizontal. During the press phase the rings turn out past parallel and the forearm will come free of the top of the ring. At the completion of the press to tucked planche, the hips will be level with the shoulders and the knees between or slightly behind the elbows.	<ul style="list-style-type: none"> • Ring position - arms locked and rings turned out • Round upper back with shoulders extended • Knees to chest and legs bent as much as possible

Straight arm straddle press handstand	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>The straight arm straddle press to handstand should be executed from the "L" support hold by drawing the hips upward with as much compression of the legs to the chest and extension in the shoulders as is possible. The arms should be kept free of the rings and cables by maintaining a proper turn out of the rings as the press is executed. The arms should not contact the top of the rings and the legs should not contact the cables at any time (exception: 10-12 year olds - cables allowed). The elbows should be "locked" throughout the press. In each sequence, there is a 2 second hold required.</p>	<ul style="list-style-type: none"> • Elbows straight or "locked" • Rings turned out • Arms free of top of rings • Tight compression and extension in shoulders • Legs free of cables (unless otherwise noted) • 2 second hold

Swing forward through handstand and Swing forward to handstand (back giant)	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>The swing forward through and to handstand (back giant) begins from a still handstand. The bail must be initiated by deliberately pushing the rings forward. Body tension on the first part of the bail is of paramount importance. Optimally, the body will remain straight for the first 90° of swing from the handstand with ample downward pressure kept on the rings in order to keep slack from developing in the cables. As the body approaches horizontal the chest and shoulders will extend into a tight arch position to lead through the lower vertical position. Strong pressure on the rings must continue to be applied in order to keep the hips between the uprights and avoid any premature release through the bottom. At the bottom of the swing there should be an extremely strong kick to the forward turnover candlestick position on the forward swing. This action continues until the body turns over toward vertical. At this point backward and downward pressure should be applied to the rings to facilitate the body rising toward the handstand. The arms may be widened toward the inverted cross candlestick position in order to facilitate a body shape that will allow the gymnast to engage as many primary movers in the anterior portion of the upper body to assist in the pushing action as the body approaches the handstand. For the swing forward through handstand the body will pass through the handstand position without stopping in a hold while for the swing forward to handstand the body will stabilize in a controlled handstand with little to no deviation from vertical and hold for 2 seconds.</p>	<ul style="list-style-type: none"> • Straight arms throughout • Body tension throughout • Strong kick and follow through on forward turnover swing

Turnover swing backward	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>The technical goal of the turnover swing backward is for the gymnast to be able to show a reverse candlestick position at the end of the swing. In order to accomplish this, the major technical point on the turnover swing backward is to allow the body to turn upside down toward vertical as much as the shoulder flexibility of the individual gymnast will allow before applying any deliberate pressure to the rings. Every gymnast will be different in this particular capability and the primary limiting factor is shoulder flexibility. A very flexible gymnast may not need to separate the rings as much. A gymnast with limited shoulder flexibility may push the rings more to the side to facilitate rotation to the vertical position. Most gymnasts with moderate flexibility should finish in an inverted cross position at the peak of the backward swing. The end position is optimal when the shoulders are at or above ring level and between the rings with the feet pointed toward the top of the ring tower.</p>	<ul style="list-style-type: none"> • Shoulders below body • Hands/Rings out to the side • Tight arch in upper shoulders • Head neutral in relation to the body, not arms • Reverse candlestick position at the end of the swing

Turnover swing forward	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>The technical goal of the turnover swing forward is for the athlete to be able to show a candlestick position at the end of the swing. The major technical point on the turnover swing forward is to rotate as close to vertical as possible. Increasing pressure can be applied backward and downward on the rings as long as the rotation is not inhibited. The end position is optimal when the shoulders are at or above ring level with the feet pointed toward the top of the ring tower. The body position should be hollow with the glutes and core muscles tightened and the head forward in a neutral position. The arms may be bent or straight during this swing as long as all requirements for body position are met.</p>	<ul style="list-style-type: none"> • Shoulders below body • No hip angle • Bent arms allowed • Candlestick position at end of swing

Uprise backward to handstand (front giant)	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>From a properly executed handstand without swing, the gymnast must create an off-balance position by first initiating the leaning of the heels away from vertical and then deliberately pushing the rings out from under the still handstand. A degree of backward tension on the ring cables must be applied to keep the shoulders from dropping prematurely. This also helps to keep tension on the ring cables during the bail. A rounding of the chest in the candlestick position as well as tightening of the glutes and core muscles will help the athlete to maintain ring pressure throughout the bail. Effectively executed the hips will remain in between the uprights through the bottom of the swing until the proper release point. Avoiding an early release will ensure a smoother transition through the bottom, provide a more powerful and efficient rotation on the backward swing, and prevent the gymnast from picking up swing. There are two acceptable arm variations allowable without deduction. The arms may be kept parallel or allowed to widen through the uprise backward toward the inverted cross style candlestick position. Swing through a fully extended hang position and execute an effective turnover swing with the feet rotating towards the ring cables. As the turnover rotation is completed apply pressure to the rings to allow the body to rise to the handstand position.</p>	<ul style="list-style-type: none"> • Body tension is critical • Push rings in the opposite direction of the bail to initiate the bail • Keep back pressure on the rings and strongly round the chest and upper back to create the proper candlestick shape • Shoulder angle should be minimized if not completely eliminated

Uprise backward to "L" support or straddle "L" support	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>The ultimate technical execution of this particular skill would be for the gymnast to execute an uprise backward to handstand and lower under control (power down) to an "L" support. That being said, it will be the rare individual who will be able to accomplish this at a young age. The compromise is for there to be no deduction for execution as long as the turnover rotation is above the shoulders before pressure is applied to the rings to begin the uprise. The body and arms should remain straight during the uprise and the body should swing forward in a controlled fashion to the "L" or straddle "L" support position.</p>	<ul style="list-style-type: none"> • Emphasis on maximizing turnover swing before executing the uprise • Keep arms straight on the uprise • Controlled forward swing of the legs from the peak of the uprise into the final support position

Vault

Hurdle and board strike	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>At the final step of the run, the chest will be open and the body will be arched as the final extension of the back leg is completed. As the front knee lifts up to hip height, the arms are swinging back behind the body. The second leg pushes aggressively off the floor and lifts up to join the first knee. The body should be rounded with the hips tucked under during the flight of the hurdle. With the arms back, knees up and body rounded, this creates a "loading" position to forcefully block the board. The feet should be in front of the hips when board contact is made and the shoulders, hips and feet should be aligned with the body at an angle of at least 15°. The arms begin to swing forward as the legs are extending to the board. The core of the body should be extremely tight as contact to the board is made.</p>	<ul style="list-style-type: none"> Front knee to hip height During knee lift, arms swing back and behind the body (arm circle is acceptable) Goal is to 'load' the body with knees up and arms back then to forcefully apply as much downward force to the board as possible On board strike, feet should be in front of the hips with shoulders, hips and feet aligned and body at an angle between 0°-15°

Handsprings and Yamashita style first flight (pre-flight) and block	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>The goal is to rotate the body as quickly as possible from the board to the table (angular velocity). As the feet are leaving the board the arms should be swinging up and extending fully towards the table with the chest remaining hollow, the hips creating rotation first and then the heels being driven upwards. The body should continue to rotate with a tight arch position until just prior to hand contact to the table. When the hands contact the table, the body should be reshaping to a straight body position (slight hollow or arch allowed) and be very tight in preparation for the block. The blocking action on the table should occur within 30° of vertical to facilitate a downward push as opposed to a forward block. The arms should be straight, and body tight in anticipation of an aggressive and explosive block. When the block occurs in this manner, the table is used as a secondary "springboard" and there should be a significant rise off the table at the vertical position.</p>	<ul style="list-style-type: none"> Arms swing up and drive heels from tight hollow to tight arch Reshape to a straight position on table contact Body and arms tight in anticipation of aggressive block Block as close to vertical as possible Block direction is downward

Forward handspring second flight (post-flight)	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>As the body leaves the table vertically it is fully extended. The body should maintain a straight body position, allowing for a "tight arch", while showing a significant rise that is applicable to the athlete's size. Upon landing on the surface, the athlete should be at least vertical from both the rise and rotation created from the repulsion of the table. No landing deductions will be taken for over rotation.</p>	<ul style="list-style-type: none"> Rotate shoulders upward and forward while maintaining a straight body position ("tight arch" allowed) Should land vertical on surface

Early reverse pirouette to handstand

Note: Using multiple swinging pirouettes facilitates precise weight shifts finishing in handstand while continuing to emphasize the basic swing technique. The incorporation of long axis (extended body) turning with posting on both arms is crucial in the development of skills beyond Stutz and Diamidov movements. The use of the mix grip reverse pirouette promotes development of traveling posting on both arms. The double under grip reverse pirouette requires stability and precision in the final under grip post.

Technical Description	Coaching Points (Emphasize in teaching/learning)
The early reverse pirouette to handstand begins as any normal support swing backward to handstand. On the upward phase of the swing, weight is shifted to one bar on a stationary hand placement so that the free hand can move to the same bar as the body turns. The free hand is placed on the bar ahead of the stationary hand with a strong posting action of the arm. Weight is quickly shifted to the post arm and the additional $\frac{1}{4}$ turn of the body is completed with the stationary hand moving to the opposite bar to finish just prior to vertical (within 10°) in order to be able to control and finish in a straight handstand. The head should remain neutral with the shoulders extended throughout the turn.	<ul style="list-style-type: none"> • Initiate pirouette on upward swing • Complete pirouette 10° prior to handstand • Finish in a straight handstand showing shoulders to ears on the final post

Forward uprise to support

Technical Description	Coaching Points (Emphasize in teaching/learning)
The forward uprise to support depends greatly on a well developed layaway and a well executed upper arm support swing forward as described in this section. From a well-executed 'tap' on the forward upper arm swing, downward and backward pressure is applied to the bars to accelerate the upward swing. As the body rises from the bars the elbows should lock out quickly to an extended position above horizontal. The skill is completed in an extended position that emulates as closely as possible, the end position of the fully extended support swing forward.	<ul style="list-style-type: none"> • Well-executed support swing positions • Delay 'tap' to generate power in forward kick • Lock elbows out quickly

Glide kip	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>At the maximum forward and upward amplitude of the glide swing forward, the hips and shoulders pike to compress the body into a tightly piked 'basket' position as the swing passes through the bottom at vertical. This shortened radius produces an acceleration of the swing allowing the pike position to be maintained through the upward portion of the swing. Optimally, the kip should be executed as a 'jam' type action with the legs and hips. As the body transitions from hang to support above the bars, the gymnast may pass through the Manna position or a fully extended jam position finishing with an extended position at or above horizontal. Either technique is acceptable. This will enable the gymnast to execute a robust and powerful backward support swing.</p>	<ul style="list-style-type: none"> • Full extension forward and upward on glide • Show compressed basket position with head in between arms • Acceleration of upward swing to support

Layaway to upper arm support	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>The properly executed layaway is dependent upon a good basic upper arm support position as well as upper arm swing technique. When the elbows are extended as much as possible beyond 90° and shoulders are in a position well behind the elbows then leverage is enhanced and the ability of the gymnast to properly control the upper arm support and develop strength in this position will be greatly enhanced. The early introduction and strengthening of the upper arm support swing is of paramount importance to the development of the forward uprise.</p>	<ul style="list-style-type: none"> • Push shoulders behind elbows upon contact with bars • Maintain a tight extended body position

Long hang swing backward to backward uprise to upper arm support	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>The long swing begins after the stemme cast in the front and it is completed after the swing backward with pulling to the upper arm position through the backward uprise.</p> <p>After under bar cast to stemme position, with straight arms, swing backward with straight or bent legs through a vertical hang. Lead the swing with the heel drive until the body reaches slightly below horizontal. With a tight arch and pull to upper arm support.</p>	<ul style="list-style-type: none"> • Provide strong pressure by pushing down and backwards on the bars to create a stemme position • Keep arms straight and body tight during the backward swing through a vertical hang • Provide a strong grip • Heel drive to tight arch toward the end of the swing backwards • Head remains down as well as keep looking down at the floor while pulling to upper arm support

Straddle press handstand	
Technical Description	Coaching Points (Emphasize in teaching/learning)
The straight arm straddle press to handstand should be executed from the V-sit position by drawing the hips upward with as much compression of the legs to the chest as possible while extending the shoulders. Gymnasts have the choice to stay piked or straddled when compressing to handstand. Maximum piked compression should be maintained until the feet are above the bars, then draw them through a straddle pancake, and center split into the handstand. The emphasis is on efficiently using flexibility to reduce shoulder strength and angle through this movement. The elbows should be "locked" throughout the press. At the end of this skill, there is a 2 second handstand hold required.	<ul style="list-style-type: none"> • Spotting presses to ensure the gymnast is performing correctly is highly recommended until gymnast is ready • Straight arms throughout entire press is crucial for development • As the gymnast's legs pass through horizontal, compression and distance between the gymnast's legs and bars should be maximized. • Continuous rhythm from the V-sit through the handstand. • Pancake and center split flexibility should be emphasized. • Showing an open hip, center split handstand before legs begin to move together.

Support swing backward	
Technical Description	Coaching Points (Emphasize in teaching/learning)
A well executed support swing backward is performed with the arms turned outward and locked at the elbows. The shoulders should be relaxed enough to allow good freedom and consistency of swing. The body should be kept straight and extended with the head always neutral in relationship to the body. The core and hips should be properly tensioned to maintain a clean body line. Hips should be turned under with good gluteus tension to ensure that there is no arch or pike. As the body swings toward the handstand, the shoulders extend completely to a straight handstand position. Optimally, the support swing backward is completed without interruption in rhythm and in a handstand that could be held if necessary. The swing should have a look of power and aggressiveness as it is performed.	<ul style="list-style-type: none"> • Elbows turned outward and locked • Shoulders relaxed • Body fully extended and properly tensioned • Shoulders 'locked-out' to handstand at completion of swing • Show acceleration, power and rhythm in swing

Support swing backward and hop to handstand	
Technical Description	Coaching Points (Emphasize in teaching/learning)
Once again, this begins as any normal support swing to handstand. As the body swings above horizontal the chest is slightly opened to provide the ability to create a 'pop' or rapid transition from tight arch to full extension. This is what creates the hopping action that finishes in the handstand. Optimally, the opening of the chest will be subtle and the extension and transition to full extension will be explosive and occur as close to vertical as is possible without going beyond the handstand.	<ul style="list-style-type: none"> • Hop is initiated from tight arch as body approaches handstand • Body extension to fully stretched position with strong downward push through shoulders creates the hop • Body is fully extended and tensioned upon re-grasp (bars should bounce)

Support swing forward	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>The shoulders should be relaxed enough to allow good freedom and consistency of swing. The body should be kept as straight as possible with the head always neutral in relationship to the body. The core and hips should be properly tensioned to maintain a clean body line. As the forward swing begins the hips should remain open with the shoulders over the hands. The tight, open hip position and slight trailing of the extended legs as the chest passes through vertical support will facilitate a strong 'kick' and forward extension as the body swings toward the end of the front swing. The shoulders extend completely to a rear-support position at the full extent of the gymnast's shoulder flexibility. Optimally, the support swing forward is completed well above shoulder level with the shoulders over or slightly forward of the hands. The swing should have a look of power and aggressiveness as it is performed.</p>	<ul style="list-style-type: none"> • Elbows turned outward and locked • Shoulders relaxed • Body fully extended and properly tensioned • Shoulders reach full rear support extension over hands at completion of swing • Body extended above shoulders • Show power and acceleration in swing

Upper arm support swing backward	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>The upper arm support swing backward begins from an upper arm support cast position at the end of the upper arm support swing forward. Dynamically extend the hips 30° above horizontal which raises the shoulders off the bars allowing the arms to pull the body forward as the body passes horizontal. As the shoulders move forward the chest drops to a hollow body and the hips slightly pike as the body approaches the bottom vertical. Here the hollow pike releases into a tight arch and secondary heel drive toward the inverted vertical. This timing is crucial as the secondary heel drive transfers energy into the bars which will be regained as hips lift in the inverted vertical. This secondary heel drive also shortens the body and creates a turnover action that contributes to accelerating the body toward the inverted vertical or reverse candlestick position. The shoulders should remain in an extended support position throughout the upper arm swing.</p>	<ul style="list-style-type: none"> • Energy must be transferred to the bars and regained using dynamic movements to strong static shapes • The cast should slightly rise and move forward to facilitate the timing of a drop into a hollow pike at the bottom of the swing • Hold the pike hollow position into the bottom of the swing before releasing to a tight arch

Upper arm support swing backward and backward uprise to handstand	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>The upper arm support swing backward begins from an extended candlestick position at the end of the upper arm support swing forward. As the body begins to swing downward, upward pressure is exerted on the bars by the hands to help accelerate the downswing. The body is fully extended until about 45° below horizontal and then begins to hollow in the chest and upper back to create a 'hecht-beat' tapping through the vertical bottom position. This tapping action releases from hollow to tight arch well beyond the bottom vertical position and the tight arch facilitates the rotation of the body. The shoulders should remain in an extended support position throughout the upper arm swing so that the arms can straighten quickly as the gymnast completes the tapping action and uprises toward the handstand.</p>	<ul style="list-style-type: none"> • Shoulders behind elbows in upper arm support • Hold hollow position though bottom vertical of swing before releasing to a tight arch • Arms straighten from upper arm support to uprise • Uprise executed without use of strength or interruption of rhythm in the swing

Upper arm support swing forward	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>Upper arm support swing is very uncomfortable and as a result, is usually under-emphasized in training, particularly in younger gymnasts. The well developed upper arm support swing depends on a good understanding of the upper arm support, described in this section. In the swing forward the body is extended, tensioned and will swing forward with a tapping action through the chest and shoulders (tight hollow to tight arch). The acceleration of the downward swing will cause the shoulders to relax slightly allowing the body to sink through the bottom of the swing with the chest leading. As the body passes through the bottom of the swing there is a pulling action of the hands and downward pressure exerted by the arms on the bars as the legs kick and the body contracts to a hollow pike position. The shortening of the body will accelerate the upward swing toward vertical as far as the flexibility of the gymnast will allow. Optimally, the full extent of the front swing will resemble a candlestick shape with the hands still in contact with the bars, the shoulders well behind the hand placement and the elbows as extended as possible.</p>	<ul style="list-style-type: none"> • Maintain extension in support • Use 'tapping' action with upper chest • Allow shoulders to relax through bottom • Finish in candlestick position

V-sit hold	
<p>Note: Adding this developmental strength skill and range of movement in a static position while using it dynamically in corresponding skills will add virtuosity to basic skills and enable advanced skills</p>	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>The ultimate technical execution of this particular skill would be for the gymnast to execute a V-sit with legs horizontal (Manna). It will be the rare individual who will be able to accomplish that ultimate goal and a minimum standard of vertical is required. The compromise is for there to be no deduction for execution as long as the V-sit has legs at vertical or greater. The arms should remain straight during the swing forward in a controlled fashion to the V-sit position. Strength in the movement chain that increases the distance between the hips and elbows is essential in many gymnastics skills and events. In this skill, there is a 2 second hold required.</p>	<ul style="list-style-type: none"> • V-sit with legs horizontal (Manna) hold with spot will help the development of both types of "V" holds • Moving the hips forward as the V-sit is attained • Increasing range of motion with control as the gymnast moves from V-sit with legs vertical to V-sit with legs horizontal (Manna) • Flexibility to attain both the piked compression and "german hang" position is essential

Horizontal Bar

Back uprise to support	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>Following the $\frac{3}{4}$ giant swing backward to undershoot, the gymnast will perform a simple back uprise to support on the bar. This is a standard tap swing in which following the upward swing phase in the back, the gymnast pulls down on the bar with straight arms, closing the shoulder angle and bringing the center of gravity towards the bar. As the center of gravity approaches the bar, the gymnast may bend his arms slightly to allow the hinge point of the hips to make contact with the bar in a controlled fashion. There are no amplitude requirements for this skill.</p>	<ul style="list-style-type: none">Straight arms are to be maintained throughout the skill until the very end when the hips are contacting the barAs with a standard tap swing, the upper back should be hollow throughout the rise and into the support

Early toe-on, toe-off	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>The early toe-on, toe-off is recognized by this working group as being an essential step in the development of the Chinese or 'pull-over' tap for horizontal bar dismounts. It begins as a normal giant swing backward. As the body passes through the lower vertical position, the chest and hips open pushing forward and upward to a very aggressive hollowing action through the chest and shoulders as well as a rounding action through the hips. The shoulders should remain as extended as possible with the back being round with ribs in, and hips turned under. This should be an aggressive action with the intent of bending the bar upward, away from the floor. The toes are pointed directly toward the bar with the soles of the feet lightly making contact just below the balls of the feet. The toes remain pointed to facilitate staying in contact with the bar through the bottom of the 'sole-circle' action. If correctly performed, the 'sole-circle' action will be very fast and there will be more than enough power in the swing to very easily allow the feet to release from the bar and the body will unfold from the pike and extend once again. It is important to note that although this skill is allowed to be done in a straddle, it should be a very narrow straddle in order to allow the piking action to be the primary focus. The more efficient the rounding and piking action is, the less need for straddling the legs. The narrower the straddle, the further the center of mass of the body remains from the bar.</p>	<ul style="list-style-type: none">Good shoulder and hip extension through the bottom of the swingAggressive rounding to pike action to place toes onto the barOpen to extended position at 45° or higher as the 'sole-circle' is completed

Fast hollow giant swing backward	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>Following a giant swing backward perform a fast hollow giant swing backward. The purpose of this fast hollow giant swing is to set up the Kovacs style "spike" giant with the proper timing and energy for Kovacs style release skills. The hollow, accelerated giant is initiated by holding the hollow shape of the downward swing a bit longer than a standard giant. The gymnast then "drags" though the bottom a bit longer than a standard giant. The "drag" phase of a giant is the part of the hang in which his shoulders are relaxed and the rest of his body lags behind the shoulders. From this extended drag, the gymnast closes his body shape from the upper body arch to a hollow shape to create a dynamic "scooping" motion upward to approximately 30° past the vertical. As the gymnast passes through the vertical, he maintains his hollow/extended position, shifting his wrists at approximately 30° beyond the vertical.</p>	<ul style="list-style-type: none"> Encourage the gymnast to create his shapes and dynamic energy from his chest and shoulders as opposed to his stomach and legs A relaxed shoulder hang will help in feeling the bottom of the giant better, building consistency in his actions Common mistakes include: throwing the head out to generate power in the upward phase, pushing the chest up to create power, being stiff through the bottom in the shoulders and being loose in the lower body and using knees and hips to actuate the dynamic movements

Free circle backward straddled through handstand (Stalder)	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>Following a giant swing backward, the gymnast performs a free circle backward straddled through handstand (Stalder). As per FIG, the stalder must be initiated from the handstand. The drop for the stalder is initiated with a breaking of the shoulder angle from the handstand with straight hips. Prior to horizontal in the drop, the gymnast pushes back into the stalder position, applying a horizontal force to bar from his shoulders (thus moving the center of gravity (COG) away from the bar) as he compresses at the hips. Generally, the later the push to compression, the more powerful the stalder drop will be, which will become a factor in future skill development such as Piattis and Stalder-Rybalkos. Following the drop, the compressed stalder position is maintained deeply through the bottom. The shoot, or opening phase of the stalder occurs from approximately horizontal to the handstand. During the circling phase of the compressed stalder, the gymnast should maintain a hollow chest position while the head remains neutral throughout the entire skill.</p>	<ul style="list-style-type: none"> The later compression in the drop requires a good deal of strength and the athlete's strength plan should prepare him for this. Earlier compression mitigates this somewhat, but limits the utility of the stalder Common mistakes include: initiating the compression into the drop prior to completion of the preceding giant, not moving the COG sufficiently away from the bar during the drop, arching and/or moving the head out during the drop and or opening of the stalder, allowing the hips to move too much towards the arms during the drop instead of remaining at shoulder level or lower as the gymnast passes through the bottom of the skill and not opening from the shoulders and/or shifting the wrists sufficiently in the final phase of the stalder.

Kovacs style "spike" giant	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>The Kovacs style "spike" giant follows the fast hollow giant swing backward. This action is often seen (though, not required) prior to the execution of Kovacs style skills. The Kovacs style "spike" giant is the part of the pre Kovacs setup giant that pulls the bar upward and is immediately followed by a downward bounce, or deflection, of the bar. The objective of this action is to facilitate the timing and direction of the subsequent Kovacs style skill. The exact location of the "spike" relative to vertical varies depending on the skill being performed and the gymnast. For example, the location of the "spike" for a Kolman is generally later than that of a Kovacs. For the purposes of this technical sequence, we are looking for the bounce of the bar to occur at vertical plus or minus 15°.</p> <p>In the execution of the "spike" giant (which follows the fast hollow giant), the gymnast will continue the hollow downward swing, maintaining extended pressure against the bar. He will initiate his drag a bit earlier than a standard giant and use the momentum of the previous giant to "load" the bar more through the bottom. From the drag, the gymnast will initiate a dynamic closing of the chest and shoulders to create a forceful, toes first upward movement followed by a dynamic blocking (opening with pressure against the bar) of the shoulders to create the aforementioned upward pull on the bar. The gymnast's body will have upward momentum that deflects the bar upward at this point. From this upward deflection, the gymnast will be pulled back down to the handstand with the force created by the bar regaining its straight shape. At this point, the gymnast will deflect the bar downward and bounce out and away into the downward phase of the next giant. It is imperative that the gymnast be tight and straight for the bounce. From the bounce, he will create a hollow shape into the downward phase of the giant (which is the giant from which the Kovacs style skill would be performed).</p>	<ul style="list-style-type: none"> • A neutral head position is desired for technical and aesthetic success • When to initiate and how long to hold the drag are key for the gymnast to make adjustments in the position of the "spike" • Common mistakes include: using the stomach/hips and knees to generate the force for the upward movement, having a loose body and not allowing the bounce to move the gymnast out and away into the downward phase of the next giant

Salto backward straight	
Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>The salto backward straight begins just as any other giant swing backward. As the body nears the lower vertical position the 'hang' and 'drag' phase of the giant is performed with the same technique as the giant swing backward (shoulders extended downward, chest and hips open) but it happens a bit earlier than on that of the rhythm of the giant or giant swings to prepare for the dismount. As the tap is performed and the bar bends in response to the shortening of the radius of rotation, the gymnast should hold this shape until the bar responds in kind. The response of the bar is the cue for the release of the bar. When the bar is released, the body remains in exactly the same tightly extended hollowed shape as it was at the completion of the kick for the tap. The fingers of the hands should be the only body part to move as the bar is released. The response of the bar combined with the direction of the kick to a proper hollow position will launch the gymnast upward above the bar with the required direction and rotation. Optimally, as the body leaves the bar, the hollow position should be held to the peak of the flight. As the body rotates past vertical there should be a slight extension from tight hollow to stretched and beyond to the tight arch. Thereafter, the body is stretched to full extension. The arms should be lifted along with the chest and shoulders in preparation for the landing of the salto.</p>	<ul style="list-style-type: none"> • Maintain well extended hollow on downswing • Create 'hang' through bottom vertical position by relaxing and stretching shoulders downward and not forward • Turnover with toes leading toward vertical into a candlestick body shape • Release the bar while maintaining hollow body shape • Extend body completely and beyond into slight tight arch • Extend body with arms overhead in preparation for landing

Undergrip cast forward to handstand

Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>The cast begins from the undergrip support position following the pullover and finishes in a straight and stretched handstand position. To initiate the cast, the gymnast may bend the arms slightly to allow the hips to make contact with the bar at the hinge point. Following a piking action on the bar, the gymnast swings his legs vertically as he presses open through the shoulders to a straight handstand position cast to handstand. The arms should straighten as the hips leave the bar. The finish position is an extended, straight handstand with neutral head position.</p>	<ul style="list-style-type: none"> Upon initiation of the cast, the shoulders should remain forward of the bar and pressed upward with straight arms. Ideally, the body would remain hollow through the chest as it rises to the handstand. During the casting motion, the gymnast may arch through the chest area straightening out as he approaches the handstand is important at this age Common mistakes include: allowing the shoulders to "drop" or move backward too early, not keeping the center of gravity over the bar throughout the cast.

¾ giant swing backward to undershoot

Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>Following one giant swing backward (handstand allowed), the gymnast will continue to the $\frac{3}{4}$ giant swing backward. The initial and bottom phases of the $\frac{3}{4}$ giant swing backward are the same as a complete giant swing backward. As with a complete giant swing backward, after the body passes through the bottom vertical position, the body will kick strongly into a hollow with a distinct toe lead. For the $\frac{3}{4}$ giant swing backward, the gymnast will complement this action with a closing of the shoulder angle into the upward rising and rotation of the body, thus moving the center of gravity towards the bar. As the body rotates around the bar and the center of gravity approaches the bar, the gymnast shifts his wrists so that he passes through a hollow free support close to the bar into an undershoot. The undershoot should maintain a hollow chest position and straight arms and hips and move forward to finish in an extended front swing position. The head position should be neutral throughout the skill. It is allowed for the gymnast to perform this skill through a handstand so long as a continuous rhythm is maintained through the handstand into the undershoot.</p>	<ul style="list-style-type: none"> Straight arms are to be maintained throughout the skill Critical to the teaching of this skill is the wrist shift with the rotation of the body around the bar As the body circles around the bar into the undershoot, the upper thigh/hip flexors of the gymnast should be the closest part of the body to the bar Common mistakes: failing to shift or shifting too late, resulting in bent arms and/or falling onto the bar and moving the head back and/or arching from the bottom.

¾ giant swing forward with hop to handstand in double overgrip

Technical Description	Coaching Points (Emphasize in teaching/learning)
<p>Following one complete giant swing forward (thorough handstand), the gymnast will continue to the $\frac{3}{4}$ giant swing forward. The initial phase, bottom phase, and upward phase of the $\frac{3}{4}$ giant swing forward is the same as a complete giant swing forward. At the point where the gymnast would initiate the wrist shift on a giant swing forward, the gymnast hops both hands to a double overgrip support position at 45° above horizontal or higher. During the upward phase, the upper back is noticeably lifted, which shortens the body's radius, thus causing an acceleration upward. Following this upward lift of the back, the gymnast presses back against the bar ("blocks") to generate flight from the bar. The double overgrip regrasp should maintain the tight, hollow and extended position of the giant swing forward. The shoulder angle should be straight and the head position neutral.</p>	<ul style="list-style-type: none"> The hollow "blocking" action at the initiation of the hop is critical for maintaining control of the flight The body must rise above horizontal prior to initiating the hop Common mistakes include: not "blocking" at the initiation of the hop causing the body to rotate out of control upon release, arching into the hop and initiating the hop too early. (If this mistake is combined with an arching it will cause the gymnast to move away from the bar)

Appendix B

Technical Refinement Tables

Floor Exercise Technical Refinement Table

Note: The identified element attributes have been determined as requiring correction and the following recommendations by both the Technical Sequence working groups and the Junior National Coaching Staff will assist coaches and gymnasts in affecting the desired changes

Floor Exercise Technical Refinement Table		
Identified Attribute	Change Desired	Standard of Refinement
Round-off Efficient turn over of round-off	Arms pulling down with chest hollow, head neutral, feet well in front of hips. Arm position should be shoulder height when feet contact the floor. Upper back should draw or pull backwards to full extension with legs and body.	<ul style="list-style-type: none"> • Arms in front of and below head on round off • Body should be hollowed with hips turned under and contracted • Shoulders should be above and behind hips (vertical)
Salto Arabian Proper take-off and twisting technique of salto Arabian tucked or piked	Vertical take-off position and feet facing forward on take-off. Show $\frac{1}{4}$ set position. Complete $\frac{1}{2}$ turn prior to tuck or pike position.	<ul style="list-style-type: none"> • Square shoulders with feet on take off • Salto should begin after completion of the $\frac{1}{2}$ turn set
Transitions Smooth and aesthetic transitions	Transitions must show proper extension, flexibility, posture and continuous rhythm throughout.	<ul style="list-style-type: none"> • Leg at vertical on single leg prone • Minimum 45° split on sissone • Front foot turn out on lunge position and back heel down • Continuous rhythm throughout
Backward tumbling Effective turnover and extension on back handsprings and whips	Arms pulling down with chest hollow, head neutral, feet well in front of hips. Arm position should be shoulder height when feet contact the floor. Upper back should draw or pull backwards to full extension with legs and body.	<ul style="list-style-type: none"> • Arms in front and below head on contact of feet • Knees should be moving backwards on back handsprings
Forward tumbling Effective turnover and extension of front handspring and bounder.	Arms overhead with shoulder, upper chest open during forward handspring. Hollow body extension forward on initial phase of bounder. Arms overhead with shoulders and chest open at end of bounder. Vertical direction with arms overhead, body straight, head neutral or up on take off.	<ul style="list-style-type: none"> • Arms and/or body alignment throughout should remain in tight arch
Salto Dismount Proper vertical take-off position on salto backward tuck-open or pike open dismount	Body vertical with arms and chest up, head neutral on take off. Lifting hips and legs aggressively to tight tuck or pike position. Immediate opening to full extension and lifting chest to continue rotation.	<ul style="list-style-type: none"> • Minimum 90° compression in pike open • Should show vertical take off from Contact off floor

Pommel Horse Technical Refinement Table

Note: The identified element attributes have been determined as requiring correction and the following recommendations by both the Technical Sequence working groups and the Junior National Coaching Staff will assist coaches and gymnasts in affecting the desired changes

Pommel Horse Technical Refinement Table		
Identified Attribute	Change Desired	Standard of Refinement
<u>Opening on circles</u> Open chest & hips at $\frac{1}{4}$ & $\frac{3}{4}$ position on each numbered part Square alignment of hips	Eliminate piking in the chest and hips during the circle. Eliminate "rolling over" of the hips from the $\frac{1}{4}$ to $\frac{3}{4}$ position. Achieve counter rotation and full extension through front and rear support position.	<ul style="list-style-type: none"> • Hips and chest open at $\frac{1}{4}$ & $\frac{3}{4}$ quarter position on each circle • Hips square or slight counter turn in alignment during circle
<u>Squaring on circles</u> No skewing of circle and position of hips in alignment at the $\frac{1}{4}$ and $\frac{3}{4}$ position	Eliminate skew angle and uneven hand placement in rear support. Eliminate "rolling over" of hips (past 0°) in rear support position.	<ul style="list-style-type: none"> • Hips square at $\frac{1}{4}$ & $\frac{3}{4}$ position • Hands in parallel alignment in the rear support
<u>Tempo</u> Create even tempo and acceleration	Eliminate late or uneven weight shift	<ul style="list-style-type: none"> • Even tempo and rhythm in each $\frac{1}{3}$ section of the horse and throughout the entire sequence
<u>Circle Execution</u> Aware of both form and elevation	Eliminate errors in leg form. Demonstrate sufficient clearance above the horse and/or pommels..	<ul style="list-style-type: none"> • Showing elevation of circles in each $\frac{1}{3}$ section of the horse. • Sufficient form and elevation of the circle throughout the sequence
<u>Flairs</u> Open body position on flairs and effective leg separation and extension	Eliminate excessive pike. Show extension throughout flairs. Leg separation of greater than 135° .	<ul style="list-style-type: none"> • Showing open hips throughout flairs • Showing minimum of 135° leg separation throughout flaired circles
<u>Handstand Dismount</u> Continuous motion on HS dismount	Eliminate excessive pike and hesitation on handstand dismount.	<ul style="list-style-type: none"> • Acceleration in upward swing of handstand