



IAPS NATIONAL GYMNASTICS CHAMPIONSHIPS

5 PIECE GIRLS RULES & REGULATIONS

Hosted by Kent College

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1 GENERAL

1.1 COMPETITION AGE GROUPS

Competitions shall be held in the following age groups:

- a) An under 9 competition: Under 9 on 1st September of current academic year*
- b) An under 10 competition: Under 10 on 1st September of current academic year*
- c) An under 11 competition: Under 11 on 1st September of current academic year*
- d) An under 13 competition: Under 13 on 1st September of current academic year*

*i.e. midnight on 31st August.

Pupils who are being taught in classes lower or higher than their chronological age at their school for any reason, must compete in their correct age group as shown above.

1.2 TEAMS

- a) A team may consist of 4, 5 or 6 gymnasts, from the same school. Where 6 gymnasts make up a team only 5 can perform on each apparatus with the top 4 scores on each discipline counting. If you choose to participate in the Group routine competition then only 4 gymnasts may perform in the group routine. It is possible to make up a team with up to two girls who are under age in the U10, U11, and U13, age groups. Very Small Schools may appeal in writing to the IAPS gymnastics representative if they wish to include more than two girls competing out of age. Girls in the Under 9 age group have no lower limit.
- b) The group sequence is an optional and stand-alone competition
- c) The scores will be added together to produce an Individual and a Team score.
- d) No school may enter more than the allotted six gymnasts.
- e) As this is a national competition 'B' teams are not eligible.
- f) A school may not enter an individual.
- g) Once a team has started its first discipline no reserve may take part. The team still has four scoring gymnasts.

1.3 COMPETITION FORMAT - FOR ALL AGE GROUPS

Each team will perform the following:

- A (COMPULSORY)

1. Set Vault – 5 gymnasts
2. Voluntary Vault – 5 gymnasts
3. Set Floor – 5 gymnasts
4. Voluntary Floor (to music) – 5 gymnasts

B (OPTIONAL)

Group Routine – performed by four of the team members (to music).

1.4 AFFILIATION

As per all IAPS events- the school has to be an affiliated member of IAPS in order to participate in this event.

1.5 ENTRY

Entry via the IAPS website. When submitting competitor names online, you must submit them in the order that you would like them to feature in the programme. This is also the order that they must compete in for their Voluntary Floor.

1.6 SAFETY

For safety reasons schools should prepare their gymnasts beforehand to compete on a sprung floor area if necessary, as a number of host schools now provide them for the various competitions.

1.7 HOST SCHOOLS

Host schools must consult and agree with the General Secretary at least one month before a competition, if possible, with the following information:

- a. What type of floor will be provided i.e. Sprung or unsprung.
- b. What the exact measurements will be of the voluntary floor and group floor area.
- c. The exact height, as near as possible to the minimum height prescribed, that the voluntary vaults and the set vaults will be for each age group. Measurements to be taken from the floor to the vault top in a straight line.
- d. What the length of the run-up, within the customary parameters, will be for each vault.

1.8 SPECIAL PROVISION FOR VERY SM ALL SCHOOLS

If small schools wish to apply for Very Small School Status for the current season, they must apply directly to north@stfaiths.co.uk

2 GENERAL COMPETITION RULES

1. The team should be uniformly dressed, i.e. all dressed alike. Deduction 0.1 per gymnast. Under 13 teams may or may not wear matching gymnastics shorts over their leotards in the individual disciplines. In the group routine all four girls must be dressed alike i.e. none of them or all of them wearing shorts. A coach of a physically mature Under 11 gymnast may request from the Competition Secretary for this gymnast to wear shorts to protect her modesty.
2. Gymnasts should not pull down their clothing e.g. leotard whilst being judged. Deduction 0.1
Underwear (including sports bras) if worn, should not show. Deduction 0.1. Coaches must ensure that their gymnast's leotards fit correctly to preserve modesty. Deduction 0.1 per gymnast at each apparatus.
3. Strapping is allowed but should be as discreet as possible.
4. Hair should be tied back neatly. Deduction for untidy hair 0.1 No jewellery, including small ear studs, or coloured nail varnish may be worn. Deduction 0.1
5. All teachers and coaches are required to wear professional attire suitable for a national competition. No long, coloured nails or jewellery, with the exception of a plain wedding ring. Hair should be off the face and long hair tied back. Watches that might scratch a child, if worn should be covered by a sweat band or similar. The coach may have sanctions brought against them.
6. Girls are NOT allowed to remove any part of their leotards in public. This has been noted in particular by both male spectators and judges over the past years and is both an embarrassment and a safeguarding issue. Please note: The gymnast and her coach may have sanctions brought against them.
7. Teams must line up before the judging panel, at the start and end of each discipline. Group routine teams must line up in front of the judging panel before competing, as in other disciplines.
8. Each gymnast must present to the judges at the start and finish of her individual floors and vaults. Deduction 0.1 each time.
9. The gymnast performs her Set Floor and Voluntary Floor once only and has two attempts at both the Set Vault and the Voluntary Vault, unless in the judge's opinion there has been outside interference. Gymnasts who exit from floor routines part-way through will not be permitted to start again.
10. There will be a timed warm up of at least 3 minutes per individual school on the voluntary floor and set floor. The older age group team always warm up for the first 3 minutes. The older age group will also compete first unless they have fewer than 5 gymnasts, in which case the team with the most gymnasts starts first. There will be a timed warm up of at least 3 minutes for each school on each vault discipline, with the older team starting first. Group Routine teams have a 5-minute warm up before lining up in front of the judging panel and then marching on to perform.
11. If a school does not return a trophy in time for the competition that school will be responsible for the cost of mailing the trophy to the next school. If a trophy is lost or damaged a replacement must be paid for.

NOTES TO COACHES

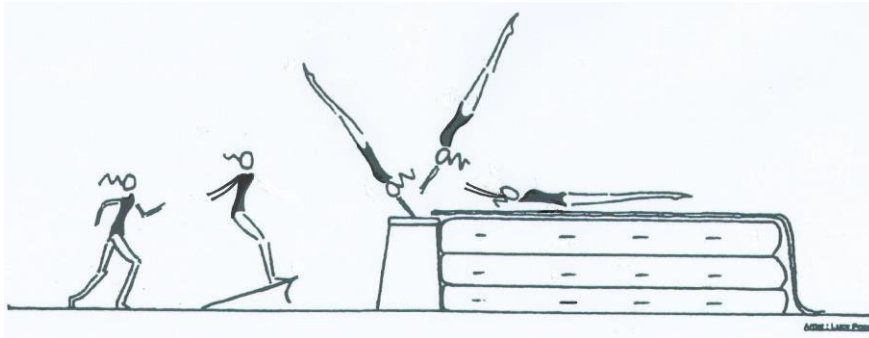
As teams only have a warm-up of 3 minutes before being judged, teachers are advised to prepare this warm-up time for set and voluntary vault in advance during training, to ensure maximum benefit to the pupils at the competition. Likewise, on the vault, putting gymnasts together in springboard distance order and factoring in the time needed to change the vault heights, if desired, during the 3 minutes warm-up. If time is taken to practise these specific short warm-up periods at school, gymnasts will feel more prepared for the competition.

3 GENERAL VAULT NOTES

1. If a gymnast vaults before receiving the judge's signal, the vault is void.
2. A coach should step in if needed for safety reasons but must understand that it will void the vault.
3. If head touches on a handspring, the vault is still awarded but deductions will obviously be made at various stages.
4. A gymnast is allowed ONE 'run out' per vault, provided that she has not touched the apparatus. The SECOND attempt will be judged. If any of the apparatus is touched, the vault is deemed to be taken.
5. Schools may NOT bring their own springboard and may not move any springboard from a piece of apparatus.
6. The gymnast may have 2 attempts at the vault and the higher score counts.
7. Please note: As is common practice in schools' gymnastics, vaulting apparatus cannot be chained to the floor.

4 SET VAULT

HANDSPRING FLATBACK - ONTO A PLATFORM WITH SAFETY MATS



ARTIST'S IMPRESSION

- All ages will use a vault in front of the crash mats as shown in the diagram.
- The vault shall be covered with an agility mat to avoid a gap between vault and safety mats.
- The maximum combined height of the total vault plus any agility mat shall be as close to the correct height as possible.
- Hands may be placed anywhere on the landing area without a deduction but may lose marks for repulsion.
- Breakdown of marks:

Take off and flight on	3.0
Repulsion from vault (height)	2.0
Flight off	1.0
Shape of overall vault	3.0
Landing shape	0.5
Landing tension	<u>0.5</u>
TOTAL	10.0

- Compulsory Maximum Height of Vault

Under 9	70-75 cm
Under 10	85-90 cm
Under 11	100 cm
Under 13	110 cm

Heights are approximate as the agility mat might alter the exact heights.

Clarification:

LANDING SHAPE: a shallow dish, heels, head and arms off the mat, arms next to ears, as open as possible.
LANDING TENSION: looking at the tightness of position and holding for 3 seconds.

5 VOLUNTARY VAULT

- A vaulting horse will be used widthways only.
- Two vaults to be performed from the list below. The vaults may be the same or different. Coaches may request the gymnast's first vault score, before the second vault.
- Vaults which do not actually go up/down to the correct height will be set at the lower height. Coaches have the choice to raise the vault to the higher setting if they wish.

VAULTS	TARIFF
Squat on, immediate straight jump off from squat position	7.00
Squat through vault	9.00
Straddle vault	9.00
Handspring vault	9.50
Half on half off vault	10.00
Yamashita vault	10.00

Height of Vault (as near as possible)

Under 9	90 cm
Under 10	90 cm
Under 11	100 cm
Under 13	110 cm

These are minimum vault heights. Gymnasts may vault higher if they choose.

5.1 VOLUNTARY VAULT DEDUCTIONS

Take off and flight on	up to 2.5
Repulsion from vault (height)	up to 1.0
Flight off (length)	up to 2.5
Shape of overall vault	up to 3.0
Landing deductions	up to 1.0
Touch of the apparatus or floor	up to 0.3
Incomplete turn in either flight of the ½ on, ½ off vault	up to 0.8 (total 1.6)
Too deep knee bend on landing	up to 0.3
Brush of hand on landing	up to 0.3
Each step on landing	0.1 each step (max. 0.5)
Fall on landing	0.5
Support from coach on either side of the vault	Void vault

So, for example, in a straddle vault, the judge will add up any deductions made and then take this figure away from the tariff of 9.00 to give a final score.

Safety mats may be used on top of the landing area if desired and if they are available, with no extra deductions.

Clarification:

Half-on half-off vault, if standing at the side of the vault, you will see the gymnasts front/back turning on, then the opposite side back/front turning off.

6 SET FLOOR

Individual Set Floor for Under 9, 10 & 11

Show good upright posture with tension for 3 seconds		
Handstand forward roll, immediate split jump		1.4
360° spin		1.0
Cartwheel		1.0
¼ turn backwards on toes		0.4
Forward horizontal leg lift and upright arabesque balance		1.4
Round off, immediate rebound star jump		1.4
Backward roll to straddle stand		1.0
Forward roll, immediate 360° high straight jump		<u>1.4</u>
		9.0
Bonuses		<u>1.0</u>
	TOTAL	10.0

Individual Set Floor for Under 13

Show good upright posture for 3 seconds		
540° spin		0.8
Backward roll to front support		0.8
180° high straight jump		0.8
Round off, jump 180° to land on one foot, into a cartwheel ¼ turn inwards to lunge		1.4
Upright arabesque		0.8
Forward roll into a dish position		0.8
Free V-sit position		0.8
Unsupported shoulder stand immediate 360° high straight jump		1.4
Handstand forward roll, immediate split jump		<u>1.4</u>
		9.0
Bonuses		<u>1.0</u>
	TOTAL	10.0

Notes for both Set Floors:

1. The routine to be performed along a strip of mat approximately 2m wide.
2. Gymnasts are allowed to start from either end of the strip.
3. Missing elements – deduct the value of the move.
4. Attempted moves will receive a deduction on execution only i.e. Handstand forward roll, falls backwards to feet or if the bonus in the backward roll is attempted and the handstand falls backwards - Deduct 0.5 plus other deductions. See Guidelines.
5. There will be a deduction of 0.3 for a small prompt from coaches or gymnasts and a deduction of 0.5 for a large prompt. Up to a maximum total of 1.0.

Arms:

In a number of cases the position of the arms is specified. When not specified, the arms should be simple and in keeping with the agilities and not flamboyant and or distracting between moves. **Coaches:** Any extra steps, shuffles, bounces, 'flowery' arm or body movements which deviate from the text are deductible 0.1 - 0.3 each time.

Handstand forward roll split jump:

There is no voluntary step into the start of the handstand. From standing the leg is lifted immediately into the move. It is a move that must be linked and the forward roll is the linking factor.

If the gymnast performs the handstand forward roll but omits the split jump, deduct 0.7

If the gymnast performs the forward roll split jump but omits the handstand, deduct 0.7

If the handstand falls back down to the feet, i.e. no roll deduct 0.5 for a 'fall'. The gymnast must then perform a forward roll immediate split jump. **If there is no forward roll before the split jump**, then the whole value of the move is forfeited 1.4

The split jump is immediate and starts as the gymnast is coming out of the roll. If the gymnast finishes the roll in a standing position before starting to execute the split jump, the jump has not begun out of the roll and will therefore incur deductions. There should only be one arm movement or swing, finishing with the arms diagonally high above the head.

Forward roll, immediate 360° high straight jump:

The high straight jump is immediate and starts as the gymnast is coming out of the roll. If the gymnast finishes the roll in a standing position before starting to execute the 360° high straight jump, the jump has not begun out of the roll and will therefore incur deductions. If the gymnast performs the forward roll but omits the 360° high straight jump, deduct 0.7. There should only be one arm movement or swing.

Notes for Under 9, 10 & 11 Set Floor:

Backward Roll:

You can perform a backward roll with straight legs and you can put your hands down to touch on the mat and then put them by your ears on the mat with no deduction (i.e. 2 touches in the roll). A bonus will be given for keeping the legs straight throughout but there is no bonus available for touching only once.

A backward roll can be performed from standing or from a crouched position. Either is acceptable. If the roll is performed from crouch, then the roll is on the back with hands going on the floor only once behind the head in order to achieve the push up to standing straddle. Performed from standing it may be performed with hands at the side or with an upward arm swing. From here it may drop straight to sit and backward roll or the hands may be placed briefly on the floor to gain control and then be placed behind the head to push from the floor. Both are acceptable and should not be penalised in any way. It is not a fall.

Forward Horizontal Leg Balance:

The gymnast should slide the foot forward to point the toe. The foot **must not** be lifted off the floor before pointing the toe as this may be classed as a fall. Alternatively, the free leg may be lifted immediately into the balance position.

Notes for Under 13 Set Floor:

Backward Roll to front support:

You can perform a backward roll with straight legs and you can put your hands down to touch on the mat and then put them by your ears on the mat with no deduction. (i.e. 2 touches in the roll). A bonus will be given for keeping the arms straight throughout but there is no bonus available for touching only once.

6.1 Table: Under 9, 10 & 11 Set Floor		DEDUCTIONS AND NOTES	BONUS
Stand showing good upright posture with tension for 3 secs		Deduct 0.1 for poor posture and lack of tension. Deduct 0.1 for each second not held.	
Immediately lift into, <u>handstand forward roll, immediate split jump</u> . The jump should start out of the roll finishing with arms diagonally high above head. There should be only one arm movement or swing from roll to jump. See page 5 for further specific deductions for this element.	1.4	Deduct 0.5 if the handstand falls backwards down to the feet. The handstand should not be repeated, but the roll and split jump must then be performed. Deduct 0.1 – 0.3 for pause between roll and jump or jump not starting out of roll. Deduct 0.1 – 0.2 for any extra arm swing. Deduct 0.1 if arms do not finish diagonally high above head.	0.1 for handstand held for 2 seconds. 0.1 for straight arm roll. 0.1 for height in jump.
Step forward into <u>360° spin</u> on toes. Free leg high with toe to knee, finishing in front with foot turned out. Back foot extended with toe pointed behind on mat (pose). Arms optional in spin but should finish diagonally high.	1.0	Deduct 0.1 if spin is reversed. Deduct 0.1 if pose is not held. Deduct 0.1 if arms do not finish diagonally high. Deduct 0.1 if foot not turned out in finished position. * To gain the bonus the free leg must, after the spin, extend out horizontally in front of the gymnast and then be lowered to the floor in a controlled manner.	0.1 for control in spin. See notes *.
Join the back foot to the front, jump forwards into a lunge and <u>cartwheel</u> . Finish facing sideways with arms diagonally high.	1.0	Deduct 0.1 for an aerial cartwheel. Deduct 0.1 if arms do not finish diagonally high.	0.1 for flight into cartwheel.
Up on toes <u>¼ turn backwards on toes</u> to face the way you have just come, join back foot to front foot on toes. Lower heels.	0.4	Turn must show control and body tension throughout.	
Slide foot forward to point the toe on the floor and then lift a straight leg into a <u>forward horizontal leg balance</u> . Hold for 3 secs. Alternatively, the free leg may be lifted immediately into the balance position. Lower held leg (but do not touch the floor) and take it to the back into an <u>upright arabesque balance</u> , Hold for 3 secs. The leg need only to be raised to 45° at the back. Lower leg to join feet.	1.4	Deduct 0.3 if the foot is lifted off the floor before pointing the toe. Deduct 0.5 if the foot touches the floor between forward leg lift and arabesque balances. Deduct 0.1 – 0.3 for leg below 90° Deduct 0.1 – 0.2 if arms are not out to the side, i.e. Back or above/below 45° from the horizontal. Deduct 0.1 – 0.5 for chest and head not upright in balances. Deduct 0.1 – 0.2 for bent legs.	0.1 for forward leg lift above 90 degrees, held 3 seconds.
Jump forwards into a hurdle step and <u>round off, immediate rebound star jump</u> with controlled landing.	1.4	Dynamic but showing good shape, height and slight dish shape in the rebound, and controlled throughout.	0.1 for dynamics.
<u>Backward roll</u> to finish in <u>straddle stand</u> with arms diagonally high above head.	1.0	Deduct 0.1 for arms not finishing diagonally high. Deduct 0.1 – 0.2 if straddle stand position is not shown. Deduct 0.5 if roll is unsuccessful and falls backwards. A second attempt is not permitted but the straddle stand position must be shown. If aiming for the handstand bonus, lift the hips high and show the handstand position with feet together, exit to straddle stand.	0.1 for straight legs throughout. 0.1 for lift to handstand, feet together.
From feet apart, jump feet together and immediately <u>forward roll, immediate 360° high straight jump</u> starting out of the roll, to finish with a secure landing. Only one arm movement or swing allowed from roll to jump.	1.4	Deduct 0.1 – 0.3 for any pause between jumping the feet together and the forward roll. Deduct 0.1 – 0.3 for pause between the roll and the jump or the jump not starting out of roll. Deduct 0.1 – 0.3 for any extra arm swing. Deduct 0.1 – 0.2 for lack of height in jump.	0.1 for secure landing after 360° high straight jump.
Total of Content	9.0	Total of Bonuses	1.00

6.2 Table: Under 13 Set Floor		DEDUCTIONS AND NOTES	BONUS
Stand showing good upright posture for 3 seconds.		Deduct 0.1 for poor posture and lack of tension. Deduct 0.1 for each second not held.	
Step forward into <u>540° spin</u> on toes. Free leg, high with toe to knee, finishing in front with foot turned out. Back foot extended with toe pointed behind on mat (pose). Arms optional in spin, but should finish diagonally high.	0.8	Deduct 0.1 – 0.5 for not completing the 540° Deduct 0.1 if spin is reversed. Deduct 0.1 if pose is not held. Deduct 0.1 if foot not turned out in finished position. Deduct 0.1 if arms not diagonally high.	
Join the back foot to the front foot and bring arms to a parallel position above head. <u>Backward roll to front support</u> . Hold front support position for 3 seconds.	0.8	Deduct 0.1 for each second not held. Hands shoulder width apart, head in line with body, body straight, fingers forward and chest rounded.	0.1 for straight arms throughout.
Squat in and immediate <u>180° high straight jump</u> . The jump should start from the squat position. There should be only one arm movement or swing from squat position to jump.	0.8	Deduct 0.1 – 0.3 for pause between the squat in and the jump. Deduct 0.1 – 0.2 for extra arm swing. Deduct 0.1 – 0.3 for lack of height in jump. Aim for height in jump with a secure landing.	
Jump forwards into a hurdle step and <u>round off, jump 180° to land on one foot, into a cartwheel ¼ turn inwards to lunge</u> . Finish with front knee bent (135°), back leg straight and arms diagonally high above head.	1.4	Deduct 0.1 – 0.2 for any pauses between the moves. Deduct 0.1 if arms do not finish diagonally high above head. Must be dynamic. Good height and shape in the 180° jump with arms above head. Finish facing the way you came from. Controlled throughout.	0.1 for dynamics. 0.1 for flight into cartwheel.
Join the back foot to the front foot and take the arms out to the side. Raise a leg to the back into an <u>upright arabesque</u> . The foot must not be pointed on the floor behind before lifting into the arabesque. The leg at the back needs to be raised to a minimum of 45°. Hold for 3 seconds.	0.8	Deduct 0.1 for each second not held. Deduct 0.1 – 0.2 if arms not at side i.e. back or above/below 45° from the horizontal. Deduct 0.1 – 0.2 for bent legs. Deduct 0.1 – 0.5 if chest and head not upright. Deduct 0.1 if the foot is pointed on the floor behind before lifting.	0.1 for leg at 90° at the back.
Join back foot to front foot. Show squat position with straight back and arms stretched out in front. <u>Forward roll into a dish position</u> . Arms by ears, hands, shoulders and feet off the floor and back should not arch. Hold for 3 seconds.	0.8	Deduct 0.1 for back not straight and 0.1 for arms not forward in crouch. Deduct 0.2 for squat position with straight back not shown. Deduct 0.1 for each second not held in the dish position. Deduct 0.1 – 0.3 for arched back in the dish position. Deduct 0.1 – 0.3 if arms are not by the ears. Deduct 0.1 for hands, shoulders or feet not off the floor.	
Raise legs and torso into a <u>free V-sit position</u> . Legs may be tucked while being raised or they may be kept straight. Hold for 3 seconds.	0.8	Deduct 0.1 for each second not held. Raise legs and torso without touching the floor. Hold position with legs and back straight and arms stretched out straight in front but not touching legs.	0.1 for lifting legs from dish up into free- v-sit without tuck position.
Lower straight legs onto floor into long sit position. Arms optional. Roll back with straight legs into an <u>unsupported shoulder stand</u> . Arms straight on floor by hips. Hold for 3 seconds. Roll down into an immediate <u>360° high straight jump</u> . The jump should start out of the roll. There should be only one arm movement or swing from roll to jump.	1.4	Deduct 0.1 for each second not held. Deduct 0.1 – 0.2 for bending legs when rolling back into shoulder stand. Deduct 0.1 – 0.5 for legs not vertical. Deduct 0.1 – 0.3 for pause between roll and jump or jump not starting out of roll. Deduct 0.1 – 0.2 for any extra arm swing. Deduct 0.1 – 0.2 for lack of height in jump.	0.1 for arms on floor above head in shoulder stand. 0.1 for secure landing.
<u>Handstand forward roll, immediate split jump</u> . The jump should start out of the roll finishing with arms diagonally high above head. There should be only one arm movement or swing from roll to jump finishing with arms diagonally high above head. See page 5 for further specific deductions for this element.	1.4	Deduct 0.5 if the handstand falls backwards down to the feet. The handstand should not be repeated, but the roll and split jump must then be performed. Deduct 0.1 – 0.3 for pause between roll and jump or jump not starting out of roll. Deduct 0.1 – 0.2 for any extra arm swing. Deduct 0.1 if arms do not finish diagonally high above head.	0.1 for handstand held for 2 seconds. 0.1 for straight arm roll. 0.1 for height in jump.
Total of Content	9.0	Total of Bonuses	1.00

7 VOLUNTARY FLOOR

7.1 GENERAL

- a) Floor work must use the entire body and should contain acrobatic elements artistically performed, movements and linkages combining liveliness, poise, balance, variations of moves, change of pace, musical interpretation and must use the floor area, (normally 12 m x 12 m), as fully as possible.
- b) The routine must be performed to music. The music and movement must be in harmony. The music must be instrumental and not vocal i.e. no words. It may have up to an 8-beat introduction.
- c) The duration of the routine should be between 50 – 70 secs. The routine is timed from the gymnast's first movement until her last movement. The gymnast must finish with the end of the music. Coaches or musical operator will not be allowed to stop the CD early.
- d) There will be a deduction of 0.3 for a small prompt from coaches or gymnasts and a deduction of 0.5 for a large prompt. Up to a maximum total of 1.0.

7.2 MUSIC

Good quality AUDIO CDs must be used for recording. One CD per gymnast and per group are required i.e. 6 in total. Each box (or CD case) and CD must be clearly labelled with the gymnast's Name, School, Age Group and Competition Number (if known).

It is strongly advised that each school bring a set of back-up CDs for each competitor and group routine, or one CD per team with a clear playlist in competition order, or your own iPod system. These materials are permitted only for back-up and should not be given to the music steward unless your individual CD fails to play properly on the competition apparatus.

It is forbidden to use music from Walt Disney, Andrew Lloyd Webber and Cirque du Soleil. British Gymnastics, who have lost a court ruling, have issued a warning to all competition organisers to turn off any of the above music if any attempt is made to play them. (Using music at one competition unchallenged does not mean that it is legal, just that it wasn't detected).

7.3 PROGRAMME ORDER

All gymnasts must compete in programme order on the voluntary floor. Coaches should bear this in mind when listing their gymnast's names on the entry form as this will be their voluntary floor order.

7.4 CONTENT

The content used to construct the floor routine should be taken from the I.S.G.A. Code. (Thanks to I.S.G.A. for allowing us to share their code and the majority of their rules) See page 12. A routine must contain at least **ten different moves**. The ten moves may include any number of Elementary, Intermediate or Advanced moves. The value of the move may be lost unless it is performed safely and correctly. If no Intermediate moves or Advanced moves are included, then ten elementary moves must be performed.

0.3 of a mark will be deducted per move for less than ten performed. More than ten moves from the Code may be included in the routine, but no extra marks will be given.

Repeated moves will not be counted towards the Content but could receive execution deductions if not performed correctly. Where a gymnastic move is used more than once in a routine, only its first performance will be counted as one of the required moves. This includes moves used in the tumble run.

7.5 TUMBLE RUN

The routine must include a diagonal gymnastic tumble run, with a minimum of three different moves from the code (i.e. no repeated moves) and no connecting steps. The aim of the tumble run is to be dynamic and it should accelerate.

- i) Gymnastic moves used in the tumble run will count towards the minimum ten moves required in the routine.
- ii) A half turn jump to one or two feet does not count as a move in the tumble run but may be used as a link without any 'connecting step' deductions.
- iii) No more than one jump or leap may be included and if used it will count as one of the 10 moves.
- iv) A round off, flic to two feet together followed by a second flic landing with 2 feet together counts as only 2 moves as the second flic is a repeated move. A round off, flic to 2 feet followed by a flic walkout counts as three moves.
- v) There will be a deduction of 0.5 if there is no tumble run.
- vi) If a move which has already been performed earlier in the routine is then repeated in the tumble run, it would not be counted, and the judge would deem the tumble run invalid as it does not have the required three elements (deduction 0.5). A way to reduce the likelihood of this problem occurring would be to place the tumble run relatively early in the routine.

7.6 BONUS

An Intermediate move is worth 0.3 and an Advanced move is worth 0.4. A gymnast is able to score no more than 1.0 worth of bonuses. This can be made up with 2 Intermediate moves ($2 \times 0.3 = 0.6$) and 1 Advanced move = 0.4. Additional Intermediate or Advanced moves may be included but will not score any higher than the 1.0 bonus and they could receive execution deductions if not performed correctly. An Advanced move can replace an Intermediate move to score full bonus i.e. 2 Advanced moves plus 1 Intermediate move or 3 Advanced moves. However, they could receive execution deductions if not performed correctly. The Bonus rule applies to all age groups i.e. under 9, 10, 11, 13, 15 and the over 13 sections.

7.7 COMPOSITION

To gain full composition marks the gymnast needs to demonstrate good use of the floor, different levels, a variety of moves, links, dance, leaps or jumps, turns, balance, strength, flexibility, dynamic moves, interesting pathways, use of forwards, backwards and sideways movements, musical interpretation, and originality.

Marks for composition will be allocated as follows:

Use of the floor & different levels	0.4
Variety of moves	0.2
Links and dance	0.6
Strength/flexibility/balance moves	0.3
Patterns and pathways	0.3
Musical interpretation	0.3
Originality, dynamics, overall impression	<u>0.4</u>
TOTAL	2.5

7.8 EVALUATION OF MARKS

Content	3.0
Execution	3.5
Composition	2.5
Bonus: 2 x Intermediate move (0.3 each)	0.6
Bonus: 1 x Advanced move	<u>0.4</u>
TOTAL	10.0

7.9 DEDUCTIONS

For vocals, i.e. words in the music	0.2
Illegal banned music	0.5
For no music used	0.5
For over time or under time	0.2
For stopping musical recording early	0.2
Finishing before or after the music	0.2
For missing tumble run	0.5
For stepping out of the floor area	0.1 each time
For small execution faults	up to 0.2
For medium execution faults	0.3
For large execution faults	0.4 - 0.5
Touch of floor	0.3
For a fall	0.5
For missing move	0.3 per move for less than ten performed

7.10 Notes to coaches when constructing Individual Floor Routines

- More than ten moves from the Code may be included in the routine, but no extra marks will be given.
- If no Intermediate moves or Advanced moves are included, then ten elementary moves have to be performed. The value of the move may be lost unless it is performed safely and correctly.
- If an advanced move is used as a substitute for an intermediate move it will still only be worth 0.3. Higher tariffed moves may replace lower tariffed moves, but not the reverse.
- Repetition of moves is allowed, but a repeated move will not count towards the content and may lose execution marks.
- Judges prefer quality rather than quantity.
- The aim of the tumble run is to be dynamic and it should accelerate. It does not have to include a flic.
- Coaches must list their gymnast's names in voluntary floor order when filling in their entry form.
- Leaps and jumps must be taken from the I.S.G.A. code to be counted in the required 10 moves.

8 GROUP FLOOR ROUTINE

Please note that this is an optional part of the IAPS competition and the scores stand alone to result in medals for schools that finish in top positions, but those scores have no effect on the overall team score for the combined 4 disciplines listed before. It is possible to enter the competition for group sequence only.

8.1 GENERAL

- Each team of four girls will present in unison a synchronised group routine on a 12 x 12 metre floor area, or as near to this size as safely possible. The gymnasts must not step out of this floor area during the routine. All girls must attempt each move and all of the routine. All gymnasts must show the same position as each other at the start and finish of the routine.
- The exercise must contain twelve gymnastic moves only taken from the I.S.G.A*. code, each of which may be joined to the next, for the purpose of continuity and flow, by simple links. Any move can be repeated, but once only, provided the total number of moves does not exceed twelve.
- There should be no obvious communication between members, and noises (clicking, clapping, stamping, thumping, thigh slapping etc.) are not allowed. Deliberate physical contact is not allowed – gymnasts must not touch each other during the routine.
- Synchronised work does not include movements in canon. No movements in canon are permitted.
- Music should be 50 – 90 secs in length and instrumental, not vocal i.e. no words. An introduction of up to 8 beats is allowed. As with the voluntary floor, the team must finish their routine with the music. The CD will not be turned off early. See 'Individual Voluntary Floor Rules' page 8 item 7.2 - Music.
- Coaches must give a list of moves (as worded in the code), and their tariffs, in the order that they will be performed, to the judging panel before the routine takes place.
- There will be no deduction for left or right bias in the group routine.
- Each team will have a five-minute warm-up on the floor area before lining up in front of the judging panel and then marching on to perform.
- Teams waiting to compete in the group discipline must be allowed to watch the 2 or 3 teams competing before them, to enable them to get orientated. Other teams should watch from the spectator's seating.

8.2 CONTENT

The minimum to obtain the full tariff of 4.0 marks is 10 elementary moves and 2 intermediate moves. Routines may be over-tariffed and can include advanced moves but cannot gain any more than the allocated 4.0 marks.

In the group routine the intermediate and advanced moves are worth 0.5 unlike the individual voluntary floor where they are worth 0.3/0.4.

10 x elementary moves @ 0.3 each	3.0
2 x intermediate moves @ 0.5 each	<u>1.0</u>
TOTAL	4.0

This will give the team the maximum tariff of 4.0 for content. Should a team not be able to produce a routine with intermediate or advanced moves, they will lose in difficulty only, e.g. it is possible for a team to have a routine with 12 elementary moves which will score a tariff of 3.00 marks.

8.3 BREAKDOWN OF MARKS

Synchronisation	12.0
Composition	12.0
Execution	12.0
Content	<u>4.0</u>
TOTAL	40.0

8.4 COMPOSITION

To gain full composition marks the gymnasts need to demonstrate good use of the floor, different levels, links, dance, leaps, jumps, turns, interesting pathways, use of forwards, backwards and sideways movements, show a variety of moves including balance, strength and flexibility, dynamic moves, musical interpretation, and originality.

Marks for composition will be allocated as follows:

Use of the floor by team and each individual	1.0
Use of the different levels (<i>at least two moves at each level, high medium, low</i>)	1.0
Variety of moves	1.0
Links, dance and expressive use of arms, hands, head and free foot	3.0
Patterns and pathways	3.0
Combination of gymnasts. 4 separately, 4 together, 2+2, 2+2 (different partners), 3+1	1.0
Musical interpretation and variety of speed	1.0
Overall Impression – interesting and entertaining	1.0
TOTAL	12.0

8.5 DEDUCTIONS

Stepping out of the floor area	0.1 each time
Failure by all of the girls to attempt each move and all of the routine	0.5 plus the value of the move
Less than or more than 12 moves	0.3 per move
Obvious communication between gymnasts	0.1 per gymnast
Deliberate contact	0.1 per person touching
Movement in canon	0.4 on each occasion
Music with vocals i.e. words in the music	0.2
No music	0.5
Illegal banned music	0.5
Over or under time	0.2
Music turned off early	0.2
Finishing before or after the music	0.2
For small execution faults	up to 0.2
For medium execution faults	0.3
For large execution faults	0.4 - 0.5
Touch of floor	0.3
For a fall	0.5
Collision	up to 0.5
Team not uniformly dressed	up to 0.4

Guidelines for constructing and judging the Group Routine

Use of Floor: Use the whole floor by the group and each individual

Levels: Show high, medium and low levels with at least two different moves at each level.

Variety: Include a variety of moves from the code including those showing flexibility, strength, balance, control, dynamics, flight, and using forwards, sideways and backwards movement.

Dance and Links: Be aware of the whole body when using dance and links – hands, arms, head, and feet. Use a variety of dance steps, turns, waves, leaps and jumps etc.

Patterns and pathways: Use as many different patterns and pathways as possible, i.e. lines, diagonals, circles, squares, oblongs, arrowhead, curves, zigzags, figure of 8 etc. Travel to make a new shape and travelling in a shape. Changes of direction.

Combinations of gymnasts: a) Show 4 girls spread out separately i.e. in four corners or sides of the mat. b) Show 4 girls working closer together in a group. c) Show 2 girls working together and the other 2 working together separately. d) Show the 2 and 2 combination again with different partners. e) Show a combination of 3 girls together and one girl working separately. Ideally work in a pair or trio not just pass each other briefly.

Musical Interpretation and speed: The music should not be background entertainment but be interpreted by the group in their work, showing flow, rhythm and harmony.

Overall Impression: It must be interesting and entertaining. Elements of surprise such as movements that change pattern shape as well as performing another function. Use unexpected changes of speed or direction. Dynamics can be achieved, for example, through showing speed, flight and energy.

Special thanks must go to I.S.G.A. who have agreed to share their rules and competition structure with IAPS member schools to ensure a cohesive and challenging competition.

Any school who wishes to learn more about I.S.G.A. should visit their website at www.ishagymnastics.org

ELEMENTARY	INTERMEDIATE	ADVANCED
Forward roll		
Forward roll to straddle stand	Forward roll to stand with straight legs together (i.e. pike)	
Backward roll	Backward roll passing through handstand	Backward roll to handstand 180° pirouette, step down exit
Backward roll to straddle stand	Backward roll to straight legs together (i.e. pike)	
Backward roll to front support 2 secs	Backward roll to front support 2 secs, with straight arms	
Front support 3 secs, jump to crouch – straight upward jump	Headstand with straight legs. Pike levered up to vertical – 3 secs. Exit optional but must not roll out.	
Headstand 3 secs. Legs and exit optional but must not roll out	From headstand held 3 secs – thrust or press to handstand	
Handstand 2 secs	Handstand 180° pirouette. Optional hand moves & leg positions.	Handstand 360° pirouette. Optional hand moves and leg positions
Handstand forward roll	From straddle stand press to handstand (elephant lift)	
Cartwheel – to finish sideways	Handspring to step out	Handspring to 2 feet
Cartwheel ¼ turn inwards to lunge. Front knee bent (135 degrees), back leg straight.		Flyspring
Cartwheel ¼ turn inwards to finish feet together	Flic to land two feet together	Flic with a different exit to feet when attached as a second flic, (i.e. flic to two feet, flic to walk out). Counts as 2 moves
One-handed cartwheel – optional hand	Flic to 'walkout' i.e. landing first on one foot before the other	Aerial cartwheel
Dive cartwheel	Tinsica	Any back somersault (shape optional)
Round off		Any front somersault (shape optional)
Teddy bear roll (Circle roll) 180° only		
Pike fold sitting 3 secs	Backward walkover	Aerial walkover
Japana 3 secs	Forward walkover	One-handed walkover (forward or backward)
Bridge 3 secs	Tic Toc (FWO to BWO retaining hands on floor – finish in arabesque)	
Splits 3 secs	Show splits two ways, 2 secs each way	Show splits all three ways, 1 sec each
Supported shoulder stand 3 secs	Unsupported shoulder stand 3 secs	Valdez
'V' sit with support 3 secs	'V' sit without support (free) – 3 secs	
Straddle lever balance 3 secs	Straddle lever balance held 3 secs then 180° turn	Straddle lever balance press to handstand optional exit
Pike lever balance 3 secs	"Y" balance 3 secs	Russian lever balance piked or straddled 3 secs
Tuck balance 3 secs	360° spin on one foot	540° spin (1 ½)
Arabesque balance 3 secs Body position optional		720° spin (double)
Body wave		Sheep jump
Star jump	'W' jump	'W' jump with 180° turn
Tuck jump	Tuck jump with 180° turn	Tuck jump with 360° turn
Split jump	Split leap	Change leg split leap
Catleap with no turn, or 180° turn	Catleap with 360° turn	Catleap with 540° turn (1 ½)
Stag leap or jump	Straddle jump	Ring leap
	Side straddle leap	Straddle jump with 180° turn
Straight jump with 180° turn	Straight jump with 360° turn	Straight jump with 540° turn (1 ½)

Notes:

- All rolls must start and finish on two feet to count in the tariff.
- Balances should be held for 3 seconds except for handstand which needs to be held for 2 secs.
- Static moves like bridges, splits, pike fold and japana must be held for 3 secs
- Front support must be held for 3 seconds. Backward roll to front support must be held for 2 secs. Backward roll to front support, jump to crouch and straight upward jump - the front support must be held for 3 secs.
- Splits two ways need to be held for 2 seconds each way. Splits three ways needs to be held for 1 second each way.
- Flics may be landed on either one or two feet but must land on feet and no other body parts.
- Flic with a different exit to feet when attached as a second flic is an Advanced move but counts as 2 moves towards the Content.**
- Headstands:** Leg position and exit are optional but must not roll out. Deduct 0.5 for rolling out.
- Somersaults:** Only one forward and one backward somersault may be used in a floor routine. The shape of the somersault is optional.
- Any jumps & leaps which are not on the above code will be classed as links and therefore not count in the Content.

10 BALANCE STRENGTH AND FLEXIBILITY ELEMENTS

For use when constructing voluntary floors and group routines. Composition marks are gained by including a strength, a balance and a flexibility move as part of the 10 moves. The chart below is designed to guide you as to which moves are acceptable.

BALANCE	STRENGTH	FLEXIBILITY
Supported shoulder stand 3 secs		Forward roll with straight legs together (i.e. pike)
	Backward roll to front support 2 secs	Backward roll to straight legs together
Handstand 2 secs	Backward roll passing through handstand	*Japana 3 secs
Any arabesque balance 3 secs		Any walkovers
Any headstand 3 secs	From headstand held 3 secs thrust or push to handstand	Valdez
	Straddle stand press to handstand	Tic toc
	Flic	Tinsica
	Handspring	*Pike fold sitting 3 secs
		*Bridge 3 secs
		Split leap or straddle leap
		*Splits 3 secs
Straddle lever balance press to handstand (optional exit) Either hold the straddle balance for 3 secs or the handstand for 2 secs	Straddle lever balance press to handstand optional exit	Straddle lever balance press to handstand optional exit (moving through japana)
Splits 3 secs		* Splits 3 secs
'Y' balance 3 secs		**'Y' balance 3 secs
Unsupported shoulder stand 3 secs	Unsupported shoulder stand 3 secs	
Free 'V' sit – unsupported 3 secs	* Free 'V' sit – unsupported 3 secs	
Tuck balance 3 secs	* Tuck balance 3 secs	
Pike lever balance 3 secs	*Pike lever balance 3 secs	
Straddle lever balance 3 secs	*Straddle lever balance 3 secs	
Russian lever balance either piked or straddled 3 secs	*Russian lever balance either piked or straddled 3 secs	
180° or 360° pirouette in handstand – must show handstand held for 2 secs before the pirouette	180° or 360° pirouette in handstand – must show handstand held for 2 secs before the pirouette	
Backward roll to handstand 180° pirouette – must show handstand held for 2 secs after the pirouette	Backward roll to handstand 180° pirouette	

All static balances must be held for 3 seconds except for handstand which is to be held for 2 seconds.

All moves marked with a * must also be held for 3 seconds

Moves shown on the above table in bold can be used either as a strength element or balance element or in the case of splits and Y balance either a flexible element or a balance.

One move may count to serve two requirements. i.e. performing a straddle lever balance held for 3 seconds will count as both a balance 0.1 and strength move 0.1.

Straddle lever balance press to handstand with an optional exit actually **fulfils all three requirements**. However, for this competition **it may only count for two of the three requirements** and therefore a second move would be required to gain all 0.3 strength/flexibility/balance moves composition marks. (See page 9 item 7.7 Composition allocation for Voluntary floor and page 10 item 8.4 Composition for Group Routines under variety of moves).