ACROBATIC GYMNASTICS & TUMBLING GYMNASTICS COMPETITION RULES
National Final to be held at Fenton Manor Sports Complex on 4th May & 5th May 2024
Entries deadline 25th March 2024   Music Deadline 19th April 2024
Please note all tumbling will take place on Saturday 4th May 2024

Judging Guidelines and Rules

The following guidelines have been produced for the BSGA Acrobatic Gymnastics & Tumbling Gymnastics Championships. They are based around the BG Award Scheme for Acrobatic Gymnastics & Tumbling Gymnastics in Pair work and a simplified set of elements for Tumbling. The competition is aimed specifically at developing the sport in schools and with school gymnastics in mind, as such there are some differences which judges should take into account. There are nine Pair events, three Group events and six Tumbling events. Male gymnasts involved in tumbling must wear leotard and shorts or school PE kit, shorts with shirt tucked in.

Regional Team Competitions

In addition to the individual discipline events, there is a Regional Team competition for each Age Group. All positions count towards the final score of the team (both tumbling scores will count). If a region is not represented in a floor discipline, then their score will be 13. If they are not represented in the tumbling section their score will be 26 for each missing tumbler. For first place a team will score 1, 2 for second and so on. The team with the lowest score will be the winner.

Questions and Queries

These rules will apply from 1 September 2023. Any questions or queries must be submitted in writing to the BSGA Acrobatic Gymnastics Technical Director (ATD) via the Regional Chair. Answers will then be clarified and distributed to the BSGA acrobatic community via the Regional Chairs.

As a general principle, if a rule is not written in the BSGA handbook or communicated in an update, then in the competition environment the benefit of the doubt will to be given to the gymnasts.

BSGA Acrobatic Gymnastic Event Participation

- Partnerships can compete at the same level in the same partnership in consecutive years.
- Competitors may compete in any number of events within the regulations although the competition should not be unnecessarily disrupted to accommodate a performer who has entered more than one section. This may mean that warm-up in one or more events are missed.
- All competitors must be in full-time education.
- Pairs and groups must be from the same school.
- Schools must be affiliated through their Region to the BSGA before entering their regional round.

Competition Structure

- The competition structure consists of a qualification competition held in each of the 13 Regions / Home Nations. This leads to a National Finals competition for the first partnership at each level in each of the Regions / Home Nations who meet all eligibility criteria.
- If a qualifying partnership must withdraw due to injury or illness, then the partnership must be replaced by the next highest scoring partnership in the Regional / Home Nation qualifier who meet all eligibility criteria. NOTE: It is not possible to replace one of the partners within the original qualifying partnership unless there was no second position ranking and approved by the ATD.

BSGA Acrobatic Gymnastics Ages and Levels

- Under 11 – Grade 1 – Men's Pairs, Women's Pairs, Mixed Pairs
- Under 14 – Grade 2 – Men's Pairs, Women's Pairs, Mixed Pairs
- Under 19 – Grade 3 – Men's Pairs, Women's Pairs, Mixed Pairs

One gymnast per partnership is allowed to compete in ONE age group higher but are not permitted to compete in an age group lower. e.g., One U11 can compete in an U14 partnership but NOT in an U19 partnership and one U14 can compete in an U19 partnership but NOT in an U11 partnership.

Ranking

- The score used in determining the rankings of competitors is determined by adding together:
- The average mark for Execution ('E Score'), which is then multiplied by two. This has a maximum score of 20.0
- The average mark for Artistry ('A score'), which has a maximum score of 10.0
- Penalties are taken from the Total Score by the Chair of the Judging Panel (CJP) and the Difficulty Judge (DJ) in accordance with the British Gymnastics National Development Plan. These can be found in the Judging section of this document. E score + A score = Total Score – Penalties = Final Score
- If four technical and four artistry judges are used, the average is determined by eliminating the highest score and the lowest score and taking the average of the middle two scores. If only three technical and three artistry judges are used, the average is determined by taking the average of all three scores.
- For all competitions, the execution and artistry of performances are each evaluated from 0 –10.0 to an accuracy of 0.001.

Tie Breaks

- Only one representative in each discipline and age group from each region can proceed to National Finals therefore in qualifications tie break rules are:
  1. The highest E-score.
  2. In the exceptional event that a tie still remains the onus is that of the region to select and nominate their representatives to attend national finals.
- In finals in the case of a tie, for all events including the Team Competition, ties will not be broken.

Age Restrictions

- The competitive age of a gymnast is defined as their age on 1 September of the current academic year. Gymnasts under the age of 9 may compete with written permission from their Headteacher.
- In the interest of gymnastic development, one pair member may compete in one age category higher. e.g., An U11 can compete in U14 but not U19.
- No competitor may compete in more than one age group in the same discipline, e.g., U11 WP and U14 WP.

Length of Exercise

- All exercises have a maximum duration of 2 minutes and there is no minimum duration.
- Any music over the stipulated time will receive an overtime penalty, applied in 1 second increments.
- The first note of the music, not the beep where used, is considered as the beginning of the exercise. Starting before the music results in a penalty.
- The timing of the exercise continues until the last movement of the gymnasts and the end of an exercise must be a static position and not an element of difficulty. Finishing after the music results in a penalty.
- Special Requirements are given to elements performed after the music has ended.

- **Musical Accompaniment**:
- All exercises may be performed to music with words. Lyrics must not contain offensive, indecent, or religious content.
- All music must be emailed to music@bsga.org as per the General Competition Rules.

Judging Deductions

- The emphasis of this competition is on perfecting technical performance.
- A tolerance of 0.5 for Prelims and Finals is employed. Where the appropriate tolerance is not achieved, the CJP consults with the ATD to bring the scores in tolerance.

- A penalty of 1.0 is applied:
  - For each missing pair element, a Special Requirement penalty is applied (DJ).
  - For each missing individual element, a Special Requirement penalty is applied (DJ).
  - A fall (EJ).

- A penalty of 0.5 is applied:
  - When poor sportsmanship in the field of play is exhibited (CJP).
  - For music Infringements (CJP).
  - Each time a gymnast lands 2 feet outside the boundary (CJP).
  - When forbidden or immodest attire is worn (CJP).
  - For markings on the floor or the presence of a coach (CJP).
  - For serious technical faults (EJ).
  - For landing performed without support (EJ).

- A penalty of 0.3 is applied:
  - For starting before or ending before/after the music (CJP).
  - For each second missing of a 3 second static element (DJ).
  - For each second missing of a 2 second individual element (DJ).
  - For significant technical faults (EJ).
  - For stylistic variation used in elements. This deduction is additional to a technical deduction.

- A penalty of 0.1 is applied:
  - o For each second over 2 minutes (CJP).
  - o Each time a gymnast steps over the boundary line (CJP).
  - o Each time the attire is adjusted, or an accessory is lost (CJP).
  - o For small technical faults (EJ).

- In addition, the DJ can deduct:
  - o Any element started and not completed = No Special Requirement credit given.
  - o Any static Pair/Group element held less than 1 second = 0.9 time faults and no Special Requirement credit given.
  - o Any static Individual element held less than 1 second = 0.6 time faults and no Special Requirement credit given.

NOTE: 1.0 is the maximum deduction for the performance of a single element.

Artistry Judging Deductions
- All exercises are judged for Artistic merit, in accordance with the current British Gymnastics National Development Programme (see below table for artistry judging criteria).
- The minimum Artistry score is 5.00 and the maximum Artistry score is 10.00.
- Descriptions of the Artistry criteria:
  - o Partnership (Maximum 2.0) - Partnership selection that creates a logical relationship between individuals in pair or groups that is characterised and visible connection.
  - o Expression (Maximum 2.0) - Making the audience understand your thoughts
  - o or feelings, character, attitude. Gymnasts convey a particular emotion.
  - o Performance (Maximum 2.0) - The act, process or art of performing by using amplitude, space, pathway, levels and synchronisation.
  - o Creativity (Maximum 2.0) - Display imagination, originality, inventiveness, inspiration, Variation in: composition, entries / exits, elements.
  - o Musicality (Maximum 2.0) - Gymnasts express the music throughout the performance:
    - ▪ Match movement to the rhythm, melody and mood of the music being played
    - ▪ Synchronise with music beats
    - ▪ Vary the magnitude or speed / tempo of movements with music
    - ▪ Use expressive movements that are influenced by melody, variations in rhythm and mood or combinations of these.

Composition of Exercises

General Rules
- Elements may not be performed with stylistic variation from the elements pictured in the Tables of Difficulty.
- When a lever is stated in the element descriptions it may be performed in either a straddle or pike lever position.
- Kneeling may be performed to either high knees or to kneeling sitting on ankles.
- In sitting the Base's legs may be together or in straddle unless stated otherwise in the element descriptions.
- Cartwheels as an individual can finish either sideways or with a 1⁄4 turn.

Forbidden Elements
- Performance of a forbidden element will result in a 1.0 penalty.
- It is forbidden at all levels for:
  - o Men to perform catch in wrap.
  - o Girls to balance partners on their head.
  - o Any stand on shoulders of the Base in splits without their hands on the floor.
  - o Groups to stand on the Bases' hips or chest with the Base in bridge where there are only 2 points of support.
  - o Any support at the hips or glutei with the Base in exaggerated curvature of the spine.
  - o Un-supported dynamic landings unless specifically stated otherwise in the Tables of Difficulty.

Special Requirements
  - o Each missing Special Requirement results in a 1.0 penalty.
  - o Four elements must be performed from different rows in the Tables of Difficulty. Repeated elements can't be used for Special Requirements.
  - o All balance elements must be held for a minimum of 3 seconds (3") unless otherwise stated in the Tables of Difficulty.
  - o All partners must perform 3 individual elements (one from each row) for Special requirements.
  - o Partners must perform the same individuals simultaneously or in a "waterfall"/cannon.
  - o Individual elements can be linked between different rows as long as there is clear movement between them, e.g., Forward roll to straddle sit and holding straddle sit for 2 seconds (2") would count as one individual element unless there was movement between the straddle sit after the forward roll and the straddle sit hold.
  - o Individual elements with a static hold ('Stand') must be unsupported by partners to be considered for difficulty value. These elements must be held for 2 seconds (2").

Difficulty
- Difficulty will not be taken into consideration in the overall score of the routine.

- The BSGA acrobatic gymnastics programme aligns with the British Gymnastics National Development plan in seeking to find the competitive balance between allowing the opportunity to perform difficult elements, where ability allows, without compromising exercise execution and quality.
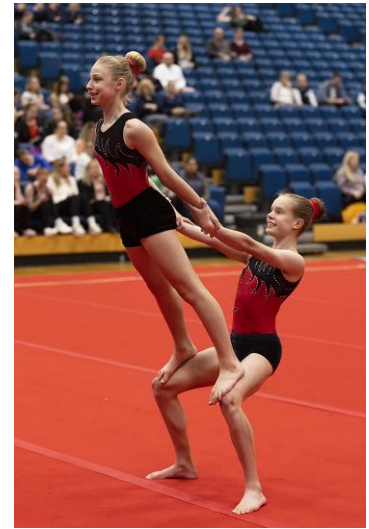
Groups

- Six competitors per group.
- Any combination of boys and girls is acceptable – but a boy must be the base if supporting a girl.
- Age regulations apply as per the guidelines in the Competition Structure, however, a maximum of 3 members of the group can compete up one age category, e.g. Three U11 can compete in the U14 group but NOT in the U19 group.
- Penalties are taken from the Total Score by the Chair of the Judging Panel (CJP) and the Difficulty Judge (DJ) in accordance with the British Gymnastics National Development Plan. These can be found in the Judging section of this document.

    E score + A score = Total Score – Penalties = Final Score

All six competitors will perform the same three individual elements from the relevant Tables of Elements These must be performed in synch or in "waterfall"/canon. There should be no contact between gymnasts during the performance of these elements. Individual elements, however, can be linked between different rows as long as there is a clear movement between elements, e.g. forward roll to straddle sit to pike fold is acceptable.

Forward roll to straddle sit, to 2" straddle hold cannot be claimed as two agilities unless there is movement between the forward roll to straddle sit and the 2" straddle sit. Each group will perform three pair elements from the relevant Tables of Difficulty, i.e. the same element at the same time. Each pair must be in contact with their partners throughout the element phase (entry, element, and exit) but have no contact with other pairs.

In addition, they will also perform ONE GROUP BALANCE, involving all members of the team and in which the members are in contact. The structure of the group balance should be such that all members are playing a part in the maintenance of the final balance. To this end all members of the team should be in support of or supporting another member of the team. It is considered insufficient merely to make contact while still being on the floor and pyramids where partners are merely in contact rather than in support will be penalised.

The Balance must show strength, flexibility, balance, and all members should play an active role in its construction. A 0.5 deduction will be taken if any of the three is missing or the balance doesn't actively involve all partners. The structure of this balance is left to the discretion of the teacher. The Group balance does not have to be made of elements from the Tables of Difficulty.

Schools who won the Group National title in the prior year will be automatically selected and the region may then enter an additional group in that age range.

UNDER 11 PAIRS

	1	2	3	4
A				
B				
C				
D				
E				
Flex				
Stand				
Agility				

UNDER 11 PAIRS - DESCRIPTIONS

	1	2	3	4
A	(i) Top supported at the waist in a headstand with bent legs. (ii) Top supported at the waist in a headstand with straight legs.	(i) Top in a handstand with the Base supporting the legs. The Top may face inwards or outwards. (ii) Top in a piked handstand. Base supporting ankles of Top on straight arms.	(i) Top in a handstand supported at waist. The Top may face inwards or outwards. (ii) Top in a handstand supported at waist on thighs of the Base.	(i) Base supports the heel of the straight leg of the Top in the stag handstand. (ii) Top in a shoulder handstand on straight arms of the Base. Top holds knees/legs of the Base. Base may have their feet on or off the floor.
B	(i) Top in counterbalance on floor. The grip in the counterbalance is optional but all arms should be straight. The Top may face inwards or outwards. (ii) Top in an off-balance position supported on the middle/lower back by the feet of the Base.	(i) Top stands supported at waist on thighs of the Base. The Top may face inwards or outwards.	(i) Top in counterbalance on thighs of the Base. The grip in the counterbalance is optional but all arms should be straight. The Top may face inwards or outwards.	(i) Top in counterbalance on thighs of the Base. The grip in the counterbalance is optional but all arms should be straight. The Top may face inwards or outwards. (ii) Top stands on one foot on thigh of the Base. The grip is optional, but all arms should be straight. The Top may face inwards or outwards.
C	(i) Top in front support, supported at the ankles by the Base on straight arms. (ii) Top in front support with feet/ankles on bent knees of the Base.	(i) Top in front support with hands on lower legs/ankles legs of the Base. Base supports the lower legs/ankles of the Top on straight arms.	(i) Top in front support with hands on bent knees of the Base. Base supports the lower legs/ankles of the Top on straight arms. (ii) Top in lever with hands on bent knees of the Base. Base supports the lower legs/ankles of the Top on straight arms.	(i) Top in a supported front angel on feet of the Base. The grip is optional, but all arms should be straight. (ii) Top in a supported back angel on feet of the Base. The grip is optional, but all arms should be straight. Top can have both legs together straight or one bent knee in back angel. (iii) Top in crocodile on the knee and hand of the Base or on both knees with one leg supported by the Base on straight arms.
D	(i) Base and Top start back to back in straddle sit, each completes a full circle roll finishing back where they started.	(i) Base in an arch hold, arm position optional. Top reaches both hands over the waist of the Base and completes a forward roll to stand.	(i) Base in dish hold, arm position optional. Top cartwheels over the waist of the Base, with one hand on either side.	(i) Base supports the waist of the Top throughout the cartwheel.
E	(i) Top performs a straight jump supported by the Base. The grip is optional.	(i) Top forward rolls to a straight jump supported by the Base. The grip is optional.	(i) Top performs a straight jump supported at the waist by the Base. The Base may release and re-catch the Top but is not required to do so.	(i) Top leapfrogs over the Base. Base may face either direction. (ii) Base supports the Top on the arms/shoulders for ¼ straight back jump to wrap. The Base may release and re-catch the Top but is not required to do so. (iii) Base supports the Top on the arms/shoulders for ¼ straight front jump to wrap. The Base may release and re-catch the Top but is not required to do so.
Flex	(i) Back straight, toes pointed, arms free in straddle or pike sit. (ii) Standing with legs together, piked at the hips with legs straight, back flat and parallel to the floor, arms free.	(iii) Legs in straddle with back of knees pressed to the floor, toes pointed, back and head in a straight line, with chest at an angle of 45o with the floor. (iv) Legs in straddle with back of knees pressed to the floor, toes pointed, back and head in a straight line, with chest on the floor.	(v) Legs together and straight, back of knees pressed to the floor, toes pointed, back should remain as flat as possible. (vi) Legs in a wide lunge, arm free.	(vii) Shoulders pushed past the hands which are shoulder width apart and straight. Legs straight, feet flat on floor and legs together. (viii) In sitting the arms should be joined behind the back and stretched as far as possible away from the back. Legs should be straight and lifted high off the floor, toes pointed.
Stand	(i) Shoulders over hands, straight line from head to toe. Toes tucked under. (ii) Lying on lower back arms straight by ears. Feet, legs, shoulders and arms lifted equally off the floor.	(iii) Fingers facing either away from or towards toes, hips lifted to give a straight body position from head to toe. (iv) Lying on front arms straight by ears. Feet, legs, shoulders and arms lifted equally off the floor.	v) In straddle or pike sit, hands on floor at or in front of the knees, legs are lifted clear of the floor. Legs should remain straight and extended, toes pointed.	(ii) Shoulder stand, supported by hands, should achieve a straight body line. (iii) Shoulders over hands, straight line from head to toe. Toes tucked under. Lift one hand up and keeping body tight and straight rotate. Fingers facing either away from or towards toes, hips lifted to give a straight body position from head to toe.
Agility	(i) Forward roll should be made from 2 feet. The straddle sit is upright with a straight back. (ii) Forward roll should be made from 2 feet and the hands touch the floor only at the start. The jump should be straight and to 2 feet.	(iii) Forward roll should be made from and finish on 2 feet. (iv) Backward roll should be made from 2 feet and the hands touch the floor only at the start. The jump should be straight and to 2 feet.	(v) Backward roll should be from 2 feet. The straddle stand may be in pike or upright. (vi) Forward roll should be from 2 feet. The hands should be used at the end of the roll to push up to stand on straight legs.	(iii) Forward roll should be from 2 feet. The straddle stand may be in pike or upright. (iv) Backward roll should be made from and finish on 2 feet. The legs should be straight on the push to stand.

	1	2	3	4
A	i) ii) or	i) ii) or	i)	i) ii) iii) or iv) i) or
B	i) or	i) or	i) or ii) or	i) ii) iii) or
C	i)	i) ii)	i) ii) iii) or	i) ii) iii)
D	i)	i)	i)	i) ii) 3/4 B
E	i)	i)	i) ii) GIRLS ONLY iii) GIRLS ONLY	i) ii)
Flex	i) ii)	iii) iv)	v) vi)	vii) viii)
Stand	i) ii)	iii)	iv) v)	vi) vii)
Agility	i) ii)	iii) iv)	v) vi)	vii) viii)

	1	2	3	4
A	(i) Top in a handstand with the Base supporting the legs. The Top may face inwards or outwards. (ii) Top in a piked handstand. Base supporting ankles of Top on straight arms.	(i) Top in a handstand supported at waist. The Top may face inwards or outwards. (ii) Top in a handstand supported at waist on thighs of the Base.	(i) Base supports the heel of the straight leg of the Top in the stag handstand.	(i) Top in a shoulder handstand on straight arms of the Base. Top holds knees/legs of the Base. Base may have their feet on or off the floor. (ii) Top in a supported handstand on ankles of the Base. Base sits supported and supports one bent knee of the Top. (iii) Top in a supported handstand on ankles of the Base. Base sits unsupported and supports one bent knee of the Top with one or two hands. (iv) Top supported at the waist in handstand on one thigh of the Base. The Top may face inwards or outwards.
B	(i) Top stands supported at waist on thighs of the Base. The Top may face inwards or outwards.	(i) Top in counterbalance on thighs of the Base. The grip in the counterbalance is optional but all arms should be straight. The Top may face inwards or outwards.	(i) Top in counterbalance on thighs of the Base. The grip in the counterbalance is optional but all arms should be straight. The Top may face inwards or outwards. (ii) Top stands on one foot on thigh of the Base. The grip is optional but all arms should be straight. The Top may face inwards or outwards.	(i) Top stands supported at the waist on the thighs of the Base. (ii) Top in one arm counterbalance on thighs of the Base. The grip in the counterbalance is optional but all arms should be straight. The Top may face inwards or outwards. (iii) Top starts in lever on long arm support with feet on the Base's knees/thighs and motions to counterbalance on thighs of the Base. The grip is optional, but all arms should be straight in counterbalance.
C	(i) Top in front support with hands on lower legs/ankles legs of the Base. Base supports the lower legs/ankles of the Top on straight arms.	(i) Top in front support with hands on bent knees of the Base. Base supports the lower legs/ankles of the Top on straight arms. (ii) Top in lever with hands on bent knees of the Base. Base supports the lower legs/ankles of the Top on straight arms.	(i) Top in a supported front angel on feet of the Base. The grip is optional, but all arms should be straight. (ii) Top in a supported back angel on feet of the Base. The grip is optional, but all arms should be straight. Top can have both legs together straight or one bent knee in back angel. (iii) Top in crocodile on the knee and hand of the Base or on both knees with one leg supported by Base on straight arms.	(i) Top in front angel on feet of the Base. (ii) Top in back angel on feet of the Base. Top can have both legs together straight or one bent knee in back angel. (iii) Top in lever on long arm support of the Base with feet on Base's knees/thighs.
D	(i) Base in an arch hold, arm position optional. Top reaches both hands over the waist of the Base and completes a forward roll to stand.	(i) Base in dish hold, arm position optional. Top cartwheels over the waist of the Base, with one hand on either side.	(i) Base supports the waist of the Top throughout the cartwheel.	(i) Top performs a backward roll immediate straight jump supported by the Base. The Base may release and re-catch the Top but is not required to do so. (ii) Top lies on floor with legs straight and vertical. Base throws Top by ankles for a ¾ tuck back salto. Top may use hands on floor but is not required to do so.
E	(i) Top forward rolls to a straight jump supported by the Base. The grip is optional.	(i) Top performs a straight jump supported at the waist by the Base. The Base may release and re-catch the Top but is not required to do so.	(i) Top leapfrogs over the Base. Base may face either direction. (ii) Base supports the Top on the arms/shoulders for ¼ straight back jump to wrap. The Base may release and re-catch the Top but is not required to do so. (iii) Base supports the Top on the arms/shoulders for ¼ straight front jump to wrap. The Base may release and re-catch the Top but is not required to do so.	(i) Top performs 1/4 straight front salto to catch in cradle. The jump can be from a run up or standing. (ii) Base pitches the Top for a lift on straight arms before releasing the Top to land supported on the floor.

Flex	(i) Legs in straddle with back of knees pressed to the floor, toes pointed, back and head in a straight line, with chest at an angle of 45o with the floor. (ii) Legs in straddle with back of knees pressed to the floor, toes pointed, back and head in a straight line, with chest on the floor.	(iii) Legs together and straight, back of knees pressed to the floor, toes pointed, back should remain as flat as possible. Legs in a wide lunge, arm free.	(v) Shoulders pushed past the hands which are shoulder width apart and straight. Legs straight, feet flat on floor and legs together. (vi) In sitting the arms should be joined behind the back and stretched as far as possible away from the back. Legs should be straight and lifted high off the floor, toes pointed.	(vii) Any splits can be performed. The hips should be square to the front and in box splits the knees should be facing the ceiling. Hands can be on or off the floor. (viii) Jump should be from 2 feet and the legs in the jump should be straight and parallel with the floor. Toes pointed and touched with the hands.
Stand	(i) Fingers facing either away from or towards toes, hips lifted to give a straight body position from head to toe. (ii) Lying on front arms straight by ears. Feet, legs, shoulders and arms lifted equally off the floor.	(iii) In straddle or pike sit, hands on floor at or in front of the knees, legs are lifted clear of the floor. Legs should remain straight and extended, toes pointed.	(iv) Shoulder stand, supported by hands, should achieve a straight body line. (v) Shoulders over hands, straight line from head to toe. Toes tucked under. Lift one hand up and keeping body tight and straight rotate. Fingers facing either away from or towards toes, hips lifted to give a straight body position from head to toe.	(vi) In the one foot stand the supporting leg must be straight and hips square. In the bent leg stand the free leg should be bent at 90o at the knee and the knee level with the hip. In the arabesque the free leg should be straight. (vii) From both knees and hands on the floor lift one leg straight off the floor as high as possible keeping the hips parallel with the floor.
Agility	(i) Forward roll should be made from and finish on 2 feet. (ii) Backward roll should be made from 2 feet and the hands touch the floor only at the start. The jump should be straight and to 2 feet.	(iii) Backward roll should be made from 2 feet. The straddle stand may be in pike or upright. (iv) Forward roll should be made from 2 feet. The hands should be used at the end of the roll to push up to stand on straight legs.	(v) Forward roll should be made from 2 feet. The straddle stand may be in pike or upright. (vi) Backward roll should be made from and finish on 2 feet. The legs should be straight on the push to stand.	(vii) Forward roll should be made from 2 feet. The roll should pass through Japana without stopping and finish lying on front with arms above head and legs together. (viii) Cartwheel chasse cartwheel should be smooth and continuous without additional steps.

UNDER 19 PAIRS

	1	2	3	4
A				
B				
C				
D				
E				
Flex				
Stand				
Agility				

UNDER 19 PAIRS - DESCRIPTIONS

	1	2	3	4
A	(i) Top in a handstand supported at waist. The Top may face inwards or outwards. (ii) Top in a handstand supported at waist on thighs of the Base.	(i) Base supports the heel of the straight leg of the Top in the stag handstand.	(i) Top in a shoulder handstand on straight arms of the Base. Top holds knees/legs of the Base. Base may have their feet on or off the floor. (ii) Top in a supported handstand on ankles of the Base. Base sits supported and supports one bent knee of the Top. (iii) Top in a supported handstand on ankles of the Base. Base sits unsupported and supports one bent knee of the Top with one or two hands.	(i) Top in shoulder handstand on straight arms of the Base. Top holds the arms of the Base. (ii) Top supported at the waist in handstand on one thigh of the Base. The Top may face inwards or outwards. (iii) Top supported by Base for a straddle up to handstand on thighs of the Base. The support point of the straddle up is optional.
B	(i) Top in counterbalance on thighs of the Base. The grip in the counterbalance is optional but all arms should be straight. The Top may face inwards or outwards.	(i) Top in counterbalance on thighs of the Base. The grip in the counterbalance is optional but all arms should be straight. The Top may face inwards or outwards. (ii) Top stands on one foot on thigh of the Base. The grip is optional but all arms should be straight. The Top may face inwards or outwards.	(i) Top stands supported at the waist on the thighs of the Base. (ii) Top in one arm counterbalance on thighs of the Base. The grip in the counterbalance is optional but all arms should be straight. The Top may face inwards or outwards. (iii) Top starts in lever on long arm support with feet on the Base's knees/thighs and motions to counterbalance on thighs of the Base. The grip is optional but all arms should be straight in counterbalance.	(i) Top stands unsupported on thighs of the Base. Base may be in chair, bridge or table position. (ii)Top stands supported on shoulders of the Base. (iii) Top sits on shoulders of the Base and motions to counterbalance on thighs of the Base. The grip is optional, but all arms should be straight in counterbalance. (iv) Top stands on bent arm support of the Base.
C	(i) Top in front support with hands on bent knees of the Base. Base supports the lower legs/ankles of the Top on straight arms. (ii) Top in lever with hands on bent knees of the Base. Base supports the lower legs/ankles of the Top on straight arms.	(i) Top in a supported front angel on feet of the Base. The grip is optional, but all arms should be straight. (ii) Top in a supported back angel on feet of the Base. The grip is optional, but all arms should be straight. Top can have both legs together straight or one bent knee in back angel. (iii) Top in crocodile on the knee and hand of the Base or on both knees with one leg supported by Base on straight arms.	(i) Top in front angel on feet of the Base. (ii) Top in back angel on feet of the Base. Top can have both legs together straight or one bent knee in back angel. (iii) Top in lever on long arm support of the Base with feet on Base's knees/thighs.	(i) Top in front angel on long arm support of the Base. (v) Top in lever on long arm support of the Base. (vi) Top in japana on feet of the Base.
D	(i) Base in dish hold, arm position optional. Top cartwheels over the waist of the Base, with one hand on either side.	(i) Base supports the waist of the Top throughout the cartwheel.	(i) Top performs a backward roll immediate straight jump supported at the waist by the Base. The Base may release and re-catch the Top but is not required to do so. (ii) Top lies on floor with legs straight and vertical. Base throws Top by ankles for a 3/4 tuck back salto. Top may use hands on floor but is not required to do so.	(i) Top performs two jumps in immediate succession supported at the waist by the Base. The shape of the Top is optional. The Base may release and re-catch the Top but is not required to do so. (ii) Top performs a roundoff immediate straight jump supported at the waist by the Base. The Base may release and re-catch the Top but this is not required
E	(i) Top performs a straight jump supported at the waist by the Base. The Base may release and re-catch the Top but is not required to do so.	(i) Top leapfrogs over the Base. Base may face either direction. (ii) Base supports the Top on the arms/shoulders for ¼ straight back jump to wrap. The Base may release and re-catch the Top but is not required to do so. (iii) Base supports the Top on the arms/shoulders for ¼ straight front jump to wrap. The Base may release and re-catch the Top but is not required to do so.	(i) Top performs ¼ straight front salto to catch in cradle. The jump can be from a run up or standing. (ii) Base pitches the Top for a lift on straight arms before releasing the Top to land supported on the floor.	(i) Top performs 1/4 straight front salto with 180o twist to catch in cradle. The jump can be from a run up or standing. (ii) From Wrap, Top is thrown for ¼ straight front salto dismount.

Flex	(i) Legs together and straight, back of knees pressed to the floor, toes pointed, back should remain as flat as possible. (ii) Legs in a wide lunge, arm free.	(iii) Shoulders pushed past the hands which are shoulder width apart and straight. Legs straight, feet flat on floor and legs together. (iv) In sitting the arms should be joined behind the back and stretched as far as possible away from the back. Legs should be straight and lifted high off the floor, toes pointed.	(v) Any splits can be performed. The hips should be square to the front and in box splits the knees should be facing the ceiling. Hands can be on or off the floor. (vi) Jump should be from 2 feet and the legs in the jump should be straight and parallel with the floor. Toes pointed and touched with the hands.	(vii) From standing with feet together drop back to bridge. No readjustment of hands or feet should be made to achieve the bridge. (viii) From a piked headstand the hips are opened by kicking allowing a 360˚ rotation to be completed before landing in back support or to sitting.
Stand	(i) In straddle or pike sit, hands on floor at or in front of the knees, legs are lifted clear of the floor. Legs should remain straight and extended, toes pointed.	(ii) Shoulder stand, supported by hands, should achieve a straight body line. (iii) Shoulders over hands, straight line from head to toe. Toes tucked under. Lift one hand up and keeping body tight and straight rotate. Fingers facing either away from or towards toes, hips lifted to give a straight body position from head to toe.	(iv) In the one foot stand the supporting leg must be straight and hips square. In the bent leg stand the free leg should be bent at 90o at the knee and the knee level with the hip. In the arabesque the free leg should be straight. (v) From both knees and hands on the floor lift one leg straight off the floor as high as possible keeping the hips parallel with the floor.	(vii) In headstand, the line of the body should be straight with the knees tucked in close to but not touching the body. (viii) The tuck lever should have a straight back with the hips between the arms and knees lifted in front of the body.
Agility	(i) Backward roll should be made from 2 feet. The straddle stand may be in pike or upright. (ii) Forward roll should be made from 2 feet. The hands should be used at the end of the roll to push up to stand on straight legs.	(iii) Forward roll should be made from 2 feet. The straddle stand may be in pike or upright. (iv) Backward roll should be made from and finish on 2 feet. The legs should be straight on the push to stand.	(v) Forward roll should be made from 2 feet. The roll should pass through Japana without stopping and finish lying on front with arms above head and legs together. (vi) Cartwheel chasse cartwheel should be smooth and continuous without additional steps.	(vii) Handstand must hold for a moment before the roll. The arms may be bent or straight on entering the roll. (viii) The 1 arm cartwheel may use either the first or second hand to lead. (ix) Roundoff may come from a run, hurdle step or standing.

Artistry Judging Sheet

													Score
						WP / MP / MxP /Group							
		←									→		
		Poor		Satisfactory		Good		Very Good		Excellent		Perfect	
		5.0	5.5	6.0	6.5	7.0	7.5	8.0	8.5	9.0	9.5	10.0	
Partnership Partner relationship Audience impact		1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0	
Expression Gymnast portray a particular emotion Audience understands character/ feeling/attitude		1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0	
Performance Variety of Space, pathways and levels Synchronisation and Amplitude of performance		1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0	
Creativity Variation in composition/ Entries and Exits Originality		1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0	
Musicality Synchronisation with Music Movements match the music		1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0	

Reference Range of Artistic Scores

Perfect routines	Score from 9.6 to 10.0
Excellent routines	Score from 9.0 to 9.5
Very Good routines	Score from 8.0 to 8.9
Good routines	Score from 7.0 to 7.9
Satisfactory routines	Score from 6.0 to 6.9
Poor routines	Score from 5.0 to 5.9