

COURSE NAME

APPARATUS

GYMNASTICS

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MODE OF DELIVERY

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APPARATUS GYMNASTICS



The following is a brief guide to the safety factors to be observed when participating in gymnastics.

In any physical activity there is always an element of risk and the potential for injuries to occur.

As with the teaching of all aspects of physical education there are certain common sense procedures which staff can follow to minimize the risk of injury to a student:

A) Ensure that a safe environment is provided at all times.

- i) Ensure that the equipment is correctly assembled and suitably padded with landing mats appropriate for the apparatus and type of activity.
- ii) Ensure that there is sufficient space to move between apparatus.
- iii) Adjust the height/width of the apparatus to suit the ability of the gymnast.

B) Supervision

- i) Gymnastic activities should only be performed under the supervision of a qualified person
- ii) When additional supporters – assistants – are used, ensure that they are physically strong enough and competent to assist.

C) Personal Care

- i) Do not wear **jewellery** in the gymnasium
- ii) Do not wear **loose** baggy clothing or clothing which will restrict movement
- iii) Always **warm** up before performing gymnastics exercises
- iv) Do not permit the gymnast to attempt exercises or skills for which they have not been prepared

v) Do not attempt to perform **gymnastics' skills** when the body is fatigued

vi) Ensure that the gymnast has the required fitness to perform the task in hand

vii) The ability to **land or fall safely** will greatly reduce the anxiety and will reduce the risk of injury

Accidents in the gymnasium may be caused through **ignorance**, **stupidity** and **horseplay**.

It is necessary, therefore, that the discipline and order throughout a gym session should be of a high standard.

Rules regarding behavior should be established and enforced at all times. Horseplay, practical jokes, unsupervised running around the gym should never be permitted and an orderly movement between apparatus changes should be encouraged.

Gymnastics

Gymnastics is a sport that combines power, acrobatics, dance and tumbling it requires focused controlled movement, a strong core and a great awareness of how the body moves.

- **Gymnastics** is a performance of exercises which requires agility, flexibility, coordination, physical strength and balance.
- Gymnasts use every **muscle group** in the body

Successful Olympic Gymnasts have:

- Strength
- Fitness
- Flexibility
- Hard work ethic
- Confidence
- Determination
- Better coordination
- Discipline

Five distinct sports under the umbrella of gymnastics:

1. **Artistic gymnastics**
2. **Rhythmic gymnastics**
3. **Acrobatic gymnastics**
4. **Aerobic gymnastics**
5. **Trampoline**

Some kinds of gymnastics are **Olympic sports**, other are not Olympic sports but are acknowledged by specific (national or international) **gymnastics federations** and some are not even recognized by such federations.

Artistic Gymnastics

Artistic Gymnastics is a mixture of short routines ranging from 30 to 90 seconds on different apparatus.

- The routines **men** do are **floor exercise, pommel horse, still rings, vault and parallel bars.**
- The routines the **woman** do are **vault, floor exercise, beam and uneven bars.**

Artistic Gymnastics is the gymnastics of big apparatuses. They are different for men and women.

Grace



Balance



Rhythmic Gymnastics

Rhythmic gymnastics is a combination of ballet, gymnastics, dancing and apparatus manipulation

Rhythmic Gymnastics is a sport that individuals or teams compete using one or two pieces of apparatus, which can be Ribbons, clubs, hoops, balls or even rope.

It's women-only

Rhythmic gymnastics is the kingdom of small apparatuses.

It combines **ballet**, **dance** and **gymnastics** in fluid compositions performed on the rhythm of **a music** on a floor made of a carpet.

Rhythmic gymnastics is a sport that can be manipulated by different apparatus.

It's an individual sport, but there can be teams of **5** or more members too.

The sport is governed by the Federation Internationale de Gymnastique (FIG).



The **victor** is the participant who earns the most points.

The points are determined by a panel of **judges**, for **leaps**, **balances**, **pirouettes**, **apparatus handling**, and **execution**.

The **choreography** must cover the entire floor and contain a balance of **jumps**, **leaps**, **pivots**, **balances** and **flexibility movements**.

In rhythmic gymnastics the gymnasts can manipulate different apparatus: clubs, hoop, ball, ribbon and rope.

Top rhythmic gymnasts must have many qualities: balance, flexibility, coordination, and strength are some of the most important.

They must wear a maillot, and in case that it's a team, the maillot must be identical in all the members.

The gymnasts' hair must be upsweep with a bun.

- The athletes can exchange the item during any time of the routine.
- The panel of judges at the Olympics look for:

Leaps.

Flexibilities.

Balances.

Pirouettes (pivots).

Apparatus.

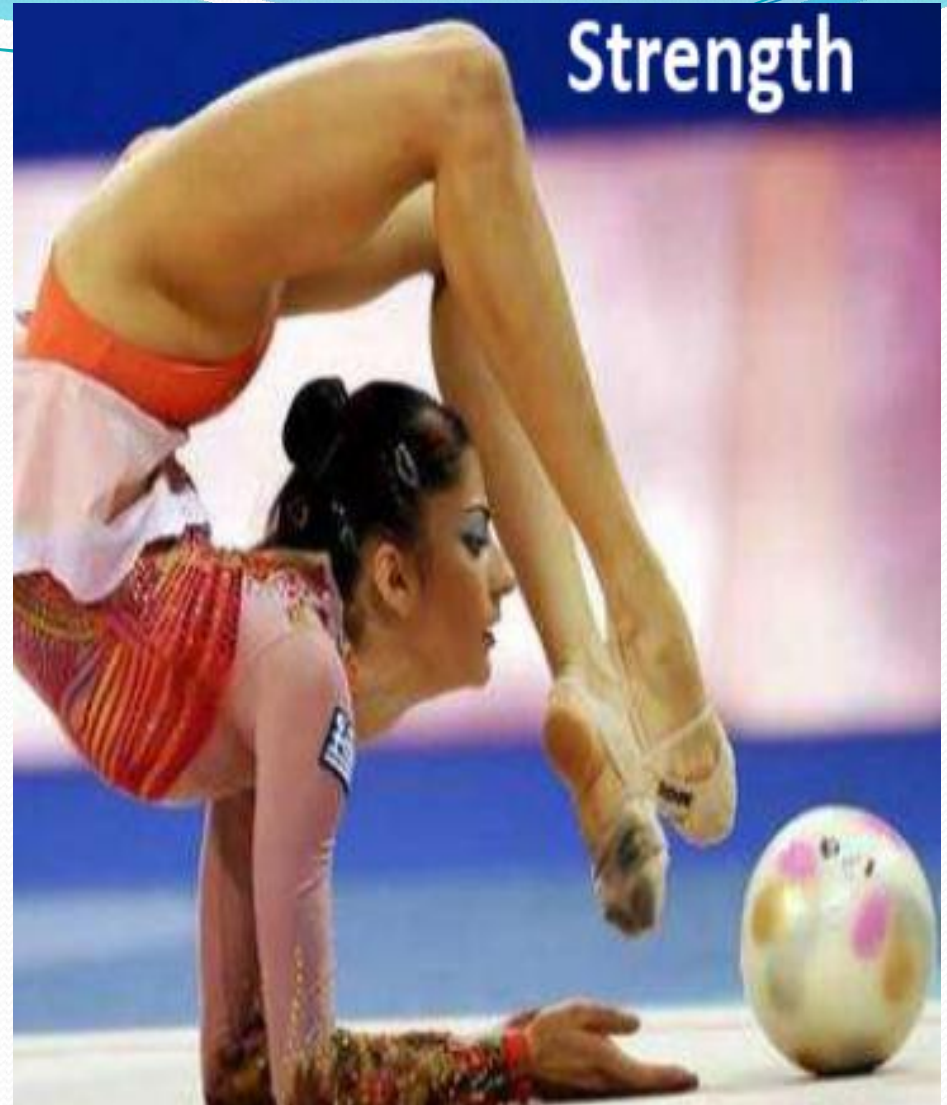
Handling.

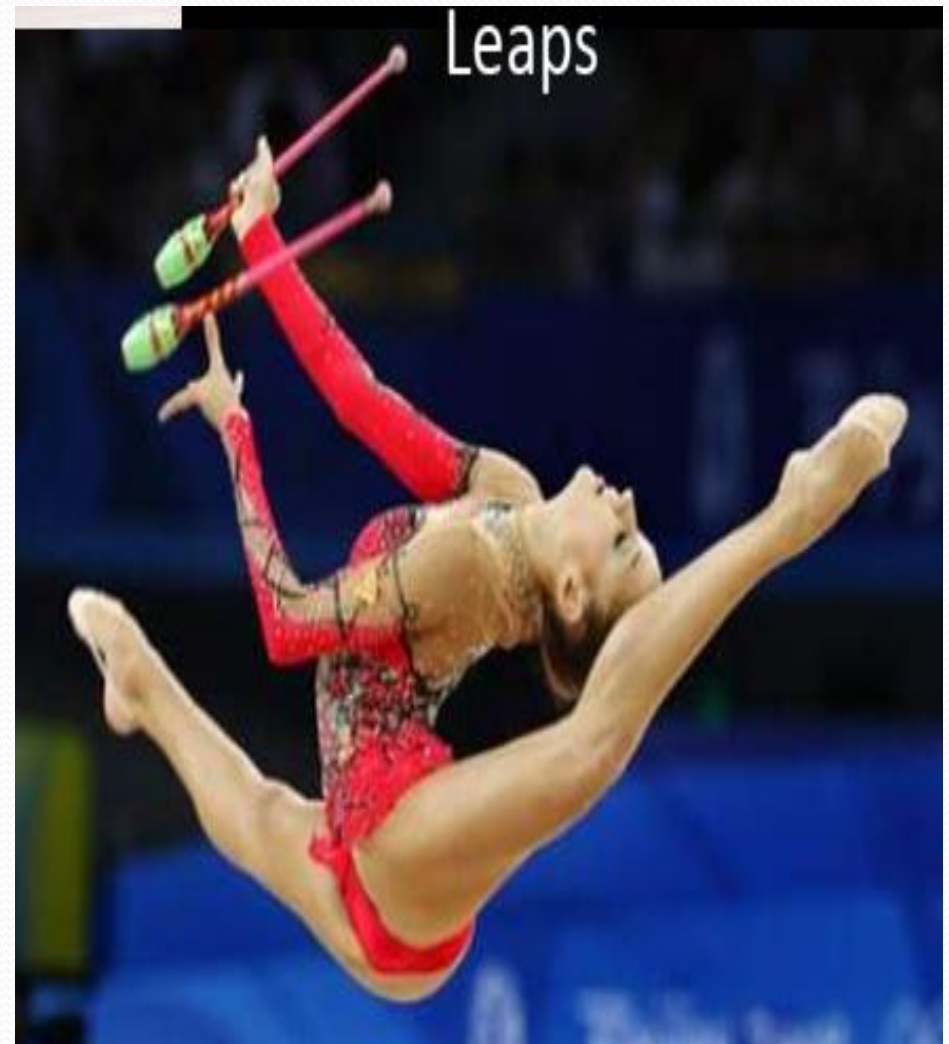
Execution.

Artistic effect

The points are determined by a panel of judges, for leaps, balances, pirouettes, apparatus handling, and execution.

The choreography must cover the entire floor and contain a balance of jumps, leaps, pivots, balances and flexibility movements.





Trampoline

In Trampoline (sometimes called “Trampolining” when referring to the sport), gymnasts perform **acrobatics** while bouncing on **a trampoline**.

The range of movements go from simple **pike, straddle and tucks** to **simple and twisted sommer saults** as seen in the floor and vault exercises in Artistic Gymnastics (but more extreme given the height of the **bounces**).

Trampoline: Trampoline is the most recent type of gymnastics to be added and was recognized as an Olympic event beginning at the 2000 games.

Both men and women participate in this type of gymnastics. Trampoline routines and tricks are performed using a double mini trampoline and in a synchronized event where 2 athletes perform at the same time on 2 different trampolines.

The trampoline is significantly more bouncy than the floor exercise used in artistic gymnastics resulting in gravity defying flips.

Aerobic Gymnastics

Aerobic Gymnastics is the full-fledged version of the popular fitness exercises.

It features non-stop high-intensity movements - a mix of dance, gymnastics, acrobatics - performed on the rhythm of a music.

The music used is virtually always some kind of energetic beat-heavy dance music which gives a distinctive character to and are in line with the energetic content of the performance

Aerobic gymnastics is performed in a number of different events: Men's Individuals, Women's Individuals, Mixed Pairs, Trios, Groups (5 gymnasts), Aerobic Step (8 gymnasts yes, the same steps used in fitness aerobics) and Aerobic Dance (8 gymnasts).

Acrobatic Gymnastics

Acrobatic Gymnastics is a “group” sport where gymnasts perform in **pairs** (women’s and mixed), **trios** (women’s) and **quartets** (men’s)

It has some elements of **tumbling** and **acrobatic jumps** in common with Artistic Gymnastics and it’s performed on a **floor** to the **rhythm of a music**.

Athletes perform **handstands, holds, and balances** on each while other members of the team **throw** and **catch** their team mates.

⌘ **Beauty** and **choreography** are definitely a value in this sport and that's reflected in **original attires** of both male and female gymnasts which are designed in a similar fashion.

Artistic Gymnastics

is a discipline of gymnastics where gymnasts perform short routines (ranging from approximately 30 to 90 seconds) on different apparatus, with less time for vaulting.

In **Artistic** gymnastics, men and women compete on different apparatuses.

ω The men (MAG) compete in 6 events:

- o floor,
- o Pommel horse,
- o Rings,
- o Vault,
- o parallel & horizontal bar.

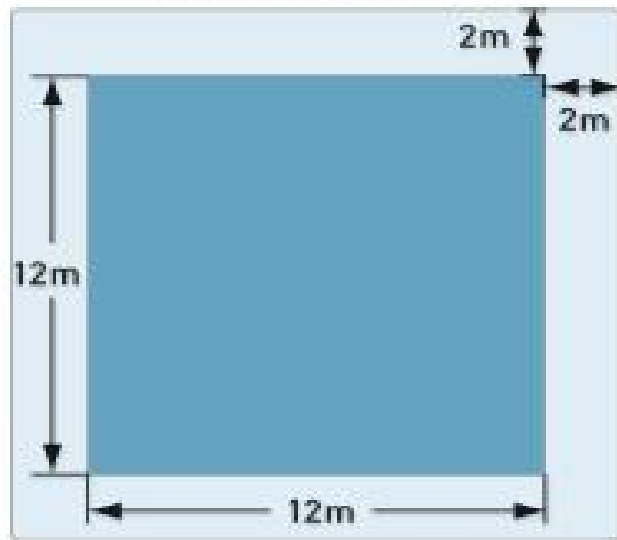
The women (WAG) compete in 4 events:

- o Vault,
- o Uneven bars,
- o Balance beam and floor.

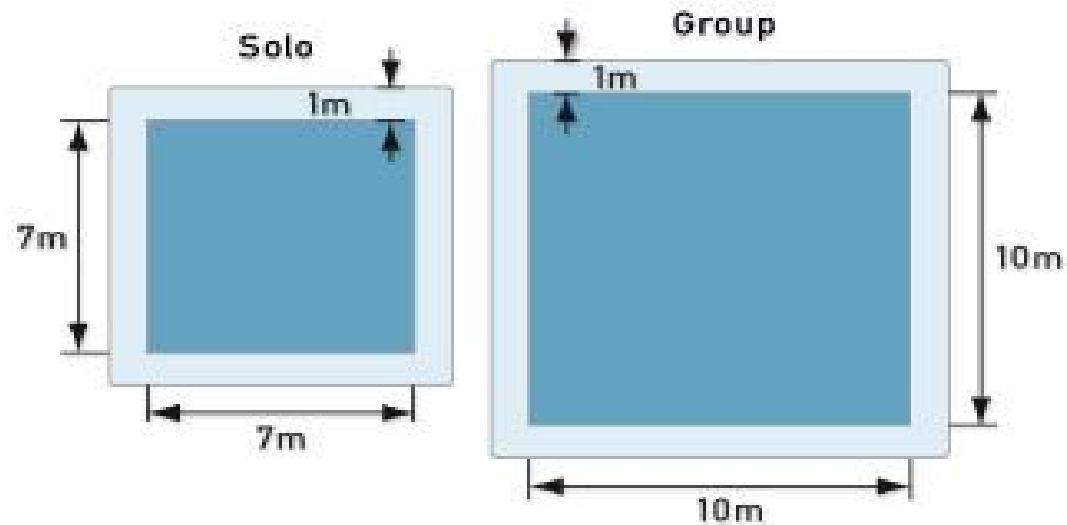
Each apparatus has its own set of rules and its own dimension requirements.

Gymnastics Floors

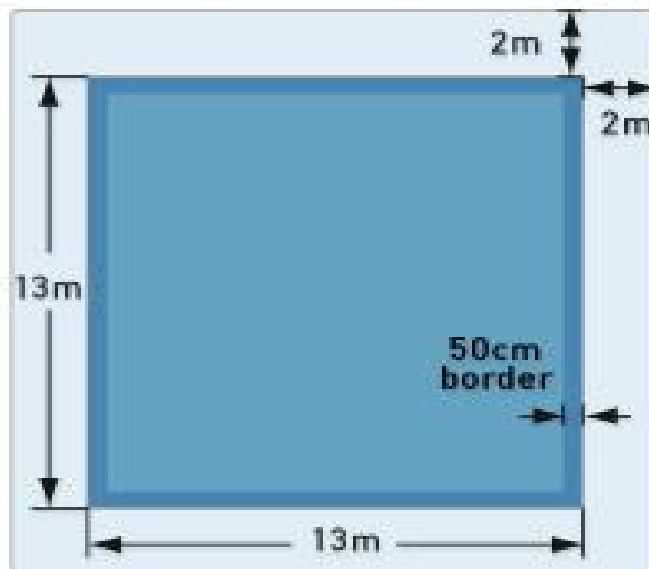
Artistic & Acrobatic Gymnastics Men's and Women's



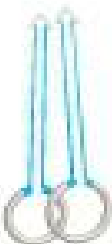
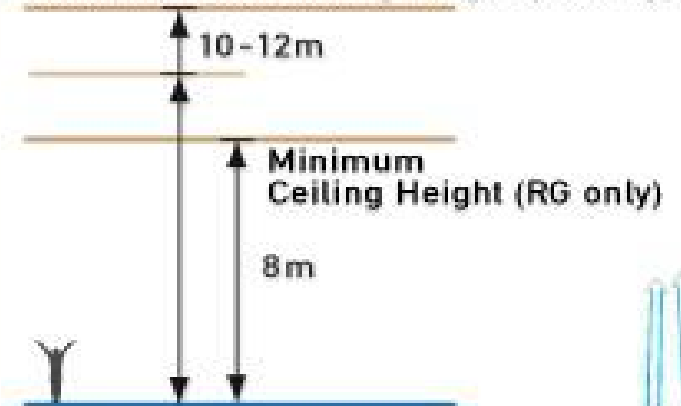
Aerobic Gymnastics



Rhythmic Gymnastics



Recommended Ceiling Height (RG only)



FLOOR EXERCISE

- oDimensions - same for both men and women.

- ofloor is a 12 x 12 meter square mat with a horizontal surface, slightly elevated from the ground at a maximum of 3.5 centimeters.

- oThe border around the mat may not have a slope exceeding 25%.

- o2m zone around the performance area that must remain clear without obstructions.

Men's Artistic Gymnastics Event

Descriptions

Floor Exercise

The entire floor area should be used during the exercise, which consists primarily of **tumbling passes** performed in different directions.

Acrobatic elements forward and backward and sideward or backward take-off with one-half-turn must be performed during the routine.

There must also be a **non-acrobatic element** included, such as a **balance element on one leg or one arm**; a **static strength move**, held for two seconds; or **jumps, circles or flairs**.

This event is difficult because:

It is one of the more difficult events to achieve a **high difficulty value**.

The best routines will include difficult tumbling passes with **connected bounding skills** and will look near-effortless to the spectators.

What can we expect to see?

Difficult tumbling passes with multiple flips and twists

Connected bounding skills

Creative routines with a high difficulty value which have no execution errors and stuck landings

Specs: Length: 12 m (approx. 40 ft.)

Width: 12 m (approx. 40 ft.)

Women's Artistic Gymnastics Event

Descriptions

Floor Exercise

The floor exercise gives gymnasts the chance to express their personalities through their music choice and choreography.

The floor routine is choreographed to music, lasting no more than 90 seconds and covering the entire floor area.

There are several special requirements, such as leaps and turns, and the trend is to have four tumbling passes.

This event is difficult because:

It requires beauty, strength, power and stamina to continue at peak performance throughout the entire exercise.

While the routine is no more than 90 seconds, athletes must maintain energy and excellence, which can be challenging because of the demanding content in the exercise.

What can we expect to see?

Combinations of directly connected saltos
Powerful and high tumbling in different directions

Double back layouts with twists or double twisting, double backs

Triple twists

Double-twisting layout fronts

Double Arabians (take off backward, half twist to double front salto)

Specs: Length: 12 m (approx. 40 ft.)

Width: 12 m (approx. 40 ft.)

COMPONENTS OF AN OLYMPIC GYMNASTICS SCORE

The degree of difficulty is decided by the skills performed by the gymnast.

Each routine starts at a difficulty of **zero**.

Points are then added for each skill, which can range from **A (easy)** to **F (very difficult)**.

e.g. a back handspring is - easy skill and is given a value of A that is worth one tenth of a point.)

Two panels of judges are present during competition:

- 2 “A” panel judges that determine the technical difficulty &
- 6 “B” panel judges that judge the execution and artistry of the routine.

The execution score starts at 10 and points are deducted with each error. (E.g. a fall off the balance beam results in a 1.0 point deduction.)

They give each routine a mark out of ten, deducting fractions of points for mistakes.

Minor errors result in the loss of 0.1 of a point, more serious errors cost the gymnast 0.2, 0.3 or 0.4 of a point.

The **highest** and **lowest** scores awarded by the judges are discarded and the remaining four are averaged.

In all-around events the scores for each competitor on each apparatus are added, giving a maximum score of **40** for the women (**10** points for each of four apparatus) and **60** for the men (**10** points for each of six apparatus).

DIFFICULTY SCORE

The **difficulty score** is the evaluation of the routine based on three different criteria (this applies **to Bars, Beam and Floor**).

1. **Difficulty Value:** The difficulty values of the **eight hardest skills** the gymnast performs are added together.
2. **Composition Requirements:** There are 5 different requirements each of them worth .5, for a maximum of 2.5.

These are similar to special requirements in the JO Program, and require the gymnast to do different types of skills (saltos, dance elements, etc).

3. Connection Value: Combining **two hard skills** together will earn the gymnast additional points (.1 or .2 for each connection). This is similar to “**bonus**” that gymnasts in levels 9–10 can earn.

EXECUTION SCORE

The **execution score** evaluates how well the routine was performed in its entirety, along with the individual skills.

It also takes into consideration how the routine was composed, the “**artistry**” of the routine.

Judges are looking for routines that are very enjoyable to watch, with good flow, and with difficult skills spread throughout.

For the execution score, the judge starts at a 10.0 and subtracts deductions from there.

A 10 is the max value of the execution score.

Here are some examples of common execution deductions:

Bent arms or knees when they should be straight =up to
=.5

Legs or knees apart when they should be together =up to
= .3

Skills not as high as they should be up to
= .3

Gymnast takes step on landing
=.1

Gymnast takes large step or jump on landing
=.3

What the Judges Look For

Judges look for certain elements and technical skills when a gymnast competes.

1. **Form:**

- Tight legs, pointed toes, flexibility and proper body positioning.

2. **Height and Distance:**

The vertical height and distance covered when executing moves off all the apparatuses to show power, strength, and control.

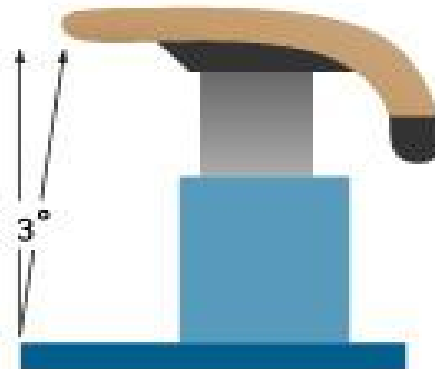
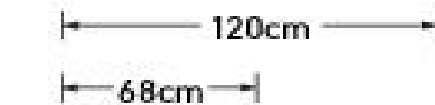
1. **Stuck Landing:**

The less movement the better; feet should remain planted once a landing is completed.

2. **Individuality and routine creativity:**

A routine with unique, artistic, or acrobatic components

Length: 120 cms
 ± 1 cm



Artistic Gymnastics

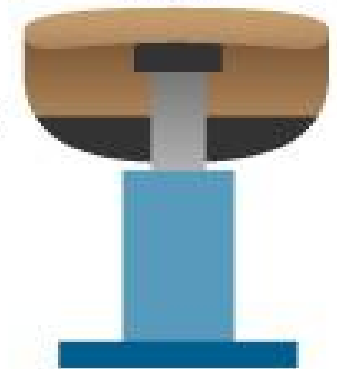
Vault

Height:

Men: 135 cms ± 1
cm

Women: 125 cms
 ± 1 cm

Width: 95 cms ± 1 cm



75/85cm

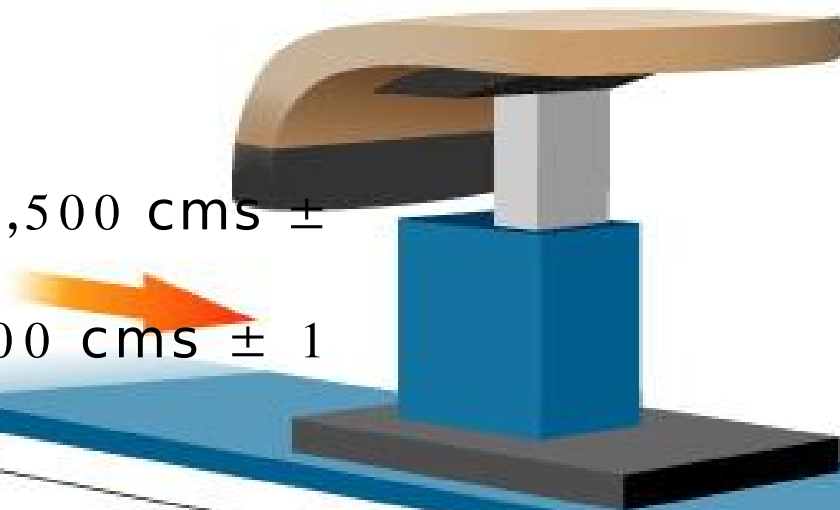
soft, slip resistant
to absorb shock

125/135cm

Run up area:

Length: 2,500 cms \pm
10 cms

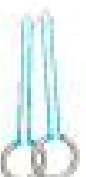
Width: 100 cms ± 1
cm



25m

6cm

2.5m



The dimensions of the vaulting table differ slightly between men and women.

The table is set at 125cm high for women and 135cm high for men. For both men and women the table is 120cm long and 95cm wide.

The top of the table must be completely cushioned with a surface that is not slippery or rough.

The surface of the push-away area (the top of the table) must absorb shock so that the shoulders and wrists are protected.

The runway for the vaulting table may not exceed 25m in length. It is 100cm wide and no more than 2.5cm high.

The start of the runway must be marked so the gymnast knows where to initiate her run.

At the end of the runway there is a vaulting/spring/ board that helps propel the gymnasts onto the vault.

The board is 120cm long, 60cm wide and 20cm high. The landing mat behind the vault is 6m long and 2.5m wide.

MAG - A successful vault begins with a strong, accelerated run.

- best valuers explode off the board with tremendous quickness during the preflight phase of the vault.
- when the gymnast pushes off the vault table (judges - looking for proper body position and an instantaneous repulsion.
- height and distance traveled, as well as the number of flips and twists.
- strive to “stick” their landings by taking no extra steps.

WAG - Official rule book giving the relevant value of each skill performed.

- o Good vault - described as a “big” vault.

- height, the distance of travel, the overall acceleration into the vault and the sudden impact of a no-step, “stuck” landing all create a good impression for the judges.

- **Vaulting Table**

- Prior to 2001, the vault (also known as the “horse”) was

a cylindrical shaped apparatus
placed widthwise for women and
lengthwise for men.

It looked similar to the **pommel
horse** without **pommels**.

Its narrow width - made it difficult
to get a firm hand placement on the
vault for gymnasts, both men and
women

Throughout the 1990's
the vault was blamed for many
serious accidents

In the 2000 Olympics,
the horse was positioned too low and
had difficulty completing their tricks.

After the 2000 Olympics,
FIG re-examined the safety of the
apparatus and decided to switch to
an alternate piece of equipment: **the
vaulting table.**

Vaulting



Beginning with the take-off, the vault phases are evaluated:

- Pre-flight (1st flight)
- Repulsion
- Flight (2nd flight) and landing.

Vaulting Categories

The three most common types of vaults are

- 1. The handspring vault (handspring),**
- 2. Tsukahara (half twist), and**
- 3. Yurchenko (round off)**

Both tsukahara and yurchenko style vaults are named after the gymnasts that invented the moves

Handspring vaults: in this category, gymnasts run down the runway, jump onto the board with their feet and land on the vault with their hands.

Once they push off from their hands, they are able to perform a wide range of **maneuvers**, from a simple front handspring to a complex front handspring double tuck with a full twist.

Tsukahara: in the tsukahara, like the front handspring, gymnasts set up by running down the runway and jumping onto the vaulting board with their feet.

However, before their hands touch the table, the gymnasts perform a half-twist. Once they spring off the vault, they execute a series of somersaults (saltos) and twists.

Generally, the more saltos and twists, the higher the score.

Yurchenko: during this vault, a gymnast will run down the runway, perform a round-off onto the vaulting **board** (similar to a cartwheel, but faster and landing with two feet) and exit the board via a **back handspring**.

They approach the table from this back handspring: hands land on the table and the gymnast pushes off with her arms. As with the other styles, multiple flips and twists are performed off the vault.

Both tsukahara and yurchenko

style vaults are named after the gymnasts that invented the moves.

Mitsuo tsukahara was a five time Olympic gold medalist from Japan, and Natalia yurchenko was the 1983 world champion from the soviet union.

What judges look for

Although the vault only lasts a matter of seconds, it is of equal scoring value to every other event in competition.

In individual competition, athletes perform two vaults from one of the three different categories.

The two scores are then averaged.

Usually elite gymnasts choose the **highest degree of difficulty** to increase their **score**, but difficulty alone will not always provide a high score, as the entire vault from start to finish is evaluated.

There are five elements that judges look for in a vault:

There are five elements that judges look for in a vault:

Run: the moment she stands at the back of the runway and solutes to the judges.

The run is a fast acceleration down the runway that culminates with either a hurdle or a round-off onto the springboard.

Gain as much speed as she can in the run in order to have momentum and power to perform vault.

Springboard:

Tight body positioning in the air, legs & arms straight & toes pointed This shows that the gymnast is in control of the vault.

Table: The strength should come from their momentum, a solid shoulder push, and good tight form.

Flight: “exit from the table”, where flips and twists are performed in the air.

Judges look for the correct position (**tuck, pike, or layout**), good tight form with toes pointed, and control of the movement,

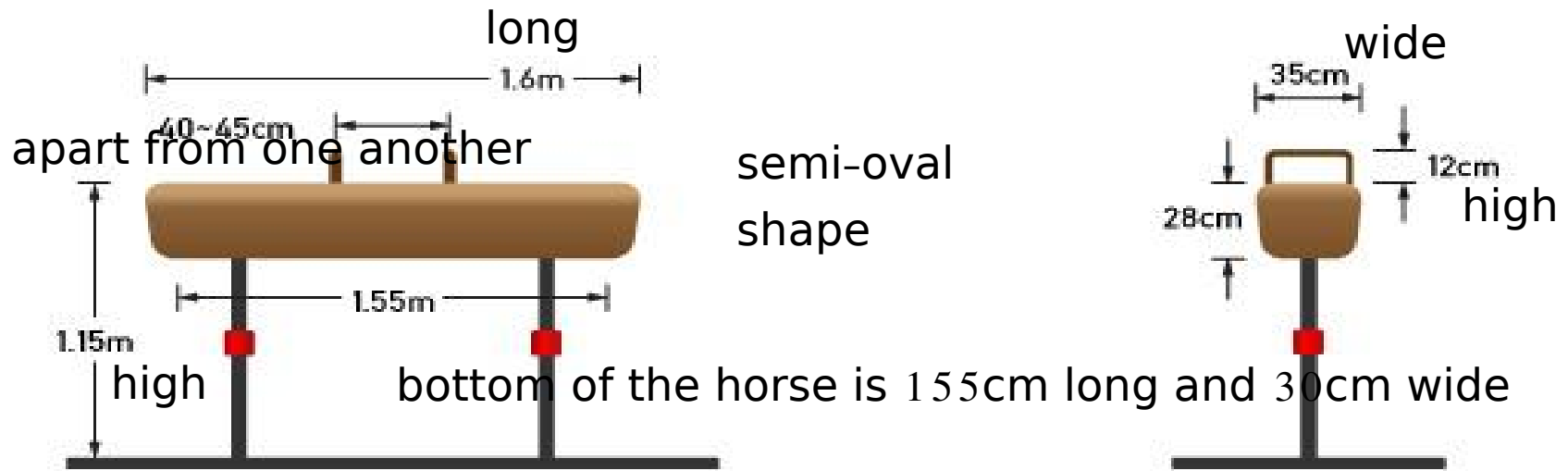
good height off the table with the gymnasts landing a good distance away from the vault.

Landing: must stick their landing – no movement of the feet, once they touch the mat.

The gymnast must also land within a designated boundary from the table

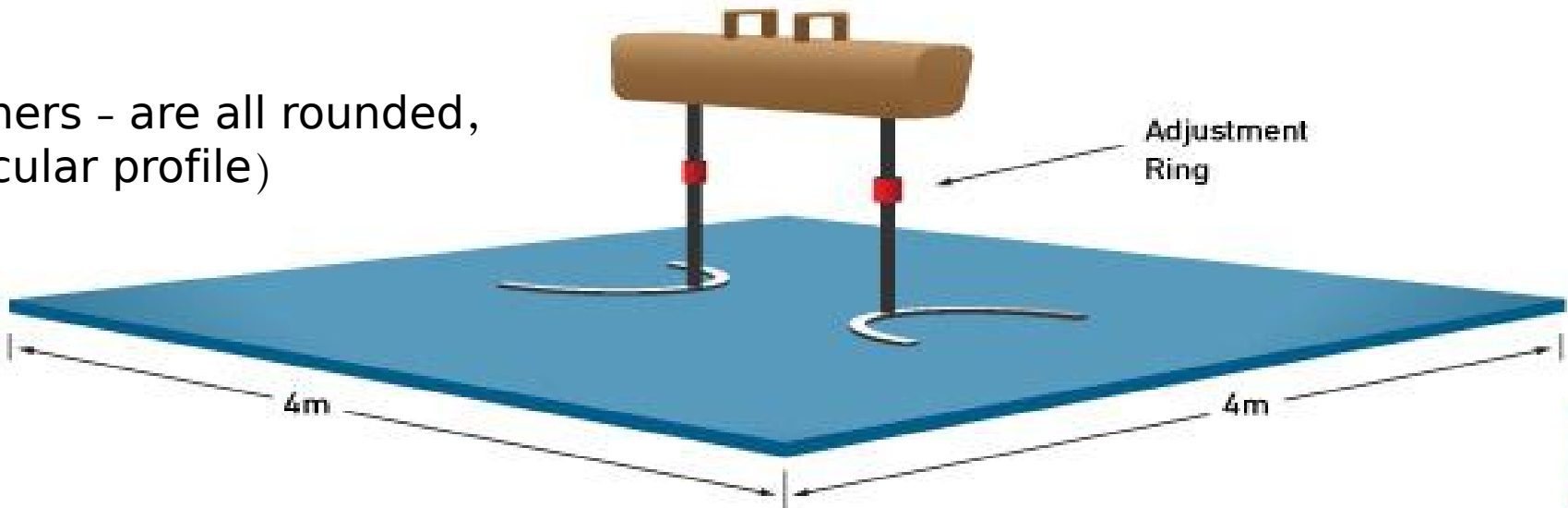
Artistic Gymnastics

Pommel Horse



two handles (pommels)

corners - are all rounded,
(circular profile)



The **pommel horse** is a semi-oval shaped apparatus with two handles (pommels) on the top. The edges and corners of the horse are all rounded, giving it a circular profile.

The top of the horse is 160cm long and 35cm wide. The bottom of the horse is 155cm long and 30cm wide. When measured from the floor, the horse is 115cm high.

The pommels are 12cm high from the top of the horse and are placed 40 to 45cm apart from one another.

The landing mat underneath the horse is 4 meters long by 4 meters wide.

A typical **pommel horse** exercise involves both single leg and double leg work. Single leg skills are generally in the form of scissors. **Double leg work** however, is the main staple of this event.

The gymnast swings both legs in a circular motion (**clockwise or counterclockwise** depending on preference) and performs such skills on all parts of the apparatus.



MAG

The most difficult of all men's events,

The pommel horse is also the most subtle/hard/.

- Each move is defined by **complex hand placements**.
- Must perform continuous **circular movements** interrupted only by the required **scissors elements**.
- The entire exercise should flow with controlled rhythm.
- must show **precise timing and balance** throughout the routine.

Exercise description

- θ Support position on all part of the horse
- θ Circular swings
- θ Swing through the handstand position with or with out turns
- θ With out the slightest interruptions of the exercise

International level routines

A pommel horse routine should contain at least one element from all element groups:

I. Single leg swings and scissors

li. Circles and flairs/skill/talent/, with
and/or without spindles and handstands

lii. Side and cross support travels

lv. swings, flops/to move/ swing in a loose
/and combined elements

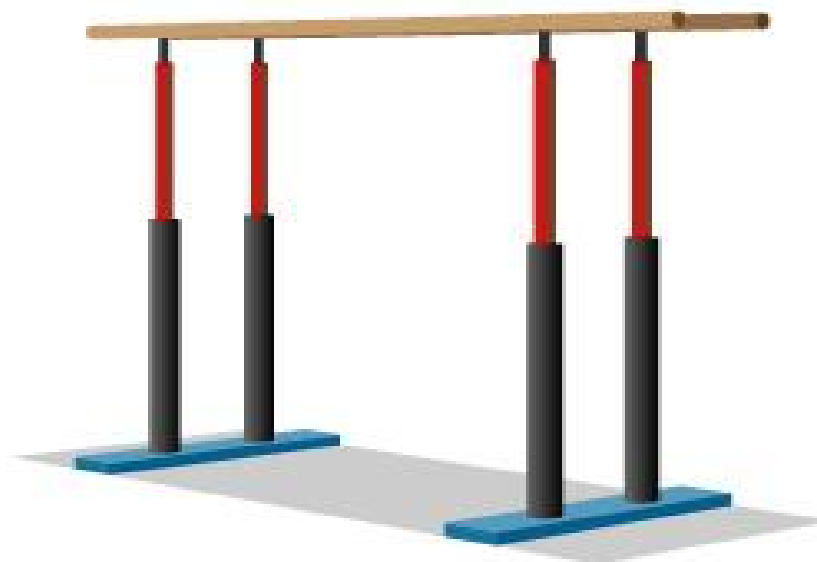
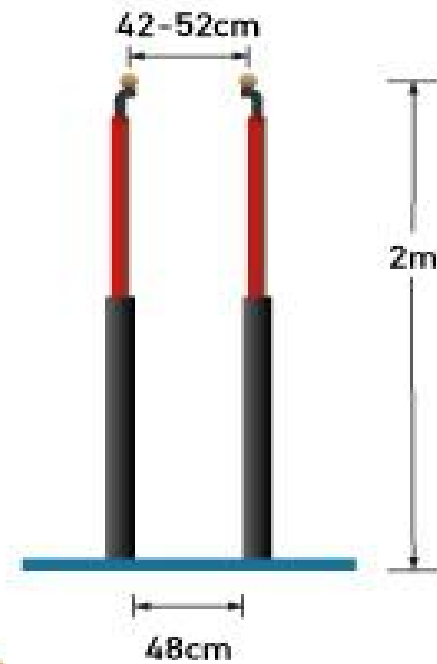
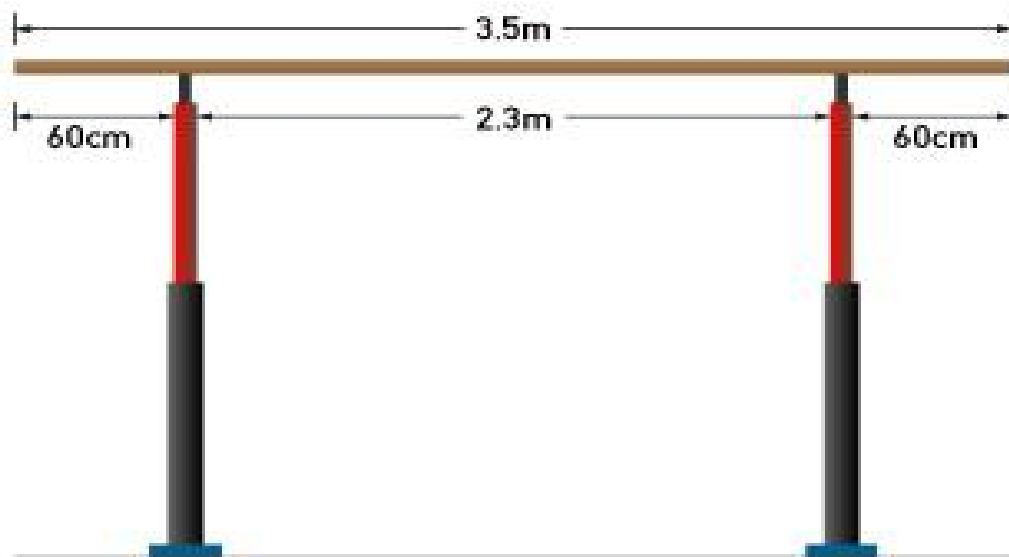
V. Dismounts

For pommel horse, form consists of
keeping one's feet pointed and legs
straight during the routine.

Keep legs together during all elements,
- exceptions beings **scissors, single
legged elements, & flairs**

Artistic Gymnastics

Parallel Bars



♣ This event is performed on two flexible bars that are set 2m above the ground.

The bars stand parallel and between 42 and 52cm apart from one another.

The landing mat is 11m long and 4.5m wide.

Gymnasts may optionally wear grips when performing a routine, although this is uncommon.

A parallel bar routine consists mostly of swing and flight elements. The gymnast should not stop or hold a move more than three times during the routine.

The gymnast is required to execute **swinging** elements from **a support, hang and upper arm position**.

The gymnast is also required to perform an under swing, sometimes referred to as a **basket swing**.

The most difficult skills require the gymnast to lose sight of the bars for a moment, such as **a double front or back salto**.

Difficulty is earned by executing these skills in connection with other higher valued skills.

This event is difficult because:

It requires a great deal of **hand-eye coordination, timing and balance.**

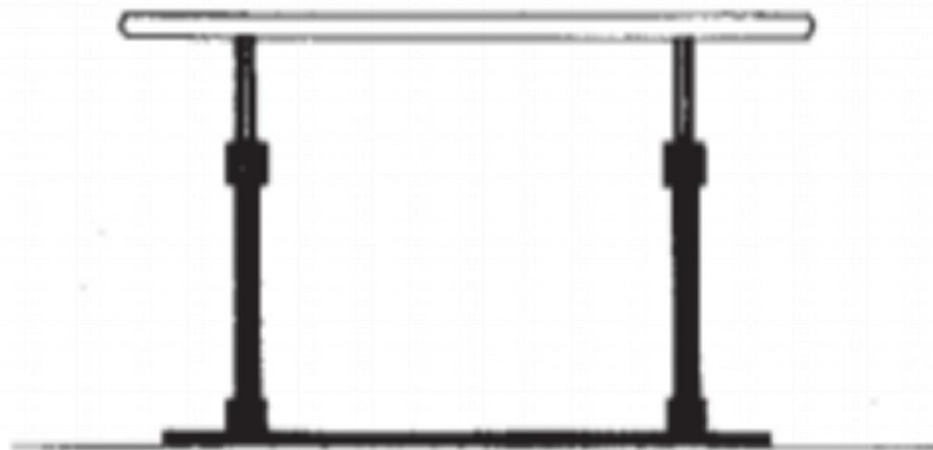
Many of the skills' execution must be coordinated with the flex of the bars. Losing sight of the bars on the high-level skills makes it difficult to **re-grasp** the bars and smoothly continue.

What can we expect to see?

Double front and back saltos in-between the bars performed in tuck and piked positions.

Peach basket elements from handstand to handstand often with half and full turns.

Double backward dismounts in a piked position with stuck landings.



Height: 180 cm from top of mat, 200 cm from floor



International level routines

A **parallel bar routine** should contain at least one element from all element groups:

I. Elements in support or through support

II. Elements starting in upper arm position

III. Long swings in hang,

IV. Under swings

V. Dismounts

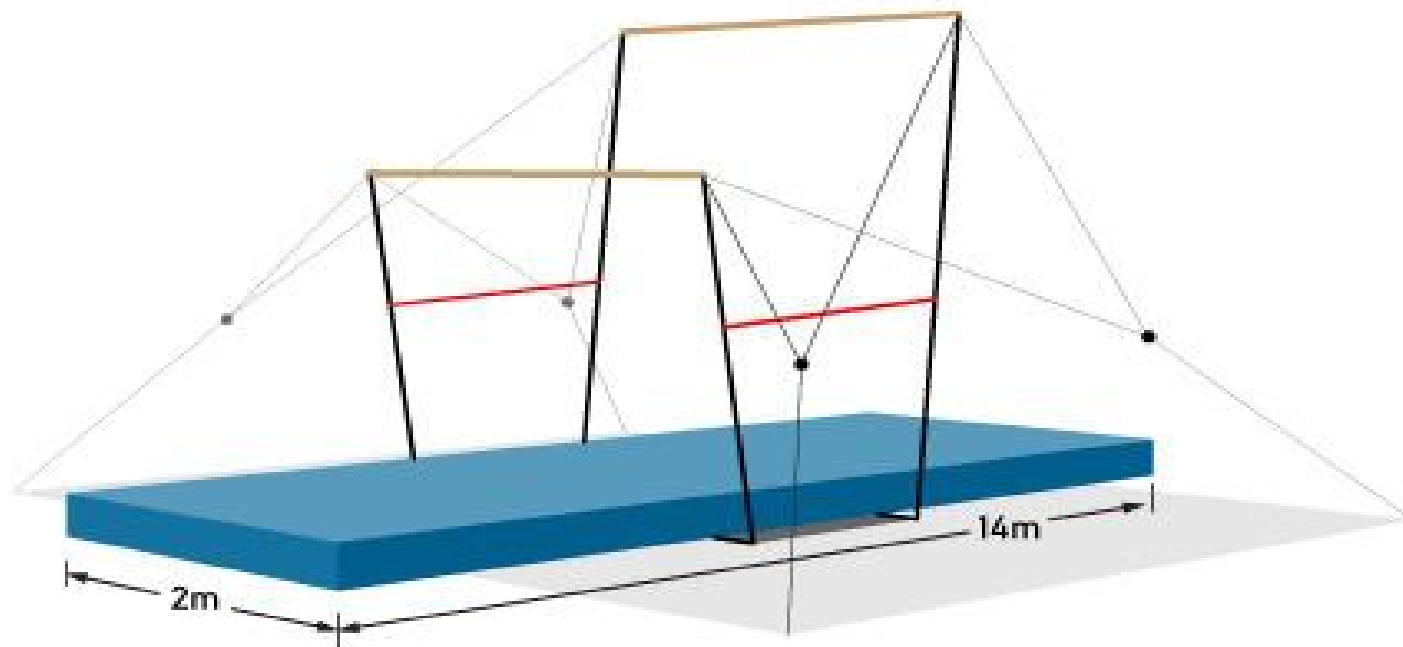
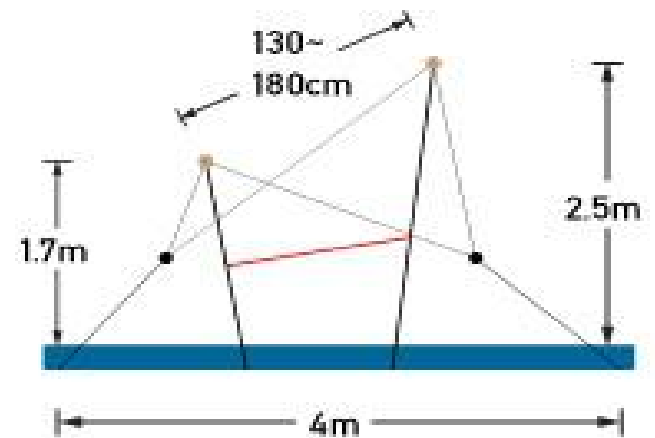
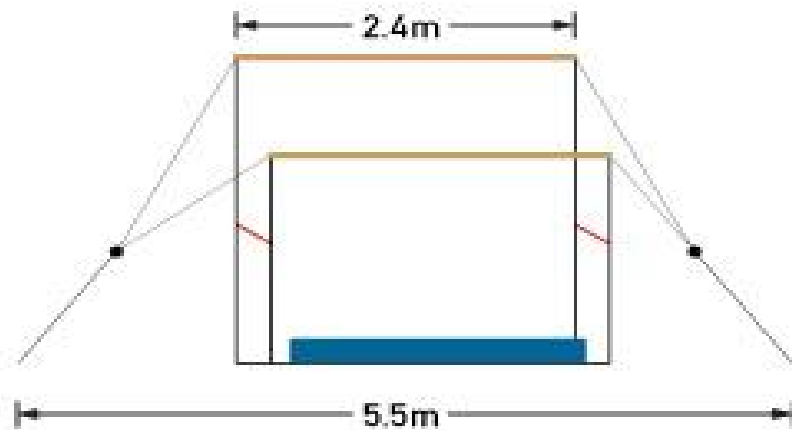
Scoring and rules

Deductions are taken for **form and exactness** of elements performed.

There are specific deductions for adjusting hand position in handstand and not **controlling swing elements**; swing type elements should momentarily show handstand

Artistic Gymnastics

Uneven Bars



The uneven bars are performed on a set of two flexible bars that are a maximum of 1.435m apart from each other.

The upper bar is 2.5m above the floor and the lower bar is 1.7m above the floor.

The landing mat is 14m long and 2m wide.

The uneven bars demand excellent upper-body strength, split-second timing and an aggressive approach.

The entire routine should flow from one movement to the next without **pauses, extra swings or additional supports.**

The most daring parts of the routine are often in the **high-flying release moves and dismounts.**

Release moves can go from low bar to high bar, from high bar to low bar, or from releasing one bar and re grasping the same bar.

Many gymnasts also use pirouetting into release moves to earn a high difficulty value.

Exact handstand positions are expected with large deductions for even minor deviations

This event is difficult because:

It requires courage and precision/exactness to be able to release and re-grasp the bars.

Perfect form, straight body lines in the vertical position and a stuck landing are essential to performing well.

What can we expect to see?

Exciting transitions from bar to bar

High release/flight elements and back-to-back release elements

Multiple twisting and flipping
dismounts

International level routines

A routine on the uneven bars must consist of:

Flight element from high bar to low bar and vice versa.

Flight element on the same bar

At least two different grips, and a close bar circle element

Non flight with a turn on the bar, for example turning handstands

Dismount

The most spectacular/very impressive of the women's events,

Demands - strength, concentration, courage, coordination and split-second timing.

Common way to **mount** - jumping towards the lower bar first. Big swings that begin in handstands on the high bar, incorporating multiple **hand changes**, pirouettes and **release** elements.

Swinging, circling, transitional, and release moves — as well as moves that pass through the handstand.

Flow from one skill to the next without pauses

The **uneven bars** or **asymmetric bars** UB or **AB**, and the apparatus and event are often referred to simply as 'bars'.

Scoring and rules

- Based on difficulty, form, technique & composition.
- Deductions are taken for execution errors, **poor form, falls, pauses, 'empty swings'** (extra swings that do not lead into another skill), **steps on the dismount**, and other mistakes.

Types of uneven bar skills:

□ release moves, pirouettes, and circles.

In a release move - a gymnast let's go of the bar and then re grasps it.

Common release moves are:- -
jaeger, reverse hecht, gienger, pak salto, and shaposhnikova (named after the first person performs it)

Circles, such as giants and free hip circles

The mount

The majority of gymnasts - simply hop onto the low bar or high bar and get started.

- Sometimes - jumping over the low bar or even doing a flip to catch the bar.

The routine

Consists of about **15-20 skills** (No pauses or extra swings)

- No time limit on bars(usually last about **30-45** seconds)

□ Combining 2 or more skills - earns higher difficulty score

Good form - (judges - straight legs, pointed toes, and an extended body in handstand positions.

The dismount

The goal is to stick the landing

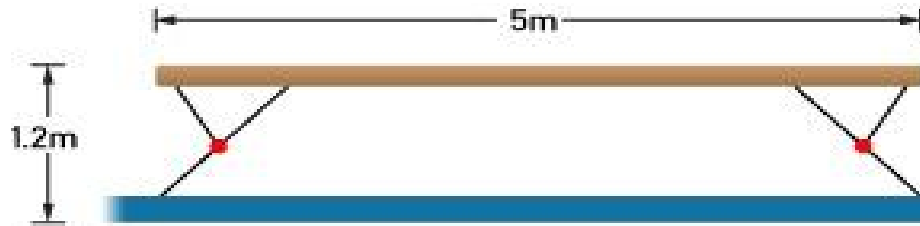
Lets go of the bar, performs one or more **flips and/or twists**, and lands on the mat below.

□ Both **height and distance** from the bar are judged.

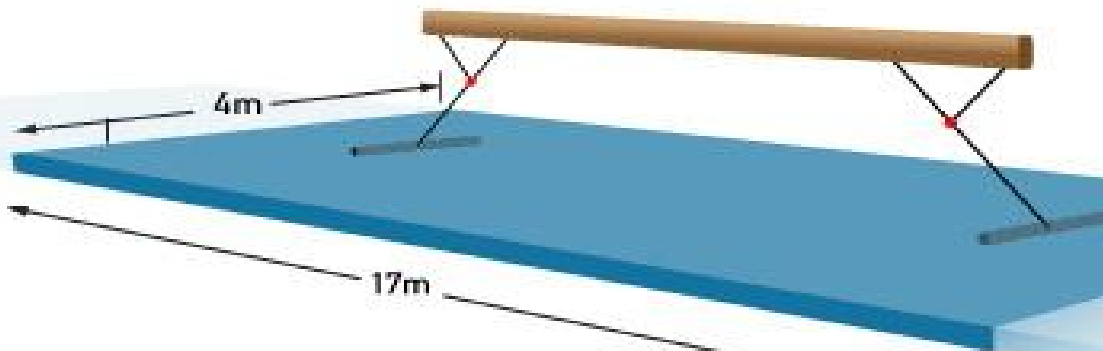
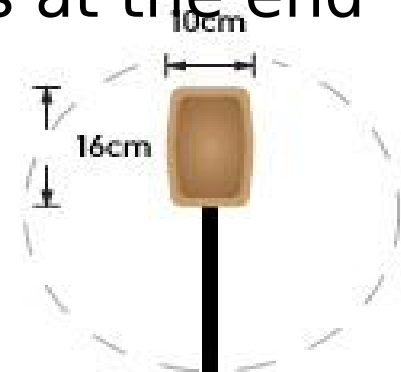
Artistic Gymnastics

Balance Beam

10cm wide, 5m long and 1.2m off the ground.



Entire beam must be padded with rounded edges at the end



landing mat at both ends of the beam is 17 x 4 meters



The balance beam is 10cm wide, 5m long and 1.2m off the ground.

The entire beam must be padded with rounded edges at the end.

The landing mat at both ends of the beam is 17 x 4 meters.

The beam routine may not exceed 90 seconds and must cover the entire length of the beam.

Gymnasts must use acrobatic and dance movements to create high points or peaks in the exercise, consisting of two or more elements performed in a series.

An example of an acrobatic series is a back handspring to a back salto.

A gymnastics series might consist of a turn followed by a split jump.

This event is difficult because:

It takes courage and concentration to perform difficult tumbling and dance skills on the thin beam.

Gymnasts often dread the event because a fall off the apparatus means a 1.00 deduction.

Gymnasts also complete several requirements other than the acrobatic and gymnastics series. For example, she must complete a turn of at least 360 degrees on one foot and she also must perform a leap or jump with 180 degrees forward split of the legs.

If a gymnast does not successfully complete one of the several requirements, a deduction is taken.

What can we expect to see?

Forward, backward and sideward tumbling that looks like it is being performed on the floor

Combinations of dance elements

Big dismounts with a stuck landing

A beam routine must consist of:

A connection of **two dance** elements, one a leap, jump, or hop with legs in **180** degree split

A full turn on one **foot**

One series of **two acrobatic skills**

Acrobatic elements in different directions
(**forward/sideward and backward**)

Scoring and rules

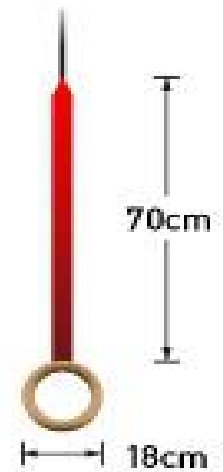
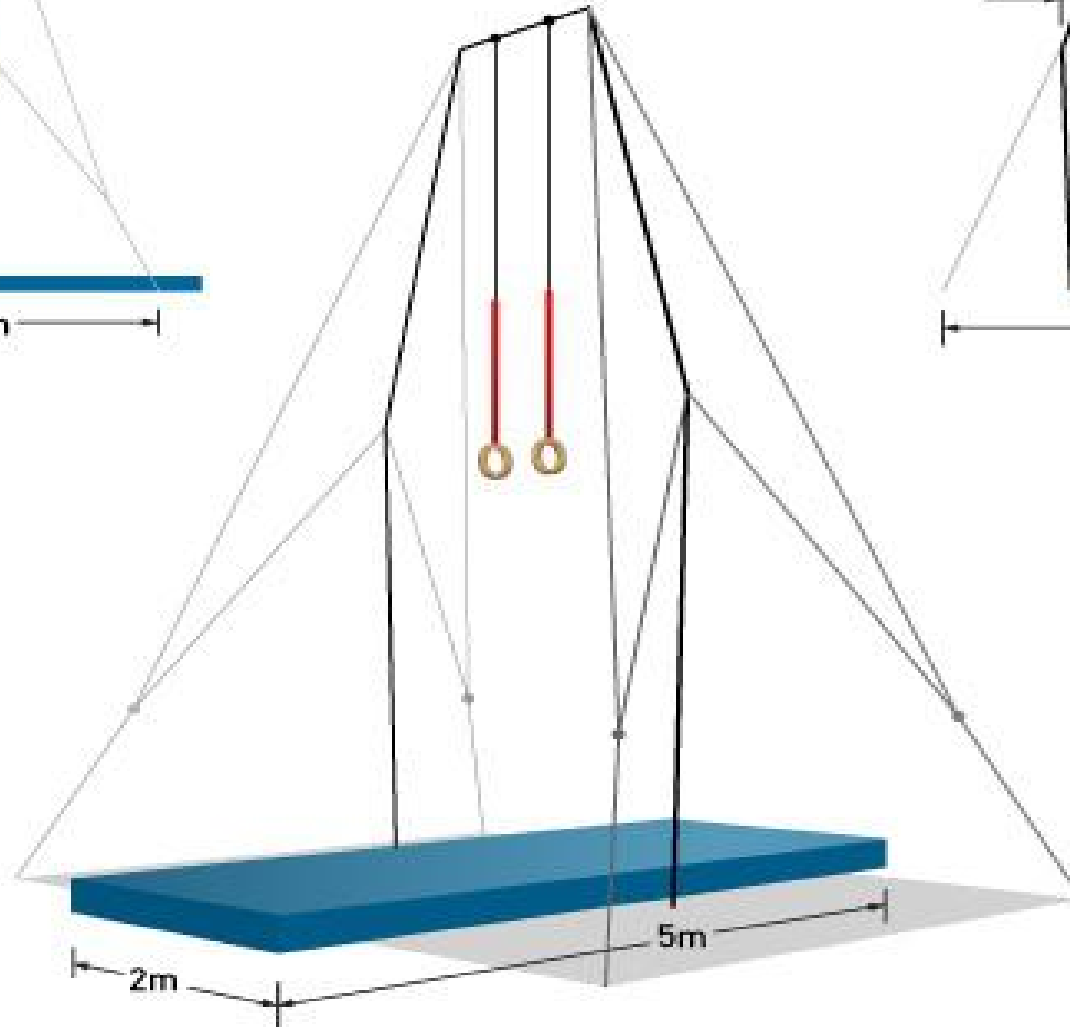
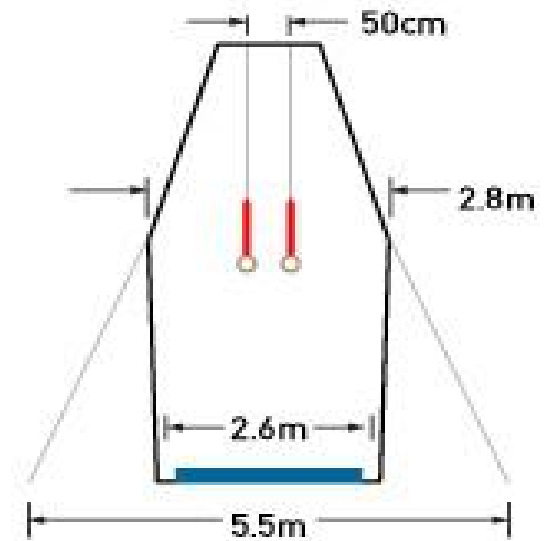
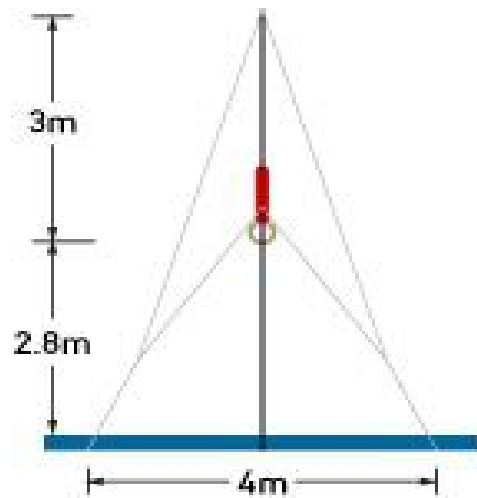
Several aspects of the performance determine the gymnast's **final mark**.

All elements in the routine, as well as all errors, are noted by the **judges**.

Deductions are taken for all **errors** made while on the **beam**, including **lapses** in control, **balance checks** (i.e., wobbling or stumbling to maintain balance), **poor** technique and **execution**, and failure to fulfill the required code of point's elements.



Artistic Gymnastics Rings



This apparatus consists of two rings, circular in shape, that are suspended from the ceiling and parallel to each other.

The rings hang 2.8m above the floor from a 70cm suspension strap.

The two rings are 50cm apart and each have an inner diameter of 18cm.

The landing mat is 5 x 2m.

MAG - Of all the men's events, rings are the least stable, therefore requiring the greatest amount of strength. Just as its name suggests, the rings must be kept still while the gymnast is performing.

There are **two types of moves** on the **rings** — **strength positions** and **swing movements**. Those with the best command of the event will display extraordinary skill in arriving at all holds with absolute precision.

Still rings is arguably the most physically demanding event.

The rings are suspended on wire cable from a point 5.8 meters off the floor, and adjusted in height so the gymnast has room to hang freely and swing.

He must perform a routine demonstrating balance, strength, power, and dynamic motion while preventing the rings themselves from swinging.

At least one static strength move is required, but some gymnasts may include two or three.

A routine must begin with an impressive mount and must conclude with an equally impressive dismount.

Routines

An exercise on rings consists of swing, strength and hold elements.

Generally, gymnasts are required to fulfill various requirements including a swing to held handstand, a static strength hold, and an aerial dismount.

More experienced gymnasts will often perform more than one strength element, sometimes swinging into hold positions or consecutively performing different holds.

One of the most widely recognized skills performed on the rings is the *iron cross*, which is executed by extending both arms straight out from the sides of the body while suspended mid air for at least two seconds.

What can we expect to see?

Strength moves connected to strength moves that are held in a perfectly straight position for more than two seconds

Straight handstand positions

No movement of the feet during the landings (stuck dismounts)

Specs: Tower height: 575 cm (approx. 19 ft.)

Cable/strap length: 300 cm (approx. 9.8 ft.)

Space between cables/straps: 50 cm

Other common strength moves include the inverted cross (i.e., vertically inverted iron cross) and the maltese cross, in which the gymnast holds his body parallel to the ground at ring height with arms extended laterally.

Swing elements include giant swings from handstand to handstand, similar to giants performed on the horizontal bar.

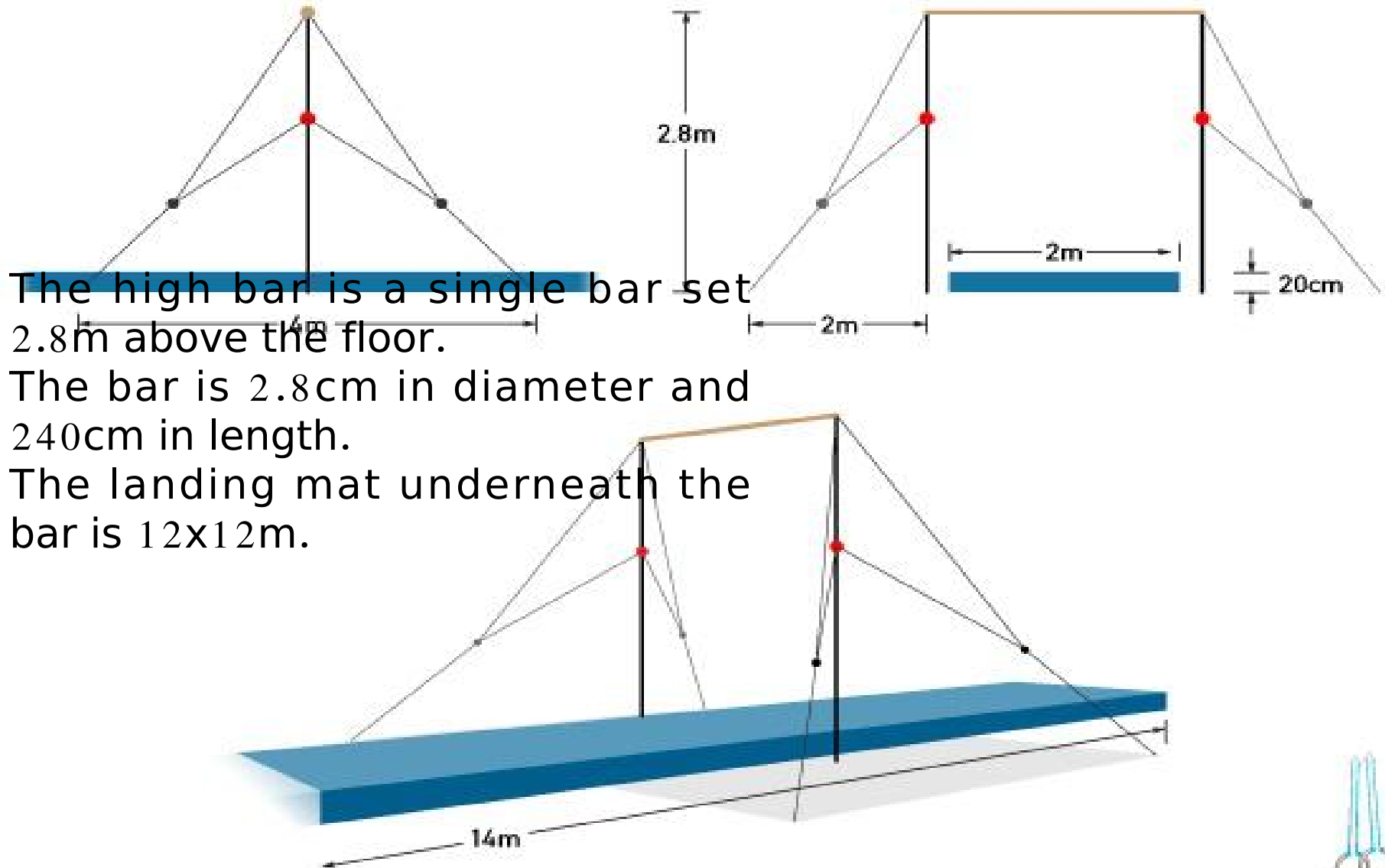
International level routines

A rings routine should contain at least one element from all element groups:

- I. Kip and swing elements (including to l-sit)
- li. Swings to handstand
- lii. Swings to strength hold elements (not l-sits)
- lv. Strength elements and hold elements
- V. Dismounts

Artistic Gymnastics

Horizontal Bar



The high bar is a single bar set 2.8m above the floor.

The bar is 2.8cm in diameter and 240cm in length.

The landing mat underneath the bar is 12x12m.



The high bar is a single bar set 2.8m above the floor.

The bar is 2.8cm in diameter and 240cm in length.
The landing mat underneath the bar is 12x12m.



Height: 260 cm from top of mat, 280 cm from the floor

Article 15.1 Exercise description

A contemporary Horizontal Bar Exercise must be a dynamic presentation that consists entirely of the fluid connection of swinging, turning, and flight elements alternating between elements performed near to and far from the bar in a variety of hand grips so as to demonstrate the full potential of the apparatus.

MAG - This event is also known as the high bar, and routines consist exclusively of swinging parts without stops.

The parts are generally called **giant swings**, with more specific terms applying to changes in grip, direction and body position.

Watch for the gymnast to execute **release moves**.

Look for **high-flying dismounts** with multiple flips and twists and, of course, the gymnast aims to land the dismount with no extra steps.

The **horizontal bar**, also known as the **high bar**, is an apparatus used by **male gymnasts** in **artistic gymnastics**.

A bar routine, which is a sequence of several bar skills, usually includes giants with various grips (over grip, under grip, dorsal grip, mixed grip), in-bar work, turns, release and re grasp skills, and a dismount.

The horizontal bar is often considered one of the most exciting gymnastics events due to the power exhibited by gymnasts during giant swings and spectacular aerial releases and dismounts that often include multiple flips or twists and, in some cases, airborne travel over the bar.

Grips The manner in which the horizontal bar is grasped by a gymnast is called the *grip*

Each **grip** is commonly used for a particular set of skills. When gymnasts compete on the horizontal bar they are often required by the code of points to use specific grips.

The **overhand grip**, or **regular grip**, is the standard grip used for the horizontal bar. On the overhand grip the hands circle the bar with the backs of the **hands facing** the gymnast.

⌚ A ***dorsal grip*** (also known as the dorsal hang) is an overhand grip employed while the gymnast's legs pass through the arms into a 'skin the cat' position.

⌚ The overhand grip is used in giant swings, and the dorsal grip in German giant swings.

⌚ The ***reverse grip & underhand grip***, is the opposite of the overhand grip. The palms of the hands face the gymnast. It is similar to the grip used in chin-ups. Forward giant swings are among the skills that use this grip.

The **el grip** is also an **underhand grip**, in an **el grip** or **I-grip** or **eagle grip** a gymnast's hands are turned **180** degrees outward from an over grip.

Thumbs are turned out, but in the opposite direction of an under grip. This position requires **flexible shoulders** to swing comfortably.

The **mixed grip** is a combination of the overhand and underhand grips with one hand in each position. This grip can be used to gain more height on release skills.



Flip (acrobatic)

An **acrobatic flip** is a sequence of body movements in which a person leaps into the air and then rotates one or more times while airborne.

Acrobatic flips are performed in acro dance, free running, gymnastics, cheerleading and various other activities.

Acrobatic flips can be

- ❑ Started from a stationary, standing position and

Classification

Commonly executed immediately following another rotational move, such as a roundoff or handspring, to take advantage of the angular momentum developed in the preceding move.

hands do not touch the floor during execution of a flip

and strive to land on the feet in an upright position.

Flips are generally categorized according to the

direction of body rotation.

E.g. The body rotates in the forward direction (i.e., face first) in a *front flip* and in the *opposite* direction in a *back flip*.

Common modifications

Gymnastics flips require the hips to pass over the head.

Gainer.

A back flip that ends with the performer forward of the starting point due to forward momentum.

Loser. A front flip that ends with the performer behind the starting position due to backward momentum.

Switch. A flip that is launched from and lands on the same leg.

Tucks - Legs together, with knees fully bent and drawn to the chest and hands clutching the knees or otherwise held close to the body.

- * Tuck (1 flip)
- * Double Tuck (2 flips)
- * Triple Tuck (3 flips)

Aerials - Unbent knees, with legs in a forward or side split and aligned on the rotational plane, resulting in a front aerial or side aerial, respectively.

*Front aerial - front aerial with legs in a front split.

*Side aerial - side aerial with legs in a side split.

Layouts - Body fully extended with legs together, unbent hips and knees, and arms held against the sides

* Layout

* Half Twist

* Full + $\frac{1}{2}$

* Full Twist

* Double Full

*

Double Full + $\frac{1}{2}$

* Triple Full

* Double Layout

*

Double Layout Full In

* Double Layout Half In, Half Out
Layout Full Out

* Double

* Double Layout Full In, Full Out

Pikes - Bent hips, with knees straight and legs together.

* Pike - Single flip completed in the pike body form.

* Double Pike - Two flips completed in the pike body form

pattern

The dominant movement pattern (DMP) is a framework for classifying the myriad of gymnastics activities into a small number of reoccurring movement patterns that helps to simplify the teaching of gymnastics.

Five key movement areas underpin all gymnastics activities and skills:

- Statics - a still or stationary body position
- Weight-bearing activities** - a movement that requires to support the weight of their body

Body tension basics — activities that help to develop physical abilities associated with muscle control, focusing on the lower back and abdomen.

Core stability —the ability to manage or control the abdominal and lower back area of their body.

Strength in this area is a key for lumbar support and injury prevention.

Inversion activities — activities where the body is upside down, such as handstands or cartwheels.

Balances — static positions that are foundation activities for more advanced skills.

They may be static balances, counter balances or other body shapes. Balances teach participants about controlling body actions, for example, learning about the base of support and the centre of gravity.

Cheerleading actions — actions associated with gym sport cheerleading.

Handstand — where the participants support their body weight upside down

The layout



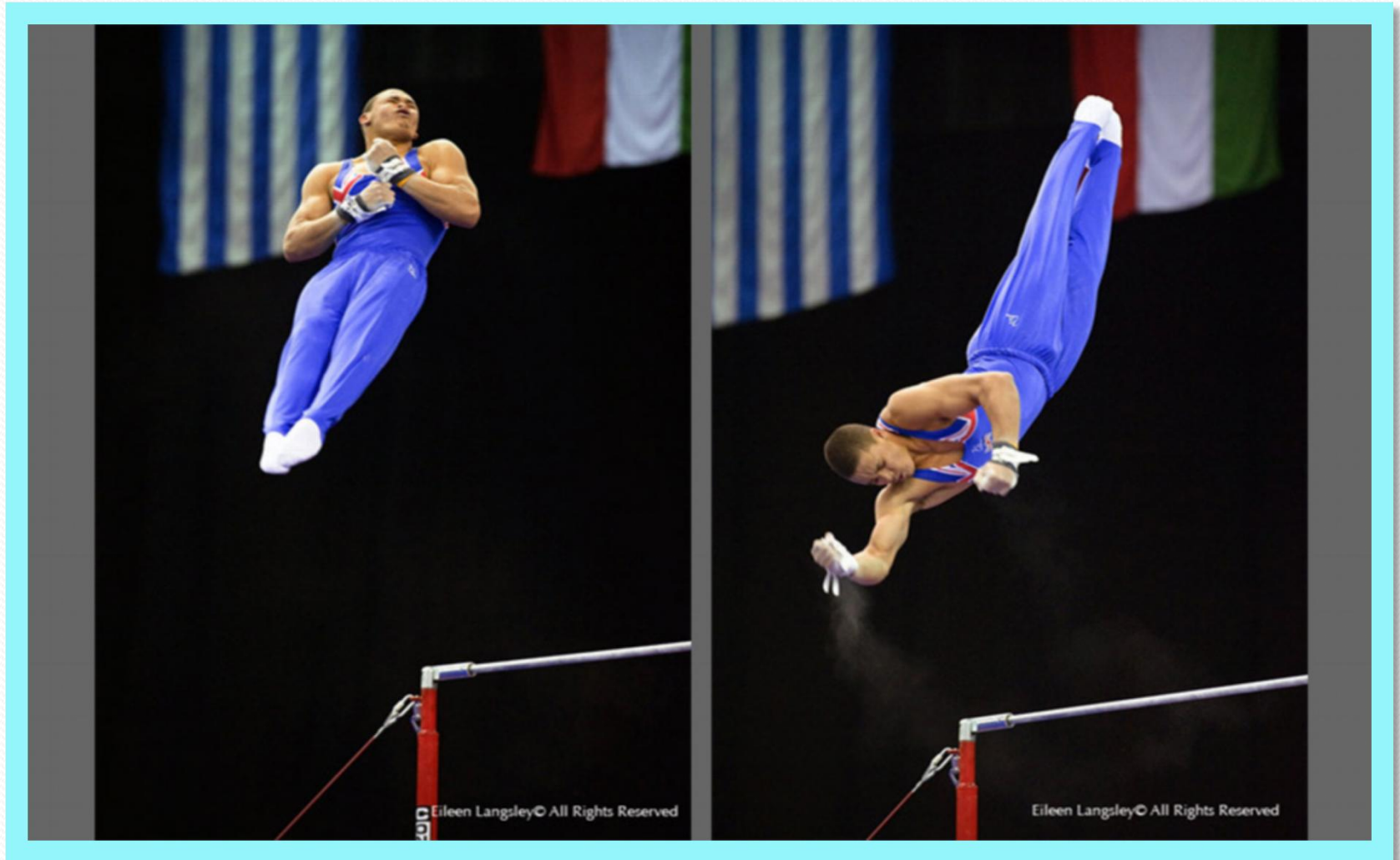


PIKE-

STRADDLE - the legs are extended sideways.



DISMOUNT - is a stunt used by a performer to get off an apparatus



MOUNT - are stunts performed by a performer to go up on an apparatus



TUCK - is position where the head and the knees are in contact and the trunk is curved.



ARCH - is a position where the body is curved like an arc of a circle, with the hip forward and the head and trunk bent backward.



PANEL D:

Difficulty of Skills / Value Parts	7.0
Combination / Specific Requirements	2.5
Bonus / Additive Value (if any)	0.5
Subtotal	10.0

PANEL E:

Execution / Presentation / Performance	10.0
Possible Total	20.0

E Score

Specific deductions are:

Small errors: 0.10

(includes bent arms, knees, leg separation, loss of balance, wrong hand placement, etc.)

Medium errors: 0.30

(includes the same as small errors but done to a greater extent)

Large errors: 0.50

(includes excessive or extreme bending of arms and/or knees, leg separation, or loss of balance)

Very large errors: 0.80

Falls: 1.0 (includes falls on and off the apparatus)

MEN'S REQUIREMENTS:

Floor Exercise	Pommel Horse	Rings
Flexibility, balance, strength	Single leg element(s)	Hold(s) 2 seconds
Jump(s) and turn(s)	Double leg circles	Element(s) in support
Forward element(s)	Face at least two directions	Strength
Backward element(s)	Use all three parts of the horse	Swing
Side element(s)	Dismount	Dismount

Parallel Bars	Horizontal Bar
Hold(s) 2 seconds	Release, regrasp of one or two hands
Swing element(s) in support above bar	Turn(s)
Swing element(s) below the bar	Long hang swing(s)
Face each end of the bars	Element(s) near the bar
Dismount	Dismount

Floor Exercise	Balance Beam	Uneven Bar
Acrobatic skill(s)	Turn(s)	Bar change(s)
Dance skill(s)	Leap(s)	Cast(s)
360 degree turn/spin	Low and high element(s)	Kip(s)
Forward & Backward element(s)	Balance hold(s)	Forward & backward swings
Balance hold(s)	Dismount	Dismount

What is a Stunt?

Stunts are activities in the forms of play that test one's self on flexibility, agility, balance, coordination, strength and endurance.

Stunts can also be activities that serve as conditioning exercises and can also be introductions to some gymnastic skills and tumbling

Types of Stunts

- **Individual Stunts**

- these are stunts performed by only one person.

- **Dual Stunts**

- these are stunts performed by two

- **Group Stunts**

- these are stunts performed by three or more persons.

Pirouette:- Changing direction by turning in the handstand position.

Flares:- Circles, but with the hips maximally abducted.

Clubs:- A gymnastics apparatus used in rhythmic gymnastics.

Flips:- A sequence of body movements in which a person leaps into the air and then rotates one or more times while airborne.

Layout: A position in which the gymnast's body is completely stretched, toes pointed and legs straight.

PIKE:- A position where the body is bent only in the hips.

Stuck landing:- A perfect landing, without any steps, stumbles or errors.

Choreography: Term for how the routine is composed; the dance elements, steps and movements that make up the routine.

Deductions: The term used in gymnastics to take away from a gymnast's score for errors.

The D-Score evaluates the routine based on the skills performed and their difficulty level. This includes the Difficulty Value (DV), the Composition Requirements (CR) and the Connection Value (CV). The D-Score is open-ended.

Dismount: Dismounts are the skill used to get off an apparatus. Gymnasts dismount from the Balance Beam and the Uneven Bars.

Layout: Gymnastics salto , or flip, in the completely stretched position.

Salto: a salto is the official name for any type of “flip” in the air.

Routine: A routine is a sequence of skills on an event. The number and difficulty of skills depends on the competition format, and skill level of the competitors.

Tumbling:- the skill ,practice or sport of executing gymnastics feats (as somersaults and hand springs with out the use of apparatus.