

**Wisconsin Interscholastic Athletic Association**  
**2012-2013 QUESTIONS/CLARIFICATIONS**

**GENERAL**

1. **Second Trial**— The Chief Judge shall allow a second trial when the apparatus fails or other interference occurs not within the control of the gymnast. **Allowed:** torn handguard, power outage, incorrect floor music. **Not Allowed:** hand-guard comes loose, bars incorrectly set (This is ultimately the gymnast's responsibility and if the bars are incorrectly set, the gymnast can get off the bars and reset them within the 45 seconds allowed for a fall, then remount and complete her routine. A deduction of .5 would be taken for a fall and no second trial is allowed.)
2. **Extra warm-up**— Concerning the deduction "A gymnast taking an extra warm-up on the competitive equipment or in competitive area (excluding stretching in competitive area) -0.2".  
Aside from the designated time that a gymnast is allowed to warm-up on the competitive equipment prior to the start of the meet or during a touch warm-up, a gymnast is not allowed on the equipment or in the competitive area (excluding stretching) without receiving a deduction.  
The **"equipment"** is the competitive floor area, uneven bars, balance beam, and vault table, including boards used at those events. A gymnast using any of the above during a non-designated warm-up time would receive a 0.2 deduction. The **"competitive area of an apparatus"** is defined as the immediate area around a piece of apparatus including the matted area and the area between the judge's table and the apparatus. All other areas outside of the immediate area of competition, including the vault runway when not in use, may be used for stretching, running to loosen up, walking through routines, or doing simple warm-up skills such as cartwheels, walkovers, etc.  
The intent of the rule is that no gymnast have an unfair advantage by having extra time on the equipment. They should be allowed to prepare for competition without causing a distraction. Coaches and gymnasts need to be aware of what is happening during the competition and try not to distract the judges or other competitors. Judges should be concerned with arriving at a fair score without having to patrol other parts of the gym. The above deduction for being in the competitive area should be used only in the case of a true distraction of a judge while performing her job.  
Judges should be strict if a gymnast actually uses the equipment but should discuss with coaches what is reasonable as far as competitive area and let them know if something is unacceptable. In that case, coaches should be given a warning but a deduction should not be taken unless the warning is ignored.
3. **Bouncing, walking, or standing on the board** or touching the apparatus to check placement is allowed and will not receive a deduction for extra warm-up.
4. **Equipment Specifications**— If the chief judge notices a gymnast preparing to begin a routine using incorrect equipment specifications, she should remind the gymnast of the requirements and permit her a reasonable amount of time to correct the situation. It should be noted, however, that the ultimate responsibility for complying with the rule rests with the gymnast and/or coach. Therefore, should the judge not notice the illegal situation in time to permit a correction of the situation, a 0.3 chief judge deduction shall be taken for altering equipment specifications.
5. **Awarding Credit**—  
When a skill is performed (M/S/HS/AHS) the judge must decide whether or not to award credit for that skill in the difficulty category. If the criteria for that skill has been met, credit is awarded. If poor technique causes a fall after the landing of a skill, the skill is still considered complete for the purpose of awarding difficulty. The fall is considered an error on that skill the same as any other execution or amplitude error. A salto that does not land on the feet, a release element on bars in which the hands do not contact the bar, or an acro element that does not bear weight on the beam would not be considered complete and would receive no credit in the difficulty category. These would then be considered void elements. Because it is void, it may not count as part of a series, pass, or event requirement.

**UNEVEN BARS**

1. **Tap swings** are considered as extra swings and will receive a 0.3 deduction. If a gymnast swings forward, then backward and does an element, this is acceptable. If they swing forward, then backward, then have to swing forward again to do an element, like into a flyaway dismount, it is an extra swing.
2. **Extra swings**— On elements where a forward swing is required first, but the difficult portion of the element is performed on the backward swing following, (such as a straddle back, long uprise, or an inward salto), the forward swing performed prior to the backward swing **is** considered as part of the element. The forward swing may be performed as a long swing (as in a support on the HB, cast off and swing forward), a clear underswing (like the start of a clear hip circle and shoot legs forward), or an underswing with feet on the bar (as in a sole circle and shoot legs forward). None of the above would break the series for back-to-back superiors.
3. **Skill Clarifications** —  
**Counterflight backward over LB (p. 37, #3.201, #3.301)**—  
Guidelines for awarding superior credit— No part of the body should contact the LB before the hands. If the feet contact the floor prior to the suspension under the LB (suspension under the LB is defined as the point at which the entire body passes the vertical plane under the LB) but momentum is continued into the suspension then superior credit is awarded and execution deductions taken. If the feet contact the floor causing a complete stop of movement or the gymnast quickly rebounds off the floor into the glide then a 0.5 deduction would occur for a fall. If a deduction is taken for a fall before the suspension, then credit is not awarded. However, medium credit may be awarded for the glide kip following.

**Sole circle or underswing on LB, release and counter movement to catch HB (p. 45, #8.302)—**

Upon completion of the catch on the HB, the hips must be behind the hands, enabling the gymnast to swing **forward** into the following skill. Catching in a “dead hang” would receive a deduction but high superior credit is awarded. There is no specific height requirement for the feet or legs.

**4. Marking the height of the bars —**

**LB—** The minimum setting should be marked in black. The black mark should always be visible. If the LB is set lower than the minimum specifications, the black mark would not be visible, thus set illegally.

**HB—** The maximum setting should be marked in red. The red mark should be visible at the highest legal notch. If the HB is set higher than the maximum setting allowed by the manufacturer and there is space below the red line, the height of the bar would be set illegally.

**5. Cast to position with feet on the bar—**

A cast to a squat/straddle/stoop onto the bar is a medium by itself if it continues to a catch of the HB. For elements that require that the feet be on the bar, the cast to that position is considered a part of the element itself. Examples: cast to squat circle, sole circle 1/2 turn or sole circle with counterflight to catch HB - casting to the sole circle position is a necessary part of the element; also included would be a sole circle on HB with 1/2 twist and release over the LB, sole circle front dismount (toe-on front), or Comaneci dismount. All of these elements would be considered as one element when evaluating difficulty or the required 8 elements in a routine.

## **BALANCE BEAM**

**1. Element clarifications—**

**Back handspring directly connected to a superior acro element (p.69, #9.302a)—**

A back handspring that is directly connected to an acro element difficulty is a HS. This means that if the back handspring (S) is directly connected to a back salto, then the **back handspring** becomes a HS, the **back salto** is still an AHS and the series would receive HS + AHS. If more than one series is performed, the series is considered different if the acro element following the back handspring is different. (Example: back handspring-back handspring would receive HS + S; a back handspring-full twisting back salto dismount in the same routine would receive HS + HS; the 3 back handsprings would all receive credit, 2 as HS and 1 as a S). **Note:** Although all would receive credit, a composition deduction could be taken for lack of variety. It is the same with the roundoff: a roundoff is a S but if it is directly connected to a superior acro element, such as RO-back handspring or RO-back salto dismount, then the RO becomes a HS. In both cases, the acro element must follow the back handspring or roundoff and dismounts may be used.

**Gainer back salto dismount from end (p. 72, #11.308, 11.408)—**

A gainer back salto off the end of the beam is a HS (tuck) or an AHS (pike, stretched). The gymnast must be facing out and perform a salto backward toward the beam. These dismounts are performed from one foot while stepping forward and doing a back salto that is actually moving forward in order to clear the end of the beam. The body should land in front of the end of the beam, not off to the side. If the body lands to the side there would be a direction error taken.

**Note:** All gainer saltos backward performed off the **side** of the beam have a one foot take-off (swing through)

**2. Skill evaluation —**

**Switch wolf jump—** Superior (must meet same criteria as a superior wolf jump and is considered different)

**Gainer front salto with 1/2 twist off side of beam—** High Superior (From a stand on the L leg, swing the R leg backwards, going to the gymnast's R side and landing on the R side of the beam.)

## **FLOOR EXERCISE**

- 1. Strug vs. Split Jump 1/1 vs. Popa (p. 81, #1.411, #1.307, #1.308a)—** A Strug is an AHS; a Split Jump 1/1 w/180° split and a Popa are HS's. A split jump 1/1 and a Popa are jumps and take off from **two** feet. They both must complete a 360° twist in the air. At some point during a split jump 1/1, the legs must reach a 180° split which can be a fwd-bwd split or a sideward (straddle) split. The split position is parallel to the floor. In a Popa, the legs must reach a straddle-pike position, at horizontal. A Strug is a tourjete and takes off from only **one** foot. The first leg swings forward, followed by a 1/2 twist in the air, followed by a switching of the legs to a **diagonal or horizontal** 180° split position. (The front leg in the split is the same one that swung forward first). Following the diagonal or horizontal split position, there is an additional ½ twist to land on two feet.
- 2. Schuschunova 1/1 twist (p. 81, #1.308b)—** A straddle position must be shown at some point, as in a Schushunova (straddle jump to prone). The jump takes off from 2 feet and usually the straddle position is shown at the end of the first ½ twist. At that point the gymnast leans back and rolls over to finish the second ½ twist to end in a position with the whole body parallel to the floor. She then drops to the prone position on the floor. This is a HS if the twist is complete, the proper straddle is shown, and the whole body lands simultaneously.
- 3. Tour jete or switch leg leap to split sit (p. 81, #1.209b, #1.211b)**  
Both feet must contact the floor simultaneously in a near split position to receive superior credit.

4. **Roundoffs**— If the 3<sup>rd</sup> roundoff in a routine is included in an acro pass, it can still be given credit for a pass provided that there are 3 elements in that pass and at least one of the others is given credit as a value part. The roundoff would be a no value skill/element. If the 3<sup>rd</sup> roundoff is included in the mixed series and has no value, then no credit would be given for the mixed series since all elements in the series must be value parts.
5. **Flyspring vs. Front handspring (p. 86, #6.101, #6.202)**  
A flyspring (S) or series of flysprings (HS) must have flight off the hands, take off from 2 feet, and land on 2 feet (looks like a back handspring to 2 feet in reverse). A front handspring (M) or series of front handsprings (S) must have flight off the hands, takes off from one foot and may land on either one or two feet.
6. **Back salto [tuck, pike or stretched (S) series (HS)] (p. 90, #9.201, #9.302)**— In order for a series to receive high superior credit, the saltos must be directly connected (they may also receive BBS credit), (ex: round-off, back handspring, back tuck, front tuck). 2 saltos indirectly connected in the same continuous pass can receive back-to-back superior credit but not high superior credit. (ex: front tuck, round-off, back tuck)
7. **Back salto stretched with 1/2 twist (S) (p. 90, #9.201) vs. Arabian salto stretched (HS) (p. 92, #10.301)**—  
The difference is in the timing of the twist. A back salto stretched with 1/2 takes off backward so it looks like a back salto in the beginning and then when approximately vertically upside down a 1/2 twist is performed prior to landing. In an Arabian, the twist is performed first and is followed by a front salto stretched. Both land the same direction so you must watch what happens right off the ground - twist first or back salto first. If the twist is in between and not clear, a decision must be made.

### Deep Squat— up to 0.3

#### Guidelines for deductions:

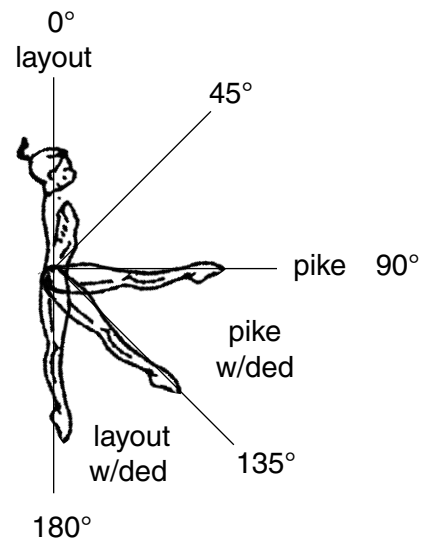
|                                |           |
|--------------------------------|-----------|
| seat slightly above knee level | .05 - .15 |
| seat at knee level             | .2        |
| seat below knee level          | .25 - .3  |

### Stretched Position—

#### Guidelines for awarding credit:

|                     |                                                                         |
|---------------------|-------------------------------------------------------------------------|
| straight body       | -award credit for stretched                                             |
| hip angle 179°-136° | -award credit for stretched<br>and deduct up to .2 for hip angle (pike) |
| pike 91°- 135°      | -award credit for pike<br>and deduct up to .2 for insufficient pike     |
| 90° pike or less    | -award credit for pike                                                  |

\*Note: The correct position should be shown throughout the majority of the element



### NOTE:

In order to receive difficulty credit for a new or unusual skill not listed in the rulebook, a description/video must be submitted to the WIAA prior to the competition in order to be evaluated and assigned a value of M, S, HS, or AHS. If not submitted, no value will be awarded. To ensure credit, the written evaluation should be presented to the judges prior to each competition.

### NOTE:

Additional questions and clarifications (and other information) may be found on the National Federation website at: [www.nfhs.org](http://www.nfhs.org)

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