Wisconsin Interscholastic Athletic Association
2018-2020 CLARIFICATIONS

General

1) Mounting Devices — A board, folded panel mat, or mount trainer mat may be used to mount the apparatus. Only one of the above is allowed. They may not be stacked, for example, a mount trainer mat may not be placed on top of a folded panel mat. An 8” skill cushion may not be used under a board, folded panel mat, or mount trainer mat when mounting the apparatus. A mounting device may be placed on a 20cm (8”) competition landing mat. Note: A competition landing mat provides a more solid surface and is usually 8’ wide (7.5’ for UB) as compared to a skill cushion which is softer and compresses easier. A majority of skill cushions are 5’x10’ and are used for additional padding for landings and vaults. There is a 0.3 chief judge deduction for failure to remove the board after mounting. This would include any device used for mounting including boards, mount trainer mats, or folded panel mats.

2) Matting — Although 19” of matting is allowed, only manufactured mats of a thickness referenced in the rulebook are allowed. A large mat, for instance 18”, would not be allowed even though it is under 19”. A sting mat may be placed anywhere in a mat stack or 2 sting mats may be used on top of each other. Any combination of matting (1 1/4” mats - 8” mats) may be used as long as the height of the stack does exceed the maximum allowable matting of 19”.

3) Vault Matting — The entire 8’x18’ landing area must have matting at least 4 3/4” thick and does not need to be one single mat. When the landing area is over a pit, the surface must provide for a solid landing and meet all other rules specifications (8’x18’, 4 3/4” thick). The gymnast may not land directly on the large matting that is used to fill the pit.

4) Securing the Mat — It is not illegal for girls to sit on the edge/outside of the mat and push against the additional mat (skill cushion) with their feet in order to secure it. The book states only that the mat shall be secured. It does not have to actually be “tied”. This is to prevent slippage for the safety of the gymnast.

5) Uniform — No warning is required prior to taking a deduction for improper uniform. Coaches should be notified of the deduction so that the gymnast has an opportunity to correct the error before the next event. If the error is not corrected the improper uniform deduction is taken (0.2) on the next event and/or any following. The rule states that “Jewelry shall not be worn in competition.” Jewelry includes necklaces, rings, earrings, bracelets, etc. Jewelry is not allowed to be covered with tape or any other type of covering.
   a) If a judge sees jewelry before the girl competes, she is told she cannot compete with jewelry and must remove it.
   b) If noticed when the girl is already doing her routine or immediately after, a 0.2 deduction is taken for improper uniform and she must remove it or not compete on the next events.
   c) If not removed she may not compete.

6) Tattoos — It is only actual paint that can come off on the equipment that is illegal. Tattoos, temporary tattoos, stickers, writing on your face with a marker, etc. would all be allowed as long as they are not offensive. The intention is to not allow things that would cause a safety issue to the gymnasts or damage to the equipment.

7) Coaching Deduction — The deduction for a coach/teammate verbally instructing a gymnast during a routine is 0.2 from the gymnast’s event score. If a specific instruction is given to a gymnast who forgets her routine, the deduction may be taken without a warning. In this case the deduction is taken only once per routine no matter how many times instructions are given. If general coaching cues are given, (such as: stay tight, run hard, squeeze, etc.) a warning is required before taking the deduction. After one warning, a second occurrence incurs a 0.2 chief judge deduction. Cheering or comments meant to encourage (such as: go, you can do it, come on, finish up) are allowed and should not be deducted. There is no deduction for signaling (i.e. holding up a hand, etc.). Although signalling would not be deducted on vault, there would be a deduction if the coach is standing between the board and the table while doing so (0.5), rather than standing outside the table and reaching in with a hand or holding up a hand/arm.

8) Coaches/Teammates — There is no specific rule concerning a coach who runs from corner to corner for a gymnast’s acro passes. There is also no rule concerning gymnasts standing around the floor to cheer during a teammate’s routine. Coaches/teammates should use good judgment in order not to distract judges or other competitors, or interfere with spectator’s views. Gymnast’s standing on one side of the floor that does not interfere with the competition would be acceptable. Judge’s may inform teams of what is acceptable when actions become distracting to others.

9) Definitions —
   a) Element — An element is any skill listed in the rulebook that a gymnast may choose to perform in order to have the possibility of earning Value Part credit. An element performed a third time may not receive Value Part credit.
   b) Value Part — When an element is performed according to the technical requirements, it may earn Value Part credit as a M, S, HS, or AHS up to twice during a routine. If performed a third time it is an element of no value.
10) **Awarding Difficulty** — 8 elements are required to fulfill difficulty – 4 M’s, 3 S’s and 1 HS
When there are less than 8 elements (e.g., 3 M’s and 3 S’s) always award credit for the highest value (0.5) superior elements first. You **NEVER** downgrade one of the 3 REQUIRED superior elements worth 0.5 and credit it as a medium giving it only 0.3. In this case the gymnast would receive 2.4 in difficulty (3 S’s @ 0.5 ea and 3 M’s at 0.3 ea). Always score to the benefit of the gymnast.

11) **Using the same element twice to fulfill difficulty** — 0.1 — Example: a bar routine has 4 mediums, one high superior and only 3 superior elements, two of which are long hang kips. A deduction of 0.1 would be taken since she needs to use the long hang kip twice to fulfill difficulty. If this routine had other different superiors that could be used to fulfill difficulty, the deduction would not be taken since one of the long hang kips is not actually needed for difficulty. The intention is to see different value parts in order to fulfill difficulty. Credit may be given for two of the same elements but a penalty is incurred for showing a lack of ability to perform different counting value parts.

12) **AHS Bonus** — If there is a fall following the performance of an AHS….
   a) If weight is borne and the element is considered complete prior to the fall, difficulty credit may be awarded.
   b) If the fall is after weight is borne but due to poor performance of the AHS, it is still considered a fall on the AHS and, although difficulty credit is awarded, 0.2 bonus for an AHS is not awarded.
   c) **Examples**: standing back tuck on beam or front salto full on floor or double back salto flyaway on bars — if any of the above lands on the feet and then falls, difficulty credit is awarded but no credit is given in bonus for the AHS.

13) **BBS Bonus** — Back-to-back superiors may be awarded if there is a fall on the second element in a series provided both elements are complete according to technical requirements and eligible to receive value part credit. Bonus rules do not specify that there must be no fall in a BBS series.
   **Example on beam**: back handspring directly connected to a back tuck salto landing on the beam and then falling – credit is awarded for a S + AHS, 0.2 is awarded for a HL BBS, the AHS may be used to fulfill difficulty but will not receive 0.2 credit in bonus for an AHS due to the fall.

14) **Bonus** — When a AHS is included in a high-level back-to-back series (HLBBS) such as HS+AHS, credit may be given for both the HLBBS (0.2) and the AHS (0.2).

15) **Mechanical Failure (Music)** — It is the responsibility of the gymnast/coach to regulate the volume of the music. A gymnast starts her floor routine when the music begins. If she does not hear the music she should not start her routine until the problem is corrected and the music begins with the corrected volume. Once a gymnast starts with the music and continues to complete her routine, she will receive a score that is final unless there has been another problem that is beyond her control such as the music actually stopping. Low volume alone, stated after a gymnast’s routine is complete, is not considered mechanical failure and is not a basis for a gymnast to repeat a routine.
   If music stops (mechanical failure) at any point during a floor routine and the gymnast continues to finish her routine, no deduction would be taken for lack of music. She would then have the opportunity to repeat her routine but only if she has not yet been told the score. A decision must be made prior to knowing the score. If the gymnast chooses to repeat her routine, the second routine score is final.

16) **Short Routine or Routine Terminated due to Injury** — If a gymnast has performed at least 5 elements on bars, or her beam or floor routine has been at least :30, with or without an injury, it is judged as a regular routine with all appropriate deductions taken. If the routine is shorter than that due to an injury, take 2.0 deduction for a short routine plus all other appropriate deductions for missing requirements, etc. If she has barely started, a courtesy score may be given. Once a girl has started a routine (even if it is only one skill or 5 seconds), she is officially in the lineup and will receive a score for her team. She may not be replaced by another gymnast.

17) **Series exceptions review** —
   a) **Series on BB** — There are some medium elements on beam that when combined into a series may receive one value for the entire series. On beam - 2 medium cartwheels, 2 medium back walkovers, or one cartwheel and one backwalkover (in any order) that are directly connected, and both start and finish on the beam may receive one superior value part or 2 medium value parts depending on what is to the gymnast’s advantage. **Examples**: cw-cw = one S or M+M; bwo-bwo = one S or M+M
   b) **Series on FX** — There are only 2 instances where a series of 2 elements, when connected, may receive one single value part or retain their own value parts depending on what is to the advantage of the gymnast. They are: 1) Series of back handsprings or front handsprings = one S or M+M.
   c) When awarding difficulty, the series is considered different than the single element. Example: Credit may be given twice for a single back handspring and twice for a series of back handsprings.
   **There are no other exceptions.**
Vault

1) 1/4 - 1/4, 1/2 - 1/2, or 1/4 - 3/4 Front Salto (#4.504 - 10.0) vs. Tuck Tsuk 1/2 (#4.402 - 9.8) —
When determining the difference between these two vaults, it is all about the timing of the twist. In #4.504, the twist is performed prior to the salto so that the salto is a front salto. Many are twisting and doing the salto at the same time so it almost looks like a sideward salto. In this case we usually would give credit for the higher value vault and take off for the late timing of the twist and/or precision of the twist (twist should be quick, sharp, precise vs. slow and floaty). Some gymnasts will announce the higher value vault but actually do the Tsuk 1/2 (which is worth less) because they twist very late and are actually doing a back salto. A judgment as to whether they did a back salto (9.8) or a front salto (10.0) must be made and then the vault is judged accordingly.

2) Handspring Front Tuck —
Although many gymnasts arch on and then thrust their legs upward to get height, there should not be a big arch in the preflight of a handspring front salto vault. A strong gymnast can perform the vault without arching and therefore an arch should be deducted. Another common error is to tuck the legs too soon, when contacting the table rather than after leaving the table. An early tuck also should receive a deduction. The vault should rise and have distance. Another common error is not opening out of the tuck prior to landing. Ideally, the vault would start to open around horizontal so that the body is straight before the feet land. If the body stays in a tuck it will probably land in a deep squat. There is an up to 0.3 deduction for not opening and an up to 0.3 deduction for landing in a deep squat. Deductions can also be taken for body position errors such as legs apart, feet flexed, etc.

Uneven Bars

1) Casts —
a) When casting to a handstand (Superior), vertical is the ideal end position. When the gymnast reaches within 10° of vertical she is awarded superior credit with no angle deduction. If within 20° of vertical, superior credit is awarded but an angle deduction of .05 is taken. (See Figure 2 on page 33). Attaining the handstand position shows great amplitude. Higher level routines will include more handstands and should not be considered as repetition.
b) Casts below 20° of vertical have no value. Those between 21° and 45° are considered casts with good amplitude and receive no angle deduction. Casts that do not reach 45° would each receive a .05 deduction in addition to not being given value part credit.
c) Cast angle deductions are not applied to casts prior to a squat/stoop/straddle onto low bar, jump to grasp high bar. There should be a backward swing of the legs prior to placing the feet on the bar. If there is only a lift of the hips, a .05 deduction may be taken for general lack of amplitude.
d) In addition to angle deductions, body position errors are taken when they occur (ex: arch, bent legs, bent arms)

2) Casts — A cast that does not reach within 20° of vertical (does not receive superior credit) will not break a series of BBS's. Examples: long hang kip, cast to 45°, giant circle backward = S + HS; long hang kip, cast to horizontal, long hang kip = S + S

3) Alternate foot placement after a cast — Sometimes gymnasts cast to handstand, bring one foot down first to put on the bar right away and put the other one on very late to gain speed. They do this for toe on skills like the toe shoot, Comaneci dismount or sole circles to handstand. If the cast prior to an element is not to handstand with the legs together, there is a .05 angle deduction if it is under 45°. Also, a deduction is taken if the second leg never contacts the bar. Credit is given for the element with the appropriate deductions.

4) Swing (bail) over the LB with 1/2 turn — if performed with a heavy tap of both feet on the mat – deductions are taken for the hit on the mat (0.3) in addition to any execution errors. Once the hands contact the bar the element is considered complete even if the gymnast falls on the outside of the low bar. Difficulty credit is awarded as well as a direction change and a superior release in event requirements.

5) Sole circle 1/2 turn (8.102b) is a medium and may count as a direction change in event requirements. If followed by a kip, the kip is considered a second element - medium on LB, superior if a long hang kip on HB.

6) Backward and Forward Giants —
a) A giant facing the low bar and a giant facing away from the low bar are NOT considered different. Only 2 backward giants may receive credit within a routine regardless of which direction the body is facing. Only 2 forward giants may receive credit within a routine regardless of which direction the body is facing.
b) Backward giants and forward giants are two totally different elements. In a backward giant, the stomach leads and the hands are in an overgrip, in a forward giant, the back leads and the hands are in an undergrip.
7) **Falls** — After a fall, judging begins with the first element that is performed. Example: If a gymnast remounts with a pullover (M element) and then stops and “climbs” to a stand in order to continue into a long hang kip, deductions are taken for the stop and “climb” because judging starts with the pullover. To eliminate deductions, a better option would be to jump to a front support and climb to a stand, in which case judging would begin with the long hang kip. A gymnast is also allowed to be lifted to the bar by a coach and may take a maximum of 2 pump swings to initiate momentum with no deduction.

8) **Determining when to take an extra swing between two back hip circles** —

   If a back hip circle does not show control in the front support ending position and the legs come forward under the bar (like many do), then when they go backward, that is their cast and they have to wrap when they come forward the second time. The gymnast cannot bring the legs back into a front support and then bring them forward again a second time for a cast backward and wrap the third time they come into the bar for the second back hip circle.

   **Examples:**
   1) **kip-stop-back hip** – if she kips to a front support and hesitates/stops before the back hip but her legs do not come back under the bar for the cast, she just kind of pushes back from the support to do the back hip, then 0.1 for the stop. If her legs come back under the bar after the front support and before the back hip, then 0.3 extra swing.
   2) **back hip-stop-squat on** – at the completion of the back hip the legs may only come under the bar one time for the cast into the squat on. If they continue under the bar due to going too far on the back hip and not being able to control it and they then get back into a front support position and the legs go under the bar a 2nd time for the cast into the squat on, then 0.3 extra swing. If the back hip is controlled and ends in a front support but then she hesitates/stops before bringing the legs under the bar for the cast for the squat on, then 0.1 for the stop.

**Balance Beam**

1) **Connecting** — Both beam and floor have many instances where judges have to decide whether two elements are connected in order to award event requirements and/or back-to-back superiors. Whether a gymnast has successfully connected two elements can make the difference in placings of gymnasts. Be as consistent as possible when making your decision – connected or not connected. Keep in mind that judges do not have to agree. It is more important to be consistent with ourselves. If something is debatable, decide which way you will go and stick with it for all gymnasts – either do not award credit, or award credit with a rhythm deduction if appropriate.

   Keep in mind the things that cause a series to be broken:
   1) Stop
   2) Loss of balance – small or severe
   3) Extra step, hop, or jump between elements.
   4) Repositioning of the support leg – even the smallest step or “scooch” of the feet will break a series. Once the feet/foot lands after the first element it may not move prior to takeoff for the second element
   5) Land in plie, straighten legs, plie again prior to second element
   6) Large arm swing that causes a stop. If the body continues its movement, an arm circle does not necessarily break the connection.

2) **Connecting to a handstand** — When using a handstand as the first element in the acro series:

   A handstand steps down onto one leg. If the landing leg is the right leg the following is allowed: **a)** the free left leg may be placed next to the right leg in order to perform an element that takes off of 2 feet simultaneously, such as a back handspring or a tuck jump which would then be connected to the handstand; **b)** the free left leg may swing thru and step forward in order to be the takeoff leg for an element such as a cartwheel or leap which would then be connected to the handstand; **c)** the free leg may step behind the landing leg and become the takeoff leg for an element such as a back walkover which would then connect to the handstand.

   If the free left leg steps back into a lunge position, that step back is considered as a step and the only option is to take off from the left leg. The gymnast may not lean forward and transfer weight back onto the right leg into another element such as a cartwheel as that would be considered a second step and would break any possible series.

   A handstand may also be used as the second element in an acro series.

   **Note:** Handstands receive no credit unless held for 2 seconds in vertical.

3) **Handstand Elements** — A handstand-type element ends when the base of support changes from the hands to the feet/knees/seat, etc. Example: If a gymnast performs a press handstand mount (HS), performs a full piroette on the hands (HS), and then performs a planche (HS) before stepping down, she is given credit for one HS element only.

4) **Handstand variations** — Handstands may be performed with different leg positions. Examples: both legs straight, one leg in stag position, double stag, split, side split, etc. Medium credit is awarded as long as the handstand is held for 2 seconds in the vertical position.
5) **Turns w/leg at horizontal** — (BB #3.302b, 3.402 and FX #2.202, 2.302, 2.402) – The gymnast must have time to quickly lift the leg into position during the first 45° of the turn. The free leg may be forward or backward, bent or straight, but the entire leg must be above horizontal and not held with the hand. Once the horizontal position is reached, it must be maintained throughout the turn in order to receive value part credit as listed. If not, the appropriate lower value is awarded.

6) **Rolls** – Forward, backward, and shoulder rolls may start and finish in any position – squat, sit, lying on back, etc. They may finish on 1 or 2 feet, knees, in a straddle sit position, etc. Hands may be placed under or on top of the beam.

7) **Beam Dismounts** — Front layout salto (HS) vs. front aerial walkover (S) – The difference in these dismounts is in the takeoff. The HS salto takes off from two feet and the aerial takes off from one foot. An aerial dismount from the side is sometimes called a gainer front dismount and is included in with aerial walkovers (from side or end). “Free (aerial) walkover forward – #11.203, #11.303, #11.403.

8) **AHS jumps with twists** — A split jump with 3/4 is an AHS (#2.406). A side split jump with 1/2 or more (#2.407) and a straddle pike jump with 1/2 (#2.408) or more are both AHS’s.
   a) For split and side split positions the split should be 180° but if at least 136°, give credit and take off (p. 60-61).
   b) For straddle pike the split should be 135° but if at least 91°, give credit and take off (p. 60-61)
   c) For straddle pike the legs are also expected to be horizontal but if they are up to 44° below horizontal, give credit and take a deduction (p. 60-61)

Therefore, if they are trying a straddle pike and finish the 3/4 but they are up to 44° below horizontal and only 91° split, they could get credit and lose 0.2 for each error, or a total of 0.4. If they don’t reach one or both of those criteria you must then decide what to give, which would probably be a stretched jump 3/4 (S) with legs apart, same for the split and side split if they are not split enough.

9) **Pike jumps** — The only specific requirement for S credit is a minimum of 90° closure. The legs are not required to be at horizontal however deductions can be taken for lack of height. Although the chest will lean forward somewhat, a deduction can be taken for poor body position if the body is bent too far forward to achieve the 90° closure. The preferred position would be with the legs higher and the chest closer to vertical.

10) **Common Jumps on Beam** —

Many gymnasts are attempting AHS and HS jumps in hopes of being awarded credit in Bonus for AHS’s and HL BBS’s. To receive credit, elements must be performed according to technical requirements.

Review - options for awarding credit based on what was performed……

1) **Wolf jumps (jump, hop, or switch wolf)** – The thighs of both legs should be horizontal with knees together. If legs are no more than 44° below horizontal, credit may be given with an up to 0.2 deduction for lack of amplitude of the legs. Execution deductions can then be taken for bad form (knees apart, flexed feet, general height and body position of the jump/hop, balance errors, etc.). Several errors could result in a large total deduction taken on one jump. Often times, when girls are including a twist on their wolf jump, they turn on the ground/beam before the takeoff and finish the turn on the ground/beam after they land and, therefore, they have not completed the twist. In this case, award the value for the appropriate completed twist, or give credit and take a deduction for incomplete twist as well as any deductions listed above.

Wolf jumps not meeting this criteria would be credited as follows:
   a. AHS wolf jump 3/4 becomes a S stretched jump 3/4
   b. HS wolf jump 1/2 becomes a M stretched jump 1/2
   c. S wolf jump becomes a M stretched jump

2) **Split jumps requiring 180°** - Split position is forward-backward split.

If split is at least 136° credit may be given with an up to 0.2 deduction. Split jumps with less than a 136° split are credited as follows:
   a. AHS split jump 180° 3/4 becomes a S stretched jump 3/4
   b. HS split jump 180° 1/2 becomes a M stretched jump 1/2
   c. S split jump becomes a M 135° split jump with at least a 90° split and possible up to 0.2 deduction for lack of split

3) **Side split jumps requiring 180°** - Split position is both legs sideward

If split is at least 136° credit may be given with an up to 0.2 deduction. Side split jumps with less than a 136° split would be credited as follows:
   a. AHS side split jump 180° 1/2 becomes a S if split is at least 135° or a M stretched jump 1/2 if split is 90° or less
   b. HS side split jump 180° w/wo 1/4 becomes a S if split is at least 135° or a M stretched jump if split is 90° or less
4) **Straddle pike jumps** – Body is piked with legs at horizontal, straddle is at least 135°
   If legs are no more than 44° below horiz, credit may be given with an up to 0.2 deduction for lack of amplitude.
   If split is at least 91° credit may be given with an up to 0.2 deduction. Jumps not meeting either/both criteria are credited as follows:
   a. AHS straddle pike jump 1/2 becomes a HS pike jump 1/2 if legs are high enough but not split enough
   b. AHS straddle pike jump 1/2 with legs not high enough becomes a S or HS side split jump or M stretched jump 1/2 depending on degree of split
   c. HS straddle pike jump could become a pike jump, side split jump, or a stretched jump depending on height and degree of split.

5) **Degree of twist** must also be evaluated for those jumps requiring a twist.
   a. Elements that require a 1/1 or 3/4 twist that is over 45° incomplete can be credited with a 3/4 or 1/2 twist, an incomplete 1/2 can be credited as a 1/4 or as a jump with no twist if not listed in the book with a 1/4.
   b. Degree of twists are evaluated according to the amount of twist performed in the air. Be aware of those that turn on the beam before takeoff and/or finish the twist on the beam after landing.

11) A **spotting block** may be used to spot an element and must be removed immediately after the element is completed. It may not be placed under the beam alone (with no coach standing on it) in order for the gymnast to visually feel closer to the ground, as a visual aid. If so, there would be a deduction of 0.3 for incorrect apparatus specifications.

**Floor Exercise**

1) **Salto vs. Aerial** –
   To receive credit for an acro element with a 1/2 twist, the element must be a salto, not an aerial from one foot. A salto takes off of two feet. The 1/2 twist must also be completed in the air. Some forward acro options would be a front salto (tuck, pike, or layout) with a 1/2 twist. Some gymnasts perform what looks like an aerial roundoff but from two feet (commonly called a barani). Credit can be given as long as the gymnast takes off forward and completes the 1/2 twist in the air but deductions should be taken for incorrect technique of a front salto. In a front salto with a 1/2 twist, the twist should occur after the body passes through the inverted vertical position.

2) **Khorkina (FX #1.406b)** - A Khorkina takes off of one foot and has a 1 1/2 turn in the horizontal plane with the legs together to end in a front lying support on the floor. The first leg kicks forward and then the first half turn begins (looking like the start of a tour jete). The chest lowers as the legs join behind resulting in a position of the body that is facing and horizontal to the floor. Another 360° turn continues while the body is in the horizontal position followed by the landing in a lie on the floor.

3) **Acro Direction** — To fulfill the composition requirement of acro elements in each of two directions, the acro element must be included in an acro pass and may not be an isolated element. **Example**: A gymnast performs a front tuck, takes a step, and continues to a roundoff, back handspring. Due to the step, this is no longer a pass so the gymnast is credited with neither a back nor front acro. If connected the pass would receive credit for both front and back acro. Both elements do not need to be in the SAME pass. A forward element could be included in Pass #1 and a backward element in Pass #2 or both in the same pass.

4) **Variations** — Elements such as a back handspring or back walkover may be performed to the knee(s), are considered a variation of the root element, and receive the same value. They would be considered the same for the purpose of awarding difficulty – no more than 2 of the same may receive value part credit.

5) **Turns connected to jumps** — Connecting a jump to a turn. **Example**: double turn-Popa
   When turning on the right leg, the left leg is free at the end of the turn and must be set down immediately next to the right foot for the jump. The free left leg may not step forward, then be joined by stepping forward with the right leg, followed by a take-off from 2 feet for the jump.

6) **Leaps connected to turns** — A leap landing on one leg may connect to a turn for a BBS.
   **Example**: switch leg leap landing on the right leg, the free left leg may then step into a 1 1/2 turn for S+S.
   **Note**: A leap connected to a turn may not be given credit in event requirements for a dance series. A dance series requires two different Group 1 leaps or jumps, turns may not be included.