



Gymnastics
Australia

Please note - if you are viewing the .pdf version of this module the links and buttons may not operate as expected. Please use your mouse or keyboard to navigate the material.

Execution criteria: A closer look

« BACK

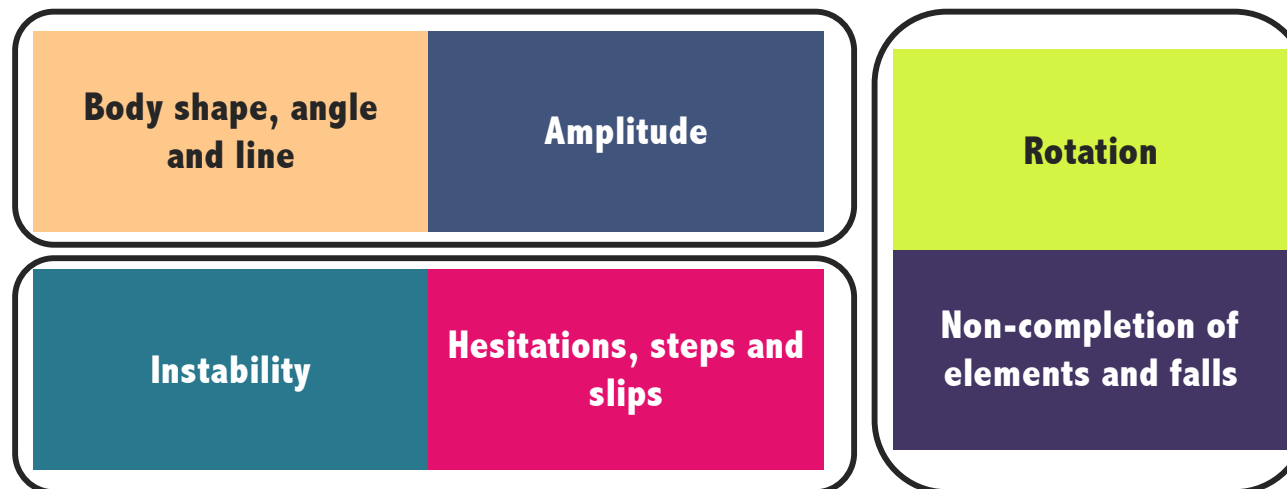
NEXT »

Technical fault tables

The 6 criteria

We will now take a closer look at examples of each of the following criteria, to enhance your understanding. Inevitably, the areas overlap as rarely does one problem occur in isolation. We will look at these in the groupings shown by the blue boxes.

On the next pages, we will explore each criteria and view examples.



Body shape angle and line & Amplitude

There is inevitable overlap in these criteria – when you consider the body shape errors being due to a lack of extension. We will look at examples that show degrees of problems in both of these areas.

Criteria for Evaluation	DEDUCTION		
	Small	Significant	Serious
1. Handstands off vertical or ideal positions.	0.1	0.2-0.3	0.5
2. Back arch and/or hip flexing when trying to maintain a straight position.	0.1	0.2-0.3	0.5
3. Bend of arms in handstands and angle of knee, ankles, wrists according to shape of handstand.	0.1	0.2-0.3	0.5
4. Legs above or below ideal position in holds (e.g. legs below horizontal when performing a lever hold).	0.1	0.2-0.3	0.5
5. Leg split less than 180°.	0.1	0.2-0.3	
Criteria for Evaluation	DEDUCTION		
	Small	Significant	Serious
1. Loss of stretch or amplitude or body tightness in execution (feet, legs, knees, arms, back...).	0.1	0.2-0.3	0.5
2. Lack of amplitude in the flight phase in dynamic elements, deviation from correct direction.	0.1	0.2-0.3	

Body shape angle and line & Amplitude

Introduction

Body shape
Amplitude

Hesitation
Instability

Rotation

Falls

**Excellent body shape,
angle and line**

**Small errors with body
shape, angle and line**

**Significant errors with
body shape, angle and
line**

**Serious errors with body
shape, angle and line**



This elbow planche shape is perfect.

The head/shoulders are in horizontal alignment to the feet/ankles.

The amplitude of the top position is fully extended through the knees and toes.

Considering body shape, angle and line, this would receive 0 deductions.

« BACK

NEXT »

Body shape angle and line & Amplitude

Introduction

Body shape
Amplitude

Hesitation
Instability

Rotation

Falls

**Excellent body shape,
angle and line**

**Small errors with body
shape, angle and line**

**Significant errors with
body shape, angle and
line**

**Serious errors with body
shape, angle and line**



This elbow planche has a small problem with it's alignment.

The head/shoulders are in a straight line, however it is tipped and not quite horizontal from shoulders to the feet/ankles.

The amplitude of the top position is extended through the knees but not fully through the toes.

« BACK

NEXT »

Body shape angle and line & Amplitude

Introduction

Body shape
Amplitude

Hesitation
Instability

Rotation

Falls

**Excellent body shape,
angle and line**

**Small errors with body
shape, angle and line**

**Significant errors with
body shape, angle and
line**

**Serious errors with body
shape, angle and line**



This elbow planche has significant problems with body shape, angle and line.

The alignment from ankles to shoulders is not straight, the legs are not on at the same height.

« BACK

NEXT »

Body shape angle and line & Amplitude

Introduction

Body shape
Amplitude

Hesitation
Instability

Rotation

Falls

**Excellent body shape,
angle and line**

**Small errors with body
shape, angle and line**

**Significant errors with
body shape, angle and
line**

**Serious errors with body
shape, angle and line**



This elbow planche has serious problems with body shape, angle and line.

The alignment from ankles to shoulders is straight but with a large difference from shoulders to ankles.

« BACK

NEXT »

Body shape angle and line & Amplitude

Introduction

Body shape
Amplitude

Hesitation
Instability

Rotation

Falls

**Excellent body shape,
angle and line**

**Small errors with body
shape, angle and line**

**Significant errors with
body shape, angle and
line**

**Serious errors with body
shape, angle and line**



These handstand shapes are perfect.

The amplitude of the position is fully extended through the knees and toes with straight arms and spine. Hips are over shoulders. Head position can be in line, or forwards, looking at the point of support.

Considering body shape, angle and line, these would receive 0 deductions.

« BACK

NEXT »

Body shape angle and line & Amplitude

Introduction

Body shape
Amplitude

Hesitation
Instability

Rotation

Falls

**Excellent body shape,
angle and line**

**Small errors with body
shape, angle and line**

**Significant errors with
body shape, angle and
line**

**Serious errors with body
shape, angle and line**



This handstand has just a small problem with it's alignment.

The amplitude could be further extended, and the spine has a slight arch, with the shoulder angle slightly closed.

« BACK

NEXT »

Body shape angle and line & Amplitude

Introduction

Body shape
Amplitude

Hesitation
Instability

Rotation

Falls

**Excellent body shape,
angle and line**

**Small errors with body
shape, angle and line**

**Significant errors with
body shape, angle and
line**

**Serious errors with body
shape, angle and line**



These handstands both have significant problems with body shape, angle and line.

The alignment from ankles to shoulders is not straight, the knees and toes lack full extension.

« BACK

NEXT »

Body shape angle and line & Amplitude

Introduction

Body shape
Amplitude

Hesitation
Instability

Rotation

Falls

**Excellent body shape,
angle and line**

**Small errors with body
shape, angle and line**

**Significant errors with
body shape, angle and
line**

**Serious errors with body
shape, angle and line**



This handstand in hands has serious problems with body shape, angle and line.

The alignment of the top's handstand has the legs below horizontal, hips not over the hands, and the point of support (base's arms) are bent.

The judging of this element must also take into account the middle's position – you can still identify the serious issues with the body shape angle and line.

« BACK

NEXT »

Body shape angle and line & Amplitude

Introduction

Body shape
Amplitude

Hesitation
Instability

Rotation

Falls

**Excellent body shape,
angle and line**

**Small errors with body
shape, angle and line**

**Significant errors with
body shape, angle and line**

**Serious errors with body
shape, angle and line**

This straddle shape is perfect.

The amplitude of the position is fully extended through the knees and toes with straight arms, shoulders pushed down. The toes are lifted above the hips.



« BACK

NEXT »

Body shape angle and line & Amplitude

Introduction

Body shape
Amplitude

Hesitation
Instability

Rotation

Falls

**Excellent body shape,
angle and line**

**Small errors with body
shape, angle and line**

**Significant errors with
body shape, angle and
line**

**Serious errors with body
shape, angle and line**



This straddle lever on hands has just a small problem with the alignment of the legs and extension of the feet. The legs are in line with the hips, rather than being higher than hips.

The base's position is correct.

« BACK

NEXT »

Body shape angle and line & Amplitude

Introduction

Body shape
Amplitude

Hesitation
Instability

Rotation

Falls

**Excellent body shape,
angle and line**

**Small errors with body
shape, angle and line**

**Significant errors with
body shape, angle and
line**

**Serious errors with body
shape, angle and line**



This straddle lever on hands has the toes higher than the hips, however, the line of the legs lacks full extension.

« BACK

NEXT »

Body shape angle and line & Amplitude

Introduction

Body shape
Amplitude

Hesitation
Instability

Rotation

Falls

**Excellent body shape,
angle and line**

**Small errors with body
shape, angle and line**

**Significant errors with
body shape, angle and line**

**Serious errors with body
shape, angle and line**

The trio element has 2 straddle levers, both with serious errors in body shape angle and line.

The pair element to the right also has serious problems as the legs are bent, and lower than the hips.



BACK

NEXT



Introduction

Body shape
AmplitudeHesitation
Instability

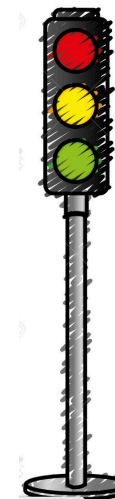
Rotation

Falls

Technical fault tables

The 6 criteria

We will now take a closer look at examples of each of the following criteria, to enhance your understanding. Inevitably, the areas overlap as rarely does one problem occur in isolation. We will look at these in the groupings shown by the blue boxes.



« BACK

NEXT »

Hesitation, steps and slips & Instability

There is inevitable overlap in these criteria – when you consider the body shape errors being due to a lack of extension. We will look at examples that show degrees of problems in both of these areas.

Criteria for Evaluation	DEDUCTION		
	Small	Significant	Serious
1. Hesitation of top or readjustments in climbing or transitions.	0.1	0.2-0.3	
2. Hesitation in a motion phase of an element stopping smooth flow.	0.1	0.2-0.3	
3. Loss of power in a motion that results in a restart of the motion.		0.3	
4. Hops or steps in supporting, catching or landing 1-2 small; 3 or 1 big step medium; 4+ serious.	0.1	0.2-0.3	0.5
5. Slip of a foot, hand or arm in climbing, balancing, transitions or catching.		0.3	

Hesitation, steps and slips & Instability

Introduction

Body shape
AmplitudeHesitation
Instability

Rotation

Falls

Criteria for Evaluation	DEDUCTION		
	Small	Significant	Serious
1. Instability or tremor of base(s) middle or top during the building phase of a balance or dynamic element.	0.1	0.2-0.3	0.5
2. Base rocking from heels to toes or taking steps when trying to stabilize an element.	0.1	0.2-0.3	More than 3 steps - 0.5
3. Readjustment of positions after catching or before throwing, pitching or stabilizing a balance.	0.1	0.2-0.3	
4. A light touch of a partner or light touch of the floor in order to maintain balance on a partner or in landing.	0.1		
5. Significant support or steadying of a partner to maintain balance on a partner or in landing.		0.2-0.3	
6. One foot, one hand or other part of the body going through a platform or slipping off the point of support on Dynamic catches/landings on partner .		0.3	0.5
7. Sliding or falling onto one knee or putting one hand to the floor or one leg, head or shoulder onto or against the partner.			0.5
8. Momentary pressing of bodies or shoulders against top, by base(s), to steady a top.		0.2-0.3	
9. Pressing of base(s) trunk(s) or shoulders against top to steady a serious problem in keeping stability or to prevent a fall.			0.5
10. Additional support of the partner(s) to prevent a fall (e. g. because of failure to catch or to effect an exact dismount).			0.5


 BACK

NEXT



Hesitation, steps and slips & Instability

Click each of the buttons below to reveal examples where there are problems with hesitations, steps, slips or instability.

Click next when you have viewed them all.

Introduction

Body shape
Amplitude

Hesitation
Instability

Rotation

Falls

**Excellent flow and
stability - routine**

**Small errors stability,
stepping or flow**

**Significant errors with
stability, stepping or
flow**

**Serious errors with
stability, stepping or
flow**

**Small errors stability,
stepping or flow**

**Significant errors with
stability, stepping or
flow**

**Serious errors with
stability, stepping or
flow**

« BACK

NEXT »

Technical fault tables

[Introduction](#)[Body shape
Amplitude](#)[Hesitation
Instability](#)[Rotation](#)[Falls](#)

The 6 criteria

We will now take a closer look at examples of each of the following criteria, to enhance your understanding. Inevitably, the areas overlap as rarely does one problem occur in isolation. We will look at these in the groupings shown by the blue boxes.

Click the buttons below to explore each criteria and see examples.

**Body shape, angle
and line****Amplitude****Rotation****Instability****Hesitations, steps and
slips****Non-completion of
elements and falls**

BACK

NEXT



Rotation

Looking at the below criteria, pay particular attention to where there isn't an option for a deduction.

There are no options for small deductions – so when you see ANY rotational error, you must take at least 0.2 for the problem, up to 0.5 for serious problems.

Criteria for Evaluation	DEDUCTION		
	Small	Significant	Serious
1. Over or under rotation in turns, twists, or salto's.		0.2-0.3	0.5
2. Under rotation of salto's requiring <u>some assistance</u> of partners to complete salto.		0.2-0.3	
3. Under/over rotation of salto's which requires <u>complete support</u> of partner (s) to complete salto and/or to prevent a fall.			0.5

Rotation

Click each of the buttons below to reveal examples of rotational elements.
Click next when you have viewed them all.

Introduction

Body shape
Amplitude

Hesitation
Instability

Rotation

Falls

Correct rotation

**Significant under/over
rotation**

**Under/over rotation
where partners
provide some
assistance to
complete the salto**

**Under/over rotation
where partners
provide complete
support**



BACK

NEXT



Technical fault tables

[Introduction](#)[Body shape
Amplitude](#)[Hesitation
Instability](#)[Rotation](#)[Falls](#)

The 6 criteria

We will now take a closer look at examples of each of the following criteria, to enhance your understanding. Inevitably, the areas overlap as rarely does one problem occur in isolation. We will look at these in the groupings shown by the blue boxes.

Click the buttons below to explore each criteria and see examples.

**Body shape, angle
and line****Amplitude****Rotation****Instability****Hesitations, steps and
slips****Non-completion of
elements and falls**[« BACK](#)[NEXT »](#)

Non-completions and falls

Introduction

Body shape
AmplitudeHesitation
Instability

Rotation

Falls

It is critical to be aware of which problems are classified as 0.5 deductions and which are 1.0 deductions.

Use the examples on the following screen to start understanding which is which.

Criteria for Evaluation	DEDUCTION		
	Small	Significant	Serious
1. Non-completion of an element without a fall.			0.5
2. The partner coming to the floor and landing unintentionally or illogically, without control, from a point of balance or support, but without a fall.			0.5
3. One foot or hand slipping from point of support on partner and hands being used to prevent a fall.			0.5
4. Either feet or hands slip off shoulders or other point of support resulting in supporter(s) having to prevent a fall.			0.5
5. Both feet or both hands sliding through a platform, off shoulders or other points of support on the partners' bodies when attempting to balance or in catching = FALL .			1.0
6. Fall to the floor or on (a) partner(s) from a pyramid or pair element or off a platform without a controlled or logical landing = FALL .			1.0
7. An uncontrolled landing or fall to or on the floor made on head, seat, front, back or side, hands and knees together, both hands and feet or both knees = FALL .			1.0
8. Forward or backward roll following a landing without first showing a held position on feet. = FALL .			1.0


 BACK

 NEXT
 



Non-completions and falls

Click each of the buttons below to reveal examples of the various types of falls.

Click next when you have viewed them all.

Introduction

Body shape
Amplitude

Hesitation
Instability

Falls

0.5 non completion

0.5 fall

**Instability with 0.5
fall**

0.5 fall

2 x 0.5 falls

1.0 falls

**Full routine with both
types of falls**



BACK

NEXT

