

Notes from NCAA Symposium

GENERAL

1. Judges evaluation. The coaches have a sheet that is filled out after each meet.
Points considered are:
 - a. Was the judge prepared
 - b. Did the judge follow the rules
 - c. Recommend judge for meet referee
 - d. Recommend judge for regional or national meet
 - i. The evaluation sheets are then organized by region and judges names are pulled from the stack of evaluations to select judges for regional or national meet. This is very random and has nothing to do with personalities.
 - ii. Carole Ide is e-mailed a spreadsheet listing the evaluation grades (A – D). If a judge receives a D – needs improvement- then a phone call is generated by Carole for a consultation on the grade level. If a judge has all “A’s” then had a D grade the conclusion is the coach had a bad night.
2. Judges must follow the rules set for the college athlete. These rules are posted on the NAWGJ web site under NCAA. Every coach prepares the athletes based on the rules and expects them followed by the judges. It is very frustrating for the college coach to reprimand an athlete for a particular behavior or competitive error during practice only to have a judge ignore the rules in favor of perceived popularity by the coach.
3. Stay away from college rankings.
4. Judge what you see. There is a great deal of parity in college gymnastics. Parity is great! A great team can be beat at any meet if they do not perform.
5. The top 36 teams qualify for a regional score. Every time judged there is weighting of scores and the ability to move to regionals.
6. There is one deduction on all 4 events that can directly affect a team performance and can keep them from winning the meet. That deduction is steps on landing.
Rules on steps on landings:
 - a. Athlete lands and steps forward then brings foot back = .1
 - b. Athlete lands, steps forward with one leg then brings the other leg forward to meet it. = .1
 - c. Athlete lands, steps to the side, moves other foot to meet it. = .1
 - i. If step is less than the length of one foot the deduction is .05
 - d. Land with feet slightly apart, then brings feet together. = .05
 - e. Large hop is defined as a 3’ body movement. = .2
 - f. If athlete has one large hop then takes another step prior to presenting to the judge the total deduction is .3 (.2=large hop, .1=step)
 - g. Athlete lands then celebrates prior to presenting = .1
7. Pre-Meet. Judges are not allowed in the competition area until teams are announced. Only when teams are allowed to prepare for the 2 minute warm up are judges allowed in the competition arena.

VAULT – presented by Judy Schalk

1. Athlete has three attempts to go over the vault.
 - a. Touching the board or table counts as a balk.
 - b. During a Tsuk vault the athlete can bend the lead arm slightly
2. 1.00 deductions
 - a. Touch with one or no hands (not video reviewable)
 - b. Failure to land on feet first (this includes the fall)
 - c. Spotting assistance during the vault
3. Benefit of forward vs backward vaults. (*coaches opinion*)
 - a. Layout that ends in a forward position does not have open deduction because hips remain open.
4. Dynamics.
 - a. Look for vaults that go high and far.
 - b. The strike position (landing). Keep in mind the size of athlete vs. dynamic and size of vault
 - c. “The big vault”. If a vault is not “big” then it should incur deductions.
5. Twisting vaults.
 - a. In NCAA the twisting vault does not have to finish rotation at the apex of the vault.
 - b. The vault cannot begin twisting on the table
6. Round off entry
 - a. Leg separation is common and needs to be deducted. Always award good body position.
7. Handspring front pike, ½
 - a. An arched body and shoulder angle is technique and is a technique error. Deduct for arched body. When the chest lands horizontal then deduct .3 on opening.
 - b. Nice lines on pre-flight is good technique.
8. Yurchenko 1/1; what to look for
 - a. 98% of these vaults have bent arms.
 - b. Some have 6” to 1’ leg separation
 - c. Watch for a pop off the table versus push off the table
 - d. With good dynamics the vault will rise
 - e. Pike down of this vault is an indication of early twisting.
 - f. Look for lift and flair of the chest @ landing. This is good technique.

BARS by Donnalyn Trevelyn (sp?)

1. ½” Plywood must have non skid surface if placed under spring board.
2. Falls
 - a. The athlete has 45 seconds to resume the routine
 - b. Start judging with the first element from the code of points.
 - c. If the first element is a squat on w/ circle forward count it as a squat on for the number of allowed positions in the routine.
3. Hit of apparatus is .2 and is a non-negotiable deduction.
4. Skills
 - a. When evaluating an element to handstand on the low bar, if the athlete is vertical at point of contact (grasp of the bar), the bar will depress.
 - b. Do not give credit until the feet are together.
 - c. Tkachev. (*coaches comment on technique*)
 - i. This element has two components; height and rotation.
 - ii. If the feet are at the ears this signals there is not enough turning in the element.
 - d. Uprise.
 - i. Many athletes shorten the body lines to make the handstand by straddling or piking.
 - ii. An arched body is not acceptable and is deductible.
 - iii. Arm bend is cheating and is deductible
 - iv. If body is rounded then deduct for pike.
 - v. A straight line is a straight line and is the preferred body position.
 - e. Ginger.
 - i. Must have good height and rotation. If the athlete has had good height and rotation, the legs will not split at the bottom of the element.
 - f. Pak
 - i. Good execution is when contact is made there are no bent elbows.
 - ii. A piked body position is acceptable but crude technique.
 - iii. Judge should see a rounding down and plange of the shoulders. At contact there should be an open body with closed shoulder angle.
 - g. Giants backwards 1/1
 - i. Legs split because the athlete is not over the turning arm (post arm)
 - h. Healy
 - i. Also referred to as a falling pirouette. Round down is good and head stays between the arms.
 - ii. Check shoulders for being square.
 - iii. Make sure turn is completed.
 - i. Jaeger
 - i. There are flippers and risers. The flipper is arched in the shoulder and back. The riser has a closed shoulder angle with feet high. The riser will be closer to the bar.
 - j. Full twist hops.
 - i. Good bar bounce means the grasp was in vertical.
 - k. Speed giant

- i. There is no handstand position. It is a rounded technique with head in and pull with the chest (banana back). This is accomplished by a tap of the knee and the technique is wrong thus deductible.
- l. Double layout dismount
 - i. Rotations must be made around hips and not the feet, with the hips at high bar height.
 - ii. If landed outside of cables then the athlete let go too soon and the dismount must have been low.
- m. Lightening bolt
 - i. Back leg goes back to initiate swing then echoes into the forward swing for grasp.
 - ii. Element must be high and have good rotation

BEAM

1. Coaches want judges to differentiate
 - a. Posture; shoulders back with chest in. Feet in high releve.
 - b. Amplitude
 - c. Skill selection. Skills that go beyond normal
 - d. Rhythm and Artistry
2. Composition
 - a. Artistry \wedge .2 for each category
 - b. There is no .05 for the only forward element is a forward dismount.
 - c. When evaluating different dance shapes college recognizes the tuck and wolf as two different shapes.
 - d. New deduction: Insufficient distribution of the elements; a flat .05
 - e. When applying the deduction of insufficient use of entire beam judges need to be aware the torso does not need to touch the beam.
 - f. When evaluating the routine does the athletes focus ever leave the end of the beam? Watch for head and expression low to the beam.
3. Execution deductions discussed on certain elements or errors
 - a. Front tuck landing; hips must be higher than the knees. If hips are lower then take for deep squat on landing.
 - b. Deductions for leg bend. A 30° leg bend is .30 and is for the entire element not for each leg.
 - c. Footwork. Deduct for lack of high releve throughout the exercise.
 - d. Remember to read the criteria for awarding dance moves on beam. Example, wolf jump. Extended leg and bent leg must have thigh at horizontal.

FLOOR

New: One (1) acro series (**acro series consists of minimum of three (3) acro elements with or without hand support**).

Two (2) directly connected saltos or one (1) acro series with two (2) saltos, same or different.

Dance series must contain a C value element.

Composition:

Dance:

Lack of variety = .1 flat. This means gymnasts are required to show at least **two (2) different shapes** in leaps and/or jumps with shape being defined as the body position reached at the peak of the skill = .10

Clarification: Entry technique (scissors, 1-foot takeoff, 2-foot takeoff, etc) does not change the shape of the skill.

Acro:

Lack of variety in acro element Up to .10

Minimum of one (1) forward/sideward salto and a minimum of one (1) backward salto (A value or higher)

Notes: If there is not a front salto, take .10 deduction.

Variety can also be considered all twisting elements or all breath elements.

Insufficient distribution of the elements = .05 flat

Consider:

1. Level of difficulty not maintained throughout the exercise.
2. Most difficult elements placed in the same section of the exercise.

Distribution of elements = .05. Note: if acro and gym all in one area of the routine take .05.

Remember the 4 categories to deduct

1. Execution
2. Amplitude
3. Artistry
4. Dynamics

Acro elements

1. Double back tucked
 - a. Momentum of double back is in the round off. Straighter = faster = better.
 - b. If the knees buckle = loss of power
 - c. Arch / pike = segments = loss of power
 - d. Straighter = more power
 - e. Extended arms for more power

- f. Why does the athlete over rotate? They throw their head back then travels back and not up. They then lands with hips behind feet and causes steps.
 - g. Landing body position of double back; chest forward 10 - 15° from vertical is allowed.
2. Double Layout “the ultimate” skill (*Description of take-off and execution*)
 - a. It takes a special athlete for this skill.
 - b. Body position –finish handstand (from round off) taller than 78°.
 - c. Open to tight arch – drop arms and arch for a tight rotation.
 3. Twisting backward: (*Description of take-off and execution*)
 - a. Generate from the floor then bring arms down to generate a faster twist.
 4. Two directly connected saltos.
 - a. Second salto should be equal to or higher than first salto.
 5. Landing salto. Large lunge allowed but look for out of balance. Deduct for out of balance.

Floor Dance:

6. Make sure we look for torso stretch and arm position not just leg split.
7. Turns: Crossover step in landing of turn is a step. Deduct.
8. 2/1 turn in releve – drops heel, bounce into takeoff of jump element the series is broken

Artistry

Note: during this portion of the overview keep in mind the message is from a talented coach and is her opinion. Her opinion is very good, but remember it is an opinion and not necessarily always deductible. Use good judgment and the following information as a guide.

College gymnast is the only venue that allows an athlete to push the envelope. Never be concerned about what you like. It is clean?

1. Artistry starts the minute they salute to the final movement and walking outside the white lines.
 - a. Music must inspire the movement or athlete.
2. Chorography is about clean.
 - a. Each set of moves paints a picture.
 - b. Pictures throughout exercise which includes landings and connections
 - c. What is clean chorography?
 - i. Posture – ribs in – long back
 - ii. Dancing and connections on the ball of the feet versus half toe versus. Flat feet are deductible.
3. Arms and hands - must be in position.

- a. Good dance goes through classical positions.
 - b. Elbows, elbow initiates movement in classical dance. Note that not all gymnasts are classical dancers. It is nice clean choreography but the type of dance is not deductible.
4. Great performs treat floor routine as performance
 5. Focus, looking vs focus. Imperative throughout entire routine.
 6. Great movement is from heart and soul, well of passion. Understand breathing.

Judges watch how much your head is down during an evaluation. Do you drop your head when the athlete is in the corner? Many times a single element is performed as missed by a judge.