

**Official Notes from the NCAA/NACGC Symposium –
Hamline University – October 27-28, 2007**
Prepared by Carole Ide, Anne Vogel, Nina Dent

Vault Judy Schalk, Brevet Judge, Mark Cook, Head Coach University of Arkansas

- ❖ There are many differences from JO. There are 3 Groups of Vaults, vault numbers are not flashed, only group #'s.
- ❖ Only one vault, three attempts to go over table. *Just touching the board or table will count as one of the “off attempts” since only one vault is scored this is not deductible (different from JO).*
- ❖ *On Tsukahara vaults the athlete may slightly bend her lead arm, second arm must remain straight.*
- ❖ Touching table with only 1 arm - 1.00 deduction (be careful, judges may see this differently on Group 1 Twisting Vaults) Question: Is the one-arm deduction reviewable? Answer: NO
- ❖ Failure to land feet first 1.00 (includes the fall)
- ❖ Spotting assistance during vault 1.00 (not void vault)
- ❖ Vault Landing Positions – Critical part of the vault
No deduction if upper body is 30 degrees inclined forward, at horizontal .3
05-.2 between 30 degrees and slightly above horizontal
- ❖ Remember that a vault is more than just the landing. Keep in mind what is “big”. Consider: height, distance, dynamics (relative to the size of the athlete and where they contact the table), body position, bent arms (allowable on the first arm of ¼ on or Tsukahara entry vaults) and opening of the vault.
- ❖ Landing deductions: This was the one of the biggest concern of coaches, we must be taking the proper landing deductions.
Step-close in any direction .1
Large step or hop (1 meter) .2 FLAT.
The .05 is reserved for a very small movement of the feet.

BARS Donna Trevetan, Brevet Judge, Neil Resnick, Head Coach, Boise State

- ❖ New this year, the board that is placed under the springboard for NCAA must have a non-skid surface and must be ½” plywood.
 - ❖ Remember to watch and deduct for errors that occur under the bars (bottom of swing), many judges focus on what is happening on top of the bar and are not deducting for bent knees and body errors in tap swings.
 - ❖ Large D releases should show both height and rotation (turning over). Take amplitude deductions on those not being performed to the ultimate.
 - ❖ Insufficient distribution is a FLAT .05 for the entire exercise.
 - ❖ Consider lack of variety in the stock routines up to .20.
 - ❖ Note that the new Choice of elements up to the competitive level must have a D release AND a D dismount (or C in bonus combination) in addition to the release/pirouette sequences). If the athlete performs the required skills but has execution errors and does not receive bonus she still will receive credit for the choice of elements up to the competitive level under composition.
 - ❖ Be aware of differences between a touch or brush of the feet on the floor (.1), a hit the feet (.3) and a support or fall (.5) These can make a big difference in whether or not bonus is awarded.
- Notes on Skill Selection
- ❖ Tkachev – height and rotation are critical. A great reverse hecht will be high and be turned over on the catch.
 - ❖ Straddle Back – legs need to close in vertical, not late. Judging note: if athlete has met all bonus and skill requirements and actually does a B straddle back or overshoot a deduction is not taken for not being in vertical (award B to the benefit of the athlete rather than C or D with deduction).
 - ❖ Uprise - athlete must shorten their body mechanically and have big swing. Acceptable techniques are straddling, piking during the swing. Lower back arch is not acceptable technique, bending arms is not acceptable. Look for openness in hips at top of swing, athlete stops swing by extending body at top not by piking at top.

- ❖ Geinger – Height, rotation, body turning as a unit. If you see leg split at the bottom this did not occur. Gravity pulls you straight and legs come apart.
- ❖ Pak Salto – Downswing is important. Techniques are piking, rounding in shoulders down and planching. Some swings are more aesthetic than others.
- ❖ Giant Full Pirouette – athlete needs to get over the turning arm (a leg split may occur if she does not), narrowing base of support (sliding hand in) makes turn easier and is acceptable.
- ❖ Giant Full Pirouette Hop – very difficult to do, head needs to be between the arms, look for good dynamics (bar will actually “bounce”)
- ❖ Khorkina – should also turn over, should lift, keep legs together until the right time, should not straddle early and start a scissor kick to cheat the skill. (legs together, ½ turn, then split legs)
- ❖ Speed Giants – used to build momentum for the dismount. Allowable bends – in shoulders, hips, should it be round, yes. Some will round over which is very refined and aesthetic. Tapping of the knees is a deduction, be aware of judging the body under the bar also.
- ❖ Double Layout Dismount – should be rounded when you leave the bar, hips up, stay hollow. Gymnast should have one shape change. Where the athlete lands is relative to when she lets go of the bar. It is very difficult to have height and distance.

BALANCE BEAM Kristen Smyth, Head Coach Stanford University and Linda Thorberg, Brevet Judge, Region IV Technical Director

- ❖ Separate by Posture, Skills, Artistry, Rhythm, Skill selection (triple series, onodis, unusual and uncommon skills) and Dynamics. Think about what is memorable about a beam routine, what is special, what sets it apart from every other routine.
Kristen mentioned that artistry really is an area that judges can use to separate.
- ❖ Special requirements - .2 if missing. Acro series must be performed on the beam, must contain a “C”. The dismount cannot count as part of the required acro series. The SR acro series on beam must be a flight (example of a bwo – onodi would not qualify as it does in JO)
- ❖ Linda noted that an aerial cartwheel into a full twisting dismount is a D connected to a B skill, so that suffices as the required dismount category. A C-B is also sufficient as the dismount SR, therefore no deduction under SR.
- ❖ Missing a minimum of an “A” backward acro element is a flat .1 (must be Groups 1,6,7,8. Dismounts are Group 9 so they cannot count as backward acro element.
- ❖ Missing a minimum of an “A” Forward OR Sideward skill (must be a mount or on the beam, deduction is flat .1
- ❖ Reminder, you may only deduct the specific compositional deductions that are listed in the NCAA 2008 rules.
- ❖ Shapes in Dance Elements – Tuck jumps and wolf jumps are considered different shapes for NCAA (different from JO.) In NCAA meets the athlete must show two different shapes.
- ❖ Distribution is a flat .05, decide how to best use this. If all difficulty were in one portion of the routine (beginning, middle, end and not disbursed throughout the routine) this would be applicable. Special requirements are the minimum level required, those at the national level competition do much more than the minimum level required.
- ❖ Acro elements not up to the competitive level - flat .1, looking for a three element flight or an acro flight series with bonus. We are also looking for another acro skill in the routine that is a “D”. It is acceptable to repeat the same “D” skill a second time, there would not be additional D bonus but it could meet the compositional requirement.
- ❖ A review of execution deductions and specific technique requirements for skills was presented. Coaches will need to be selective and not choreograph skills that are deductible but we do need to remember that if there is a deduction on a skill it should be taken. We should only take the maximum when the maximum is warranted but we must separate the ultimate from the skill with an error in execution.
Wolf jumps – leg must be horizontal for no deduction
Sheep jumps – make sure there is a head release and feet come to head height, not shoulder

Switch leg leaps – make sure athlete is not short on the splits, look for amplitude in the rise of the hips.

Wolf jump full – leg position important, feet position on take-off and landing is the determining factor when deciding to award the skill. It was noted that biomechanically the athlete must generate the momentum for the twist from the beam.

Front Aerials – look for height, leg position (bent knees), split of legs

Front Saltos on beam – look for landing the front tuck with hips above the knees. Hips below the knees would be deductible. Deduction for a deep squat is $>.3$.

Flic-flac, Backlayout – watch entry into skill, pause too long prior to initiation of flic-flac, elbows, rise of hips, amplitude and leg position. $>.3$ for 90 degree bend of legs

“E” Layout on beam – watch for body position at inverted vertical, must see stretch at vertical

Dismounts – look for rise of hips, height of saltos, body position upon landing (chest down).

- ❖ Clarification on Gainer Layout Dismounts off the side of the beam: The expectation is to see a ‘gainer’ motion, i.e. traveling forward before going backward. If there is minimal travel forward but the skill took off of one leg, deduct for amplitude but do not devalue the skill to a B. Biomechanically, the skill does not have to travel forward but it should not travel backward, the center of mass is moving in the opposite direction of the direction the athlete is rotating. The athlete could land right next to the take-off or plant foot. If she travels backward a lot obviously she has not finished the motion forward and there should be an amplitude deduction. We need to evaluate the skill technically and deduct for lack of amplitude. The NCAA gymnastics committee will address the skill in the spring.

- ❖ Rhythm is important to beam, if there are stops before elements and overall rhythm is lacking there may be deductions. Great rhythm is risky. Tempo between connections can be a deduction if the connection is slow.

FLOOR EXERCISE: Evelyn Chandler, Brevet Judge, NAWGJ VP, Valorie Kondos-Field, Head Coach UCLA, Steve Shepherd, Head Coach Penn State

- ❖ Separate by posture, artistry, rhythm and dynamics
- ❖ NCAA can now use two directly connected saltos in place of the series with two saltos for special requirement.
- ❖ Three acro flight skills are acceptable as the minimum level SR
- ❖ Remember to deduct for landing errors on tumbling passes, a small controlled lunge is acceptable.
- ❖ Note that for up to the level of competition, the routine must have BOTH a D salto pass and a D dismount or C in combination bonus. If the routine has the required combination but does not receive bonus due to execution, they would not be penalized the .1 for up to the level of composition.
- ❖ Kickover front to seat is not considered a salto skill.
- ❖ There is no turn requirement, do not deduct .2 for lack of B turn.
- ❖ Gymnast must show two different shapes, as on beam. Ring leap or jump must have head release. If the head release is missing she does not receive credit for the ring (and it would be applied as a split leap or jump). Cannot do more than one leap or jump to prone position.
- ❖ Dynamics and Artistry are key and critical in the performance of floor exercise. Judging should always equal good judgment. We are given the tools to objectively measure a subjective performance. What is good art? (or great artistry?) Choreography is about clean pictures, not about steps. Valerie encourages us to look for pictures in choreography. Collegiate gymnastics allows us to push the envelope creatively. Look for good posture, ribs in, core in balance, shoulders over hips. It is necessary for arms to be in a good position. Judges should be able to see where the arms are in approach, chasse and in turn and leaps. Focus is imperative throughout the entire routine as are elbows. Transitions move through the elbows. Music should

inspire the athlete. Athlete cannot let down before a tumbling pass, everything needs to be judged within the white lines.
Judges – keep your head up!

GENERAL Carole Ide, Brevet Judge, NAWGJ President and National Assigner

- ❖ All meets are part of a national qualifying system. Deductions need to be consistent from the first meet in January through the last meet in April. If you are judging post season competition please download the NCAA Championship manual:
- ❖ Video Review: Each team is allowed one per meet.
Teams may not request a video review for execution – if a coach requests a video review and it is denied the score goes down .3 They may not be viewed in slow motion.
The coach must first inquire, and then ask for a video review.
- ❖ **New this year – judges may NOT be on the floor for march-in and introductions. Judges will come out and take their seats at the start of the first 30-second touch.**
- ❖ Once you are seated in the arena, limit your conversations to anyone, coaches, scorers, meet director or other judges to the bare minimum. Many things have been repeated after the meet by meet workers. We need to present the appearance of professionalism at all times.
- ❖ It is very important that all judges strictly adhere to flashing start values and scores at the same time.
- ❖ All judges should carry a yellow card and red card in their bags.

DUTIES OF A MEET REFEREE

- ❖ All NCAA competitions will have a designated separate or acting meet referee and this is designated on the JAS.
- ❖ This meet referee will be required to hold a pre meet meeting with the judges
- ❖ The meet referee will go over NCAA rule modifications with the judges
- ❖ They will talk to the scoring personnel to verify that all judges will receive a copy of the printed score sheet prior to the competition
- ❖ The MR will check the procedures for the paper trail and explain the process to the judges.
- ❖ The MR will check that there are the proper number of stopwatches, timers etc.
- ❖ The MR will check the procedure for flashing the start values and scores
- ❖ Review the attire and out of order deductions
- ❖ Check the Video Review procedures with the meet personnel.
- ❖ Make sure the score sheets are checked off the floor. Routine evaluation forms are completed after the score sheets are checked and signed.