**Level 4**

Level 4 routines should be evaluated by 2 panels: D Panel (Difficulty) and E Panel (Execution). To calculate the final score for each gymnast, the score from the D Panel is added to the score from the E Panel. If there is more than one judge on a panel, the final score for that panel will be the average of all judges’ scores. If a panel consists of 4 or more judges, the head judge may elect to drop the high and low scores and average the middle scores of the judges on the panel. Level 4 routines are evaluated according to the following guidelines:

**D Panel: 10.0**

3.6 Body Skills

 2.4 Apparatus Handling

1.8 Rhythmic Steps

0.2 Virtuosity

2.0 Mastery

1. Body Skills– Maximum value of 3.6
2. Required: 6 difficulties (body skills)
3. Required: 2 different leaps/jumps, 2 different pivots, 2 different balances
4. All difficulties must be from the current FIG Code of Points
5. FIG 0.1 difficulties are valued at 0.2
6. FIG 0.2 difficulties are valued at 0.4
7. FIG 0.3 or higher difficulties are valued at 0.6
8. At least one occurrence of Apparatus Handling must be performed in conjunction with each Body Skill
9. Partial points may be awarded, depending on the execution and amplitude of the skill.
	1. Full credit is given if the skill is executed to FIG standards of execution & amplitude
	2. Partial credit is given, at the judge’s discretion, depending on the execution & amplitude of the skill
	3. No credit is given if the skill is omitted or unrecognizable
10. Apparatus Handling (2.4)
	1. 12 occurrences of apparatus handling are required
	2. Apparatus handling is chosen from the current FIG Code of Points (see chart in Appendix)
	3. Each handling will be valued at 0.2
	4. Each handling may receive credit three times.
	5. No partial points may be given.
	6. In order to receive credit, the apparatus handling must be performed in conjunction with a Body Skill, Rhythmic Steps, or a body movement as follows:
* 1.2 Body Skills (6)
* 0.6 Rhythmic Steps (3)
* 0.6 Free choice performed with a Body Skill, Rhythmic Steps or body movement (3)

3. Rhythmic Dance Steps – Maximum value of 1.8

1. 3 sequences are required
2. A sequence must have a minimum of 4-6 dance steps that reflect the character of the music & choreography
3. Each sequence is valued at 0.6
4. No credit will be awarded if the Rhythmic Dance Steps are performed with static apparatus.
5. No partial credit may be given

4. Virtuosity – Maximum value of 0.2

1. At the judge’s discretion, the athlete may be awarded up to 0.2 points for virtuosity.
2. No partial points may be given.
3. To receive points for virtuosity, the athlete must show:
	1. Clean execution and excellent amplitude throughout the entire routine
	2. A clear connection between the choreography & the music
	3. Intricate apparatus handling
	4. Complex dance steps that reflect the character of the music

5. Mastery – Maximum value of 2.0

1. There is no requirement for Mastery elements
2. Mastery elements are chosen from the current FIG Code of Points (see chart in Appendix)
3. Each Mastery element is valued at 0.4
4. A maximum of 5 mastery elements may receive credit
5. No partial points may be given.

**E Panel: 10.0**

Partial points may be awarded, as listed below.

7.0 Execution, Amplitude, and Apparatus Technique

 1.0 Connections

 1.0 Musicality

 0.5 Floor pattern and use of space

0.5 Elegance and Expression

**Execution, Amplitude, and Apparatus Technique (7.0)**

The following breakdown is a guideline to help determine the amount of credit to be given for execution and amplitude. The gymnast will begin with a minimum base score of 1.0. The Execution and Amplitude category is divided into sub-categories so that each gymnast will be rewarded for areas in which she excels and not be too harshly penalized for an area in which she may have limitations.

**3.0** Form (pointed toes, straight legs, position and extension of the upper body, etc.).

**2.0** Amplitude – The general extension and amplitude of both body (height of jumps, extension of the legs and upper body, high on toes, etc.) and apparatus (height of tosses, extension in swings, etc.).

**2.0** Apparatus errors (drops, incorrect handling of the apparatus, static apparatus, etc.).

**Note:** Faults are penalized according to degree:

**0.1** Small faults

**0.3** Medium faults

**0.5** Major faults

**Note:** Drops of the apparatus are to be penalized as follows:

**0.3** Immediate retrieval (without a step)

**0.5** Retrieval after 1-2 steps

**0.7** Retrieval after 3 or more steps

**Connections (1.0)**

The composition should be developed by the technical, aesthetic, and connecting elements,

where one movement passes smoothly into the next, including contrasts in the speed/intensity

(dynamism), amplitude and levels of the movements, performed in relationship with the music. (FIG)

**Musicality (1.0)**

The character of the music should define the guiding idea/theme of the composition, and the

gymnast must convey this guiding idea to the audience from the beginning to the end of the

exercise. (FIG)

**Floor Pattern and Use of Space (0.5)**

The floor area must be used completely:

Different **levels** (gymnast in flight, standing, on the floor, etc.)

Variety of **directions/trajectories** of body/apparatus movements (forward, backwards, etc.)

Variety in the **modalities** of travelling (FIG)

**Elegance and Expression (0.5)**

Elegance includes graceful, soft, flowing arms, supple body movements and an elegant carriage of the body. Expression through the use of body and facial expression, the gymnast must convey the idea of the choreography to the audience. The gymnast must be full of confidence and perform with style and emotion.

**APPARATUS HANDLING**

**ROPE** 

|  |  |
| --- | --- |
| OLE-object | * Passing through the rope with a jump/leap. Rope turning forward, backward, or to the side
 |
| OLE-object | * Passing through the rope with series (3 minimum) of small hops. Rope turning forward, backward, or to the side
 |
|  | * ‘’Echappe’’
 |
|  | * Spirals (double or more rotations of the rope’s end during ‘’echappe’’)
 |
|  | * Figure eight or ‘’sail’’ movement with ample movement of the trunk (Rope held in two hands)
* Large circles (rope held in two hands)
 |
|  | * Catch of the rope with one end in each hand
 |
|  | * Series (3 minimum) of rotations.Rope folded in two
* One free rotation around a part of the body
* One rotation of the open, stretched rope, helded by the middle or by the end
 |
|  | * Small or medium throw and catch
 |
|  | * Wrapping or swings
 |

**BALL** 

|  |  |
| --- | --- |
|  | * Free roll of the ball on the body
 |
|  | * Large ( 1 meter minimum) roll of the ball on the floor
* Series (3 minimum) of small rolls of the ball on the floor
 |
|  | * Bounces
* Series (3 min.) of small bounces (below knee level)
* One high bounce (knee level and higher)
* Visible rebound from a part of the body
 |
|  | * Balancing of the ball – For example: Swings or Figure eight of the ball with circle movements of the arms (circumduction)
 |
|  | * Catch of the ball with one hand
 |
|  | * ’’Flip over’’ movement of the ball
* Rotations of the hand(s) around the ball
* Series (3 min.) of assisted small rolls
* Roll of the body over the ball on the floor
* Thrust/push of the ball from different parts of the body
 |
|  | * Small or medium throw and catch
 |

**CLUBS** 

|  |  |
| --- | --- |
|  | * Mills- at least 4 small circles of the clubs with time delay and by alternating crossed and uncrossed wrists/hands each time
 |
| cid:35B1EFA133B442D79A9599BA4E89E569@LENOVO64FF2F19 | * Series (3 minimum) of small circles with both clubs
 |
|  | * Asymmetric movements of 2 clubs, must be different in their shape or amplitude and in the work planes or direction
 |
| OLE-object | * Small throws and catches with rotation of 2 clubs together, simultaneously or alternating
 |
|  | * Free rotations of 1 or 2 clubs on the part of the body or on the floor
* Rolls of 1 or 2 clubs on the part of the body or on the floor
* Rebound of 1 or 2 clubs from the body
* Swings
* ‘’Sliding’’
* Tapping (1 minimum)
* Thrust/push of the clubs from different part of the body
 |
|  | * Series (3 minimum) of small circles with 1 club
 |
|  | * Small or medium throw and catch of 1 club
 |
|  | * Throw or catch of 2 clubs, simultaneous
 |
|  | * Throw or catch of 2 clubs, asymmetric
 |
| OLE-objectOLE-object | * ‘’Cascade’’ throws (double or triple)
 |

**RIBBON** 

|  |  |
| --- | --- |
|  | * Spirals (4-5 waves), tight and same height
 |
| OLE-object | * Spirals on the floor
 |
| OLE-object | * Snakes (4-5 waves), tight and same height
 |
| OLE-object | * Snakes on the floor
 |
|  | * Passing through or over the pattern of the ribbon
 |
|  | * ‘’Echappe’’
 |
|  | * Boomerang in the air or on the floor
 |
|  | * Rotational movement of the ribbon stick around the hand
* Roll of the ribbon stick on the part of the body
* Rebound of the stick from the part of the body
* Wrapping
* Figure eights, swings, large circles
* Movement of the ribbon around the part of the body created, when the stick is held by different parts of the body (hand, neck ,knee, elbow) during body movements or difficulties with rotation (not during ‘’slow turn’’)
 |
|  | * Small or medium throw and catch
 |

|  |  |  |
| --- | --- | --- |
| 1. |  or  | **Throw or catch  in combination with the following criteria:**  |
|  |  | Jump or leap  |
|  |  | Rotation element |
|  |  | Under the leg  |
|  |  | Passing through (for rope and for hoop)  |
|  |  | Outside of visual control during the throw/catch |
|  |  | Without the help of the hands during the throw/catch |
|  |  | Direct catch in a roll |
|  |  | Direct re-throw/ re-bound  |
|  |  | Direct catch in rotation (hoop) |
|  |  | Catch the ball with one hand  |
|  |  | Catch on the floor without help of the hands  |
| **2.** |  | **Rotation element + apparatus handling** |
|  | **Examples:**  | (for rope and for hoop) or  (for ball), or   (for clubs) or   for ribbon or  |
| **3.** | **Combinations**  | **Handling with 2 different criteria to get credit**  |
|  | **Examples:** | ()  |

**MASTERY**

**SYMBOLS OF JUMPS/LEAPS**

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| **Special Olympics 0.2** | **Special Olympics 0.4** | **Special Olympics 0.6** | **Special Olympics 0.6** | **Special Olympics 0.6** | **Special Olympics 0.6** | **Special Olympics 0.6** |
| **038**  | **6 raccolta**  |  |  |  |  |  |
| **001 forbice avanti FLESSO CON MEZZO**  |  |  |  |  |  |  |
|  **025 dietro mezzo** | **024**  **023 laterale 1** **025 dietro 1** |  |  |  |  |  |
| **027batte** |  |  http://www.nucurve.ca/cop2010/gif/SL4004.gif |  |  |  |  |
| **000 forbice avanti** **002 forbice indietro** | **003 forbice avanti grande**  |   |  |  |  |  |
|  |    |   |  |  |  |  |
|  |   | **003 mezzo giro** | **04 BASE D CON FLESSIONE AVANTI** |  |  |  |
|  | **009 alto senza**  C:\Users\Nataliya Kuzmina\Pictures\Безымянный.jpg | 009  C cosacco stesso piede | C:\Users\Nataliya Kuzmina\Pictures\Безымянный.jpg |  |  |  |
| **012 A boucle chiusi** |  |  | **031a** 000 boucle chiuso |  |  |  |
|  | **079 entrlacé et fouetté 25B**015 B entralace |  |  |  |  |  |
|  |  | **080 entrlacé et fouetté 25C**015 C entralace |  |  |  |  |
|  | **01 base entralassé à biche** | **083 entrlacé et fouetté 26C**015 B entralace boucle chiuso |  |  |  |  |
|  |  |  |  |  |  |  |
|  |  | **082 entrlacé et fouetté 25E**015 B entralace Tchaschina1 |  |   |  |  |
|  |  |  | **085 entrlacé et fouetté 26bisC**015 B entralace 3 |  **015 C entralace boucle 3 087 entrlacé et fouetté 26bisE**015 C entralace 3 |  |  C:\Users\Nataliya Kuzmina\Pictures\Безымянный.jpg |
| 000 biche  |  |  **000 biche + flessione**  |  |  |  |  |
|  |  | http://www.nucurve.ca/cop2010/gif/SL1406.gif  | http://www.nucurve.ca/cop2010/gif/SL1408.gif  |  |  |  |
|  |  |  | 000 enjambe fles  **000 enjambe fles2** **000 mezzo tronco** |  | **010 enjambé 3E** |  |
|  | **001 2 PIEDIh** |  |  | **001 3 enjambèes succ** |  |  |
|  | **016 boucle**  | **003**003 2 PIEDI |  | **000 mezzo tronco boucle****000 enjambe fles blucle2** |  |  |
|  |  |  |  | **006 a2** | 05 |  |
|  |  |  | **006 teso**  | 007  | http://www.nucurve.ca/cop2010/gif/SL0908.gif **006 lfles** | http://www.nucurve.ca/cop2010/gif/SL0910.gif C:\Users\Nataliya Kuzmina\Pictures\Безымянный.jpg |
|  | C:\Users\Nataliya Kuzmina\Pictures\03.jpg |   |  | C:\Users\Nataliya Kuzmina\Pictures\04.jpg  |  C:\Users\Nataliya Kuzmina\Pictures\Безымянный.jpg |  |
|  |  |  |  |  |  | **010 con flessione** |
|  |  |  |  | p4p3 |  | 011 con cambio |
|  |  |  000 jete à biche |  004 B jeté biche avec boucle | **0114 con biche e flessione** |  |  |
|  |  |  |  | **115 BUTERFLY 38D** |  |  |

**SYMBOLS OF BALANCES**

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| **Special Olympics 0.2** | **Special Olympics 0.4** | **Special Olympics 0.6** | **Special Olympics 0.6** | **Special Olympics 0.6** | **Special Olympics 0.6** | **Special Olympics 0.6** |
| pic15**pic17**001 FLESSO DIETRO BUSTO**pic16** |  |  |  |  |  |  |
|  | 001 avanti |   | **00001 b avanti orizzontale mgiro** **00001 c avanti orizzontale giro**  |  |  |  |
|  | **00001 b laterale orizzontale mgiro** | **00004 dietro1 orizzontale** | **00001 laterale2 orizzontale mgiro00001 laterale3 orizzontale giro** | **00004 dietro2 orizzontale mgiro** **00004 dietro3 orizzontale giro** |  |  |
|  |   |   |  |  |  |  |
|  |  | **00005 attitude1** 0012 attitude a | **00005 attitude2 CON FLESSIONE**  | **00005 attitude2 mgiro** **00005 attitude3 giro** |  |  |
|  |  |  | **00011 orizzontale prona**  |   | **00011 orizzontale prona2** **00011 orizzontale prona3** |  |
|  |  |  | **00011 orizzontale laterale** **00011 orizzontale supina** |   | **00011 orizzontale laterale200011 orizzontale laterale3** |  |
|  | **00002 avanti alto con** **0014 grand écart facciale aiuto** | **00003 avanti alto senza** 0018 grand écart facciale senza a  | **00002 b avanti alto con mgiro00002 c avanti alto con giro** **00004 dietro1 senza** | **00003 b avanti alto senza mgiro** **00003 c avanti alto senza giro** | **00004 dietro2 senza mgiro** **00004 dietro3 senza giro** |  |
|  | **00002 laterale1 alto con 0020 grand écart laterale con a** | 00003 laterale1 alto senza0024 grand écart laterale senza a | **00002 laterale2 alto con mgiro 00002 c avanti alto con giro** |  **00003 laterale3 alto senza giro** |  |  |
|  |  | **00004 dietro1 con** 0028 grand écart ldietro con a**00005 boucle1 con**0035 boucle a chiuso | 00005 boucle1 alto senza 0038 boucle senza a chiuso | **00004 dietro2 con mgiro** **00005 boucle2 con mgiro00005 boucle3 con giro** | **00005 boucle2 alto senza mgiro** |  |
|  |  |  |    | DSC00041 |   |  |
|  |  |  |  | **penché dorsal** |   |  |
|  |  |  |  | **0033 grand écart ldietro orizzontale a**  |   |   |
|  |  |  |  |  |  |  |
| **00012 piegato avanti**  | **00012 piegato alto senza** **Безымянный** |  |  |  |  |  |
|  | 124c pic9 |  |  |  |  |  |
| **0016 sul petto**  | **0017 sul petto**  | **0018 sul petto senza** 161a |  |  |  |  |
| **00006 ginocchio avanti****00007 ginocchio alto con**0016 grand écart facciale ginocchio con**00007 ginocchio alto senza** |  |  |  |  |  |  |
|   **021 onda in basso**  |  | **034**  |  |  |  |  |
| **p5p6** | **p5p6** |  |  |   |  |  |
|  |  |  |  OUTIACHEVA1  | **p8** Безымянный |   |  |
|  |  |  | **0019 bilancia** 161dondolo |   |  |  |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Special Olympics 0.2** | **Special Olympics 0.4** | **Special Olympics 0.6** | **Special Olympics 0.6** | **Special Olympics 0.6** |
| 108bb0024 passé 11040002 flessione dietro gamba bassa 11030001 flessione avanti gamba bassa 1 |  |   |  |  |
|  | 086 02 laterale | 088 0890012 attitude a | **02 PLANCHE LATERALE C0 orizzontale laterale 1** |  |
|  | p10p9 |  | **000 attitude e flessione dietro**  **000 attitude e flessione**  |  |
|  | 097   **0020 grand écart laterale con a** | 101 02 laterale alta senza **0024 grand écart laterale senza a** | 093cpivot penché **04 GRAND ECART LATERALE con** Безымянный |  |
|  |  | **100** **0035 boucle a chiuso mezzo0990028 grand écart ldietro con c** | **04 boucle senza** **0038 boucle senza a chiuso004 dietro sensa** **000 preparazione pivot alto dietro** |  |
|  |  |  | 136a flessione dietro e mezza rotaz 136b flessione dietro e mezza rotaz | **0930 spaccata dorsale 1** untitled |
|  |  |  |  | **04 GRAND ECART LATERALE D** **Безымянный**   |
|  |  |  |  |  136 flessione dietro e rotazione 136 flessione dietro e rotazione da terra |
| 090  |  |  |  |  |
| **0 base fouetés uno** **0025 fouetté semplice** | 109 FOUETTé A GAMBA TESA **0025 fouetté semplice gamba tesa** |  |  |  |
| **014 tour plongé avanti**    |  | **014 tour plongé indietro**  | Rotazione in panché  |  |
| **020 rotolo a terra**  |  | **0021 intero giro**001 rotazione sul ventre**022** |   |  |

**SYMBOLS OF PIVOTS**

****SPECIAL OLYMPICS RHYTHMIC GYMNASTICS

 LEVEL 4 D PANEL (DIFFICULTY)

|  |
| --- |
| Gymnast Name: Number: Club: |
| Competition: Date: |
| Down’s Syndrome? (yes) or (no) Atlanto-Axial Instability? (yes) or (no) |

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Difficulty | Judge | Difficulty | Judge | Difficulty | Judge |
| Value |  |  | Value |  |  | Value |  |  |
|  |  |  |
| Value |  |  | Value |  |  | Value |  |  |
|  |  |  |
| Value |  |  | Value |  |  | Value |  |  |
|  |  |  |
| Value |  |  | Value |  |  | Value |  |  |
|  |  |  |
| Value |  |  | Value |  |  | Value |  |  |
|  |  |  |
| Value |  |  | Value |  |  | Value |  |  |
|  |  |  |
| Athlete will use music with vocal/words: (yes) or (no) |

|  |  |  |
| --- | --- | --- |
| **MAXIMUM SCORE: 10.0 points** | **COACH: points** | **JUDGE: points** |
| **Difficulties:6 (2,2,2) = 3.60 max.** | Difficulties: | Difficulties: |
| **Handlings:(12x0.20 each) = 2.40 max.** | Handlings: | Handlings: |
| **Mastery: (5x0.40 each) = 2.00 max.**  | Mastery: | Mastery: |
| **Dance Steps:(3x0.60 each)=1.80 max.** | Dance Steps: | Dance Steps: |

|  |  |
| --- | --- |
| Coach’s Signature: | Virtuosity: 0.2 (yes) or (no) |
| Judge’s Signature: Judge Number: | **FINAL SCORE:** |

**EXAMPLE**

 LEVEL 4 D PANEL (DIFFICULTY)

|  |
| --- |
| Gymnast Name: **EXAMPLE** Number: 426 Club: |
| Competition: Summer Games 2016 Date: 05/24/2016 |
| Down’s Syndrome? (yes) or (no) Atlanto-Axial Instability? (yes) or (no) |

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Difficulty | Judge | Difficulty | Judge | Difficulty | Judge |
| Value | **0.40+0.20=0.60** |  | Value | **0.40+ 0.20+0.20=0.80** |  | Value |  |  |
|  ()   |  (  **)** 000 biche |  |
| Value | **0.20+0.20=0.40** |  | Value | **0.20+0.20+0.60=1.00** |  | Value |  |  |
| ()   | ( ) (  )    |  |
| Value |  **0.20+ 0.60=0.80** |  | Value | **0.20+ 0.60=0.80** |  | Value |  |  |
|   **(**  )   | (  )00011 orizzontale prona |  |
| Value | **0.20+ 0.40=0.60** |  | Value |  **0.40+0.20=0.60** |  | Value |  |  |
| ( ) 0861  |  ( )   |  |
| Value | **0.40+0.20+0.40=1.00** |  | Value |  **0.40+0.20=0.60** |  | Value |  |  |
| **(**  )   | (  )    |  |
| Value | **0.40** |  | Value |  **0.20+0.60=0.80** |  | Value |  |  |
|  0861 | **(**  )   |  |
| Athlete will use music with vocal/words: (yes) or (no) |

|  |  |  |
| --- | --- | --- |
| **MAXIMUM SCORE: 10.0 points** | **COACH: 8.40 points** | **JUDGE: points** |
| **Difficulties:6 (2,2,2) = 3.60 max.** | Difficulties: 2.20  | Difficulties: |
| **Handlings:(12x0.20 each) = 2.40 max.** | Handlings: 2.40 | Handlings: |
| **Mastery: (5x0.40 each) = 2.00 max.**  | Mastery: 2.00 | Mastery: |
| **Dance Steps:(3x0.60 each)=1.80 max.** | Dance Steps: 1.80 | Dance Steps: |

|  |  |
| --- | --- |
| Coach’s Signature: Sandra Smith | Virtuosity: 0.2 (yes) or (no) |
| Judge’s Signature: Judge Number: | **FINAL SCORE:** |

**SPECIAL OLYMPICS RHYTHMIC GYMNASTICS
LEVEL 4 E PANEL (EXECUTION)**

|  |
| --- |
| **Gymnast Name: Number: Club:** |
| **Competition: Division:** |
|  |
| **EXECUTION (max. 10.00)** |
| **Execution** |  **Value** | **Score** |
| Execution, amplitude, and apparatus technique  |  **7.00** |  |
| Connections  |  **1.00** |  |
| Musicality  |  **1.00** |  |
| Floor pattern and use of space |  **0.50** |  |
| Elegance and Expression |  **0.50** |  |
|  |
|  **TOTAL Execution Score** |  **Max 10.00** |  |