

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
 - a. Required: 6 difficulties (body skills)
 - b. Required: 2 different leaps/jumps, 2 different pivots, 2 different balances
 - c. All difficulties must be from the current FIG Code of Points
 - d. FIG 0.1 difficulties are valued at 0.2
 - e. FIG 0.2 difficulties are valued at 0.4
 - f. FIG 0.3 or higher difficulties are valued at 0.6
 - g. At least one occurrence of Apparatus Handling must be performed in conjunction with each Body Skill
 - h. 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
2. Apparatus Handling (2.4)
 - a. 12 occurrences of apparatus handling are required
 - b. Apparatus handling is chosen from the current FIG Code of Points (see chart in Appendix)
 - c. Each handling will be valued at 0.2
 - d. Each handling may receive credit three times.
 - e. No partial points may be given.
 - f. 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
 - a. 3 sequences are required
 - b. A sequence must have a minimum of 4-6 dance steps that reflect the character of the music & choreography
 - c. Each sequence is valued at 0.6
 - d. No credit will be awarded if the Rhythmic Dance Steps are performed with static apparatus.
 - e. No partial credit may be given
4. Virtuosity – Maximum value of 0.2
 - a. At the judge's discretion, the athlete may be awarded up to 0.2 points for virtuosity.
 - b. No partial points may be given.
 - c. 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
 - a. There is no requirement for Mastery elements
 - b. Mastery elements are chosen from the current FIG Code of Points (see chart in Appendix)
 - c. Each Mastery element is valued at 0.4
 - d. A maximum of 5 mastery elements may receive credit
 - e. 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 U

	<ul style="list-style-type: none"> • Passing through the rope with a jump/leap. Rope turning forward, backward, or to the side
	<ul style="list-style-type: none"> • Passing through the rope with series (3 minimum) of small hops. Rope turning forward, backward, or to the side
	<ul style="list-style-type: none"> • "Echappe"
	<ul style="list-style-type: none"> • Spirals (double or more rotations of the rope's end during "echappe")
	<ul style="list-style-type: none"> • Figure eight or "sail" movement with ample movement of the trunk (Rope held in two hands) • Large circles (rope held in two hands)
	<ul style="list-style-type: none"> • Catch of the rope with one end in each hand
	<ul style="list-style-type: none"> • 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, held by the middle or by the end
	<ul style="list-style-type: none"> • Small or medium throw and catch
	<ul style="list-style-type: none"> • Wrapping or swings











BALL



	<ul style="list-style-type: none"> • Free roll of the ball on the body
	<ul style="list-style-type: none"> • Large (1 meter minimum) roll of the ball on the floor • Series (3 minimum) of small rolls of the ball on the floor
	<ul style="list-style-type: none"> • Bounces <ul style="list-style-type: none"> ▪ Series (3 min.) of small bounces (below knee level) ▪ One high bounce (knee level and higher) ▪ Visible rebound from a part of the body
	<ul style="list-style-type: none"> • Balancing of the ball – For example: Swings or Figure eight of the ball with circle movements of the arms (circumduction)
	<ul style="list-style-type: none"> • Catch of the ball with one hand
	<ul style="list-style-type: none"> • "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
	<ul style="list-style-type: none"> • Small or medium throw and catch

CLUBS


























	<ul style="list-style-type: none"> Mills- at least 4 small circles of the clubs with time delay and by alternating crossed and uncrossed wrists/hands each time
	<ul style="list-style-type: none"> Series (3 minimum) of small circles with both clubs
	<ul style="list-style-type: none"> Asymmetric movements of 2 clubs, must be different in their shape or amplitude and in the work planes or direction
	<ul style="list-style-type: none"> Small throws and catches with rotation of 2 clubs together, simultaneously or alternating
	<ul style="list-style-type: none"> 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
	<ul style="list-style-type: none"> Series (3 minimum) of small circles with 1 club
	<ul style="list-style-type: none"> Small or medium throw and catch of 1 club
	<ul style="list-style-type: none"> Throw or catch of 2 clubs, simultaneous
	<ul style="list-style-type: none"> Throw or catch of 2 clubs, asymmetric
	<ul style="list-style-type: none"> "Cascade" throws (double or triple)

RIBBON



	<ul style="list-style-type: none"> • Spirals (4-5 waves), tight and same height
	<ul style="list-style-type: none"> • Spirals on the floor
	<ul style="list-style-type: none"> • Snakes (4-5 waves), tight and same height
	<ul style="list-style-type: none"> • Snakes on the floor
	<ul style="list-style-type: none"> • Passing through or over the pattern of the ribbon
	<ul style="list-style-type: none"> • "Echappe"
	<ul style="list-style-type: none"> • Boomerang in the air or on the floor
	<ul style="list-style-type: none"> • 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")
	<ul style="list-style-type: none"> • Small or medium throw and catch

MASTERY

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-bounce
		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:	