

NAWGJ NATIONAL NEWSLETTER

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MESSAGE FROM THE PRESIDENT

In lieu of her regular column, NAWGJ President Yvonne Hodge asked that we publish some of her practice exercises based on the new optional rules. For those of you who are preparing to take the optional exam, the exercises should help test your knowledge of the rules. For those of you who have already passed the test, the exercises can serve as a refresher to keep your skills in practice. We will publish the Beam and Floor Exercise materials in this newsletter. The Vault and Bar exercises will be published in the next newsletter.

PRACTICE VIDEO AVAILABLE FROM WASHINGTON NAWGJ

Priscilla Hickey, SJD
Washington

The Washington Association of Women's Gymnastics Judges purchased a copy of the 1989-92 certification film and transferred it to video. A judging sheet has been prepared showing the breakdown of the routines using the 1992-96 rules. The film will be an excellent warm-up for those taking the film exam because it is in the same format as the certification exam. In addition, the video and the practice sheets will be an excellent help to clinicians because of the clarity of the exercises and the format of the worksheets. The film and worksheets (including the symbols) may be purchased from the WAWGJ for \$25.00. Send your name, address, and check to Priscilla Hickey, WAWGJ, P.O. Box 487, Medina, Washington 98039.

A LESSON IN CONFIDENCE

Joanne Pasquale, Brevet Judge
RTC Region I
Submitted by Janet Packwood, Region I RJD

It was a shock to be chosen to judge the 1972 Chunichi Cup. I had just attended my first FIG Continental course in 1971. It was hosted by Grete Treiber at Indiana State University. Madame Nagy had conducted the course in German with Erna Wachtel translating from German to English. I passed the course, along with Delene Darst, Andrea Schmidt, Grete Treiber, and Erna Wachtel. It never occurred to me that I would be asked to represent the USA in an international competition. Actually, I had gone to Nice, France for their invitational in May of 1972 and had managed to do an acceptable job. Then, so soon, I was asked to go to Japan. It was exciting but, being a school teacher, I had to get approval to go. Also, I had to figure out a way to make it palatable to my husband (major challenge). Frank Bare, then Executive Director of the USGF, drafted two letters. One was to my school district explaining my honored assignment. The other letter was to the school district of my then husband asking that he be allowed to be delegation letter for the trip. This allowed Jim to go along with me! It was good to have Jim there as coach because at that time the USGF often did not send coaches with the delegations.

There were two USA gymnasts: a male, Tom, and a female, Tammy Manville. The 13-hour trip to Japan began in LAX and ended in Tokyo. We were met by the organizing officials and were taken on the "bullet train" to the competition site in

Nagoya. The competition hall was very modern but very cold. We noticed that the Japanese were layering their clothing and that, as they warmed up, they would gradually peel off layers.

Some of the countries that were represented were: the Soviet Union, East Germany, Canada, France, Hungary, Rumania, USA, and Japan. My experience was good until I had to judge Floor Exercise. Mme. Ellen Berger was the Chief of the competition and Head Judge on Floor Exercise. The other judges were from the Soviet Union and Canada.

Rostoroski, the coach of Ludmilla Turescheva, was on the scene. Ludmilla, a beautiful gymnast, had just come off the '72 Olympics, had gained some weight, and had "watered down" her routines. Her floor exercise was very pretty but the most difficult skill was a back layout, in an era when twisting had become the new standard. I went with my knowledge and training and awarded a score of 9.3; the Canadian judge gave a score of 9.4; the East German judge gave a score of 9.5; the Soviet judge gave a 9.6! I sat there a bit anxious but confident that I was correct in my score.

Let me paint you a picture of what happened next! Turescheva's coach was a massive individual. He was rough and gruff and his facial expression was prone to scowl more often than not! He wore the same clothing day in and day out. He was dressed in dark sweat pants stuffed into combat boots and had on a dark sports coat over a dark shirt. He stomped over to me in his boots and, upon seeing my score, shook his finger in my face shouting, "USA gave wrong score; Turescheva best gymnast in world."

Needless to say, I quaked, then sat stunned in my navy blue jacket and gray skirt. I watched him stomp over to the Canadian Judge, Carole Ann Letheran. She too was sitting in her seat dressed as I was. He attacked her the same way, but there was a difference in her reaction. The difference was, Carole Ann did not quake. She slowly turned toward him, looked him straight in the eye, and said clearly, "No, I gave the correct score." Rostoroski turned on his heel and stomped off. I learned a most significant lesson that day. I decided that I wanted to be like Carole Ann when I grew up! The lesson assisted me in dealing with some of our colorful USA personalities.

Incidentally, Rostoroski would not ride in the elevator with me, nor on the same bus the rest of our stay!

GYMNASTICS POPULARITY GROWS

In the recent National Sports Study II, gymnastics was reported to be a more popular sport than college football! College football ranked behind figure skating, gymnastics, and pairs ice dancing. This may be good news to gymnastics enthusiasts but it was unwelcome news to at least one sportswriter who sits in the midst of three of the top five college football teams in the country: the Seminoles, the Hurricanes, and the Gators. Here's what David Alfonso had to say in the September 9, 1993 Tampa Tribune.

"...gymnastics, figure skating, and pairs ice dancing are, to me, performing arts. Take gymnastics. Please. Tiny girls fly around like leaves in a hurricane. They run off the mat and big men, frequently from Eastern Europe, embrace them. Then a bunch of other people, again, frequently from Eastern Europe, rate them. Doesn't mean it's not worthwhile, or entertaining, or that they aren't athletes; they are. But don't include gymnastics, and ice pairs dancing, with football, baseball, basketball, etc."

Have a reaction to this opinion? Send it to the NAWGJ Newsletter Editor, Cookie Batsche (address on outside of newsletter), and we'll publish your opinion in the next newsletter.

THE EUROPEAN 7

In an article entitled "At Sixes and Sevens," Lucy Howard and Ned Zeman reported that the Dearborn, Michigan Police department disciplined an officer because he wrote the number seven European style (with a line through it-the same way gymnastics officials do). The officer was suspended and ordered to see a psychiatrist because he inadvertently defied a department order for him to write sevens in the usual manner. The Chief of Police complained that the way the officer wrote his sevens was confusing for the typist. Wonder if the NAWGJ insurance covers psychiatrist visits?

Reprinted from the NAWGJ New York Newsletter, Margarete Bonkiewicz, editor


SHORTHAND FOR BEGINNERS

Genie McElroy, RJD, Region II

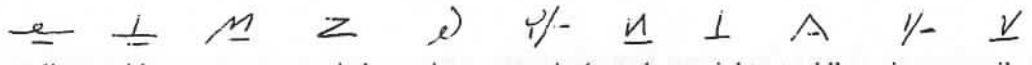
Here are a few exercises to help new judges learn to use shorthand. Use the following symbols for beam and floor to three exercises listed below.

— = Flight = = Support

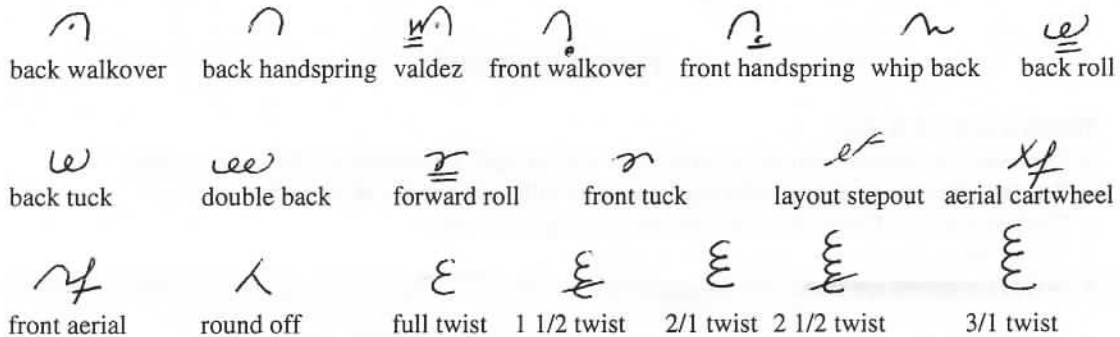
Turns:


 1/4 1/2 1/1 1 1/2 2/1 3/1

Leaps and Jumps:


 split side cat switch ring tour jeté tuck straight straddle sissone pike

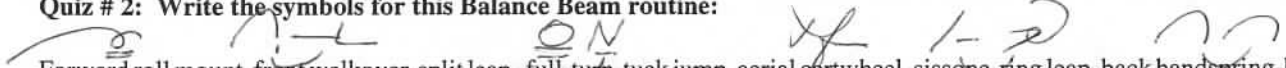
Acro Skills:


 back walkover back handspring valdez front walkover front handspring whip back back roll
 back tuck double back forward roll front tuck layout stepout aerial cartwheel
 front aerial round off full twist 1 1/2 twist 2/1 twist 2 1/2 twist 3/1 twist

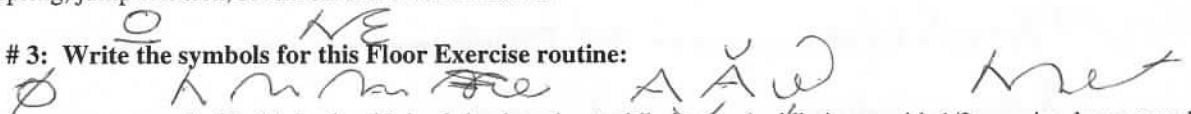
Quiz # 1: Write the symbol for the following jumps:

Jump 3/4:  _____
 Cat Leap  _____
 Tuck Jump Full:  _____


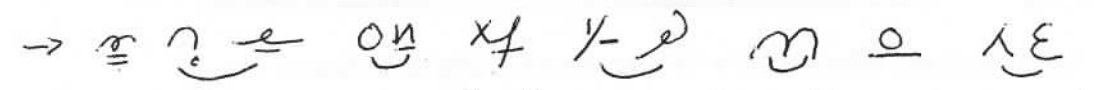

Quiz # 2: Write the symbols for this Balance Beam routine:


 Forward roll mount, front walkover-split leap, full-turn-tuck jump, aerial cartwheel, sissone-ring leap, back handspring-back handspring, jump full turn, round off full twist dismount.

Quiz # 3: Write the symbols for this Floor Exercise routine:


 1 1/2 turn on toe, round off-whipback-whipback-back tuck, straddle jump-straddle jump with 1/2turn-ring leap, round off-back handspring-layout stepout, back walkover-sissone-aerial walkover, roundoff-back handspring-back handspring-full twist dismount.

Answers:

Quiz # 1: 
 Quiz # 2: → 
 Quiz # 3: 

The exercises on these pages were prepared by Yvonne Hodge in an effort to assist judges in reviewing the new optional rules. Every attempt has been made to ensure the accuracy of the answers. However, it is always possible that an inadvertent error has been made or that the rules have changed since the exercises were prepared. In the case of doubt, always refer to the official publications of the USGF and the FIG for the definitive answer. **If an answer provided in these exercises conflicts with information provided in the publications of the USGF or the FIG, it is mandatory that you rely on the official rules.** Coaches should always check the official publications of the USGF and the FIG before incorporating any of these examples in a gymnast's routine.

NAWGJ wishes to thank Yvonne for allowing the exercises to be published in the national newsletter.

FLOOR EXERCISE

1. Which statement is true?
 - a. The exercise must contain one mixed series with at least 3 elements (G/A/G or reversed)
 - b. It is permitted to have musical accompaniment with piano or one other instrument.
 - c. The last series in Competition II must be of at least "C" value.
 - d. "Hold" elements are not permitted in a series.
 - e. All of the above are true.

② $\text{K} \text{V} \text{E} \text{E} = \text{value} \underline{\hspace{2cm}} \text{ and bonus } \underline{\hspace{2cm}}$

③ $\text{K} \text{V} \text{E} \text{E} \text{K} \text{V} \text{E} \text{E} = \text{value} \underline{\hspace{2cm}} \text{ and bonus } \underline{\hspace{2cm}}$

④ $\text{K} \text{V} \text{E} \text{E} \text{K} \text{V} \text{E} \text{E} = \text{value} \underline{\hspace{2cm}} \text{ and bonus } \underline{\hspace{2cm}}$

⑤ $\text{K} \text{V} \text{E} \text{E} \text{K} \text{V} \text{E} \text{E} = \text{value} \underline{\hspace{2cm}} \text{ and bonus } \underline{\hspace{2cm}}$

⑥ $\text{K} \text{V} \text{E} \text{E} \text{K} \text{V} \text{E} \text{E} = \text{value} \underline{\hspace{2cm}} \text{ and bonus } \underline{\hspace{2cm}}$

⑦ $\text{K} \text{V} \text{E} \text{E} \text{K} \text{V} \text{E} \text{E} = \text{value} \underline{\hspace{2cm}} \text{ and bonus } \underline{\hspace{2cm}}$

⑧ $\text{K} \text{V} \text{E} \text{E} \text{K} \text{V} \text{E} \text{E} = \text{value} \underline{\hspace{2cm}} \text{ and bonus } \underline{\hspace{2cm}}$

⑨ $\text{K} \text{V} \text{E} \text{E} \text{K} \text{V} \text{E} \text{E} = \text{value} \underline{\hspace{2cm}} \text{ and bonus } \underline{\hspace{2cm}}$

⑩ $\text{K} \text{V} \text{E} \text{E} \text{K} \text{V} \text{E} \text{E} = \text{value} \underline{\hspace{2cm}} \text{ and bonus } \underline{\hspace{2cm}}$

⑪ $\text{K} \text{V} \text{E} \text{E} \text{K} \text{V} \text{E} \text{E} = \text{value} \underline{\hspace{2cm}} \text{ bonus } \underline{\hspace{2cm}}$ ⑫ $\text{K} \text{V} \text{E} \text{E} \text{K} \text{V} \text{E} \text{E} = \text{value} \underline{\hspace{2cm}} \text{ bonus } \underline{\hspace{2cm}}$

13. What is the bonus value of a "C" + "A", two saltos with directional change? _____

14. What are the total deductions for no music, no 2-salto series, and insufficient artistry? _____

VALUE POINTS?
Special require-
ments?

Beam

Bonus?
Start value?
Yr. '92

#1 $14 \text{ z} \rightarrow \Delta \text{ n e s t } \circ \text{ E q } \Delta \text{ z } \text{ h e e }$

#2 $10 \text{ c e } \text{ n e l } \text{ z } \text{ t } \text{ y p } \Delta \text{ w } \text{ h e }$

#3 $1 \text{ e l } \text{ z } \text{ t } \Delta \text{ n e l } \text{ z } \text{ e } \text{ z } \text{ u p } \text{ o x } \text{ o } \text{ h e e }$

#4 $14 \text{ n e l } \text{ n e s t } \text{ o x } \text{ t } \Delta \text{ n } \text{ z } \text{ e } \text{ i } \text{ h } \text{ z } \text{ h e e }$

#5 $1 \text{ e } \Delta \text{ ? n e s t } \text{ o } \text{ t } \Delta \text{ z } \text{ z } \text{ s } \text{ h e e }$

#6 $1 \text{ n } \text{ z } \text{ e } \text{ i } \text{ n e s t } \text{ z } \text{ e } \text{ i } \text{ n e s t } \text{ h e e }$

#7 $1 \text{ n e l } \text{ z } \text{ e } \text{ t } \text{ n } \text{ o } \text{ z } \text{ e } \text{ n e r } \text{ h } \text{ e } \text{ e }$

#8 $1 \text{ n e } \text{ n } \text{ z } \text{ t } \text{ w } \text{ o } \text{ z } \text{ e } \text{ i } \text{ n } \text{ E q } \text{ y } \text{ h e e }$

#9 $1 \text{ e } \text{ n } \text{ z } \text{ e } \text{ n e s t } \text{ z } \text{ e } \text{ z } \text{ e } \text{ w } \text{ h e }$
(2 Secs)

#10 $1 \text{ z } \text{ e } \text{ t } \text{ ? } \text{ o x } \text{ t } \text{ n } \text{ t } \text{ n } \text{ z } \text{ e } \text{ n } \text{ h e e }$

Beam Answers

Elite Values *

- ① $M \begin{matrix} Z \\ C \\ A \\ C \end{matrix} \rightarrow \Delta \begin{matrix} N \\ B \\ E \\ C \end{matrix} \rightarrow \text{Direct} \begin{matrix} O \\ A \\ D \\ E \end{matrix} \rightarrow \text{Indirect} \begin{matrix} N \\ B \\ A \\ D \end{matrix} \rightarrow \text{Conn.} \begin{matrix} M \\ E \\ B \\ D \end{matrix}$
 $\frac{\text{Conn.} \cdot 3}{D^2 \cdot 3} = \frac{9}{9} = 1$ SV
- ② $\begin{matrix} M \\ E \\ C \end{matrix} \rightarrow \text{Conn.} \begin{matrix} M \\ E \\ B \\ C \end{matrix} \rightarrow \text{Conn.} \begin{matrix} M \\ E \\ B \\ C \end{matrix}$
 $\frac{\text{Conn.} \cdot 1}{D^2 \cdot 1} = \frac{1}{1} = 1$ SV
- ③ $\begin{matrix} M \\ E \\ C \end{matrix} \rightarrow \text{Conn.} \begin{matrix} M \\ E \\ B \\ C \end{matrix} \rightarrow \text{Conn.} \begin{matrix} M \\ E \\ B \\ C \end{matrix}$
 $\frac{\text{Conn.} \cdot 3}{D^2 \cdot 3} = \frac{9}{9} = 1$ SV
- ④ $\begin{matrix} M \\ E \\ C \end{matrix} \rightarrow \text{Conn.} \begin{matrix} M \\ E \\ B \\ C \end{matrix} \rightarrow \text{Conn.} \begin{matrix} M \\ E \\ B \\ C \end{matrix}$
 $\frac{\text{Conn.} \cdot 3}{D^2 \cdot 3} = \frac{9}{9} = 1$ SV
- ⑤ $\begin{matrix} M \\ E \\ C \end{matrix} \rightarrow \text{Conn.} \begin{matrix} M \\ E \\ B \\ C \end{matrix} \rightarrow \text{Conn.} \begin{matrix} M \\ E \\ B \\ C \end{matrix}$
 $\frac{\text{Conn.} \cdot 3}{D^2 \cdot 3} = \frac{9}{9} = 1$ SV
- ⑥ $\begin{matrix} M \\ E \\ C \end{matrix} \rightarrow \text{Conn.} \begin{matrix} M \\ E \\ B \\ C \end{matrix} \rightarrow \text{Conn.} \begin{matrix} M \\ E \\ B \\ C \end{matrix}$
 $\frac{\text{Conn.} \cdot 3}{D^2 \cdot 3} = \frac{9}{9} = 1$ SV
- ⑦ $\begin{matrix} M \\ E \\ C \end{matrix} \rightarrow \text{Conn.} \begin{matrix} M \\ E \\ B \\ C \end{matrix} \rightarrow \text{Conn.} \begin{matrix} M \\ E \\ B \\ C \end{matrix}$
 $\frac{\text{Conn.} \cdot 3}{D^2 \cdot 3} = \frac{9}{9} = 1$ SV
- ⑧ $\begin{matrix} M \\ E \\ C \end{matrix} \rightarrow \text{Conn.} \begin{matrix} M \\ E \\ B \\ C \end{matrix} \rightarrow \text{Conn.} \begin{matrix} M \\ E \\ B \\ C \end{matrix}$
 $\frac{\text{Conn.} \cdot 3}{D^2 \cdot 3} = \frac{9}{9} = 1$ SV
- ⑨ $\begin{matrix} M \\ E \\ C \end{matrix} \rightarrow \text{Conn.} \begin{matrix} M \\ E \\ B \\ C \end{matrix} \rightarrow \text{Conn.} \begin{matrix} M \\ E \\ B \\ C \end{matrix}$
 $\frac{\text{Conn.} \cdot 3}{D^2 \cdot 3} = \frac{9}{9} = 1$ SV
- ⑩ $\begin{matrix} M \\ E \\ C \end{matrix} \rightarrow \text{Conn.} \begin{matrix} M \\ E \\ B \\ C \end{matrix} \rightarrow \text{Conn.} \begin{matrix} M \\ E \\ B \\ C \end{matrix}$
 $\frac{\text{Conn.} \cdot 3}{D^2 \cdot 3} = \frac{9}{9} = 1$ SV

*Change all start values for the J.O. program to 9.6 instead of 9.4 (the elite program uses 9.4). In J.O., a maximum of 20 is given for Special Connections and a maximum of 20 may be awarded as bonus points for additional "D/E".

(Floor Answers)

- ① e
- ② $M \begin{matrix} M \\ A \\ B \end{matrix} \rightarrow \text{Conn.} \begin{matrix} M \\ A \\ B \end{matrix} \rightarrow \text{Conn.} \begin{matrix} M \\ A \\ B \end{matrix}$
 $\frac{\text{Conn.} \cdot 3}{D^2 \cdot 3} = \frac{9}{9} = 1$ SV
- ③ $M \begin{matrix} M \\ E \\ C \end{matrix} \rightarrow \text{Conn.} \begin{matrix} M \\ E \\ B \\ C \end{matrix} \rightarrow \text{Conn.} \begin{matrix} M \\ E \\ B \\ C \end{matrix}$
 $\frac{\text{Conn.} \cdot 1}{D^2 \cdot 1} = \frac{1}{1} = 1$ SV
- ④ $M \begin{matrix} M \\ A \\ C \end{matrix} \rightarrow \text{Conn.} \begin{matrix} M \\ A \\ C \end{matrix} \rightarrow \text{Conn.} \begin{matrix} M \\ A \\ C \end{matrix}$
 $\frac{\text{Conn.} \cdot 3}{D^2 \cdot 3} = \frac{9}{9} = 1$ SV
- ⑤ $M \begin{matrix} M \\ E \\ C \end{matrix} \rightarrow \text{Conn.} \begin{matrix} M \\ E \\ B \\ C \end{matrix} \rightarrow \text{Conn.} \begin{matrix} M \\ E \\ B \\ C \end{matrix}$
 $\frac{\text{Conn.} \cdot 3}{D^2 \cdot 3} = \frac{9}{9} = 1$ SV
- ⑥ $M \begin{matrix} M \\ A \\ C \end{matrix} \rightarrow \text{Conn.} \begin{matrix} M \\ A \\ C \end{matrix} \rightarrow \text{Conn.} \begin{matrix} M \\ A \\ C \end{matrix}$
 $\frac{\text{Conn.} \cdot 3}{D^2 \cdot 3} = \frac{9}{9} = 1$ SV
- ⑦ $M \begin{matrix} M \\ E \\ C \end{matrix} \rightarrow \text{Conn.} \begin{matrix} M \\ E \\ B \\ C \end{matrix} \rightarrow \text{Conn.} \begin{matrix} M \\ E \\ B \\ C \end{matrix}$
 $\frac{\text{Conn.} \cdot 3}{D^2 \cdot 3} = \frac{9}{9} = 1$ SV
- ⑧ $M \begin{matrix} M \\ E \\ C \end{matrix} \rightarrow \text{Conn.} \begin{matrix} M \\ E \\ B \\ C \end{matrix} \rightarrow \text{Conn.} \begin{matrix} M \\ E \\ B \\ C \end{matrix}$
 $\frac{\text{Conn.} \cdot 3}{D^2 \cdot 3} = \frac{9}{9} = 1$ SV
- ⑨ $M \begin{matrix} M \\ E \\ C \end{matrix} \rightarrow \text{Conn.} \begin{matrix} M \\ E \\ B \\ C \end{matrix} \rightarrow \text{Conn.} \begin{matrix} M \\ E \\ B \\ C \end{matrix}$
 $\frac{\text{Conn.} \cdot 3}{D^2 \cdot 3} = \frac{9}{9} = 1$ SV
- ⑩ $M \begin{matrix} M \\ E \\ C \end{matrix} \rightarrow \text{Conn.} \begin{matrix} M \\ E \\ B \\ C \end{matrix} \rightarrow \text{Conn.} \begin{matrix} M \\ E \\ B \\ C \end{matrix}$
 $\frac{\text{Conn.} \cdot 3}{D^2 \cdot 3} = \frac{9}{9} = 1$ SV
- ⑪ $M \begin{matrix} M \\ E \\ C \end{matrix} \rightarrow \text{Conn.} \begin{matrix} M \\ E \\ B \\ C \end{matrix} \rightarrow \text{Conn.} \begin{matrix} M \\ E \\ B \\ C \end{matrix}$
 $\frac{\text{Conn.} \cdot 3}{D^2 \cdot 3} = \frac{9}{9} = 1$ SV
- ⑫ $M \begin{matrix} M \\ E \\ C \end{matrix} \rightarrow \text{Conn.} \begin{matrix} M \\ E \\ B \\ C \end{matrix} \rightarrow \text{Conn.} \begin{matrix} M \\ E \\ B \\ C \end{matrix}$
 $\frac{\text{Conn.} \cdot 3}{D^2 \cdot 3} = \frac{9}{9} = 1$ SV
- ⑬ $M \begin{matrix} M \\ E \\ C \end{matrix} \rightarrow \text{Conn.} \begin{matrix} M \\ E \\ B \\ C \end{matrix} \rightarrow \text{Conn.} \begin{matrix} M \\ E \\ B \\ C \end{matrix}$
 $\frac{\text{Conn.} \cdot 3}{D^2 \cdot 3} = \frac{9}{9} = 1$ SV
- ⑭ No music (1.5), missing 2 salto series (1.1), and insufficient artistry in interpretation (1.2)
Total (1.80)

#3 * $E_{\text{conn}} = E$ in J.O. program so $C + E = 2(E) + 2(\text{Conn}) = \frac{10P}{10P}$
 $D + D + B = 2(30) + 2(4) = 74$
 for J.O.

*In J.O., a maximum of 20 is given for Special Connections and a maximum of 20 may be awarded as bonus points for additional "D/E".