Ávila-Carvalho, L.; Palomero, M.L.; Lebre, Eunice
Artistic score for Rhythmic Gymnastics group routines in 2008 Portimão World Cup Series
Motricidade, vol. 5, núm. 3, 2009, p. 71
Desafio Singular - Unipessoal, Lda
Vila Real, Portugal

Available in: http://www.redalyc.org/articulo.oa?id=273020560040
Artistic score for Rhythmic Gymnastics group routines in 2008 Portimão World Cup Series

L. Ávila-Carvalho, M.L. Palomero, Eunice Lebre

Porto University, Sports Faculty, Portugal and Barcelona University, INEF, Espanha

The performance in rhythmic gymnastics (RG) is evaluated in competition by a final score that includes 3 sub-scores: Difficulty, Artistic and Execution scores. The main liability of the final score depends on the artistic score. In the Code of points last modifications we could find some improvements that transformed this part of the final score more precisely. The aim of this study is to see if there is a profile in the type of artistic elements chosen by different groups all over the world to make their choreography for competition routines.

For this study, 32 different routines from 16 different countries from 4 different continents that competed at Portimão 2008 World Cup Series were observed. The groups performed two different routines, one with 5 ropes and other with 3 hoops and 4 clubs. The analysis of the artistic elements of the routines was made using the competitions forms that group have to give in advance to the competition organization. We preferred to study the competition forms instead of the films because in this way the analysis will not be affected by the mistakes made by the group during the competition. The classification used to organize different elements was the official classification used in the FIG (Gymnastics International Federation) Code of Points (FIG, 2007). So we divided the artistic elements in 3 main categories: Mastery (MAST), CAP’s (Particular Artistic Characteristics) and Collaborations among gymnasts (COL).

Analyzing the main results we could concluded that for MAST the groups preferred the bonification using throws for both type of apparatus; but when we compare the routines with different type of apparatus we could observed that the bonus for catches were considerably higher in hoop/clubs routines. For COL we concluded that the collaborations more used were the collaborations RR1 in the ropes routines and the collaborations with throw in the hoops/clubs routines. For CAP’s we could conclude that for rope the groups preferred to use the jumps through de rope and for the hoop/clubs routine they preferred the handling of the apparatus.

In general we could design a profile for each kind of apparatus, but this profile is not the same for the two routines of the same group.

Key words: rhythmic gymnastics groups, artistic score, evaluation, performance