

# 2025 USAG Congress

## The Art and Science of Movement: How and Why of Artistry

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Biomechanics Specialist  
Owner: MedGym, LLC

# Your Presenter!



Gina Pongetti Angeletti, MPT, MA, BA, CSCS, ART- Cert

- ★ Physical Therapist
  - Owner- MedGym and Achieve Sports Medicine
  - 22 years
  - World renowned- works with Olympians, Word Champions, NCAA, and many other countries and NGB's
- ★ Lecturer/Presenter
- ★ Choreographer
- ★ Coach- JO/Devo, Elite and NCAA
- ★ Writer
  - Published in 8 magazines and papers
  - Medical and gymnastics culture
- ★ Medical Expert
  - CNN, NBC, television and magazine interviews
- ★ Safe Sport Advocate
- ★ Rio, Tokyo and soon Paris!
- ★ Gymnast for 14 years

# Why is body awareness and shaping important for Artistry?



- Learning styles
  - Body self awareness
  - Visual to mimicking or performance parallel
  - Feeling motion (kinesthetic)
- Injury Prevention
- End Range
  - Artistry: COP requirements
  - Prevention: within 85%
- Aesthetics

# Why is movement important to judging?

Artistry  
 Movement  
 Expression  
 Musicality  
 Timing/Rhythm  
 (FIG COP 2024-2028)

**Note:** Acro elements for CV are without hand support only.

### 13.5 Artistry & Composition Deductions – E-Jury

Faults	0.10	0.20	0.30
<b>Artistic performance:</b>			
• Poor body posture (head, shoulders, trunk)	•	•	
• Poor foot work (feet not pointed/relaxed/turned in)	•		
• Insufficient amplitude of the movements	•		
• Insufficient involvement of the body parts	•		
• Insufficient complexity of movements ( <i>a complex-movement is one that requires training time, coordination and previous preparation</i> )	•		
<b>Musicality:</b>			
• Poor expressive engagement according to the style of the music	•	•	•
• Lack of connectivity of the music to the exercise in part or throughout	•	•	•
• Lack of synchronisation between movement and musical beat at the end of exercise	•		
<b>Music:</b>			
• Poor editing of the music	•		
<b>Composition:</b>			
• Poor choreography in the corner/lack of variety	•		
• Missing movement touching floor ( <i>including minimum trunk, or thigh, or knee or head</i> )	•		



Quiz time! Switch Ring- Can you name all of the body positions that are required?

# Answers!



Toe point

Foot point

Knee bend

Hip extension

Low back arch/lordosis

Thoracic opening

Shoulder abduction

Shoulder extension

Abdominal stretch

Rib-intercostal opening

Neck extension

Wrist flexion

Finger extension



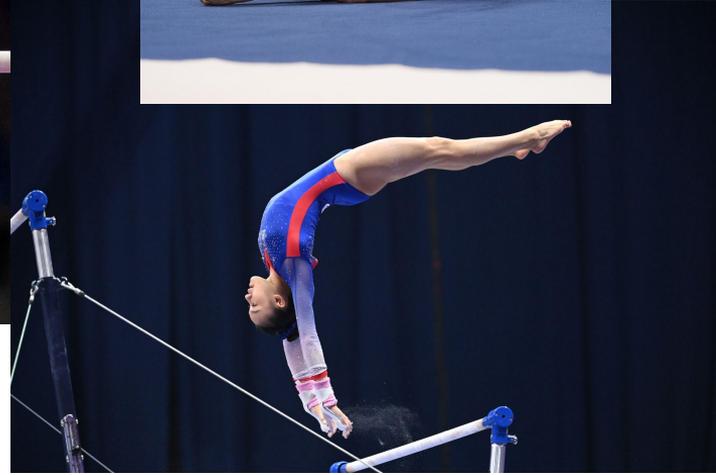
LAYERS OF AN ARCH



LAYER OF AN ARCH, JAEGER



LAYER OF AN ARCH, JAEGER, MALONEY

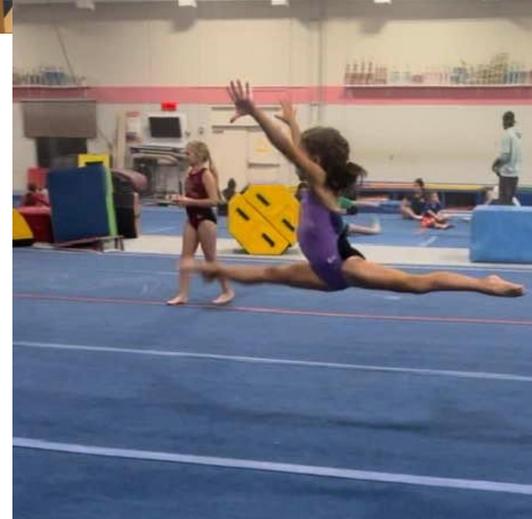


LAYER OF AN ARCH, JAEGER, MALONEY,  
CHOREOGRAPHY

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LAYER OF AN ARCH, JAEGER, MALONEY, CHOREOGRAPHY, YURCHENKO PREFLIGHT



Quiz 3: Open Split and Fall off Beam- WHY?



Unsquare split attempt, bend back knee to measure rotation

# Artistry - What is it?

- A quality of movement
- Specific set of deductions
- Telling a story
- Through body movement
- Movement = emotion
- Emotion tells a story
- End ranges of motion tell bigger stories
- Showing what you are good at, hiding what is challenge
- Entering and exiting a skill (Suni ex to wolf turn on floor)
- Types: Static and with motion

## Good storytelling VS Great?

- Bigger dynamic motion- more range of joints
- Taking up more space
- A bigger “delta” or change in motion
- Open to close
- In to out
- High to low
- Arch to round

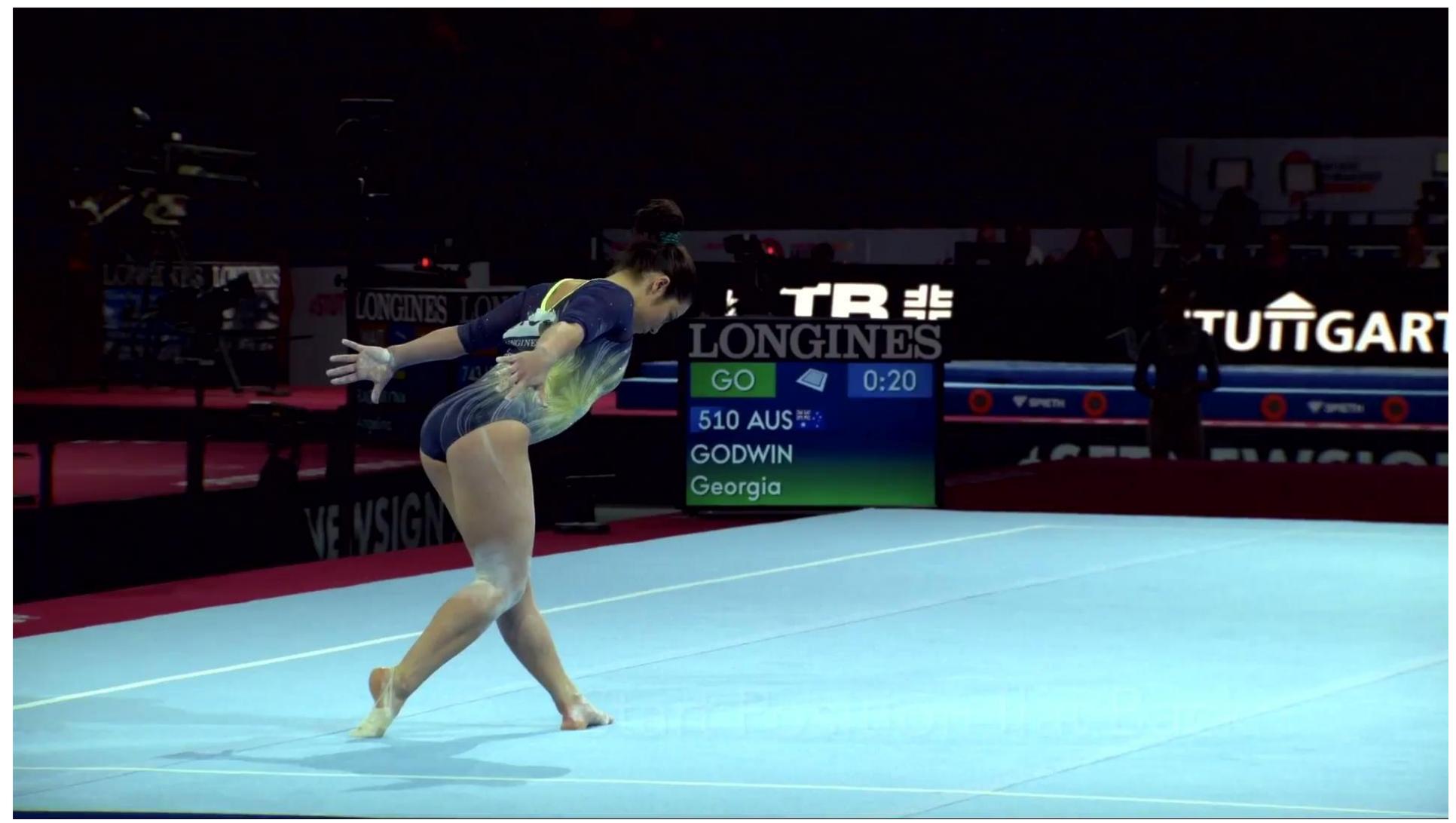


WORLD CHAMPIONSHIPS  
**ARTISTIC  
GYMNASTICS**

**LONGINES**

**Deutsche  
Kinderturn-Stiftung**





LONGINES TR  
GO 0:20  
510 AUS  
GODWIN  
Georgia

TUTTGART

VE VSIGN

# The Science Behind Movement

- Joints/bones
- Muscles/tendons
- Ligaments
- Connective tissue/fascia
- Nerves

## Learning motor patterns

- Starting early for rib cage awareness
- Transverse abdominis vs sucking in
  - DEMO
- Repetition: good encourages good, sloppy leads to repeat sloppy
- Brain connection to body
  - Each muscle
  - Each joint
  - Motion- individual
  - Combination “Pairings” or “Partners”
- Motion
  - Strength one side, flexibility other side, joint to allow

# Concept of Parallel Progression

- Have current range, strength and endurance to end range
- Get new motion
- Immediately use this motion in dynamic movement to new added range
- Strengthen to new range
- Repeat

# Basic Forms- OUTLINE

1. Reaching
2. Arching
3. Hunch/Contract
4. Kicking
  - a. Front
  - b. Side
  - c. Back
5. Knee bend
6. Ankle, foot, toes
7. Twisting L and R
8. Side Bending L and R





# Reaching

Expression shifting- what does it tell you- emotion with motion connection

-Overhead

DEMO

- Extension through wrist and fingers
- Backward
- Open (abduction)
- Across (adduction)
- Combo: reach with hunch
- Circles

# Example of Extension



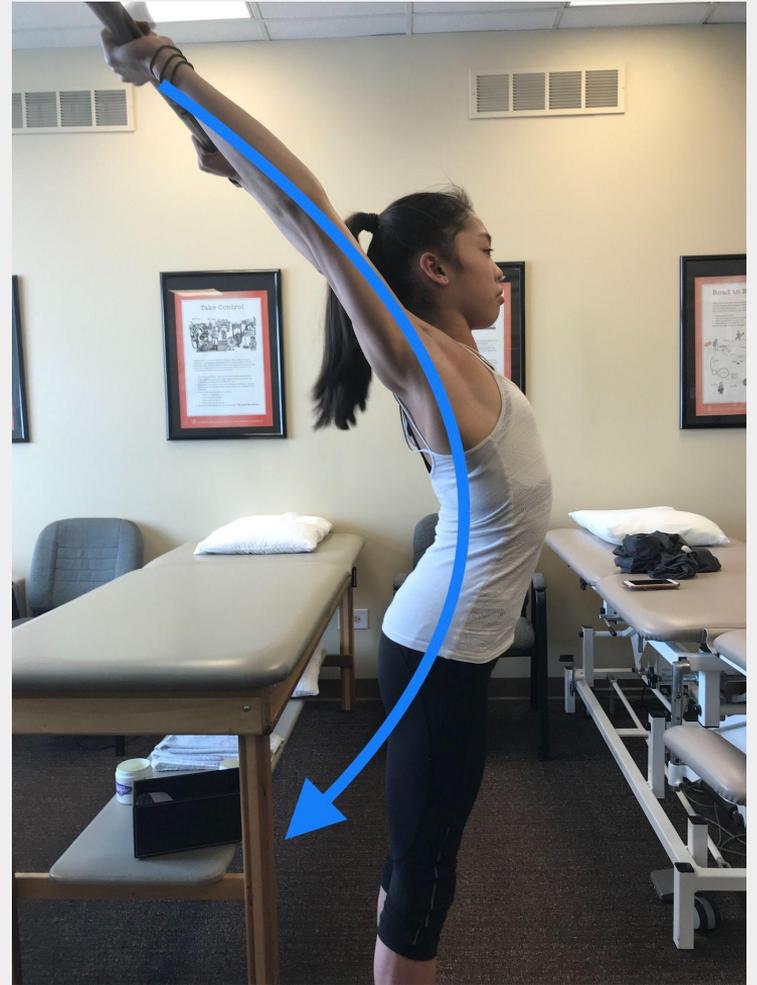
# Arching

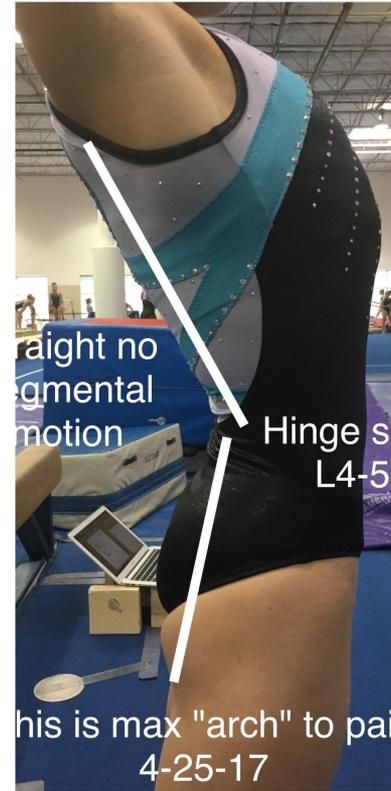
Range of motion - amplitude of movement - use of body - expresses emotion and character

- Concept of opening and relationship to Hinge Theory
- Thoracic spine- reversal of kyphosis
- Lumbar spine- proper lordosis (intersegmental, each level)
- Hip flexors (need to release to allow hip extension)
- Abs- lengthen to allow opening
- Intercostals- muscles between ribs- open

# Concept of the Open Arch

Shoulder, Ribs, Lumbar, Hips







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# Hunch/Contract

Range of motion - amplitude -  
use of body movement to  
express character and emotion

- Opening rib cage to allow hunch
- Shoulder blades widening
- Rib Position “tilt”
  - DEMO
  - Coach and Athlete
  - On Wall
  - On Stomach
- 



# Kicking

Front  
Back  
Side

- Relation to split position
  - DEMO
  - Square Split
- Front Leg- hamstring
- Back leg: hip flexor
- ASIS alignment
- Center/Frog
- BOTTOM LEG- knee straight is harder!

# Knee Bending

Have to have hip flexors to allow to hip extension and knee flexion combination

- Splits with back knee bent ex.

-



# Ankle, Foot, Toes

Squatting  
Foot point  
Toe Point  
Relevé

Feet not pointed, turned in, relaxed  
relevé = deductions

Articulation of foot can create a story



# Twisting L and R

What it tells you?

Mind change

Creates greater amplitude & elongation

Emphasis on emotion

Surprise

Bringing everyone in (panning)

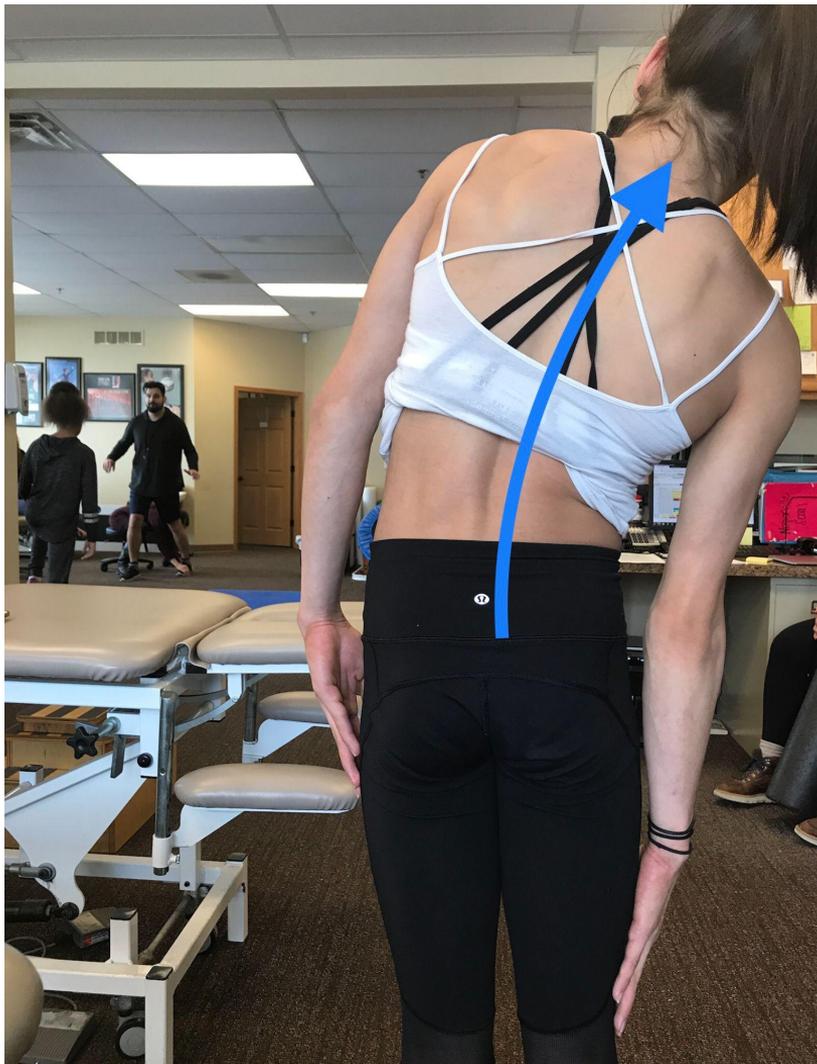


- Rib rotate
- Head leads or follows at end
- Hip motion allowing

# Side Bending L and R

Ballet motion: Ribs  
Up and Over

- Intercostals (muscles between ribs)
- Oblique
- QL
- Difference between tipping and bending or “arc”-ing sideways
- Arm overhead to follow (stretching lats)



Try to bend with each segment doing a piece of the work- like a slinky! (top half!)

Rib spread apart, lats allow stretch



# Injury Prevention

- Remember when working on flexibility and joint mobility for choreography and performance, you are also doing silent injury prevention
- Predispositions can be anticipated with constant movement analysis
- Let your athletes know there is purpose in quality of stretch, dance and cool down!

# Contact us!

## MedGym Online

www.medgym.net

## Socials

Facebook: MedGym PT

Instagram: medgymp

YouTube: MedGym- Gina Pongetti

## Email:

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